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A Study on the Application of  
Chinese Traditional Dragon Pattern  
in Modern Costumes

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A Study on the Application of  
Chinese Traditional Dragon Pattern  
in Modern Costumes

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## ABSTRACT

The traditional dragon pattern is an valuable asset of Chinese culture. Along with the growing trend of "Chinese style" clothing fashion in the world, it is favored by renowned fashion designers all over the world, thus it is of great significance to study Chinese traditional pattern in costume design.

The purpose of this paper is to analyze his form, significance and application through the study of traditional Chinese dragon patterns. Because many people abroad do not understand the dragon pattern. I only stayed in the understanding of the shape, but did not study the far-reaching significance of it. Therefore, through the research in this paper, more people will come to know this representative traditional pattern. From the perspective of clothing, this paper studies the historical evolution and modeling characteristics, aesthetic analysis and cultural connotation, and the application of dragon pattern in modern costume design. Literature search is mainly adopted to collect data related to this project from a wide variety of Literature, papers and journals. The evolution of dragon patterns in each period of history is concluded through classification and text reference, and the modeling characteristics of dragon patterns in each period are analyzed. Its evolution and development have gone through a long period of different histories, and each historical stage embodies different modeling characteristics. Amid the change of the form of dragon, herein always accompanied by the changes of the Chinese nation's aesthetic. This paper next does Further aesthetic analysis of dragon's shape, and explores the cultural connotation behind it, pointing out that the dragon pattern corresponds to the symbols of imperial power,

national characteristics and auspicious meaning respectively in its modeling evolution period. which also laid the overall tone of modern dragon patterns and provided rich material and cultural background for modern design. Based on the definition and characteristics of modern clothing design, the last chapter of this paper analyzes the application value, application status and application prospect of dragon pattern in modern clothing design.

Summarize the application principles of dragon pattern in modern clothing design, and carry out case design practice under this guidance. From the four aspects of the representation and abstraction of the dragon pattern, the partial application and the meaning extension, it is applied to modern clothing. The project of the first scheme should be based on the use of the dragon's figurative shape. It should fully consider the combination of traditional Chinese dragon patterns and modern clothing styles and styles. It is suitable for the fashion trend, using modern clothing materials and crafts to design and create, and maintaining the traditional Chinese dragon. The styling characteristics of the pattern; the second project is to follow the innovative design concept when designing with the abstract shape of the dragon pattern. At this time, the traditional Chinese dragon pattern is only used as a starting point for design, not an end point. In the creative thinking triggered by the traditional Chinese dragon pattern, modern clothing design is pursued, and its conception and abstraction are pursued. In the third project of the application of the dragon pattern, it is necessary to select a representative local pattern to replace the whole part with a small one, and a small number. When the implementation of the scheme 4 is extended by the meaning of the dragon pattern, attention should be paid to the combination of form and meaning, and the

image of the dragon is incorporated into the invisible.

Look upon some phenomenon of dragon pattern—the past of it serves the present, and it is a fusion of Chinese and western civilization with a development view, we can see designers at home and abroad express their thoughts on the dragon pattern through their different understandings of it. We should also summarize the ways in which dragon patterns are used, and think about these ways in a multi-dimensional way, which are also applicable to the application of other elements. Modern society is an era of pursuit of creativity, and the source of innovation is these traditional cultures. Refining and innovating traditional elements through different methods is not only the filling of modern design, but also the inheritance of traditional culture. Design ideas are not necessarily superficial unless we grasp the elements of graphics, color, style, mine its connotation, combine it with the current fashion trend. Traditional patterns carry the humanistic spirit of various periods. As the clothing patterns, they reflect the humanistic value of human society together with the clothing, allowing more Chinese patterns to appear on the world's shows.

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# I Introduction

## 1. research purpose and necessity

Dragon pattern originated from totem. In ancient Chinese legends, the dragon was first endowed with supernatural powers to summon cloud and rain and flourish every live on earth, from then on, the spirit of the dragon has become the symbol of the Chinese nation. The beauty of dragon pattern lies not only in its decoration, but also in its symbolic meaning-- It has the dual functions of decorative beauty and symbolic form.

In the historical sense, as a traditional Chinese decorative pattern existing for thousands of years, dragon patterns have permeated every aspect of Chinese society, closely connecting with politics, economics, culture, even hierarchy at that time. Through the research, it can lay a solid theoretical foundation for the application of dragon pattern in clothing in the future, which is of great historical research value.<sup>[1]</sup> In the cultural sense, the traditional dragon pattern is the artistic treasure of traditional culture and the product created by the working people collectively, which has gone through the cultural evolution and integration.

The beauty of dragon pattern lies not only in its varied forms, but also in its rich meaning and internal unity. Its artistic value is profound and immeasurable. Many people abroad do not understand the dragon pattern, only stay on the understanding of the shape, but did not study the profound significance it represents.<sup>[2]</sup> The purpose of this study is to

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<sup>[1]</sup> 魏娟 (2013), “原始龙纹的演变及在现代首饰中的应用”, 中国地质大学硕士学位论文, p. 23

<sup>[2]</sup> 吴静芳 (2004), “服装配饰学”, 上海东华大学出版社, p. 20

let more people know this representative traditional pattern through research about Chinese traditional dragon pattern writing and analyze of its form, meaning and application. The nationalization of design style is an inevitable trend in the development of art design worldwide. In today's new society, Chinese and western cultures blend-- We combine different forms of dragon pattern with modern costume design to bring its artistic value into full play. The dragon pattern, which is widely used in design, has become a pure pattern form in modern daily life and attracts an increasing number of designers to pay attention to Chinese culture, adding to the world's cultural integration, so that it has a permanent vitality.<sup>3)</sup>

As to today's research works on dragons, they focus on the study of dragon forms on the one hand. For example, Chinese dragon patterns in successive dynasties written by Zheng Jun sorted out the dragon patterns, including the images on pottery, jade, carving, embroidery and so on, boasting high academic level and reference value. The other kind more emphasis on the origin and development history of the dragon, such as The origin of dragon and phoenix culture and Chinese dragon culture from Professor Wang Dayou and About Dragon by Cui Yanxun, making a comprehensive study on the national psychology and aesthetic consciousness represented by dozens of dragon patterns.<sup>4)</sup> There are many foreign monographs on dragon pattern, whereas they mainly focus on Han culture, national psychology, form inheritance and so on. These works provide the theoretical basis and the possibility of further research for this paper.

Dragon pattern, as the traditional pattern of the Chinese nation, runs

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<sup>3)</sup> 干振玮 (1995), “龙纹图象的考古学依据”, 北方文物出版社, p. 23

<sup>4)</sup> 田自秉 (2003), “中国纹样史”, 北京高等教育出版社, p. 55

through the history of China and has an extremely prominent status. It can be well applied to the field of modern design in terms of shape and meaning. Moreover, modern clothing can also become an excellent medium to diffuse dragon culture and traditional Chinese arts and crafts by integrating the original dragon pattern. With the opening policy being implemented for a long time, dragon pattern has become a favorite element of more and more western designers. In my opinion, to understand the ancient and modern dragon patterns and to have a deeper understanding of traditional patterns should not only stay in the form of itself, but also think about how to combine traditional Chinese patterns with modern design, so as to design aesthetic works that pay more attention to the combination of people and fashion, and at the same time to be recognized by other cultures.

