



GREAT CHINA FASHION MANIA



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GREAT CHINA FASHION MANIA

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*Keywords: fashionable, comfortable, shoes, ballerina
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health, handbag, fashion, hair dress, handheld
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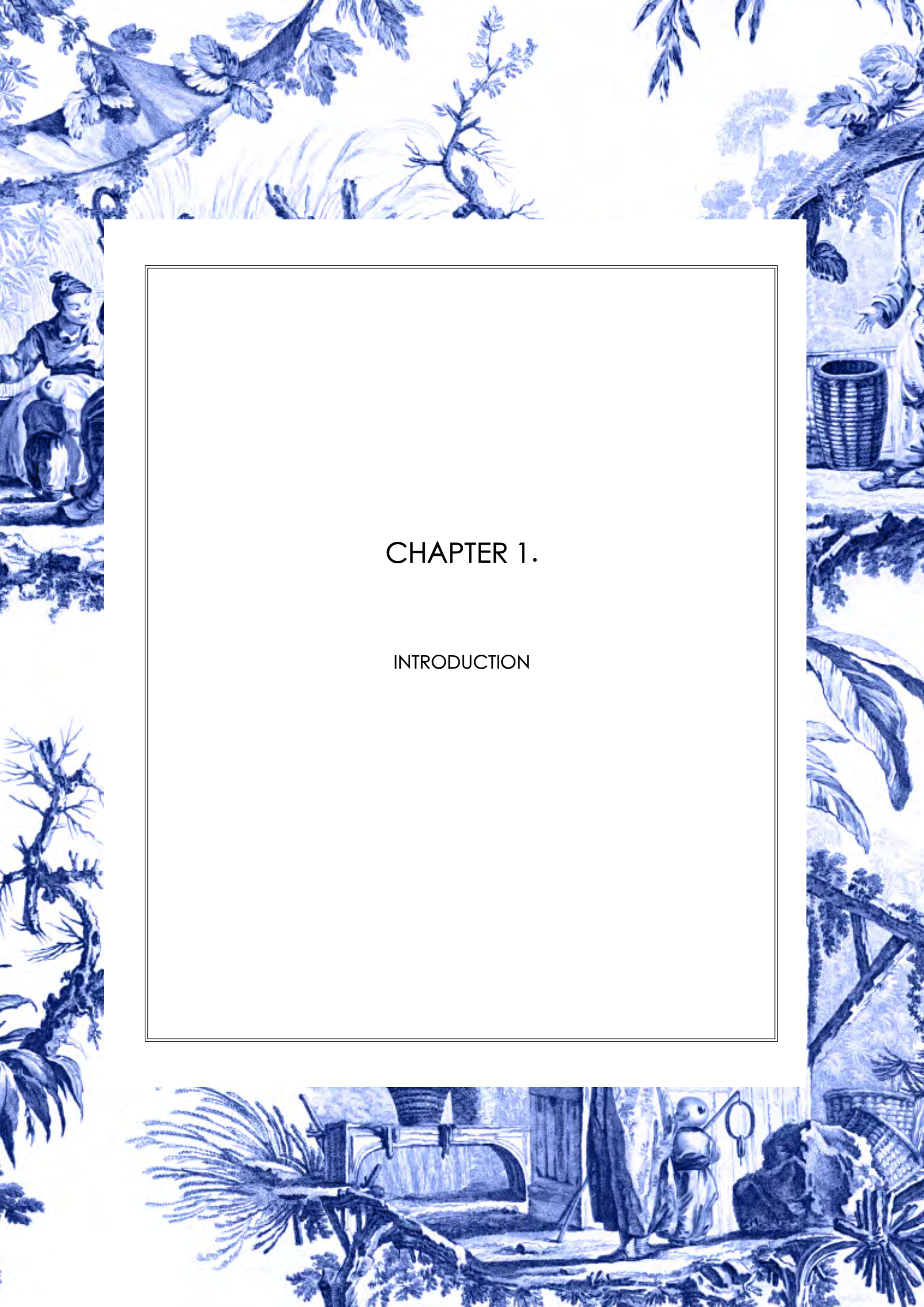
Abstract

In recent years, China Mania trend is becoming much stronger in the fashion area and it is not difficult to see the appearance of the Chinese elements in different fashion shows in London, Milan, New York or Paris. But actually, this trend is not only happening nowadays but could trace back the appearance of the "Chinoiserie" style early in the 17th century. However, the western society only focuses on some of the Chinese elements which are only a little part of the broad and profound Chinese culture and there are still lots of "treasures" which worth us to continue to develop and use to create another view angle of fashion.

In shoes artistic, we could also find lots of Chinese elements but did you notice the beautiful and attractive design always missing the consideration of being comfortable? Being fashionable and comfortable actually is a dilemma situation but according to the survey by American Stanford University in July 2017, the average walking pace of the global population is around 4961 every day and some country can even reach 6880 paces. So if you wear uncomfortable shoes, you can imagine how disaster and harmful will be created to your feet and your body and lots of illnesses would be the result if you wear an improperly designed shoe. So my concept is to design the comfortable shoes which can reduce the harms causing to the wearer as much as possible but still be fashionable with Chinese elements.

In the following thesis, I will show the research about how's the Chinese elements were interpreted by the western society in the past and how's it is going on in the recent era. And through the research, aimed to introduce more different Chinese elements to the western countries and crossover with a much more comfortable shoe design to show the beauty of the Chinese culture.





CHAPTER 1.

INTRODUCTION

1.1 Definition and the interpretation of "Great China Fashion Mania"

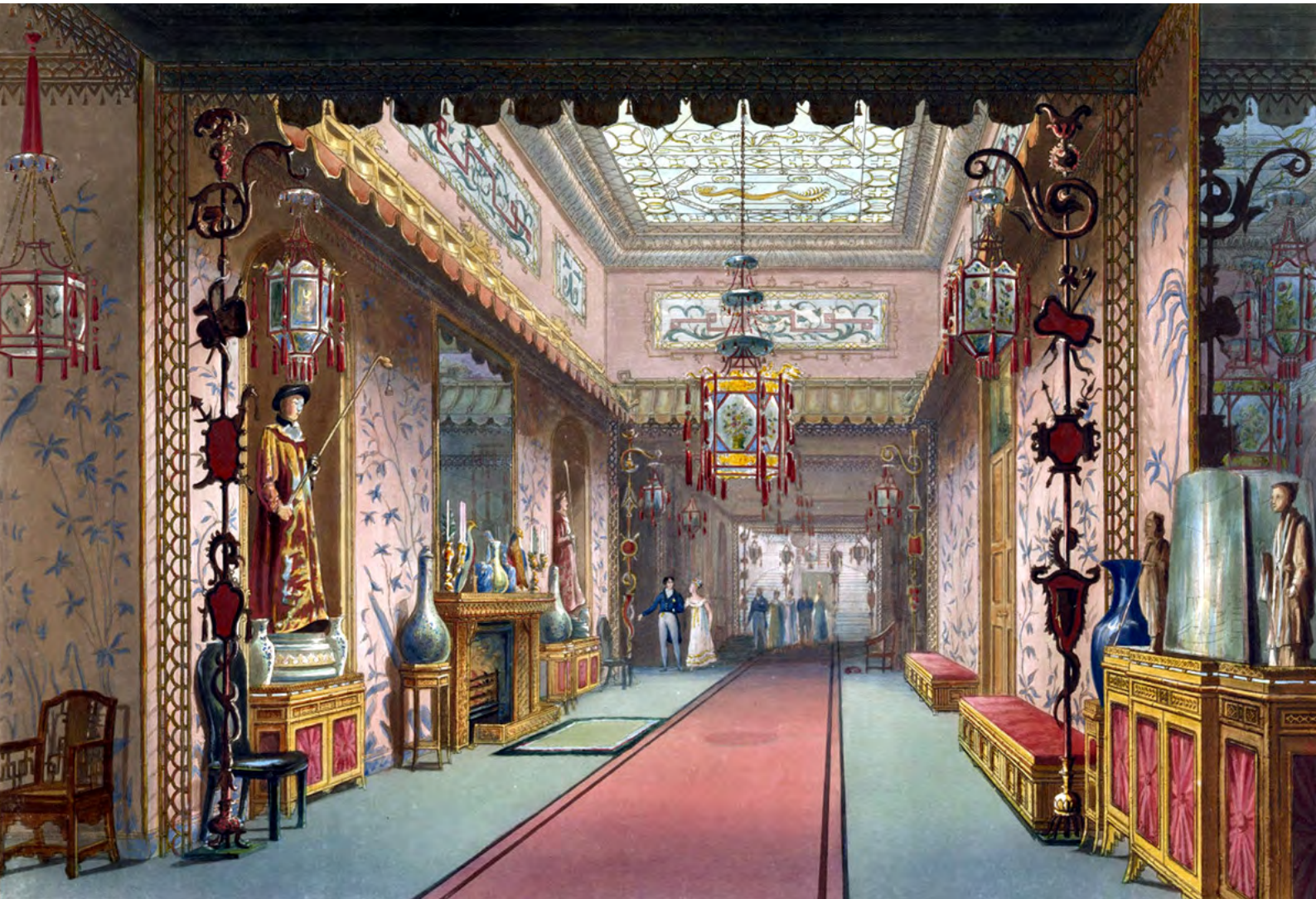
According to the Cambridge Dictionary, the general meaning of the word "mania", in terms of a noun, which means "a very strong interest in something that fills a person's mind of used up all their time".

It can also consider as a mental illness, "a state in which someone directs all their attention to one particular thing" or a psychology level which means "a state of extreme physical and mental activity, often involving a loss of judgment and periods of euphoria".

Literally, "Great China Mania" can mean "a very strong interest in China culture", but to go a deeper level, a phenomena which can better explain this: the "Chinoiserie" which means an interpretation and imitation of Chinese and East Asian artistic traditions, especially in the decorative arts, garden design, architecture, literature, theatre, and music, which first appeared in the 17th century.

Example of "Chinoiserie" in Britain

The Long Gallery Acquaintant from John Nash's views of The Royal Pavilion, Brighton, 1826



So coming back to the level of fashion, "Great China Mania in Fashion" can be interpreted as "a very strong interest of the China style, referring to the traditional culture & element, how it influences and shown in the fashion industry, from the East to the West".

In this research, it will analyze the meaning of "Great China Mania in Fashion", step by step, vertically: from history, time and evolution; horizontally: from region to region, and designers to designers to show how this long culture heritage affecting the western fashion, not only in the past but also continuing to nowadays.

The popular term "Chinoiserie" was created to refer to Chinese artistic influences in France and other Western countries in the 18th century. And in the following chapter, we will deeply but clearly to explain the generated of "Chinoiserie" and how it was developed throughout the few centuries and the situation nowadays.



1.2 Historical and evolution of "Chinoiserie"

1.2.1 Origin of the word "Chinoiserie"

The word "Chinoiserie" was actually appeared in the 19th century although this trend was already popular in the 18th century. It was because in the 17th and 18th century, the definition of "China" was still very vague in Europe and usually they used "East India", "Far East" or "China", different concepts which presenting China as the main body of the Far East and East Asia area. This word "Chinoiserie" was first appearing in the 19th century, in the novel *«L'Interdiction»* (published in 1836, by Honoré de Balzac), refer to the craftworks made in Chinese style. In 1878 "Chinoiserie" entered formally in the *«Dictionnaire de l'Académie»* with the definition:

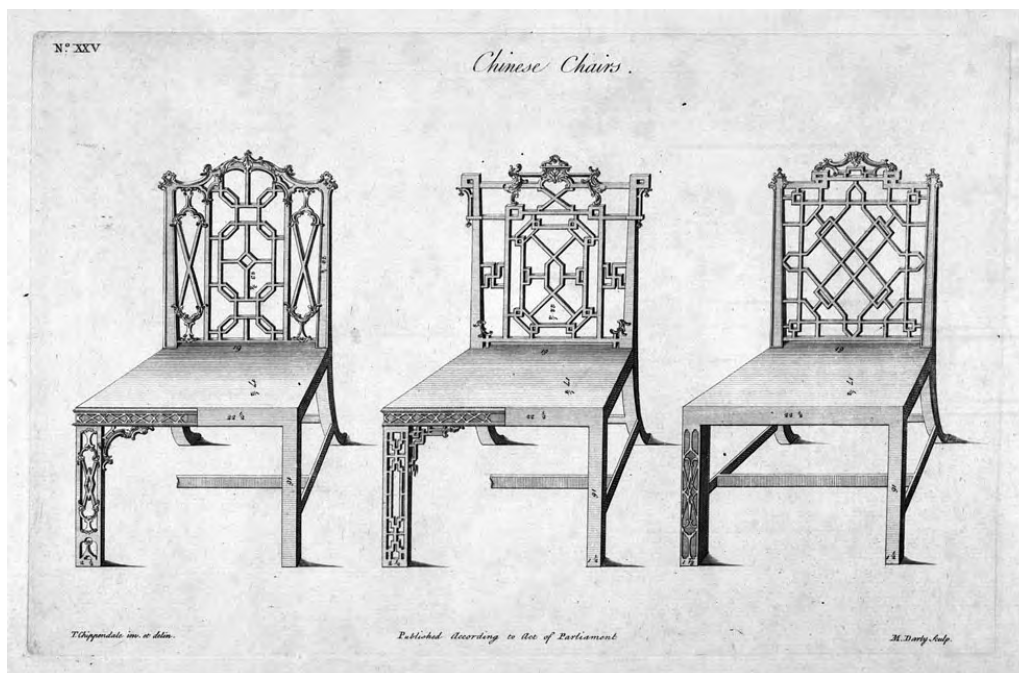
" Name, feminine, a product of art, furniture, or other curious valuable objects of Chinese provenience, or produced in the Chinese style."

"Chinoiserie" can also interpret into "Chinese Style" and "Orientalism" which are proper nouns in the art history. This style entered European art and decoration field in the mid-to-late 17th century and

popularized around the middle of the 18th century due to associate with the rococo style and the works by François Boucher, Thomas Chippendale, and Jean-Baptist Pillement. On the other hand, the influx of Chinese and Indian goods brought annually to Europe was another element to foster this style.



The Chinese Garden
A chinoiserie painting by François Boucher



Via The Gentleman and Cabinetmaker's Director
Chinese Chippendales, by Thomas Chippendale, 1754

1.2.2 Appear and in the 17th century

Since the trade routes were opened between Europe (Venice) and China during the 13th century and the 1st Europe invasion by Kublai Khan (Emperor Shizu of Yuan, the Mongol Empire), the resultant interest of Europe in Chinese products already instances in the early 14th century.

For example, as early as 14th century, the pattern of the Chinese silk was already used by the Catholic Church; the silk made by the Lucca silk factories in Italy; in the 16th century, the famous blue-and-white porcelain produced by the Medici porcelain works in Florence Italy, etc.



Lucca silk 14th c. Italy
Metropolitan Museum



Medici Porcelain Works, Bottle, c. 1575–87
with pitted texture detail; Soft Paste Porcelain; OA 2734, Musée du Louvre, Paris



The 18th-century chasuble
from Mexico at the Museum of Fine Arts in Toluca, Mexico

With the sudden boomed up of the missionaries coming to China, in the mid and later Ming Dynasty (1449-1644), the missionaries brought back various Chinese culture and classic to Europe, since the Europe society already considered this phenomena as a fashionable at that time, which helped the "Chinoiserie" popularised quickly and lasted for more than 100 years. The affected European countries were included Italy, Spain, Portugal, France, Netherland, Germany, Britain, Switzerland, Denmark, Hungary, Poland, and Russian, etc., throughout south, west and east Europe.

Then after the Marco Polo's book, in the 17th century, accompanied with the expanded trade by the Europe merchants with East Asia, more information exchange that made the Europeans had a better understanding and knowledge about China, showing China as the image of ideal and fascinating impression throughout the Europe.

At that time, the effect of "Chinoiserie" was mainly shown in different types of art, including architecture, interior design, ceramic art, textile and silk, fine art painting, as well as decorative art and variety of craft.

1.2.3 Popularization in 18th century

During the 18th century, accompanied by the Rococo style, the "Chinoiserie" were "crazy spread" throughout the European countries. Having a Chinese bedroom and dressing room in many royal palaces in Europe was considered the height of the fashion and also the Chinese design features such as dragons, exotic birds, Chinamen became the common chinoiserie motifs which were used on wallpaper, ornaments, furniture, and fittings in the Royal Pavilion.



A George I Chinoiserie Soho Tapestry by John Vanderbank
Example of English Tapestry Art



1735 Wall clock, French
Étienne Lenoir. Soft-paste porcelain and partly gilded brass. Metmuseum



Chinese Folding Screen. 18th century
Wood, glass paper, Imperial Furniture Collection, Vienna. Credit Sandstein



1745 Necessaire with the watch, German
Gold and mother-of-pearl, lined with dark-red velvet. Metmuseum



The Cabinet of chinoiserie
Nymphenburg Palace, Munich, Germany. Credit Yelkrokoyade



Chinoiserie cabinet
Museo Nacional de Artes Decorativas, Madrid, Spain. Credit Daderot



1754 Harpsichord converted to a piano
French. Wood, paint, gilding, polychrome, gilded pewter, ebony, bone, felt. Metmuseum



Chinese House
Stowe Landscape Gardens, Buckinghamshire, England



The Pagoda in Kew Gardens, London.
Credit Marco Felhofer

1.2.4 Decline & revival of "Chinoiserie" in 19th century

However, towards the end of 18th century, due to the rise up of neoclassical style, the popularization of "Chinoiserie" was declined. But until the mid-19th century, "Chinoiserie" can only revive popularity together with the Rococo style.

The situation did not last long, "Chinoiserie" has declined again when challenged by the exotic styles, including Orientalist painting, emanating from Turkey, Egypt, Greece and the Levant.

1.2.5 Revival of "Chinoiserie" in the 1990s and nowadays

In the period of 1970s, "The Chinese Look" came back again and gained the attention in both the west and the United States since the United States President Richard Nixon visited China and signed the Shanghai Communique in 1972.

Then in the 1990s, the attention of the global fashion turned toward to Asia and lead to the reinterpretation of the traditional-style Chinese garment. Due to the elegant and classic look,

traditional Chinese style became one of the important "Muse" for many Western fashion designers at that time. This resulted lots of younger generation, both Chinese and Western, were attracted by the Chinese dress.

In this period, lots of the top Western luxury brand such as Lacroix, Christian Dior, Versace, and Ralph Lauren had all used Chinese traditional women's dress elements in their design.



Dior by John Galliano FW1998 Haute Couture Collection

1.3 How's the way "Chinoiserie" affecting the fashion

1.3.1 Textile & Color

During the popularization period of "Chinoiserie" in 18th century, Europeans imported thousands of bolts of cloth to make Chinese-style clothing; using the Chinese motifs to print the cloth with Oriental scenes such as

pagodas, temples and other Chinese-inspired objects; and also the European textile manufacturers learned Chinese dyeing techniques and created a specified color, a pale golden yellow and a light green which called "Chinese green" accordingly.



Chinoiserie Celedon Green Glazed Chintz Floral Fabric

1.3.2 Textile - Silk pattern design & cotton print design

Since the 14th century, silk pattern design was one of the early products to show the affection of the Chinese style to the west. At that time, in the Italian silk industry, the pattern designer loved to use dragons, dogs, lions, and phoenixes as the feature when they designed the pattern. For example, Jean Pevél was one of the representative pattern silk designers in mid-1730s.

On the other hand, the German linen embroideries would prefer to use different Chinese geometric fretworks in the background when designing the pattern instead of using the complicated pattern.

In the 1780s, lots of the English cotton printers and the Oberkampf factory at Jouy (eg. Mulhouse, Mus. Impression Etoffes; London, V&A) were engraving the fanciful chinoiserie design. For example, some designs by Jean Pillement (1728-1808), from his ONE HUNDRED and THIRTY FIGURES and ORNAMENTS and SOME FLOWERS in the CHINESE STYLE (London, 1767), in cotton print production.



Example of Jean Revel Pattern Silk design in the 1750s



Chinese design, Copperplate printing on cotton, Oberkampf factory in Jouy, 1785



Chinese curio, furnishing fabric, Woodblock printing, England, around 1840



Bodice (probably French) 1775-85

1.3.3 Export silk

According to the information from the exhibition held by "THE MET - China: Through the Looking Glass" between May 7-September 7, 2015 at The Metropolitan Museum of Art in New York, it shown the evidence that the silk trade between China and the Roman Empire blossomed in the late first and early second centuries, but the western fashion's appetite for Chinese silk textiles still had been insatiable.

"This craving intensified in the sixteenth century, when sea trade expanded the availability of Chinese luxury goods, giving rise in the seventeenth and eighteenth centuries to a lasting taste for chinoiserie" (gallery 210 from "THE MET - China: Through the Looking Glass").

The below pictures are shown in galleries 215 and 216 which are examples of two textiles made for export - shawls and painted silks. Chinese export silks, just liked export wallpapers, had sometimes been subsumed into the history of the applied arts in the West. Yet despite their Western-inspired decoration, they remained part of the history of the material culture of China, particularly the port city of Canton (now Guangzhou). The relationship between producer and consumer, however, was complicated by the transmission of design elements between East and West. Like the sinuous motifs on the painted silks and wallpapers in these galleries, Chinese export art reveals multiple meanderings of influence from the earliest period of European contact with China, leading to the accumulation of layers and layers of stylistic translations and mistranslations.



(L) Cristóbal Balenciaga (Spanish, 1895–1972), Evening Dress, 1960
White silk satin embroidered with crystals and polychrome silk and metal thread



Embroidered wild silk evening dress

Designed by Cristóbal Balenciaga, Paris, 1960-62. Museum Number T.27-1974



"Robe à la polonoise"
French, ca. 1780

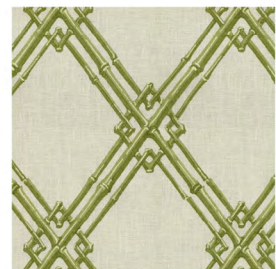
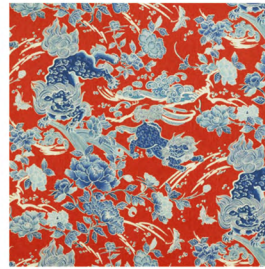
1.3.4 Chinese-style motifs

Lots of Chinese-style motifs were used by the Western artists, craftsmen, and designers to create chinoiserie decorations during that period and these Chinese-style motifs could be separated into 10 main categories:

- 1) Chinese men and women, dressed in Chinese costumes and hats;
- 2) Chinese faces, typically with pig-tails and Fu-Manchu beards;
- 3) Dragons - in all sizes and colors;
- 4) Pagodas of all shapes and sizes, with their characteristic roofs and multi-tier structures;
- 5) Chinese water gardens, with their typical hump-backed bridges and weeping willows;
- 6) Chinese-style landscapes of all types including typical arrangements of mountains, trees, and mist;
- 7) Chinese-style vegetations, such as pink and white lotus leaves, bamboo plants;
- 8) Lacquered furniture and decorative objects, including cabinets, chests, boxes, and screens;
- 9) Porcelain pottery, especially blue-and-white ware, including plates, bowls, vases, and urns;
- 10) Chinese-style calligraphic symbols or script



Part of a curtain found in America
 printed between 1774-1811 English (Bromley Hall) for the American Market, designed ca. 1765; printed after 1774



Example of Chinoiserie Chinese-Motifs on Fabric & Wall coverings
 From KDR

1.3.5 Clothing style

During that period, imitating the "Chinese style" clothing were also prevailing at that time. One of the most popular styles was the banyan, an informal robe with a stand-up collar, long sleeves and opening crossed over the chest to tie just under the right shoulder, which made out of expensive silk or printed cotton among the wealthy social class: It was not difficult to find from the wealthy social class, worn with a banyan and cap instead of formal clothing, posed for portraits at that time.



Banyan
The second half of 18th century. Silk, wool, linen. Met museum



Joseph Sherburne (a wealthy Boston merchant wearing an elegant banyan)
by John Singleton Copley, 1770

1.3.6 Affecting famous fashion designer

In 1906, the French couturier Paul Poiret, who was a French leading fashion designer for over two decades in the 19th century, was launched one of his most important masterpiece of design -- "Confucius" coat, which was full of Chinoiserie characteristics, and this coat was so important that because it provided a prototype for the later designs in the following years.

Poiret was inspired by the Chinese inspirations and designed it in a large square kimono that made of black cloth with the edge surrounded by black satin.

The sleeves were wide, closing from right to the bottom and finished in embroidered trimmings like the sleeves of Chinese coats.

This masterpiece was launched shortly after Paul Poiret's setting up his shop at 5 rue in September 1903. And the coat belonged to his older sister, Jeanne Boivin (1871–1959).



White label at the neck with trademark woven in black: Paul Poiret. / 5, Rue Auber. PARIS 1905

Burgundy fabric, black silk embroidered with flowers in multicolored Chinese thread; lining of figured ivory silk; appliqués of burgundy fabric Chinese medallions.

After that, Poiret was continued inspired by the Chinese style and it is not difficult to find the examples such as the cylindrical silhouette and standing collar in some of his design which he was admitted to be inspired from Chinese or near Eastern robes and coats; and also Chinese jacket with Chinese frog button, etc.



