



# THE WHITE PROJECT - -- FUNERAL

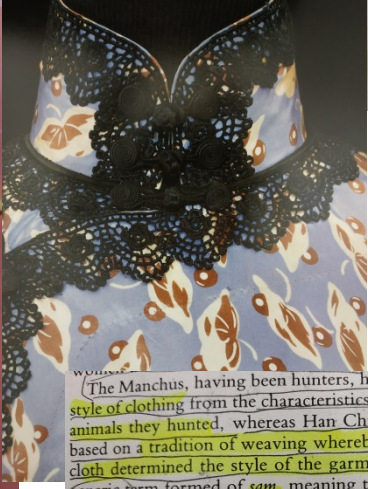
Chow Tsz Pui, Zoe

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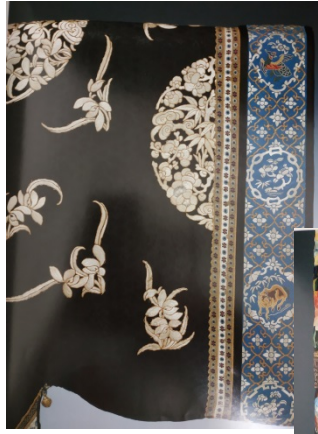


somebody against his will'. Burial clothing is euphemistically called *sau yee* (long-life garment) rather than a more



The Manchus, having been hunters, had developed their style of clothing from the characteristics of the skins of the animals they hunted, whereas Han Chinese clothing was based on a tradition of weaving whereby the width of the cloth determined the style of the garment. The *sam fu* (a generic term formed of *sam*, meaning the upper garment, and *fu*, meaning the trousers) was the outfit most commonly worn by the Chinese people in Hong Kong and south China. Both garments were based on lengths of cloth woven on a narrow backstrap loom, thus necessitating several seams, and because the production of cloth was a fairly slow and laborious process, the cutting of the *sam* and the *fu* had to be done in the most economical way possible.

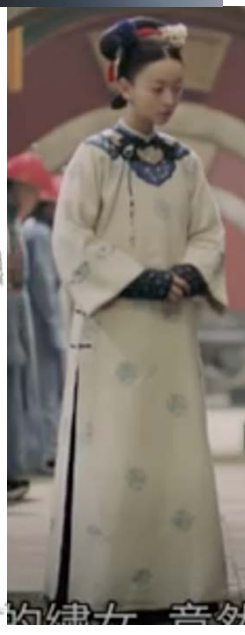
women did not wear Manchu clothing (Vollmer, 1983). The Manchus, having been hunters, had developed their style of clothing from the characteristics of the skins of the animals they hunted, whereas Han Chinese clothing was based on a tradition of weaving whereby the width of the cloth determined the style of the garment. The *sam fu* (a generic term formed of *sam*, meaning the upper garment, and *fu*, meaning the trousers) was the outfit most commonly worn by the Chinese people in Hong Kong and south China. Both garments were based on lengths of cloth woven on a narrow backstrap loom, thus necessitating several seams, and because the production of cloth was a fairly slow and laborious process, the cutting of the *sam* and the *fu* had to be done in the most economical way possible.



either men or women. The Qing women's hairstyle consisted of two types the Manchu and the Han styles, each strictly adhering to its own national tradition at first, but gradually interacting to form new varieties.

In the middle of the Qing Dynasty, the hairstyle of the Han women chiefly took after the fashion of the Manchu maid of honour and the "high-rising coil" became popular. The hair combed into two parts was given the popular name of "fork-shape hair". There was also a trend of hair hanging down behind, with its end trimmed into the shape of a tail called the "swallow's tail". Late styles that came into fashion were the flat bun, the round bun and the *ru yi* ("after one's heart") bun. At the close of the dynasty, braids became very much the vogue, first among young girls, but gradually growing in popularity till they formed the chief hair style of middle-aged

usually wore at the back of the head a "coronet" of cardboard the purpose of which was to preserve the shape of the hair. Those who wore no "coronet" liked to wear a *zuan*, which was shaped like a and was usually made of palm-fibre, or hemp and in silk embroidered with gold or silver flowers.