## 2. Research Method and scope

The title of this research paper is “A study on the application of Chinese Traditional Dragon pattern in Modern Costumes”. From a macro perspective, this paper is divided into two parts. The first section is the research on the original dragon patterns, including the exploration of the historical background and evolution process of the original dragon patterns, and the induction and classification of the original dragon patterns based on these. The second part analyzes the application of original dragon pattern in modern costume design and makes case design according to the application principle of dragon pattern. Amid all these contents, the application and significance of dragon pattern in modern clothing is the key point of this paper, which provides theoretical support for the application of Chinese traditional dragon pattern in modern design.

This paper is classified as following. Chapter one: introduction--to do a brief description of research status, research purpose and significance, research content of this paper. Chapter two: theoretical background--to explore the origin and historical development of the dragon, summarize the modeling characteristics of the dragon in different periods, analyze the cultural connotation of the dragon pattern and its application in ancient costumes, laying a theoretical foundation for the in-depth discussion in the later part. Chapter three: analyze the application of dragon pattern in modern costume design. Chapter four: to design the dragon pattern under the guidance of the application principle and application content of dragon pattern in modern costume design. Chapter 5: conclusion.

The research method of this paper mainly adopts the methods of literature retrieval, picture collection, sorting and analysis to collect data, and through consulting, sorting and analysis of dragon print works, journals and other relevant documents to explore comparison from a new perspective, which provides theoretical support for the application research of dragon pattern in modern clothing. In books and articles, the picture materials with dragon patterns are collected, and the modeling characteristics of dragon patterns in different periods are analyzed, so as to get the modeling evolution rules more intuitively. In the last step, the collected data are systematically sorted out and analyzed.

## II Theoretical background

### 1. The origin of Dragons

Word Origin<sup>5)</sup> and Word Ocean<sup>6)</sup> interpret the dragon as “ A mythical animal capable of reviving all things, the leader of Lingchong( a kind of insect).” The dragon originated in the early neolithic age, no less than 8,000 years ago. According to archeological findings, various types of dragon appeared in the primitive society five or six thousand years ago.<sup>7)</sup>

The dragon is a humanistic animal, not a natural one. Politics, social system, psychology and culture are the key points of the ever-changing dragon. There are dragons in other countries in the world, but they are all disparate from that of China. In Europe, the dragon is even the embodiment of evil, while the Chinese dragon is not only a symbol of ancestors, but also a symbol of good luck. What's more, the dragon is regarded as an actual animal in nature among China. A host of unexplained natural phenomena at that time led our ancestors to worship to the dragon, which is an animal imagined based on the worship of nature.<sup>8)</sup> The evolution of dragon image has gone through a very long process of development. In primitive society, dragon was just an animal with human face and snake body. After thousands of years of evolution, the image of dragon had been perfected in Tang and Song dynasties with

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<sup>5)</sup> “辞源”：是我国第一部大规模的语文词书. 它始编于1908年（清光绪三十四年）. 1915年以甲乙丙丁戊五处版式出版. 1931年出版《辞源》续编. 1939年出版《正续篇合订本》. 建国后经修订, 至1983年出版了修订本, 它凝集了几代学者的心血, 包含着全国数省几万人的辛勤劳动, 工程浩繁, 来之不易

<sup>6)</sup> 舒新城(1915), “辞海”, 中华书局, 是中国最大的综合性辞典.

<sup>7)</sup> 贾鸿恩 (1984), “内蒙古翁牛特旗三星他拉村发现玉龙”, 北京文物期刊, p. 6

<sup>8)</sup> 何星亮 (2008), “图腾与中国文化”, 江苏人民出版社, p. 23

clear structure on body and pump figure. After summing up the experience of painting dragons in the past dynasties, Guo Ruoxu of the Song Dynasty pointed out that dragon painting should master "three pavilions and nine similarities".( "Nine similarities" refers to who exactly put it forward)<sup>9]</sup>

The original dragon pattern is a totem derived from the development of Chinese civilization, the spiritual sustenance of the descendants of the yellow emperor and the epitome of Chinese civilization. It is defined as one of the bronze decoration. Also known as "Kui pattern" or "Kui dragon pattern". It was recorded in Word and Expression in the Eastern Han Dynasty " Kui is like a foot of dragon".<sup>10]</sup> According to the definition of time, it is the decorative pattern of dragon image that appears on bronzes, furniture, porcelain and other arts and crafts and daily articles. The formation of dragon pattern is a process from simple to complex. The earlier the dragon is, the simpler its image appears. As time goes by, its image becomes more and more complex and its connotation becomes increasingly richer .

## 2.The classification of dragons

Dragon patterns can be divided into Kui dragon, Chi dragon, Qiu, Coil dragon, Flood dragon, Ying Dragon, yellow dragon, horned dragon.

### 1 ) Kui Dradon

Kui Dragon is a legendary dragon with one foot. According to the legend, Kui Dragon was the name of two ministers during the period of Yu

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<sup>9]</sup> 吉成明 (2002), "九似说的提出者究竟是谁", 北京文史杂志2002年第3期, p. 41

<sup>10]</sup> 许慎. 刘东方 (2012), "说文解字全鉴", 中国纺织出版社, p. 56

and Shun. Therefore, kui dragon is not only a beast symbolizing power, but also a symbol of upright and talented ministers worshipped by the public.<sup>11)</sup> Kui dragon is a one-legged dragon monster, according to the patterns. While by the middle and late Shang and Zhou dynasty, it gradually became a separate decorative pattern, shaping “S” fits the structure line in the bronze decorative surface, often in the form of a curly tail, modeling ferocious. ( Fig.1 )



<Fig.1> Kui dragon 夔龙纹  
(<http://Souhu.com>,2019.4.20)

<sup>11)</sup> 孙德萱. 丁清贤(1988), “河南濮阳西水坡遗址发掘简报”, p. 35

## 2 ) Chi Dragon

Chi dragon pattern was first seen on shang and zhou bronzes. Predecessors divided dragon into four types: scaly dragon is called dragon, winged dragon is called ying dragon, dragon with horns, and dragon without horns. The Chi Dragon pattern is commonly used in houses, doors, windows, furniture, porcelain and costumes, with zigzagging form and stout body, some forming double tail shape, while most with figure playing beads.<sup>12]</sup> ( Fig.2 )

## 3 ) Qiu Dragon

The horned dragon of ancient legend .(Fig.3) Qiu Dragon pattern 's shape is similar to horse, over eight feet tall, no beard, with upper wings and vertical hair, chirping with nine sounds.<sup>13]</sup> Because "qiu" means "to roll up", the dragon's horns are usually spiral.



