

RHYME CHINOISERIE

Chinese Traditional Patterns and Handicraft in Contemporary Bag Design

ZHONG WANPING

**“History doesn’t repeat itself, but it does rhyme.”
— Mark Twain**

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Introduction

Chinoiserie is a French term that refers to a European artistic style that began in the late 17th and throughout the 18th Centuries in which objects and decoration are inspired by Chinese design. Several hundreds years passed, Chinese patterns and traditional handicrafts (Embroidery, Paper-cutting, Origami, Chinese knot...) are more and more applied in all kinds of products by luxury fashion brands, once again.

Compared to the 18th century, nowadays it is much easier to communicate different culture concept through sharing media all over the world . And thanks to the modern fashion industry, it also became possible to integrate traditional culture elements with advanced technology.

Thus, it is a good chance for Chinese designer to translate the rich cultural and artistic wealth in Chinese history into perceptible products in contemporary people lives.

Secondly, when the times change, the culture adapts or dies, including the traditional manual. China, as a developing country, the manual tradition is rapidly fading away and the lifestyle supporting these family crafts is dying.

Cultures are never fixed, they are always changing — a stagnant culture is a dead culture — and their arts and traditions need to change with the times as well. This is the challenge that how Chinese designers can work with the traditional crafts artisan to create both commercial value and aesthetic products.

This will help to reserve the traditional culture and manual and also help peoples to escape poverty which is due to the unmatched traditional product and modern society.

The last but not least, in recent years, ethical considerations, such as reducing the carbon footprint of a product is being taken seriously by many companies, and creating products from sustainable materials is another focus.

Guo Xiu'e
Making embroidery
insoles
Nov. 20, 2012
Shanxi province

Villager Guo Xiu'e makes embroidery insoles in Duizhen Township of Xiaoyi City, north China's Shanxi Province. More than 200 women farmers here join in a handicrafts cooperative and start living on their skill in making embroidery insoles. (Xinhua/Zhan Yan)



**Dries Van Noten,
Fall/Winter 2012-2013
Paris Fashion Week**

Dries Van Noten, Belgian fashion designer, known for his creations by using various types of prints, colours, original fabrics and layering. The designer made use of rich historical Asian prints particularly from Japan, China and Korea...including designs like dragon coats of various digital prints and shades.

**Louis Vuitton
Spring/Summer 2011
Marie Claire project
Paris Fashion Week**

A stunning fan that is fashioned from the intricate Monogram Lace with a long tassel. Chinoiserie was a recurrent theme with Marc Jacobs' Spring/Summer 2011 collection for Louis Vuitton. The Chinoiserie Accessory Collection consists of three pieces: a bracelet, a pair of earrings and the fan.



The global society is becoming more responsible and serious in the way it approaches these issues, and that is apparent in the fashion industry today. Chinese designers should also try to find the design solution of sustainable development of traditional materials, handcraft and culture.

These are why I was always so keen to try to connect Chinese traditional elements with contemporary resources to create the fashion products. Not just this two year during the course "design for fashion system" in Politecnico di Milano, I would like to continue my design career in this field: Create Eco-fashion products integrated with traditional Chinese culture and advanced technology.

The history will not repeat Chinoiserie of 18th century, but rhyme it in contemporary people's lives in a more subtle way. Based on the history but for distinguish, I give the thesis research book the title of "Rhyme Chinoiserie".

Around the theme "Chinese traditional patterns and handcraft in contemporary bag design", the research and analysis divided into the first three major sections: "pattern" "handcraft" and "bags" that more directly link with the final projects. In each, the reader will be introduced to the related theme, including theory, aesthetic, history and application in the contemporary life as well as the array of pictures matched.

The fourth section is the research of the eco-materials and advanced technologies related to the goal of "eco-fashion". This research leads to the final chosen of materials and technology of the projects. This is followed by the last section on the projects. This section cover all the processes and details of the projects. But before you reach there, you can also find the brief introduction of the projects in the end of introduction section.

This thesis research is both a reference work for the further projects and something to enjoy. So I will try to look back at this research in the future.

**Tod's
Style China 2011
Marie Claire project**

Derek Lam, the designer of Tod's inspired from Beijing's Summer Palace and created this pair of shoes, in which top suede decorated with embroidery and traditional bead curtain.

From the project launched by women's magazine Marie Claire, who invites big fashion brands to showcase their designs on different topic with Chinese elements every year since 2008.





**Dior
Samourai 1947 bags
60th anniversary limited
edition collection
2007**

To celebrate the house's 60th anniversary, Christian Dior issues a limited edition collection of bags inspired by Japanese elements. The elements of creativity and heritage come together in the luxuriously created Samourai 1947 collection by Dior. Their are four themed bags, this Japanese knot bag features a bow that is stitched by hand which is very similar with chinese knot.

Project 1

Last year, I turned back to China and spend several months for my internship in a fashion brand D&V in Beijing.

D&V Fashion (Beijing) Co. Ltd. is attached to the D&V Canada Fashion Co. Ltd. In the year 2001, D&V moved into Chinese market and broke into Beijing market 6 years later. After 14 years' development, D&V has more than 40 directly-managed stores all over China and nearly 1200 million sales annually. This company integrated design, production, sales and service as one. The collection is designed for the mature woman who is career-oriented, tasteful and life-advocated.

I was placed in Design & Technology Department directly in charge by the General manager. This sector is responsible for new product development and in charge of the whole process of all the current projects. During this time, I got the opportunity to design a collection of accessories for the VIP customers. It is a important part of their VIP system projects and it asks for using Chinese elements (materials, pattern, crafts...).

I found the cooperator Qianxiang Wanchai Technologies (China) Co., Ltd. who supports the people in poor areas to commercialize their traditional craft.

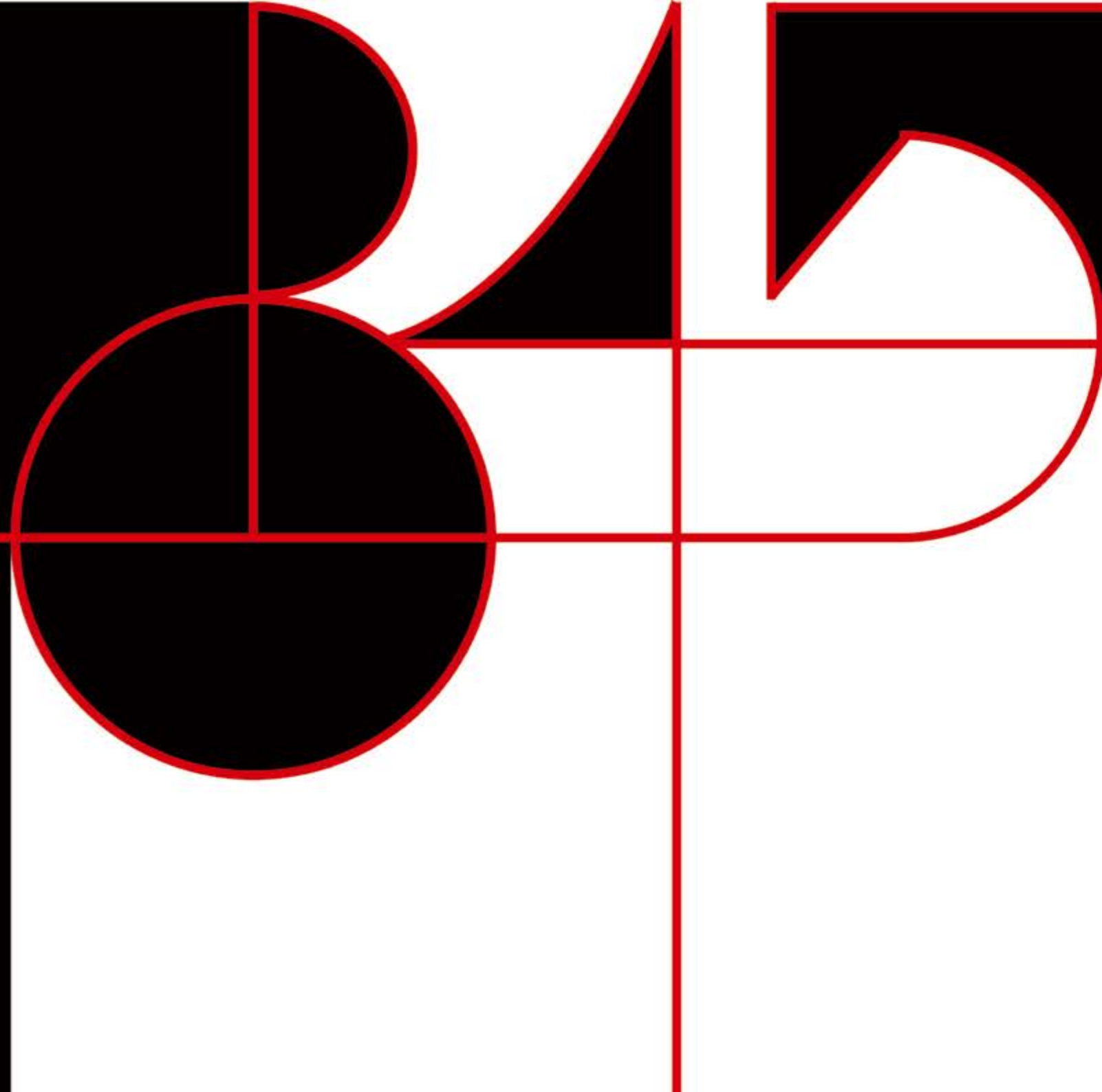
Thus, the first project is a explore of how to work with local crafts artisan to create fashion products for the fashion brand.

Project 2

Because the first project is limited by the material source and commercial needs of the fashion brand, for the further exploring of the eco-friendly materials and better integrated with advanced technologies such as laser cut, I developed a new collection based on the first one.

This collection is created to be a start point of the design studio "Tuan Yuan" which will work on "create eco-fashion products integrated with traditional Chinese culture and advanced technology" and related service.

PATTERN
HANDCRAFT
BAG
ECO-FASHION
PROJECT

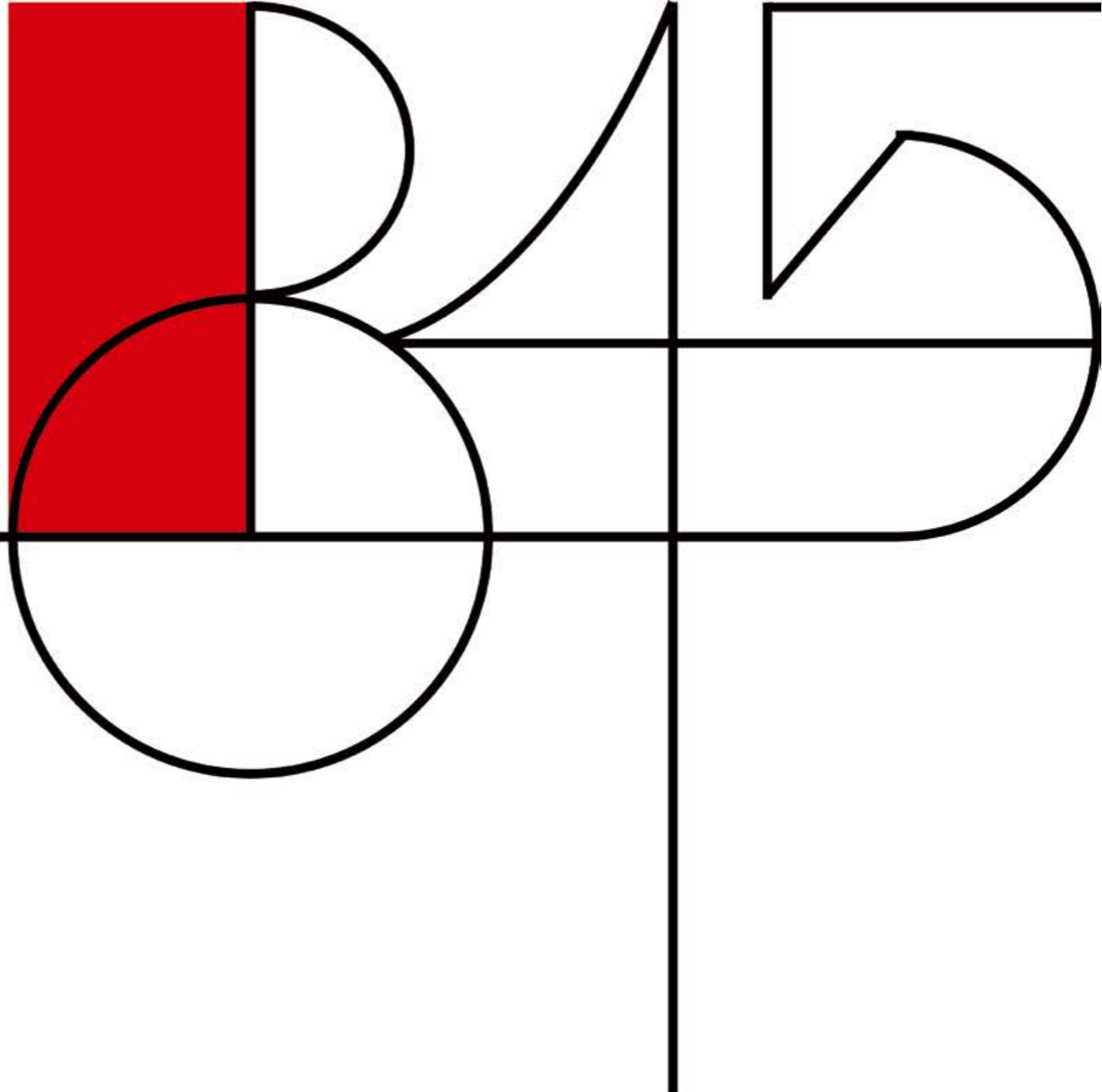


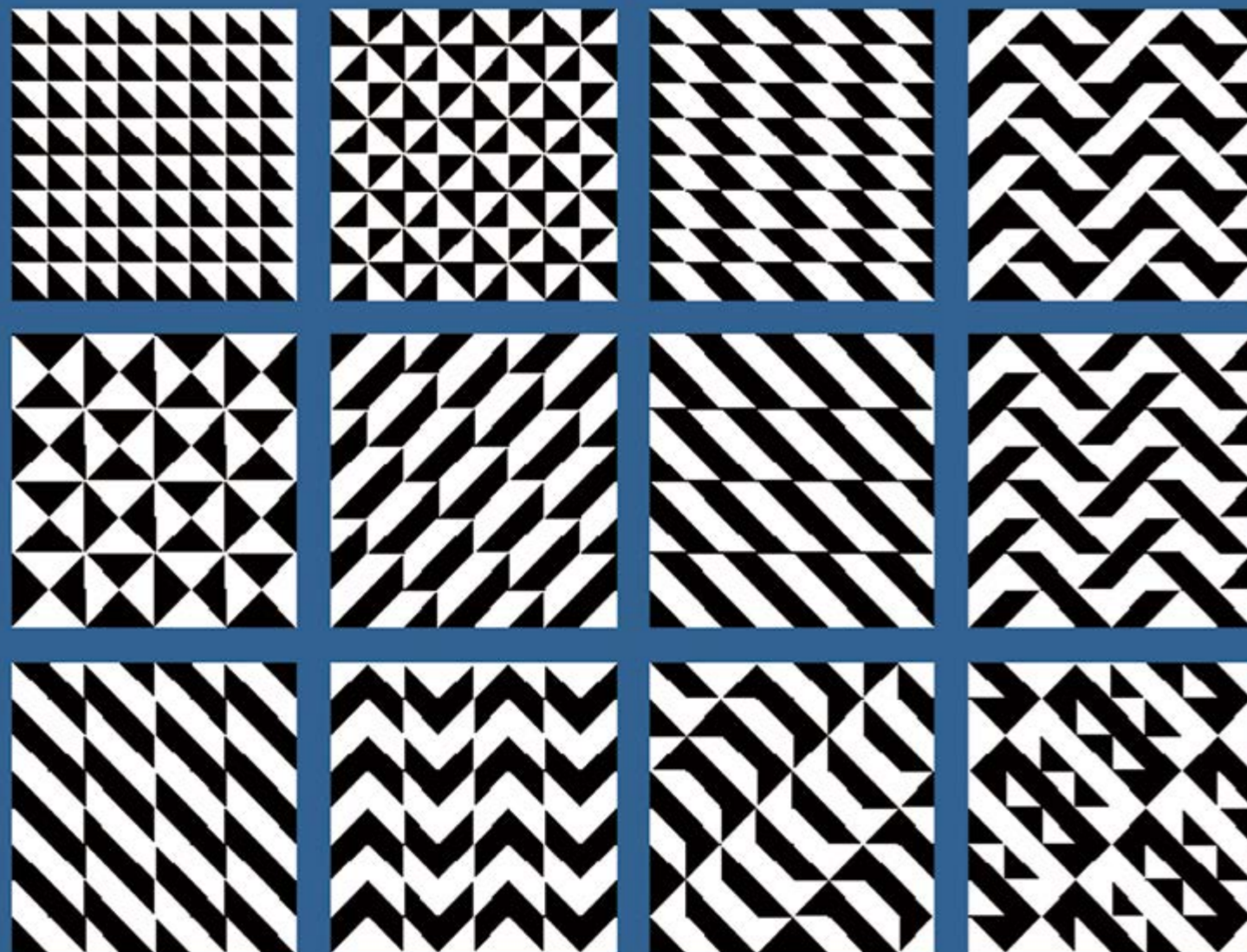
PATTERN



Aesthetic Analysis ^{OF} Traditional Chinese Pattern

Whether we look at the patterns in the museums and galleries, wear them daily or for special occasions, or use them to decorate our homes and buildings, we are contact with patterns of various sorts all the time without attention. How some patterns recur in different forms in all corners of the world, while others define individual cultures? What is the special aesthetic of traditional Chinese pattern? How the traditional patterns could be translated and transformed into the contemporary life? In this section you can find the research of the pattern, especially some typical Chinese patterns, from theory to practical aspect.





Tiling patterns derived from truchet tile

E.Gombrich: *The Sense of Order*, Cornell university press, Ithaca, New York, 1979;
 C.S.Smith: *The Tiling Patterns of Sebastian Truchet and the Topology of Stryctural Hierarchy*, Leonardo 20, 4 (1987), 373-385.

1.1 Theory and practice of the pattern

The term 'pattern' is derived from Latin pater (via patron), and was originally used for any example or model and then also for a matrix, mould or stencil.

Patterns can be seen as a special language and a branch of cultural categories. Profound ideological connotations are contained in the composition of patterns. Different patterns emerged as a result of differences in country, ethnic group and aesthetic taste. They all appear to follow different roads to different goals and yet we have no difficulty in seeing their family likeness.

There is no tribe or culture which lacks of a tradition of ornamentation. Theoretical concern with design, on the other hand, is a comparatively recent development and only the 20th century has witness the final elevation of pattern-making into the autonomous activity of 'abstract art'. In history, the right and wrongs of ornamentation were much debated in the 18th century at the time of the Neo-classical revival, while in the 19th century the problems of the machine age raised profound issues and produced a spate important writings. About the art movements during this period, you can find more study in the section of "craft".

From 20th century, Sir. E.H Gombrich attempts to bring the fields ornament and psychological into contact in the study of theory and practice of pattern. The concept of order brings out the feature which interests him in decorative design. As he wrote: "The arrangement of elements according to similarity and difference and the enjoyment of repetition and symmetry extend from the stringing of beads to the layout of the page in front of the reader, and, of course, beyond to the rhythms of movement, speech and music, not to mention the structures of society and the systems of thought."

The theory of that there exists a sense of order which manifests itself in all styles of design and which he believes to be rooted in man's biological heritage. It is the break in the order which arouses attention and results in the elementary visual or auditory accents which often account for the interest of decorative and musical forms.

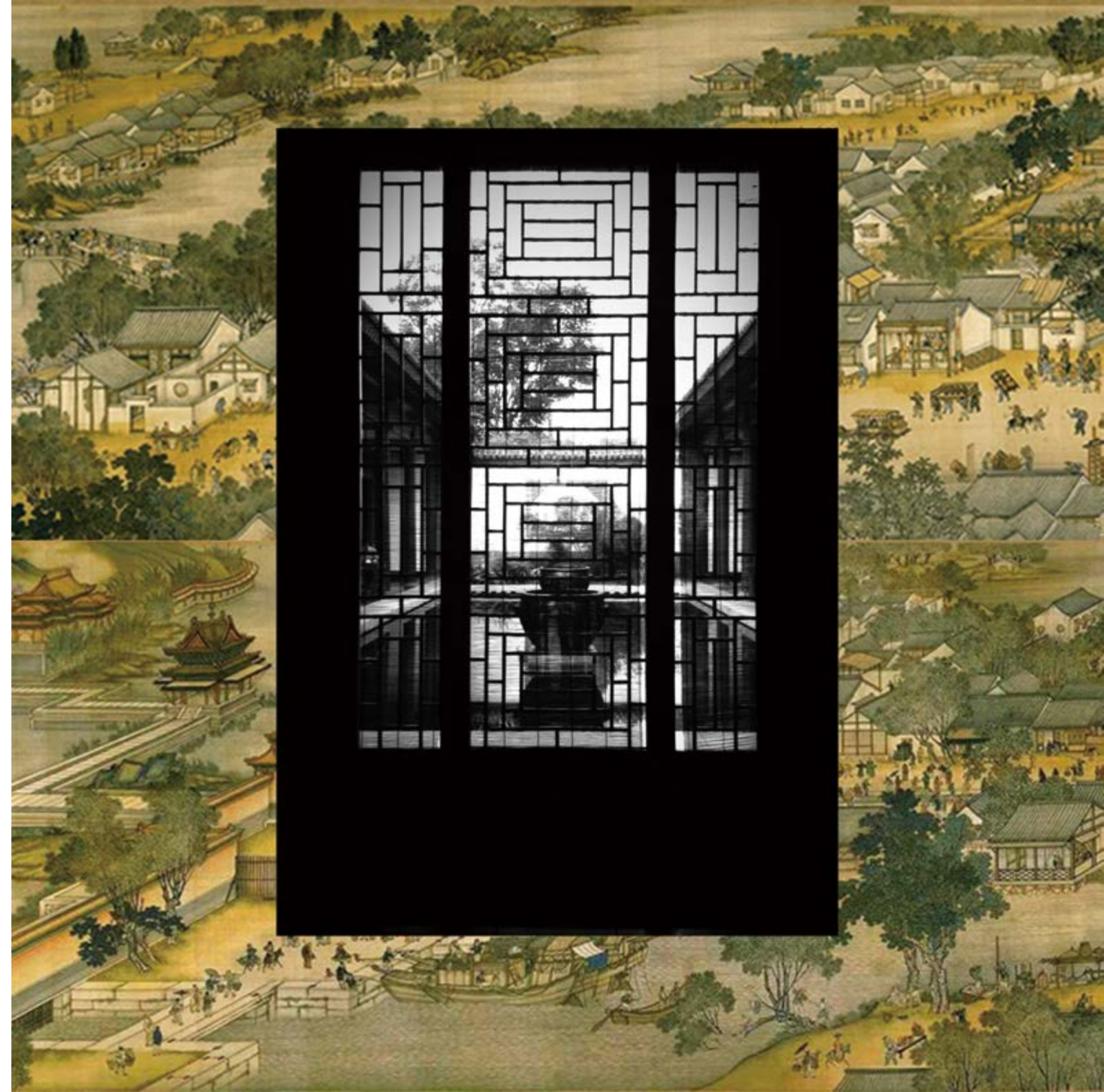
A brief formula to emphasize throughout "The Sense of Order" is that "grouping comes before grasping" or "seeking before seeing". The analysis of ornament, which is the purpose of this book, links with the psychology of pictorial representation, the topic of "Art and Illusion". In complementary character of his two investigations, "The Sense of Order" concerned with pure design, the other "Art and Illusion" with representation. To sum up the theory underlying the book "Art and Illusion" in a similar formula is "making comes before matching"; the minimal schema is first constructed before it is modified or corrected by matching it against reality .

In stressing that 'making comes before matching' he was led to consider the role of visual formulae or schemata in the acquisition of drawing skills. He also referred to the link between drawing and writing in the Chinese tradition, where the learner practices drawing an orchid while chanting the instructions from movements.

"No artistic tradition insists with greater force on the need for inspired spontaneity than that of ancient China, but it is precisely there we find a complete reliance on acquired vocabularies...The Chinese artist appears still as a 'maker' of mountains, trees, or flowers. He can conjure them up because he has learned the secret of their being, but he does so to record and evoke a mood which is deeply rooted in Chinese ideas about the nature of the universe. "

Following this way, we can ask what prompts the craftsman to create his complex orders and what methods he can use and conversely how these intricate structures are intended to be perceived and so on. They are directing the interest to the further study of Chinese pattern and decoration.

And remember at anytime when we are looking back on the history of taste and theory surveyed, the western critics and writers have different attitudes to decorate issues. But it is all the more interesting to continue the search for those common human traits which survive any change of aesthetics and shift in purpose: the need for acquired formulas.



Front:
Chinese lattice window

Back:
**Along the river during the
Qingming festival
Painting**



Jifu
Imperial empress' robe
Semi-formal, Kesi
Qing dynasty, Qianlong
period

Length 54 1/2 in., 138.4 cm
Width 84 in., 213.5 cm
Finely woven with nine gold dragons, one hidden by the over-flap, surrounded by wispy clouds, peach boughs, floral sprigs, nandina berries and phoenix, all above terrestrial diagrams rising from rolling waves incorporating precious objects, above an undulating lishui stripe at the sleeves and hem, the midnight blue collar band, sleeve bands and cuffs, woven with gold dragons, bats, clouds, waves and precious objects, the sleeve extension of yellow ribbed silk.

1.2 Aesthetic analysis of Chinese pattern

Chinese traditional patterns are passed down from ancient China and has a unique ethnic artistic style. It originated from the pottery patterns of the primitive society which has been existed 6000 to 7000 years. Chinese traditional patterns can be divided into four types: the Primitive social patterns, Classical patterns, Folk patterns, and Minorities patterns.

These patterns are applied in a variety of materials, like jade, gold, porcelain, wood, bamboo, silk and so on. Chinese patterns are diverse but all neat symmetry, organized and regularity.

Chinese traditional patterns focus on the expression of "meaning", "Every pattern has meaning, and the meaning of auspicious" is the unique aesthetic model of Chinese pattern.

It is a tradition for Chinese people to express good wishes by using patterns. This is echoed in the arts of making clothes, from luxury silk, to relatively cheap calico. The patterns used on clothes can be animals, plants, flowers, mountains, architectures, geometric patterns, or other auspicious designs. They are not only beautiful, but also meaningful.

One example, dragons on an Emperor's robe are saying that the Emperor is the "son of the heaven".

The robe embroidered with dragon patterns was made for the exclusive use of an emperor during the Qing dynasty. The ritual of embroidering dragon patterns on the emperor's robe, however, dates back to as early as the Zhou Dynasty (11th century-256 B.C.).

A dragon robe is either yellow or apricot-yellow dragons in color, and embroidered with nine yellow dragons and five-hued auspicious cloud patterns.

The clouds are interlaced with twelve other patterns — the sun, the moon and stars (representing the light of the throne), mountains (synonymous to stability to changes) auspicious bird (denoting elegance and beauty) water reeds (which represent purity and cleanness), and fire (meaning light).

A number of system may be used in trying to classify the pattern. In this section the analysis of the typical traditional Chinese patterns is broken down into six broad categories: mythology, natural world, geometric, abstract and calligraphy.

Mythology

Worldwide mythology, legends and folktales which are narratives involving gods and other entities from the distant past; legends in particular are stories about past, often focused on human heroes and heroines; folk and fairy tales are stories that lack any definite historical setting, frequently featuring fairies, witches and animal characters with human attributes.

The value of these images is that they have a certain universality and that the designer can interpret them as he or she wishes. However it is always a moot point whether a particular example is actually intended to reflect the mythology apparently depicted or whether it is being used in a decorative rather than a symbolic way. In case where patterns have been appropriated from other cultures such as second-hand use is common. An accurate reading of a pattern will always depend a great deal upon the context of the original pattern and its intended use.

In China, besides the famous dragon pattern, the phoenix pattern, the tortoise pattern, the tiger pattern, the crane pattern, as a common cultural phenomenon maintains an extensive and profound contact with various cultural fields of Chinese nation.

The tortoise is one of the real animals which are the most prominent beasts of China, although the tortoise is depicted with supernatural features such as dragon ears, flaming tentacles at its shoulders and hips, and a long hairy tail representing seaweed and the growth of plant parasites found on older tortoise shells that flow behind the tortoise as it swims. The " Four Fabulous Animals " govern the four points of the compass, with the Black Tortoise the ruler of the north, symbolizing endurance, strength, and longevity with a potential lifespan of ten thousand years.

**The temple of heaven
1406-1420
Ming emperor Yongle
South-east of Beijing**

Legend holds that the wooden columns of the Temple of Heaven in Beijing were built on the shells of live tortoises since people thought that these animals were capable of living for more than 3000 years without food or water and are adorned with a magical power that prevents wood from rotting.





Left:
Rank badge with peacock
Qing dynasty
The metropolitan
museum of art
New York

Silk and metallic thread
Length 12 1/2 in., 31.75 cm
Width 12 1/2 in., 31.75 cm
Bequest of William christian paul, 1929

Right:
Towering stone standing
in the roaring ocean

It is composed by the roaring ocean wave and towering mountain, a symbol of unity
Reference - 237-2, P174,
Tianjin Yangliuqing,
The encyclopedia of Chinese auspicious pattern, Diteng, 2006, 1





Left:
Mandarin square
Qing dynasty
19th century
Brooklyn museum

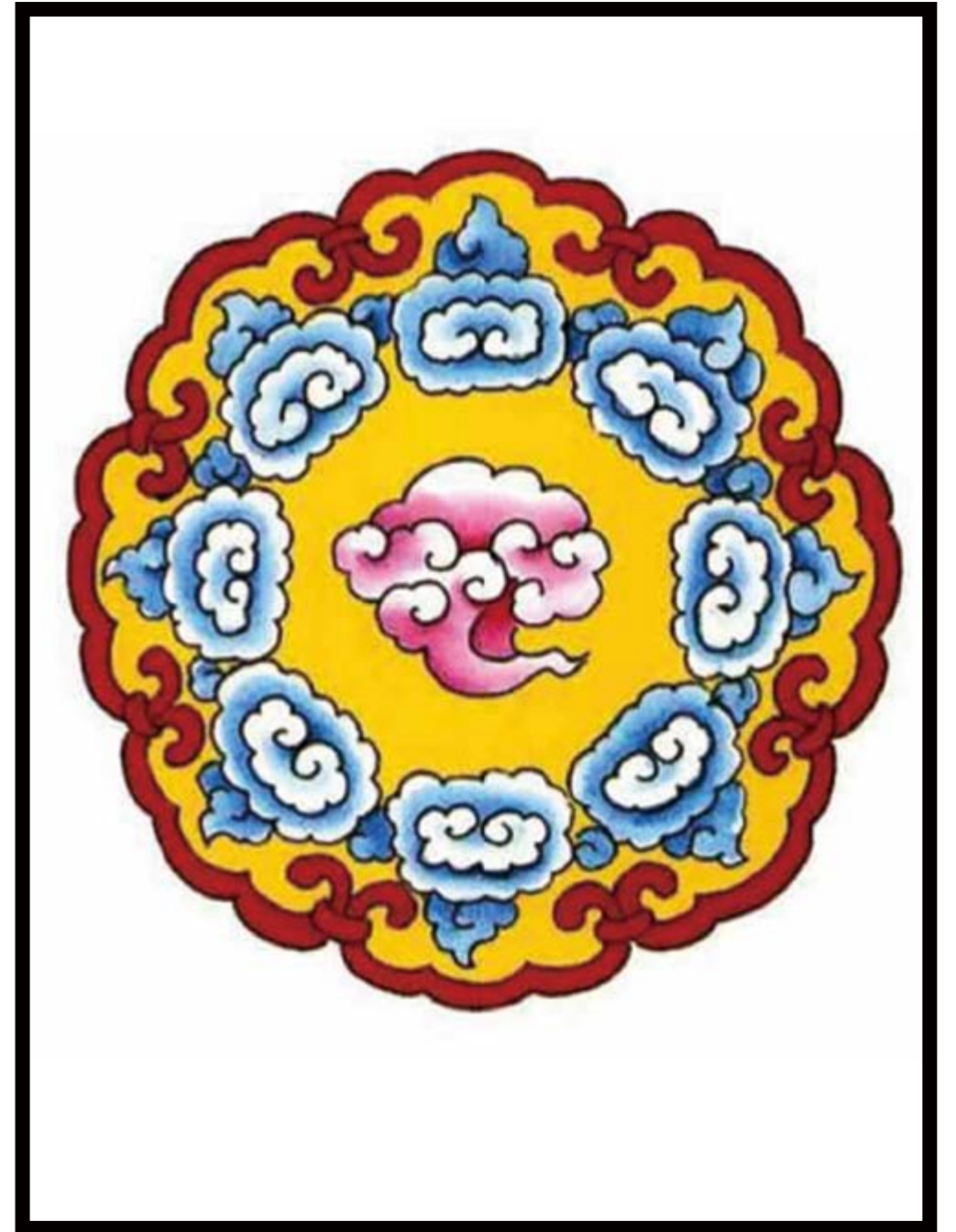
Silk and metal threads
Length 11 13/16in., 30 cm
Width 12 3/16 in., 31 cm

An interlinked pattern of swirls on this woven dragon robe are arranged in a design that appears random. The swirling motifs may actually represent highly abstracted clouds, which in Chinese tradition stand for the dissolving of a perishable being before reaching eternity.



