

## THE APPLICATION OF PATTERN DESIGN IN SILK SCARF DESIGN

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### Abstract

With the development of China's social economy, people's aesthetic of clothing is also increasing. Because scarves have great fashion potential, many beautifully designed and fashionable scarves are competing to appear in the market. Due to its convenient wearing and rich color patterns, silk scarves have three major characteristics: aesthetics, economy, and practicality. In recent years, consumers have become increasingly dissatisfied with purchasing mass-produced scarves from factories, and instead have a growing demand for patterned scarves with personality, creativity, and cultural significance. Modern style is the most popular type of scarf pattern style among consumers. It not only determines the visual effect of the scarf, but also reflects the designer's artistic conception and cultural connotation, and can play a role in cultural inheritance.

This article aims to systematically analyze and explore the traditional pattern design of modern scarves, and conclude that: (1) The traditional pattern design of scarves has high artistic, cultural, and collectible value. (2) In modern scarf design, innovative pattern design is used to promote the combination of traditional and modern patterns, which has the effect of protecting and inheriting traditional culture.

**Keywords:** pattern design, innovative design, cultural heritage

### Introduction

#### 1. Research background

With the development of the economy, the production technology of scarves is becoming increasingly sophisticated, and various scarves with unique styles are flooding the market. In the production process of modern scarves, there are techniques such as tie dyeing, plate printing, and digital printing. Due to the emergence of digital printing technology, the pattern design of scarves has become more free, allowing colors and patterns that were previously difficult to achieve to appear. At the same time, it has also lowered the threshold for scarf design, making it more accessible and diverse.

In modern traditional silk scarf pattern design, in addition to the aesthetics of the product, designers have also begun to pay attention to the cultural connotation value of the product. Looking at the changes in silk scarf pattern design, flowers are commonly used as basic design elements in terms of decorative effects, color expression, and symbolism. Therefore, finding basic elements from traditional patterns and applying them in modern pattern design is a very good method. On the one hand, it will not deviate from fashion trends, and on the other hand, it can meet consumers' demand for the cultural value of scarves. It can also promote the traditional culture of the country and let the world appreciate the beauty of Chinese traditional art.

## 2. Research objective

2.1 Analyze the historical and artistic features of traditional pattern design during the prosperous period of ancient Chinese silk scarves.

2.2 Analyze the characteristics, styles, and current status of traditional pattern design in modern Chinese scarves.

2.3 Study the inheritance and innovation of traditional Chinese patterns, and promote the application of traditional patterns in modern design.

## 3. Research Methods

This article adopts comprehensive research methods such as literature review and case analysis.

Literature review method: Refer to relevant books, journals, and academic papers on the evolution history of Chinese scarves to understand their historical background, development process, artistic characteristics, and cultural connotations.

Case analysis method: Conduct pattern analysis on existing scarves in the market, and study their innovative applications and development.

## Research Findings

### 1. Analyzing the pattern characteristics of ancient Chinese silk scarves during their prosperous period

Chinese scarves originated in the late Han Dynasty and have a profound cultural heritage. In the Tang Dynasty of China, due to the opening of the Silk Road, silk scarves gradually prospered from the mid Tang Dynasty. Due to the limitations of technological conditions at that time, the patterns of silk scarves were woven by overlapping silk threads vertically and horizontally, or hand drawn printing and dyeing were used. Therefore, the presented pattern organization was mostly two sided continuous or four sided continuous. (Figure 1)



Figure 1: Brown printed silk Tang, Image source: Baidu

The popular patterns of the Tang Dynasty can be divided into bead patterns (Figure 2), treasure patterns (Figure 3), and cluster patterns (Figure 4), which were mainly used in gold and silver ware, clothing, and architecture.



Figure 2: Lianzhu Dalu Pattern Tang, Image source: Baidu



Figure 3: Tang Dynasty with Treasure Pattern, Image Source: Baidu



Figure 4: Tuan Hua Tang, Image source: Baidu

The Tang Dynasty was the most prosperous economic period in Chinese history, so its patterns were complex, lively, and varied in form. These patterns had smooth lines and bright colors, reflecting the prosperity and development of Tang society.