<Fig.2> Chi Dragon

( [https://m-auction.artron.net/search\\_auction.php](https://m-auction.artron.net/search_auction.php) ,2019.4.30 )

<sup>12]</sup> 贾鸿恩 (1984), “内蒙古翁牛特旗三星他拉村发现玉龙”, 文物杂志, p. 71

<sup>13]</sup> 张小兰 (2001), “历代玉器龙纹及其鉴定”, 文物世界, pp. 46-49



<Fig.3> Qiu Dragon

( 虬龙 <https://m.91ddcc.com/t/32680> , 2019.4.30 )

#### 4 ) Pan Dragon

The pattern of Pan Dragon is coiled around the ground and means no rise to heaven. In the ancient architecture of China, the dragon patterns coiled on the column and decorated on the beam and ceiling are commonly called coiling dragon patterns.<sup>14]</sup>The large head of Pan Dragon pattern has two horns, two eyes round and open, the body looks like a snake, with scales pattern, curved like a ball, and the space is filled with animal, bird and fish patterns. ( Fig.4 ) It was often applied to the bottom of the plate for decoration, prevalent in the Shang dynasty.<sup>15]</sup>

#### 5 ) Flood Dragon

It is said that Flood Dragon is the predecessor of the dragon. While it is different from the dragon in some point. Characteristics of Flood Dragon: with only a pair of claws, no horn, scales, fish body, can send water. ( Fig.5 )

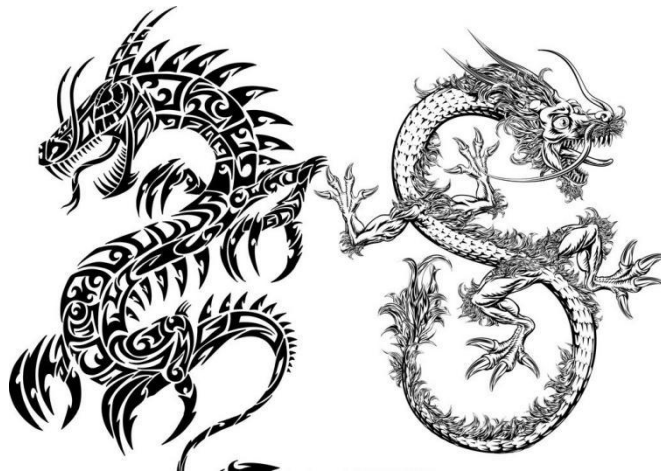
---

<sup>14]</sup> 汪田明 (2008), “中国龙的图像研究”, 北京中国艺术研究院, pp. 53-54

<sup>15]</sup> 赵蓓 (2010), “平面设计中的龙纹”, 保定河北大学, p. 14



<Fig.4>Pan Dragon 蟠龙  
( BaiDu 图片 , 2019.4.30 )



<Fig.5>Jiao Dragon 蛟龙  
( BaiDu 图片 , 2019.4.30 )

## 6 ) Ying Dragon

Ying long is a winged dragon, also known as flying dragon. Ying dragon is like a winged alligator with a big and long head, a pointed snout, a small nose, eyes and ears, a large eye socket, a high eyebrow arch, sharp teeth, a protruding forehead, a thin neck and a big belly, and a long tail and strong limbs.<sup>161</sup> ( Fig.6 ) The imagine of Ying Dragon often appear on jade carvings in the warring states period, stone carvings in the Han dynasty, silk paintings and lacquerware.



<Fig.6> Ying Dragon 应龙  
( BaiDu图片 , 2019.4.30 )

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<sup>161</sup> 黄能馥. 陈娟娟 (2002), “中国丝绸科技艺术七千年”, 北京中国纺织出版社, pp. 20-395

## 7 ) Yellow Dragon

According to ancient records, both Huang Di and Da Yu were probably incarnations of Yellow Dragon. Yuan Ke, a famous mythologist, believes that Yellow Dragon was Ying Dragon in the Huang Di period.

## 8 ) Horned Dragon

Horned Dragon means a dragon with horns. According to the description in the book of Above Different Memory , "Jiao became a dragon for thousands of years, and then a horned dragon for five hundred years". The Horned Dragon were the oldest of the dragons.<sup>17]</sup>

## 9 ) The nine sons of dragon

·captive cow ( 囚牛 ) : eldest brother, fond of music all his life. He often adorns the head of a harp.

·Ya Ci ( 睚眦 ) :The second child. He was aggressive and liked to kill. This idiom goes like this: "grievance must be reported"( pronounce Ya Ci Bi Bao in Chinese), which is often decorated on bayonet mount, knife handle and Drangon Tunkou.

·Chao Feng ( 嘲风 ) : The third child, featuring monster. It is typical of him to be adventurous. Decorated in the temple on the corner.

·Pu Lao ( 蒲牢 ) : Shaped like a coiled dragon, the fourth. Fond of roar and shout. A dragon - shaped knob on a hung bell<sup>18]</sup>

·Suan ( 狻猊 ) : Shaped like a lion, the fifth child. He likes static and do not like to move, and like fireworks, so often used for the Buddha seat and incense burner on the foot decoration.

·Ba Xia( 霸下 ) : Shaped like a turtle, the sixth. He has infinite power, born to like carry burden. The turtle - shaped dragon pattern used under the pedestal

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<sup>17]</sup> 赵蓓 (2010), "平面设计中的龙纹研究", 保定河北大学, p. 32

<sup>18]</sup> 赵丰 (1999), "织绣珍品:图说中国丝绸艺术史", 香港艺纱堂服饰出版, pp. 56-141

·Bi An ( 狻猊 ) : Also known as Xian Zhang, shaped like a tiger, the seven. He was litigious and powerful. He is the tiger's head ornament on the upper part of the prison door.

·Fu Xi( 负屃 ) : Shapes like dragon, the eighth. Fond of literature, being the art Dragon on both sides of the monument

·Chi Wen ( 螭吻 ) : The dragon - shaped cauldron, the ninth child of dragon. He has wide throat , likes swallowing, the head of dragon with curling tail on the two ends of the temple ridge. ( Fig.7 )



<Fig.7> nine Sons of the Dragon

( <http://m.tuxi.com.cn/viewb/124418460198708/1244184601987082859html> , 2019.4.13 )

### 3. Historical evolution and modeling characteristics of dragon pattern

The shape of the dragon pattern is varied and complicated instead of static. It is gradually developed in the long history of China's 5,000 years with the social material life and cultural thoughts of each period having a profound impact on it.<sup>19]</sup> Cultural scholar Wang Dayou believes that the dragon pattern has passed through the three stages: Kui Dragon period, the Ying Dragon period and the Yellow Dragon period. The Qi Dragon is from the prehistoric culture to the Qin and Han Dynasties, the Ying Dragon period from the Qin Dynasty to the Tang Dynasty, and the Yellow Dragon period from the Tang Dynasty to the Qing Dynasty. From prehistoric civilization to the Qing Dynasty, it formed the unique characteristics of each era.<sup>20]</sup>