Right:
Eight cloud pattern

Reference - 312-3, P220,
Tianjin Yangliuqing,
The encyclopedia of Chinese
auspicious pattern, Diteng,
2006, 1



Abstract

Abstract design of pattern, as for many other objects, span the gamut of artistic production from ancient times to contemporary work. They can be divided into those that are abstractions of real forms and those that are pure, unreferenced inventions. In early and less-developed cultures, designs and marks based on simple, geometric and linear forms may have had a symbolic or decorative purpose, no longer clear to the contemporary viewer. In any event, it is their visual impact rather than any hidden meaning for which abstract design are valued.

Chinese opera masks which is originated in ancient religious shamanism use different color to indicate emotions or give clues about the identity of a character and abstract shape to represent animal or human characteristics.

Natural world

Throughout the ages, designers have taken inspiration for pattern-making directly from their natural surroundings. Natural forms offer a treasure trove of imagery that can be copied directly, stylised into recognisable shapes or abstracted to the point at which the inspiration for the pattern is only just discernible. The range of images adapted to patterns is vast, but particular forms recur all through textile history.

The variety of decorative Chinese patterns are draw out based on sorted and selected patterns from all ethnic clothing including embroidery, cross-stitch, knitting, weaving, appliqué and other varieties. These patterns are designed based on the their daily affairs, the birds, insects, flowers, leaves, plants in various guises and fruit have all been employed in the service of pattern-making.

In many cases, the particular species or style chosen has symbolic significance.

One of the obvious examples is the the lotus flower which has been the most favored one for hundreds of years in China. The lotus flower symbolizes purity of the heart and mind and represents long life, humility, honor and tranquility. It is the subject of poems and paintings with great artistic appeal and a common pattern and design in various architectural decorations, sculptures and daily utensils.



Lotus rising from the water
Wu Bing
Song dynasty (960-1279)



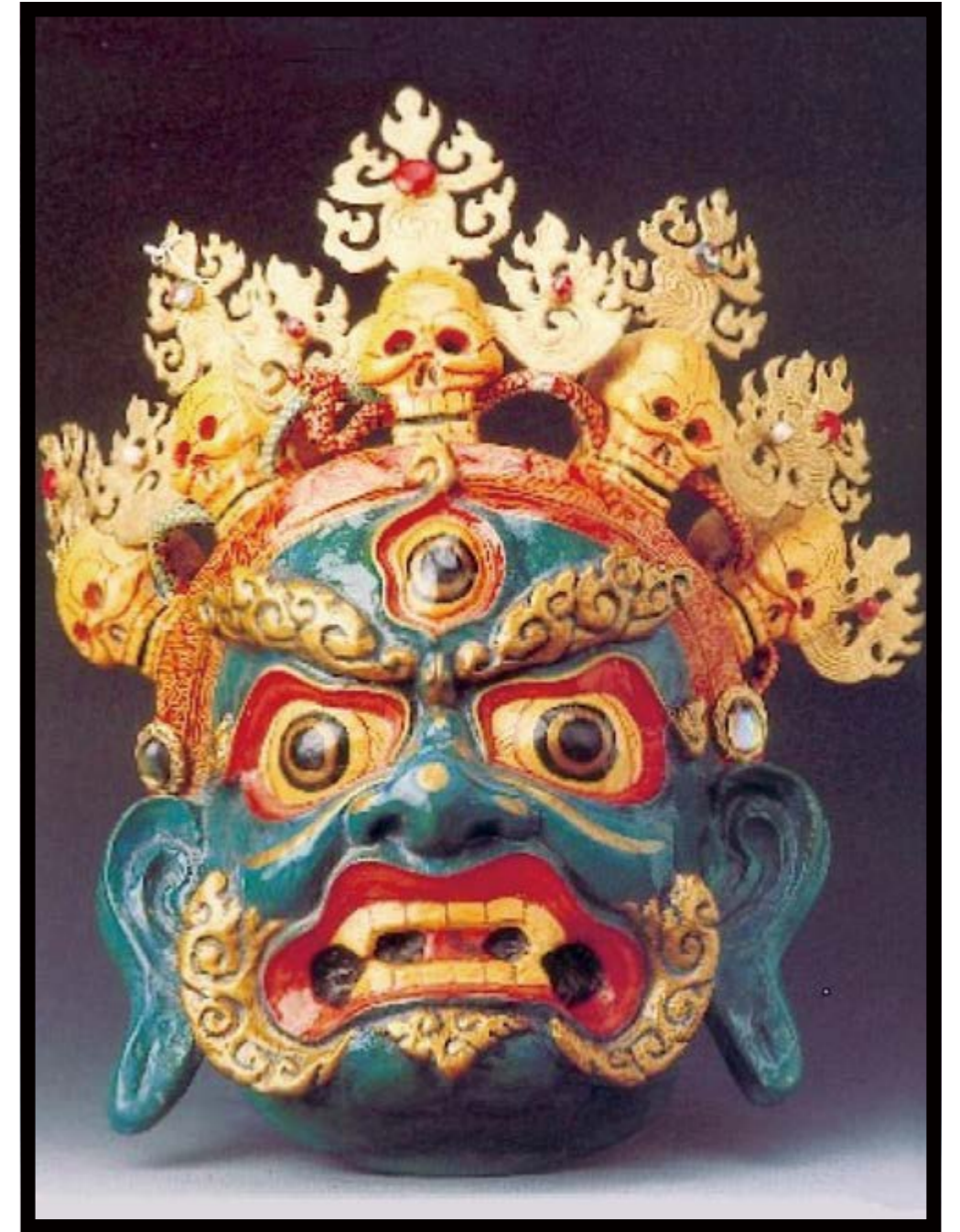
Left:
Mei Lanfang
Dan (female role)
Peking opera

Right:
Exorcisers' masks
(Nuomianju)

The exorcisers' masks are a unique handicraft in Guizhou Province. Fashioned out of wood and tree roots, they range in imagery from the grotesque to the good and genuine.

Such masks can be as small as several centimeters and as large as two metres. The exorcising culture of the Mial villages in Guizhou is regarded as a gem in folk Chinese culture.

The exorcising culture first rose in central China. After it had found its way into Guizhou it was merged with the local shamanism and gave rise to a male exorciser and a female exorciser.



Conversation

Conversational or pictorial patterns are a group of designs that might be called conversation-provoking. The name encouraged the idea that the design can be begin a conversation, owing to its inherent interest. The range of patterns in this genre is enormous, and includes novelty, prints, images of people in landscapes, and mythological and allegorical scenes.

Geometric

Geometric ornamentation dates as far back to the Egyptians and the Greeks. The Egyptians decorated the capitals of their columns with triangular-like shapes inspired by the way papyrus leaves fan out. The Greek key, often seen on temple pediments or as decoration on marble urns, is an early form of repetitive use of geometric shapes. Today, the Greek key remains one of the hallmarks of fashion and interior design. It has also become synonymous with the House of Versace.

The use of geometric shapes is a very obvious way of making repeating pattern. Any geometric shape can either be manipulated to create an interesting repeat on its own or used in conjunction with other pattern types to create a different form of tessellation.

The Muslims have used basic shapes to adorn their homes and places of worship, often in beautiful color combinations. The circle and the square are combined into geometry patterns and arranged in intricate combinations thus becoming one of the most distinguishing features of Islamic art.

The Chinese culture often employ geometry with their lattice work. The symbol of Double Happiness is in itself a combination of geometric shapes.

The geometric shapes may have symbolic qualities, they may be a framework for another design or they may be artistic representation, but the way that they combine is key to the harmony of patterns. Whatever their purpose, geometric shapes seems to go to the very heart of pattern-making.

In the modern world, geometric patterns have become associated with the great designer David Hicks.

Calligraphy

Calligraphy (literally "beautiful writing"), has long been an art form in its own right. Motifs of letters and lettering have been widely used, especially in Islamic ornament and across much of the Far East, but examples occur wordwise. In particular, religious texts are often inserted into Muslim textiles as an art of piety - Arabic script in which the Koran is written lends itself extremely well to incorporation into more complex patterns.

In China, calligraphy on paper is considered an art form, so its transference to pattern is not surprising, especially as single symbols can be read for their meanings as well as used ornamentally. There are quite a few Chinese writing symbols, or Chinese characters, that represent good fortune, blessings and happiness in life.

Fu, Lu, Shou, Xi and Cai are also the favored lucky symbols; they are also common characters for Chinese paper cuts.

Fu (traditional Chinese: 福) means lucky or blessings, Lu (traditional Chinese: 祿) means prosperity, Shou (traditional Chinese: 壽) means longevity, Xi (traditional Chinese: 喜) means happiness and Cai (traditional Chinese: 財) means wealth.

Xi usually is doubled to mean double happiness when it comes to a wedding. It's one of the favored Chinese symbols by many.

Double Happiness is a ligature, "囍" composed of 喜喜 – two copies of the Chinese characters 喜 (xǐ) literally means joy, compressed to assume the square shape of a standard Chinese character (much like a real character may consist of two parts), and is pronounced as a polysyllabic Chinese character, being read as 双喜 (shuāngxǐ).

Typically the character "囍" is written in Chinese calligraphy, and frequently appears on traditional decorative items, associated with the lunar new year celebrations. Double happiness symbol also often found all over the wedding ceremony, as well as on gift items given to the bride and groom. The color of the character is usually red, occasionally black.



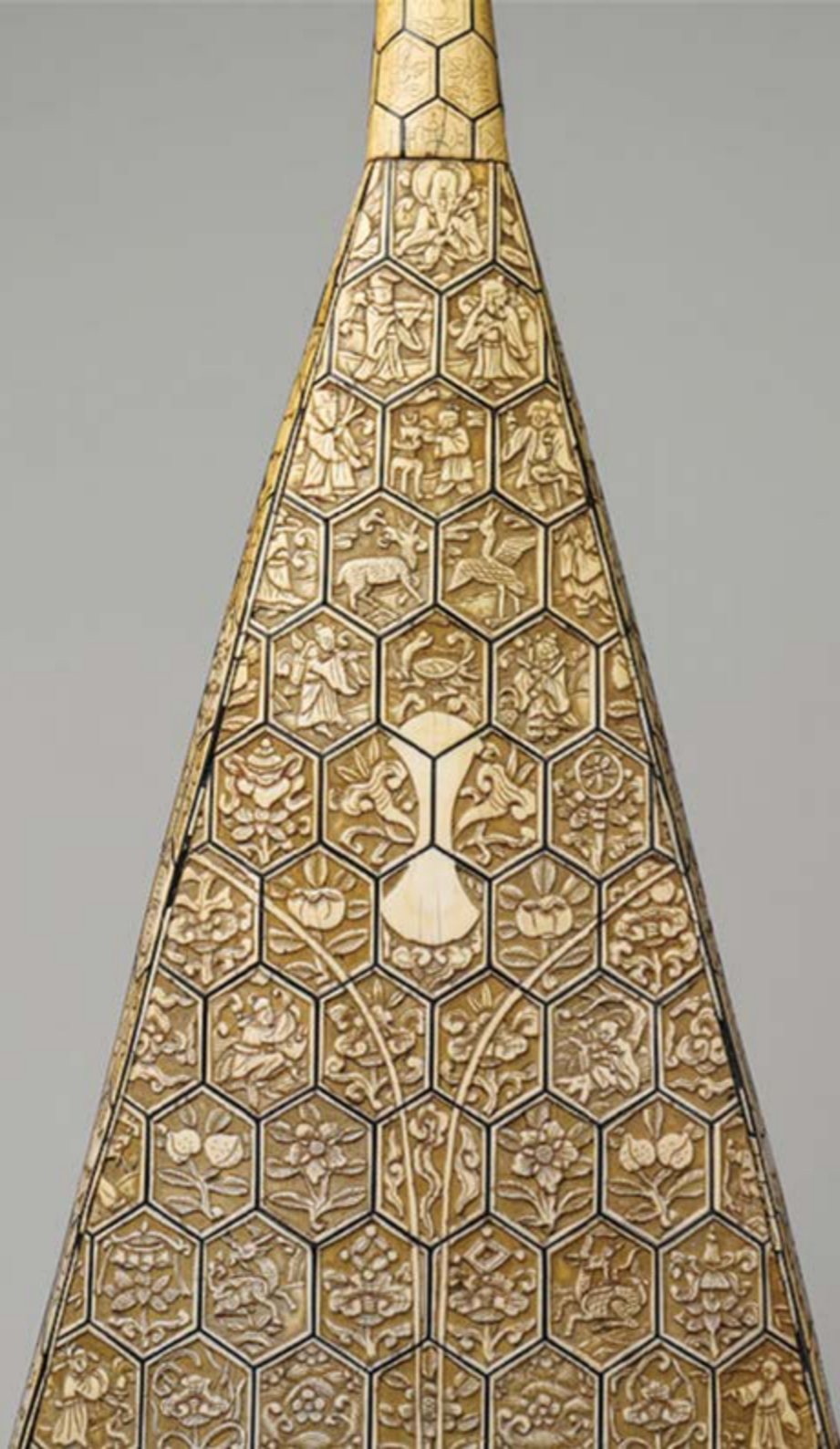
Left:
The story of the Hanlin scholar
1920 - 1940
Fujian, China

Plain weave cotton with stencil resist-dyed decoration. This polychrome cover in resist-dyed pattern, from the Changle region, tells the story of the Hanlin scholar. Hanlin graduates functioned as the emperor's close advisers, and only the most talented students were allowed to join the Hanlin academy.

Right:
Furniture (including mirrors)
1820
China

Wood, lacquer
167.5 x 69.5 x 51.5 cm
Bonheur-du-jour cabinet decorated with black, gold and red lacquer throughout, with deeply carved pediment and base with hinged desk front. Cupboards open to reveal four short and two long drawers and two cupboards. Sliding tray beneath. The whole decorated with Chinese figures and buildings in landscape settings.





Left:
Pipa
Ming dynasty, Late 15th–
early 16th century
China

Wood, ivory, bone, silk;
94 x 25.3 x 2.9 cm
Bequest of Mary Stillman
Harkness, 1950

Right:
Brocade of tortoiseshell
pattern with silver red
and gold

Reference - P22 WU
Liangzhong, Chinese folk
pattern, Shanghai yuandong
press, 2009, 1





Left:
Celebration banner with "Shou"
 Late 19th century
 China

Silk and golden thread
 Red is hugely significant in China as a life-giving colour, so the selection of crimson for this celebration banner is not surprising. The Chinese calligraphy character for "Long Life" is embroidered in gold work in the centre, surrounded by the names of those who donated to its making.

Right:
Lettering of Shou and Xi

The graphic is circular shape, it can be divided into two parts, the inner circle is a separate "Shou", Zhuanti, and the outer circle is eight "Xi".

It's relatively new graphic design of lettering combination.

Reference - 399, P279,
 Tianjin Yangliuqing,
 The encyclopedia of Chinese auspicious pattern, Diteng, 2006, 1





**Fan Bingbing
Dragon robe
2010
63rd Cannes film festival**

1.3 Chinese patterns in the contemporary design

Contemporary design covers almost every aspect of people's lives and Chinese pattern is used in almost all of them. In this section the research covered the designers' works from both China and the West. The different approach of using Chinese pattern is influenced by history, politics and brand concept.

Chinese patterns used in Chinese haute couture

Since the 1980s after implement of Reform and Opening, China's modern design diversified development, the design concept of Western modernism became mainstream. Modernism in design advocating simple graphics and more focus on functionality. At that time a large number of Chinese designers ignore the design value of the traditional pattern. Until recent years, with the popular of the Chinese traditional elements in the fashion and film industry, Chinese design community also set off the wave of deep excavation of Chinese traditional patterns connotation.

On 13 May 2010, Chinese actress Fan Bing Bing wore a "Dragon Robe" on the red carpet of the 63rd Cannes Film Festival. The dress features two leaping dragons and crashing waves on the hem, in the bright yellow color that was exclusively used by emperors in ancient China. It was co-designed by Chinese designer Laurence Xu and Fan herself, called dong fang xiang yun (or literally Eastern Oriental Auspicious Cloud).

The dress was collected by the Victoria & Albert Museum in London on 12 March 2012 and Laurence Xu received international attention. In 2013, specially invited by the Paris Chinese haute couture association as the only couture designer from mainland China, Xu showed his collection on the last day of the haute couture shows. To the contours of Western gowns, Xu adds Chinese materials and design elements, including expensive brocades, complex tapestries, and hand-embossed velvet, materials that would once have adorned only the bodies of royalty.



Xu Ming
Dragon dress
Couture 2012
China Fashion Week



Laurence Xu
Fall/Winter 2013-2014
Paris Haute Couture



Some other Chinese luxury brands are Shanghai Tang and Shiatzy Chen also NE Tiger. Their works show that the Chinese traditional pattern adds cultural connotations to clothing and accessories.

Shanghai Tang (Chinese: 上海灘 ; pinyin : Shànghǎi Tān) is an international clothing chain company, founded in 1994 by Hong Kong businessman David Tang. In 1998, Richemont acquired David Tang's controlling stake in the business.

David Tang stated that Shanghai Tang is a Chinese label that set out to rejuvenate Chinese fashion of the 1920s and 1930s. The fundamental design concept is inspired by 1920s Cheongsam combined with the modernity of the 21st century. The brand is noted for its use of bright colours.

The original Shanghai Tang store was on the ground floor of Pedder Building, Central, Hong Kong; this was followed by 24 outlets worldwide, including Bangkok, Beijing, Honolulu, London, Miami, New York, Las Vegas, Madrid, Paris, Shanghai, Tokyo, and Macau. They are often located in well-known areas such as Bangkok's Sukhumvit Road, and Shanghai's Xintiandi.

In April 2012, the flagship store in Central was opened on Duddell Street, called "Shanghai Tang Mansion". With close to 1,400-square-meter it is Shanghai Tang's largest branch, designed by Shanghai-based design firm Design MVW.

Shiatzy Chen (Chinese: 夏姿·陳 ; pinyin: Xiàzī Chén) is a Taiwanese fashion house, founded in 1978 by Wang Chen Tsai-Hsia (王陳彩霞), who is often referred to as the Chanel of Taiwan. They describe their style as "neo-Chinese chic", where the aesthetics of Chinese clothing and handicraft are combined with Western styles, using design features drawn from Chinese culture such as mandarin collars and Chinese patterns. In 2010 Forbes magazine ranked Wang as one of the 25 most influential Chinese in global fashion.

In Oct. 2008, to celebrate the brand's 30th birthday, SHIATZY CHEN made her debut in Paris Fashion Week, launching the S/S 2008 collection, which amazed the westerns with its unique oriental beauty.

**Shanghai tang
Spring/Summer 2014**

The floral embroidered coat from the 'exotic garden' collection is fresh in bright summer colors set in contrast, with a modern interpretation of traditional floral embroidery.





NE. TIGER
Spring/Summer 2014
Collection of "HUA FU"



Shiatzy Chen
Fall/Winter 2014-2015
Paris Fashion Week



NE·TIGER
Spring/Summer 2014
Collection of "HUA FU"

Mme. Shiatzy CHEN, design director at SHIATZY CHEN, has conceived her designs based upon the concept of china, creating a new collection of 2009 spring and summer attire that exudes both fashion chic and classic humanism. "The various shapes of china and transformative lines of our clothing fully express the synthesis of a Chinese cultural aesthetic and everyday living," added Mme. CHEN. The patience and endurance required during the process of making china symbolize the earnestness and determination of SHIATZY CHEN in their now 30-year endeavor to fuse Chinese artistry with a modern fashion sense.

Mr. Zhang Zhifeng, the brand founder of NE·TIGER, started his venture in 1982. With 32 years of accumulation and development, NE·TIGER has become a top luxury brand in China. As the defender and inheritor of Chinese clothing culture and heritage, the brand is committed to the revival of the Chinese luxury culture and the emergence of Chinese luxury brand by adhering to the design philosophy of "Integrate Antiquity to the Present, Converge Chinese and Western". Based on its initial efforts in design and production of fur products, NE·TIGER soon established its leading position in the fur industry of China. In its development history, it has successively introduced evening dress, Chinese-style wedding dress, Western wedding dress and other serial products. In particular, Huafu, a kind of haute couture, is one of the innovative products released by NE·TIGER. "China is called Xia because of its great ceremonies and called Hua because of its beautiful clothes." Huaxia Dress, also called Huafu, is China's national dress that represents the spirit of Chinese people. NE·TIGER's Huafu design concept has five major features: "courtesy" as the soul, "Jin (traditional royal fabric)" as the material, "embroidery" as the handicraft, "national colors" as the expression, and "Huafu" as the symbol of China. By extracting the essence from China's several-thousand-year clothing culture, Huafu has created a unique clothing image in contemporary China.

Modern usage of Chinese pattern with a sense of humour

Instead of usage of auspicious meanings of Chinese pattern, some designers or brands use it with a sense of humour.

Goods of Desire (also known as G.O.D.), a renowned Hong Kong lifestyle retail store, designs many products themed with the double happiness symbol, including scented candles, accessories and Ming-inspired tableware and tea sets.

Co-founded by architects Douglas Young and Benjamin Lau in 1996 as a retail space in Ap Lei Chau. The creative brain behind G.O.D.'s purposefully provocative products is co-founder Douglas. Often seen around town with a farmer's hat and straw bag, the architect likes to take everyday things out of context to create some sort of irony and humor. His innate interest in Hong Kong's local culture and things that are normally overlooked often form his inspiration for the highly popular products.

Charlotte Olympia is a British luxury shoe and accessories brand founded by Charlotte Olympia Dellal in 2008. Charlotte Olympia designs are influenced by classical Hollywood cinematic glamour and pin-ups and movie stars from the 1940s and 50s.

Charlotte Olympia's design philosophy is to create luxurious, feminine shoes and accessories with a sense of humour. In the case of her Autumn/Winter 2014-15 collection, we see Olympia's interpretation of her own Chinese ornaments. Consider it a trip to China-Town. You have your colourful lanterns, blue porcelain vase, bamboos, traditional Chinese dragons, yin and yang, tassels, and the list goes on. The collection was combined of so many Chinese elements, you couldn't help but remember a scene or two from Disney's Mulan.



Charlotte Olympia
Fall/Winter 2014-15
London fashion week



Left:
Double happiness series
G.O.D. lifestyle
Hong Kong brand



Right:
NE. TIGER
Spring/Summer 2014
Collection of "HUA FU"

Chinese pattern with digital printing

Compared to the Chinese designers, it seems the western designers explored more advanced technologies such as digital printing with the Chinese pattern instead of traditional craft.

Dries Van Noten is known for the creations by using various types of prints, colours, original fabrics and layering. The designer visited the Victoria & Albert Museum in London and made use of rich historical Asian prints especially from Chinese, Japanese and Korean costumes in its archives.

Van Noten photographed them and laid flat, reshaped them, then sectioned the images, cut them into pieces and remixed them, digitally printing them onto silk, crepe, and matelassé.

The traditional rainbow coloured stripes of a beautiful empress's yellow robe from 1800-1911 became a decorative motif for tops and coats for modern empresses; in some cases one section of the costume ended up on a skirt, while assorted bits and pieces multiplied on a shirt.

Some of the more prominent colours in the collection, such as burnt-orange, and embroidered motifs of cranes and dragons on military cut jackets, also came from the Chinese costumes.

The final effect was graphically beautiful on relaxed trousers and silk dresses, though it became very desirable when images of embroidered silk damask robes with their imperial insignia and gold threads were applied to masculine tailored coats and jackets.

London-based designer Mary Katrantzou eschewed last season's interior design-inspired images for prints reminiscent of Fabergé eggs, porcelain, cloisonné enamel and Ming vases. To display the luxurious objects that inspired the prints, shapes and outlines took on stiff artificial canvases, as well as soft silhouettes that usually post difficulties for placement prints. Mary Katrantzou Fall Winter 2011 collection presented the "woman as connoisseur," placing Ming vases in demand not only for art collectors but also the fashion world.



**Dries Van Noten,
Fall/Winter 2012-2013
Paris Fashion Week**



Mary Katrantzou

Chinese pattern with Art Deco details

As Chinese pattern is well known by the influence of Chinoiserie hundreds years ago, it is always come back.

In the Ralph Lauren Fall 2011 season of shows, a regal parade of models reminiscent of Shanghai Lily, Marlene Dietrich's bold femme fatale from the 1932 film Shanghai Express, marched in to a cover of David Bowie's "China Girl." Emerald velvet gowns with mandarin collars, smoking jackets embroidered with dragon motifs, and carved jade jewelry were just a few of the decadent details.

It was the particular mix of the early 20th-century costume references, Art Deco detailing, cloche hats, and chinoiserie embroidery, that evoked lavish images of legendary French fashion designer Paul Poiret, the silk trade routes, and Dietrich.

Accessories such as metal-adorned onyx clutches from Bulgari's Fall/Winter accessories collection and Brett Heyman's new handbag line, Edie Parker, similarly cast 1920s Art Deco in a new light. "I'm drawn to the strong and color lines of the Deco movement, specifically seen in the interior design and decorative arts," Heyman muses. "Black and white lacquers and metallic finishes instantly add the glamour that represents the prosperity of the time." Jewelry designer Ivanka Trump is also embracing the Art Deco movement, inspired by the era as well as her international travels.

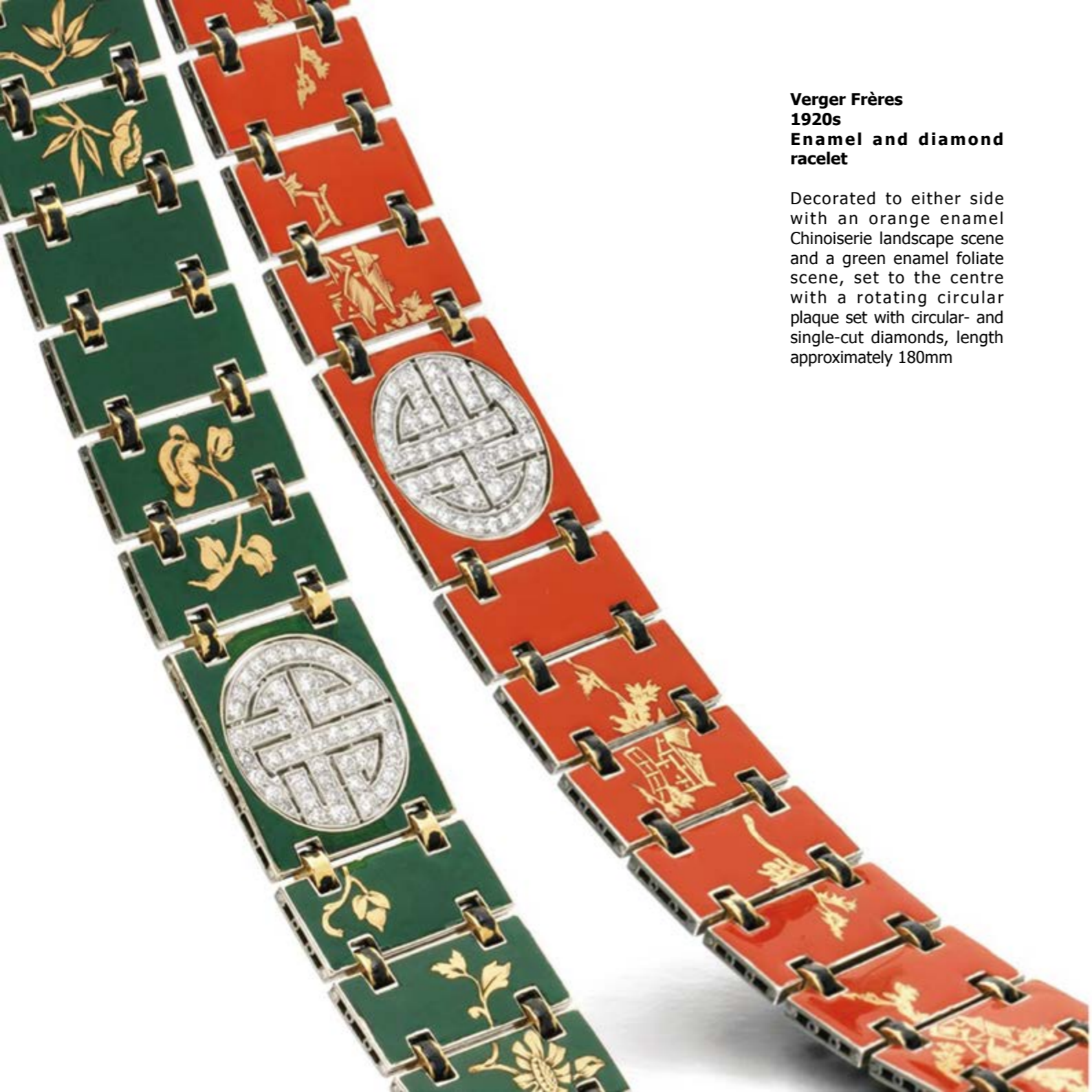
"Third Way" of Chinese essence

As we can see most of the Chinese inspired designs (including many of Chinese own local brands) focus on the obvious decorative motifs. It is understandable since the designers don't always have time to really investigate the cultural background and historical trends of Chinese garments, and those surface treatments make good show pieces and visual statements. Sometimes the draw back is the results usually feel more like novelty items.

It is necessary to create truly modern and wearable clothes and accessories that play with the structural and functional details rather than the cliché. A good example is the architecture works of I.M. Pei.