Art reached its peak during the Song Dynasty. At that time, the patterns of the Song Dynasty were like a microcosm of the Song Dynasty itself, a concentrated reflection of the aesthetic concepts and spiritual orientations of the people of that era, and also implied the cultural and historical connotations of that time (Chen Gang, *Research and Practice on the Application of Southern Song Dynasty Colored Flowers in Modern Silk Scarf Design* [D]. Zhejiang University of Technology, 2019) . The most classic pattern of the Song Dynasty is the colored flower (Figure 5). The birth of Song Dynasty flower and bird paintings promoted the emergence of colored flower patterns, while also inheriting and innovating Tang Dynasty flower and bird patterns (Yue Lanlan, *Research on Silk Pattern Art in the Song Dynasty* [D]. Zhengzhou University, 2014. Colored flowers are civilized for their natural, fresh, and elegant style. It is themed around elements such as flowers, birds and animals, and mountains and waters. These patterns are individually formed from various flowers, paired with branches, leaves, and vines to create a natural and vivid visual effect.



Figure 5: Colorful Flower Song, Image source: "Chinese Patterns"

The pattern of falling flowers and flowing water in the Song Dynasty was created by craftsmen based on the poet Fan Chengda's concept of "falling flowers and flowing water light deep red, as the sun sails and rustling waves fly". This pattern is artistically processed from traditional water ripples, embellished with plum blossoms and peach blossoms, and widely used in porcelain and other handicrafts. (Figure 6)



Figure 6: Song Dynasty Falling Flowers and Flowing Water Pattern, Image Source: Baidu

Due to the rapid development of agriculture in the Song Dynasty, ordinary people were able to have enough to eat and wear, and material satisfaction led to higher spiritual pursuits among the people at that time. Therefore, many auspicious patterns emerged, and "Red Earth Lantern Brocade" was born in this environment. The "Red Earth Lantern Brocade" is mainly composed of lanterns, surrounded by bees and ears of grain, representing people's longing for a prosperous life of joyful harvest. (Figure 7)



Figure 7: Red Lantern Brocade Song, Image source: Baidu

In clothing and architectural decoration, there are also patterns such as stacked ring patterns (Figure 8), square ring patterns (Figure 9), and Bada halo patterns (Figure 10). This pattern is organized and composed of a continuous pattern of two or four squares, presenting a continuous and dynamic aesthetic. This pattern generally symbolizes vitality, auspiciousness, peace, and longevity.



Figure 8: Stacked Ring Pattern Song Image Source: Chen Tongjiao's "Creating Fashions"



Figure 9: Square Ring Pattern Song Image Source: Chen Tongjiao's "Creating Fashions"



Figure 10: Bada Halo Pattern Song Image Source: Chengdu Shu Brocade Weaving and Embroidery Museum

## 2. The reasons for the formation of patterns in the Song Dynasty

Li Dongjun said in "Entering Song Painting": "The aesthetic freedom brought about by the Renaissance of the Song Dynasty was suitable for the flourishing growth of art." (Li Dongjun, *Entering Song Painting* [M], Beijing Times Chinese Book Company, 2002) It can be seen that in the historical background of that time, due to the development of the agricultural and commercial economy in the Song Dynasty, social progress exceeded imagination, especially in terms of people's livelihood and art, art and philosophy, technology and commerce. At this time, art flowed from the upper class to the common people from top to bottom, without the intervention of rulers. Therefore, the common people became the main force of artistic creation, and the common customs made the art and culture of that time popular and refined.

## 3. The Characteristics of Song Dynasty Patterns

The patterns of the Song Dynasty are known for their simplicity, naturalness, and elegance. The pattern design of this period emphasized the smoothness of lines and the freehand expression of forms. In the thematic application of patterns, emphasis is placed on natural elements such as plants, animals, mountains and rivers, or folk items. Song Dynasty patterns usually do not pursue intricate decoration, but express a subtle beauty through simple lines and patterns. In addition, the patterns of the Song Dynasty also reflected the literati atmosphere of the society at that time, and many pattern designs were closely related to the aesthetic taste and life philosophy of literati. In terms of color application, Song Dynasty patterns tend to use elegant tones to achieve a harmonious and peaceful visual effect.

In addition, the characteristics of pattern art in the Song Dynasty were closely related to the social and cultural background at that time. The rise of the literati class led to a deeper

development of art and culture at that time, and pattern art thus carried more rich cultural connotations and philosophical reflections. These patterns mostly express people's rejection of fame and fortune, their admiration for nature, and their longing for a better life. Their emotions are introverted and lofty.