Chinese Jacket
Paul Poiret, circa 1905



"The cylindrical silhouette and standing collar suggest inspiration from Chinese or near Eastern robes and coats".
Paul Poiret Coat, ca. 1919. Metropolitan Museum of Art.



Example of Paul Poiret design using Chinese frog button
Date-ca. 1912 Culture- French Medium- silk

1.3.7 Affecting the fashion trend since the early 1990s

The representative: Saint Laurent & Opium

To this day, fashion's most flamboyant expression of chinoiserie is Yves Saint Laurent's extravagant Fall/Winter 1977 Haute-Couture Collection. In a dazzling mélange of Chinese decorative elements, Saint Laurent reimagined Western ideas of Genghis Khan and his Mongol warriors and the imperial splendor of the Qing court under Dowager Empress Cixi (1835–1908). Of the collection, Saint Laurent commented, "I returned to an age of elegance and wealth. In many ways, I returned to my own past." His designs merge authentic and imaginary elements of Chinese costume into a polyglot bazaar of postmodern amalgamation. Scallop patterns, pagoda shoulders, and frog and tassel closures are combined with conical hats and jade and cinnabar jewelry to convey a sumptuous, seductive impression of Chinese style as luxurious and glamorous as Paul Poiret's fantasies five decades earlier. The collection coincided with the launch of Saint Laurent's fragrance Opium, a name controversial even in the hedonistic 1970s because of its perceived endorsement of drug use; the trivialization of the mid-nineteenth-century Opium Wars between China and Britain; and objectification of women through its highly sexualized advertisement photographed by Helmut Newton and featuring Jerry Hall. Setting the tone for the so-called power scents of the 1980s, the perfume is composed of myrrh, amber, jasmine, mandarin, and bergamot notes.



Yves Saint Laurent & Fragrance Opium



In another view, in the early 1990s, due to the elegant and classic looks of Chinese qipao, lots of fashion designers were inspired by qipao, and a reinterpretation of qipao appeared and became a turning point of the global fashion attention to the Asia again.

More and more famous fashion brand, such as Christian Dior, using lots of Chinese cultural background in their collection and all these changes successfully drawn the attention of the younger generation of both Chinese and western women's interest toward to the qipao and more and more foreigners even eager to have ones in their wardrobes.

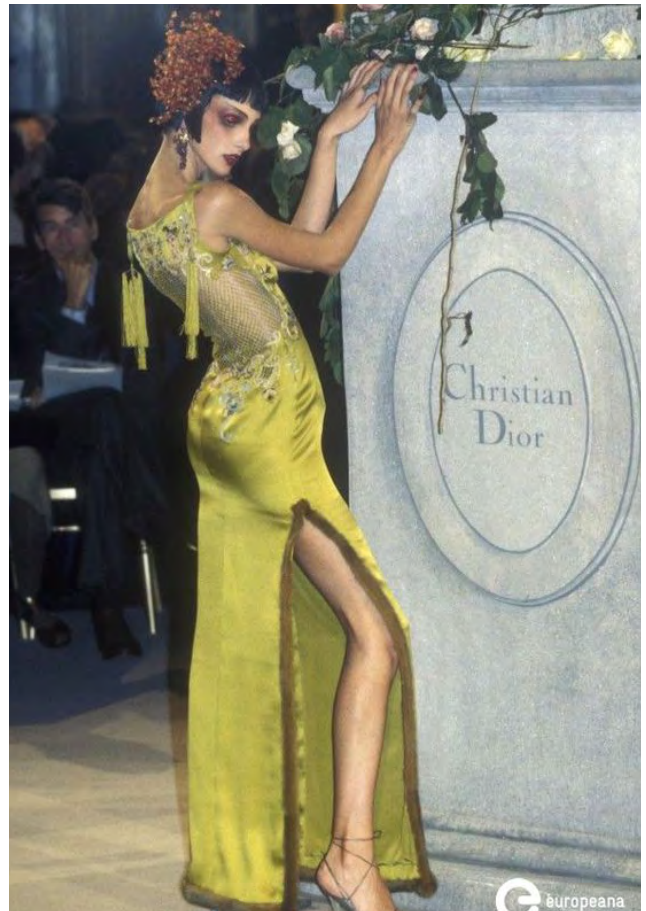
In 1997 September, qipao was also listed as one of seven "must have" fashion items in Vogue magazine.



Christian Dior Fall 1997



Christian Dior's advertisement in the 1997 October Vogue shows The typical Chinese Qipao style of evening dress



Stormy Weather saved to Haute Couture Christian Dior Spring-Summer 1997

In January 1999 Dior's collection, qipao was used as the major image again on the show and these made many foreign women get one piece for them when they visited China because "the qipao was no longer a garment particular to Chinese women, but added to the vocabulary of beauty for women the world over" (DeLong, Wu, & Bao, 2005).



Dior Spring 1999 RTW

In 2016, one of the grand annual festival in fashion - Met Gala was using 「China: Through the Looking Glass」 as their main theme. Before this festival, one of the important fashion magazine 《Vogue》 prepare a photo collection (by photographer Steven Meisel, with stylist Grace Coddington and the Chinese model Sun Fei Fei) with grand and elegant "Chinese style" which were designed by 10 top brands in the past to show the "mania" of the "Chinese style".



1. Christian Dior Haute Couture 2009
2. Yves Saint Laurent 2004
3. Alexander McQueen 2006
4. Chanel Haute Couture 1984
5. Christian Dior Haute Couture 2003
6. Christian Dior Haute Couture
7. 1997 Alexander McQueen 2006
8. Chanel Haute Couture 1996

1.4 Research purpose

The research purpose of this thesis can be separated into 5 main points and they are:

1) Analysis the origin and development of "Great China Fashion Mania" trend from the history view until nowadays and its process

It is not difficult to find that there are many famous designers or brands are trended to use the Chinese elements in the design, not only in the fashion industry but also in the accessory, interior design, stylist, make-up and photography area, etc. So this thesis would like to bring out this trend was not happening only in recent ten to twenty years but had been already appeared since the 14th century. And also would like to emphasize that this trend is bringing back again and become more and more important in recent years.

2) Introduce the most important and common Chinese elements and how they were used in the western fashion field by those famous fashion designers with examples

Since China having more than 5,000 years history and there are lots of different Chinese culture elements generated, so would like to selected 6 important and representative elements which always used by both the Chinese and Western designers, with a general explanation about its history and characteristic, to conclude as a little index about Chinese culture to the readers and according to different elements to provide some fashion example as a reference to explain how these elements appear and affecting the fashion industry.

3) Some representative Chinese fashion designers and how they interpreted "Great China Fashion Mania" and according to the Chinese elements to provide the examples about how the Western fashion designers interpreted "Great China Fashion Mania" from their way

Using lots of the cases, designer's collection and their designs from the various fashion show in recent year to better explain how "Great China Fashion Mania" affecting the fashion industry and also as a comparison between eastern and western fashion designers how they interpreted the affection of Chinese elements.

4) From the view of case study to explain how "Great China Fashion Mania" affecting in the accessory field including shoes, bags, hats, and gadgets

Using a critical point of view, analysis the importance of wear good design shoes, the reasons why women still preferred to wear fashionable but bad design shoes and some possible solutions trying to reduce the harms, and selected some cases which are using "Great China Fashion Mania" design for the explanation.

Bringing out different cases to show beside the clothing field, how "Great China Fashion Mania" affecting the bags, hats, and gadgets in recent years in the accessory field.

5) Picking one element from the Chinese elements introduced in chapter 2 but not used a lot by the western fashion industry and merged this element to design fashionable but comfortable shoes wear

Using Peking Opera, one of the representative elements, hair dresses, as the design style, merged with the possible solution to design fashion but comfortable shoes wear to show "Great China Fashion Mania" from my point of view.



Dior Spring 1999 Haute Couture

CHAPTER 2.

HOW WESTERN FASHION HAS BEEN INFLUENCED BY
CHINESE CULTURE

2.1 The introduction of the most popular Chinese culture elements appear in fashion

2.1.1 Chinese calligraphy

Fashion example: Hong Kong Tsang Tsou Choi - "King of Kowloon"

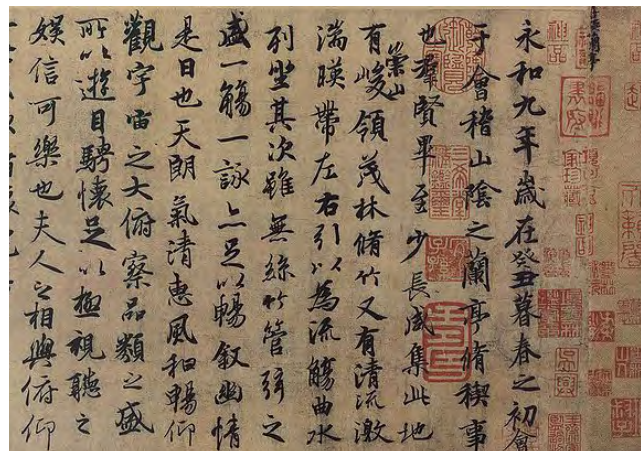
Chinese Calligraphy is one of the most important parts to form the Chinese art during the long Chinese history. It represents not only a language or communication tool but also one of the "arts" which focus on the methods of writing, a way to cultivate one's character and taught as a pursuit during the writing process.

Chinese characters can be retraced to 4000 BC signs and since the Qin and Han Dynasty, there were lots of representative notable calligraphers such as Wang Xizhi (303-361), the Kaishu style which is the traditional regular script and is still used today; Su Shi (1037-1101); Huang Tingjian (1045-1105); Emperor Huizong of Song (1082-1135); and Emperor Gaozong of Song (1107-1187), etc.

Generally speaking, Chinese calligraphic can be separated into 4 main groups and they are seal character, official script, regular script and semi-cursive script. Although they are all using Chinese characters, different calligraphers could use different style and way of expression for the same word in a totally different way. Here below are some example of these 4 main calligraphic groups by different notable calligraphers.



"Hangzhou Poetry Post" by Su Shi



A copy of Wang Xizhi's Lantingji Xu
The most famous Chinese calligraphic work



Monument complete inscription
Representative works of the Han Dynasty official script



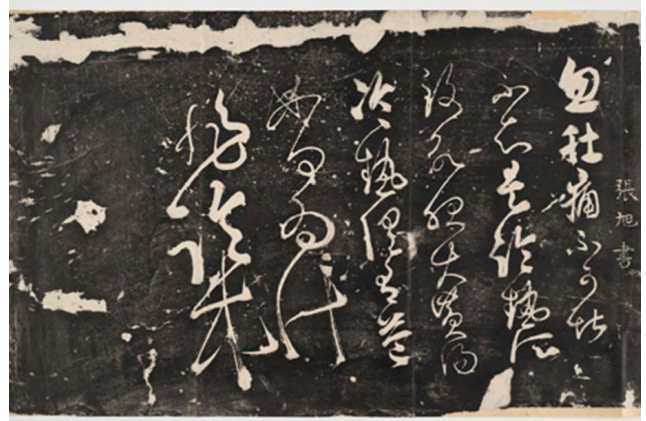
Wang Xizhi's regular script "Huang Tingjing"

However, on the level of art, language cannot be a barrier or obstacle to the western designers to get inspiration from the highest form of artistic expression in the long Chinese culture. For example, in the 1950s, the Chinese characters served as the textile print patterns on the dress designed by Christian Dior and Gabrielle "Coco" Chanel.

In the eyes of this two fashion masters, Chinese calligraphy served as a representative and symbol of the "exotic" or "foreign", and they used the Chinese calligraphy just purely for the decoration purpose more than the meaning of the words itself.



Gabrielle "Coco" Chanel, (French)
Dress, circa 1956



19th-century rubbing from a 10th-century stele describing a sudden illness, a stomach ache Rubel Collection C-74
Photograph courtesy of Special Collections, Fine Arts Library, Harvard University



Ensemble, House of Chanel, ca. 1956



Christian Dior (French, 1905–1957) for House of Dior (French, founded 1947)
"Quiproquo" cocktail dress, 1951 French Silk, leather
The Metropolitan Museum of Art, New York, Gift of Mrs. Byron C. Foy, 1953 (C.I.53.40.38a–d)

Using Chinese calligraphy as the elements of design were not only found on the western side. In Hong Kong, a city combined with Chinese and western culture because of the historical reason, the local famous designer, William Tang Tat Chi, also adopted the Chinese calligraphy in his design. But he was using the special Chinese calligraphy written by the "King of Kowloon" Tsang Tsou Choi, a legend people in Hong Kong who's calligraphy also demonstrated in 2003 La Biennale di Venezia and he was the first but only Hong Kong people had this honor until now. When he died in 2007, his legend story woke up again between the public and lots of the Hong Kong magazine all published about his story to commemorate him.



Interview photo of the "King of Kowloon" Tsang Tsou Choi by <<Easy Finder>>a weekly Chinese tabloid magazine published in Hong Kong



"The King of Kowloon" collection by Hong Kong designer William Tang Tat Chi in 1997



"The art of Treason" - the king of Kowloon
by Tsang Tsou Choi

2.1.2 Peking opera

Fashion example: Peking opera costumes and facial make-up design



Painting by Chen Rongpu

Peking Opera has more than 200 years history and it was also declared as an Intangible Cultural Heritage by the UNESCO in 2010. The status and the effect of it on the Chinese culture is undoubtedly important.

Generally speaking, the origin of Peking Opera could be traced back to the 14th century but it was truly formed should be referred to its birth in 1790 when four opera troupes from the province of Anhui came to Beijing to perform on the occasion of the 80th birthday of the Emperor. Through the developing and flourishing period in the 18th, 19th century, Peking Opera was well developed and became the shape that we can see nowadays.

The "sheng" is the main male role in Peking Opera which has numerous subtypes such as "laosheng", a dignified older role with a gentle and cultivated disposition; "xiaosheng" who sing in a high, shrill voice with occasional breaks; and the "wusheng" who is a martial character for roles involving combat and highly trained in acrobatics and has a natural voice when singing.

The "dan" refers to any female role and were originally divided into five subtypes which are "laodan", played by old women; "wudan", the martial women; "daomadan", the young female warriors; "qijgyi", the virtuous and elite women and "huadan", the vivacious and unmarried women.



The roles of Peking Opera can be separated into 4 mains roles and which are "sheng", "dan", "jing" and "chou"

The "jing" is a painted face male role and depending on the repertoire of the particular troupe, he will play either primary or secondary role. And there are 15 basic facial patterns but over 1000 specific variations to show different character and meanings of the roles because each design of the facial mask is unique to a specific character.

The "chou", a male clown role who usually plays the secondary roles in the troupe and it is classified as a minor role in most of the studies of Peking opera. "Chou" roles can be divided into "wenchou", civilian roles such as merchants and jailers; "wuchou", a minor military role. "Chou" characters are generally amusing and likable, if a bit foolish. According to the status, the costumes will be ranged from simple characters of lower status to elaborate for high-status characters.



The "wusheng"
A martial character for roles



The "wudan"
A martial character for roles



The "jing"
A painted face male role

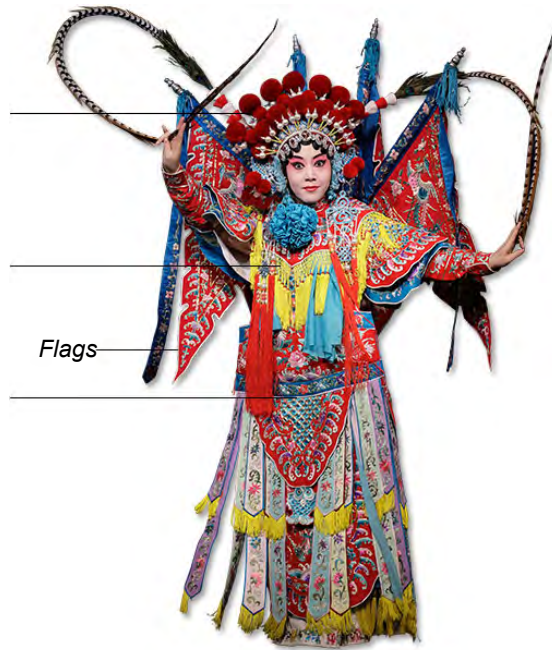


The "chou"
A male clown role

The fine "seven-stars" diadem consists of three rows of seven pom-poms each. A pair of long feathers is set on the diadem. During the battle, the feathers shake and wave, giving the character an aura of majesty.

The decorative cape, in Chinese named literally "cloud shawl" is worn around the neck and supported by the shoulders. In the Qing Dynasty (1644-1911), this dress was worn by women of all strata, especially during holidays or weddings.

The "firm" armor, usually adorned with flags, indicates that the character is fully armed and ready for the battle. It can be worn by both male and female characters. Another less elaborated type of armor is often worn by warriors during ceremonies and social occasions.



Wudan
The costumes of a "Wudan" and the most elements

And the most elegant and attractive costume that found in Peking opera should be the costume wear by "wudan" and the different facial masks, every mask with a unique meaning of each character, which found on different characters.

On the other point of view, "Acting mask" is another important element found in Peking opera as it is used to convey the facial features and individual personality of the characters in the play, not only to enrich the atmosphere of the performance stage but also enhancing the dramatic effect of the show.

Therefore, the use of different color and the style of painting on the mask show different character's

personality and also as a clue to distinguish who's the good guy and who's the bad by the audience. Generally speaking, there are rules of the color to show the character's personality:

- "Red" represents righteousness and valor
- "Pink" signifies elderly age and senility
- "Golden" symbolizes deities and spirits, or martial characters of foreign origins
- "White" is taken to mean crafty crooks and deceitfulness
- "Black" alludes to forthrightness, candidness, and moral decency



"Red" represents righteousness and valor



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All the abundant elements could be found not only in the clothing part but also on the makeup, styling and accessory area used by the stylist and photographer on different fashion magazine such as Vogue, i-D, Harper's Bazaar, etc.



Christian Dior S/S 2013 Vogue Russia April 2013



Christian Dior S/S 2013 Vogue Russia April 2013



Opera Girl Kids Poncho
by Vivienne Tam



Opera Girl Clutch
by Vivienne Tam



"Opera Girl" FW2015 Fashion Show
by Vivienne Tam



Photographs by Chen Man in Chinese style on I-D magazine in 2012



Example of "The Peking Opera" imagery
by Kiki Xue in Bottega Veneta, Etro, Blumarine & Emporio Armani costumes for the Happer's Bazaar China in May 2016

2.1.3. Qipao

Fashion example: Recent qipao

Hanfu is a general term that encompassed all traditional clothing worn by the ethnic Han Chinese, for both men and women, which was worn by the Chinese for millennia before the conquest by the Manchus and the establishment of the Qing Dynasty in 1644.

Although there are different types of Hanfu, qipao, the dress representing a mixing of Chinese and western clothing styles, is one of the most famous types and has a bigger influence on the fashion industry. Actually, we could say that qipao is one type of Cheongsam, which is the dress that most westerners associate with China and is considered the national dress of Hong Kong, appeared shortly after the collapse of the Qing Dynasty in 1911.



Woman Hanfu in Qing dynasty



BARBIE Golden Qi-Pao™ Barbie® Doll Hong Kong
1998 Anniversary Edition AS IS



After the collapse of the Qing Dynasty, women especially wanted to have more freedom and also wanted to modernize their clothing to allow more freedom of movement and comfort. The style of Cheongsam was formed at that time. They used traditional Chinese fabrics like silk, with design included a traditional collar and fastening which across the right side and matched together with the western form-fitting cut which lack of binding ties to form a new style of dressing instead of just adopting the western dress style directly.

However, with the Communist Party took control of mainland China in 1949, The Cheongsam quickly went out of style because it was banned by the ruling

party. But luckily, qipao was survived and able to continue to wear in Hong Kong, which until 1997 was a crown colony of Great Britain, and never out of style there.

In the 1960s, the Cheongsam has been adopted as a uniform of sorts in the service industry in Hong Kong, but in the 1990s, qipao had a new boom in popularity, in part because Hong Kong was reunified in 1997, and also the western designers offered their own version of the Cheongsam and women in Hong Kong wore the dress to celebrate the cultural identity.



Women wore Qipao in the early years of the Republic of China



Hong Kong Film still from *In the Mood for Love*, 2000
Courtesy of Block 2 Pictures Inc.



The early stage of Qipao worn in 1950s-1960s



John Galliano for House of Dior Dress, FW 97/98

Courtesy of Christian Dior Couture

Photography © Platon

In the early stage of qipao, it was usually having the length until the knee with a high neck collar, and the short sleeve was having only around 1 to 1.5 inch.

Later, qipao was developed to be long until the foot ankle and also appeared the long sleeves style.

2.1.4 Chinese porcelain

Fashion example: Blue and white pottery pattern

The word "china", another name of the delicately made porcelain wares, which is a defining feature of China since it was first developed in China around 2,000 years ago.

Although there are many different types of porcelain appeared in many forms, colors, and patterns, the Blue-and-White Porcelain is always the most popular one in the European countries since it was introduced to the European market by the 16th century.

As Steele & Major (1999) described "The mania of collection china repeatedly swept Europe."

These ceramics spread across Europe and influenced 16th century Delftware and the Willow pattern which was created by the British manufacturers in the later 18th century.



Jar with dragon, early 15th century

Ming dynasty (1368–1644), Xuande mark and period (1426–35) China

Porcelain painted with cobalt blue under transparent glaze (Jingdezhen ware)

The Metropolitan Museum of Art, New York



Large Dutch Delft jar and cover c. 1700
decorated overall with birds in branches, flowers, and leafy scrolls



English Blue and White Platter with the "Willow" Pattern

Late 18th Century



De Dubbelde Schenkkan

Late 17th-early 18th century

During the 18th century, the printed fabric which used the blue and white Toile de Jouy also became very popular at that time. It led the way for fashion designers to use blue and white as a prominent color combination for years. Such representing designs were included Christian Dior, Valentino

and as well as the high street fashion such as Dr. Martens which echoed the Asian blue and white wares over and over again in their designs, it is not difficult to see how these fascinated pattern beloved by the designers and shown on their design.



Popular blue and white Toile de Jouy printed fabric
18th-century Antique French Fabric



Valentino Autumn 1968



Chanel Karl Lagerfeld
House of Lesage SS1984 Haute Couture



Roberto Cavalli Evening dress
FW05 Courtesy of Roberto Cavalli, Photography © Platon



Giambattista Valli FW2013 Haute Couture
blue floral jacket dress



Christian Dior 1956 Shoes in toile de Jouy
By Roger Vivier



Dr. Martens Willow Pattern Collection 2015



Vivienne Westwood Toile Printed Boot 1996
Inspired by the 16th century Dutch Delft pottery



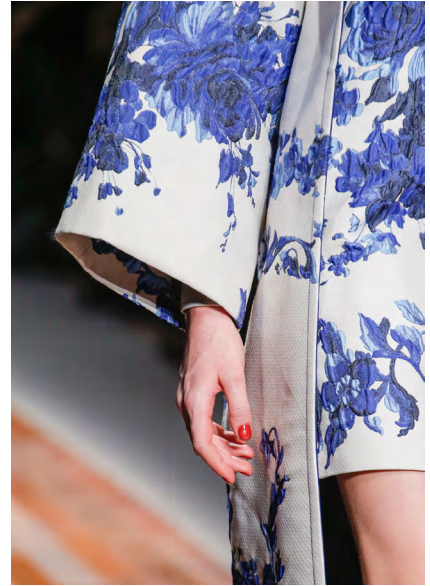
Jean Paul Gaultier Paris Show SS 2012



Valentino FW 13 RTW



Valentino FW 13 RTW



Valentino FW 13 RTW



Lady Gaga wears a blue and white floral printed costume for her 2009 Brit Awards performance



Dior John Galliano SS05 Haute Couture



Isabel Toledo FW 96/97



John Galliano for Christian Dior, SS 09 Haute Couture



Dolce & Gabbana, 2015



Li Xiaofeng 2006/08 Qing Dynasty fragment dress

2.1.5 Chinese paper cutting

Fashion example: BAZAAR fashion magazine & traditional paper artist collection



Chinese paper cutting, the treasure of modern fashion, as a traditional folk art which has a long history in China, can be traced back to Tany Dynasty. People used paper cutting to express the hopes and wishes to nature, culture, and life especially during different festivals and stuck the paper cut on the window as a decoration which is a custom for a long period of time.

Chinese people believed that having the paper cutting designed in a dragon, phoenix, peony, etc., are representing good luck, good fortune, and happiness which led this traditional technique blended together with the social life of people of all ethnic groups and became a significant component of a variety of folk activities.

By combining the Chinese traditional paper cut art with the modern fashion, designers success to add the oriental flavor into modern fashion by blending both the eastern and western style. In recent years, these techniques were common to see in different fashion shows, appeared in the way by mixing the beauty of paper cut and the soul of embroidery, shown on different excellent vintage embroidered clothing or jeans during the fashion shows.