**Ralph Lauren
Black dress with dragons
on the back
Fall 2011**





**Verger Frères
1920s
Enamel and diamond
racelet**

Decorated to either side with an orange enamel Chinoiserie landscape scene and a green enamel foliate scene, set to the centre with a rotating circular plaque set with circular- and single-cut diamonds, length approximately 180mm

**Clockwise from Left:
Serpente minaudière
from Bulgari,
Red Deco box from Ralph
Lauren,
Jade necklace from
Soigne K
Dragon bracelet from
David Webb**



In its race to build modern cities, China has welcomed back its most illustrious native son, famous architect IM Pei. But his vision of the future is to look to the past to preserve the subtle characteristics of Chinese architecture.

— Ron Gluckman





**Fragrant hill hotel
1979 -1982
Beijing, China**

I. M. Pei (currently 97-year-old), commonly known by his initials I. M. Pei, a Pritzker Prize-winning Chinese-born American architect, known as the last master of high modernist architecture.

The Fragrant Hill Hotel, designed by I. M. Pei in 1979, was the first piece of work by overseas architects after China adopted the reform and opening-up policy. This talented modern architect provoked an enormous shock in the Chinese construction industry and initiated a new Chinese Modern architecture.

This hotel stands in a public park within the former Imperial Hunting Grounds outside Beijing, not far from the Summer Palace and other key historic sites. Balancing symmetry and asymmetry, the 325 guest rooms zigzag out from a central skylit space to preserve the site's ancient trees. Each guest room opens onto a courtyard through a shaped "window picture" that frames the landscape and brings the outdoors inside. Building and gardens merge inseparably in an intimate reciprocal relationship.

The use of traditional motifs bring ancient Chinese traditions into an essentially modern design. The skylight was the only major imported component; everything else was constructed by local craftsmen using age-old techniques and materials.

Underlying the design is a strategy to provide a "Third Way" wherein advanced Western technology is grafted onto the essence of Chinese vernacular architecture without literal imitation.

Well into his 80's, I. M. Pei was commissioned to design the Suzhou Museum. Much like the Pyramid he designed for the Louvre, Mr. Pei had the challenge of merging long-standing traditions and architecture with his signature modernism. Suzhou Museum shows to us another way to use Chinese traditional patterns in modern design. He extracted the essence of Chinese classical pattern, summarized the trivial geometry pattern structure, without using carvings grilles patterns, created a traditional Chinese landscape painting mood with modern industrial materials. The entire architecture is composed of squares and triangles and other geometric shapes, they interwoven to make the museum have both Chinese charm and a modern feel.



HANDCRAFT

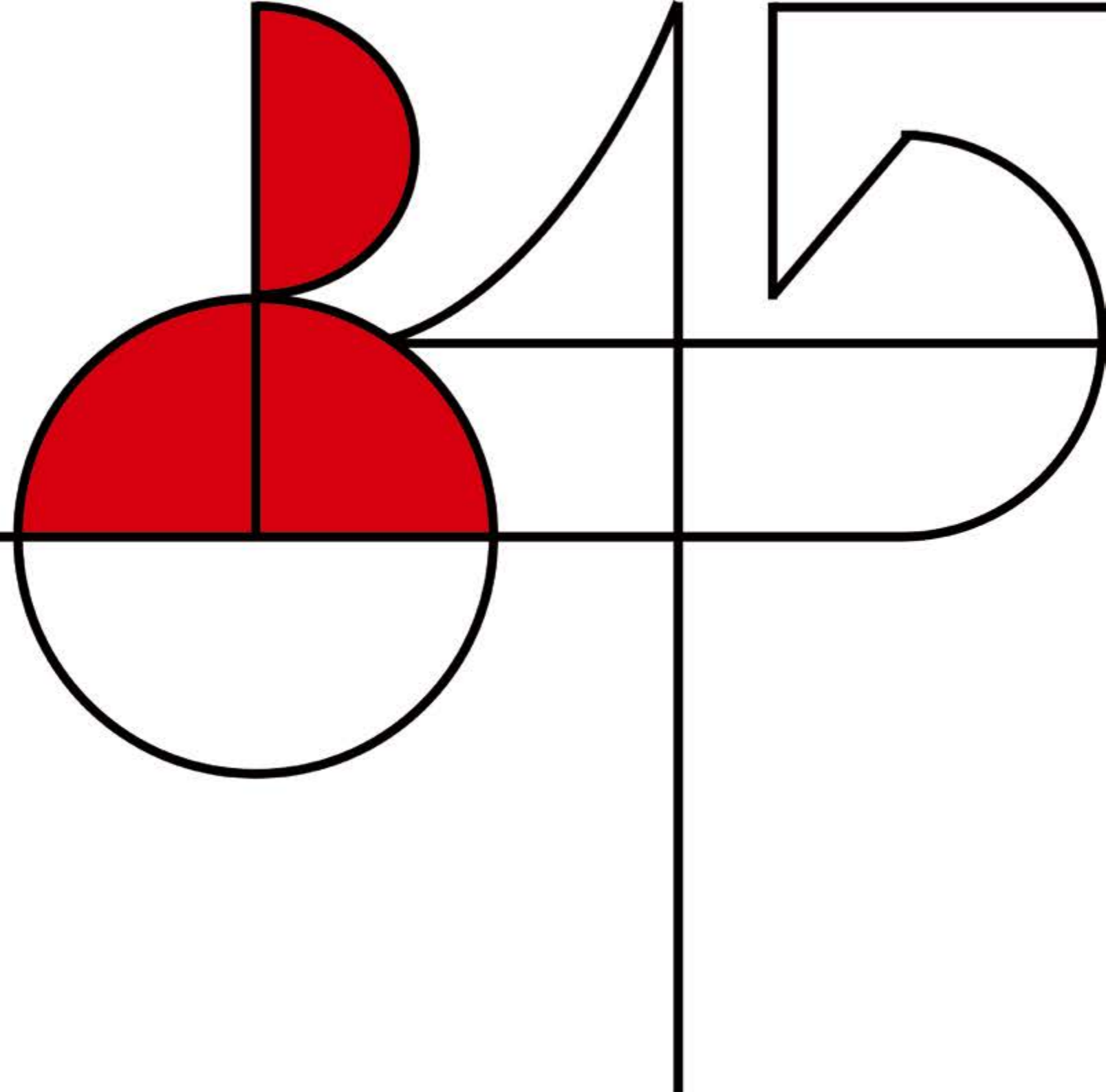


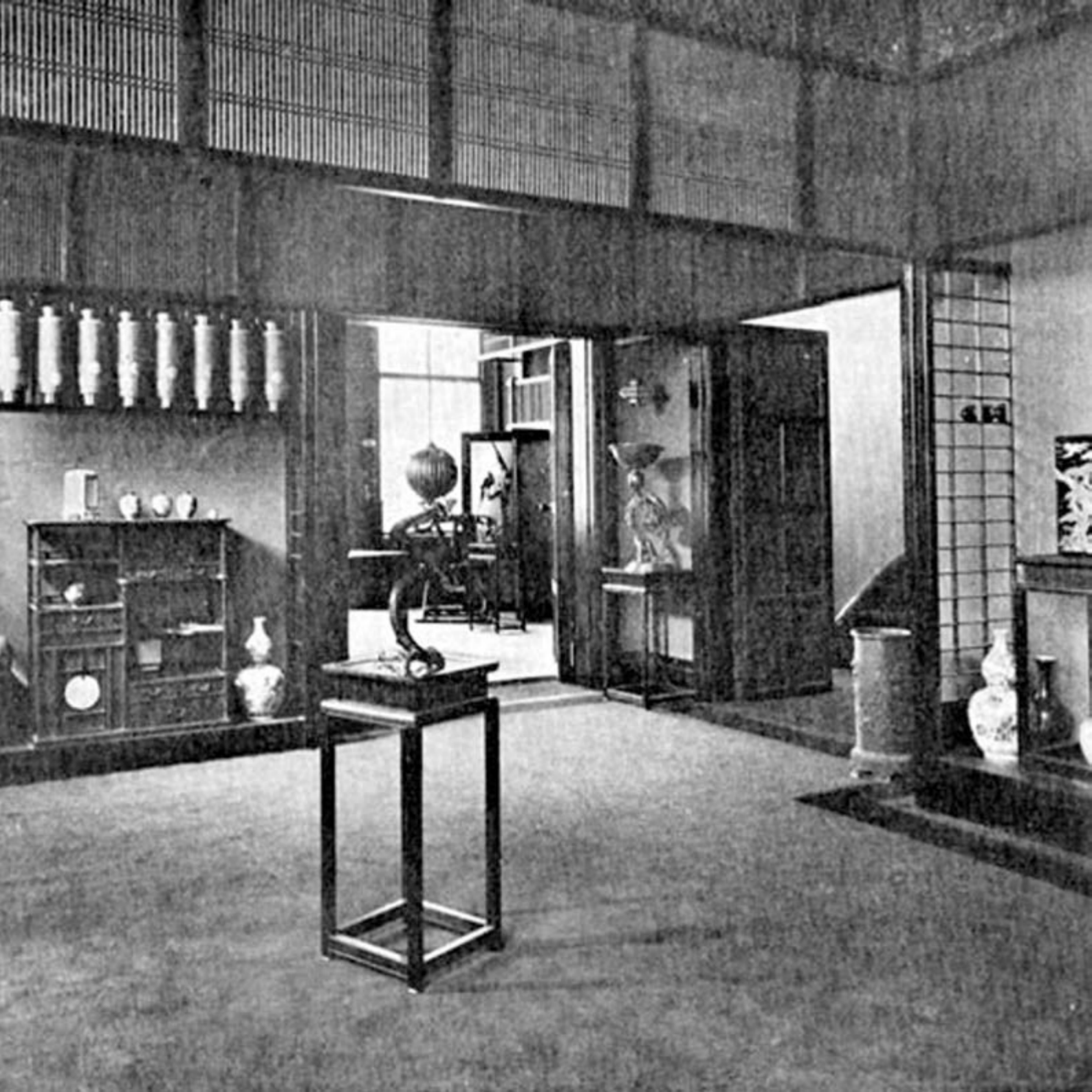
History and Development ^{OF} Traditional Chinese Handicraft

On one hand, China has a long history and glorious history in both arts and traditional crafts. On the other hand, China missed the important modern movement - the Arts and Crafts movement, resulted lacking of innovative mechanisms of traditional crafts to make it impossible to enter modern peoples life.

What is the relationship between the Chinese elements and these west aesthetic movements? What is chinoiserie and how it influences in contemporary design?

While the negative impact of industrial production is more and more obvious in China, how the traditional Chinese handicraft adapts and changes with the times as well?





**The drawing room
Arthur Heygate
Mackmurdo
1851-1942
25 Cadogan gardens,
London**

Arthur Heygate Mackmurdo is a progressive English architect and designer who influence the Arts and Crafts Movement.

Menpes lived in the apartment from the late 1880s to 1900.

"The drawing room at 25 Cadogan Gardens, Mr. Mortimer Menpes' House – The small square wooden tables in the drawing-room are of Chinese form and useful for the reception of ornamental objects"

2.1 The Arts and Crafts Movement

The Arts and Crafts movement was an international design movement that flourished between 1880 and 1910, especially in the second half of that period, continuing its influence until the 1930s. It was led by the artist and writer William Morris (1834–1896) from the 1860s onwards. It was inspired by the writings of John Ruskin (1819–1900) and Augustus Pugin (1812–1852), although the term "Arts and Crafts" was not coined until 1887.

The Arts and Crafts Movement revived traditional artistic craftsmanship with themes of simplicity, honesty, function, harmony, nature and social reform. The movement promoted moral and social health through quality of architecture and design executed by skilled creative workers, and was a revolt against the poor quality of industrialized mass production.

The craftsman style ethics of the movement were based on the mid-1800s writings of social thinker John Ruskin, an artist and prominent English art critic. Ruskin's writings also predicted social issues concerning environmentalism, sustainability and craftsmanship. Concerned that people were being numbed by thoughtless consumption of mass produced objects and lost to the beauty and spirituality of handcrafting from natural materials, Ruskin appealed for a revival of traditional craftsmanship.

"Have nothing in your home that you do not know to be Useful and believe to be Beautiful" - William Morris

William Morris, often called the father of the English Arts and Crafts Movement, was a Ruskin admirer, a socialist and an artist skilled at a variety of crafts. He took Arts and Crafts style ideals to a more general level, calling for social and economic reform through an integration of labor and art in society that would bring beauty as well as affordability to everyday objects and advance virtues such as simplicity, utility, honesty and nature.

The movement developed first and most fully in the British Isles, but spread across the British Empire and to the rest of Europe and North America.

In fact, the hand-made heritage in west countries has not been broken, Arts & Crafts Movement has changed the phase separation consequences between the design and production which caused by Industrial Revolution.

China missed this important modern movement - the Arts and Crafts movement, resulted lacking of innovative mechanisms of traditional crafts to make it impossible to enter modern peoples life. Meanwhile, in contemporary China, the negative impact of industrial production is more and more obvious.

Actually, China has not only the most extensive hand-made artisan heritage and resources but also the ancient aesthetic and philosophy which is similar with the one in the Arts and Crafts movement - "Harmony between nature and human".

In the pre-Qin period of China, the earliest extant monograph of handicraft techniques "Kao Gong Ji" records: "Gathers the sky, the earth, the material and the skill four factors, and then may for be good." It advocates rational use of natural, intimate contact with nature and prevent too utilitarian, materialistic, the loss of traditional culture and humanistic feelings.

The truth and beauty in these simple ideals can be an inspiration in today's busy and often crazy world. Here are a few Craftsman Style ideals which became considerable importante nowadays:

- simple, refined aesthetics (beauty)
- simple, functional design (utility)
- social reform (individuals more rational; society more harmonious)
- handcrafted objects
- high quality craftsmanship
- the joy of working and crafting with one's own hands
- creating objects well designed and affordable to all
- creating harmony with nature
- using and sustaining natural materials

Kao Gong Ji

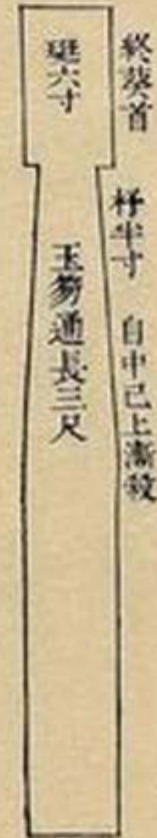
Translated as the Record of Trades, Records of Examination of Craftsman, or Book of Diverse Crafts, is a classic work on science and technology in Ancient China, compiled towards the end of the Spring and Autumn period.

所以日就荒謬不聞也魯禮圖有梁鄭阮張夏侯諸家之學失傳已久惟聶崇義三禮圖二十卷見於世於考工諸器物尤疏舛同學治古文辭有苦考工記難讀者余語以諸工之事非精究少廣務要固不能推其制以盡文之奧曲鄭氏注善矣茲為圖翼贊鄭學擇其正論補其未逮圖傳某工之下俾學士顯白

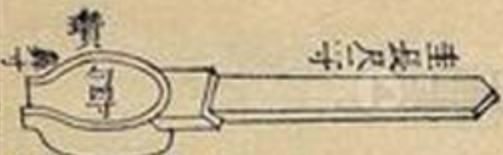
戴氏遺書

微波榭

大圭



裸圭



黃金勺
青金外
赤中
有流
前注

以圭為柄曰圭璣以璋為柄曰璋璣其勺並同故不別為圖

What's more, Chinese elements are long historically related with the west aesthetic movements, not only the art and crafts movement, but also the Rococo style before, as well as Art Deco later which includes elements of Arts and Crafts form like many of the modern art styles.

The influence of China was seen in British design from the late 17th century onwards. In the 18th century porcelain, silk and lacquerware imported from China and Japan were extremely fashionable. This led many British designers and craftsmen to imitate Asian designs and to create their own fanciful versions of the East. The enthusiasm reached its height in the mid-18th century, when it so easily matched with the Rococo style (1730 - 1760). Asymmetry, scrolling forms and an element of fantasy characterise both styles. Rococo and Chinoiserie styles were often used together in interior decoration or even combined in a single object.

At first English designers and manufacturers followed the pattern of conscious imitation established on the continent. Apart from prints, free use was also made of Japanese cloisonné wear, ivories, bronzes, lacquer and textiles. However it was not long before a distinctly English brand of Japonisme began to appear. English potters in particular were well accustomed to the decorative principles of oriental design and so began almost immediately to turn the pure European form of Japonisme into an essentially decorative up date of 18th century chinoiserie. Thus the speed with which Japanese styles were accepted in England as a result of a well-established decorative oriental tradition blurred the boundaries between Japanese and Chinese arts as styles became quite increasingly oriental.

With the rise of Neo-Classicism in the European arts, Chinoiserie lost its importance. But as it was known, was still in use in the 19th century for objects made for the popular market. The expansion of British diplomatic, trade and religious activity in China in the 1850s and 1860s re-awakened people's interest in the 'Celestial Empire' and brought previously unknown examples of Chinese art and design to the attention of British collectors and designers.

The Chinese garden
1742
Francois Boucher
1703-1770





Armchair
John and William Linnell
About 1754 (made)
About 1840 (japanned)

Beechwood frame, gilt and japanned, with traces of red paint below; modern upholstery
photo from the san francisco fall antiques show catalogue, courtesy of ann getty and associates



Vase and cover
Bow porcelain factory
About 1755

Soft-paste porcelain, painted in enamels and gilt

Criticism analysis of chinoiserie

Essentially, chinoiserie is a visual narration, a reenactment of history literally drawn out on furniture, wallpaper, motifs, prints and décor. Seen as exotic, chinoiserie has been sought after for centuries and is the quintessence of good design. It has to be stressed that the basis for these use of Chinese-style motifs etc. lay not in genuine interest or in any form of appreciation of Chinese art. An interesting point is that Japonisme manifested itself mainly within European painting whereas Chinoiserie were almost only to find in the decorative arts and crafts.

Most of the missionaries and scholars very rarely have seen original Chinese paintings, most of the paintings or engravings circulating in Europe were a mixture of Chinese and Western elements and mostly a product of phantasy – produced mainly by the Jesuits and their scholars, repeating the same elements again and again in trying to comfort European taste. Out of this fragmented knowledge about Chinese art, out of a longing for things exotic the Chinoiserie developed as a phenomenon mainly of the 17th and 18th century which could be found almost everywhere.

Michael Sullivan, in his wonderful book *The Meeting of Eastern and Western Art* outlined this Western approach: "... that Chinoiserie has very little to do with China. The arrival of Chinese arts and crafts in the seventeenth century worked no transformation in French art; rather, the exotic imports were themselves transformed beyond recognition into something entirely French. Chinoiserie is, more than anything else, a part of the language of Rococo ornament. ... nor did any European painter or critic in the eighteenth century say anything interesting or perceptive about them (i.e. Chinese paintings)."

As already mentioned, though long related to the west aesthetic movement, Chinoiserie just satisfied a longing for things exotic and as there were no attempts for gaining a deeper understanding it was mostly based on superficial western concepts of things Chinese. The encounter of East and West has a long history of misunderstanding,romanticizing perspectives.

**Robert Allen
Frederickson pattern
Sunset color-way**



In the Spring/Summer 2011 runway show of Louis Vuitton, rife with Mandarin collars, cheongsam-style dresses with thigh high splits, embroidery of bamboo, orchids and pandas, everything that conjured up a glamorized vision of Chinese costume, filtered down from 1930s Shanghai straight to the 1970s where a lascivious intent lies beneath the clothes.

From there, a more straightforward link to China, as the looming economic superpower and spending heavyweight was presented for us to speculate upon. But whether presenting a Chinese aesthetic would indeed appeal to the Chinese ?

The signs show that Chinese women would find it hard to accept or wear certain looks from the collection for numerous reasons be it a detachment to the shackles of old fashioned traditional dress or just a lack of desire to look overtly Chinese.

Sarah Rutson, fashion buying director at Lane Crawford of Hong Kong who has a great insight into the shifts of buying patterns within mainland China and Hong Kong says, China customers are not wanting to buy looks that are obviously, China Doll, as the reality is it is too close to home and costume. The Chinese customer loves colour and embraces lux rich fabrics and with a brand like Louis Vuitton they will embrace certain looks because of colour, print and fabrics, not because it is a reworked cheong sam.

The differentiation between Chinese people of different backgrounds is also affirmed by, Deucher Tang, features editor of Numero China who brings up a detachment to traditional Chinese dress by way of the Cultural Revolution in China. The Cultural Revolution in 1960s till 1970s which abandoned all the traditions, which means the Chinese people totally have no feeling (attachment to) for, so the local women will feel these Chinese traditional dresses on the catwalk are so beyond their life and exotic.

The likes of Shanghai Tang have been exporting this aesthetic for years and that it is a label that does mainly cater to Westerners rather than a local clients, cheong sams and qi paos just look a whole lot more interesting on a non-Chinese person.



**Louis Vuitton
Spring/Summer 2011
Paris Fashion Week**



畫琺瑯七巧果盤
Tangram dishes

Canton enamel Tangram
dishes
Canton enamel
Canton; Qing dynasty, 19th c.
33.0 x 33.0 x 1.8 cm
Yi Zhi Tang Collection 72-039

2.2 Chinese arts and traditional crafts

It is common knowledge that China has a long history and glorious history in both arts and traditional crafts. Of all the Chinese arts and crafts, the most representative are Bronze Vessels, Folk Toys, Embroidery, Calligraphy, Music, Opera, Painting, Cloisonne, Jade, Kites, Lacquer Ware, Paper-Cuttings, Porcelain, Pottery, Seals, and Silk. They are not only a vivid reflection of the culture of China but also the embodiment of both the local people, and of the nation itself. In this part the research is mainly about Chinese embroidery.

Brief history of Chinese embroidery

Chinese embroidery is commonly known as "xiuhua" (embroidering flowers), embroidery is an art craft performed by using needle and colored thread (silk, cloth with soft nap, and thread) to prick and stitch fabrics including silk, satin, nylon, yarn, thin silk, cloth and hemp according to designed patterns, thus forming patterns or characters on the basis of embroidered trace.

This art craft was applied to various costumes early 4000-5000 years ago. An article embroidered with dragon and phoenix patterns made in the Warring States Period was unearthed from the Chu tomb in Changsha. It is the most ancient embroidered article among those being discovered so far and has a history of over 2000 years. According to records in The Book of History, such a rule as "Decoration effects on clothes with embroidery" was prescribed by awarded dress system existing 4000 years ago.

In the Qin-Han Period, embroidery and silk were the principal commodities transported on the Silk Road. Moreover, during the long time of feudal empire, embroidered armorial bearings on the gowns worn by the emperor and empress as well as officials of all ranks not only served as decorations, but also symbolized the wearer's status and ranks. Flower clusters embroidered on clothes of distinguished people are also an embodiment of the exquisite embroidery process.

In the Tang and Song Dynasties, embroidery process was developed from an ordinary technique into an independent art, with which the various of paintings and handwriting works were represented by bond of colorful threads and superb stitches.

There were numerous themes for the reproduction work with embroidery process, such as Chinese paintings of human figures, flowers, birds, pavilions, and landscapes as well as western watercolor, opaque watercolor, and oil paintings. Embroidered articles became a sort of artwork with strong expressive force in the Ming and Qing Dynasties during which the "Four Major Famous Embroideries" (Embroideries of Suzhou, Guangdong, Hunan and Sichuan or four major traditional styles: Su, Shu, Xiang, and Yue) came into being one after another. It is also an accomplished skill for the ethnic minority groups such as the Bai, Bouyei and Miao.

Embroidery technique

Worldwide speaking, the main methods to create pattern on or in textiles are waving, printing, tapestry work, embroidery and lace work. In printing, the processes allow for a range of patterns, dependent on the method being used. In embroidery work there is great scope for producing very complex design and are usually created on a small size. Embroidery is a patterning process that is simple in principle and very versatile. It is based on an enormous variety of stitches, but there are four basic techniques: laid or couched work, raised work, flat running and filling, and counted thread work.

Chinese embroidery technique is a multi-style diverse, such as flat embroidery, tray embroidery, seed embroidery (also known as the knot embroidery), crewel embroidery, cross-stitch, straight stitch and appliqué.

Appliqué (tiexiu) is sewing textile cut in the shape required by the design on a ground fabric. If padded, it could be called padded appliqué. (duixiu or gaoxiu). It recycling rural women, a stunt process of turning waste into treasure, become their diligence, a process in the creation of smart, very popular in the southwest minority areas, mainly used to decorate their clothes.



Baby carrier embroidered with pomegranate and butterfly motifs

103 x 107cm
Miao ethnic minority
Guizhou Province
Republican era
Collection of Mei-yin LEE

Stitches (zhenfa) are made with the action of a threaded needle on textiles, it is structural, but the latter is also related to the pattern, art and style, such as Suzhou embroidery (suxiu) and Gu-style embroidery (guxiu). A seed embroidery, Suzhou embroidery is one of the traditional acupuncture, with lines of small circle around a granular, embroidery stitch, forming a grain of "seed", hence the name.

The choice of stitch will determine the outcome of the pattern; so, for example, satin stitch will fill an area, while running stitch or couching will outline a shape. Crewel work is a style of free embroidery that does not directly follow the base threads.

Gold tray embroidery

Guangdong embroidered costumes, wedding dress with gold and silver plate and more gold embroidery, layout tight, bright and calm atmosphere. Wrapped gold and silver threads are attached to the surface of a yellow lu gauze by couching stitches. This was the most expensive technique in embroidery, applied mainly on garments for members of the imperial household.

Metallic threads applied in weaving come in 2 forms:

1. flat strip (pianjin or pingjin), metal is pounded into a sheet of thin foil (jinbo), then cut into thin strips for weaving. Usually the foil needs to be backed with a substrate, or animal membrane such as skin or leather, or paper before cutting.

2. wrapped thread (yuanjin or nianjin), flat strips made as described are further wrapped around a silk or cotton thread, the core (xinxian).

In China, both flat strip and wrapped thread were used in the Tang dynasty, but the gold foil did not have substrate on the back until Jin and Yuan period, the 13th century.

Couching (dingzhen) is a single or double thread is fastened by a finer thread on the textile with a holding stitch to form the pattern. The names for couching methods vary according to different threads being used, for instance, gold couching embroidery (cujinxiu or panjinxiu) for that with only gold threads, and gold couching on satin embroidery (yajincaixiu) for couching over satin stitch. Couching was used in the Tang dynasty first, then widely applied in the Liao and Jin dynasties.



Gold tray embroidery

Straight stitch embroidery

I noticed the quaint ancient patterns in traditional Chinese melaleuca soles, which were made by straight stitch. And then I found it has various applications in Japanese embroidery which is called Sashiko (literally "little stabs").

Because the traditional Japanese embroidery came to Japan from China through Korea by the route known as the Silk Road 1600 years ago. Typical Japanese embroidery developed from China's Sui and Tang dynasty embroidery. Here is no surprise to find the similar technicals used in different objects.

Straight stitch embroidery consists of a simple running stitch that decorates a single layer or stitches together multiple layers of cloth. Initially this kind of stitching was probably for recycling or extending the cloth's life. The same can be said for straight stitch in melaleuca soles.

Sashiko (literally "little stabs") is a form of decorative reinforcement stitching. In Japan, traditionally it is used to reinforce points of wear, or to repair worn places or tears with patches, this running stitch technique is often used for purely decorative purposes in quilting and embroidery. The white cotton thread on the traditional indigo blue cloth gives sashiko its distinctive appearance, though decorative items sometimes use red thread. It adds a feeling of warmth, volume and depth to designs on a flat surface. This can either be on a ground that already has relief or a smooth ground to create extra relief.

Sashiko

Straight stitch embroidery



2.3 Chinese handicraft in the contemporary design

Boutiques are crowding the Greater China market, but for the MIC (Made in China) was a bit disgusted, as if the quality is not guaranteed. However, China has a vast land, has thousands of years of history and cultural conservation and process quality, it is noncommittal fact. There are more and more brands and cutting-edge paying attention to Chinese craft, slowly digging in the local treasure.

Jonathan Riss, the Paris-based designer of Jay Ahr, was attracted by the stunning crafts from China's local artist and opened an atelier in Beijing for his embroidery design and artwork through a partnership with the Beijing Institute of Fashion Technology. The atelier employs about 40 artisans, the majority of whom come from Hebei province in northern China.

The early autumn 2013 series of "Animal Armours" is combined with 3D technology, made by the craftsmen's own good craft techniques. They take the tiger outline, inlaid with colorful gems and woven fabric. The carpet combination called "evolution" is handmade by Chinese artisans in a small village in the mountains. They are made by semi multicolored and sequins in the imitation form of embroidery according to their totem depicted by Jonathan Riss.

Designers special mention a lot of people think that made in China continent of poor quality, but he saw the broad spirit of Chinese craft culture.

Coincidentally, Chinese artist Wen Fang established the "Arts for Crafts' Sake" project early in 2009 by utilizing the creativity of contemporary art & design and the tradition of handicraft art rooted in the western remote areas of China. Wen Fang aims at creating a series of original products and artworks seasoned for the international high-end market. She tries not only to promote the influence of art on real life, but also to take over and protect traditional handicraft art by means of development. The local artisans who participate in artwork creation and communication may also set out on the road to prosperity.



**Jay Ahr exhibition
2013
Beijing**

China-made and China-inspired embroidery and embroidered fashion pieces
Vogue China and Tod's, a partner in the project

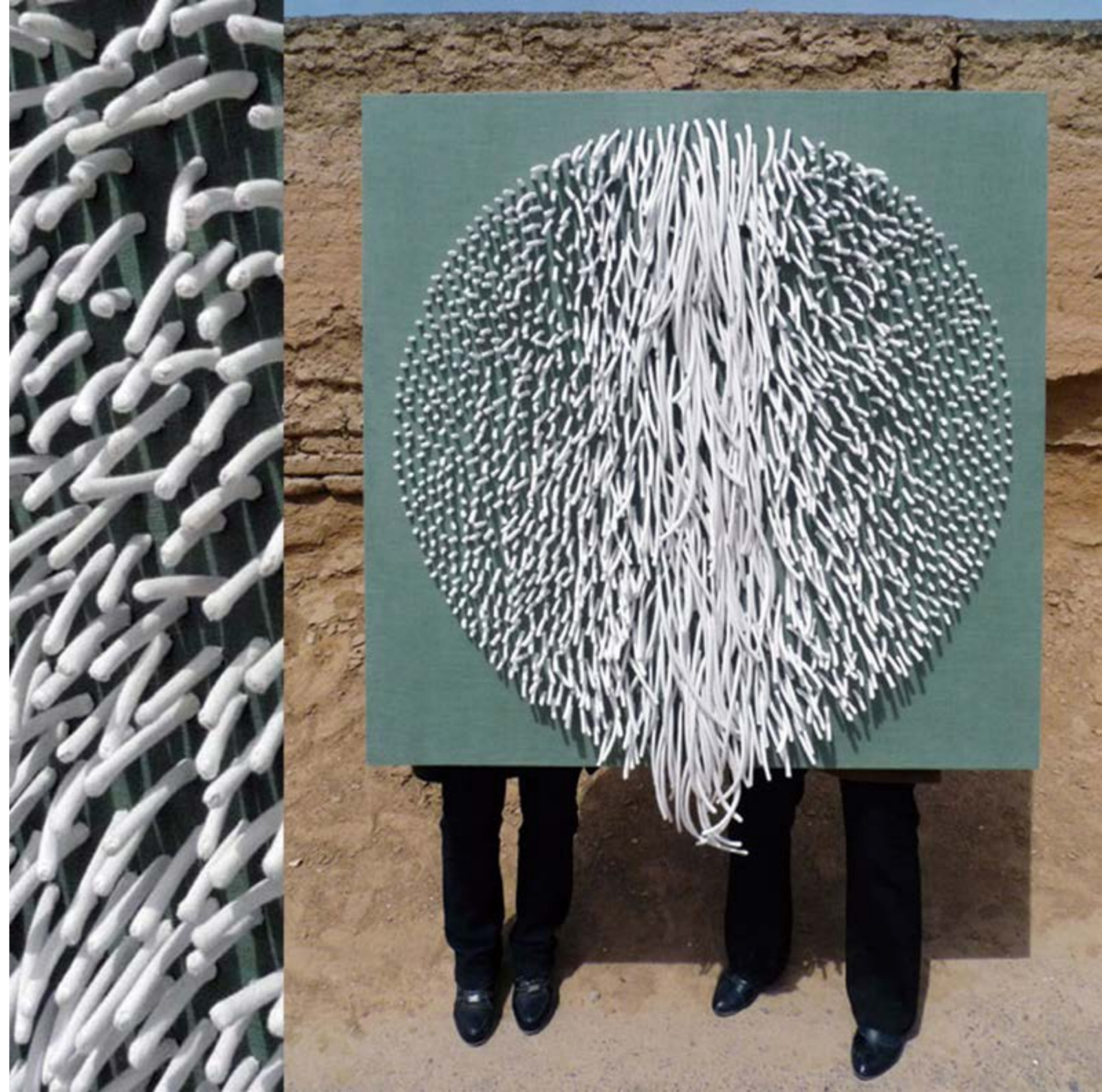
But after 3 years, she stopped to popularize my “Art Poverty Alleviation” program with termination of “Arts for Crafts’ Sake” statement in 2012. The reason as following:

1. Never think we can help others condescendingly, the ones who look as if they need compassion may be stronger than us in their hearts.
2. The ones who are really weak cannot be supported by us. Superficial charity can only make these people reliant on charity; the giving of charity is in actuality a type of prejudice against those who receive it.
3. Good can not to being sometimes, because when we do it too much the result usually as bad as do it too little.
4. The person we can really save is ourself.