#### 1 ) Prehistoric civilization period

The ancient times was the founding period of the dragon pattern. According to the research, the dragon as an auspicious decorative image originated from the ancient times when the old stone were alternated. The earliest production of dragon pattern can be dated back to the "dragon-shaped pile" in the Hongshan Cultural Chahai Site 8000 years ago (Fig.8). In 1971, the Hongshan Cultural Relics of the Samsung Tara Village in Wengniute Banner, Inner Mongolia, was unearthed. It is a dragon-shaped jade carving dragon, which is made of aquamarine paly, 26 cm high, and the dragon body is curled like a "C".<sup>21]</sup> ( Fig.9 ) Although

<sup>19]</sup> 常素霞 (1989), "古玉器中龙纹的演变", 文物春秋, p. 46

<sup>20]</sup> "一定要知道的历代龙纹演变", 华服志网, [http://baijiahao.baidu.com/s?tp://baijiahao.baidu.com/s?id=1604900943345813390&wfr=spider&for=pc&sa=vs\\_ob\\_realtime&isFailFlag=1](http://baijiahao.baidu.com/s?tp://baijiahao.baidu.com/s?id=1604900943345813390&wfr=spider&for=pc&sa=vs_ob_realtime&isFailFlag=1)

<sup>21]</sup> 孙守道 (1984), "三星他拉红山文化玉龙考", 文物, pp. 7-10

the dragon pattern at this time has the characteristics of a snake, it is still in the embryonic stage, and the imaging system of shape has not yet formed intact. Later, the dragon pattern decorated on the ceramic gradually became a fish dragon, a bird dragon, an elephant dragon and other auspicious patterns. The garlic pot (Fig.10) unearthed from the Yangshao Cultural Relics in the Shouling Mountains in the northwest of Shaanxi Province shows the early dragon-shaped pattern of a bird-like dragon tail.<sup>22]</sup>

Through the archaeological research, it can be seen that the dragon pattern in ancient times is the propitious pattern commonly recognized by prehistoric ancestors. The image concept of dragon pattern is still floating and combining with various animal forms. The general people are still looking for spiritual totems to discover themselves.<sup>23]</sup>

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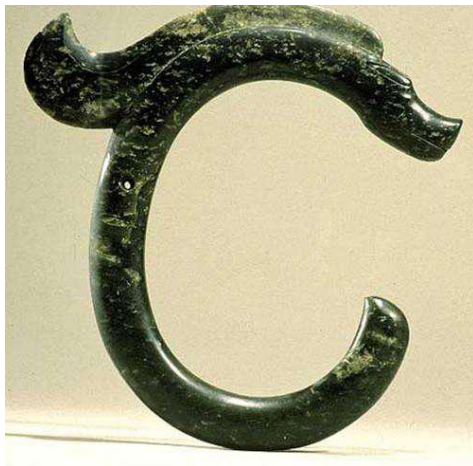
<sup>22]</sup> 田自秉（1985），“中国工艺美术史”，上海：东方出版中心，p. 163

<sup>23]</sup> 葛承雍（2000），“唐代龙的演变特点与外来文化”，江苏人民出版社，pp. 68-69



<Fig.8>The dragon-shaped sculpture of the ruins  
of the Chahai Lake in 红山

(<https://baike.sogou.com/m/v413241.htm?jsessionid=01D3B82DC9ED97FAB0AB193D70F8A3B5.n2#lemmaHome> , 2019.3.18)



<Fig.9>Jade Dragon



<Fig.10> Garlic Pot

(<http://m.hkwxart.com/pd.jsp?pid=33>,2019.4.2)

(<https://bbs.artron.net/forum.php?>,2019.4.2)

## 2) Dragon pattern in the Shang and Zhou Dynasties

During this period, due to the rapid development of the manual manufacturing industry, especially the casting of bronzes, the dragon pattern was more common on bronze. Compared with the ancient dragon pattern, the dragon pattern in Shang Dynasty has obvious back fins and limbs, the number of claws is three, and the neck, abdomen and tail are harmoniously connected. The prototype of the dragon pattern has been basically formed in the Shang Dynasty, and it can be roughly divided into Kui dragon, Chi dragon, Pan dragon, Qiu dragon.<sup>24]</sup>

From the social form at that time, it can be seen that the totems of the various tribes in the primitive society are not unified. The dragon is not a totem object shared by the Chinese ancestors. The dragon ornament on the bronze ritual of Shang and Zhou is not the prototype of the dragon, but the performance of the dragon's image to the maturity stage. In that era, the image of the dragon pattern was not mainly a fantasy form of the incarnation of the power of human will, but mainly unified with the bronze ritual symbolizing the slave sovereignty, with a more sacred and lofty meaning.

## 3) Spring and Autumn Warring States Period

During the Spring and Autumn Period and the Warring States Period, the great development was experienced. As the last Bronze Age in China, the rise of lacquerware gradually led the bronzes to withdraw from the historical stage. The vassal of hegemony, the contending of a hundred schools, and the transformation of society have promoted the unprecedented activeness of thought and the prosperity of literature and

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<sup>24]</sup> “夔龙纹的来历与意义”，<https://m.idongde.com/c/138B88A6a10b852E.shtml>

art.<sup>25]</sup>The auspicious meaning of the dragon pattern has been strengthened and the style has become radiant and refined. The shape of the dragon body during this period is also diverse, such as monomeric or multi-body, angular or hornless, curled or entangled. The shape of dragon has a split-horn type, and the combination of the variant's faucet and geometric pattern, vine pattern, and straws. That is, "group dragon pattern" and "cross dragon pattern".<sup>26]</sup>

There are many different types of dragon-shaped structures. There are single-piece structures--The torso of the dragon is regularly connected to the same direction. There are also many dragon bodies intertwined and stacked. In the Dongshanzui Hongshan Cultural Relics Site in Kazuo County, Liaoning Province, a double-headed dragon-shaped jade, 4 cm long, the dragon body arched, a dragon head being carved on the left and right sides, was unearthed. (Fig.11) The double-headed dragon-shaped jade is the embodiment of the primordial cult religion in China, and it is also the earliest physical remains of the image of the dragon. <sup>27]</sup>

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<sup>25]</sup> 孙征 (2001), "龙纹的流变" 装饰期刊, p. 63

<sup>26]</sup> 单琰琛 (2012), "浅说龙纹的造型艺术发展及审美价值", 江苏扬州大学, 硕士学位论文, p. 77

<sup>27]</sup> 于振伟 (1995), "龙纹图像的考古学依据", 北方文物出版社, p. 23



<Fig.11> DRAGON-SHAPED JADE JUAN  
(龙形玉璜<http://souhu.com>,2009.5.2)

#### 4 ) Qin and Han Dynasties

In the Qin and Han Dynasties, the dragon pattern took a fierce momentum, and the heroic spirit broke through the limitations of the previous geometric framework and laid out according to the dragon's movement state to express the dragon's movement with a simplified and simple image. From the archaeological data, a large number of dragon patterns were used in the construction of the tile.<sup>28]</sup> Therefore, the dragon pattern related to clothing is mainly reflected in jade, mainly divided into snake body type and Animal shape. The animal shape is inherited from the dragon shape of the Warring States Period. The snake-shaped dragon began to appear from the Western Han Dynasty. For example, the "four spirits" (blue dragon, white tiger, red sparrow and tortoise), which are commonly associated with the Yin and Yang Five Elements, are all found in the Han Dynasty. The green dragon, which has the representative of the East, ( Fig.12 ) is extended in an "M" shape with a slender structure.<sup>29]</sup> It has a strong dynamic and rhythm and shows a vigorous vitality and endowed with a lofty political status, the dragon as

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<sup>28]</sup> 毕庆红 (2000), "简析中国历代龙纹的造型特点", 扬州职业大学学报, p. 44

<sup>29]</sup> 杨柳 (2010), "原始社会至唐代龙凤纹的演变及规律分析", 北京中国地质大学, pp. 40-41

the emperor's right and the symbol of virtue.