Dianna Agron in Giles inspired by traditional Chinese paper cutting at the 69th Golden Globe Awards 2012



Vivienne Tam FW12 at New York Fashion Week



Jean Paul Gaultier Evening dress FW01 Haute Couture
 Courtesy of Jean Paul Gaultier
 Photography © Platon



Alexander McQueen 2015
 Laser cut Leather Sandals



Bazaar magazine May 2012



In 2012, the senior editor of the Chinese fashion magazine BAZAAR, Xiaomufan, cooperated with a traditional paper cutting artist to create a collection by using paper cutting as the main theme. With the support of the largest European paper enterprise Antalis and used one month time, they were successfully re-performed this technique into fashion by perfectly merging the traditional paper cut pattern together with a paper material which is more environmentally friendly.



2.1.6 Chinese embroidery
Fashion example: Traditional embroidery shoes



Chinese embroidery can be traced back to the Neolithic age. There were lots of ancient vestiges of silk production found in various Neolithic sites dating back 5,000-6,000 years in China. Because of the quality of silk fiber, most of the Chinese fine embroideries were made in silk and currently the earliest real sample of silk embroidery discovered in China is from a tomb in Mashan in Hubei province identified with the Zhanguo period (5th-3rd centuries B.C.)

After the opening of Silk Route in the Han Dynasty, the silk production and trade flourished and the Chinese silk embroidery production reached its high peak in the 14th century. The Chinese embroidery can be separated into four major regional styles which are Suzhou Embroidery (Su Xiu), Hunan Embroidery (Xiang Xiu), Guangdong Embroidery (Yue Xiu) and Sichuan Embroidery (Shu Xiu), and all are nominated as Chinese Intangible Cultural Heritage.



Song Jin (Song Embroidery) from Suzhou



Song Jin (Song Embroidery) "The western paradise"

"Jin" is the most top grade silk products which were first appeared in the Western Zhou period (1046-771 BC). And there were 3 famous Chinese "Jin" which are Song Jin, Shu Jin, and the Yuan Jin.

"Song Jin", with the name of the King of Jin, mainly produced from the Suzhou since the Song Dynasty. It was known as its delicate workmanship, beautiful designs, and tasteful colors because of using the mulberry silk as the warp and weft yarn with the character of soft texture, strong and resistant, anti-rubbing and matt effect.

In 2006, Song Jin was included in the first batch of national intangible cultural heritage list; in Sep 2009, Song Jin was included in the world of intangible cultural heritage list.

Sichuan embroidery is vivid, colorful, structured, with strong local characteristics. And "Shu Jin" is the representing one from this area which was originated from the Warring States period, having around 2,000 years. It was using dyed cooked silk which led to a strong and colorful texture.

In 2006, this embroidery technique was also included in the first batch of national intangible cultural heritage.

Yun Jin, from Nanjing, is known by the gorgeous and decorative patterns, which is a traditional jacquard embroidery. It was originated in Eastern Jin Dynasty (317-420).

Yun Jin was assigned to be used for the Royal costume since the Yuan Dynasty and in the Qing Dynasty, a government department was specially set up to produce the Yun Jin in order to be used by the royal family.

In 2009, the technique of Yun Jin was included in the national intangible cultural heritage together with the Song Jin and Shu Jin.



Shu Jin (Shu Embroidery) from Sichuan



Shu Jin (Shu Embroidery) from Sichuan



Yun Jin (Cloud Embroidery) from Nanjing



Yun Jin (Cloud Embroidery) from Nanjing



China Court robe 19th century Qing dynasty (1644–1911)
Silk and metallic thread tapestry (Kesi) with painted details



Yves Saint Laurent Evening dress "W 04"
By Tom Ford



House of Dior Dress SS03 Haute Couture
By John Galliano



Valentino SpA Evening dress
"Shanghai" collection 2013



Travis Banton 1934



Callot Soeurs 1920s



Emilio Pucci, Peter Dundas SS2013



Dior by John Galliano FW1998 Haute Couture Collection

Traditional embroidery shoes

Embroidery shoes were products from the ancient Royal family which were mainly worn by the queen and the other concubines. Lately, the embroidery shoes were being popular in the folk. In the Qing Dynasty, with the foot binding culture, ladies still wore the embroidery shoes. Until the beginning of the Republic of China, in the wealthy area Shanghai, in order to show-off their wealthy and middle-class status, lots of the Shanghai ladies loved to wear the embroidery shoes to match different Qin Pao even for the in-house activity.

At that time, wear a new pair of embroidery shoes was a tradition, which has the meaning of "kicking away the bad people" and this tradition was transformed to Hong Kong since the 50s when lots of the Shanghainese moved to Hong Kong.

Traditional embroidery shoes were mainly using black and red with pattern included marigold, camellia, dragon, phoenix, and birds.



Foot binding embroidery shoes

Embroidery Shoes from a Taiwan Embroidery Shoes Shop



Embroidery wedding shoes



2.2 The representative Chinese designers in "Great China Fashion Mania"

When talking about how the "Great China Mania" affecting the fashion world, it's not difficult to let people think about some Chinese Designers who are well-known in this gorgeous stage because of their hard work and how they played the Chinese elements in a different way from the western designers.

And they are some of these representative Chinese designers who introduced below are :

- Christopher Bu
- Guo Pei
- Laurence Xu
- Ma Ke
- Sheguang Hu
- Vivienne Tam

2.2.1 Christopher Bu



Christopher Bu, designer and creator of the brand <<Chris by Christopher Bu>>, was graduated from the Beijing Film Academy in 2001 and started his career in 2004 as the stylist in "DONGTIAN", an enterprise focus on style design, make-up, image and hair design for the celebrities and important person in China, and he was succeeded to gain the public attention when the famous Chinese actress Fan Bingbing wore the "Cranes" which was designed by him in the 64th Festival de Cannes in 2011.

After that, he continued to use different Chinese elements to design the high-couture dress for Fan Bingbing and each time he was succeeded to catch the eye from around the world.



The Blue and white porcelain Dress on the China National Promo in 2011



The "Cranes" worn by Chinese actress Fan Bingbing in the 64th Festival de Cannes in 2011.



The "China Chinaware" worn by Chinese actress Fan Bingbing in the 65th Festival de Cannes in 2012.



The "Forbidden City" worn by Chinese actress Fan Bingbing in the Met Gala 2015.

2.2.2 Guo Pei



Guo Pei is a Chinese fashion designer and she is famous for designing dresses for many Chinese celebrities. In 2015 Met Ball, the yellow gown designed by her was worn by Rihanna (the Bajan singer in American).

She was born in Beijing in 1967 and her fashion style borrows heavily from the traditional Chinese imperial court design. Many pieces in her collection involve silk, fur and embroidery work such as the dress worn by Song Zuying during the 2008 Summer Olympics closing ceremony which used two weeks time to create with 200,000 Swarovski crystals and hand-sewn into the white gown.



Rihanna in The Met Gala 2015 Red Carpet



2008 Beijing Olympics Chinese singer Song Zuying and the hand-sewn white gown with 200,000 Swarovski crystals by Guo Pei



Guo Pei Fall Winter 2013



"Arabian 1002nd Night" Spring/ Summer 2010 Haute Couture Collection

2.2.3 Laurence Xu



Laurence Xu, the first and only Chinese designer, was invited by the Paris Chinese Haute Couture Association to show his collection at Paris Fall/ Winter 2013 Haute Couture Fashion Show.

Using extraordinary materials, added the technic of Nanjing Yunjin, a complicated and special traditional handicraft weave of silk brocade from his home country Nanjing China, meaning "beautiful cloud in the sky" which was once reserved only for the royal families in the ancient China, was the main design element for his collection.



The yellow dragon gown designed for Fan Bingbing's appearance at the 63rd Cannes Film Festival in 2010 is now in London's Victoria & Albert Museum.



"Blue Fantasy" Yunjin specially designed & woven for Laurence Xu by the Nanjing Yunjin Museum



The traditional Dragan Robe made by Yunjin



Models present part of the collection in Paris Haute Couture Fall /Winter 2013/ 2014 Fashion Show



Paris Haute Couture Fall /Winter 2013/ 2014 Fashion Show

2.2.4 Ma Ke



Ma Ke, one of the most famous Chinese designer, is different from the other Chinese designer in the fashion stage. She founded a ready-to-wear line "Exception" in 1996 and an Haute Couture line "Wuyong" in 2006.

Ma Ke gained the spot on the fashion stage when her first works "Qin Yong" (the Chinese meaning is "Terracotta Warriors" in the Qin dynasty) won the champion of "Xiongdi Bei", an international youth fashion designer competition, in 1994.

She merged the Chinese elements in her designed and appear them in a different way. She cares more on building up the personal style instead of the rules of clothing, using lots of linen quality materials, comfortable and all hand-made Asian cutting style, successfully created a style which is full of the Chinese character. Her clothing deeply rooted on the style and color of the earth of China, no matter the production way, dyeing method and design, she follows the Chinese traditional technique which greatly showed to the world that Qipao is not the only Chinese clothing.

Because of her belief and persistence, she gained the beloved of the China first lady Peng Liyuan who is always wearing her design in the public occasion which let her gained the honor of "China's first lady couture".



"Qin Yong" from Qin Dynasty



Ma Ke "Qin Yong" Champion Collection in "Xiongdi Bei" 1004





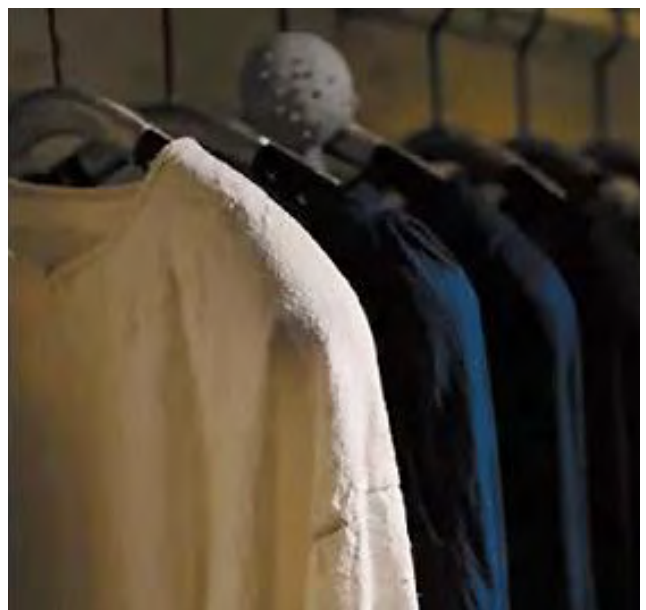
Exception



Wuyong



Wuyong



2.2.5 Sheguang Hu



Sheguang Hu, the design director of "Sheguang Hu Fashion Trade Co. Ltd.", is awarded the "Senior Clothing Designer" title by the Dutch government and his design is deeply beloved by the Dutch queen.

He has been worked in the Haute Couture field for more than 20 years with lots of celebrities and designed for different film culture activities and shows in Europe. In 2012, he was invited by the China National Textile and Apparel Council (CNTAC) to be the chief designer when he back to China and also brought back the European royal style, design, and technic to merge with the Chinese culture in order to produce a new style and concept for the fashion industry.



The 25cm height high heels

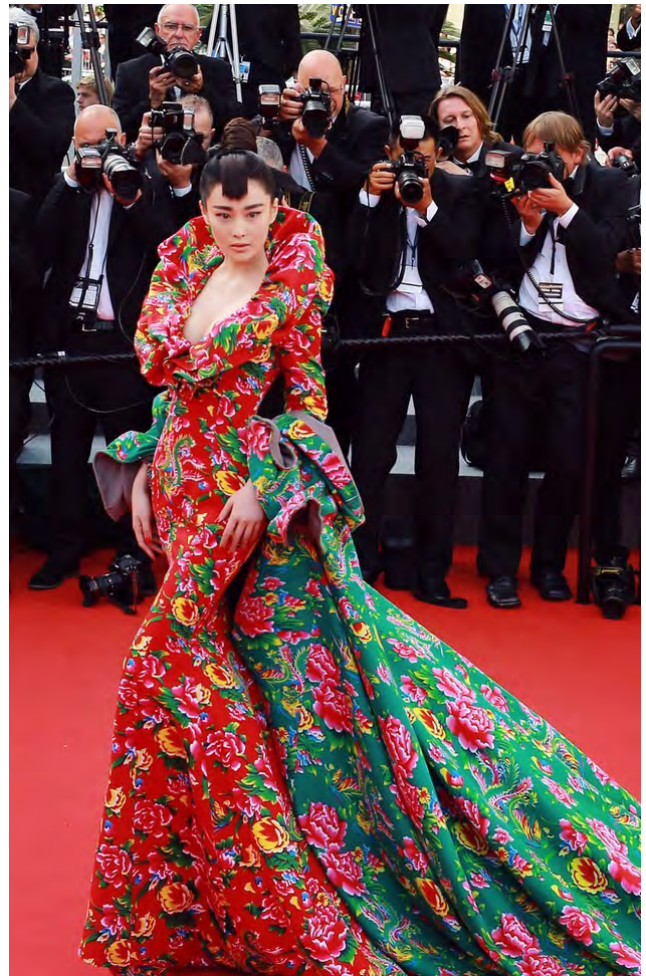


Sheguang Hu Collection in 2015 China Fashion Week



In 2015, Sheguang won the world's eye-catching again by a cotton-padded jacket-wearing which was worn by the Chinese actress Zhang Xinyu when appeared in the 2015 Festival de Cannes.

This cotton-padded jacket-wearing was one of the design from his collection in China Fashion Week in 2015. He used the very traditional floral print design from the North-East China, without adding any expensive embroidery or beading, hand-made and finished in 2 days time, which cost only a few hundred RMB only.



Zhang Xinyu in 2015 Festival de Cannes



Traditional floral print from North-East China



Common Chinese restaurant working suit with the North-East floral print

2.2.6 Vivienne Tam



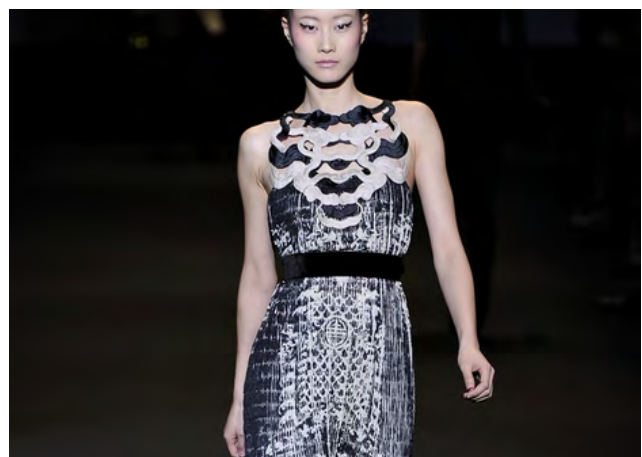
1995 Spring/ Summer "MAO" Collection
by Vivienne Tam

Vivienne Tam, a fashion designer based in New York City, was born in Guangzhou, Guangdong of China, and moved to Hong Kong at the age of three and she was graduated in the Hong Kong Polytechnic University before moving to New York.

Founded "Vivienne Tam", the fashion brand named after her, and her design are mainly inspired by Chinese culture, design with modern fashion, to form the East-West fusion style. She is also authored *China Chic*, a book on Chinese style meeting Western style and she also cooperated with a Chinese jewelry brand TSL together with her 2013 spring fashion show.

Her design was heavily influenced by traditional Chinese spirits, fabrics, and designs. In 1995, she teamed up with artist Zhang Hongtu for the collection "MAO", even there were lots of controversy in the launching of this collection, some of the pieces became permanent artworks in the Andy Warhol Museum in Pittsburgh, Pennsylvania, and even in the museum of NYC's Fashion Institute of Technology.

In the recent years, there were lots of Chinese elements showing in her design. The Chinese paper cut pattern, chinoiserie print, white and blue porcelain and the portrait of Buddha.



Vivienne Tam FW12 RTW Inspired by the Chinese embroidery, acting masks, and Chinese ink painting



Vivienne Tam FALL 2014 Ready to wear, with Chinese paper-cut design and the portrait of Buddha



Vivienne Tam SP2015 Ready to wear, with the print of Chinoiserie style and white & blue porcelain



Vivienne Tam FALL 2015 Ready to wear, with the print of Chinoiserie style

2.3 Elements of “Great China Fashion Mania” found in different fashion shows in recent years

2.3.1 Embroidery - Dragon, the emperor symbol

Chinese embroidery varied a lot and it was able to see in many different things since a few thousand years ago, from the royal emperor family to the normal people. In recent 10

years, it is not difficult to see the appearance of Chinese embroidery in different fashion shows and this trend is even much stronger in these few years.



Chinese dragon robe
was worn by Qianlong Emperor in Qing dynasty



Dragon with four claws

Dragon is the symbolic pattern used only for the Chinese emperor and officially could be embroidered on the dragon robe which only worn by the emperor and other princes since the Sui Dynasty (581-605). Also, the yellow color is the most honorable color since that time and normal people would be killed if they wore in yellow and this rule was still available until the Qing Dynasty.

But we should pay attention that the dragon robe worn by the emperor is having five claws but the others are only having 4 claws.



It is not difficult to see the designers loved to use these elements as one of their design elements since it is representing the importance and social status in the China society which also until nowadays.

However, they have varied this element by using and adding the different color to show other combinations and possibilities.



Ralph Lauren FW11 RTW



Just Cavalli FW13 Ladies RTW



Just Cavalli FW13 Ladies RTW



Ralph Lauren FW11/12



Gucci FW17 RTW (Shoes)



Gucci SS17 Ladies RTW



Gucci SS17 Ladies RTW



Gucci Pre-Fall17 Ladies

Beside the dragon pattern, designers also loved to use other Chinese mythical creatures such as cranes, fishes, etc. which represents the fortune in the folk of China.

On the other hand, different flowers pattern is also being used a lot to create their collection in the recent year as the flower is also one of the major sources for the Chinese embroidery.



Chinese Silk Embroidered Robe with Cranes
19-20th Century



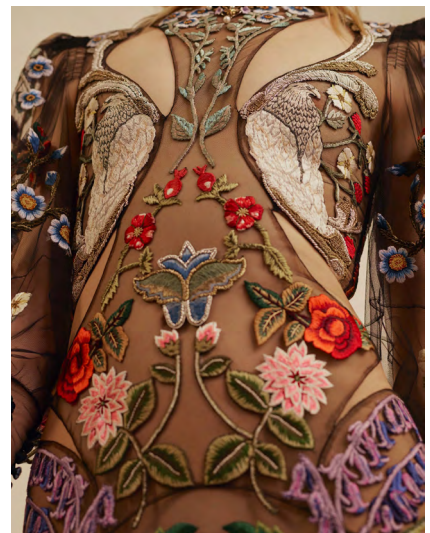
Other Chinese Favourite Embroidery



Gucci SP16 Ladies RTW



Gucci Spring 2016 Menswear



Alexander McQueen Pre-Fall 2017



Dolce & Gabbana FW17 Ladies RTW



Alexander McQueen Spring 2017 RTW



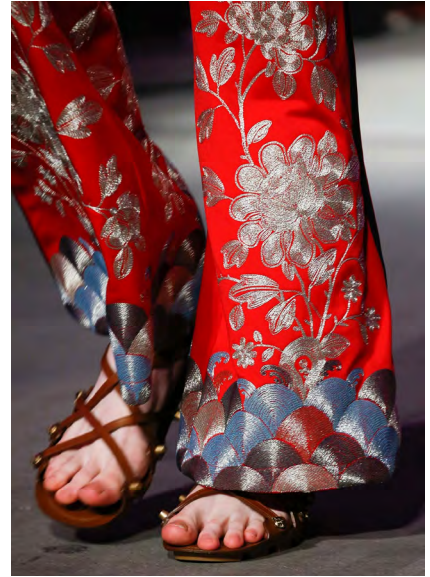
Alexander McQueen Spring 2017 RTW



Louis Vuitton SP16 Menswear



Louis Vuitton SP16 Menswear



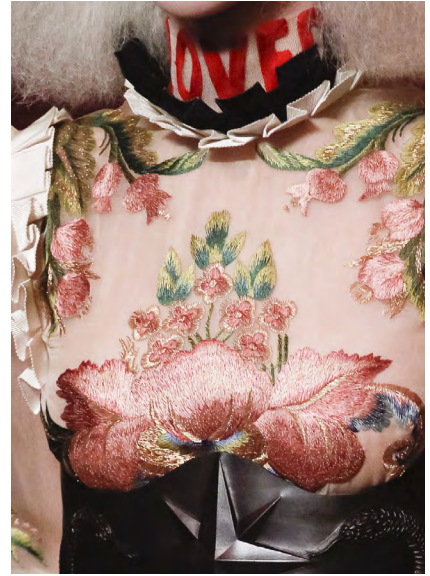
Gucci SP16 Menswear



Christopher Kane Ladies FW10



Christopher Kane Ladies FW10



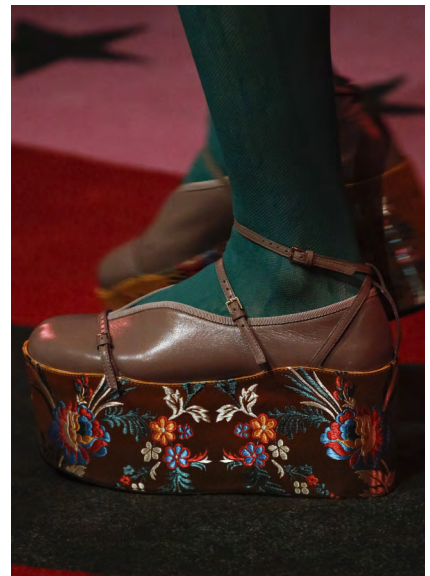
Gucci SP17 Ladies RTW



Valentino Pre-Fall14 Ladies RTW



Valentino Pre-Fall15 Ladies RTW



Gucci SP17 Ladies RTW (Shoes)



Maison Martin Margiela "Artisanal" collection SS2014

2.3.2 Chinoiserie pattern

The coming back of the chinoiserie pattern is also in trend now but more colors are used in the pattern instead of the mono-color which we saw a lot in the past.

Since chinoiserie was a style trend born in the Europe, in order to mix both the western and oriental elements together, designers used lots of classic Chinese clothing style and added with different fancy motifs from the chinoiserie to form the collection which successfully creates a special character but able to stay the harmony.



Gucci SS17 Menswear Collection



Gucci SS17 Menswear Collection



Dolce & Gabbana SS16 Menswear



Gucci SP16 Ladies RTW



Alexander McQueen FW 2006-2007

2.3.3 Qipao style



Chinese Cheongsam Qipao demonstrated in "Through the Looking Glass"



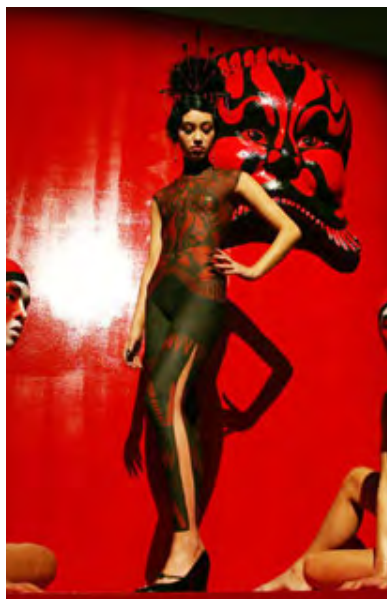
Ralph Lauren FW10 Ladies RTW



Jean Paul Gaultier FW01/02 Haute Couture

Qqipao, the clear-cutting shape and design successfully showing the beautiful shape of the women body, which let it always maintains at the top position of the Chinese clothing. Famous European brand such as Dior, Louis Vuitton and Prada, they all picked up the qipao as the basic style, by using contrast color and exaggerated details such as stand collar, pankou, and added different patterns which full of the Chinese characters to create the collection under the view of their eyes.

In New York February 2, 2006, designer Vivienne Tam using the body paint technique to show the qipao dress in front of a tableau at a Chinese New Year celebration MAC fashion show. The elaborate makeup applications took up to eight hours to apply to the topless models who then posed in front of backdrops at a cocktail party.



MAC fashion show in New York February 2, 2006



Louis Vuitton Spring 2011 Ready to wear



Louis Vuitton Spring 2011 Ready to wear



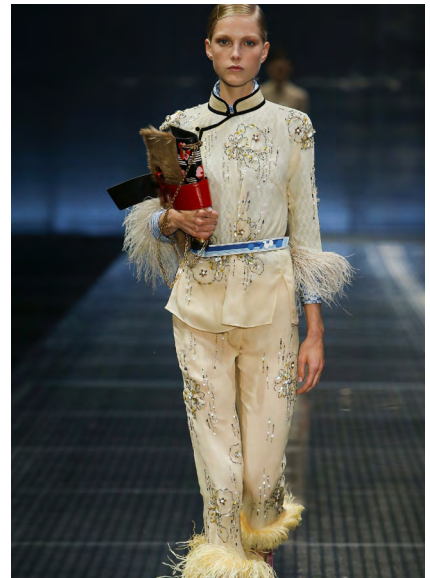
Louis Vuitton Spring 2011 Ready to wear



Prada SS2017 Ready to wear



Prada SS2017 Ready to wear



Prada SS2017 Ready to wear



Heaven Gaia SS17 High Couture "Old Summer Palace"



Heaven Gaia SS17 High Couture "Old Summer Palace"



Zuhair Murad SS11 High Couture



2017 Vans x Opening Ceremony - Qipao Pack Slip-on Collection

2.3.4 White & blue porcelain

The white & blue porcelain element is always beloved by the designers and we could see the earliest masterpiece by Roberto Cavalli in 1940 and also the piece made by Valentino in 1968. Designers loved to use this element but using different skill and technique to reshow it in front of the public and each time always able to catch human eyes and win their applause.