Details about the mode of execution of “Arts for Crafts’ Sake” project are as follows:



Wen Fang
2010
Arts for crafts sake
Ningxia women



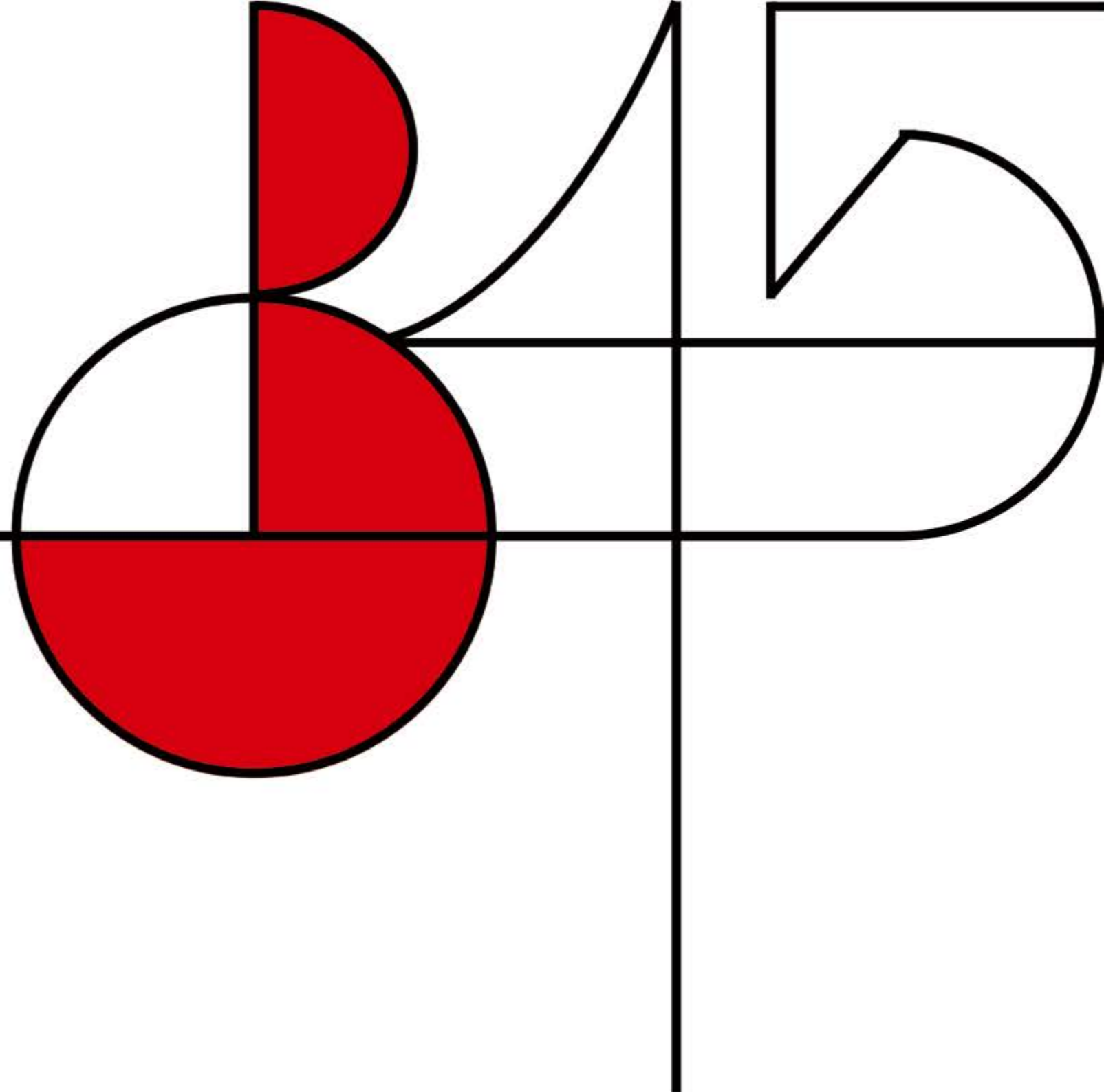
BAG



Contemporary Aesthetic ^{OF} Bag Design

The bag as an indispensable accessory has been a useful implement for both men and women from the early days of their existence. Through several centuries, the bag has developed and fulfilled so many different functions.

Nowadays, are bags a vital tools for living or a status object?
Means of self-display?
How do the contemporary lifestyle influence the bag design?
After the researchs of Chinese traditional pattern and handicraft, in this part you can read more about the application of Chinese elements in contemporary bag design.



3.1 Handbag from the West and China

Handbag from the West

Featured in paintings, prints and carpets and as realia in various museums throughout Europe, a variety of bags and purses came into existence in the late Middle Ages.

In addition to the necessary sheaths, the bags and purses were already functioning as practical accessories to the clothes that had yet to be equipped with inside pockets.

In the 17th and 18th centuries, women had various practical accessories at their disposal for carrying their personal belongings. In the 17th century, next to their purse, women hung their keys, a pomander, a thimble holder, a needle holder, a pincushion and a knife sheath on their harness. A century later, the sewing attributes had taken up a more prominent role on the harness. Visibly suspended from the skirt band or belt, for the aristocracy and the wealthier classes, the harness made of silver or gold was not only a practical accessory but above all a precious piece of jewellery that was intended to be flaunted.

Throughout the 17th and 18th centuries, and for a large part of the 19th century, women's clothing was so wide that it was easy for them to hide one or two loose bags under their skirts, in which she stored her purse, portfolio, love letters, handkerchief, keys and sewing attributes.

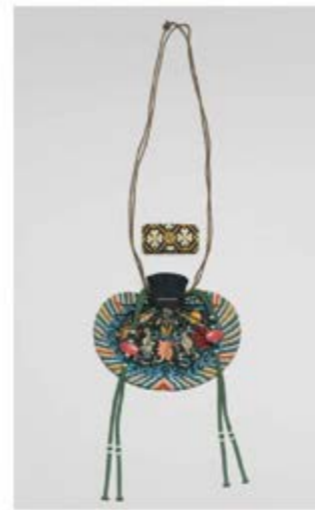
The discovery of the Greek temples, in the course of the 18th century, anything to do with Ancient Greece or Rome became immensely popular. Away with the wide colossal dresses. There is no place now for the generously filled pocket under these gossamer-thin dresses. The contents of the pocket now move to the first real predecessor of the handbag, the reticule. The reticule had a drawstring or chain so that it could be held in the hand.

The reticules were made from all kinds of textiles, quite often in the home industry, and with much enthusiasm. With the Industrial Revolution (approx. 1760-1830), 'new' materials like papier-mâché, iron and polished steel also found their way into the bag. A wealth of bags in distinctive forms and materials are the true 'samples' of a new era.



**Tassenmuseum
Hendrikje
Amsterdam**

Museum of Bags and Purses



The consequence of skirts reverting to the wider model led to the rebirth of grandmother's pockets – the pockets - around 1830 being warmly welcomed. The harness with accessories suspended from them, familiar sights from previous centuries, regained their popularity with the advent of the wider fashions of the 19th century. Under the influence of Romanticism, it was given the new name of 'chatelaine' after the French word for lady of the manor, and referring to the keys that the medieval lady of the manor wore on her belt, as a symbol of her function.

The increased popularity of travelling results in a wide range of bags for the modern traveler. The small hand luggage for train travel was to become the true predecessor of the handbag, which is not only taken along on trips, but is also used on visits and shopping expeditions. In line with its new role, the bag was referred to as the handbag. The start of the 20th century sees the handbag definitively take over the role of the chatelaine and the chatelaine bag.

Handbag from China

In Chinese, the word “handbag” first appeared in the book "Shan Hai Jing" which traces to the time of the warring states (475 B.C.). The earliest bags are usually made by animal skins and decorated with embroidery patterns.

The bags are used to hold the sporadic personal stuff and according different use, they are given different name in every dynasty.

In the Han Dynasty (202 B.C.), people began to wear the bags on the belt or girdle instead of holding in hand or carrying on the back which is the embryonic form of Dicentra. In Tang Dynasty (A.D. 618-907), it got very popular of wearing the Dicentra as well as "fragrant bags". The sweet-smelling bags were initially used for absorbing sweat, repelling insects and warding off evils. In the Qing Dynasty, a "fragrant bag" also became a love token. It come in different shapes and sizes, such as round, oval, guava, bottle gourd and many others. And they are normally adorned with elaborate patterns, with each pattern symbolizing a special meaning.

Perfumed bags have a long history in China, chiefly because here is a strong farming culture, where the men farm and the women weave. They are not only useful, but also ornamental. An exquisite "fragrant bag" is not just a pure ornament, but more of something that contains cultural and historical richness - an indication of simple and active vitality and a symbol of real folk culture and human nature.

Also in the Tang dynasty, China had already invented the modern backpack. It is made of bamboo or rattan, split into upper and lower layers in which different items can be placed. It's curved shape makes the center of gravity forward and conform by Ergonomics.

In Song Dynasty (A.D. 960-1279) appears 'Dicentra' officially. Until today, the Dicentra is still synonymous with the purse.

After the Yuan Dynasty (A.D. 1271-1368), Perry bag also known as "Dicentra", "co-sourcing", "count bag", "dalian", count bag for holding stationery, dalian for holding coins.

In Ming (A.D. 1368-1644) and Qing (A.D. 1644-1912) Dynasties, various special Dicentra for different stuff got very popular, and they are mostly for men. Even in some of large cities, there is a special workshop production of this trim.

In Qing Dynasty, the decorative value are more emphasised in Dicentra. At that time Beijing has specialized Dicentra Lane, selling all kinds of Dicentra, fan bags, glasses bags, key bags.

In the late Qing Dynasty, the development of the luggage was vigorously promoted because of transportation development. The first is the emergence of personal carry on suitcases. The suitcase has made of leather, but civilians are still using suitcase which is made of rattan, the oil varnish, with carrying handle. The use of rattan boxes, has been popular until the 1960s, with the development of leather industry, was slowly being phased out.

After Xinhai Revolution, the Western-style bag with Western-style clothing enter into China, this new accessory culture led to the reform and development of China bag industry, and also to traditional Chinese bags fade out of people's lives.

3.2 Contemporary lifestyle and bag design

In the 20th century, the elegance of the bag is still of great importance, but women's emancipation, her increasing participation in the labour market, and the rise in mobility result in a greater demand for practicality. The woman now has a bag for every occasion. Never before has there been a greater variety of choice in both use and materials. Bags made from textiles, tiny petit point, chain mail and beads of glass or polished steel are extremely popular in the early decades. Leather and synthetics vie with each other for the bag's favours.

Handbag

The variety in models of bags expands enormously. The handbag becomes a permanent element within the bag genre. A popular model from the past is the flat rectangular under-arm bag or 'clutch', which is worn, tucked under the arm or in the hand. They are also referred to as pochettes or envelope bags. Next to the handbag, it was the most popular type of bag in the 20s and 30s. With the elegant fashion of the New Look in 1947 and the 1950s, once again it's in demand as an elegant bag. Currently, it is predominantly favoured as an elegant evening bag.

The shoulder bag has become the fashion accessory for the practically-minded woman. With its long strap, we hang it around our necks and keep our hands free for conducting our busy lives. For its ancestors, we need to go back centuries to Ancient Greece and the late Middle Ages. An extremely well-known shoulder bag is the Chanel bag with its characteristic little cushions and gold coloured chain. With its short shoulder strap tucked neatly under the armpit like French bread, the 'baguette' of the Italian brand Fendi is the first hit of the 1990s. Since its introduction in 1998, the bag has helped to establish the fashion look through the way it is worn as well as through its form. It's discreet narrow shape and gorgeous array of color and materials, all set off by the distinctive double- 'F' buckle (designed by Karl Lagerfeld), immediately set it apart from the dismal, minimalist fare then on offer.



**Chanel
Classic Chanel 2.55
20th 60s**



Above
1997 FENDI

One of the many avatars of the Fendi baguette: Jungle Fever. The richness of patterning and color is more than a match for the grandiose names.



Below
2008 FENDI

Fendi 10th anniversary baguette, seen at Fendi runway show at The Great Wall of China in the delicate embroidery scenic design with eye catching red silk tassels, signature shiny gold double F logo clasp and beaded fringe.



Chanel
Hula Hoop bag
Spring/Summer 2013

Contemporary television, like cinema before it, routinely collaborates with the fashion industry to generate glamour and consumerist desire. Nowhere is this more evident, of course, than the HBO series *Sex and the City* (1998-2004), whose thirty-something heroines endlessly hankered after fashion labels and in so doing propelled them deep into the public consciousness. Jimmy Choo, Manolo Blahnik and the Hermes Birkin all benefited from their promotion in this way. The Fendi baguette was yet another. All it took was Carrie Bradshaw to exclaim: "I'm homeless! I'll be a bag lady. A Fendi bag lady, but a bag lady!" and the exquisite Italian clutch bag became an icon overnight - the first global "It bag," no less. For all its 00 sizing, the baguette exuded a baroque splendor that recalled the Roman palazzi in which its designer, Silvia Fendi (1961-), spent her youth. Even sans *Sex and City*, each version of the baguette- and there have been many - remains as fresh - baked and toothsome as ever.

Backpack

The backpack, or rucksack, is one of the most ancient types of bag, used by hunter - gatherers who needed to have their hands free as they wandered through primordial forests in search of prey. In modern times the rucksack has long been staple military issue and it is understandably the bag of choice of both the long-tumble of such activities possible.

That the backpack could be stylish, even style icon, was proved back in the 1980s, when in 1985 Prada launched its black nylon backpack to widespread acclaim. For a while it became the "It bag" of this time, influencing a whole generation of imitations and variations. Both for young and old, the rucksack has become a cherished no-nonsense fashion accessory, effective in function, and practical to wear.

The reverberations from this ground-breaking bag are still felt today, as seen in the beautiful summery rucksack issued by the MaxMara label Sportmax in 2010. There is nothing remotely macho here. The creamy color, the soft pyramidal shape and the plethora of the pockets, relieved by rococo curves and brown leather trimming, create a bag that is as light and frothy as a cappuccino.



Sportmax
soft, deconstructed
rucksack
Spring/summer 2010

Perfect bag for a sweltering
summer's day about town

Sometimes our lives can feel not so different from those of our hunter - gatherer forebears -- you really do need your hands free when negotiating the urban jungle. The natural and age-old solution, of course, is the rucksack.

Abstract patterning bag

Orla Kiely, the London-based design firm headed by the Irish-born designer Orla Kiely and her husband, Dermott Rowan, is one of the great success stories of 2000s. The cleanly designed clothes, accessories and household furnishings, featuring fresh 1950s-, 1960s-, 1970s- inspired prints, are sold across the globe, their cheerful colors and playful optimism flying in the face of economic gloom.

In 1997 Kiely, who had initially trained in knitwear, set up a design studio in south London. The breakthrough came in 2001, with the production of a series of soft fabric bags that featured her now-famous Stem pattern. Against the backdrop of the sullen raincloud-black handbags then usually on offer, the Stem design with its nod towards the abstract mid-century modern textiles of designers such as Lucienne Day - was like a cool summer breeze.

To Kiely's surprise, the style even translated well into her winter range, with the use of darker tone - brown and cream, dark khaki and olive, Bordeaux and pink - and, daringly, laminated cotton, hitherto associated with wipe - clean tablecloths.

The Stem design has since become the signature pattern of the Orla Kiely brand and has developed unlimited variations in a range of scales and multiple colors. In 2009 Kiely created a special edition, Butterfly Stem, for the British cancer charity Maggie's.

The use of abstract patterning has continued very successfully into the 21st century, and shows all the signs of the inventive pattern-maker. Use has been made of abstracted or stylised natural images, simple but elegant geometry, and humorous and even unexpected imagery - all combined with a lively colour palette. The pattern range is enormous, but is still frequently generated by traditional motifs and styles, often with a post - modern twist. Interest in fashion and interiors has never been greater, so the demand for exciting and novel patterns continues.

Orla Kiely Nautical multi stem print Baby bag Spring/Summer 2013

This pattern, here applied to a waterproofed fabric baby bag, but which has been produced in many variations, was designed by Orla Kiely. The multi - stemmed leaves, in the most basic shapes, are an extreme abstraction. Combined with a dynamic colour palette, this pattern reflects the designer's retro sources, from the 1960s and 1970s.



20th century, the rise of the bag

With evolution happened for over the years, bags are no longer a need to be an essential item, became almost an extension of women's bodies.

Said in "Fifty Bags that Changed the World" — The bag is at once the simplest, the most complicates and the most emotion-laden of accessories.

It is simple because since time immemorial it has served as vital tool for living, even survival; It is complicated because the bag has developed and fulfilled so many different functions; It is emotion-laden because in one of its key manifestations, the handbag, it can be deeply expressive of a woman's life-serving as a companion, a receptacle of secrets, a status object and a means of self-display. The handbag, it seems, has become on icon of our postmodern globalized culture — and, like all icons, is alternately venerated and contested, desired and dismissed.

In the 20th century, the branded article has come to play an increasingly greater role in society. This also applies for the bag. Hermès, Gucci, Louis Vuitton, Prada, Fendi and Judith Leiber are brands that have an international reputation, originally through their connection with handbags, or in any case with exclusive leather goods. Some brands are known purely due to a specific bag. The 'Kelly' bag by Hermès is a classic with allure and the model is still being made today by Hermès.

Today, related to the development of the modern fashion industry, the bag is also an important fashion accessory for well-known fashion designers and/or fashion houses such as Chanel, Dior, Yves Saint Laurent, Versace, Donna Karan and Dolce & Gabbana.

In contrast to previous centuries, when fashion trends took their time to catch on, the bag design is no longer a relatively eternal and fixed asset but increasingly focused on how it matches with the fashion, the symbol of personal taste, a fad that changes every season.

Louis Vuitton Dotty Yayoi Kusama 2012

Marc Jacobs continues his series of artist collaborations by working with Yayoi Kusama, Japanese artist known for her dotty motif. Kusama's signature dots appear on everything from trench coats to bags, shoes and jewelry.



3.3 Chinese traditional patterns and crafts in bag design

Chinese traditional patterns and crafts are widely used by fashion designers not only on clothes but also bags.

Overseas Designers

Jason Wu (Chinese: 吳季剛 ; pinyin: Wú Jìgāng; born September 27, 1982) is a Taiwanese Canadian fashion designer based in New York City. The designer has been considered a strong up-and-comer since Michelle Obama wore a gown by the then-barely known designer to the presidential inaugural balls in 2008, and from 2012 New York Fashion Week, his show has increasingly become a hot ticket during the seasonal previews.

In his fall/winter 2012 collection the designer draws inspiration from the beauty of old-world China. Wu went back to his roots for this heavily decorated collection. The lavish runway presentation, almost desperately dramatic and rich in over-the-top embellishment, was somehow both severe and sexy – pops of red, plum, and gold played nice with a primarily black palette and made everything look that much more powerful and ladylike. Naturally, the handbags were equally magnificent: The Daphne Chinese Embroidered Clutch is one of the more obvious pieces – clearly influenced by his native country, it features traditional embroidery on the front, a heavy tassel along the side, and an attractive gold clasp closure. It would be stunning with any type of form-fitting dress, whether it's a sheath or a cheongsam.

The Ming Hobo Bag is simply beautiful, with an elaborately decorated Chinese brocade design that stuns in gold and vibrant jewel tones. With a simple magnetic tab closure, it's designed for easy access and makes going glam for the evening (and perhaps even the day) that much simpler.

Not everything is all decadence and drama. For a simpler, more everyday-appropriate option, there's the Jourdan Chain Cross Body Bag. The deep bordeaux hue alone makes it more intriguing than the average workday bag, but it's the sturdy construction, extra-clean lines, and slinky gold strap that make it truly special.

Jason Wu
The Ming Hobo Bag
Fall/Winter 2012





Dries Van Noten is another designer mentioned before, he is good at using rich historical Asian prints particularly from Japan, Korea and China. The pictures in the left show his bag design ideas not only pattern craft but also the form of the bag.

Chinese luxury brands

Three Chinese brands inspired by traditional Chinese design elements are Taiwan’s Shiatzy Chen, Hong Kong’s Shanghai Tang and Shangxia.

The handbags of Shiatzy Chen combine contemporary chic and age-old Eastern sensibilities. Shiatzy Chen calls the eclectic East-West mix, “neo Chinese chic” – a genre the brand has solidified on the high fashion front since its inception in 1978.

The 2012 spring and summer series called "lock cloud" special snuff culture in the Qing Dynasty as a source of inspiration, retro, modern colors, reshape fashion. Lines while highly representative of the sixties Jacqueline Kennedy and Audrey Hepburn for the Muse.

The snuff bottle, which became fashionable in 17th century China, was a symbol of rising affluence. It featured the delicate crafts of burnishing, sculpting, painting and calligraphy. These aesthetics permeate the brand’s latest collection, offered in translucent glossy organza and satin materials. This season, vintage lace is meshed with bright neon to give off a light, playful effect while more traditional elements like flower print jacquards radiate a classic touch.

In 2014 Spring/Summer collection, in the same shape, masks and faces which were hiding on the pieces of the collection maliciously conceal themselves on the handbag and clutch bag. These are the colors that reveal them. On handbags, they are seen almost pissed, when closed. The colors are not placed at random, while on the cluth bags that’s fragmented pieces of faces, such as Picasso and Mondrian paintings, that reveal the all art that inspired Shiatzy Chen for her collection.

Dries Van Noten

- 1. Satchel, Fall/Winter 2007, The "Big" back in "Bag"
- 2. Maxi clutch, Spring/ Summer 2015
- 3. Red clutch bag, Fall/ Winter 2014, new way to carry handbag on belt



Above
2012 Shiatzy Chen

White decorated with red
flower handbag



Below
2013 Shiatzy Chen

Tangcai hand-painted
handbag



Shiatzy Chen
Spring/Summer 2014

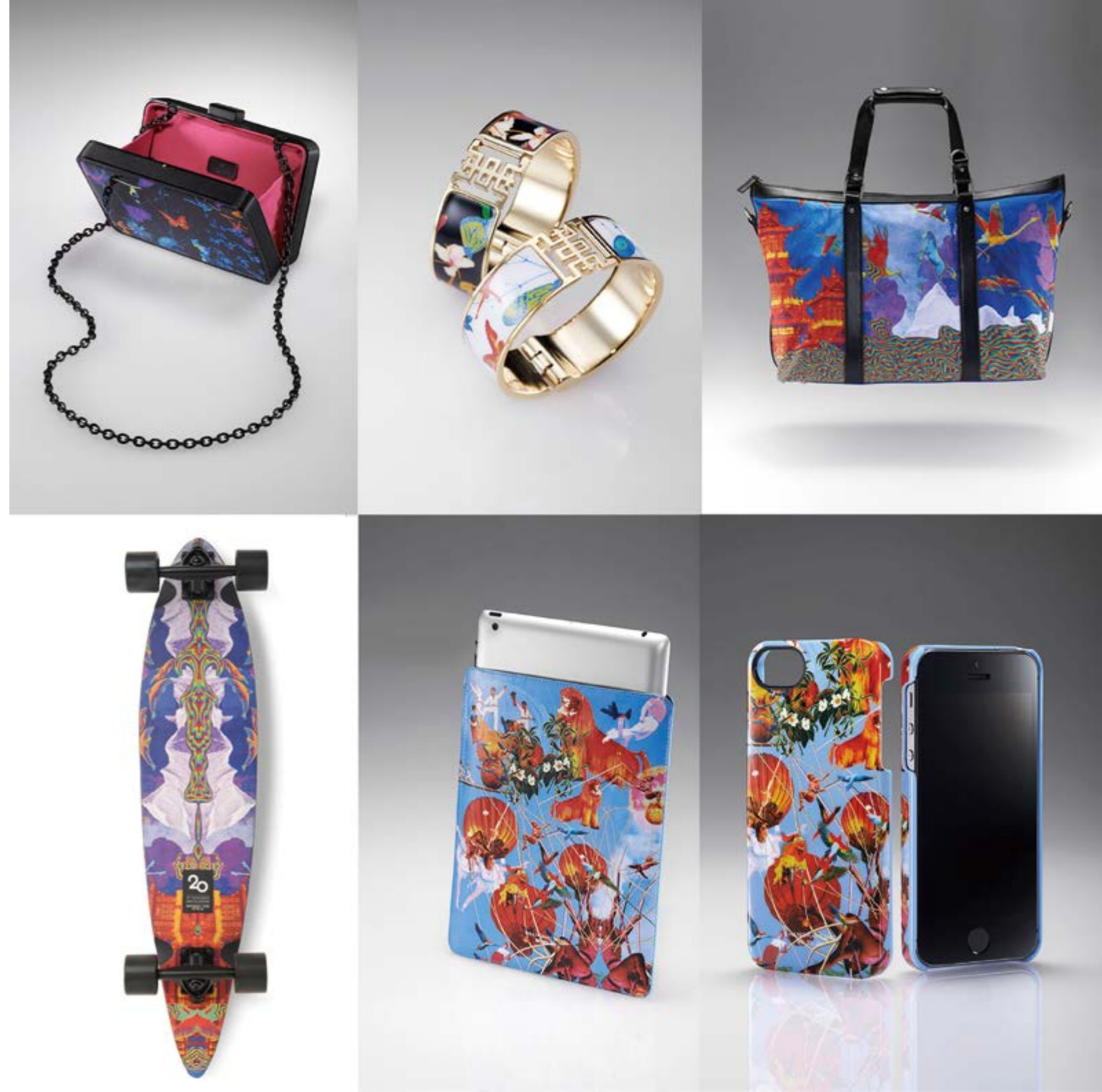
Hong Kong clothing brand Shanghai Tang's design concept is inspired by Chinese clothing and set out to rejuvenate Chinese fashion of the 1920s and 30s, with a modern twist of the 21st century and its usage of bright colours.

In the bag collection the elements such as Chinese knot and bright colors are usually used. Shanghai Tang celebrated its 20th anniversary by collaborating with renowned artist Jacky Tsai on an exclusive collection of lifestyle products adorned in six beautiful, oriental prints. From cashmere shawls to delicate tableware, technology cases to box clutches, this bite-sized collection from Shanghai Tang is filled with adorable separates that are guaranteed to add a splash of refined, oriental luxury and vibrant color into any area of your life. Infuse these pieces into Western-inspired interiors or outfits for a cosmopolitan touch, or simply use them to liven up a plain palette.

Shang Xia, a Chinese luxury brand, was founded in 2008, of which French fashion house Hermès owns as much as 75 percent.

Shopping in a Shang Xia store is a unique experience. The store in Shanghai resembles a white cave with its dream-like and luxurious decor, while the Beijing store has a Great Wall theme. In both stores, as soon as a customer walks in, a shop assistant brings the customer tea in a small, white porcelain tea cup, and the assistant explains each product's history and origin. Customized music plays in the background in each store. Shang Xia sells clothing, jewelry, furniture, artwork and many other items. The products are inspired by China's traditional handicrafts and the practicality of modern design.

"We are not exactly a luxury brand, and we don't do fashion," Jiang Qionger, the woman behind the innovative luxury brand, said. "We try to marry the elegance of traditional life style with contemporary city living." Unlike Shiatzy Chen and Shanghai Tang, Jiang is not interested in trying to get into fashion week. The brand does not advertise -- its only promotion thus far were two three-week-long showcases featuring live demonstrations of how its brands are made. This type of promotion targets consumers who value quality over a brand name logo, the company believes.



**Shanghai Tang
2014
20th anniversary**



Shang Xia
LAN YUE



Shang Xia

Chinese Emerging Designers

Following a degree in architecture obtained from ETH Zurich, in 2006 Zhang Xi opened her own architecture studio in Shanghai.

Her structural and architectural approach to fashion is mirrored by her line of accessories in silk with the fashion designer working on the surfaces and volumes of the bags as if they were the foundation elements of a building. When speaking about her approach to materials, the designer explains that "silk is a delicate and fragile material but can become strong and resistant thanks to folding and stitching."

The brand established by the designer/architect is called Plore and features both as an extension of her architecture business EXH as well as a source of inspiration and creative vent. "Being able to mix local craftsmanship and contemporary design is a great opportunity. Chinese culture and tradition are strong influences and sources of inspiration but my goal is to develop a creative approach to contemporary design rather than ornamental."

Shao jewellery designer Wen Wei Tong was born and grew up in Shanghai under strong artistic influence in her family. After she graduated from the Fine Arts University of Shanghai, she moved to Paris to study fashion design at ESMOD International. During her studies, she developed a great passion for jewellery design and launched her first collection in 2005.

She combines Chinese elements like jade and gold with the complicated lines and shape of Baroque. Distinguished by the pattern of lace leather, Shao turns towards the precious materials such as gold, pearls, gems and jade, which is the symbol stone of China, remaining faithful to its philosophy: link classical and romantic refinement to the strength of sustainability.

In 2011, Wenwei Tong launched Shao Shadow Bag series, which inherit the jewelry series' combination of classic and high fashion, and adopt the technics of leather and lace engraving. Today, she runs Shao and Shao Shadow two different brands with similar inspiration.