<Fig.12>Four spirits and a Green Dragon 四灵一青龙纹  
(<https://m.baike.so.com/doc/6674045-6887893.html> , 2019.5.10 )

#### 5 ) Sui and Tang Dynasties

The dragon pattern of the Sui and Tang Dynasties has reached a full maturity stage, and has also been greatly developed on the basis of tradition. The auspicious meaning of the dragon pattern was strengthened during the Sui Dynasty, and the dragon pattern was visible on the stone, on the stone carving, on the building members, and on the utensils. The stone dragon pattern on the Anji Bridge in Zhao County, Hebei Province is the representative of the dragon pattern in the Sui Dynasty. ( Fig.13,14 ) The bridge was designed and built by the famous artist Li Chun at the time, also known as Zhaozhou Bridge.<sup>301</sup> The bridge bar is engraved with exquisite dragon patterns, including Ben dragon, Dui Dragon, Jiaojing dragon, and Shi dragon. In addition, the stone carving of the bridge is also engraved with the dragon holding the orb. It

<sup>301</sup> 郭若虚（1985），“图画见闻志”，北京中华书局，p. 21

is the first record of the Dragon Ball in history. In the later Tang Dynasty, it was used in a higher frequency, and it was used to make the button of the bronze mirror. <sup>31]</sup>



<Fig.13>



<Fig.14> Anji bridge stone dragon pattern

([http://blog.sina.cn/dpool/blog/s/blog\\_51ec9abf0102wmix.html](http://blog.sina.cn/dpool/blog/s/blog_51ec9abf0102wmix.html), 2019.4.28)

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<sup>31]</sup> 卢学平. 刘赞爱(2008), “龙与中国古代文化”, 北方出版社, p. 39

The Tang Dynasty was the prime time of the feudal society, and the social economy and culture also reached its peak. At this time, the dragon pattern decoration had a new artistic image. The overall dragon art also reflects the aesthetic concept of fat in the Tang Dynasty. The dragon is chubby and gorgeous, and the body of it is a fat and healthy snake body. The body is made up of slanted squares to form a mesh scale, instead of the scale. An elongated wing grows from the joints of the body, and the entire spine of the dragon has fins.<sup>32]</sup> Tang Dynasty Clouds and Dragon Mirror ( Fig.15 ) unearthed in Yangzhou, Jiangsu Province In the dragon mirror, with the dragon pattern and the cloud pattern complement each other. The ornamentation generally gives a exquisite, gorgeous aesthetic.<sup>33]</sup>



<Fig.15> YunLongWen mirror

(唐代云龙纹镜 [http://m.redocn.com/wenhua\\_2933831.html](http://m.redocn.com/wenhua_2933831.html),2019.5.10)

<sup>32]</sup> 朱新民.王轶鸿 (2006), “历代古玉龙纹的时代风格特征概要”, 文物世界, p. 78

<sup>33]</sup> [http://www.baidu.com/sf\\_bk/item/云龙纹镜/10526755?ms=1&rid=9790650379104661515](http://www.baidu.com/sf_bk/item/云龙纹镜/10526755?ms=1&rid=9790650379104661515)

## 6) Song and Yuan Dynasties

The decoration of the dragon pattern in the Song Dynasty was extremely common. The development of the dragon pattern to the Song Dynasty has basically formed. In the early years of the Northern Song Dynasty, the painting dragons all had the "Dragon Paintings" and proposed the "three stops" and "nine-like" modeling methods. After Guo Junxu summed up the experience of the past generations, he proposed the "three stops" technique and the "nine likes". That is, from head to chest, from chest to waist, from waist to tail to have a change in the thickness of the transition.<sup>341</sup> They are often interspersed between flowers, waves, clouds, ups and downs, and rich change. For example, the Southern Song Dynasty, the Golden Songs of the Beijing Museum, and the Yuan Dynasty Baihuayulong, which is housed in the National Palace Museum in Taipei, reflect this feature. ( Fig.16 )



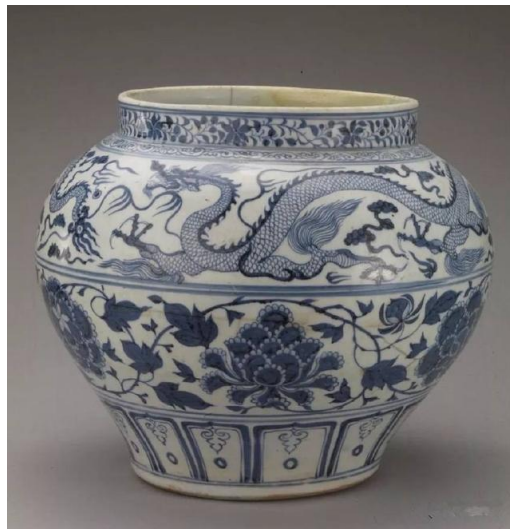
<Fig.16>The song dynasty tassel dragon

(Chinese traditional art auspicious animal pattern p.120,2019.5.13 )

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<sup>341</sup> 刘毓庆,赵瑞锁(2009),“龙的文化解读:世俗文化支配下的中国传统人生”,北京人民出版社, p. 78

In the Yuan Dynasty, the dragon pattern followed the Song Dynasty's lingering rhyme. The dragon's artistic image is more perfect, and it is more secular and standardized and it is more common in porcelain. Among them, the dragon pattern on the blue-and-white porcelain is the most typical and vivid.<sup>35]</sup> (Fig.17) The dragon is often lined with a ganoderma-like cloud, and the characteristics of the Yuan Dynasty dragon's beast gradually faded. The gas disappeared and the whole picture was filled with a warm and peaceful atmosphere. The dragon ornament in the Yuan Dynasty is the most ruthless and bold in the dragon pattern of the dynasties. The painting style is concise and the strokes are sharp and smooth. Compared with Song Dragon, the dragon's head in the Yuan Dynasty tends to be a kind of coordination and aesthetic pursuit.<sup>36]</sup>



<Fig.17>Yuan dynasty blue and white wrapped peony yunlong pot  
(The Palace Museum,2019.5.8)