Using different printing techniques, knitting or even only the combination of the soul colors, white and blue, to show this element again and again in different fashion shows. Although the major spirit is the same, the result is always different according to different designers in different collections.



Rodarte Spring 2011 Ready to wear



Valentino FW2013 Ready to wear



Valentino FW2013 Ready to wear



Roberta Cavalli FW2013 Resort



Roberta Cavalli FW2013 Resort



Monique Lhuillier Resort 2016



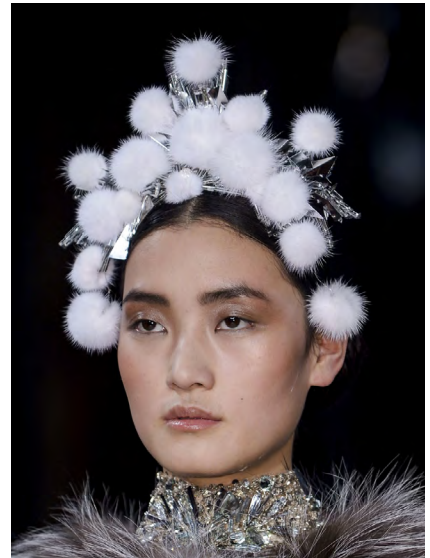
2.3.5 Peking opera



Peking opera headdress



2013 FW Valentin Yudashkin Ready to wear



2013 FW Valentin Yudashkin Ready to wear

Compare with the other major elements, Peking opera could be the minor Chinese element which seldom used by the western designer although it is one of the important and major culture element in the Chinese history. In the recent years, Peking opera element does not always seen on the design of clothing in the fashion shows but still able to see its trace from the make-up, hairdressing, and accessory area.

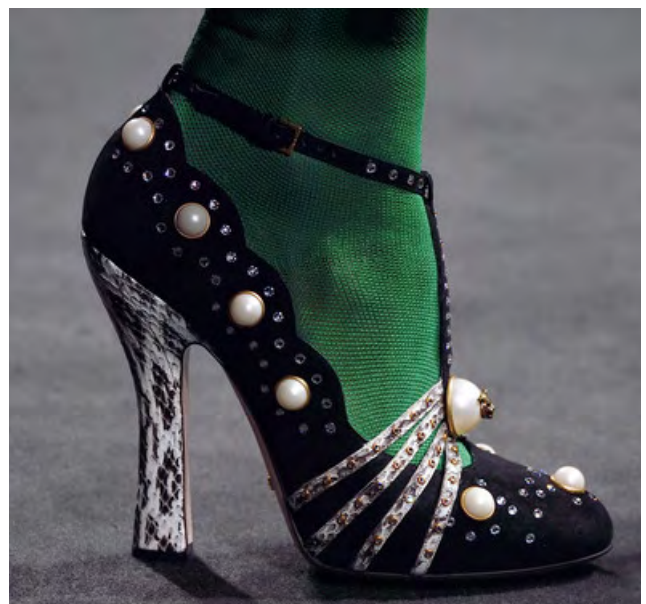
Designers are successful to pick up the spirit of the Peking opera and transformed it in their own way without losing the appearance.



Gucci FW2016 RTW (Shoes)



"Dan" from Chinese Peking Opera



Gucci FW2016 RTW (Shoes)

2.3.6 Chinese painting

All the elements found in the natural could be the theme of the Chinese painting and one of the main streams of Chinese painting is the ink wash painting, also known as literati painting. Chinese loved to use the mountain, river, bamboo, flower, etc. as the theme for their ink wash painting and there is evidence suggests that this kind of painting was already existed during the Liu Song Dynasty in the fifth century and was developed further during the Tang Dynasty (681-907).

Designers are very clever to pick up the major element found in the ink wash painting but modify it in a different way such as changing the color combination or using the texture of the fabric to reshaw the soul of the painting on the dress. This kind of modification didn't distort the first impression given to the public but successfully to create another point of view of these artistic elements in the western country.



Bamboo Ink Painting by Su Shi
1037-1101, Song Dynasty



SP2015 Amari Prive High Couture



SP2015 Amari Prive High Couture



Armani Privé Spring 2015



Armani Privé Spring 2015



Armani Privé Spring 2015



Armani Privé Spring 2015



Armani Privé Spring 2015



Recent famous Ink Painting <<People in the mountain>> by Chen Qingquan



John Galliano Fall 2013 Ready to wear (Chinese ink painting element)

2.3.7 Chinese architecture

The Chinese architecture varied a lot from time to time and place to place but it is not difficult to see there are lots of masterpiece of architecture are imitated since the flourished period of the chinoiserie period. Designers

directly picked up the shape and look of some of the famous Chinese traditional building by using the digital printing technique to reshown these masterpieces on the collection which able to achieve a gorgeous and rich style.



The traditional Chinese tower - "Yellow Crane Tower" located in Wuhan



Just Cavalli FW13 Ladies RTW



Dolce&Gabbana Sum16 Menswear



Dolce & Gabbana SP16 Menswear

2.3.8 Other Chinese gadgets

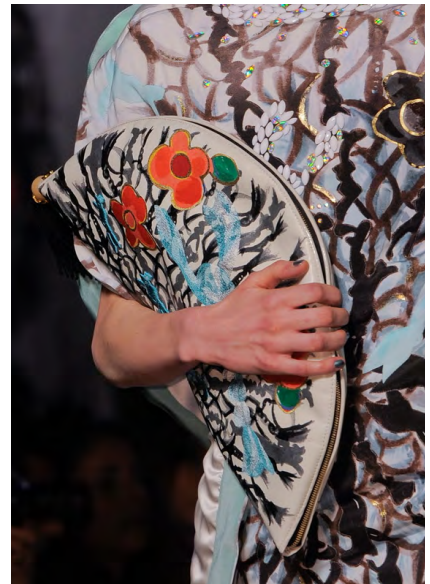
Instead of using the major elements, designers also chose some gadgets found in the Chinese society and used the ideas to redesign the outlook or as an image idea to add to their collection. Usually, they picked up only the shape, or changing the way of the use of the original item, or enlarge some parts of the element to put into their design. For example, they picked up the shape of the Chinese folding fan and design the clutch bag with this shape; or using the idea of the ancient book as the shape of a clutch bag. In this kind of designs, the designers changed not only the using way of the original Chinese gadgets but also the impression and the shape of a general clutch bag.



Chinese Folding Fan



Amari Prive FW11 High Couture



Tsumori Chisato FW13 Ladies RTW



Chinese Ancient Books



Rochas FW13 Ladies RTW – Clutch bag in "Chinese Ancient Book" Style





Chinese Foot Binding Shoes



Tsumori Chisato FW13 RTW



Chinese Cloisonné - the best-known enamel Cloisonné in the world



Tsumori Chisato Fall 2013 Ready to wear (Handbag)



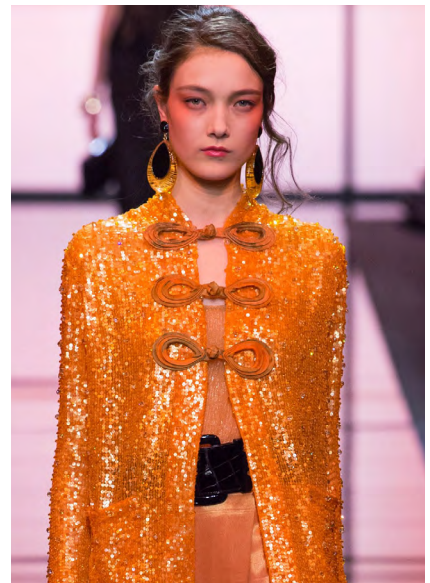
Chinese Hydrangea
- representing the lucky



Chinese PanKou



Armani Prive SS17 High Couture



Armani Prive SS17 High Couture

The Hong Kong "Red-White-Blue Bag" is one of our collective memory which was originally created in Hong Kong in the 1960s and still used until nowadays. It has already become one of the representative elements in Hong Kong culture. The original idea of the "Red-White-Blue bag" was aimed at protecting the wall or the chalet area away from the water and wind in the 1950s but then it developed as a very user-friendly and anti-abrasion bag after the beginning of 1960s.

Until the 1990s, the design of the "Red-White-Blue Bag" also appear "Totally Blue", "Red-White" or "Red-White-Black" styles and used by people nowadays.

Designers used the "Red-White-Blue" element in the clothing design and successfully attract the public attention and create lots of gossip at that time.



60s HK Red-White-Blue Bag



80s HK Red-White-Blue Bag



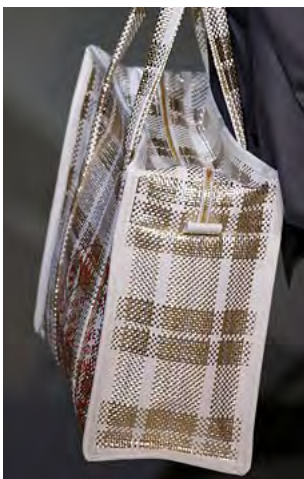
90s HK Red-White-Blue Bag



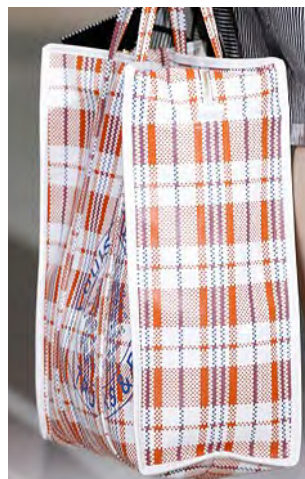
Celine Fall 2013 Ready to wear



Celine Fall 2013 Ready to wear



Louis Vuitton Spring 2007 RTW



Louis Vuitton Spring 2007 RTW



Balenciaga SS2017





Celine Fall 2013 Ready to wear



Givenchy FW1997 Haute Couture by Alexander McQueen

CHAPTER 3.

CASE STUDY: GREAT CHINA FASHION MANIA AFFECTING IN
ACCESSORY AREA

3.1 Being fashion or being comfort in shoes artistic?

3.1.1 Concept of super extreme comfortable in shoes artistic

Definition of comfortable and extreme comfortable:

The definition of "comfortable", which is an adjective using to describe the subject, object or noun, means (especially of clothes or furnishings) providing physical ease and relation, defined by the Oxford dictionary. But its also has an extensive meaning such as:

- physically relaxed and free from constraint
- not in pain or in danger
- free from the stress of tension

"Extreme" also can neither be an adjective or noun which has the meaning of "reaching a high or the highest degree, very great" or "the highest or most extreme degree of something". Literally, "extreme comfort" means "the highest degree of physically relaxed and free from constraint, not in pain or in danger and free from the stress of tension".

To be concluded, the concept of super extreme comfortable in shoes artistic means when designing a pair of shoes, in order to reach the above inquiry, we must consider the 3 important elements which are "protection, support and shock absorb" to have a pair of "good shoes".



Image to have "the feeling of comfortable and extremely comfortable"

3.1.2 The 3 important elements of a pair of good shoes

Since ancient time, the origin reason to wear shoes is to provide the protection and comfortable function to the wearer for doing various activities. To simply achieve these purposes can be fulfilled by 3 important elements which are "Protection", "Support" and "Shock Absorb".

But how to ensure the shoes are included these 3 elements during selection or to say that how to avoid to choose an improper shoe? By studying the construction and have the general idea about the relationship between our feet and shoes can help to answer this query shortly.

No matter which style of shoes you are choosing, generally speaking, each shoe is constructed by the "Upper", "Sole" and "Heel".

The "Upper" of the shoe can be separated into different parts which are the "Counter", "Vamp" and "Toe box"; for the "Sole" part usually has "Insole", "Midsole" and "Outersole"; and the "Heel" usually consists of the "Heel" and "Heel cap" (also named heel tip, top lift or top piece).

The "Upper" and the "Insole", "Midsole" are those parts build up to protect your feet because they are

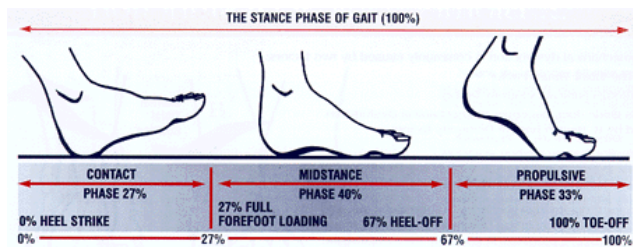


Shoe terminology
the different parts that make up a shoe

the layers that directly surrounded your feet when you wear and the comfortability usually depends on the shape and the material.

The "Outersole" and "Heel" are those functioned as the support and shock absorb part because they are the bottom part of the shoes which hit directly to the ground when people wear the shoes for different kind of activities.

Choosing a pair of shoes with suitable and good "Sole" and "Heel" is very important. It is because when people are walking, it is involved a movement which commonly named stance phase that has at least three or four periods: loading response, mid-stance, terminal stance and pre-swing.



The stance phase of Human Gait

This is the study according to the biomechanical aspects of the foot during walking named "Human Gait phases" and has been intensively investigated by many types of research over the last 100years (Braune and Fischer, 1895; Marey, 1890; Isman and Inman, 1969; Jacob, 2007; Perry and Burnfield 2010). The gait cycle, a fundamental unit gait, begins when one-foot contacts the ground and ends when the same foot contacts the ground again. And within one gait cycle, each foot performs one ground contact which is the stance phase. There are lots of different approaches to defining different functional time frames for the foot but the most common is the one we have mentioned above.

The gait is started with a loading response which begins when the foot initially touches the ground. This initial ground contact usually occurs through the heel region with a supinated foot. Even though the opposite leg is still on the ground, almost the entire load rests on a relatively small heel area of the referent foot, supported by a text with an obvious result in pressure measurements of the heel in walking compared with bipedal stane. (Tittel, 2003)

The main functions of the foot during the loading response phase are shock absorption, decelerating or the downward movement, weight-bearing stabilization, and preservation of progression. After the initial contact, the foot shows a fast and passive plantar flexion to gain full ground contact.

During mid-stance, the contralateral foot is off the ground; thus, the reference foot bears the full weight alone. Body weight passes over the foot as the shank and the rest of the body move forward. During this period, the leg is externally rotating. The foot is usually in a pronated or neutral position. The foot now provides a firm support for the complete body weight.

On the other hand, the interface between shoe and surface is also a key factor in biomechanical footwear research. Every force that is applied to the surface produces, according to Newton's third law 'action equals reaction', a counterforce with the same magnitude but in the opposite direction. In the case of surface interaction, this counterforce is called the ground reaction force (GRF). It is a three-dimensional force vector that can be determined by using force platforms.

The ground reaction force can generate an energy and transmit to the whole body during the contact between the shoes, human feet, and the ground usually is 1.5 times of the body weight during walking and 3-3.5 times during running. Human body generally will automatically offset these force but the materials and design of the shoes are also acting a very important role to offset these force transmitted to the human body.

So wearing shoes with improper sole and heel can accelerate the Ground Reaction Force and suffer by the human being which will create a bad effect to human's joint after a period of time such as causing a sore leg or even has a painful feeling and resulted from a very bad harm to our feet. After a long period of time, different kind of foot illnesses may result and a life-long painful will be caused and this result is not willing to see by anybody.

Therefore, it is very important to choose a pair of shoes with these 3 important elements in order to provide the functions to protect, support and absorb the shock for your feet.

3.1.3 Importance to wear comfortable shoes

Uncomfortable shoes can have an effect on your health. For example, wearing shoes with pointy ends or bad fitting can squish your toes together because they are too tight and cause pain and soreness around your feet. It can also cause an abnormal thickening of the tissues that surround the feet such as blisters, bunions, and calluses which are usually painful and don't really go away on its own.

All these will affect the way you walk. You will develop a limp and put too much pressure on your knees, thighs, ankles, hips and back which the consequences of wearing poorly fitting shoes which can be painful and debilitating, leading to a variety of foot disorders and it can also lead to changes in the skeletal system and the muscular structure that it supports and even change a person's posture and the way they walk. Aching feet can zap a person's energy and cause pain in

the ankles, hips, knees and lower back. All these can deeply affect your life quality and even create a negative emotional feeling.

When you are suffering from those painful feeling and negative emotion, do you even know that why you have to suffer them and how did they generate?



The painful or wearing uncomfortable shoes

3.1.4 Different sickness caused by wearing bad design shoes

Shoes are the item of footwear intended to protect and comfort the human feet for different kind of human activities which is the original and main reason for the birth of shoes. But following the development of time and from culture to culture, shoes are no longer designed only for function, but also for decoration and fashion reason. Different types of shoes were being created and human was more emphasis on the "look" rather than only "comfortable", lots of side-effects were resulted because of this development.

You may wonder that for how long it will take to start hurting when somebody wears a pair of badly designed shoes? For example, there is a recent survey by the College of Podiatry, which asked 2,000 women and men, showed that a more delicate 20 percent of the respondents, the pain can be started after just ten minutes, while more than a third said their feet had been so sore on a night out that they danced shoelessly and walked home barefoot.

Normally, a sore feet problem can be easy to be solved, just put off your shoes and bathed in a hot water for around 30 mins can help you to reduce the painless, so it shouldn't be a big problem. However, what actually hazardous were being created by a pair of badly designed shoes can be divided into short-term and long-term, invisible and invisible.

And throughout different types of shoes, we can conclude that the high heels for women are the champion of causing the most and worst side-effect to the wearer. So here below we will use the case of wearing high heels as an example to explain most of the illnesses by wearing badly designed shoes.



Impact to human being in short-term

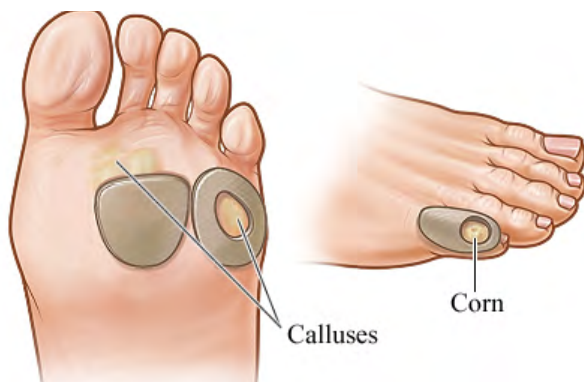
Short-term problems

For example, aching feet, ankle injuries, calluses & corns were easy to find on the women feet who wear high-heels which made people annoying and doesn't look nice on the women's feet.

On the other hand, calluses & Corns are some painful thickenings in the skin in areas of repeated pressure. They're usually a thick, hard patch of skin; bump on the skin; area of flaky, dry skin; pain or tenderness of the affected area.

This thickening occurs as a natural defense mechanism that strengthens the skin in areas of friction or excessive pressure.

However, the serious harm caused by "the badly designed shoes" were not only creating such a "simple thing", but also creating lots of terrible and extremely painful result that you will not even willing to imagine.



Common position of causing Calluses & Corn

Impact to human being in long-term

Long-term problems

Invisible painful

- Back and neck problems

Using the example of wearing high heels, the posture changed during walking by adding a little sway to the hip and an outward push to the chest, such changes make a female look more attractive and sexy but caused a direct impact on the postural alignment by forward bending of the hip and spine, in order to compensate for the off-kilter shift of balance, caused by the change in the postural centre of gravity.

"Centering the body's weight on the ball of the foot instead of distributing it over the entire sole while shoving the toes into a narrow toe box may feel stylish, but it will likely cause posture problems and a host of other difficulties," says physical therapist Jane Snyder, in a recent online PT bulletin. Snyder is a member of the American Physical Therapy Association (APTA). "Basically, high heels cause the back and neck to hyperextend," said Snyder.

So changing the angle of the feet has direct repercussions on the pull of the muscles and functioning of the joints of the foot, leg and the back. The connective tissue supporting the arch at the bottom of the foot called as plantar fascia undergoes constant stress, attributed to the unnatural angulation caused by the usage of heels. The tissue gets inflamed causing a painful condition called plantar fasciitis. The plantar fascia is connected to the calf muscle, which is further connected to the hamstring muscle which inserts in the pelvis and the lower back. Therefore, inadequate stresses, caused by the usage of heels, are transmitted from the heels to the lower back.



An example of ankle and back pain causing by wear high-heels

Visible painful

- Plantar Fasciitis

Plantar Fasciitis is one of the serious painful illness caused by wearing high heeled shoes for a long period of time. The sufferer has the soreness feeling over their heels, then progress to sharp pain, especially at the first touch to the ground after walking up from the bed. The pain would decrease after a short stroll but would aggravate again after prolonged walking.

- "Varicose Veins"

High heels are bad for your veins. If you're a high heel devotee, you're more likely to develop those unsightly spiders and varicose veins than those who prefer flats. While varicose veins are primarily a cosmetic issue, they occasionally prove dangerous — even life-threatening. The skin around the vein may ulcerate, or a blood clot could form.

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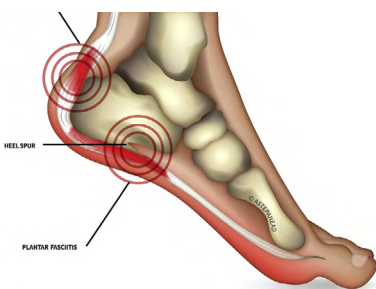
When you walk normally, the venous "pumps" in your calf and footwork in tandem to direct blood flow. Off the floor, the veins in your foot fill with blood. When the foot comes into contact with the ground, blood heads into the calf's veins. Your calf muscles contract and push blood up into the leg's deep veins. When you wear heels, your normal walking motion

changes, which you realize the moment you start moving in these shoes. Your weight shifts to your toes and the calf muscles remain contracted. You don't receive as much blood to the feet and your calf muscles don't pump efficiently. That means blood begins pooling in your legs, eventually leading to varicose veins.

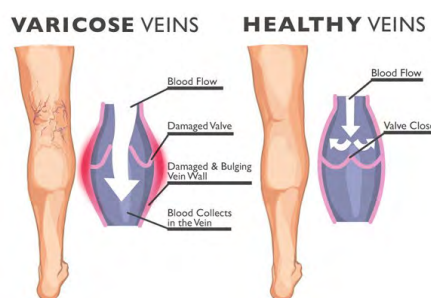
- Bunions

Hallux Abducto Valgus (HAV) deformities refer to lateral subluxation of the first metatarsophalangeal joint (MPJ). The big toe angulates laterally towards the second toe, the medial part of the first metatarsal head enlarges, and the bursa over the medial aspect of the MPJ becomes inflamed and thickens. This condition is commonly known as bunion and can be painful on walking. The common "accomplice" in causing bunions is wearing a pair of pointed shoes.

And high heels are the major cause of foot problems in women," says Dr. Oliver Zong, a Manhattan podiatrist who has seen his fair share of "high heel feet." According to Dr. Zong, feet crammed into ill-fitting footwear, or "heels from hell," often begin to assume the shape of the shoes themselves. Dr. Zong describes the typical "high heel foot" as being triangular shaped in the front, with toes wedged together and the big toe and pinky leaning towards each other. The three center toes tend to curl upwards (hammertoes), and bunions and corns abound.



Plantar Fasciitis



Varicose veins & Healthy veins



Bunion

3.1.5 Reason to wear bad design shoes despite the problems

- Psychology Reason

Women always loved to buy beautiful shoes with high heels, pointed head, thin strap or exaggerated outlook design but all these elements can become a nightmare to your feet when you wear them from time to time. But why the women still willing to buy them by ignored all these disadvantages? The answer is the women loved to be the beauty.

For example: "The way you look in high heels can achieve to feel good by myself!!" It's important to feel good and there is always a need of this good feeling required by the human being. Lots of women feel that wearing high heels can make them feel they can take on the world and there is a huge difference in confidence levels within their mind.

- Unavoidable situation

Sometimes there are some occasions require to wear high heels or wedgies because of the work requirement, special occasion such as evening party or wedding party; out to dinner with the important person or some occasions; or even for the dancing purpose as some style of shoes are part of the formal dressing code requirement.

- Marketing strategy

The fashion industry and manufacturers always using lots of beautiful models to wear different kind of high heels, sandals, or wedgies for different advertising and promotions which continues to brainstorm the women and delivery a message that wearing these shoes mean being beautiful and fashionable.

3.1.6 Some popular style of ladies shoes and the problems

There are lots of different shoe styles and it is really the main reason why some surveys show that each woman generally will have around 17 pairs of shoes at the same time, which is two times compared with the men. However, some styles are more common and popular because they are always fashionable and in trends such as the ballerina flat, high heel, sandal, and wedge.

BALLERINA FLATS

Ballerina flats, also named Dolly shoes, were derived from woman's soft ballet shoes, with a very thin heel or no heel. Sometimes it will feature a ribbon-like binding around the low tops of the slipper and may have a slight gathering at the top-front of the vamp and a tiny, decorative string tie.