#### 4. The Application of Traditional Pattern Design in Modern Chinese Silk Scarf

Design is the process of combining shape, space, color, and texture into a whole (Swinker, M.E. An artifact study of Harmonist patterned silk textiles 1826-1852 [J], The Ohio State University, 1991). Professor Zhang Baohua from Tsinghua Academy of Fine Arts in China designed this scarf, "The Spring Outing of Lady Guo" (Figure 11), which is a Tang Dynasty painting depicting the scene of aristocrats traveling at that time. Experienced designers attach great importance to the role of color in design. They use people's visual perception of color to create rich, personalized, layered, orderly, and emotional designs (Chen Chunqing. Color Matching in Home Design [J]. Architectural Design and Decoration, 2007, (11): 192-193). In the original work (Figure 12), pink white and light red are the author's grasp of the color perception of spring imagery, and at the same time, they form a contrast and echo with the colors in the background, effectively conveying the message of spring. The painter noticed the color contrast between the character's clothes and the saddle to highlight the image of the character. Professor Zhang Baohua's scarf, on the other hand, uses a lot of highly saturated colors to transform the overall atmosphere from the original's fresh and elegant to full of vitality. The work also features many innovative designs of Song Dynasty patterns, with the bottom pattern featuring Song Dynasty entwined branches and Baoxiang flowers, and the chessboard pattern being a simplified Song Dynasty square ring pattern. The convergence of various elements has become this eye-catching work.



Figure 11: "Spring Outing of the Lady of Guo State" Tang Dynasty Image Source: Baidu



Figure 12: "Spring Outing of Lady Guo" by Zhang Baohua Image source: REDnote

Another scarf work is Professor Zhang Baohua's "Colorful Pavilion" (Figure 13). This scarf combines the turtle back pattern, ancient coin pattern, continuous bead pattern (Figure 14), and square sheng pattern (Figure 15) of the Song Dynasty through modern design and redesigns the patterns.

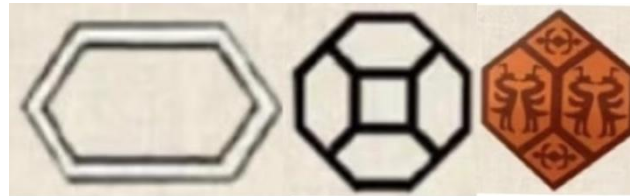


Figure 13: Turtle Back Pattern, Ancient Coin Pattern, Lianzhu Pattern Image source: REDnote



Figure 14: Fang Shengwen Song Image source: REDnote



Figure 15: Zhang Baohua from "Colorful Louting" Image source: REDnote

The designer combines traditional elements with modern design, fully showcasing the characteristics of traditional patterns. Through re composition, color matching, and redesign of traditional patterns, they give the patterns a new look and convey deeper cultural connotations. This pattern design not only enhances the artistic value of scarves, but also endows them with deeper cultural value, promoting traditional Chinese culture.

### Conclusion and Discussion

Through the analysis of the history, characteristics, and case studies of traditional Chinese patterns, it is believed that the application of traditional pattern design on scarves has high artistic research value. Through in-depth research and excavation of traditional elements

in ancient China, combined with modern design concepts and aesthetic trends, it is concluded that most traditional pattern colors do not conform to current aesthetic trends and need to be re-matched with modern color theory. Additionally, traditional patterns are not sufficient to meet the characteristics of the times and the personalized needs of consumers. In order to create unique and fashionable silk scarf patterns, innovative design can enrich the styles and styles of silk scarves, provide consumers with diverse choices, and help spread and promote traditional Chinese culture, enhance national confidence and identity.

The reasons for modern traditional pattern design can be summarized as follows:

**Color redesign:** To make traditional patterns conform to current trends, it is necessary to change the color of the pattern to meet modern aesthetics and market demands, making the pattern color more in line with the visual habits of modern people. Abandon traditional colors, use new color combinations, or combine traditional colors with modern popular colors.

**Pattern redesign:** In order to integrate modern aesthetics with traditional patterns and give them new vitality, traditional patterns are deconstructed and reorganized through modern design methods such as digital processing, giving them new forms of expression.

**Composition redesign:** Rethinking patterns to integrate new trends, reflecting the characteristics of the times and personalized needs of consumers. Innovate pattern elements to enhance their uniqueness and creative expression, and strengthen the cultural and artistic value of patterns.

The composition of traditional patterns often follows certain rules and aesthetic principles. In modern design, it is possible to break these traditional composition rules and try modern composition methods such as asymmetry, abstraction, or minimalism.

## Suggestions

1. Further research should be conducted on the application of traditional patterns in various product design fields.
2. Should widely collect consumer suggestions and create a questionnaire survey.

## References

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