<sup>35]</sup> 王冰迪. 宋萍 (2010), “解析中国传统龙纹造型”, 艺术百家, p. 158

<sup>36]</sup> 策广杰 (2001), “龙的传人与龙的挤神—文化传统透视”, 中国纺织出版社, p. 39

## 7) Ming and Qing Dynasties

The most representative of the dragon pattern in the Ming Dynasty is the dragon pattern of Xuanwu, Yongle years, which changed the shape of the small body of the former dynasty, and became thick, powerful, and fierce. The dragon head is larger than the Yuan Dynasty, and the upper and lower jaws are longer. The lower jaw has two or three bundles of sparse hair. The head hair is a bundle of hair thinning.<sup>371</sup> The dragon pattern in the late Ming Dynasty was not as good as the early stage. Just like the political and economic recession of the society at that time, it seemed weak. It can be seen from the Chongzhen multicolored dragon disk.( Fig.18 )The dragon face of Chongzhen is thin and pointed, with long beard and scalp. The claws are like crab claws. The belly is concave and waist, just like a weak old dragon, so there is a saying that artistic expression of the dragon pattern was also a reflection of the social, political and economic situation at that time.<sup>381</sup>

During the Kangxi, Yongzheng and Qianlong periods in the early Qing Dynasty, the dragon pattern appeared in a new image. At this time, the dragon's head changed a lot. In the past, the long "pig mouth" shrank, and it seemed to be longer than the captain. At the time of Emperor Kangxi, the dragon's mouth was slightly rounded, and when it was right, it was square. It was not like the shape of the early Ming Dynasty, nor the shape of the dagger in the late Ming Dynasty. At the time of Emperor Kangxi, the upper and lower jaws were serrated, and later divided into two sides, or divided into two long, dense sheep whiskers.<sup>391</sup> At this time, the dragon claws, the big toe and the toe are far apart, the toenails

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<sup>371</sup> 姚之洁（2000），“从工艺美学观谈龙纹演变”，浙江工艺美术，p. 34

<sup>381</sup> 常素霞（1989），“古玉器中龙纹的演变”文物春秋，p. 46

<sup>391</sup> 宁业高（1999），“中国吉祥文化漫谈”，中央民族大学出版社，p. 58

appear small, there is no triangle of the yuan, the Ming Dynasty A sense of sharpness. Therefore, the dragon claws of the Qing Dynasty gave people a sense of tangible powerlessness. The dragon pattern in the late Qing Dynasty, its appearance, looks less powerful than before, looks dignified, limbless, lacking in anger.

Throughout history, the dragon pattern has evolved over 3,000 years, the ancient abstraction of Shang and Zhou Dynasties, the beauty and splendor of the Spring and Autumn Period, the sleek and roundness of the Qin and Han Dynasties, the delicate and elegant of the Song and Yuan Dynasties, the complexity of the Ming and Qing Dynasties, and the political economy of each time. Cultural influences have different characteristics of the times.



<Fig.18> Ming Chongzhen multicolored dragon grain plate  
([http://www.360doc.cn/article/29880854\\_772093109.html](http://www.360doc.cn/article/29880854_772093109.html),2019.5.2)

#### 4. The origin of Dragons The cultural connotation and significance of the dragon

Since ancient times, the dragon pattern has been given different meanings due to the historical background of different periods. We can analyze the different cultural meanings of dragon patterns from the perspective of clothing.

##### 1) Symbol of the imperial power

In the primitive society of China, the dragon is a symbol of supernatural power and a common spiritual pillar of the whole society. In the early days of the slave society, with the emergence of the hereditary system of the throne, the dragon was transformed into the ancestor of the ruler. The ruling class used people's worship and fear of the dragon to strengthen their rule. The emperor claimed to be "the real dragon emperor", and "longyan", the "dragon body", only the royal descendants can be called To be a "longzi dragon grandson", others can't be overcome.<sup>40]</sup>The popular dragon pattern in the Tang Dynasty was designated as the official uniform at that time, as the most distinguished symbol. The dragon pattern of the Han Dynasty is one of the twelve chapters and is juxtaposed with the other eleven patterns. In the Yuan Dynasty, the folks were not allowed to weave the dragon pattern, otherwise they would be tempted to kill themselves. In the Ming and Qing Dynasties, the dragon's level features played the ultimate. The dragon pattern is distinguished by the noble, the double-horned and five-clawed dragon is dedicated to the emperor, and the other three claws and four claws can be used for civilian purposes.<sup>41]</sup> Throughout the history of Chinese feudal society,

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<sup>40]</sup> 庞进 (2007), "中国龙文化", 重庆出版社, p. 109

<sup>41]</sup> 孙屹 (2016), "浅析龙纹的文化价值", 文艺争鸣, pp. 213-216

the rulers connected themselves to the dragon with obvious utilitarianism. Doctrine and political purpose. ( Fig.19 )



<Fig.19> Qianlong royal apparel

([http://blog.sina.cn/dpool/blog/s/blog\\_3e24d2f70102vy67.html](http://blog.sina.cn/dpool/blog/s/blog_3e24d2f70102vy67.html),2019.5.8)

## 2) National characteristics

In ancient China, except for the Han people in the Huaxia region, ethnic minorities and other regions also used dragons as a totem. The ancient Zhuang ancestors used tattoos to decorate themselves as dragons, hoping to avoid the injury of dragons in this way, that is, to avoid the god of water, this custom has continued to this day. Yi women in Guizhou and Guangxi have integrated the images of various totem worships. The head and horn of the buffalo, the beard and the snake body are integrated into the image of the dragon totem in the imagery. Embroidered on your own clothes and apron to express your belief in and worship of the dragon. It shows the life wisdom and aesthetic habits of the Yi people.<sup>42]</sup>

In the Miao nationality, women's and children's clothing is generally

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<sup>42]</sup> 王楠毓 (1991) “龙由图腾崇拜到皇权象征”, 安阳师专学报, 1991年第一期

characterized by dragon patterns. Their image of silver on the dragon is also very common. And Miao Long can add other animal characteristics to its original image. The people of these ethnic minorities use the dragon's totem to express their good wishes.<sup>43]</sup> They think that the dragon totem is noble and spiritual.

### 3) The auspicious meaning of the dragon

The auspicious meaning of the dragon originated in the Neolithic Age. People's ability to resist natural forces is low, and they are full of fears of various natural phenomena and natural objects in nature. People formed a belief in various gods for their survival needs, so the ancestors created the dragon, and hoped that the dragon would bless the disaster and protect the peace. During the Spring and Autumn Period and the Warring States Period, people wore a full-fledged dragon-grain jade, which was able to reduce the sorrow and avoid evil.<sup>44]</sup> The folk dragon pattern and the court are less majestic and more flamboyant, more intimate and peaceful, and pin the ordinary people's beauty desire. For example, the "Dragon and Phoenix" picture embroidered on the pants of Zhoushan fishermen, the Sichuan folk cotton picking pattern "Tuanlong". In modern times, the auspicious meaning of the dragon pattern has become stronger and stronger. Traditional folk activities, dragon dances, dragon lanterns, and dragon boats are often used as blessings. Dragon and phoenix patterns are often seen in traditional wedding dresses. Whether it is a major festival or festival, dragon decoration can be seen everywhere. People's worship of the dragon has penetrated into the clothing, food, and shelter, and has become an auspicious token and a

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<sup>43]</sup> 庞焜（1990），“龙的习俗”，北京文津出版社，p. 59

<sup>44]</sup> 任骋（2006），“民间图腾禁忌”，北京中国社会出版社，p. 87

sacred incarnation in all ethnic groups in China.