The Ballerina flats style has existed since at least the 16th century, and it was popular for both men and women in the medieval times. However, it was out of fashion in the 17th and 18 centuries when the high-heeled shoes suddenly became very popular when Catherine de'Medici (The queen of France from 1547

until 1559, as the wife of King Henry II) requested to made her cobbler 2 inches higher.

In mid of 20th century, it was started to popular again when Audrey Hepburn wore them with cigarette pants in *Funny Face* in 1957 and the trend continues until nowadays.



Ballet Shoes

How Ballerina flats affect you

The major characteristics of ballerina flats are the thin bottom with a very thin heel. When people walking with a ballerina, it seems that you are "bare feet" because your shoes are missing the function of "Shock absorb" and all the energy generated from the ground reaction force is rebounded to your feet and joints as if you are walking without wear the shoes.

Without the shock absorbing function, your leg will start to be sore or feel painful and people who with a poor walking posture, using their feet to touch the ground, will be more easy to have the illness of Plantar Fasciitis after a long period of time.

Some minor painful illness such as blister or corn, actually, is much more easy to create because of wearing the ballerina flats. Since the lower design of the heel counter reduces the fixation of the shoes and more movement result lots of abrasion between your foot and the shoes that lead to blister or corn.



Audrey Hepburn wore them with cigarette pants in *Funny Face* in 1957

HIGH-HEELS

High heels are referred to the footwear that raises the heel of the wearer's foot significantly higher than the toes, basically from between 2 to 5 inches or more, which give the aesthetic illusion of longer and more slender legs. There is a wide variety of styles and different shapes find in high heels such as stiletto, pump, block, tapered, blade, and wedge.

The appearance of high heels can be traced back to ancient Egypt but it only became a status symbol until the European Renaissance. During the 16th century, European royalty such as Catherine de Medici and Mary I of England pioneered wear the heels as a fashion statement and also became a symbol of authority or wealth.

However, during the French Revolution (1789-1799), the trend declined because the heels were largely eliminated from the common market for both men and women and it was replaced by casual fashion and shoe wear but it's trend came back again until the Baroque period.

High heels trend dropped again in the Second World War and since that period, it has fallen in and out of popular fashion several times until the late 1980s & early 1990s and it came back in trend after that but resulted in developing a different shape of high heels as a consequence.

How high heels affect you

Wearing high heels can help you to show off your body, given a powerful and professional feeling to the other people during work and also able to increase your confidence, self-good about yourself and catching the eye-ball from other people.

While you are enjoying all of these by yourself, do you ever notice there are lots of warming and potential harms are creating to your feet? Maybe you didn't notice since the beginning of wearing high heels. It is because the woman's body will attempt to compensate for the off-kilter balance heels cause by flexing or forward bending the hips and spine. In order to maintain balance, the calf, hip, and back muscles become tense. At the end of the day, this makes for excess muscle fatigue and strain. Over time, wearing high heels can also cause the calf muscles to cramp and bulge.

Different harmful causing each body position

BACK

The normal S-curve shape of the back acts as a shock absorber, reducing stress on the vertebrae. Wearing high heels causes lumbar spine flattening and a posterior displacement of the head and thoracic spine. High heel shoes cause you to lean forward and the body's response to that is to decrease the forward curve of your lower back to help keep you in line. Poor alignment may lead to muscle overuse and back pain.



Stiletto high heels



Pump high heels



Block high heels



Tapered high heels



Blade high heels

POSTURE

A high heel shoe places an increased amount of pressure on your forefoot, causing you to adjust the rest of your body to maintain your balance. The lower part of your body leans forward, and to compensate for that, the upper part of your body must lean back to keep you balanced.

ANATOMICAL CHANGES

Daily high heel use over a number of years can actually lead to changes in your anatomy. Teetering on stilettos puts undue stress on the back and knees as the weight of the body shifts forward. Additionally, calve muscles can shorten and tendons may thicken. Spondylolisthesis, or the slippage of one vertebra forward over another, frequently occurs as a result of wearing high heels, especially in the lumbar region of the spine where the body's weight is concentrated.

FORAMINAL STENOSIS

Foraminal stenosis is a spinal nerve condition that can occur when anatomical abnormalities block or reduce space in one or more foramina. Foraminal stenosis in the lower back can cause symptoms of shooting pains, in addition to numbness, tingling, muscle weakness, spasms, cramping, and pain that radiates through the buttocks and down the legs. Sciatica, caused by the compression of the sciatic

nerve, is a term that is often associated with this particular set of lower body symptoms.

WEIGHT PRESSURE

A heel's height determines the weight carried by the footwear. As the heels get higher, the pressure increases on the forefoot, or ball of the foot.

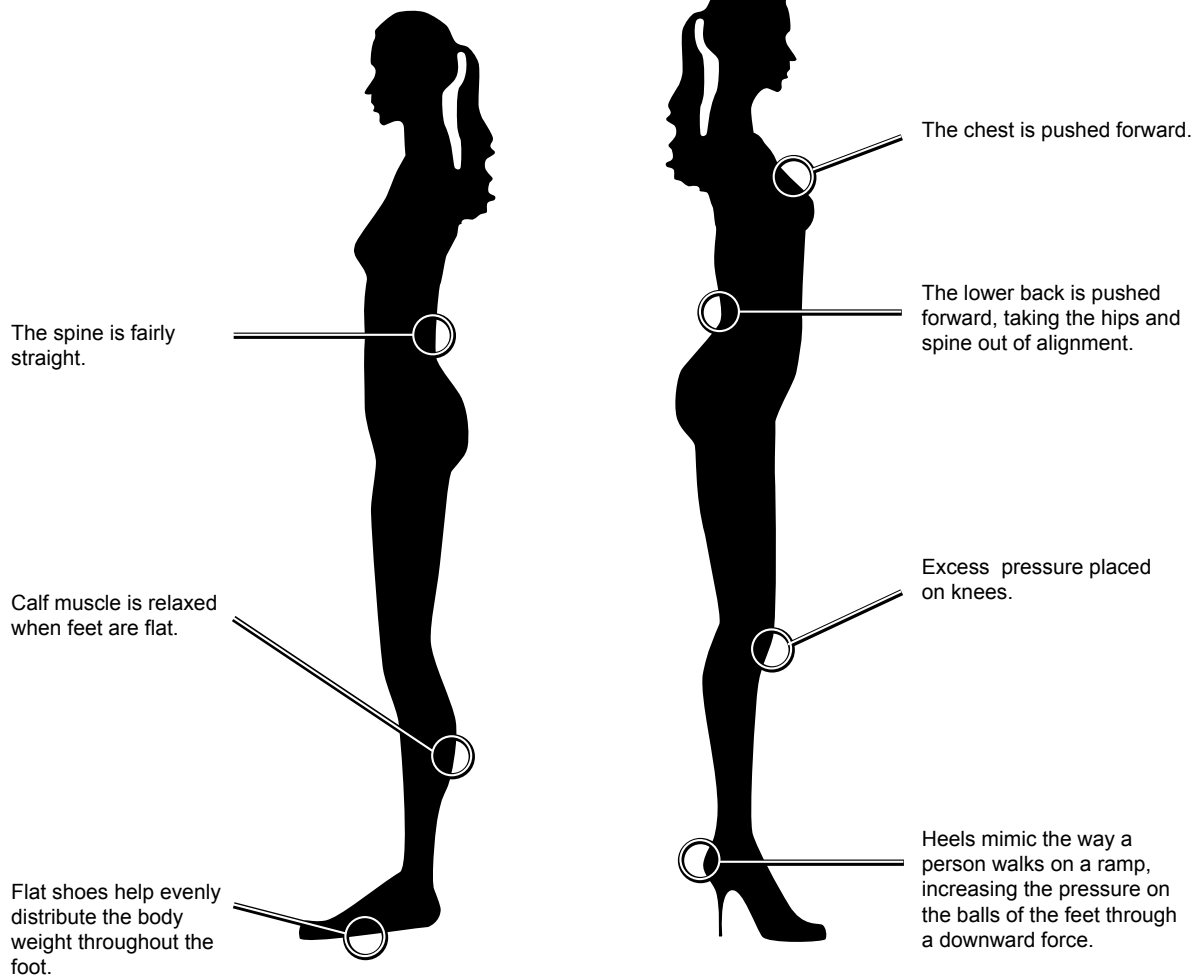
3-inch heels 76%

2-inch heels 57%

1-inch heels 22%

With Flat Shoes

With High Heels



Position change between wearing flat shoes and high heels

How Heels Hurt

Research suggests that wearing those stylish pumps may lead to pain and problems from your hips to your toes.

Shortened Calf Muscles

High heels hold the leg in a bent or shortened position for an extended period. A study found that after 20 to 50 years of wear, high heels could shorten the muscle fibers in a woman's calf by up to 13 percent. This could result in discomfort when trying to wear flat, or low-heeled, shoes.



Heel and Ankle Pain

64 percent of women reporting hindfoot pain regularly wore high heels or pumps.



Hips and Spine

In order to maintain her balance, a woman wearing high heels will tense her calf, hip and back muscles. This leads to excess muscle fatigue and cramps.

Joint Degeneration and Knee Osteoarthritis

As heels get higher, more stress is generated on the inside of the knee with each footstep. The resulting compression could damage the joints and lower back.

$$h = Q * (12 + 3s/8)$$



Highest Heels?

Physicists have devised a formula to calculate the highest heels that a woman should wear, based on factors such as the cost of the shoes, the amount of experience the wearer has with high heels, and the amount of alcohol consumed. According to the formula, Carrie Bradshaw of "Sex and the City" could wear 5-inch (12.5 cm) heels when sober, but only 0.8-inch (2 cm) heels after consuming 6 units of alcohol.

Ingrown Toenails

High heels or pointed-toe shoes create chronic stress on the big toenails, causing improper growth, skin puncture, nail trauma or fungal infections.

SOURCES: INSTITUTE OF PHYSICS (LONDON); DR PAUL STEVENSON, UNIVERSITY OF SURREY (HEEL HEIGHT FORMULA); LOYOLA UNIVERSITY HEALTH SYSTEM; INSTITUTE FOR AGING RESEARCH; JOURNAL OF EXPERIMENTAL BIOLOGY
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SANDALS

Sandals are designed as an open type of footwear with most of the foot exposed and the sole is connecting by the straps going over the instep and sometimes around the ankle for the wearer. Sometimes, sandals can also have a heel depend on the design and usually people selected to wear the sandals because in the warm climate region, wear sandals can keep their feet cool and dry; for the economic reason, because there are a lower production cost and material costs or even as a fashion reason.

The oldest known sandals were discovered in Fort Rock Cave in the U.S. state of Oregon which was indicated an age of at least 10,000 years. And the word "sandal" is originally from Greek because sandals were the most common type of shoes in ancient Greece.



Sagebrush Sandals
Fort Rock Cave, Oregon, ca. 10,000 years old

Generally, the sole of the sandal usually made from rubber, leather, wood, tatami or rope and it usually held to the feet by a narrow thong passing between the first and second toe. The rubber flip-flops style is amongst one of the most common types of sandals in the world. Besides using the thong, it may also use a strap or lace, which called a latchet, sabot strap or sandal that passes over the arch of the foot or around the ankle. Sometimes it may or may not have a heel or heel strap.



T-Bar



Flip Flops



Paduka

How Sandals affect you

Women love to wear sandals, especially during the summer time because sandals allow you to show off your beautiful toes and the lovely nail polish, however, there are lots of potential dangers may cause to your feet because of the sandals.

Plantar Fasciitis, trauma, claw toes or pedal elevator muscle overwork problems usually appear on the wearer who always loved to wear sandals from time to time. Actually, sandal has the same problem as the ballerina flats, which has a very thin heel which made the wearer seems to walk with a "bare feet" without any function to reduce the energy generated from the ground reaction force.

More serious speaking, sandals, especially the Flip Flops style with the less or no support and protection function, cannot work out the function of shoes to protect or support our feet, even it can increase the dangers causing to the wearer.

First of all, there is almost no coverage of the upper part, our feet are not being protected when we are working or having any activities. Secondly, the thin strap on the sandals is the only thing to hold the shoes on our feet, lots of space and movement between the strap and our feet increase the abrasion which leads to the formation of blister very easily and the opportunity to have claw toes is higher. Some wearer even will overwork the pedal elevator muscle because they needed to use an extra force to keep the sandal on the feet without losing it during walking.

WEDGIES

Wedgies are shoes or boots with a sole in the form of a wedge, usually a piece of material made by rubber, serves for both the sole and the heel and this design can be traced back to the ancient Greece.

This kind of shoes are more common for women and usually, it has a sole that is much thicker at the back than at the front. In the late 1930s, Salvatore Ferragamo introduced the design of wedgies to the Italian market which successfully made this style become very popular.

How Wedgies shoes affect you

Many women believed that wearing wedgies is much more safety than the high heels because of the wider bottom and heel. Actually, the wedgies is an evolution from the high heels, the more safety feeling is only an illusion and the fact is that many too high wedgies also have the same problems as the high heels.

Besides that, the thickness of the wedgies even increase the potential dangers of sprained ankle because the bulky bottom cannot bend and the wearer may easily stumble over a stone or fall down.



Wedge



Salvatore Ferragamo cork wedge sole by Maharani of Cooch Behar in 1938



Salvatore Ferragamo "Invisible Sandal" in 1947

3.1.7 Example of fashionable "Great China Fashion Mania" designed shoes but bad design for health

Heel Problems

As we have analysed before, to wear shoes with high heels, no matter it is a pair of high heels shoes or wedges or any other style, the major problems is the over height heel will create the problem of position change, all the side-effect resulted to the human body will be automatically offset by flexing or forward bending the hips and spine which cause lots of illnesses. Secondly, the function of the three footholds will be destroyed and led all the force laying no your toes during walking. After a period of time, the shape of your toes will transform and much easier to cause bunions.

The most effective solution must be avoided to wear any overheight heel shoes, however, because of the human instinct, they will still choose to wear this kind of shoes by ignoring the bad effect.

So the other effective way to reduce the bad effect is trying to understand which kind of shoe design will create less side-effect to your body when you wear it from day to day long time. And here we start to analysis some fashionable design shoes but with the "good" example having the "worst" side effect causing to the human body.

- Shoes with incorrect heel position

Avoid wearing the shoes with the incorrect heel position because if the heel is not sitting under the feet ball area, the pressure rebound to your body during walking cannot be offset and your spine will have to bear the extract pressure during walking.

Heel at incorrect position



Shoes by Guo Pei

- Heel made with over hard material (lack of flexibility)

Over hard material for the heels means no flexibility during walking and same pressure problems will be bear by your body during walking.

Over hard material for heel



Rodarte, Spring/Summer 2011, shoes from the Ready to wear collection

- Shoes with "tiny" heel

Since the heel is the supporting point of your body when you are walking, the tiniest heel can provide the least support which causes the largest harm to your spine and muscle. So when wearing shoes with higher height, better to choose a thicker heel instead of a fine heel which able to support your body as much as possible.

Fine heel shoes



McQueen FW12 Shoeswear



Roberto Cavalli SS13



Jimmy Choo 2015



Christian Louboutin 2012 "The Fashion's Night Out" Limited version

- Missing the heel or no heel

Although everybody knows that wearing high heels will have many foot problems, however, wearing the shoes with super low heel or without heel can also create another problem. Wear shoes with a thin heel will greatly reduce the shock absorber function of the shoes which turn out the force generated during the walk will directly lay to your body which makes the wearer more easy to suffer plantar fasciitis after a period of time.

Missing the heel or no heel



Alberta Ferretti SS2014



Etro SS2016 Ladies RTW

Improper Toe Box Shape

Generally speaking, we usually wear shoes more than 8 hours per day for work or daily outdoor activities which means your five little toes will be surrounded by the little toe box for more than 8 hours per day, do not speak about the abrasion generated between your toes and the shoes during walking, if the shoes are too sharp or too small, the pressure to your toes will be much more and cause your a lot of painful and foot illness. The common illness could be Bunions and the possibility of women to suffer the foot illness is 4 times more than the men because they always love to wear shoes with high heels and sharp toe box.

Over tight toe box



Alexandre Vauthier Fall 2012 High Couture - Gold Heels
Dolce & Gabbana

Upper design with less protection

Your feet are the closest part of your body to the ground but the farthest part of your body to your eyes, so it is easier to get harm and your reaction will be slower to protect your feet compare with your upper part body. So choose a pair of shoes with more protection is much important, it can help to reduce the minor harm to your feet during walking such as scraping or crush injury.



Less upper protection shoes

3.1.8 How to wear more comfortable but still being fashion?

Design a perfect fit shoe

How to be fashionable but keeping comfortable? Actually, if you have the knowledge and concept of ergonomics, having a good design fashionable shoes is no longer a difficult question.

But what is the meaning of ergonomics shoes? Ergonomics is also known as comfort design, functional designs, and systems, which is the practice of designing products to take proper account of the interaction between them and the people who use them.

Generally speaking, the high heels, pointed shoes, shoes that lack arch support, wrong sized shoe (no matter too loose or too tight) are all considered as non-ergonomic shoes, because all these shoes are not able to fulfill the requirement of "fit"!

Since the major function of shoes is to protect the feet during walking and different kind of human activities, the shoes should be designed to fit the feet properly because perfect fit shoes mean your toes are not being compressed and this can reduce a lot the possibility to have calluses, ingrown toenails.

Beside perfect fit, the correct position of the heel should be right under the heel bone, not at the back because the heel at the back of the shoes is not able to support the whole body weight and much more pressure will be produced to the back.

Also, a thicker heel is much better than a thinner because a thicker heel can provide more support to your whole body. And the angle between the heel and the slope for the foot to step on should keep at 45 degrees because this angle allowed your feet more balance to share the pressure and reduce your sore and painful feeling.

Finally, some more little tips can also bring you a "fit" shoes such as adding soft cushion or using soft material to relieve the pressure that put on the balls of the feet especially for the shoes with thin sole; adding anti-slip slingback position can help to stop from falling down and prevent friction between the foot and the shoes, etc.

All these details can help to design a fashion ergonomics shoes which bring happiness to the wearers when they wear the shoes all the day long.

Design with special materials

Pressure spring heels

Spring is an elastic object that stores mechanical energy and using its elasticity can control and reduce the pressure or vibration during movement.

The concept of adding the pressure spring in the heel is aimed to be a buffer between your foot and the ground, which can reduce the ground reaction force when the wearer walking with the shoes.

When the spring is compressed from its resting position, it exerts an opposing force approximately proportional to its change in length and the force release when removed the compression, the ground reaction force can be reduced or eliminated and the force will not transfer to our feet to create a sore feeling or painful.



Pressure spring



Memory foam



Gel foam

Using different materials for shoes wear making to reduce the pressure during walking

Foot pain and injuries usually caused by continuing loading of body weight during daily activities and the ground reaction force generated during walking and movement, in order to reduce these side effect, shoes wear designed with materials which have the function to reduce or eliminated as much as possible the side effect can be one of the methods. For example, materials such as viscoelastic or material with soft cushioning function can use to act as a shock absorber, or load distributor to minimise the shock transmission to the foot. Here below introducing some materials with this kind of function to consider to use as the bottom part of the connection part between the heels and the shoe bottom.

- Foam rubbers

Rubber can be obtained in both natural environments or manufactured synthetically. For example, latex is unvulcanized natural rubber with lightweight and very soft which used a lot in the prosthetics. It is prone to rapid and permanent shape deformation. Using latex can provide additional cushioning and able to relieve pressure temporarily and painful symptoms. The only disadvantage is easy to be stained and deteriorates in practical uses.

- Memory foam cushion

Memory foam, also named PTMS or Visco-elastic, which was developed in 1966 by NASA with the purpose to improve the safety of aircraft cushions. It mainly consists of polyurethane with additional chemicals to increase the viscosity and density and its characteristics is reacted to the body heat which allowed to mold a warm body in just a few minutes.

The latest generation memory foam is now having an open-cell structure which can also react to body heat and weight by molding the body shape which helps to relieve pressure points and also able to prevent pressure sores.

- Gel foam cushion

Gel form having the same characteristic as memory form but its advantages are correcting the air circulation which allowed the heat to escape and cool down quickly.

- Cellular polymers

There is a vast array of materials can be made into cellular polymers such as polypropylene(PP), polyethylene(PE), ethylene vinyl acetate(EVA), polyurethane(PU) and segmented polyether urethane(SPEU) and they are available in a wide range of hardnesses, thicknesses, and densities with different structure and mechanical properties for different using purposes. Compared with these materials EVA and Polyurethane(PU) can be the better choices to use.

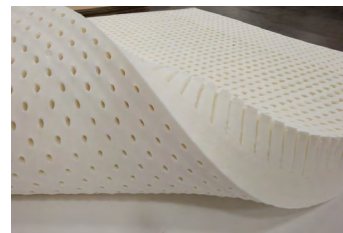
EVA is mouldable, resilient and elastic. It can make with varying qualities of hardness, density, and durability and depend on the density to adjust the hardness rate. Although EVA with lower density is generally more soft, able to provide good cushioning, shock absorption, and high walking comfort but a higher density, EVA will be a better choice because it can provide adequate support for the body.

Polyurethane(PE) such as PORON® and PPT® which is an open-celled material with excellent cushioning properties for both vertical loads and shear forces during walking. Due to its good cushioning and pressure distribution properties, high energy absorption behavior, it can provide excellent resistance to ground reaction forces when walking and resistance to 'bottoming out' under pressure, shock and shear.

Another PU material, the Viscoelastic PU elastomers such as Epoflex®, having the function of shock and vibration reduction, it can help to absorb the energy of heel strikes while protecting the joints from rebounding spikes of force by gradually and evenly dissipating energy and provides a longer protection without 'bottoming out' and able to withstand high compression forces for durability. Also, it has the property of excellent resilience and can be custom molded but the only disadvantage is PU elastomers are costly to use.

Silicone elastomers are available in a wider variety of formulae, qualities compression properties and setting times. It is also the best material using to absorb the ground reaction forces act o the foot during walking, and it is able to withstand repeated functional loading with dimensional changes or fractures.

All of this kind of materials are using to produce shoes with the aim to reduce the ground reaction force causing to human joint and reduce the fatigue during walking and standing after a long period of time. Usually, they are the materials using to make the insoles for a more comfortable footwear but they can also select to apply on the heel, the connection between the heel and bottom part of the shoes in order to provide a more comfortable experience by wearing shoes every day.



Latex Foam



EVA Foam



PU Foam PORON®



Viscoelastic PU elastomers



PU Foam rigid orthotic made with PPT®

3.2 The extension of the Chinese influence in bags design

3.2.1 Comparison of the Chinese and western handbag

Handbag, also purse or pouch in North American English, is a handled medium-to-large bag that is often fashionably designed and used by women to hold their personal items.

Actually, in the ancient Chinese and western society, the bag used by people were very similar. They usually used a little bag to hold their personal items and then hanging at the waist or under their clothing. The idea was very similar but only different in the material, shape and the embroidery pattern which they used to decorated the bag.

But the developed of handbag was much more important and mature in the western countries than China and many nowadays handbag styles mainly came from the western countries.

Since the 17th century, young European's girls were taught to do embroidery as a necessary skill for marriage so they were already able to make very beautiful handbags with different embroidery. Then, the modern purse, clutch, pouch or handbag came about in England during the Industrial Revolution due to the increase in travel by railway as a partial reason. After 1840, lots of the handbag style started to derive because of the Doncaster industrialist and confectionery Samuel Parkinson who insisted a traveling case or bag for his wife's particulars when he ordered a set of traveling cases and trunk. In the early 1900s, the term "handbag" was more often used to refer to men's hand-luggage and the bags used by women was attached to the accessory since the women's bags grew larger and more complex at that period.

And until nowadays, the handbag is necessary to our daily life and especially for women who considered handbag as an important accessory that cannot live without.

Early stage of the little bags used in western & Chinese style



Europe Women Bags & Purses
19th century
Silk crochet with metallic beads and silk plain-weave ribbon



1920 Philadelphia Museum of Art - Collections Object
19th Century Chinese Bag

Some common handbags style nowadays:



Gucci Tote



Gucci Saddle Bag



Louis Vuitton Bucket Bag



Louis Vuitton Pouch Bag



Chanel Classic Handbag



Alexander McQueen Clutch

3.2.2 Fusion of the Chinese elements with designer bag nowadays

From the point of view in the western countries, the dragon pattern and embroidery always is the core part of the Chinese culture which is undividable from the relation with the China fashion mania. And the designers are loved to use this element also in the bag design area and the result still very obvious and success.



Gucci 2012 Shanghai Dragon Bag



Gucci FW 2016



Gucci FW 2016

This trend was not found in the western fashion world only but also in the Asian part such as the brand Shiatzy Chen, a designer from Taiwan, is also fonded to use the dragon and different embroidery element for the bag design and launched a collection by using the Chinese embroidery element in S/S 2012.



Hogan 2013 - Limitation bag for "Snake" Year



Shiatzy Chen SS 2012 Bag Collection



Shiatzy Chen FW 2012 Bag Collection

Fused with different traditional Chinese folk elements

The brand Charlotte Olympia, the British luxury shoes and accessories brand, was launched a collection in 2014 which used a lot of different Chinese folk elements including the red lantern, door handles, Chinese totem, etc., which are strong of the Chinese culture with the Chinese red color, silk tassels, and Chinese totem.