SHAOO.SHAOO SHADOW





Zhang Xi
EXHPLORE



Zhang Xi
EXHPLORE

ECO-FASHION

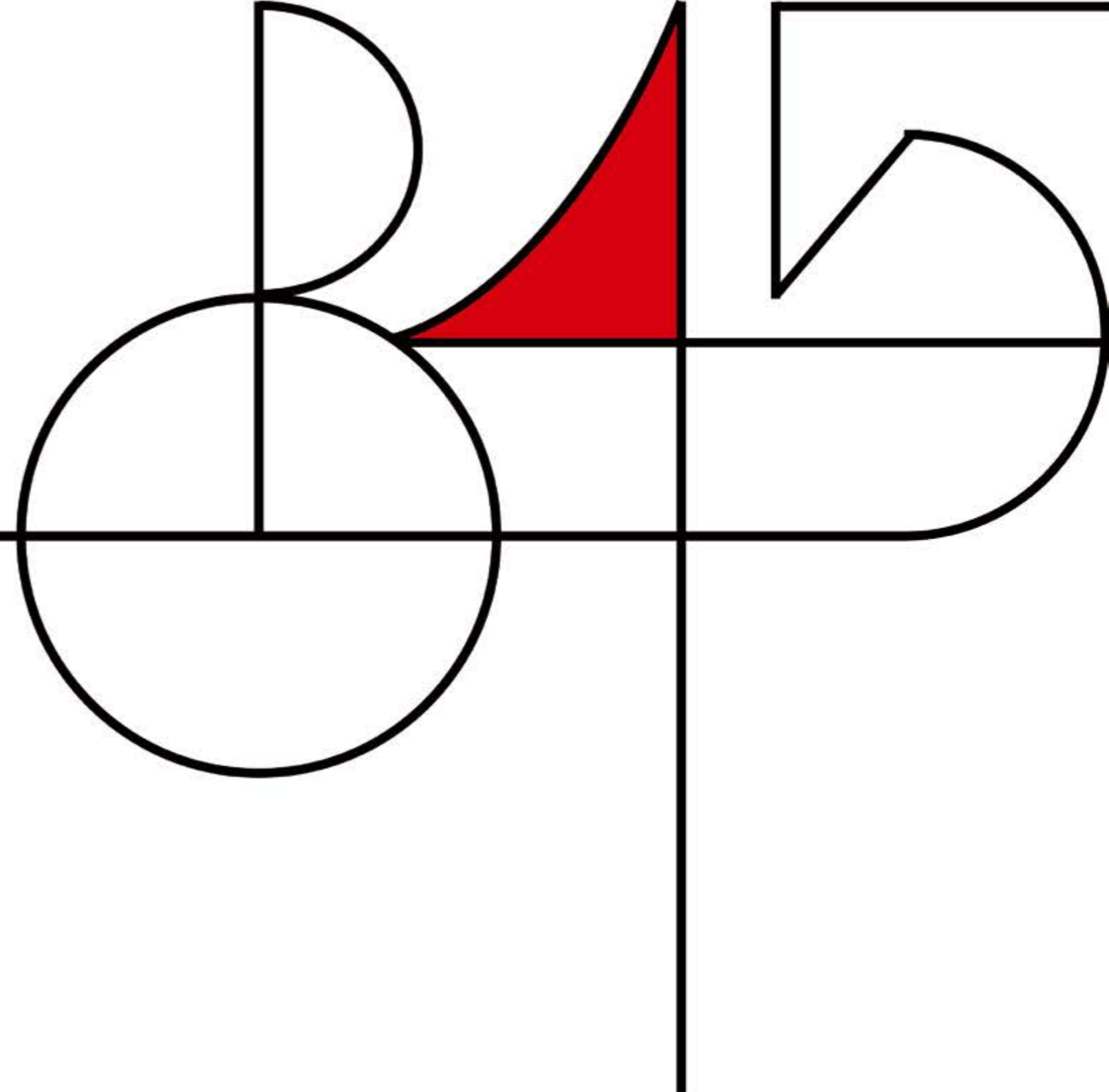


Materials and Technologies ^{OF} Eco-Fashion

Eco-fashion, also called Sustainable fashion, is one of the most compelling topics in fashion today. Our renewed social and environmental consciousness is reshaping industry standards and inspiring innovations in design. Eco fashion is entering the mainstream and proving that ethics and aesthetics can coexist.

What is eco-fashion actually and how it relates with the materials used in fashion industry? What are the advantages and disadvantages of these materials? And what is the role of advanced technology within it?

In this section is the research of eco-fashion and eco-friendly materials as well as advanced technologies.



4.1 Eco-fashion

Eco-fashion, is a part of the growing design philosophy and trend of sustainability, the goal of which is to create a system which can be supported indefinitely in terms of environmentalism and social responsibility.

Although the roots of eco-consciousness are often linked to the environmentalist movement and hippie styles of the 1960s, fashion's environmental and ethical accountability prior to the mid-twentieth century is rarely considered. As consumers are becoming increasingly aware and clothing manufacturers are stepping up to more environmental accountability, technology is taking off — and there have been huge advances.

Here are six major themes of Eco fashion, including: the repurposing and recycling of materials, material origins, textile dyeing and production, quality of craftsmanship, labor practices, and the treatment of animals.

1. The repurposing of textiles is often considered the most responsible mode of eco-fashion. In the 19th century, dresses were sometimes reworked to correspond to changing silhouettes — a testament to the lasting value of textiles. Today, numerous designers engage in methods of “upcycling,” creating fashionable, new garments from worn materials.

2. Textile production is one of the dirtiest industries in the world in fact. Practices associated with growth of natural fibers or the manufacture of synthetics result in some of fashion's most environmentally destructive consequences. For example, the cultivation of cotton can be especially damaging, often employing dangerous chemicals and pesticides that belie the fiber's “natural” reputation. As these and other ecological concerns have increasingly come to light, the availability of organic cotton, grown without harmful chemicals, has expanded dramatically.

**Christopher Raeburn
Spring/Summer 2009
Military parachute
jackets**

Christopher Raeburn uses de-commissioned European military stock to source fabrics for his garments. The 2009 spring/summer collection includes a range of quite unique bomber jackets made from re-deployed military parachutes.



3. Waste materials from textile dyeing and production have historically resulted in some of the most conspicuous forms of air and water pollution. In the nineteenth century, some dyes contained highly toxic chemicals, such as arsenic. Today, there are a number of sustainable dyeing practices, ranging from technology-based digital and heat transfer printing to the rediscovered art of hand-dyeing.

4. Quality craftsmanship, convertibility, and uniqueness are sometimes viewed as key to the creation of clothing with lasting value and emotional connectivity—effectively reacting against the “fast fashion” cycle. While the couture craftsmanship of the past is usually prohibitively expensive today, the offering of luxurious, sustainable goods is the objective of several leading eco-fashion labels.

5. The health and treatment of industry workers plays a key role in the historical roots of eco-fashion. More recently, production outsourcing has raised concern about the treatment of workers overseas. As an alternative, some eco-designers strongly advocate local production initiatives.

6. The treatment of animals in producing fashion has long been a subject of debate, and the use of fur, feathers, and animal skins in fashion has been viewed as both luxurious and barbarous. As the debate continues, many of today’s designers use ethically-sourced furs, while others utilize a variety of cruelty-free alternatives.

At first thought, technology and sustainable fashion might appear to hold contrasting ideals; however, an investigation into technology and sustainable fashion yields complex symbiotic relationships between the two areas. Technology is essentially the prime enabler that allows sustainable fashion to thrive and develop today.

The role of technology within the sustainable fashion realm is broken into two main areas: the physical manifestation of sustainable fashion garments, including textiles, and advanced technologies in the digital domain.

**Basso Brooke
Autumn/winter 2013-
2014
Lookbook**

Brazilian, Bruno Basso and British, Christopher Brooke are the creative duo behind the fashion label Basso & Brooke; pioneers of the digital print process in fashion. They secured themselves the prestigious Fashion Fringe Award when they made history in 2004 with their trademark, innovative 100% digitally printed collection.





4.2 Eco-friendly materials

While there are serious environmental impacts associated with many fabrics there are some whose impact is much less. Such as recycled polyester, wild silk, organic wool, organic cotton, bamboo, linen, hemp and cork.

Hemp - one of the earliest domesticated plants

Hemp has been cultivated by many civilizations for over 12,000 years. Hemp use archaeologically dates back to the Neolithic Age in China, with hemp fiber imprints found on Yangshao culture pottery dating from the 5th millennium BC. The Chinese later used hemp to make clothes, shoes, ropes, and an early form of paper.

Hemp is a thoroughly ecological crop: highly productive, easy to cultivate and pest tolerant, so needing few or no agrochemicals whilst at the same time binding and enriching the soil with its deep roots. Hemp can be used as a "mop crop" to clear impurities out of wastewater, such as sewage effluent, excessive phosphorus from chicken litter, or other unwanted substances or chemicals. Because of its height, dense foliage and its high planting density as a crop, is a very effective and long used method of killing tough weeds in farming by minimizing the pool of weed seeds of the soil. Using hemp this way can help farmers avoid the use of herbicides, to help gain organic certification and to gain the benefits of crop rotation per se.

Hemp is used for many varieties of products including the manufacture of cordage of varying tensile strength, durable clothing and nutritional products. The bast fibers can be used in 100% hemp products, but are commonly blended with other organic fibers such as flax, cotton or silk, for apparel and furnishings, most commonly at a 55%/45% hemp/cotton blend.

This traditional fibre, that went out of favour in the 1930s for political reasons, rather than practical ones. It is now at long last undergoing something of a revival. The world-leading producer of hemp is China, with smaller production in Europe, Chile and North Korea.



Cork - fashion is on a tree

Forget the idea that the cork serves only to produce stoppers. Cork is a light, waterproof and flexible product that is the ideal product for manufacturing lifeboats, floors, coasters and even furniture and fashion accessories.

Cork, sustainable resource

Cork oak grows predominantly in Portugal, Spain and North Africa. And in Portugal is 50% of the total world production, mainly because of the climate and soil type.

The trunk of that tree has a shell which is different from all other trees in the world, it can be “peeled” and within a certain time, another shell rises again, this leads to a greater bond of carbon dioxide.

The cork oak is a slow growing tree that can live from 170 to 250 years, which enables the stripping and harvesting of the cork to occur 16 times during its lifetime on average. The harvesting cycle typically occurs every 9-12 years, but only occurs once the tree is allowed to mature from sapling to an age of approximately 25-30 years, at which time the trunk has at least a circumference of 70 cm. Cork has an “elastic memory” which enables it to adapt to variations in temperature and pressure. Trees are not damaged in the process of harvesting. As a matter of fact after harvesting the bark trees produce a product of better and better quality.

Cork oak is said to retain 30 per cent more CO₂ than other trees, so rather than adding to environmental woes like most materials, growing and harvesting cork is actually beneficial. Because of the renewable bark is not necessary to cut down the oak to produce the cork, an activity that contributes to the preservation of the forests of cork oaks. The forests of cork oak also protect the soil by reducing erosion and desertification, and in some ecosystems they are helping to provide habitat for endangered species.

So, cork is an inherently sustainable resource, being both biodegradable and renewable.

Cork, nature's own leather

By the mid-80's cork leather or cork fabric was introduced as the greatest animal and environmental friendly alternative to leather, with leather not only bad for the animal but the processing so damaging to the environment.

Unlike the chemical-heavy processing of leather, which causes excessive pollution and is incredible toxicity to the environment and to those unfortunate to work in the tanning industry, processing cork is chemical-free. After the cork bark is harvested, it is stacked and air-dried in the open for six months. It is then boiled and steamed to make it more elastic. Heat and high pressure is used to press cork into thick blocks that are later sliced into thin sheets that can be made into a multitude of products. Nothing toxic involved.

Touted as nature's own leather, cork has many advantages over the animal hide variety. Aside from the very obvious and evidently very important factor of being cruelty free, it is the ultimate eco-fabric with a list of qualities that seem almost too good to be true.

The cork leather is smooth and soft to the touch and can feel like velvet. It is naturally waterproof not to mention it is fire resistant and flame retardant. It is feather light yet extremely durable, lasting for around 20 years without signs of deterioration, and is resilient to scratches. Cork is insulating, hypoallergenic, stain resistant and dirt repellent. It doesn't fade and is not marked by water. Some companies are even making fabric that is machine washable – try doing that with leather. Most likely you will not have to clean the bag very often. However, in the event you have to do it use a soft wash cloth and warm water and just wipe it down. If you need a bit more cleaning add a few drops of moisture free dish detergent. After a gentle rinse air dry the bag and you should be good to go.

While all these features are largely because of the innate qualities of the purified cork, it is also the fruit of ongoing research into improving supporting materials and adhesives.





**Salvatore Ferragamo
Shade cork wedge
Resort 2013 collection**

The underlying technique to create cork fabric involves binding wafer-thin slices of the purified cork by hand with materials from cotton to synthetic cloth, reconstituted leather, carbon fibers or fiberglass, depending on the desired product. The layers are then rolled over and ground down to ensure “a perfectly smooth surface,” and any overlapping is ground away by sanding and polishing.

Cork, shining beacon in fashion

Salvatore Ferragamo, the Italian fashion house designed heels obtained by sewing together the corks of wine bottles and then lined them with leather. The cork wedge is probably ferragamo's most famous invention of this period. It was patented in 1937. This was at least two years before it spread to international fashion as a distinctive feature of tastes of the time. Its original purpose was functional, the idea being to raise the heel and give both the heel and the arch of the foot a stable support.

Last year Ferragamo bought cork cloth from Subiris to make a gown for the window display in its Avenue Montaigne store in Paris.

Suberis, named for the Latin term for Cork oaks, *Quercus suber*, is the shop opened by Ms. Grindi.

Ms. Grindi started experimenting with cork in the late 1990s and then she made her discovery in 2000. After registered the recipe with the European patent office in Munich, she transformed her dressmakers atelier in central Tempio Pausania into the flagship store for her new venture in 2007.

The shop now displays not only garments made with cork, but also bags, shoes, upholstery fabrics, delicate voiles with cork appliqué work and a new twist on cork tiles for interiors. The sophistication of the cork fabrics has drawn the attention of major designers such as Ferragamo which is mentioned before.

Ferragamo made cork soles fashionable In the 1950s and '60s and today Cork presence in the fashion market is almost anecdotal.

There are some firms that produce handbags and other goods made of this vegetable material and more fashion designers are starting to explore with this material.

At Toronto Fashion Week in March, 2010 Evan Biddel surprised the audience were his meditations on texture, using cork, as well as fringed, slashed, shredded and stamped leather details.

Amorim, a subsidiary company of the Amorim Group in Portugal, the world's largest natural cork producer and distributor, has been on a mission to introduce sustainable cork to local designers In 2012 , a promising young fashion designer Megan Taljaard created a captivating carapace dress from cork, specifically to showcase the material.

In 2012 Kara Ross presented her spring collection which included the Prunella gold-flecked cork clutch with a rose quartz crystal clasp. It features a tuck-away chain link shoulder strap and enough room for all your evening essentials.

From Joan & David flats to Nike's LeBron X sneakers and Stuart Weitzman pumps made of almost all cork. Mastering the processing of cork into workable fabric to perfection, Louboutin put this eco-friendly material in the boot tree, marked it with his signature red sole and voila: the cork collection was born. He worked with this precious material earlier, using it for the platforms only and Minka Kelly, Elizabeth Hurley, Kim Kardashian and Monica Bellucci were crazy over his Miss Cristo and Super Dombasle Platform Sandals. But the all cork footwear was an inseparable part of the outfits of Rihanna, Mischa Barton and Kate Hudson, among the other celebrities, both the platform toe and sleek pointed models.

The use of cork does not stop there.

You see it pop up on store shelves in form of shoes, bags, hats, accessories even furniture. The beauty of this material is that every bag has unique markings since cork is a natural product. There is no end to the imagination on how to use this beautiful natural vegan leather. It sees from one season to the other vegan leather accessories become more and more fashionable and beautiful.





Ligneah - soft wood entirely made in Italy

Ligneah is a material that met fashion aesthetic and stylistic needs, but was also sustainable and cruelty free.

The laser is the key tool for processing of extracting fiber from wood. To create a multi-layer plywood and fabric element by merging the basic elements, and then make micro-incisions in the wood's grain without damaging the material underneath. The material can be harder or softer, depending on the chosen support, and it may contain elementary or extremely complex textures. Thanks to semi craftsmanship processing using laser machines, presses, humidifiers, photo scanning tools and laminators, and a watchful eye, a veneer can finally take on the handling properties of leather and bend like a fabric.

The kinds of manufactured woods are mainly:

Walnut-Featuring classic tones of walnut and brownish and warm colors. Classic look.

Birch-It comes in both its original color and in other various kinds of hues, covering the entire range of colors. This product is particular as it is visually very similar to satin. Refined and elegant look.

Ash-This also comes in a wide range of colors and stands out from other woods for its unique flamboyant texture full of nuances. Typical wood informal appearance.

Pre-assembled woods: Panels are manufactured by joining a number of layers of wood that are glued and pressed together; this allows us to obtain varieties of wood with effects ranging from the exotic "Animalier" to the reproduction of a more classical wood texture.

Apart from these varieties, they also have various kinds of scraps of wood salvaged from the processing of waste of manufacturers.

Types of supports:

Each timber piece is combined to a support, mainly lined with cotton or other natural fabrics; the type of support, depending on the weight, thickness, and treatments such as resin, confers greater or lesser flexibility to the material itself.

The fabric support may be applied as a double layer during the manufacturing processes that require special effective tensile strengths.

Special manufacturing processes:

Prints

Printing can only be carried out before water proofing or protective treatments. The printing type that makes the natural wood effect stand out more is the water silkscreen printing as other types are too opaque yet fail to produce a harmonic effect with the grain of the wood underneath in some contexts.

Etching

Laser etchings are used to engrave images or texts on the surface and may be made either before or after the protective treatment.

Perforation

Perforation can be carried out either after or at the same time as the wood etching.

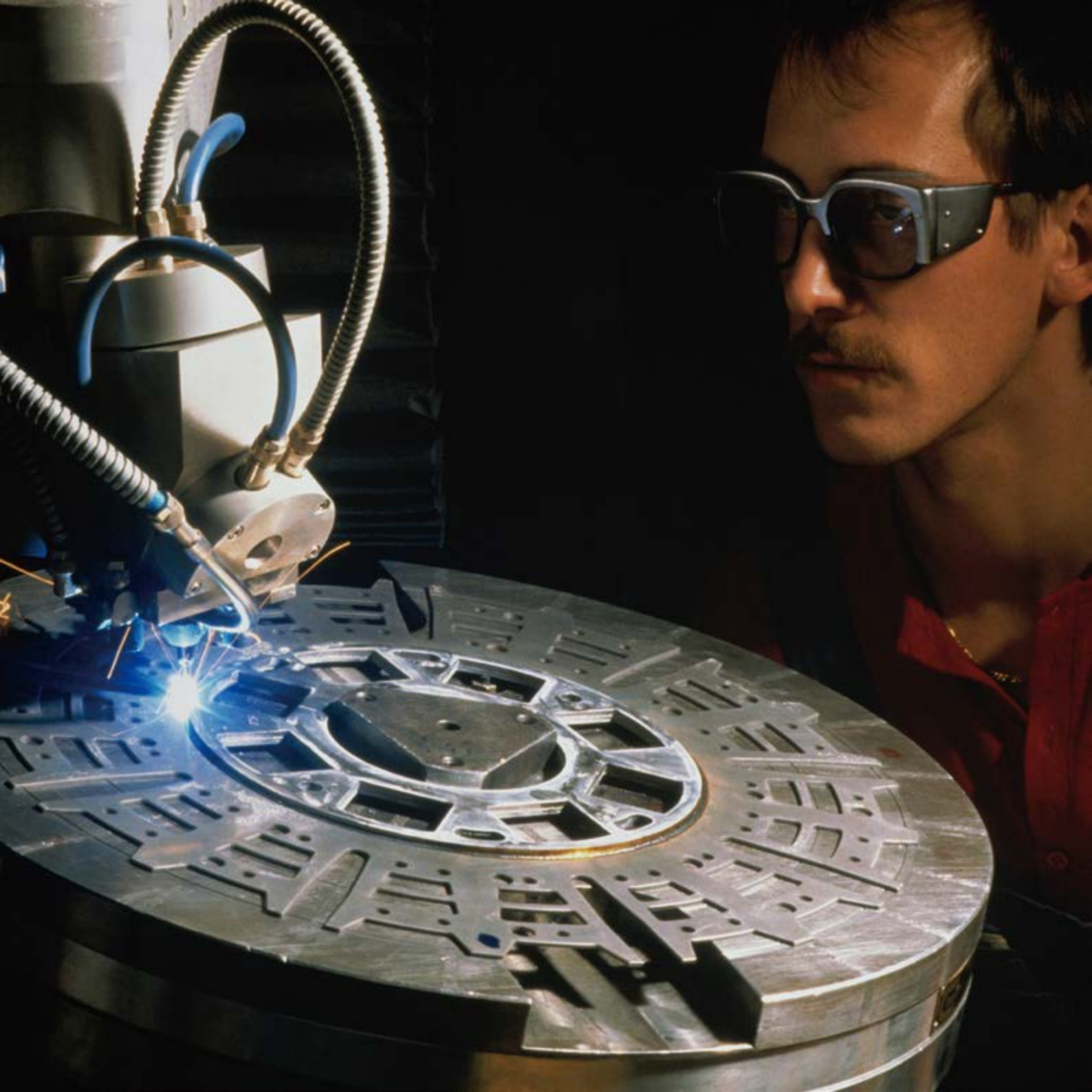
Weaving

Weaving with VSWOOD allows us to achieve unique and original effects; this process is only done by hand.

Inlay

Inlaying is a technique that allows you to create shapes and forms by combining different elements that when joined together yield an artistic look of the inlaid surface. The effect that the wood inlay can give to cushions and upholstered items is very nice. The contrast produces an astonishing result. Inlaying as well as perforation can be carried out both before and during the machining of wood engraving. If the inlay is made before the incision you can get sharper details and the texture that characterizes the incision is more accurate. If carried out afterwards, the weaving does not fully match exactly and therefore offers a visually different but still original effect.





4.3 Eco-technologies

Laser cutting

Laser cutting is a technology that uses a laser to cut materials, and is typically used for industrial manufacturing applications, but is also starting to be used by schools, small businesses, and hobbyists.

There are three main types of lasers used for laser cutting: the CO₂ laser, the neodymium (Nd) laser and the neodymium yttrium-aluminum-garnet (Nd-YAG) laser. For the most part, the CO₂ laser is the method of choice when it comes to cutting wearable fabrics. This particular process involves firing a high-energy laser that cuts by melting, burning or vaporizing material.

To accomplish the precise cut, a laser travels through a tube-like device while being reflected by several mirrors. The beam eventually reaches a focal lens, which targets the laser to a single spot on the chosen material for cutting. Adjustments can be made to vary the amount of material that is cut by the laser.

The CO₂ laser, the Nd laser and the Nd-YAG laser all generate a concentrated beam of light. That said, differences in these types of lasers make each ideal for certain tasks. The CO₂ laser is a gas laser that produces an infrared light. CO₂ lasers are easily absorbed by organic material, making it the first choice when it comes to cutting fabrics like leather. Nd and Nd-YAG lasers, on the other hand, are solid-state lasers that rely on a crystal to create the light beam. These high-powered methods are well-suited for engraving, welding, cutting and drilling metals; not exactly haute couture.

It creates a perfectly vertical cut and can be used to create complicated patterns that would be impossible to cut by any other means. This process works with a wide range of materials from paper and plywood to Perspex, leather and metal, almost all of which are used in accessories. The opportunities this has opened up to...the only drawback is that with some materials, the cut edge is burnt in the process, creating a dark edge is burnt, or even worse, it can leave a sooty residue with an unpleasant smell.

Sophisticated computer-operated laser-cutting machines have been developed for use in the accessories industry. The machine scans the skin of leathers, highlighting any defects, the projects a layout of all the pieces that can be cut from the skin, avoiding all the blemishes. Once this has been approved by an operator, the machine cuts the pieces.

There are a number of ways that it's become more eco-friendly. Computer Aided Design (otherwise known as CAD), allows for minimal wastage of any material. One of the biggest problems with other material manufacturing processes is that they can be quite wasteful. They require a great deal of human input which, more often than not, can suffer from lack of precision.

As CAD only requires a person to input the specific details onto a computer, there is very small chance of human error. The computer will also automatically ensure that there's minimum wastage so you get the most out of the material.

Another big advancement in laser cutting technology is gas lasers. They are able to make precise cuts without causing any excessive heat. This makes it impossible to damage a material, and it can deal with large tasks. This type of laser is compatible with CAD, ensuring it can still have high degrees of intricacy.

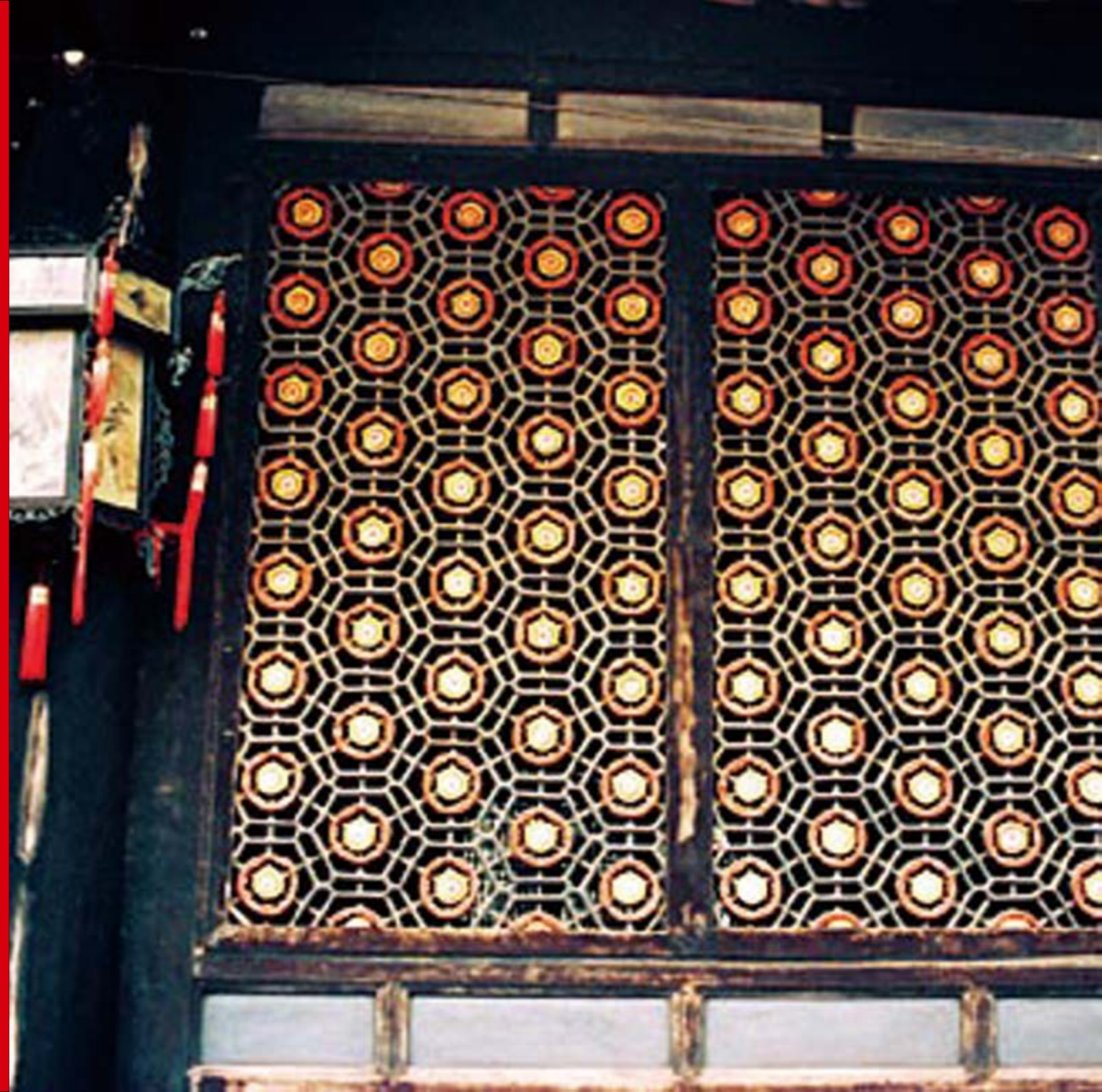
One of the most recent and biggest developments within the laser cutting industry is the introduction of fibre lasers. What makes these devices so unique is how efficient they are. Compared to CO2 lasers they save 70% of electricity, making it a technology with one of the lowest running cycles.

Something that has been a large concern when it comes to laser technology is how much gas they produce. The average fibre laser uses 45% less gas; a measurement that's more eco-friendly than previous cutters. Efficiency is 200% more than a standard CO2, something that has a notable impact on both short and long term benefits.

Although these machines are costly, the savings are considerable. No knives are needed, which saves both time and money, and the manpower required is reduced significantly.



PROJECT



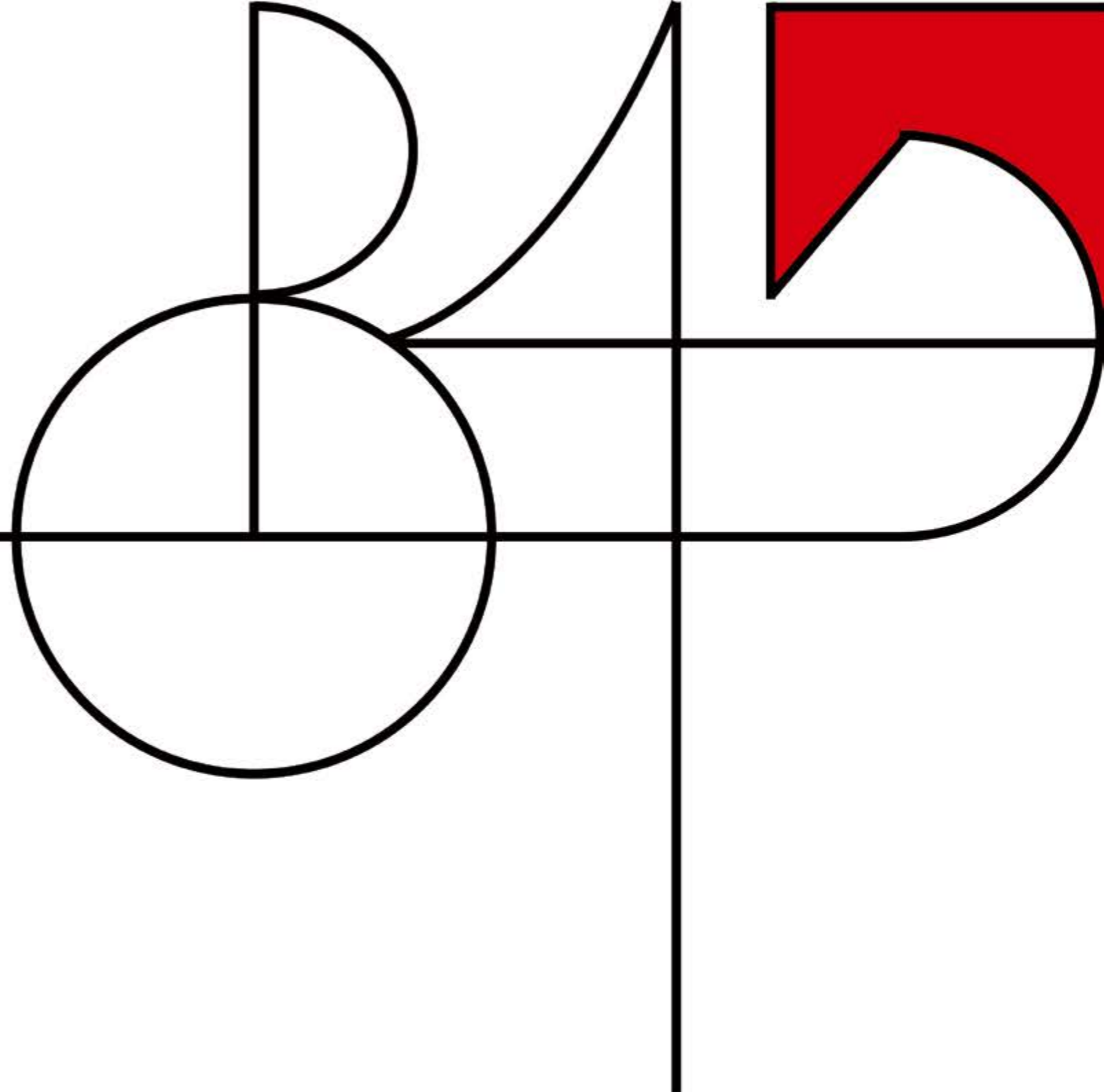
Projects **OF** Rhyme Chinoiserie

The concept of the projects is based on the traditional Chinese philosophy of life - the Unity of Nature and Humanity.