#### 4) Aesthetic value of dragon pattern

Dragon pattern as the oldest decorative pattern, has been throughout the ancient and modern. The forms in different periods also reflect the aesthetics of The Times. The artistic meaning of the dragon pattern is organically expressed by its aesthetic value. The pattern is the processing, transformation, and reproduction of nature. In particular, the dragon pattern has long been a unique spiritual structure of people, and it is an idealized construction.<sup>45]</sup>

In the design of the dragon pattern, in addition to the single dragon pattern, more is combined with other accessories. Such as the most typical dragon and phoenix pattern, not only vivid and beautiful, but also given a lot of magical colors. It can not only freely change in the plane and space, but also create a posture with a thousand postures. It can also be decorated in different geometric spaces to form a pattern, a continuous pattern, a single pattern, and create a dragon pattern, a dragon pattern, a dragon pattern and the like. The dragon pattern is like black and white in color, and it is versatile. It seems that in all circumstances, it can find a suitable place and express its position.<sup>46]</sup> The artistic meaning of the dragon pattern is expressed by its aesthetic characteristics, and humans give it a concrete emotion. The image of the dragon pattern was created by combining the characteristics of other animals such as birds and beasts. When the modern Wen Yidu talked about the image of the dragon in Fu Xi Kao, he said: The dragon is mainly a snake body, and then accepts four beasts. The feet, the head of the

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<sup>45]</sup> 包石华, “早期中国的艺术与政治表达 (Art and Political Expression in Early China)” 耶鲁大学出版社, p. 48

<sup>46]</sup> 张鹏 (2010), “论中华龙文化精神崇拜范式的生命嬗变”, 濮阳职业技术学院学报, p. 33

horse, the tail of the rat, the horn of the deer, the claws of the dog, the scales of the fish, and the scales of the fish, The dragon pattern is rich in various shapes, resembling a Vientiane and exquisite, fully embodying the beauty of harmony that is compatible with abstraction and figuration.<sup>47]</sup>

During the warring states period and the Ming and qing dynasties, China's silk weaving technology flourished. In 1957, the tomb of zuojiatang warring states period in changsha was excavated, which proved that there were already rich embroidery products decorated with dragon patterns. During the Ming and qing dynasties excavated silk fabrics is very rich also, including kesi, GunFu, chapter 12, pay the clip dragon robe, and so on.<sup>48]</sup> from these dragon silk fabrics, it can be seen that there are quite a lot of varieties of Ming and qing dynasty forged fabrics, and their surface is more shiny. The most famous is yunjin, with its intricate weaving, delicate dragon patterns and rich colors. In terms of craftsmanship, ruhua, kesi silk and embroidery are very good.<sup>49]</sup> shows the exquisite technique and extraordinary imagination of the Chinese people.

## 5. The application of Dragon pattern in ancient costume

1) in the ancient Chinese culture, the dragon pattern is the most widespread and lasting pattern. Chinese traditional clothing records the rich evolution of dragon patterns. It has been proved by history that in the central plains of China, the rudiment of the dragon had already

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<sup>47]</sup> 吴静芳 (2004), “服装配饰学”, 上海东华大学出版社, p. 57

<sup>48]</sup> 赵承泽 (2002), “中国科学技术史纺织卷”, 北京科学出版社, pp. 55—308

<sup>49]</sup> 张福良 (2009), “论清代龙袍纹样织绣的技艺之美”, 北京文物期刊, p. 31

appeared. At that time, there was also a common phenomenon of tattoo. Many nationalities painted dragon patterns or totem on their bodies. Therefore, it is said that the origin of clothing comes from tattoo.<sup>50]</sup> The tattoo pattern will be applied to clothing under certain conditions in a certain period.

Its dress went through these stages roughly. The first stage: the dragon pattern appeared for the first time in the primitive society, which strengthened the function of clothing identification as a class symbol. The second stage: the spring and autumn period and the warring states period, auspicious patterns appeared, dragon and phoenix patterns were wildly popular. The third stage: tang dynasty clothing, fabrics, styles, dragon patterns have reached the peak of mature age. Dragon patterns have been blended in many different ways to show a new look. The fourth stage: in the Ming and qing dynasties, dragon patterns were officially included in the twelve chapters, with more colorful colors.

As textiles are not easy to preserve, we can only find out when dragon patterns were applied to clothing based on the cultural relics unearthed from pottery and jade wares and literature review. In the early 20th century, people wearing serpentine patterns were painted on the colored earthenware of banshan type. This shows that dragon culture has entered the field of clothing 4,000 years ago.<sup>51]</sup> According to the record of shang shu · yi ying, there has been a system of wearing a crown in the era of yao and shun. Dragon patterns already appeared on the clothing of emperors at that time. However, according to the analysis of literature materials and unearthed cultural relics, the yao and shun era was in a primitive society, and people's dress level was very low, so it was

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<sup>50]</sup> 石良仁（1994），“龙—千古的辉煌”，特艺世界期刊，p. 8

<sup>51]</sup> 郭勇（2005），“论龙图腾在现代设计中的应用”，大众文艺，p. 12

impossible to establish a real costume system. At this time, the dragon pattern further strengthened the identification function of clothing and became a symbol with class nature.<sup>52]</sup> In the Xia Dynasty, its most prominent feature was that its flag was painted with a cross dragon, called the dragon flag. The dragon ornaments unearthed in the tombs of the Xia Dynasty at that time were only worn on the chest and abdomen, but they could not be completely excluded from being related to costumes.

The merchants of the Shang Dynasty flourished, and more dragon patterns were seen in the cultural relics unearthed in this era. For example, the "Squatting Jade Man" unearthed in Anyang, Henan Province, is wearing a robe, and the chest is decorated with a dragon-shaped animal face pattern. Each arm has a dragon, and each leg has a dragon. It is very similar to the robes of the descendants.

In the Spring and Autumn Period and the Warring States Period, the situation of a hundred schools of thought made the costumes of this period diverse and unique. At that time, the clothing patterns appeared in the combination of dragons, dragons, dragons and phoenixes, and they were widely popular. Representatives are "Dragon and Phoenix" and "Dragon and Phoenix Tiger Embroidery". (Fig.20) The dragon and phoenixes symbolize the prosperity of the world and symbolize the happiness of marriage. In 1982, Mashan No. 1 in Jiangling, Hubei Province unearthed a large number of fine silk fabrics from the Warring States period.<sup>[53]</sup> These exquisite dragon silk fabrics fully reflect the high level of textile technology in the Warring States period.