Element from Chinese Dragon, Charlotte Olympia FW 2014 Bag



Door handle from the inner court in Beijing Forbidden City



Element from Chinese door handle
Charlotte Olympia FW14



Element from Peking Opera, Charlotte Olympia FW14



Element from Chinese White & Blue Porcelain
Charlotte Olympia FW14



Element from Chinese Fan
Charlotte Olympia FW14



Element from Chinese Totem
Charlotte Olympia FW14



Element from Chinese Pankou
Charlotte Olympia FW14



The Chinese Tai Chi Logo



Element from Chinese Tai Chi
Charlotte Olympia FW14



Chinese red lantern for celebrating the
Chinese Traditional New Year



Element from Chinese Red Lantern
Charlotte Olympia FW14

However, besides finding lots of bag design inspired directly from the Chinese elements, there was some design using the elements from the Chinese art or words as the inspiration and transformed into the pattern when designing the bags.



Chinese Ink Washing Bamboo Painting



Armani Privé Spring 2015



3.3 Is it a hair ornaments only or the symbol of power & wealthy?

3.3.1 The meaning of wearing crown

Since ancient time, the crown worn by the emperors or the queens is always representing the power and their legitimacy, no matter in which country and race, you could find that all the powered people were always being respected a lot when they were inherited legitimate and this was their identity.

In ancient China, wearing a crown or cap was not only found on the emperors or queens, but also a lot in the palace and the folk such as the government officials, eunuchs, maids, intellectuals, businessmen, etc. were also worn a different style of crowns or caps. And the style of the crowns was being changed according to different situation and requirement.

As China is having more than 5,000 years history and here would like to introduce most of the hair dress style and crowns worn by the people in the Qing Dynasty (1711-1799), which was the last dynasty of the Monarchy in China that full of story and details.



The winter hat was worn by Qing Emperor for important occasion



The winter hat was worn by Qing Queen for important occasion



The crown was worn by Qianlong Emperor(1711-1799) in Qing Dynasty

3.3.2 Some representative hair dress in Qing Dynasty and their structure

Hat for the government officials

The government officials in the Qing Dynasty required wearing the crown together with their uniform when they met the emperor or participating any important occasions. Usually, the hat worn by them can be divided into summer hat, worn from March to July; and winter hat, worn from August to February. The summer hat usually used rattan or mat as the main structure covered by white or off-white silk in the trumpet shape and the winter hat were made with leather, silk sateen or cotton in black color in the round shape. They will also add mink for the warm purpose, only the emperor can use sable.



Winter hat was worn by government officials in Qing Dynasty



Winter hat was worn by the prince in Qing Dynasty



Summer hat was worn by government officials in Qing Dynasty



The jewelry using on top of the official's hat is representing the level working inside the government, from the upper level to the lower level, the distribution of the jewelry are: Ruby; coral; sapphire; lapis lazuli; crystal; tridacnidae; and the last three levels were using prime gold with a different pattern.

Below the jewelry, there is a plier made with white jade or emerald which was used to hold the feather which representing the special honor authorized by the emperor for the merits or war record.

Kingfisher Feather for the wealthy women

In Qing Dynasty, "Kingfisher Feather", which was named Tian-Tsui as the official Chinese name, was one of the most precious hair dress which was only used by the nobles and their family or the richest people. It is a style of Chinese art featuring kingfisher feathers and the Chinese have been using the iridescent blue feathers of Kingfisher bird as an inlay for fine art objects and adornment, from hairpins, headdresses, fans, panels and screens for more than 2,000 years.

Kingfisher feathers was a traditional technique but unknown outside of China in the 17th-19th century when the Chinese art, including porcelain, lacquerware, silk, and painting, etc., were well-known in the Western countries. The Chinese artist needs to cut the kingfisher feathers painstakingly and glued it onto the gilt silver but since the part of the feathers can be used was very little and easy to be damaged. Adding that, only the species of kingfisher from Cambodia could be used, which cost the price for every piece of work was very expensive and really cost a lot. The reason to use the kingfisher's feather because the effect is like cloisonne, but no enamel was able to rival the electric blue color and also this special favorite color was very popular and beloved by the Chinese.



Kingfisher feathers Headdress

Ca. 1800s Qing Dynasty China

Bridal headdress, the 1800s | Kingfisher feather, silk, enamel, brass, pearls, coral, assorted semi-precious stones. This headdress features metal mounts into which iridescent blue feathers of the Kingfisher have been laid. The crown is further ornamented with figures including numerous small cranes of pearls and semiprecious stones. The long strands of pearls would hang down around the bride's face and be drawn aside to give the bridegroom a glimpse of his betrothed.



Kingfisher



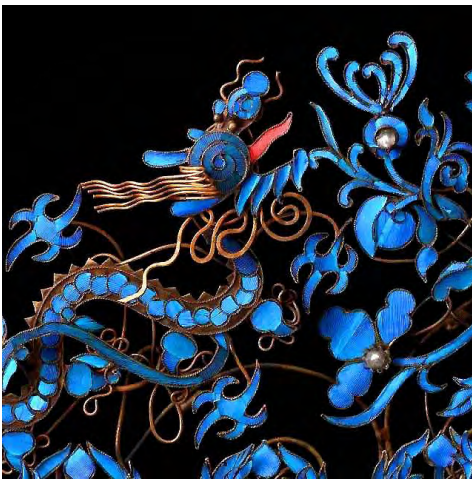
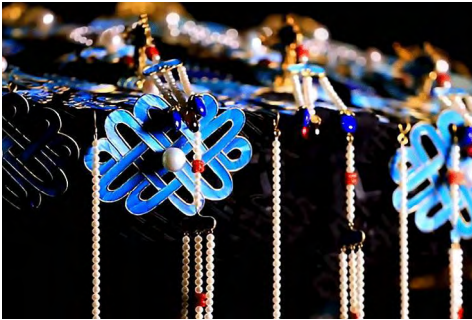
Process of gluing the kingfisher feathers on the gold



Close up of the kingfisher feathers on a hairpin



Kingfisher feathers Headdress worn by woman



Woman's Ceremonial Hat (Guan)
Late 19th century
Metal flowers, kingfisher feathers, multicolored beads and stones



A KINGFISHER-FEATHER EMBELLISHED HAIRPIN
QING DYNASTY, 19TH CENTURY

The large ornament centered with a butterfly surrounded by overlapping leaves, flowers and buds, skilfully decorated with kingfisher feathers of iridescent blue and green applied onto silver plates and traced in silver filigree, the flowers further embellished with numerous white and black freshwater pearls and jadeite, all attached with springs onto a metal frame.

3.3.3 How are the Chinese hat elements merged with the hair dress nowadays

Although the Chinese elements using the hat design is not as common as the dressing and shoe area, we still able to find some representative pieces from different fashion shows.

Philip Treacy, the hair dress designed for Alexander McQueen in the fashion show on SS05 which showed a very deep shadow from the Chinese architecture, was deeply impressed everybody the beauty of the Chinese gardens.



Alexander McQueen & Philip Treacy SS05

In 2008, Phillip Treacy created another masterpiece of hair dress for Alexander McQueen and at this time, it was not difficult to find the shadow from the Kingfisher feather crown worn by the queen in Ming dynasty, although the hair dress was not using the beautiful blue color, the look and idea were very similar.



The crown was worn by the Queen in Ming Dynasty



Design by Russian hat designer



Alexander McQueen - Philip Treacy Spring 2008

Beside these two amazing hats, actually, Phillip Treacy had already designed some hats by using the Chinese elements or having a similar look from the Chinese hats in the different period of time.



Chinese government officer hat in Ming Dynasty



Phillip Treacy Fall 1997



Hairdress from Peking Opera



Hat by Phillip Treacy

And also the hat by Jason Wu in FW12 using the idea from the winter hat wear by the Chinese government official in Qing Dynasty.



Chinese government official Winter hat in Qing Dynasty



Jason Wu FW12

And some other hat designs with strong Chinese elements by different designers.



A Chinese custom painting
A tiger-head hat made for an expected infant, for protection and to bring blessings



Gucci 2016 FW



Asian Inspired Headpiece



"Dancing Dragon" Chinese Opera Headdress Hat
By Anya Caliendo



Valentino Garavani FW 1993

3.4 It is not just a handheld fan

3.4.1 Origin of foldable and un-foldable handheld fan

The traditional handheld fan can generally separate into the foldable and non-foldable design. Both the China and Japan were claimed to be the place where the modern foldable fan was created but they were different in the using of material and design. During the reformation of the Meiji, the Japanese imperial government claimed ownership and invention of the modern hand fan and all the complex designs although the disagreement from China. However, since China saw the fan as a minor invention and did not squabble over it and focused on the development of the fan as Japan. Afterward, the Japanese continued to copy the traditional calligraphy and paintings from the Chinese fan and claimed that all the design were originated from Japan.

From the angle of the material and design, the Chinese fan relies heavily on the use of lacquered

bamboo which is lighter and waterproof, lasting longer and usually decorated with complex embroidery of landscapes, pictures of scenery, complex embroidery of flora and fauna native to China or traditional Chinese calligraphy. While Japanese fans used locally sourced Japanese cypress which is easy to damage and rot but more flexible and delicate, able to bend and fit in curved spaces. Also, the Japanese fans were using different palette of colors such as more hues of blues and purples instead of the red, pink and gold which was popular in China.

The argue situation only happened for the foldable fan, for the traditional non-foldable fans, the design was only claimed to be invented in China which was thereafter exported via Persian merchants to Europe and then all over the world.



Chinese Ancient Fan 19th century
Silk gauze with silk embroidery carved and pierced wood sticks and guard, silk tassels and cord



Japanese Fan Hakusen



Chinese non-foldable fan from Forbidden City



Chinese Fan-Moon Shaped Fan



Japanese un-foldable fan
late 17th - early 18th century



Japanese un-foldable fan
Painted by Ukiyo-e artist

3.4.2 Trendy fans



Alexander McQueen SS1998 Haute Couture



Louis Vuitton 2011 SS



Julianne Moore at Lanvin SS2012 Paris with Lanvin Fan



Gucci Fan SS2017 Collection



Rihanna Fenty X Puma SS2017 Collection



Dior Fall Couture 2017 Fan



CHAPTER 4.

CHINESE FOLKTALE

CHINESE FOLKTALE



This story was a very famous traditional Chinese folktale which was early seen in the Peking Opera as one of an important and popular script. The character of both White Snake and Green Snake were very obvious and gorgeous and their make-up and the headdress worn by the actresses were especially very eye-catching. So when I start to do the research about the China Mania, how it affecting the European fashion and design world, I found that lot of the Chinese elements such as embroidery, Chinese porcelain, etc. were already used a lot in the shoes wear and accessory design. So I decided to pick up the elements from Peking Opera elements and merged these elements into shoes wear in order to achieve a different China Mania in the shoes wear field.

Actually, the Chinese fashion influences a lot the western fashion world especially in the recent years, we have already shown lots of cases in previous chapters to prove this trend is continuing. However, the Chinese fashion is not only affecting the styles but also affecting the fashion world in terms of the color like the traditional red or blue color; the material using such as shiny sateen silk fabric, the drapey hand feel, Chinese style decorative, the use of the Chinese jacquard fabric; embroidery or print pattern, or similar pattern derived from the Chinese architecture, etc.

Green Snake is a fantasy film made by Tsui Hark in 1993 in Hong Kong, I was very small when I watched this movie but I still beloved the character and the styles showed in the film. It was a story variation of a Chinese folktale "Madame White Snake" and based on the angle of "Xiaoqing" to tell the story.

It was a poignant love story and talking about two snake spirits how to learn to become a human being and showing different emotions of a human such as envy, jealous, rebellious and unwilling to be lonely, etc., when they fighting for the affections of a human being, Hsui Xien, as an experiment. Finally, the White Snake died and Green Snake killed Hsui Xien but lived together with the son of the White Snake and Hsui Xien.

In my project, I would like to show how the Chinese fashion styles can be used in the shoe design, in terms of the color selected, the beloved blue from the Chinese traditional culture; the material such as shiny sateen fabric, Chinese jacquard, tassels and the pompons; and pattern picked up from the Blue and White Chinese porcelain, combining the shoes comfort idea, merged these two things to create a fashion Chinese style but comfortable shoes wear design.

All these elements are picked from the headdresses worn by the "dan", the main female character, from the Peking Opera with the selected 4 common styles of ladies shoes, merged with the pressure spring and the memory foam material, to form the collection which shown here below.

4.1.1 Mood Broad



Peking opera hairdress



Chinese paper cutting



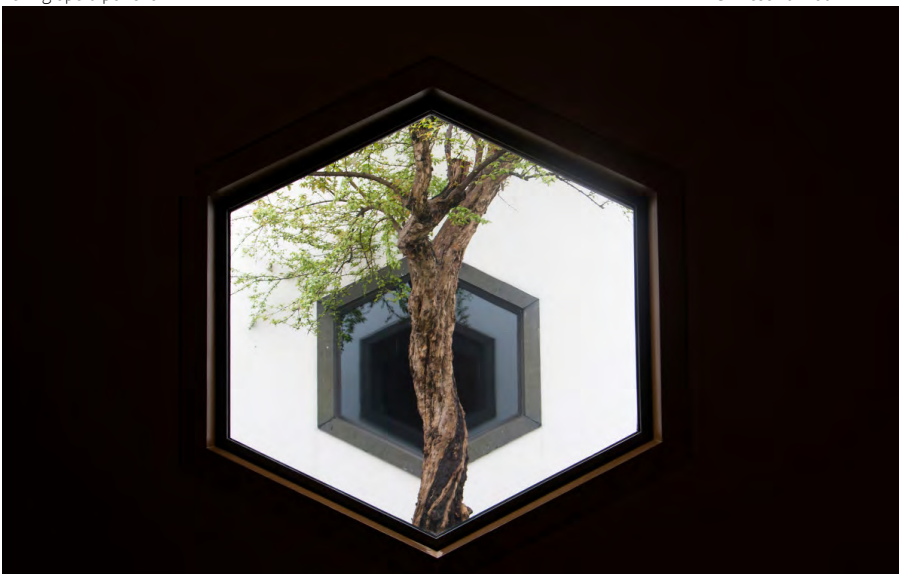
Peking opera poncho



Chinese Pankou



Embroidery flower

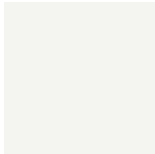


Suzhou museum



Chinese architecture

4.1.2 Color Palette



Pantone
11-0601 TCX
Bright White



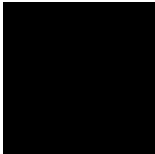
Pantone
16-4132 TPG
Little Boy Blue



Pantone
Blue 072 C



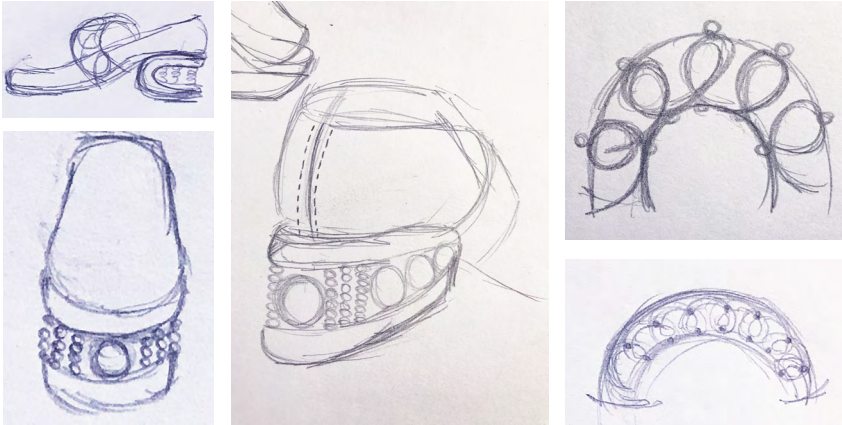
Pantone
2748 C



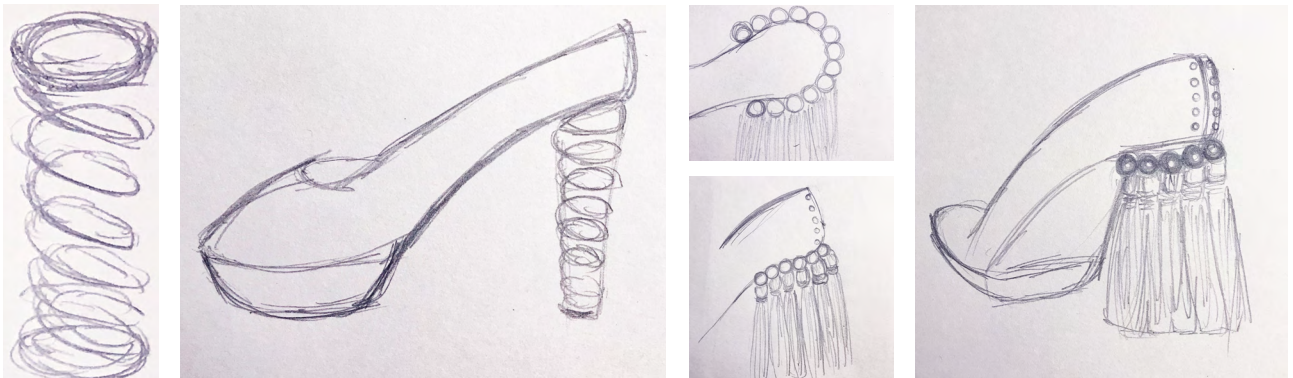
Pantone
Black

4.1.3 Sketches

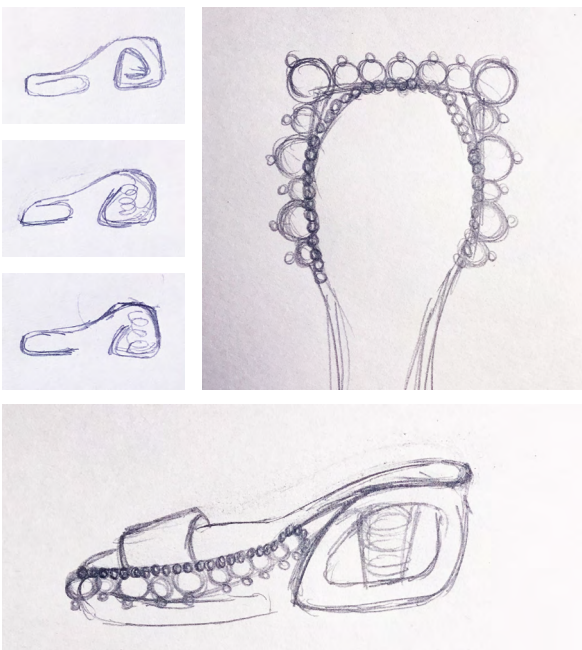
Ballerina Flat



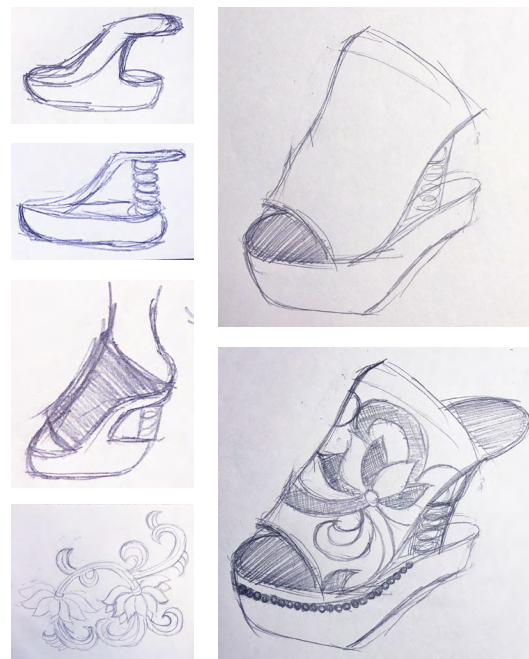
High heel



Sandal



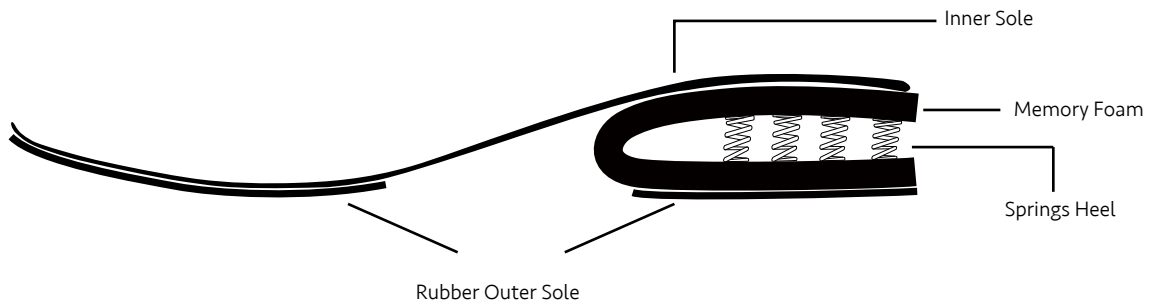
Wedge



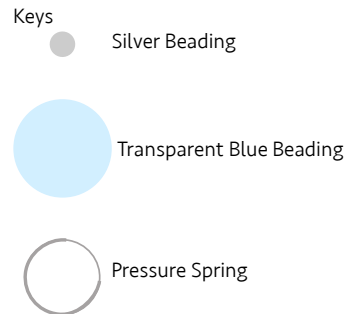
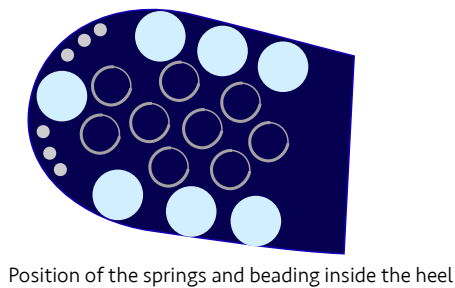
4.2 Production Drawing & Sketches