The keywords of the concept are: Nature, Humanity, Frame and Laser cutting which will be found with more description in this section.

As well, all the research before is valuated, summarized, and presented via a series of boards. They will help to tell the story of the project focus and findings, presenting with an overview of my research findings.

The reader will be also introduced to the details of the projects, including technical drawings and the phototypes.





5.1 The project 1 brief

D&V-Deluxe and Vinci

Adhering to the "Simple and Reliable" concept, D&V clothes is not just to show the beauty of women's body line, but also the elegant inner and outer of wisdom which lasts entirely.

With a low profile of luxury design language, with close to natural color, exquisite comfortable fabrics and contracted fluent tailoring, D&V shapes the city female of elegant, mature and steady.

Now is a very crucial phase of the brand to create and enhance the brand name's core value, and establish the brand image. From 2014 we will carry out several projects which focus on establishing a clearer brand positioning and brand image. One of them is to develop a series of accessories as VIP gifts which will be displayed in Flagship store and only can be booked via the brand website.

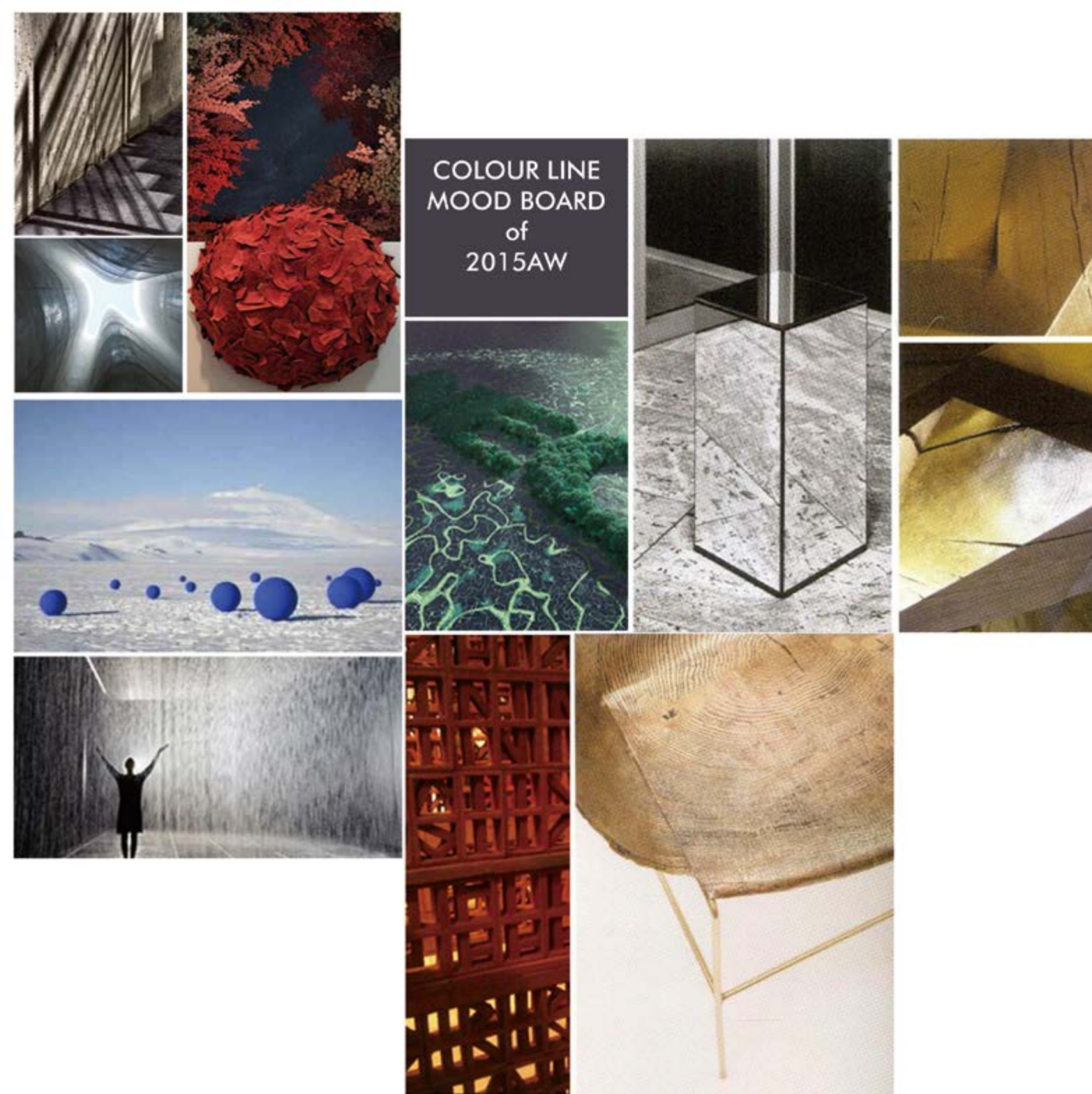
The new definition of luxury in today's fashion is market means special and unique as opposed to mass production and limitless availability of products that can be seen across all market levels. Luxury can be about owning a product that very few people have doing something that others have not or simply having time and space to relax. The consumer's growing interest in the different and the authentic in the re-emergence of handmade products, craft skills and clubs and searching for vintage pieces and second-hand products.

This project provides a valuable opportunity to integrate brand images and core value into your design work and ultimately the end product. You will need to consider the creative, technical, and practical developments of ideas from concept to end product. It will encourage you to consider VIP consumers lifestyles and aspirations.

You are asked to create a 2015Autumn line of 5 designs linking with the brand images for the VIP customers and inspired by the traditional patterns or craft skills of China.

Theme of clothing collection of 2015 AW - LAND ART

Integrate the modern minimalist aesthetic into the natural world, seeking solace from the protective profile shape and comfortable fabrics, waking up the real self of the deep inside.



5.2 The moodboard and the metaprogetto phase

Brand concept and color project of 2015AW

The core concept of D&V is "Simple and Reliable", with a low profile of luxury design language, with close to natural color. This is also confirmed through the research and analysis of the sales data.

To create and enhance the brand name's core value, and establish the brand image. The Color Line of 2015 AW - LAND ART focus on establishing a clearer brand positioning and brand image. As well as the design of VIP gifts.

Trends-Looking to the future and focus on the moment:

Financial crisis, environmental pollution, natural disasters, and social unrest so on, these reality problems continue to permeate everyone's nerves. Experienced a reflection on the thought of "away from the city hustle and bustle, close to nature," On the other hand towards the future, more gently turn back to the nature and ecology, aspire to balance the memory of the good old days, considerate further the positive aspects brought by the technological and civilization development. Focuses on the moment, show female charm in the city, appreciate the inner world.

Land art , earthworks (coined by Robert Smithson), or Earth art is an art movement in which landscape and the work of art are inextricably linked. It is also an art form that is created in nature , using natural materials such as soil , rock (bed rock, boulders, stones), organic media (logs, branches, leaves), and water with introduced materials such as concrete , metal , asphalt , or mineral pigments . Sculptures are not placed in the landscape, rather, the landscape is the means of their creation. Often earth moving equipment is involved. The works frequently exist in the open, located well away from civilization, left to change and erode under natural conditions.

Thus, the concept of the Color Line Project "Land Art" is based on both the traditional Chinese philosophy of life - the Unity of Nature and Humanity and the positive aspects brought by the technological and civilization development.

Description of projects boards

As which mentioned before in the project brief: The new definition of luxury in today's fashion can be about owning a product that very few people have, doing something that others have not or simply having time and space to relax. The consumer's growing interest in the different and the authentic in the re-emergence of handmade products, craft skills and clubs and searching for vintage pieces and second-hand products.

In project one, the old embroidery pieces were selected and applied in the bag design, which are not produced by hand in the modern time so was rarely to be found. But they can be recycling and the patterns and craft can be preserved. These embroidery pieces are made by handicraft "Gold tray embroidery" . This was the most expensive technique in embroidery, applied mainly on garments for members of the imperial household. The patterns of these old embroidered pieces are traditional highly abstracted clouds, waves and towering stone. This is "Land Art" in the traditional Chinese costumes.

The geometry pattern is extracted the traditional Chinese tortoiseshell pattern, which symbolizing endurance, strength, and longevity. The pattern was simplified, summarized the trivial geometry pattern structure. The pattern is made by laser cut and presented as openwork to make the bags have both Chinese charm and a modern feel.

In the first phototypes, the materials used in laser cut was hemp. Because this material is weave fabric, they are easy to be broken after cutting.

Replacing hemp is Ligneah, which is made from wood piece and the laser cut give it the flexibility. The design and craft technical were changed according to the new material but the concept is kept the same. The keywords of the concept are Nature, Humanity, Gold embroidery traditional Chinese pattern and Laser cutting.

In the following you can find the customer board, which is base on the data analysis of the brand VIP customers. The concept board, showing the core part of the project: The geometry pattern extracted the traditional Chinese tortoise shell pattern. As well as the color and details boards.



customer board

Age range: 34-53

City: Beijing

Occupation:

Teacher

Government officials

Entrepreneur



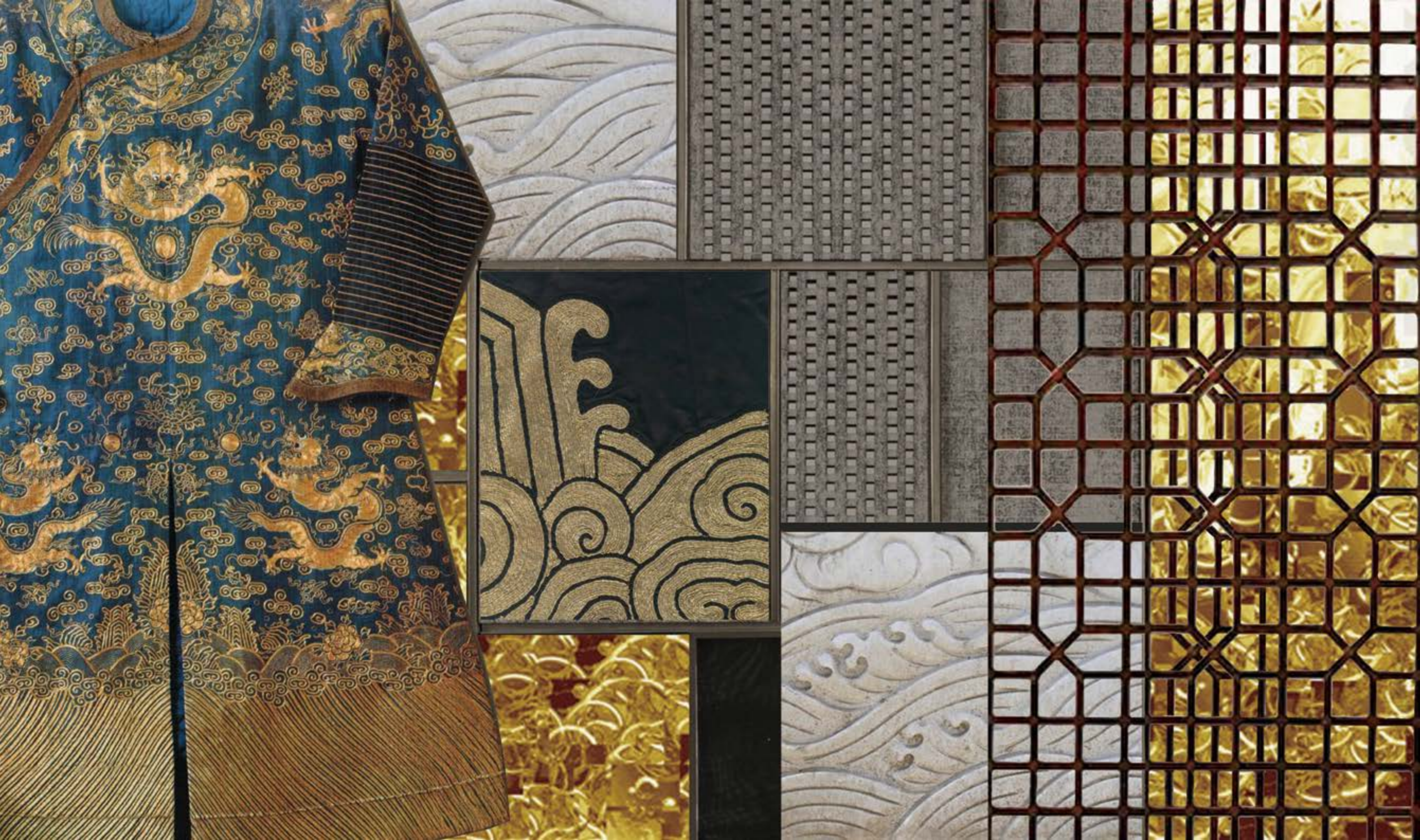
concept board

NATURE -
Patterns abstracted
from nature world

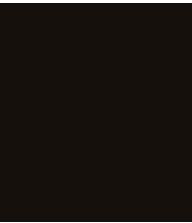
HUMANITY -
Applique of the old
embroidery pieces

FRAME -
Build the view
of Chinese-style
geometric landscape

LASER CUTTING -
Integrate traditional
pattern and handcraft
with advanced
technologies



colors and details





• Cluth Wallet
Materials: Hemp and Leather
Dimensions: L28×H12×D3(CM)

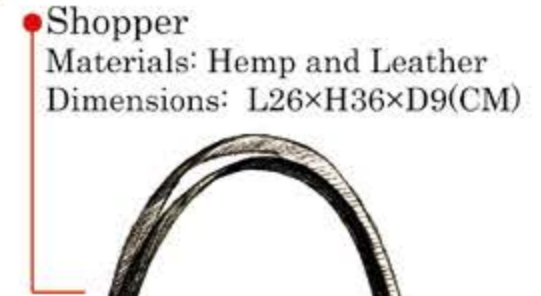


• Big Bag
Materials: Hemp and Leather
Dimensions: L32×H37×D14(CM)



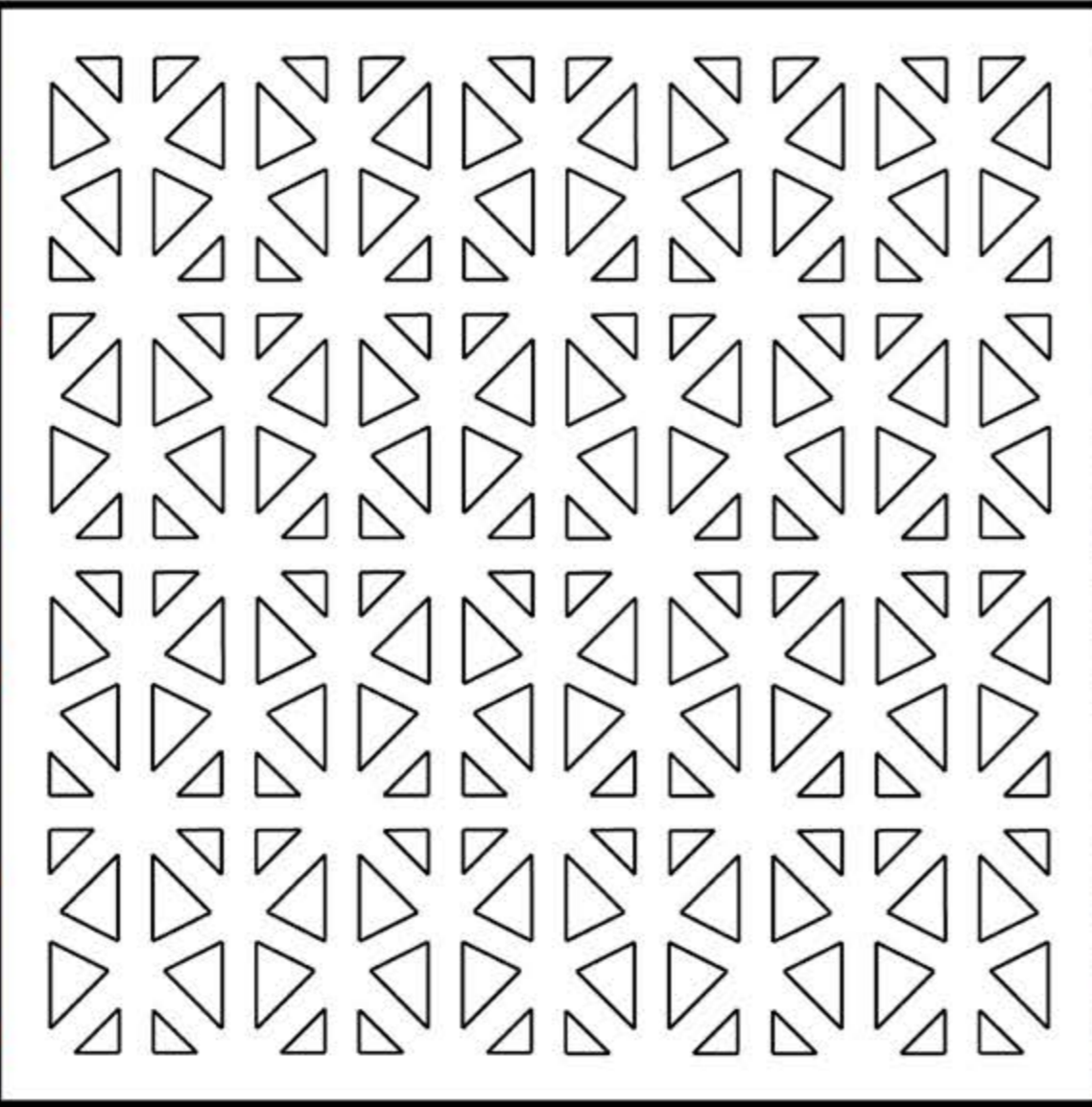
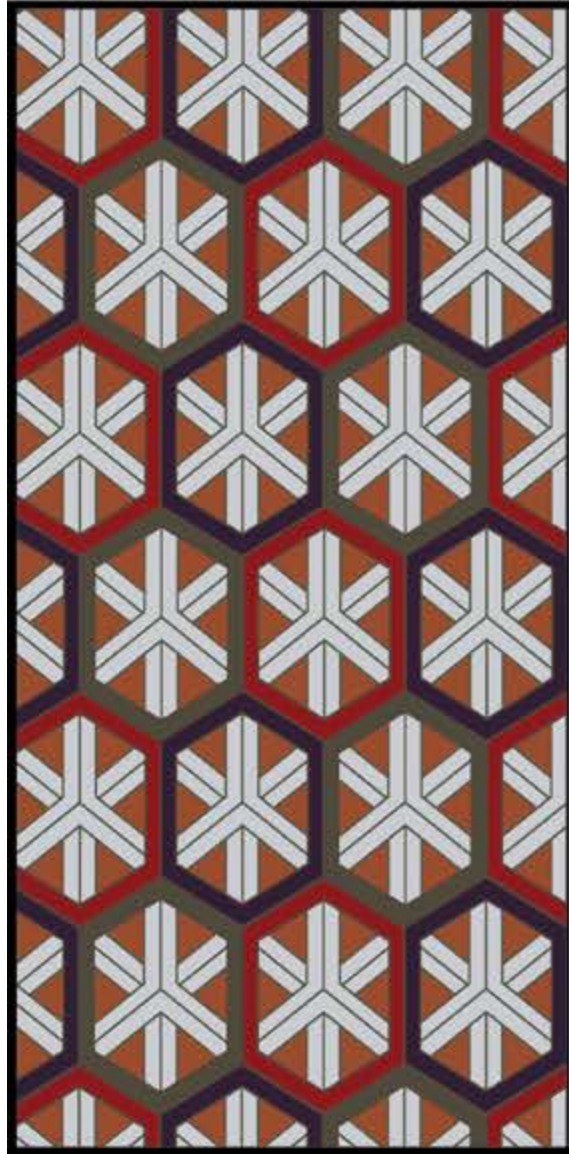
• Iphone/Ipod Case
Materials: Hemp and Leather
Dimensions: L8×H14×D0.5(CM)

• Handbag
Materials: Hemp and Leather
Dimensions: L26×H19×D9(CM)



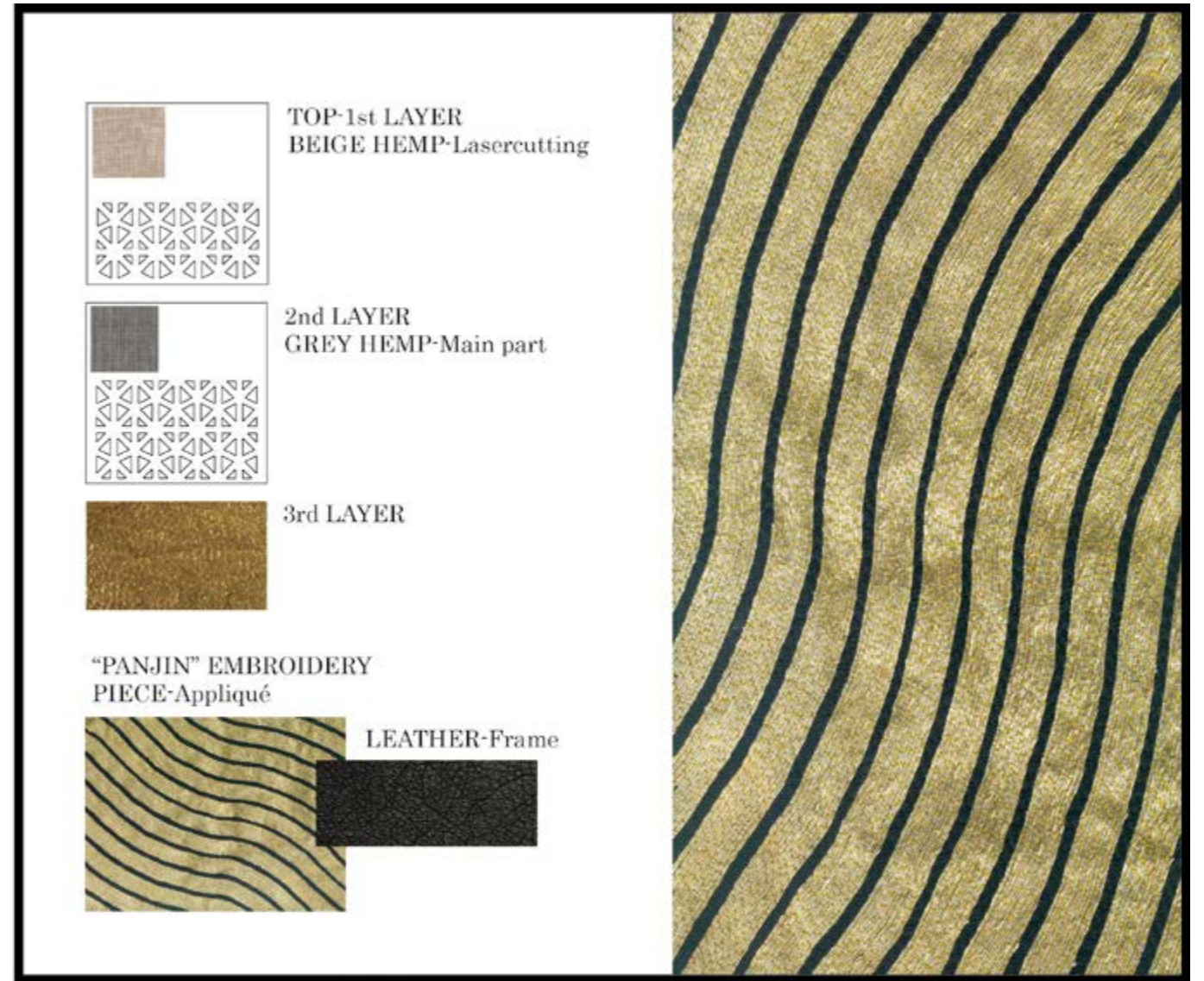
• Shopper
Materials: Hemp and Leather
Dimensions: L26×H36×D9(CM)

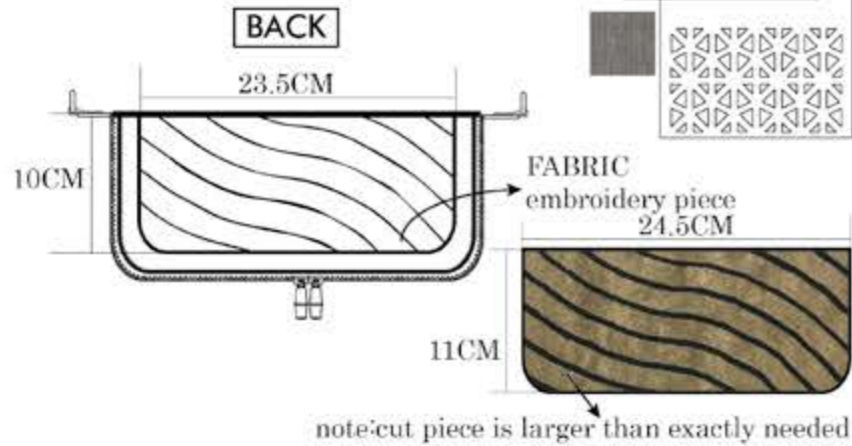
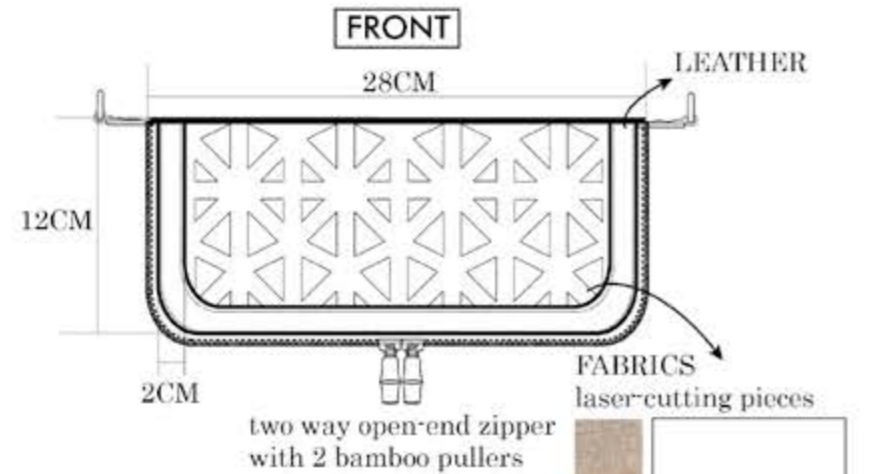
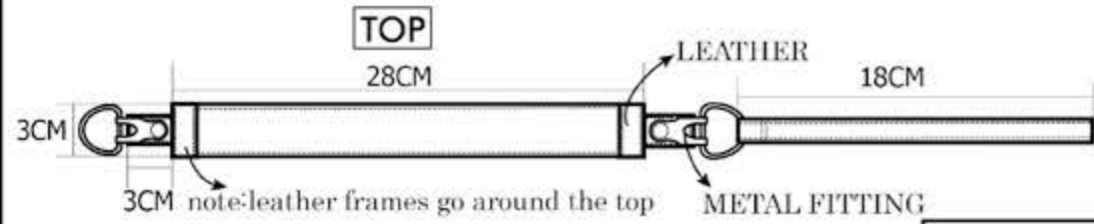
LINE BOARD
for
D&V
VIP CUSTOMER
AW 2015





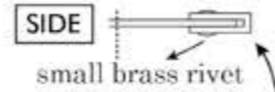
STYLE: CLUTCH WALLET





- FITTINGS**
- 4×BRASS D-RING
 - 4×BRASS RIVET
 - 2×BRASS DOG CLIP
 - 2×BAMBOO ZIPPER PULLER
 - 1×BRASS ZIPPER PULLER
 - 1×TWO WAY OPEN-END ZIPPER
 - 1×ONE WAY OPEN-END ZIPPER

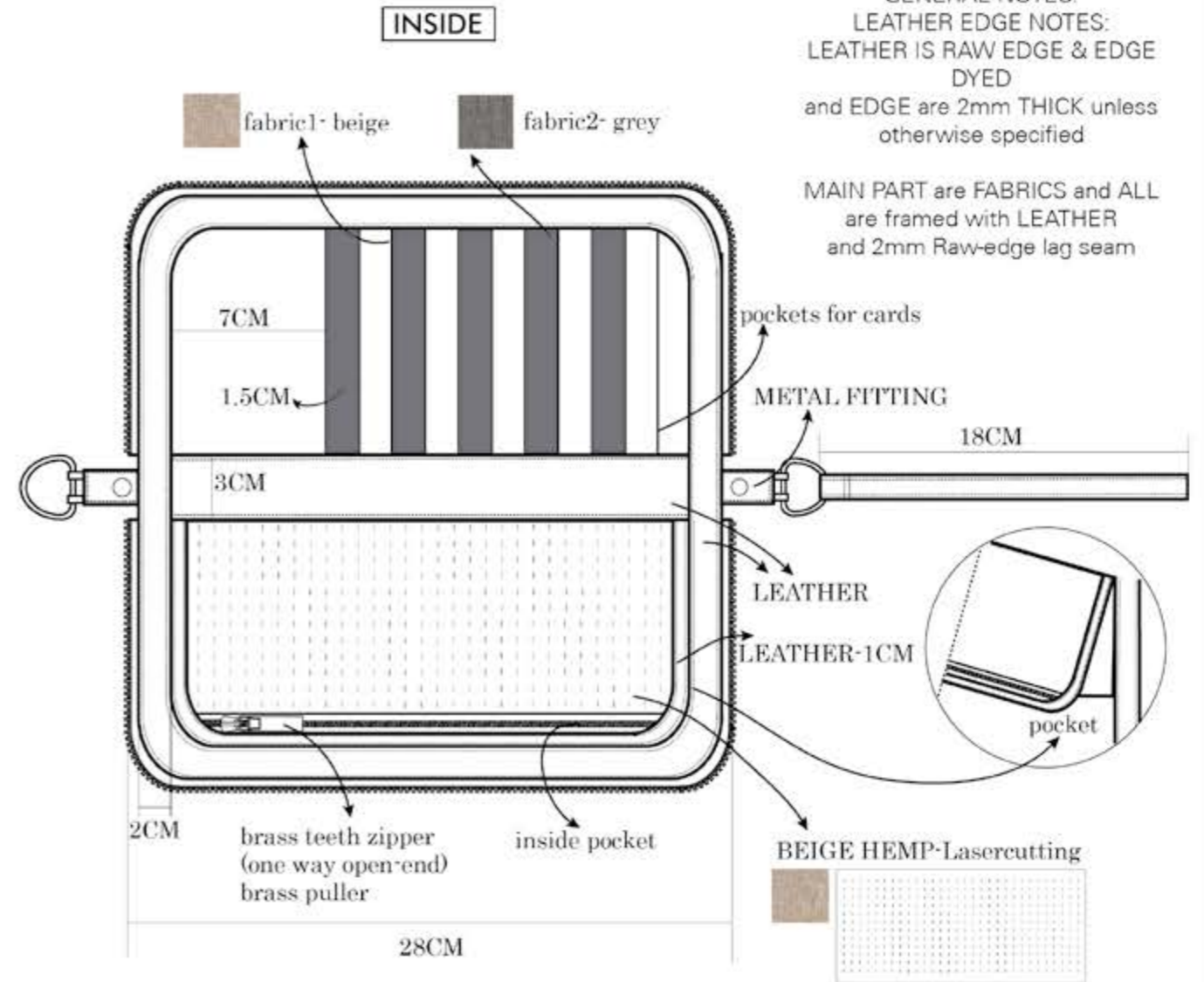
NOTE:EDGE 3mm THICK



FABRIC with LEATHER and METAL FITTING

GENERAL NOTES:
LEATHER EDGE NOTES:
LEATHER IS RAW EDGE & EDGE DYED
and EDGE are 2mm THICK unless otherwise specified