Peony

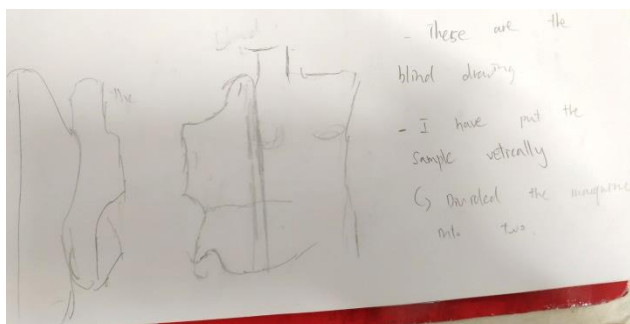
## Peony

The peony is regarded as the queen of all flowers and stands for wealth and distinction. When the peony is represented in conjunction with flowers from the fragrant olive (*Olea fragrans*), it is emblematic of high rank.



The outline of peony

Sample : adding cotton

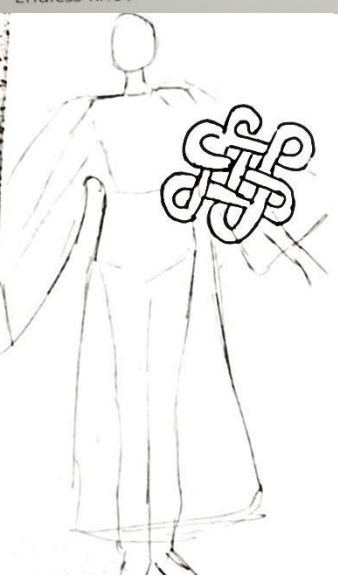


Analytical drawing --- blind drawing

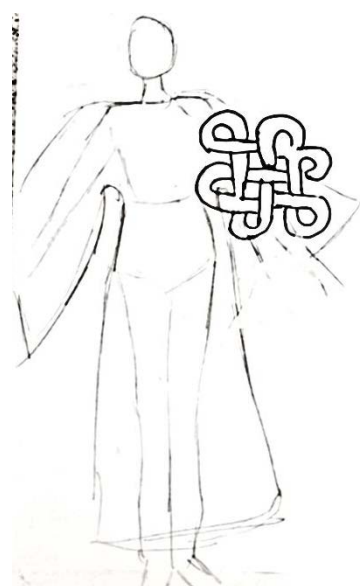


Endless knot

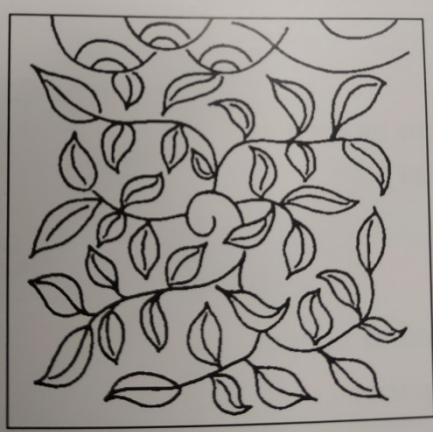
8 Endless knot  
Also referred to as the mystic knot or the lucky diagram, this is a symbol of long life. It also represents the intestines or Buddha's entrails (zang: infinite mercy of Buddha) and also signifies the Buddhist path, in that it represents the thread that guides one towards happiness.



Put the endless knot in different ways on the sleeves - because I think it will look good on the sleeves.  
Maybe use L cutting out fabric?  
Horizontal Vertical



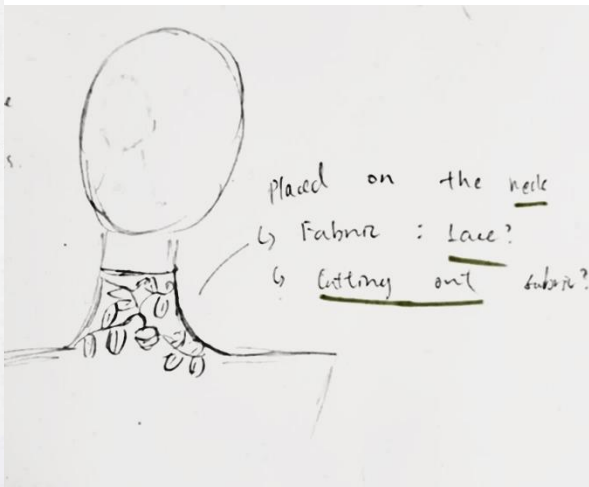
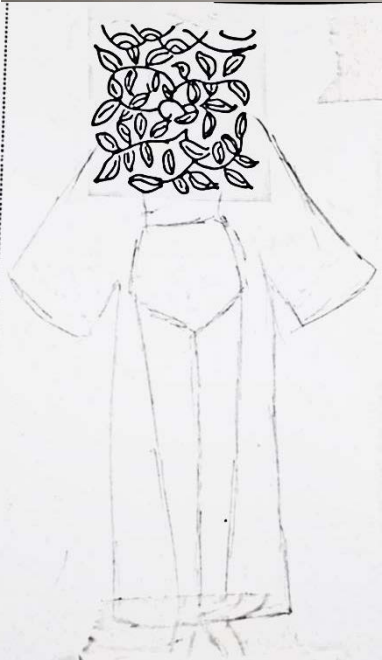
Sample: cutting out fabric