4.2.1 Ballerina Flats

Bottom Construction



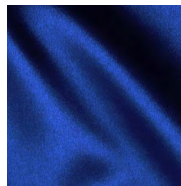
Heel Construction



Materials



- Upper #1
Synthetic Leather



- Lining #1
Heel Cover Fabric & Lining
100% Polyester
Navy Satin



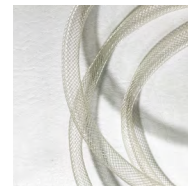
- Decorative
Beading #1 & 2
12mm



- Decorative
Beading #4
4mm



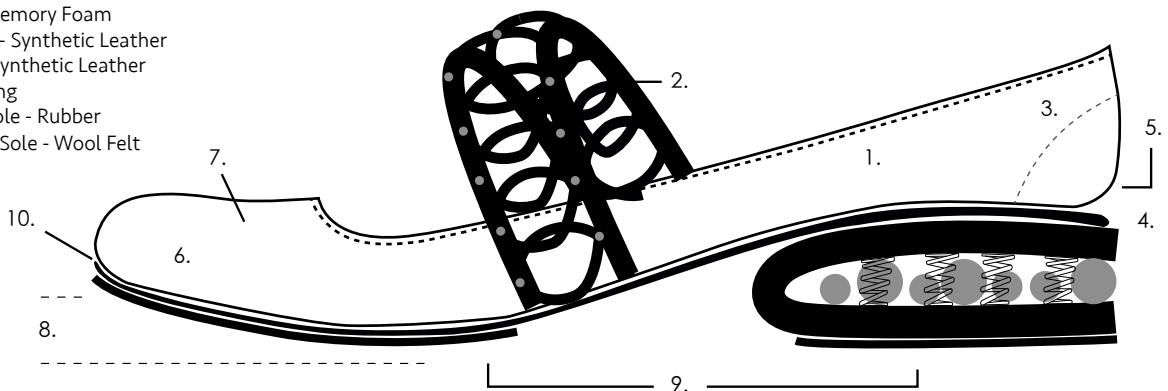
- Heel Springs
Diameter 7mm



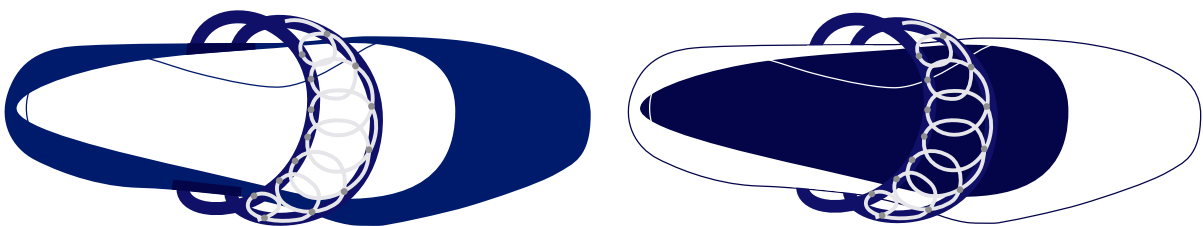
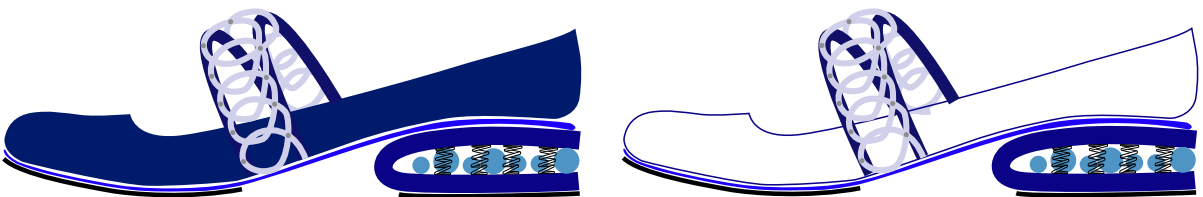
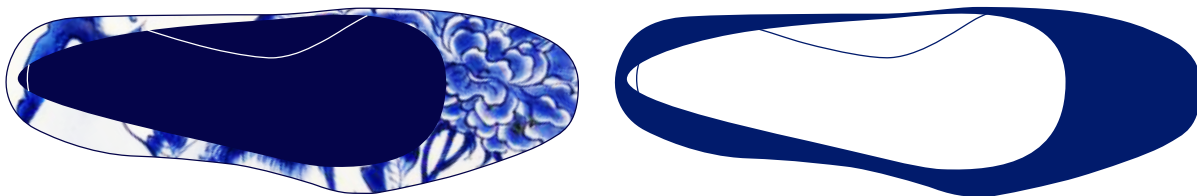
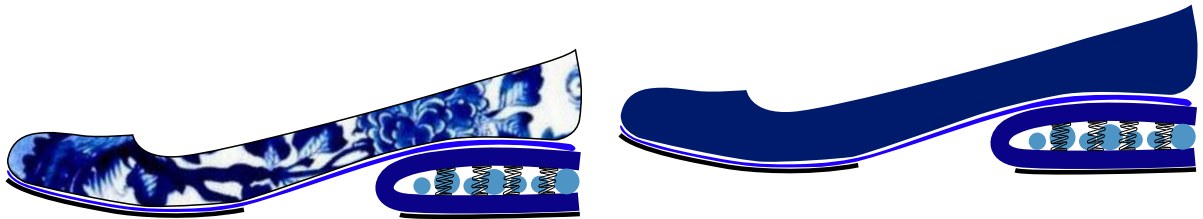
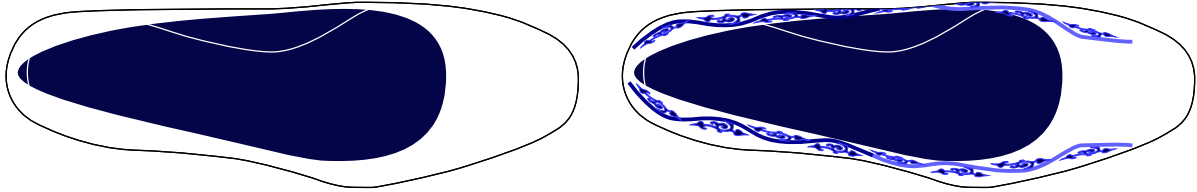
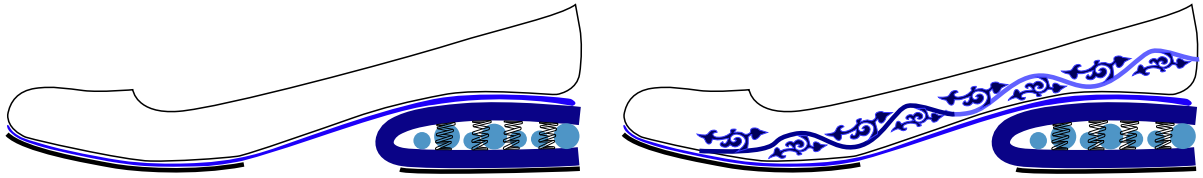
- Mesh Rope

Body Construction

1. Upper - Synthetic Leather
2. Decorative Binding
3. Counter
4. Heel - Pressure Spring & Decorative Beading
5. Heel - Memory Foam
6. Toe Box - Synthetic Leather
7. Vamp - Synthetic Leather
8. Toe Spring
9. Outer Sole - Rubber
10. Middle Sole - Wool Felt

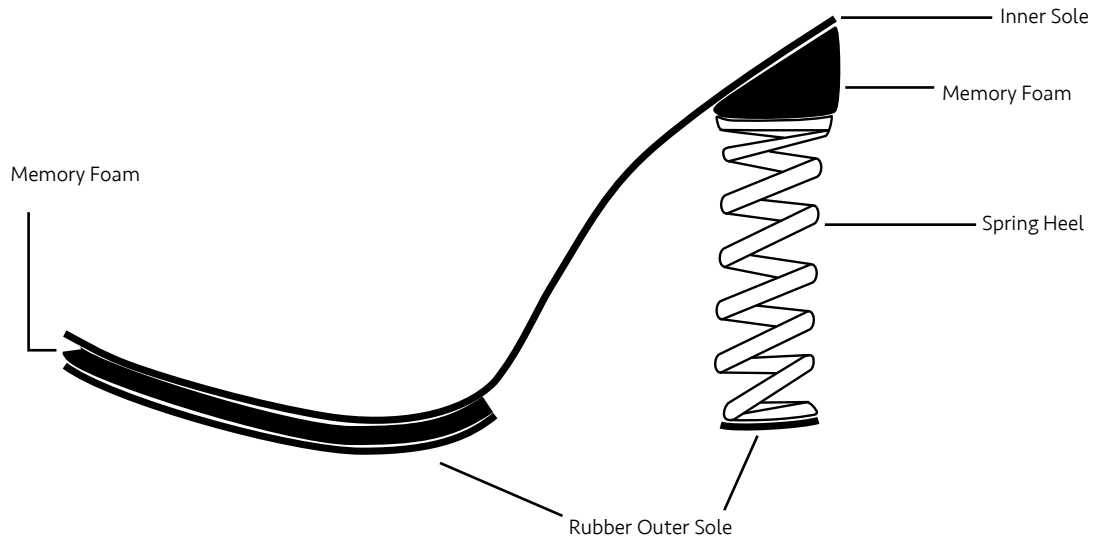


Sketches



4.2.2 High Heels

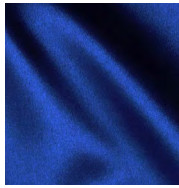
Bottom Construction



Materials



- Upper #2
100% Polyester
Chinese Jacquard



- Lining #1
Platform Cover
Fabric & Lining
100% Polyester
Navy Satin



- Decorative
Pompon
12mm



- Decorative
Beading #4
4mm



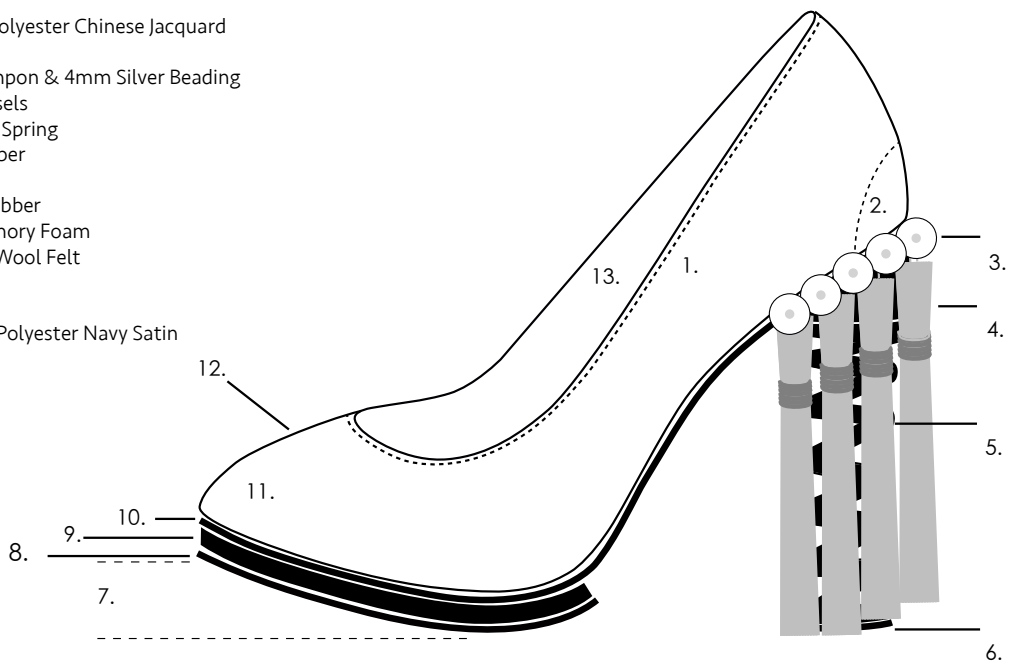
- Decorative
Tassels



- Heel Springs
Diameter 24mm

Body Construction

1. Upper - 100% Polyester Chinese Jacquard
2. Counter
3. Decorative Pompon & 4mm Silver Beading
4. Decorative Tassels
5. Heel - Pressure Spring
6. Heel Cap - Rubber
7. Toe Spring
8. Outer Sole - Rubber
9. Platform - Memory Foam
10. Middle Sole - Wool Felt
11. Toe Box
12. Vamp
13. Lining - 100% Polyester Navy Satin

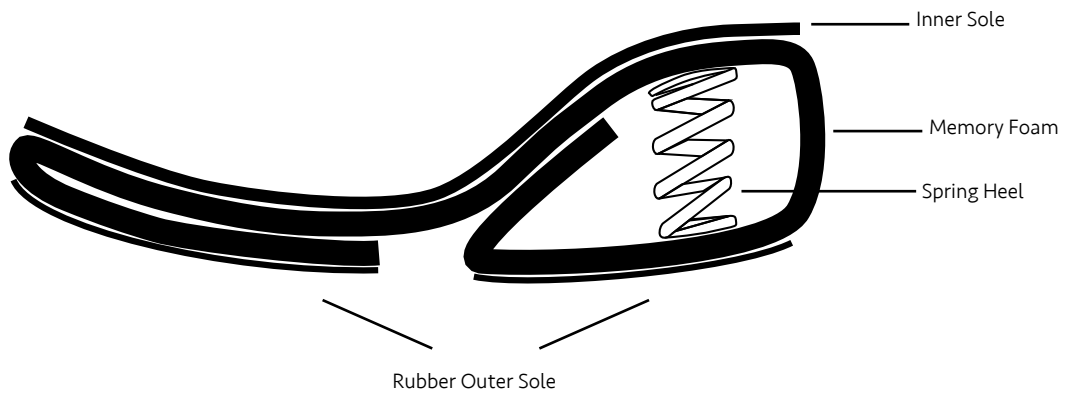


Sketches



4.2.3 Sandals

Bottom Construction

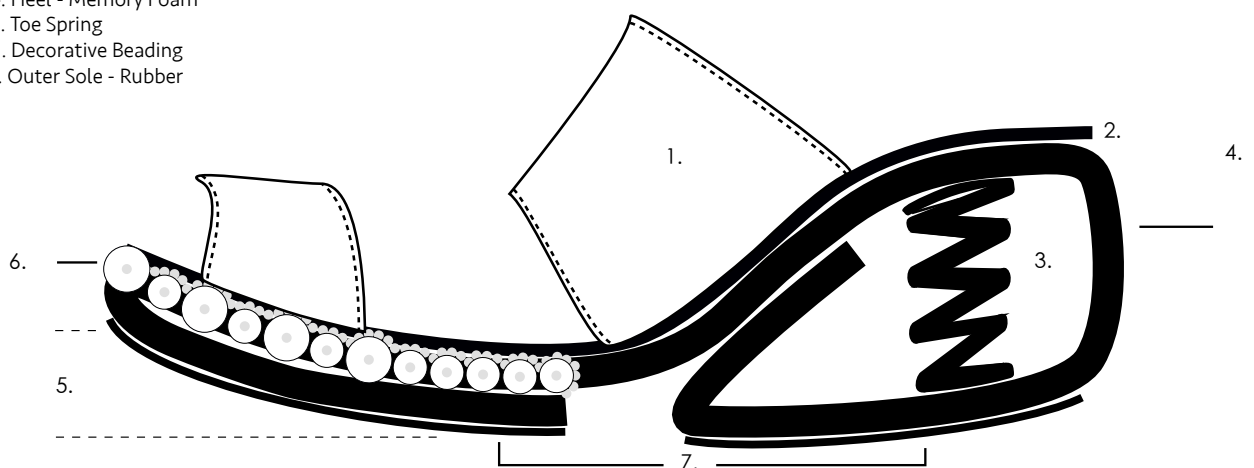


Materials

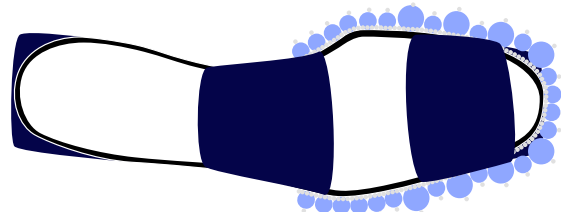
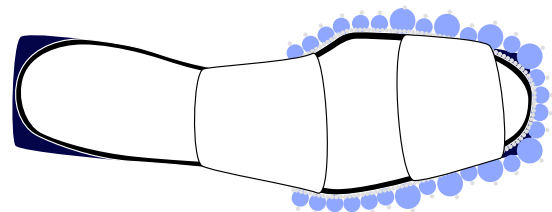
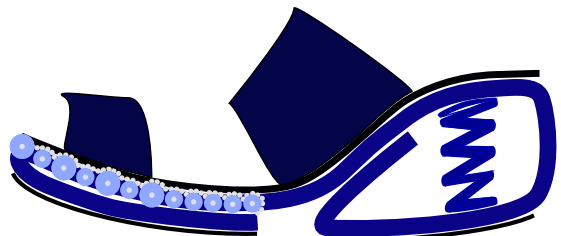
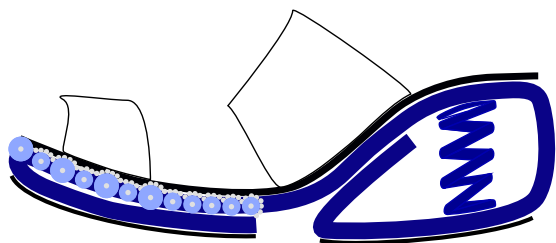
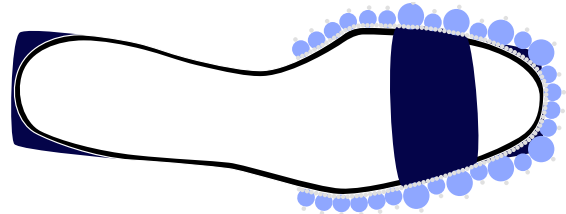
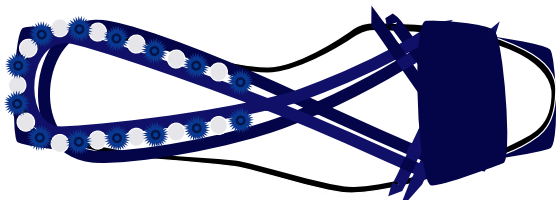
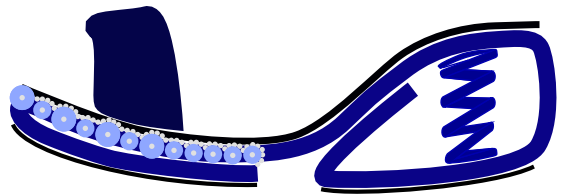
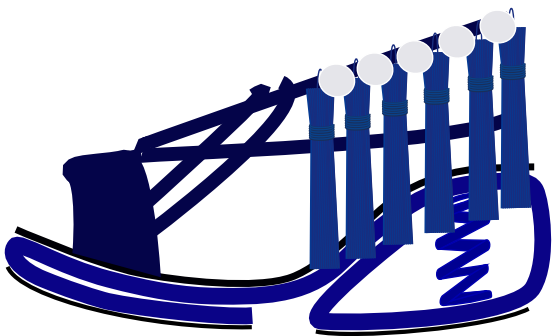
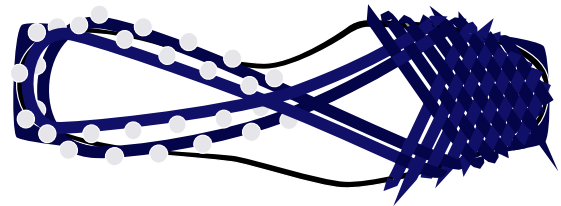
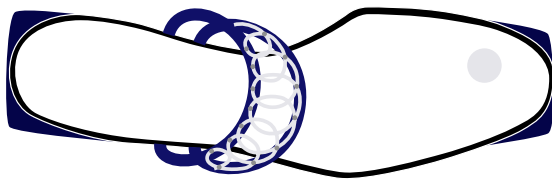
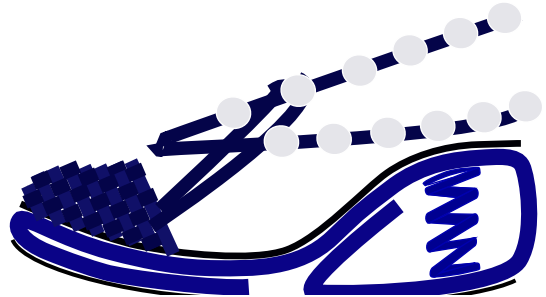
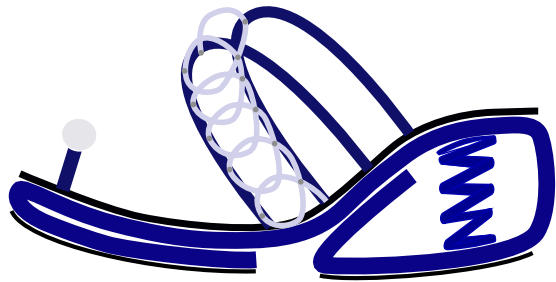


Body Construction

1. Upper - Synthetic Leather
2. Inner Sole
3. Heel - Pressure Spring
4. Heel - Memory Foam
5. Toe Spring
6. Decorative Beading
7. Outer Sole - Rubber

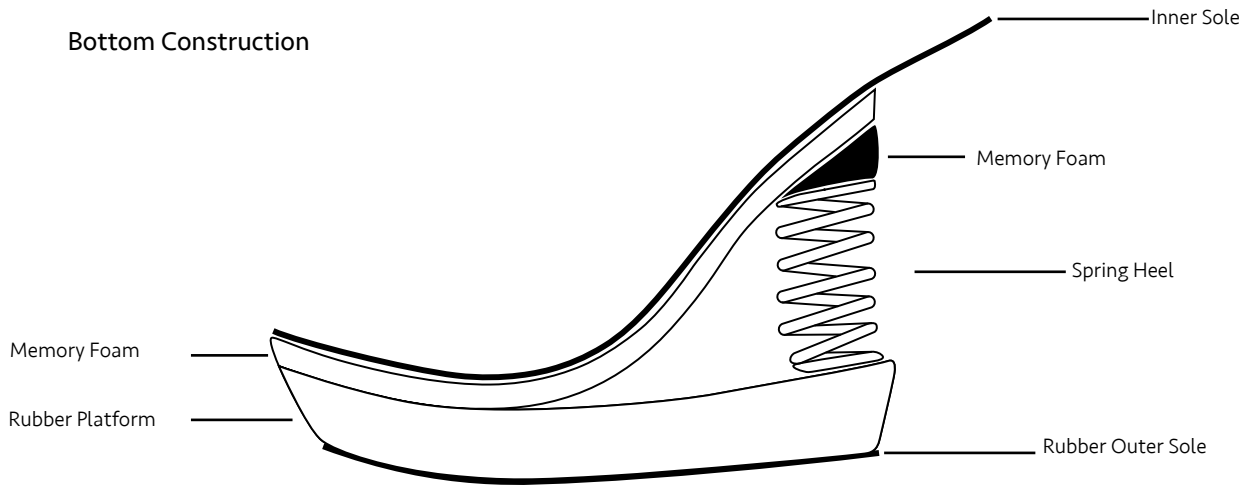


Sketches



4.2.4 Wedges

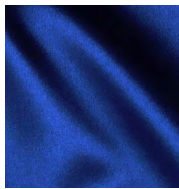
Bottom Construction



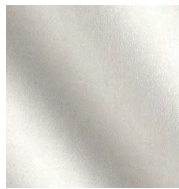
Materials



- Upper #2
100% Polyester
Slub Sateen



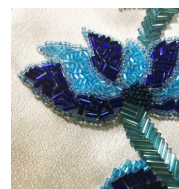
- Lining #1
Inside Lining
100% Polyester
Navy Satin



- Lining #2
Heel Cover
100% Polyester
White Satin



- Decorative
Beading #4
4mm



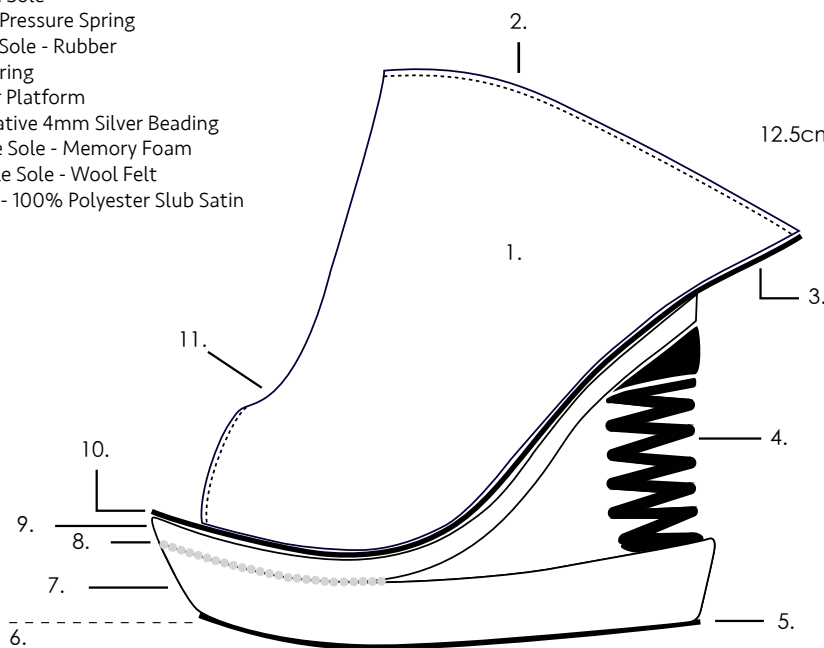
- Decorative
Beading



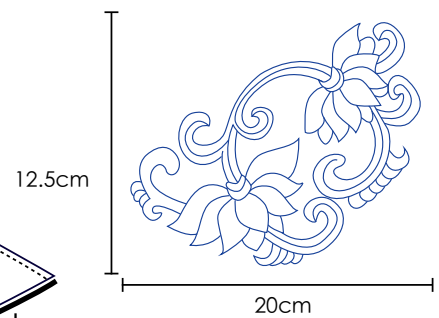
- Heel Spring
Diameter 32mm

Body Construction

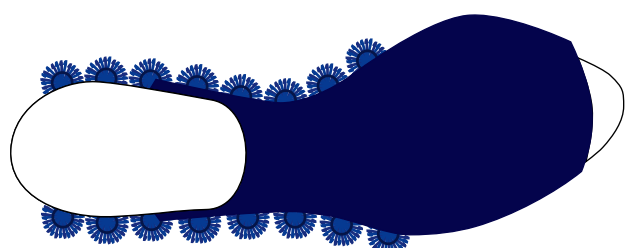
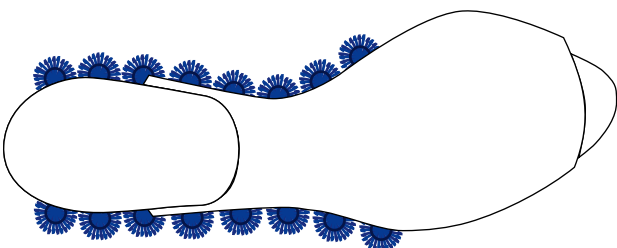
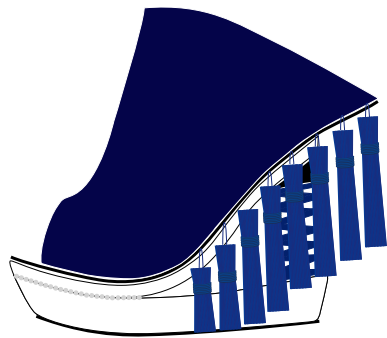
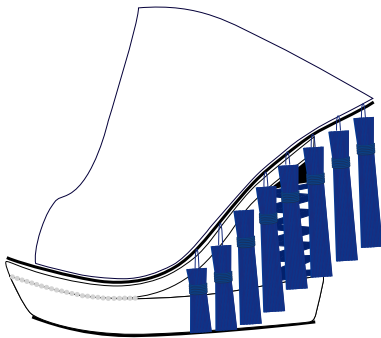
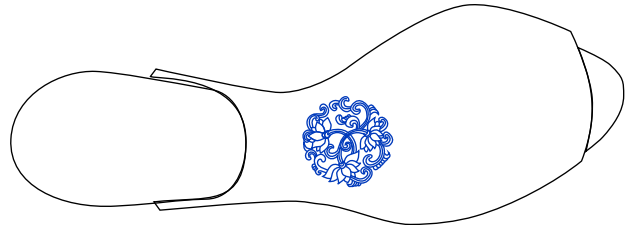
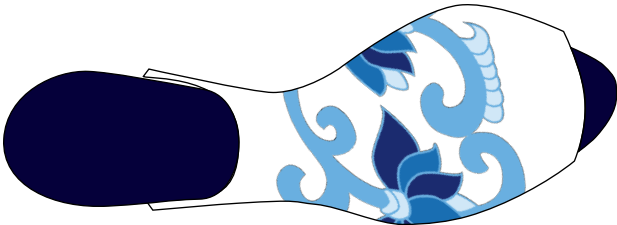
1. Upper#2 - 100% Polyester Slub Sateen
2. Lining #1- 100% Polyester Navy Satin
3. Middle Sole
4. Heel - Pressure Spring
5. Outer Sole - Rubber
6. Toe Spring
7. Rubber Platform
8. Decorative 4mm Silver Beading
9. Middle Sole - Memory Foam
10. Middle Sole - Wool Felt
11. Vamp - 100% Polyester Slub Satin