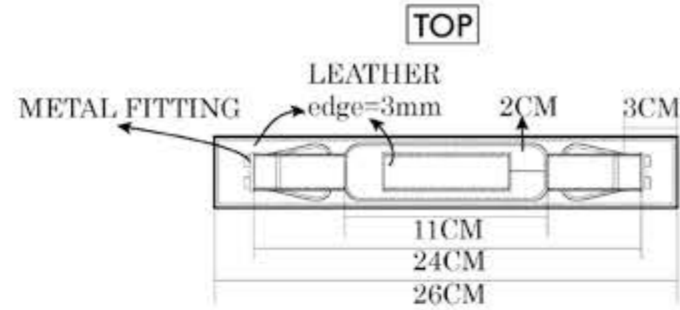
MAIN PART are FABRICS and ALL are framed with LEATHER and 2mm Raw-edge lag seam



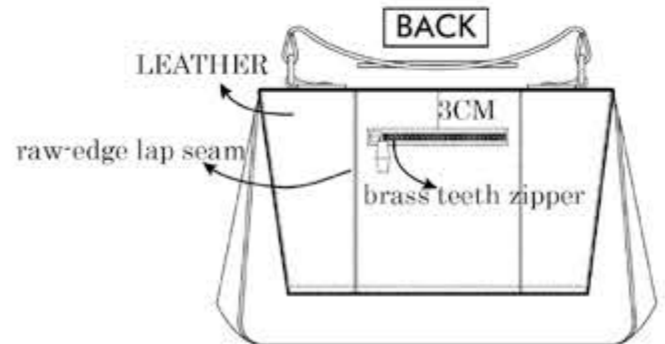
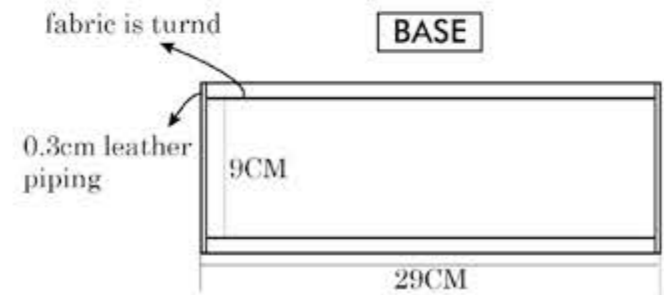
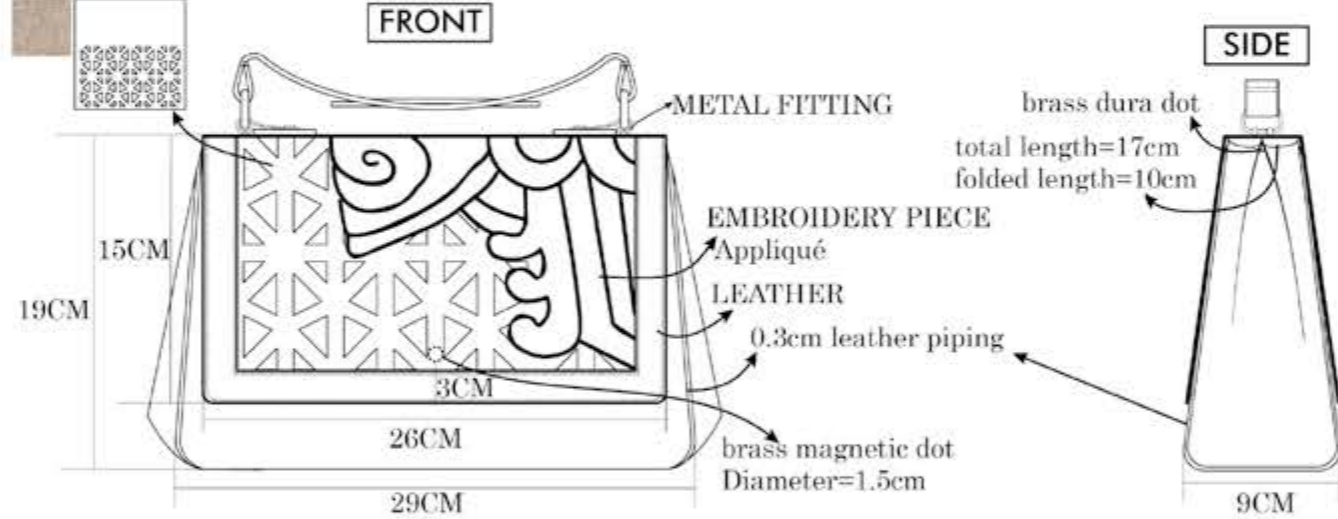


STYLE: HANDBAG

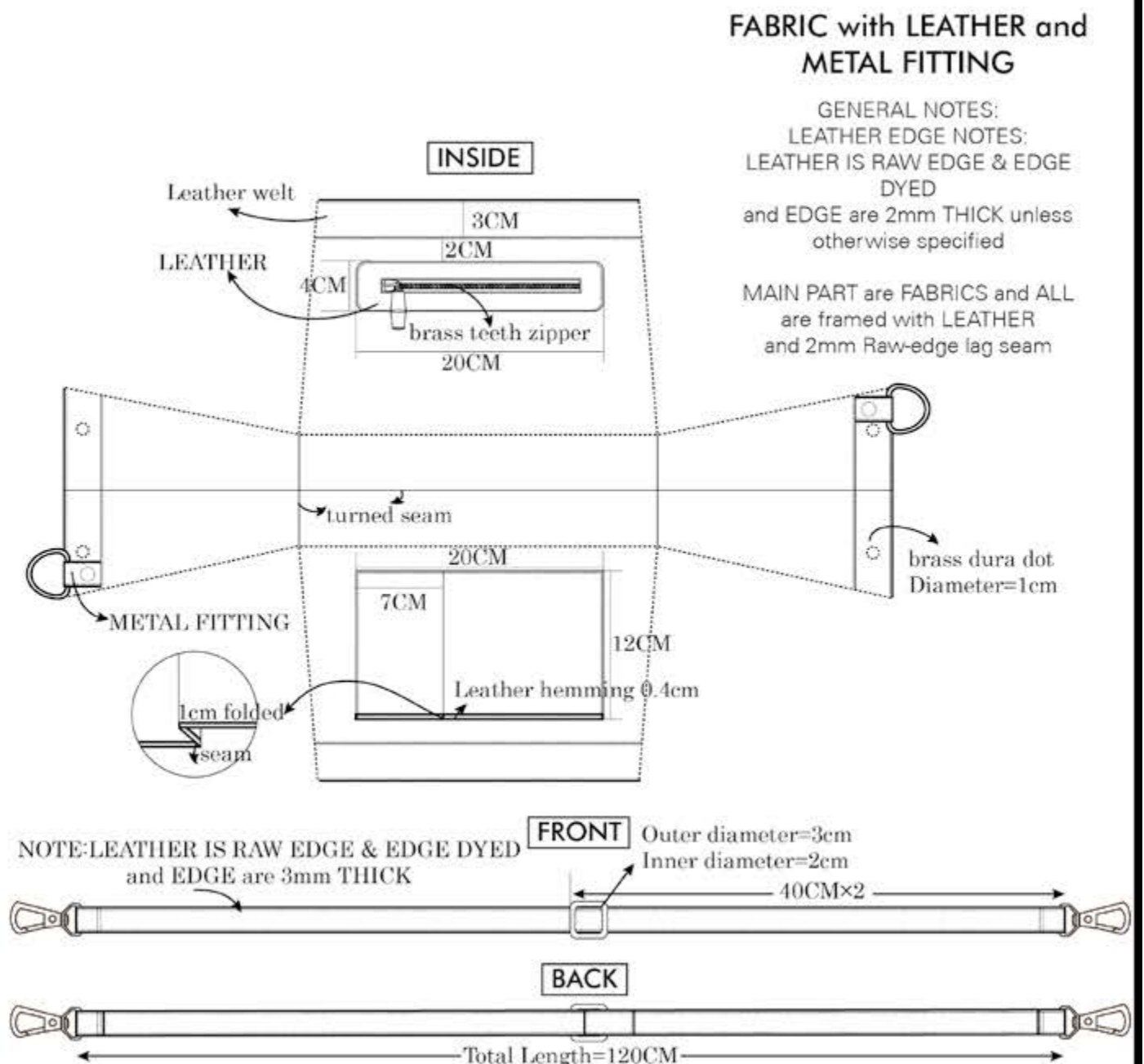




BEIGE HEMP-Lasercutting



- FITTINGS**
- 4×BRASS D-RING
 - 1×BRASS SQUARE
 - 2×BRASS DURA DOT
 - 1×BRSS MAGNETIC DOT
 - 4×BRASS RIVET
 - 2×DOG CLIP
- 2×ONE WAY OPEN-END ZIPPER
- 2×BAMBOO ZIPPER PULLER



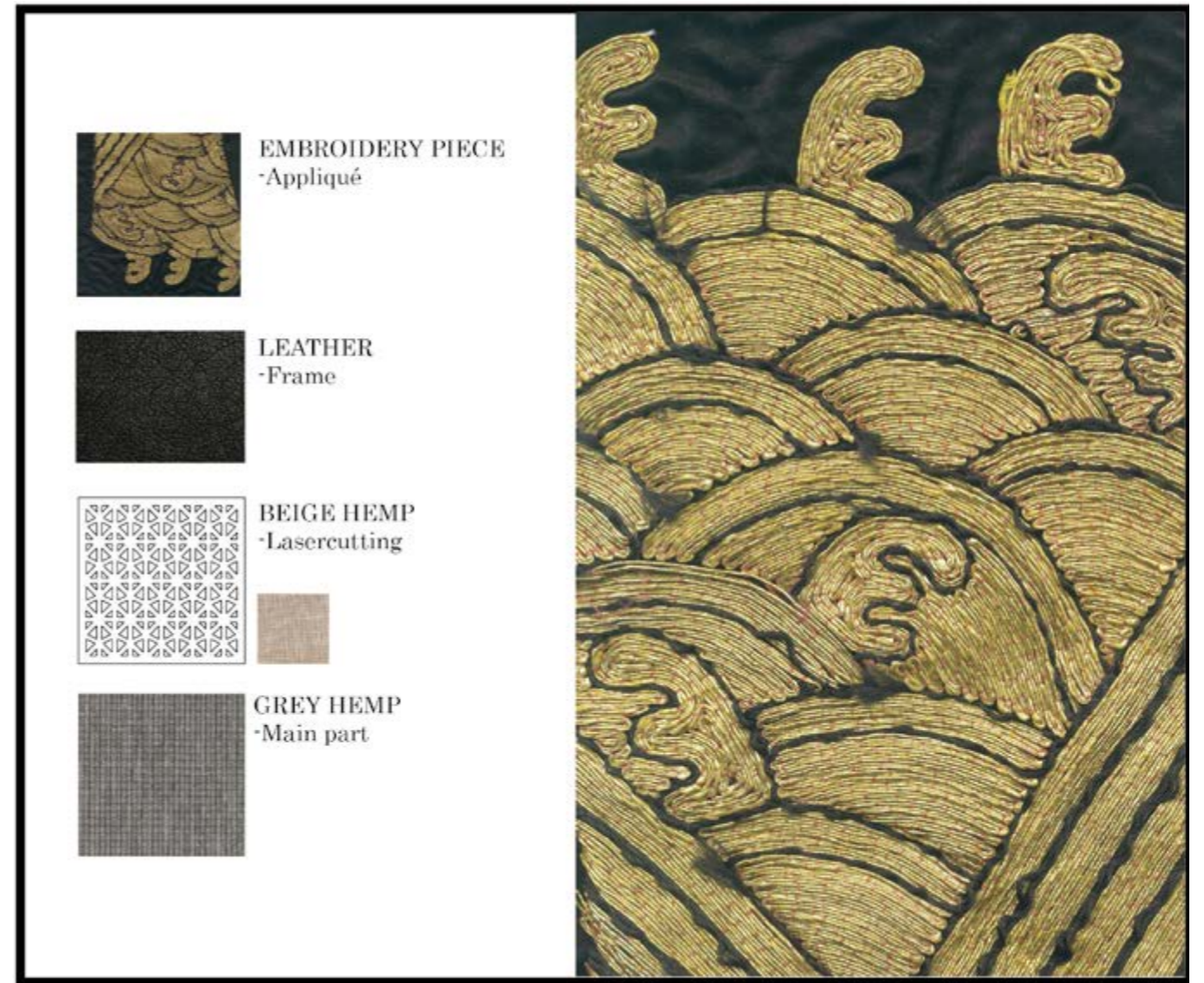
FABRIC with LEATHER and METAL FITTING

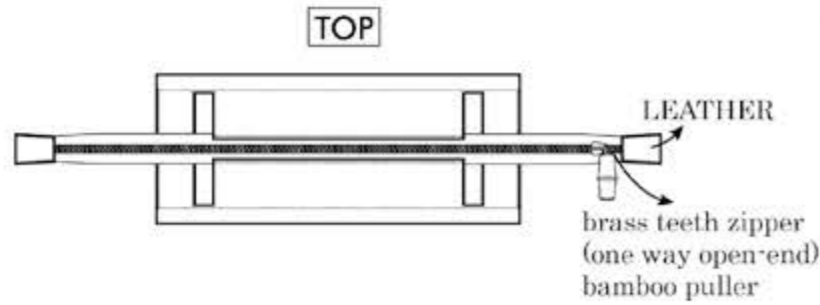
GENERAL NOTES:
LEATHER EDGE NOTES:
LEATHER IS RAW EDGE & EDGE DYED
and EDGE are 2mm THICK unless otherwise specified

MAIN PART are FABRICS and ALL are framed with LEATHER and 2mm Raw-edge lag seam

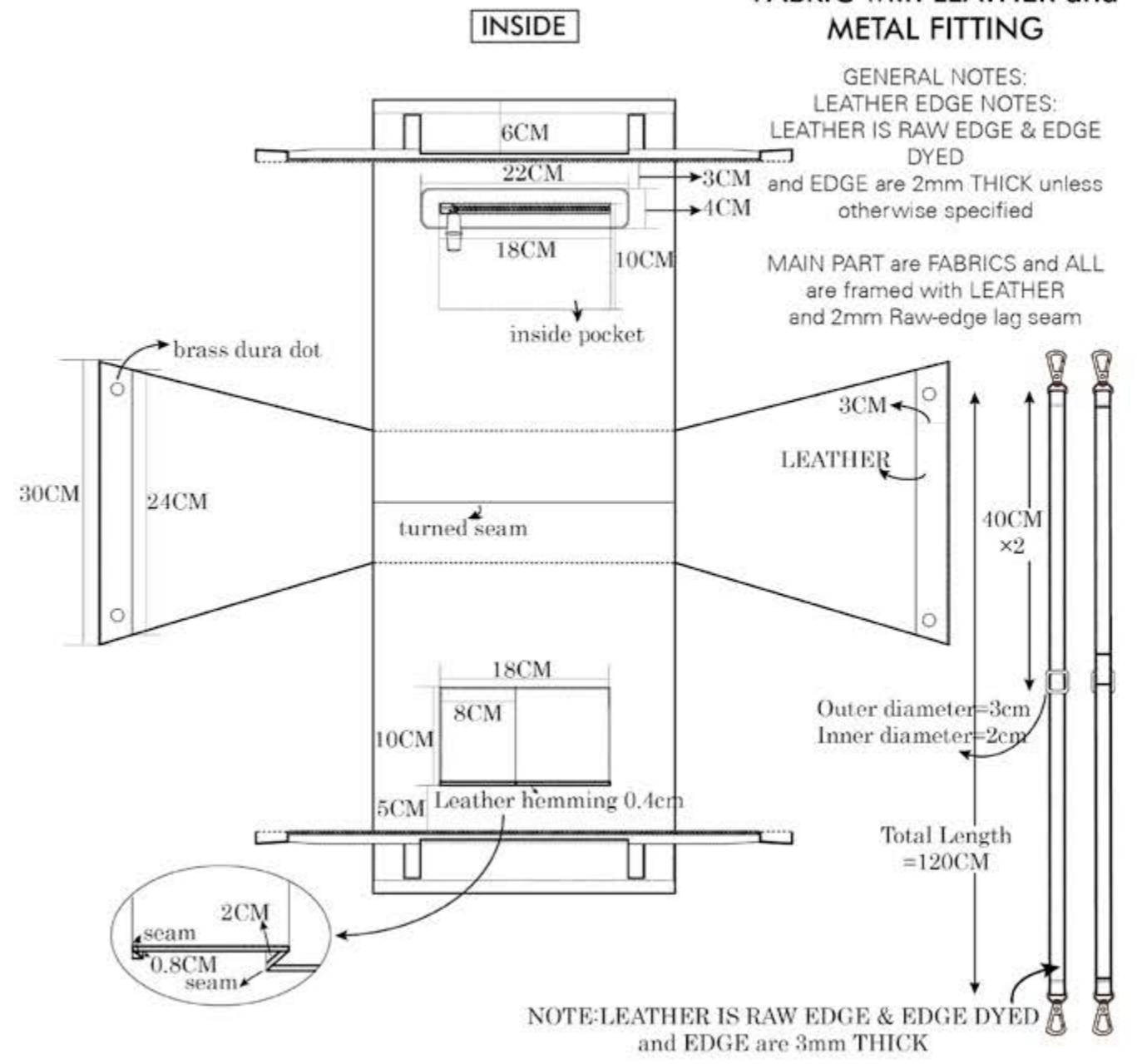
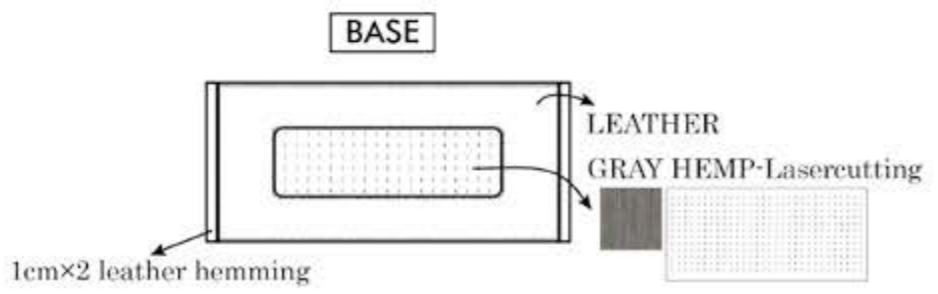
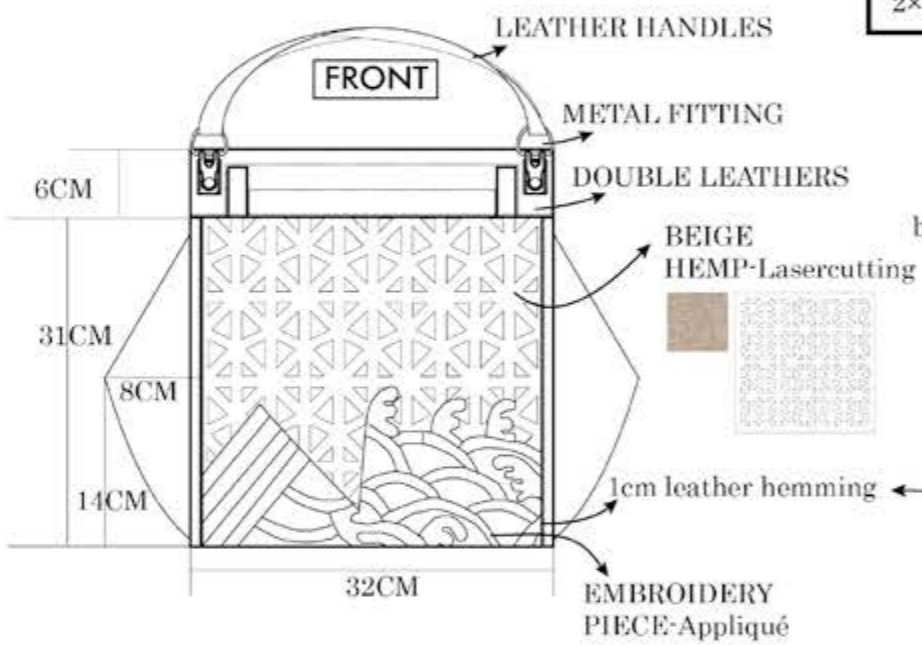


STYLE: BIG BAG





- FITTINGS**
- 4×BRASS D-RING
 - 1×BRASS SQUARE
 - 2×BRASS DURA DOT
 - 2×DOG CLIP
 - 2×BAMBOO HANDLE
 - 2×ONE WAY OPEN-END ZIPPER
 - 2×BAMBOO ZIPPER PULLER



LINE BOARD
with
MATERIAL
LIGNAH
AW 2015

STYLE: CLUTCH WALLET



STYLE: HANDBAG



STYLE: SHOPPER



STYLE: BIG BAG



STYLE: COIN PURSE



STYLE: CLUTCH WALLET



MAIN MATERIALS



LIGNEAH
ERABLE-05-052



LIGNEAH
BOLIVAR-52-053



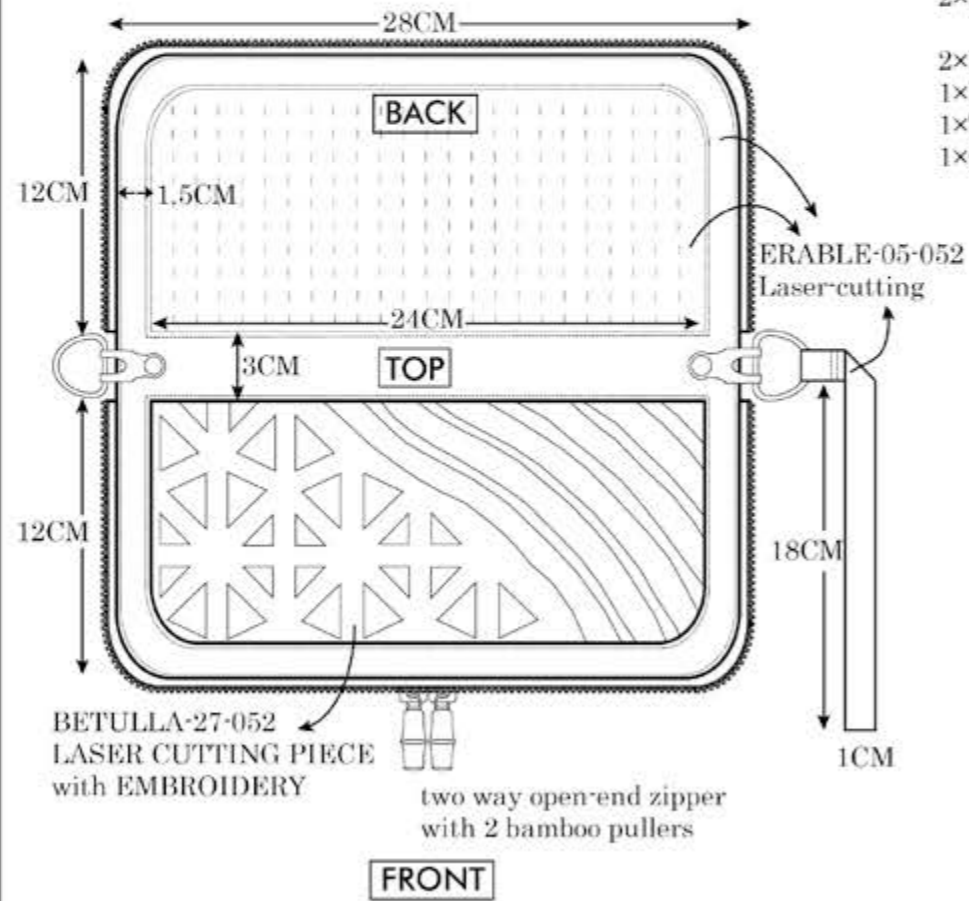
BETULLA-27-052



FABRIC MEM
W12365-032

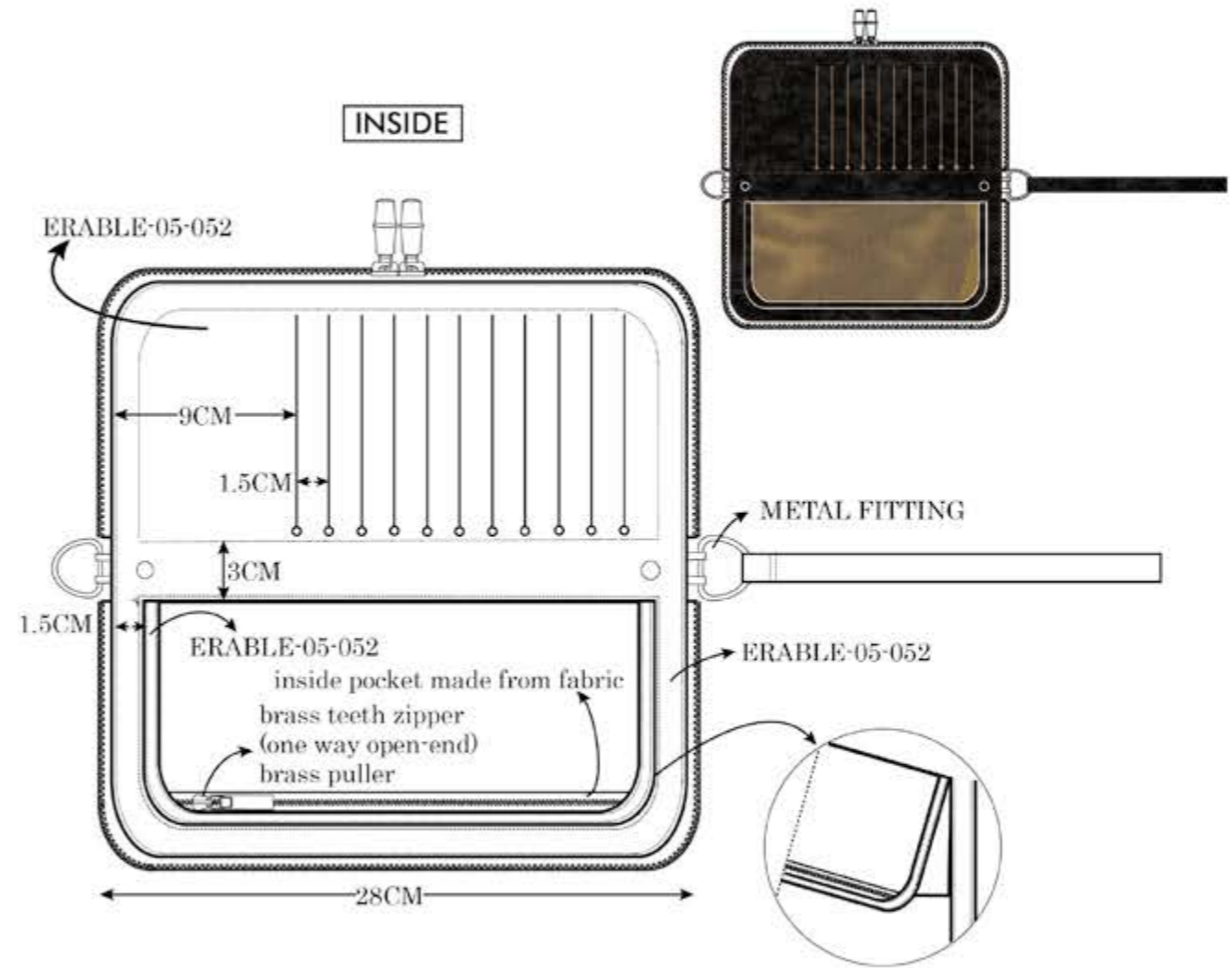
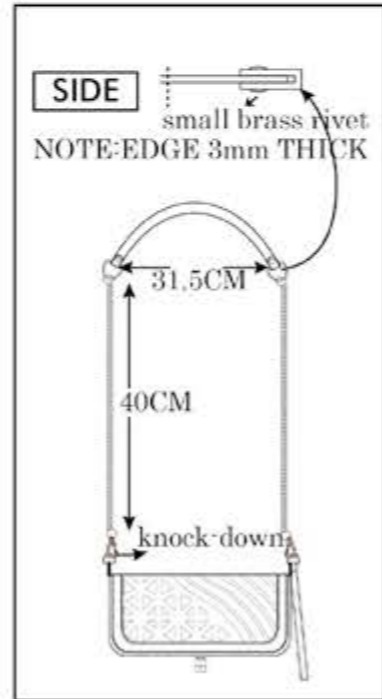
LIGNEAH and METAL FITTING

GENERAL NOTES:
LEATHER EDGE NOTES:LIGNEAH IS RAW EDGE



FITTINGS

- 4×BRASS D-RING
- 4×BRASS RIVET
- 2×BRASS DOG CLIP
- 2×BAMBOO ZIPPER PULLER
- 1×BRASS ZIPPER PULLER
- 1×TWO WAY OPEN-END ZIPPER
- 1×ONE WAY OPEN-END ZIPPER