Water weed

## 8 Water weed: North

The water plant is shown as a winding stem with small leaves, in a round or square motif. The North governs the element of water, symbolic of purity, and is represented by the tortoise and the colour black.



Cutting paper and reflected by projector

# Basic silhouette design development

Kimono sample with darts  
- Too tight  
Increase the neckline



Without darts



Added facing and zip in the centre

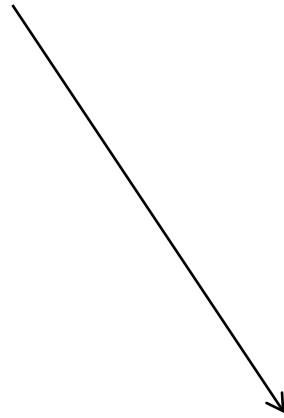


# The head of kimono sleeves development

- Two layers
- Use bondina
- Only cut spare shape( cutting out fabrics)



-embroidery on the neckline (seaweed)

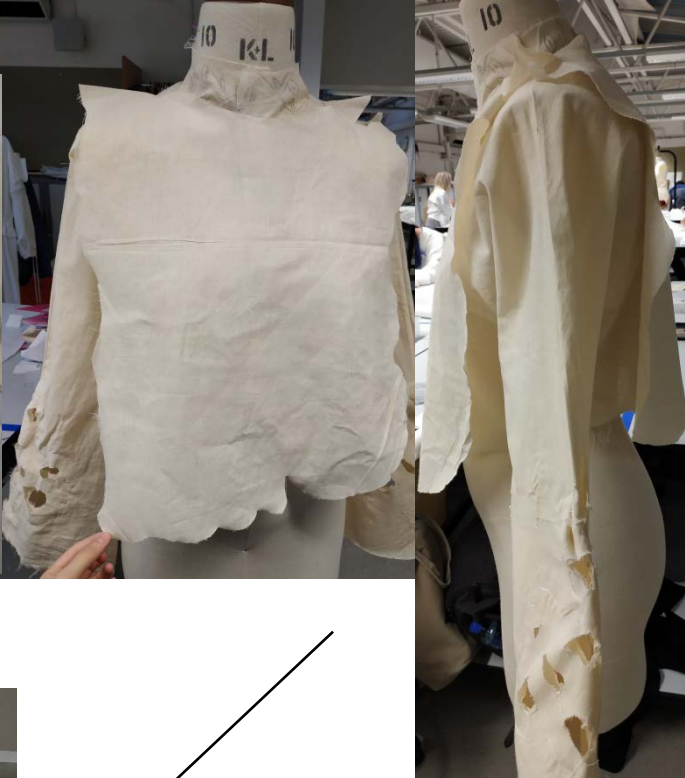




# Second layer ---top



pattern



Single layer

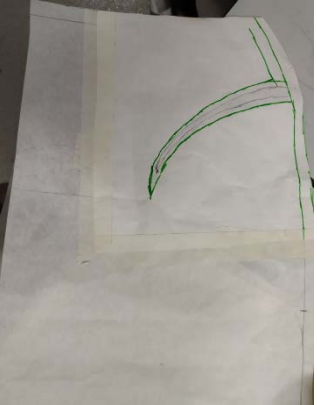


- Two layers with fuse
- Not flat
- X shape of peony

- Two layers sew together with foot space
- clean and tidy



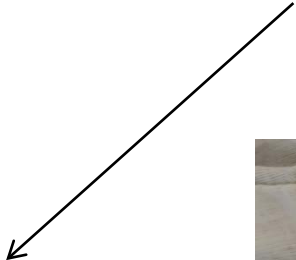
# Skirt development



Changing the darts to side seam



Extend the skirt longer



Cut it shorter and open about 20cm



Facing and concealed zip