Beading Pattern



Sketches



4.3 Prototypes & Photography

Ballerina Flats





High Heels





Sandals





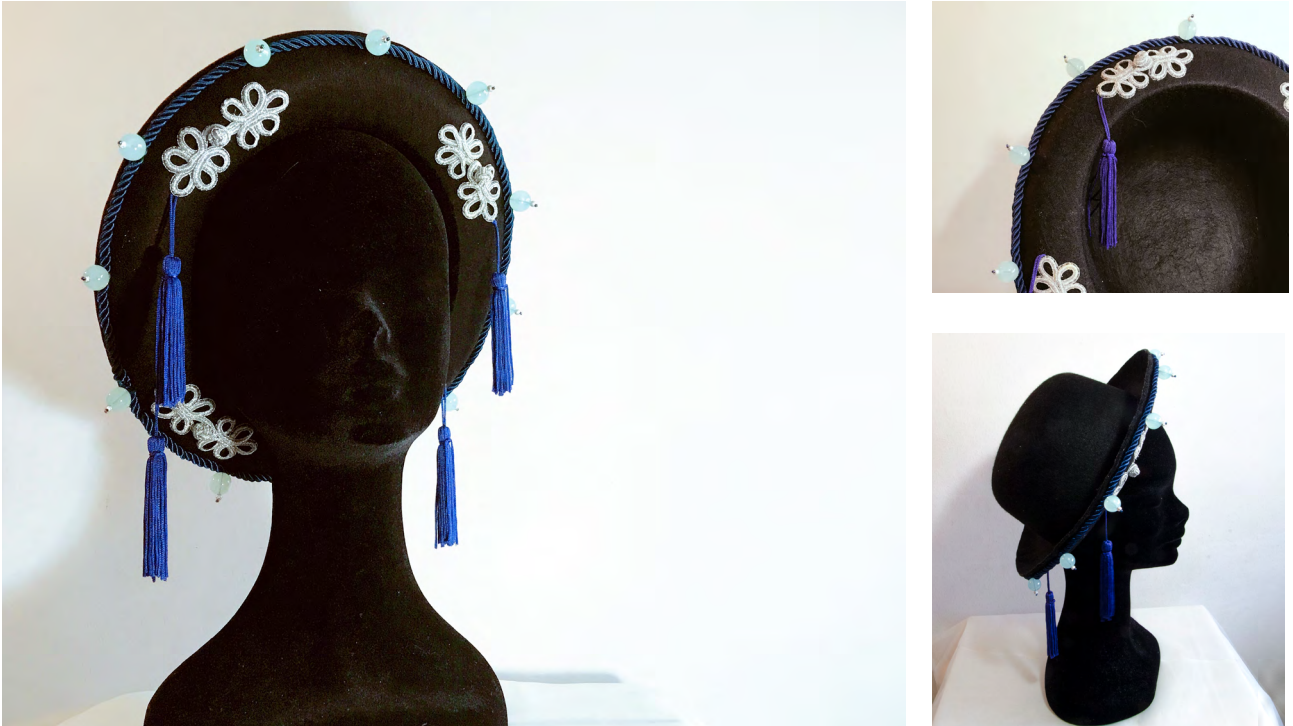
Wedges





4.4 Line of products

4.4.1 Hats #1



Materials



- Decorative Beading #5
12mm



- Decorative Beading #4
4mm



- Chinese Pankou #1



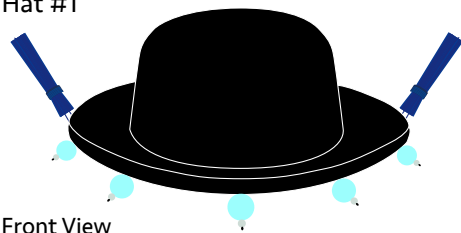
- Decorative Tassels



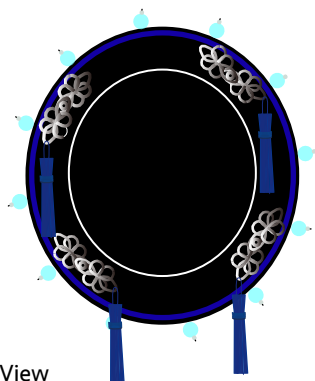
- Rope Navy

Construction & Sketches

Hat #1

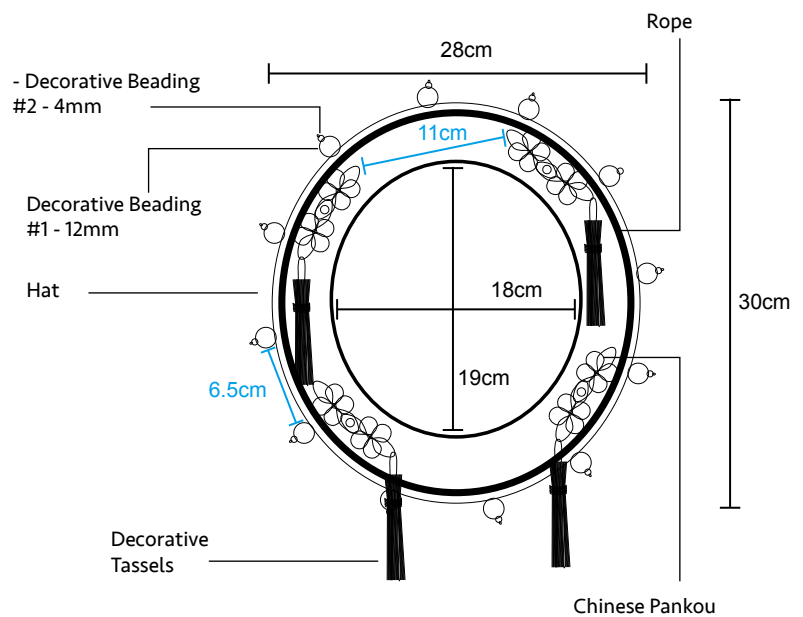


Front View



Bottom View

Construction





Hats #2



Materials



- Decorative Beading #5
4mm



- Decorative Pompon
12mm



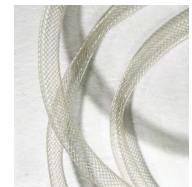
- Chinese Pankou #2



- Decorative Tassels



- Rope Blue



- Mesh Rope

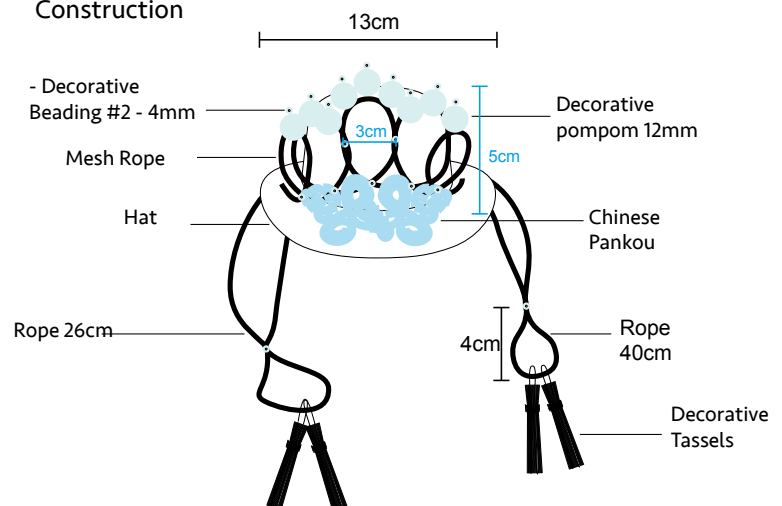
Construction & Sketches

Hat #2



Front View

Construction

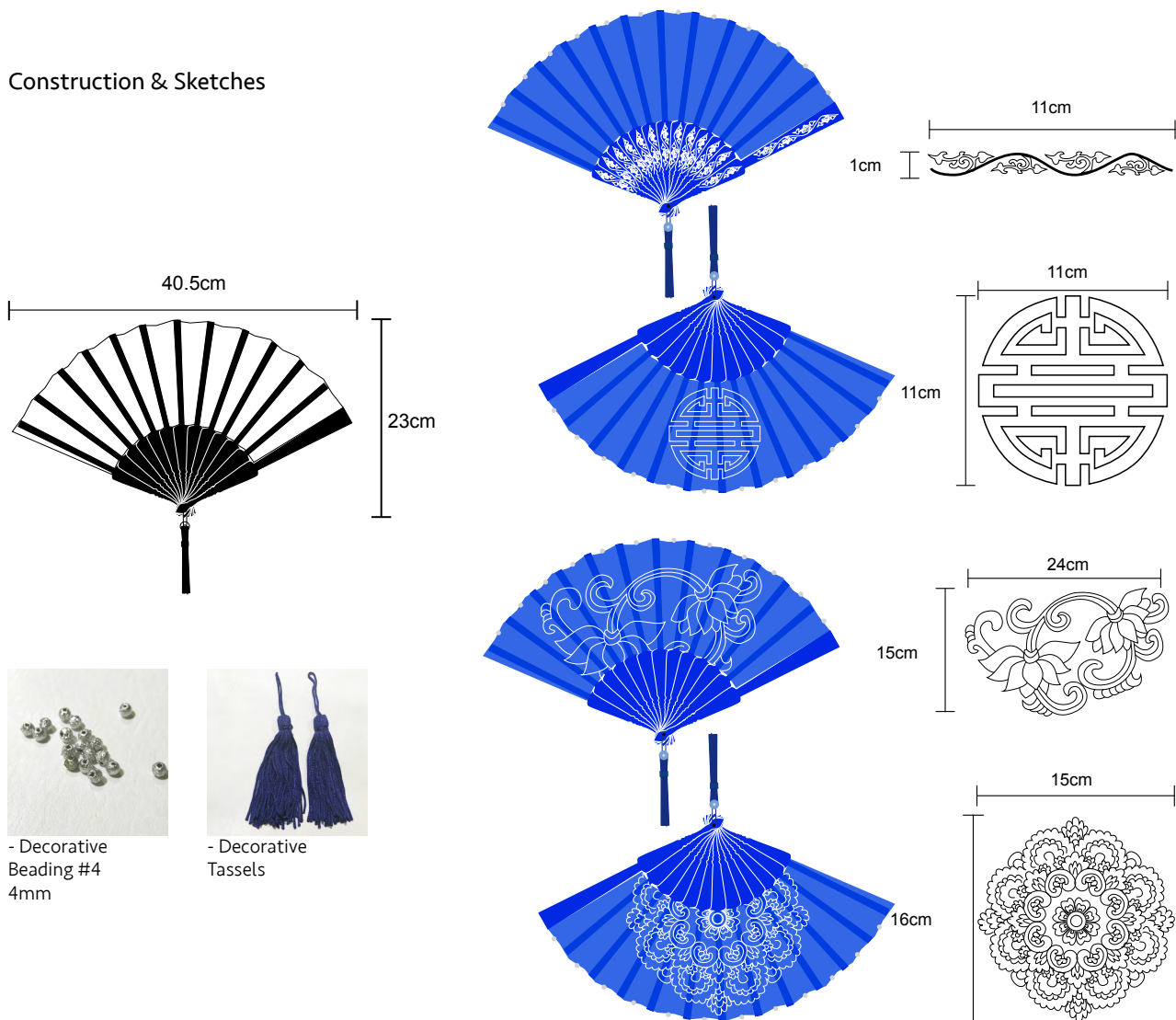




4.4.2 Handheld Fan



Construction & Sketches



Prototype



4.5 Marketing strategies

4.5.1 Target Customers

- targeting customers into 2 groups to provide a line with soft comfort and the other line with extra comfort

1) customer 25+ ~ 35+

Soft comfort

Cost range: Euro 250-350

The soft comfort range is targeted at those who work in offices. The look is more formal and sophisticated. The collection includes wedges and heels, but with a consistent emphasis on comfort.

2) customer 35+ or above

Extra comfort

Cost range: Euro 350-500

Extra comfort is targeted at the 40+ years adult market. This market looks for maximum comfort. Shoes are built to help wearer who may do a lot of standing or walking e.g. because of their work. Shoes in this range have a very large instep and very soft leathers. The look is casual and plain.

4.5.2 Sales Activities

- Short-term activities

1. pop-up store selling product with a specified story
2. Seasoning promotion

- Long-term activities

1. Stores
2. Tailor-made service for VIP
3. Advertising (video on youtube, brand website, advertising on fashion magazine)
4. Online store
5. Blogger/ KOL (key opinion leader)

Online Advertising

Inviting Blogger as Fashion Icon

Inviting popular Fashion Blogger to use and introduce our products through the internet platform such as youtube, Instagram, facebook, etc.



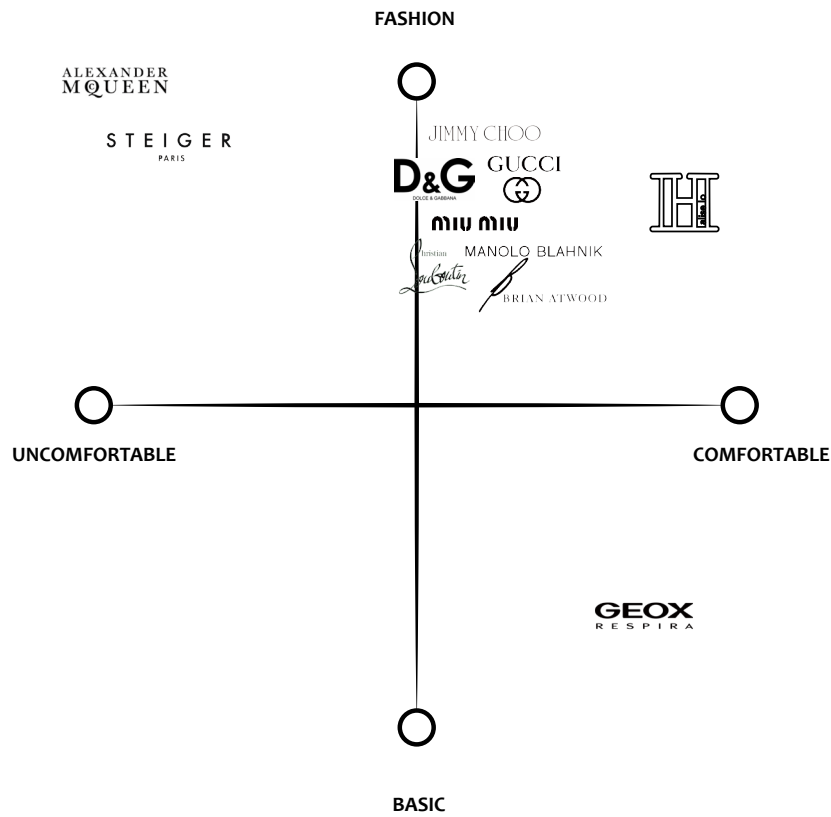
Chiara Ferragni/ Blogger fashion icon



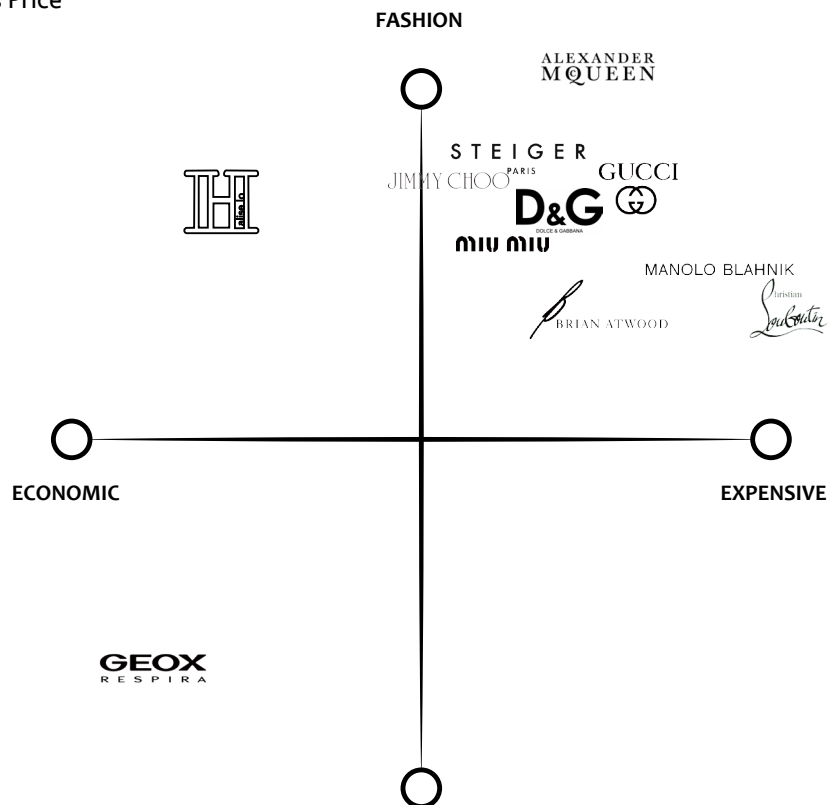
Aimee Song/ Blogger fashion icon

4.5.3 Marketing Position

The marketing position of ladies high fashion shoe brand
 - Map#1 Fashion v.s Comfortable



The marketing position of ladies high fashion shoe brand
 - Map#2 Fashion v.s Price



4.5.4 Cost Analysis

MANUFACTURING COST

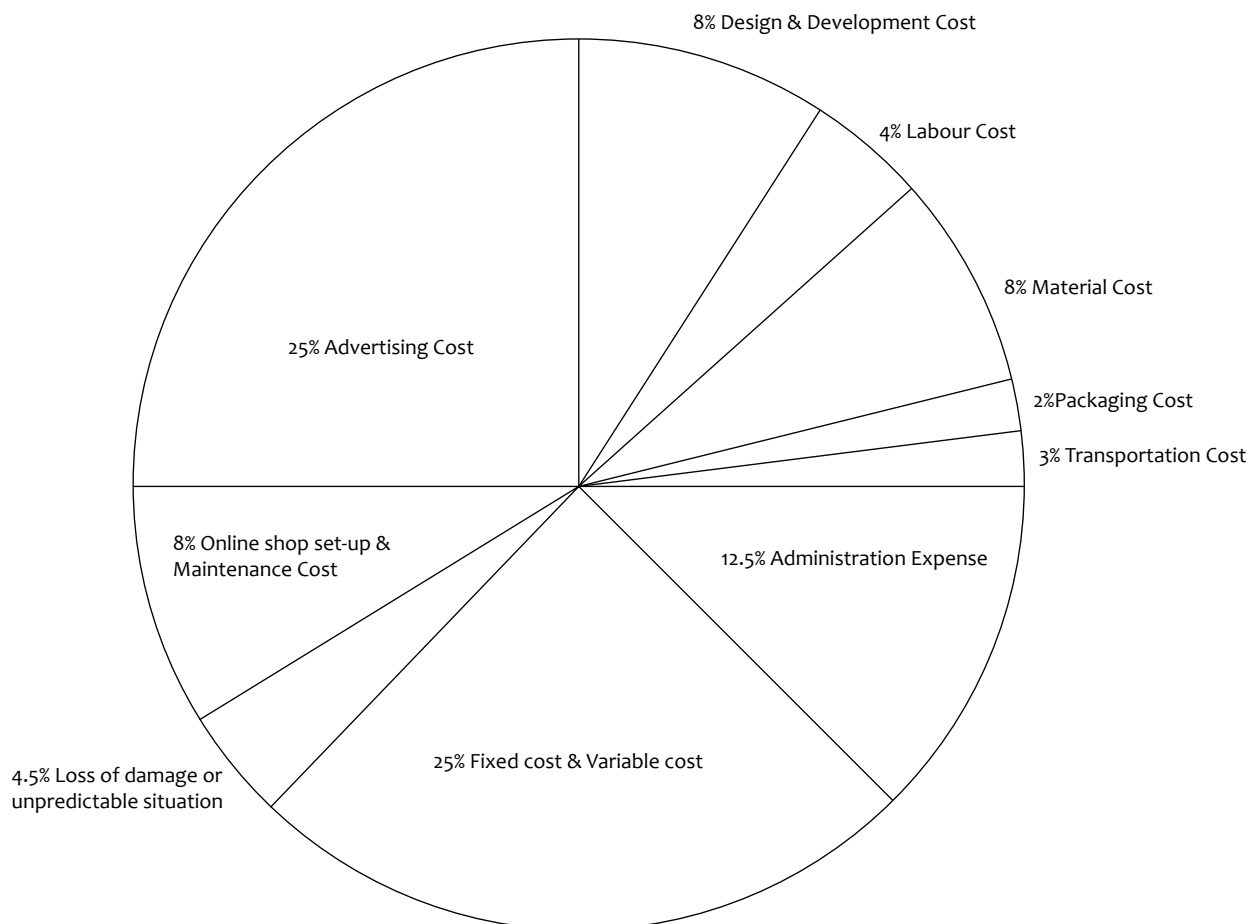
- Design & Development cost
- Production cost include:
 - Labour cost
 - Material cost
 - Packaging cost
 - Transportation cost

SALES & MARKETING EXPENSE

- Advertising cost (include photo shooting, graphic design, etc.)
- Online shop set-up & maintenance cost

ADMINISTRATION EXPENSE

- Fixed cost and variable cost (including rent, electricity, etc.)
- Loss of damage or unpredictable situation



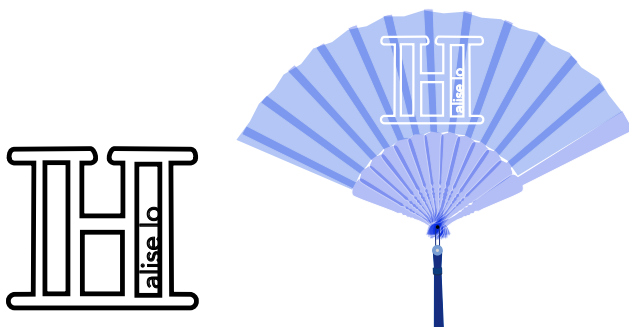
Pie Chart for Estimated Running Cost

4.5.5 Marketing Identification

Good shoe design is about building and sustaining a successful brand. " A strong brand commands intense consumer loyalty' (Kortler and Keller, 2009).

Aimed to build up the customer's loyalty by having the company logo, brand logo, shopping bag to identify our brand and design from the other different brands to make our products to be unique.

Logo Design



Company logo Brand logo

Shopping Bag



Updated photo of productxs on Instagram/ Facebook



Instagram

🔍 搜尋



 CHINESE LEGEND
Milan Italy

CHINESE LEGEND white spiral



yameng.w 、 chrisssss911 、
wongcandice262 、 ogohou 、 kariqa 、
troy0605 、 ammmme_li 、 azin.hz 和
ronto_chiu 都說這個讚

2 天前

留言……

CHINESE LEGEND



[HOME](#) [CONTACT](#) [SHOES](#) [FANS](#) [HATS](#) [INFO.](#)



SS2018 NEW COLLECTION

HIGH HEELS



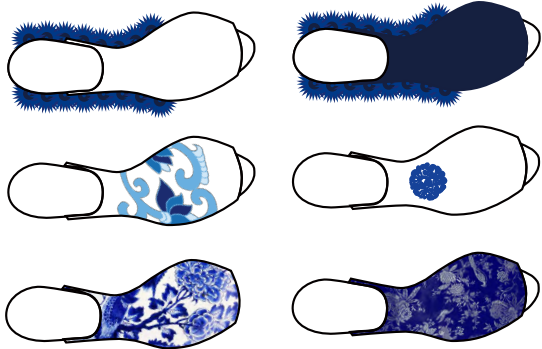


Price : Euro 400

Product Name : Blossom blue
 Color : White-blue
 Size available: 35, 36,37,38, 39
 Material: Printed Leather

Wedges

Ballerina



THE COMPANY

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- [Corporate Responsibility](#)
- [Careers](#)
- [Legal](#)
- [Privacy & Cookies](#)
- [Corporate Information](#)

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STORE LOCATOR

>



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