STYLE: HANDBAG



MAIN MATERIALS



LIGNEAH
ERABLE-05-052



LIGNEAH
BOLIVAR-52-053



BETULLA-27-052

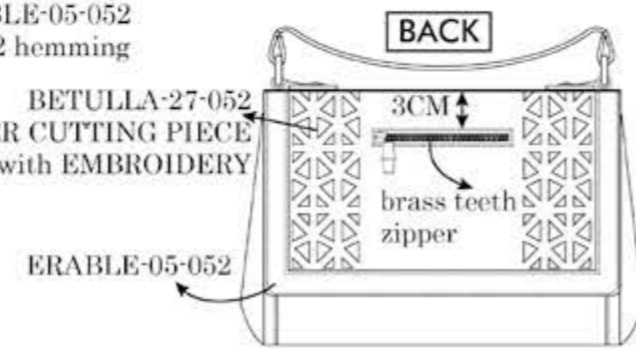
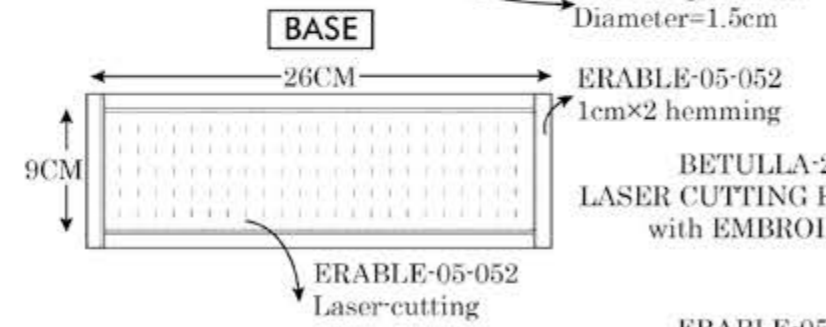
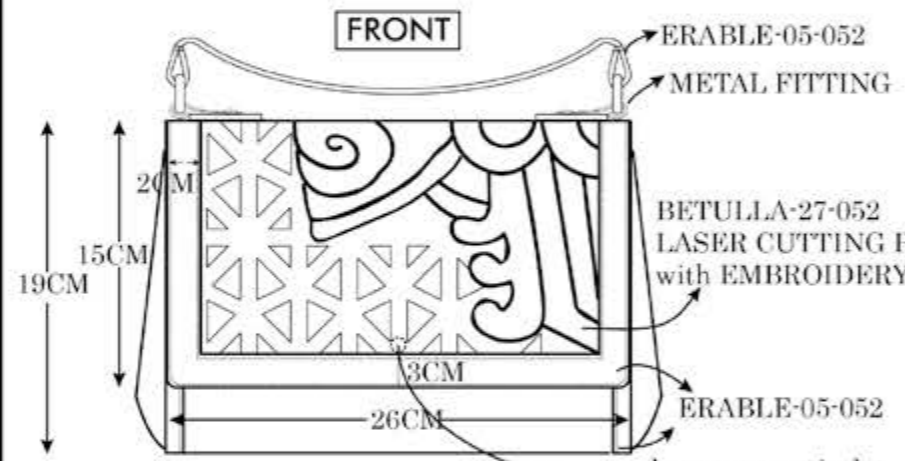
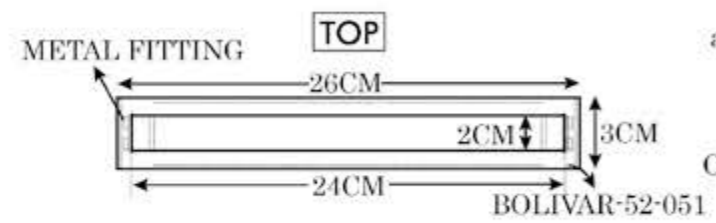


FABRIC MEM
W12365-032

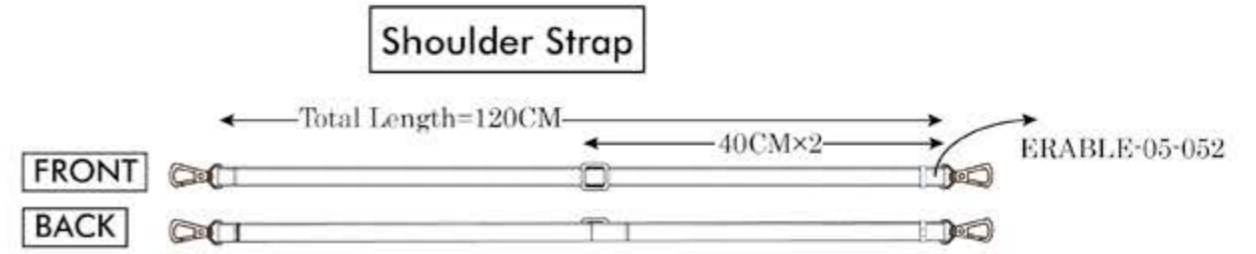
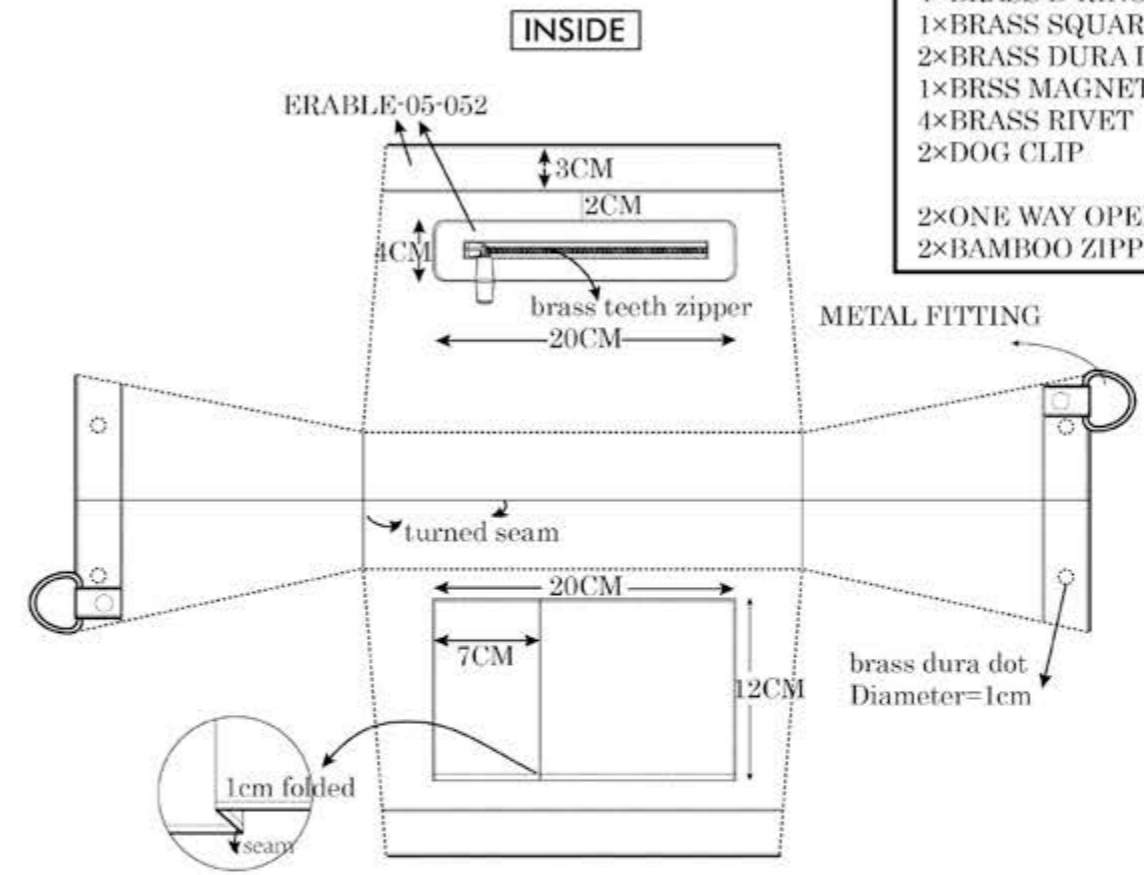
LIGNEAH with FABRIC and METAL FITTING

GENERAL NOTES:
LIGNEAH IS RAW EDGE
and 0.1cm SINGLE NEEDLE TOPSTITCHED
unless
otherwise specified

OUTWARD are LIGNEAH and INNER is fabric



- FITTINGS**
- 4×BRASS D-RING
 - 1×BRASS SQUARE
 - 2×BRASS DURA DOT
 - 1×BRSS MAGNETIC DOT
 - 4×BRASS RIVET
 - 2×DOG CLIP
- 2×ONE WAY OPEN-END ZIPPER
2×BAMBOO ZIPPER PULLER



STYLE: BIG BAG



MAIN MATERIALS



LIGNEAH
ERABLE-05-052



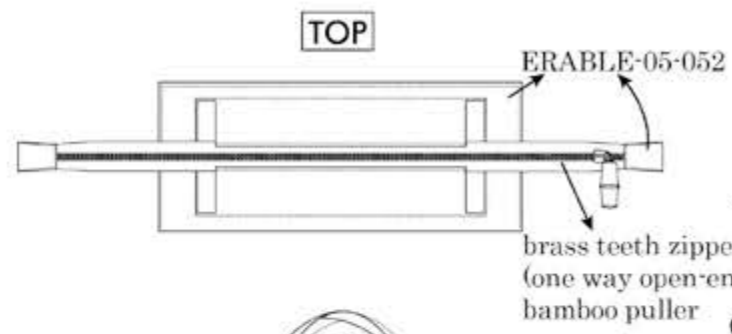
LIGNEAH
BOLIVAR-52-053



BETULLA-27-052



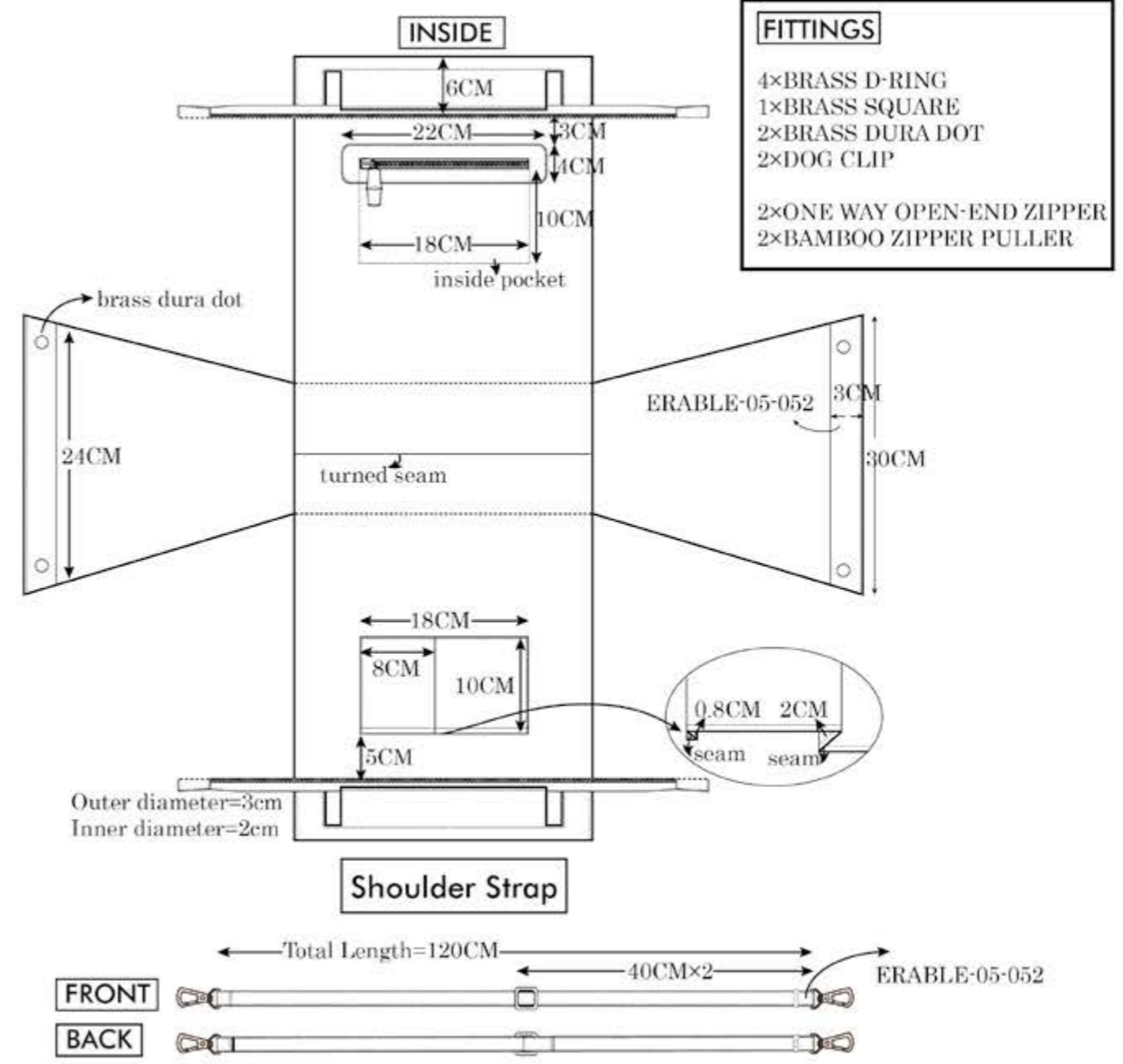
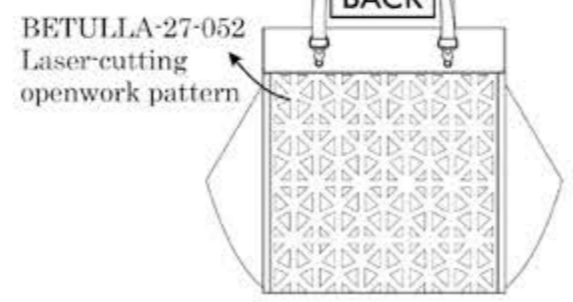
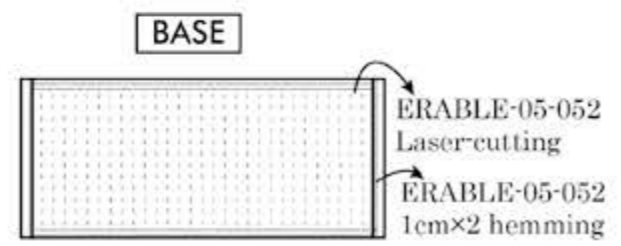
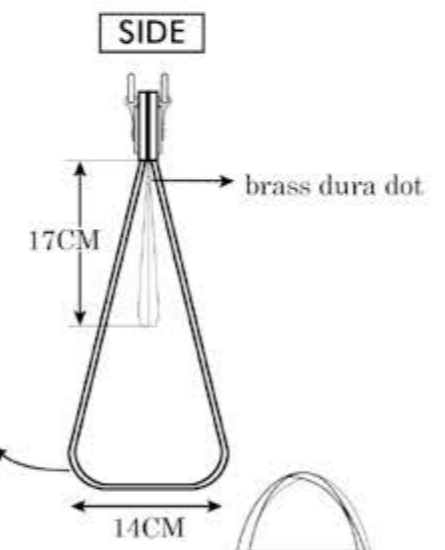
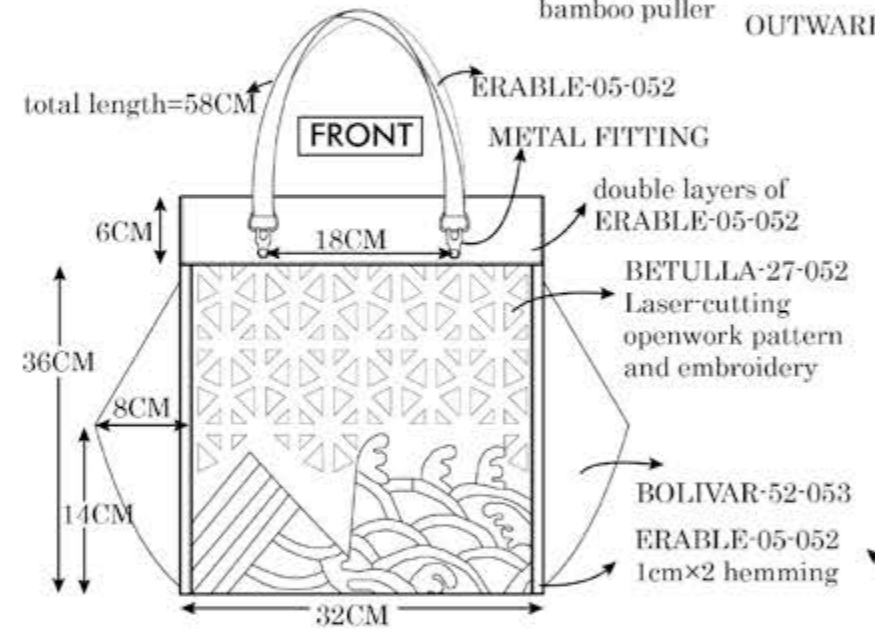
FABRIC MEM
W12365-032



LIGNEAH with FABRIC and METAL FITTING

GENERAL NOTES:
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and 0.1cm SINGLE NEEDLE TOPSTITCHED
unless otherwise specified

OUTWARD are LIGNEAH and INNER is fabric



STYLE: COIN PURSE

FRONT



12CM

BACK



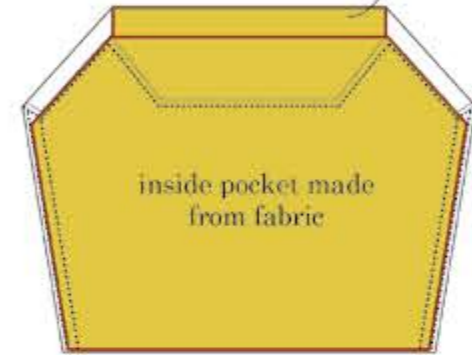
MAIN MATERIALS

LIGNEAH
ERABLE-05-052

LIGNEAH
BOLIVAR-52-053

FABRIC MEM
W12365-032

INSIDE



flat metal spring

inside pocket made
from fabric

LIGNEAH with FABRIC and
METAL FITTING

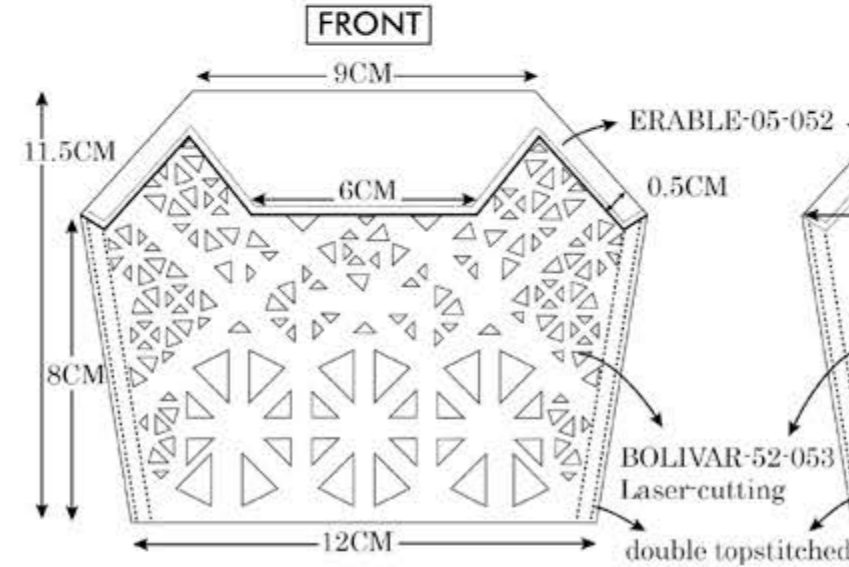
GENERAL NOTES:
LIGNEAH IS RAW EDGE
and 0.1cm SINGLE NEEDLE TOPSTITCHED unless
otherwise specified

OUTWARD are LIGNEAH and INNER is fabric

FITTINGS

1xFLAT METAL SPRING

FRONT



BACK

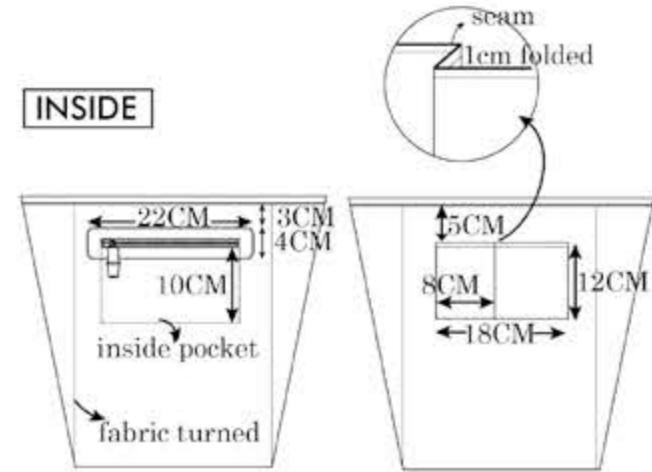
15CM

STYLE: SHOPPER



MAIN MATERIALS

-  LIGNEAH ERABLE-05-052
-  LIGNEAH BOLIVAR-52-053
-  BETULLA-27-052
-  FABRIC MEM W12365-032

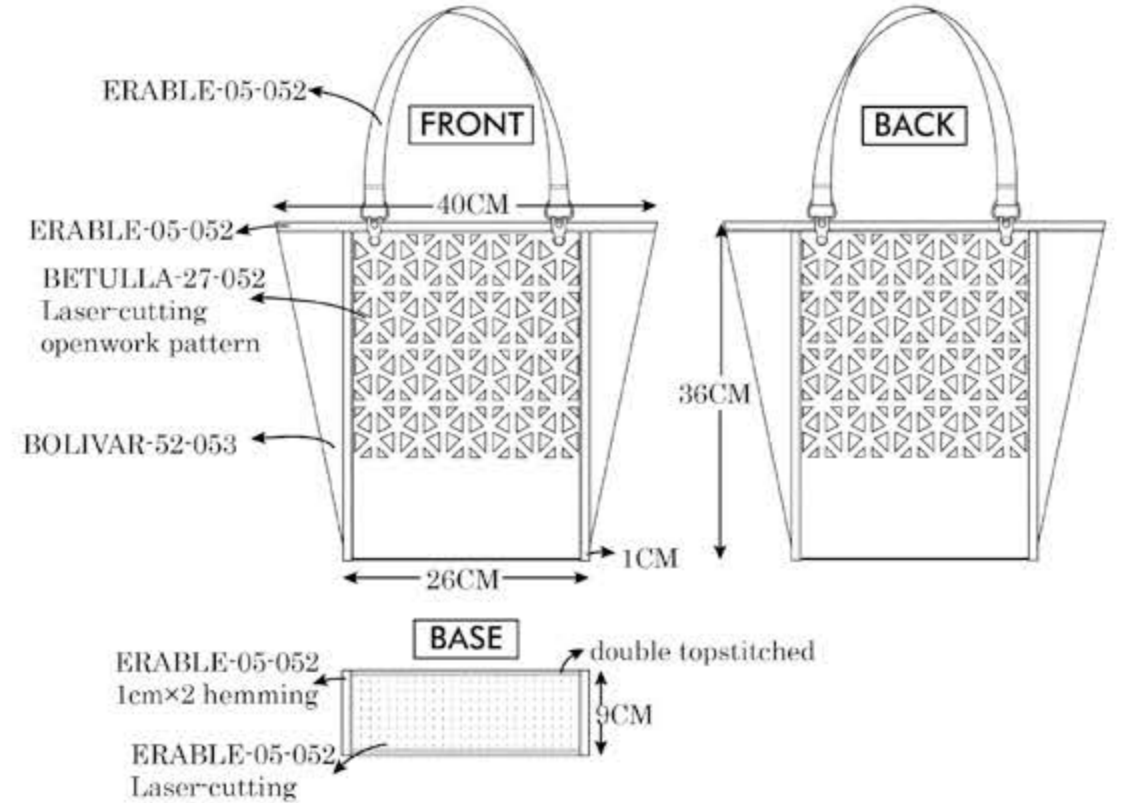


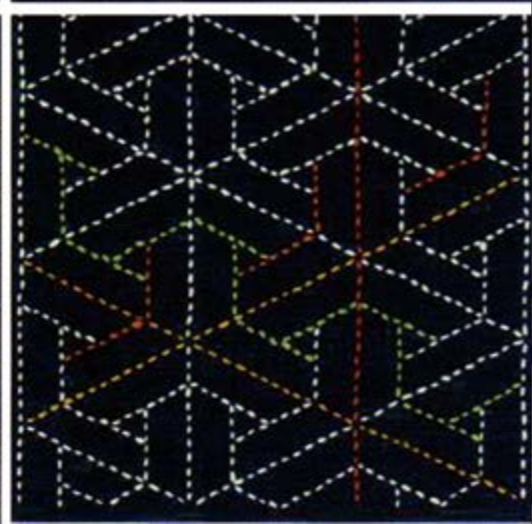
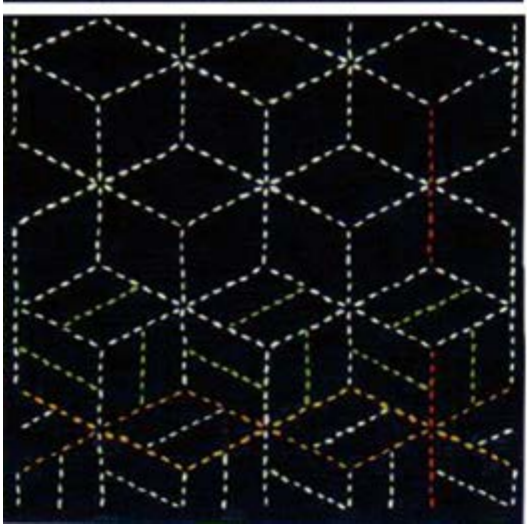
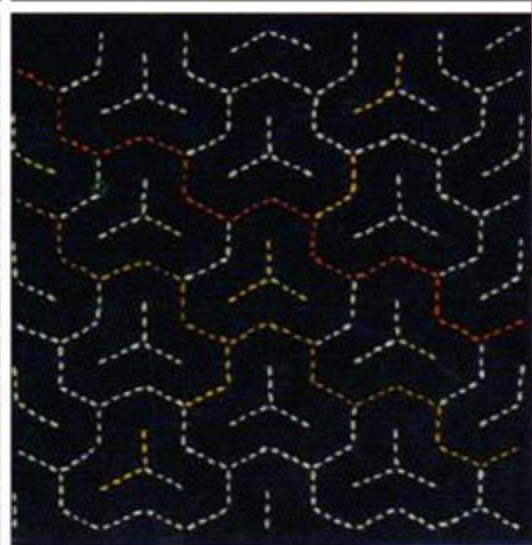
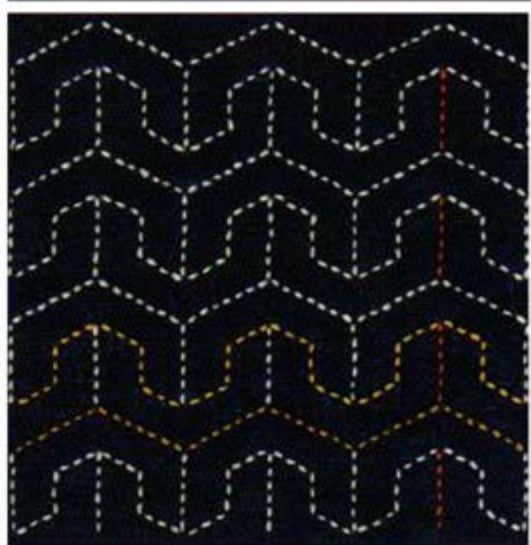
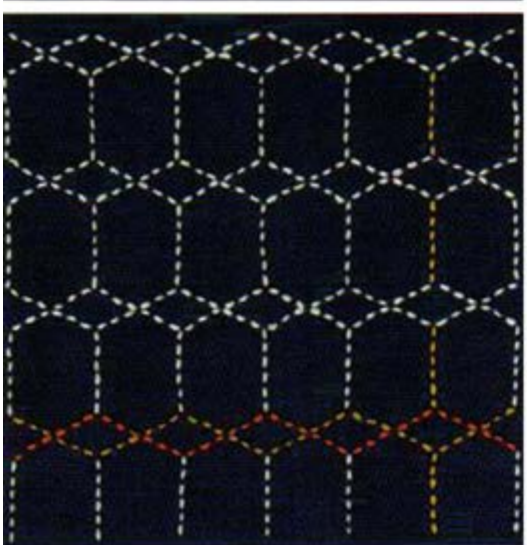
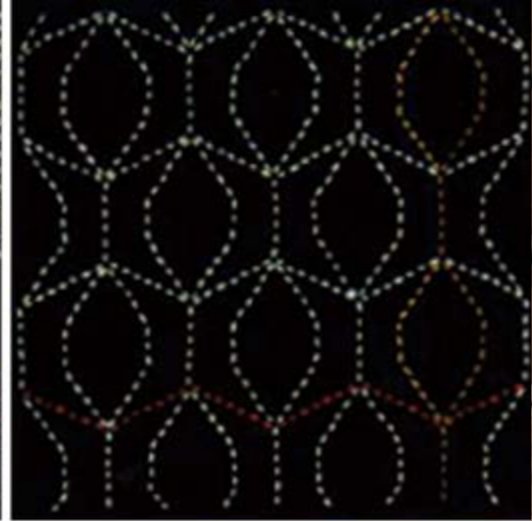
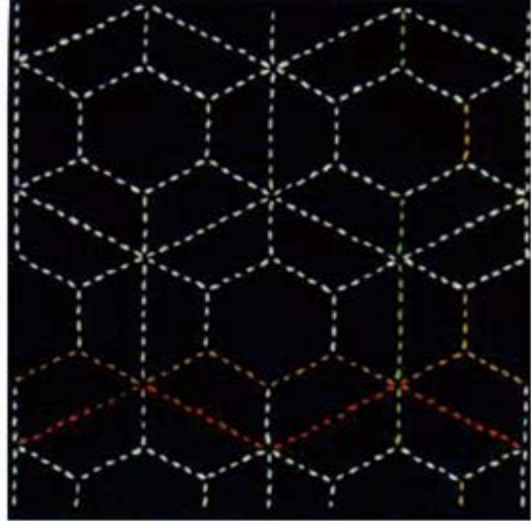
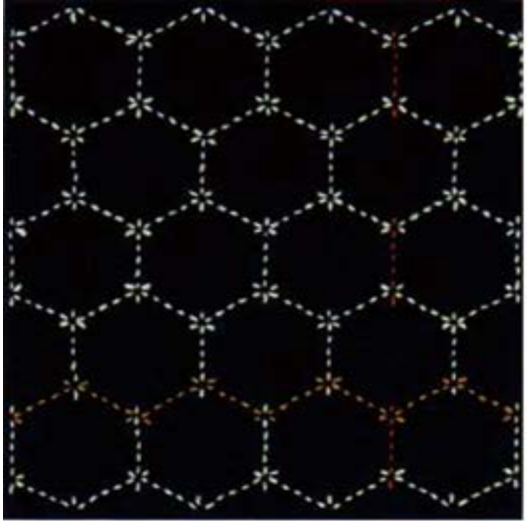
LIGNEAH with FABRIC and METAL FITTING

GENERAL NOTES:
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unless
otherwise specified

OUTWARD are LIGNEAH and INNER is fabric

FITTINGS
4×BRASS D-RING





STYLE: CLUTCH WALLET



MAIN MATERIALS



STYLE: HANDBAG



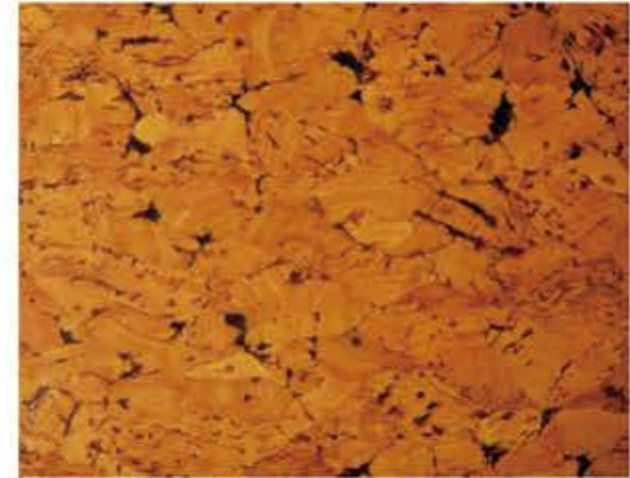
MAIN MATERIALS



STYLE: SQUAREBAG



MAIN MATERIALS



STYLE: IPHONE CASE



MAIN MATERIALS



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