Influenced by Confucianism during the Eastern Han Dynasty, people's

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<sup>52]</sup> 吴山（1984），“中国新石器时代装饰”，北京艺术文物出版社，p. 89

<sup>53]</sup> 马泽群（2008），“中国龙凤图案源流解析”，成都纺织高等专科学校学报，p. 28

demands for clothing were getting higher and higher, and dressing became more and more gorgeous. It can be seen from the large number of embroidery products unearthed from the Mawangdui Tomb in Hubei that the dragon-like pattern in the costumes is free and unrestrained.<sup>54]</sup> In addition to the original dragon and phoenix theme, it also combines more beasts, moiré, moisture And the words of Taoist thoughts such as auspicious inscriptions reflect the feudal landlords' hopes for immortality. The dragon pattern on the silk fabric of the Han Dynasty. (Fig.21)



<Fig.20> Dragon and Phoenix Tiger Pattern embroidery

龙凤虎纹绣

([http://mepaper.zjol.com.cn/szb/zjrb.html?theDate=2013-01-18&link\\_text=content\\_1965198.htm?div=-1](http://mepaper.zjol.com.cn/szb/zjrb.html?theDate=2013-01-18&link_text=content_1965198.htm?div=-1), 2019.4.16)

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<sup>54]</sup> 寇吉梅 (2004), “古典工艺美术中龙纹与现代设计”, 艺术研究期刊, p. 77



<Fig.21> Dragon pattern in Han Bo painting

(汉帛画龙纹 <http://www.nipic.com/zhuanti/1273470.html>, 2019.3.21)

As the heyday of the feudal society, the Tang Dynasty widely absorbed the cultures of various nationalities in various countries. From the unearthed silk fabrics of the Tang Dynasty, it can be seen that the typical dragon and the cymbal are the dragon, and the squad is the dragon. A new pattern of Chinese and Western fusion. It reflects the progress of integration with foreign cultures. The prevalence of Buddhist culture has made different combinations of grass, auspicious clouds, and thousands of characters, such as "yunlong pattern", "water dragon pattern", "grass dragon pattern" and so on.<sup>55]</sup> The development of apparel fabrics in this

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<sup>55]</sup> 张道一，郭廉夫（2007），“古代建筑雕刻纹饰—龙凤麒麟”，江苏美术出版社，p. 58

period is also unprecedented, with many types, exquisite texture, bright colors, Some are gorgeous and heavy, and some are as light as a flap. All reflect the high-grade pursuit and aesthetic taste of the fabrics in the Tang Dynasty.

After the Yuan Dynasty, the embroidered dragons on the emperor's robe clothing gradually increased, and the aristocrats of the Yuan Dynasty popularly wore large robes. Moreover, the pattern of the robes has flexible changes in posture and position.<sup>56]</sup>

A large number of dragon silk fabrics were unearthed in the Ming and Qing Dynasties. The dragons in the Qing Dynasty were rich in color and artistic. Its use in the robes is particularly representative. The name "Dragon Robe" was officially determined as a special name for the emperor, and it was included in the twelve chapters. The robes of the Qing dynasty always give a golden impression of luxury. The internal color, the internal color of the scale has two different expressions: one is to use a solid color with a larger brightness, and the other is to use a gradient color.<sup>57]</sup> The color choice of dragon pattern in Qing Dynasty was combined with Manchu culture and Han culture and Chinese tradition. The influence of the color concept, different colors represent different meanings. For example, yellow represents a lofty position, red symbolizes auspicious celebrations, and white represents purity. This symbolic meaning has been extended to modern society. In general, the color of the dragon pattern in the Qing Dynasty was generally high in purity and brightness, and it was bright and eye-catching, which played a very good decorative role. The three generations of the Yuan, Ming and Qing Dynasties have basically no major breakthroughs in the shape. The

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<sup>56]</sup> 黄能馥. 陈娟娟 (1986), "中国服装史", 北京中国旅游出版社, p. 37

<sup>57]</sup> 何馥韬. 宋魁彦 (2018), "清代服饰中龙纹样的色彩探析", 艺术科技期刊, p. 30

dragon pattern in this period is more about pursuing the momentum, specifications and craftsmanship of production. Instead, it makes its aesthetic requirements stay in the delicate, rich, luxurious and other cultures. On the level, there is a lack of early and lively momentum.<sup>58]</sup>

“When the art of shaping is determined, no matter how its concept develops, if the styling itself does not change and develop at any time, it will not be able to obtain artistic life for a long time.”

## 2 ) Significance

In the long river of history, the traditional Chinese costumes have not changed much in the style structure and materials, so people strive to enrich the intrinsic meaning of the changes in decorative patterns and shapes. The dragon has been continuously improved from the long process of evolution. Because it is not a specific image but the intention of people's specific ideas, it is an important reason for dragons to use it to express it better at different times.<sup>59]</sup> Chinese ancestors have come from different regions and have different cultures since ancient times. In the historical development, the outstanding cultures of different nationalities are constantly integrated, so the image of the dragon is very friendly. Not only is it a combination of many animals, but it can be perfectly combined with all patterns in shape. This affinity is in harmony with the concept of "harmony" conveyed by traditional Chinese thought.<sup>60]</sup>The ancestors provided us with rich material and cultural background for our modern design. Through the study of the dragon pattern in

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<sup>58]</sup> 陈绶祥 (1987), “中国的龙”, 北京知识出版社, p. 13

<sup>59]</sup> 刘静轩. 石岩 (2014), “从龙纹看黄帝文化对中国古代服饰文化的影响”, 美与时代期刊, P. 31

<sup>60]</sup> 钱正盛. 钱正坤 (2006), “中国吉祥装饰图案大全”, 上海东华大学出版社, p. 33

ancient costumes, we should explore its artistic features and laws, and have certain reference value and reference significance for the combination of the inheritance of dragon pattern and modern design in ancient costumes.

### III Analysis on the application of dragon pattern in modern costume design

As a cultural form, clothing can be seen through the evolution of clothing, the changes in history, the development of the economy and the changes in aesthetic consciousness. In the past 30 years, China has opened its doors to the world stage, and designers have turned their attention to traditional Chinese culture in the hope of seeking and discovering design inspiration. The typical Chinese traditional pattern of "Dragon", how to continue to exert its unique charm, to enter the modern life more widely, and to preserve it forever is an important issue facing Chinese designers today.<sup>61]</sup> So this chapter studies the application of dragon patterns in modern clothing design, pointing out the application of dragon patterns in modern clothing design. Application principles and application content, and through the practice of design cases, provide reference for the future application of dragon pattern in modern clothing.

#### 1. Application value

##### 1) Inheriting Chinese traditional costume culture

The traditional culture of China is dominated by Confucianism and Taoism, focusing on the harmony between man and nature and respecting nature. The dragon has a variety of symbolic meanings in Chinese traditional culture, and the dragon is worshipped by people. In the modern society, it has been given a more positive meaning, and it has

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<sup>61]</sup> 吴山（1980），“中国历代装饰纹样”，北京人民美术出版社，p.103

produced a contemporary spirit of "high-spirited, self-improving, and aggressive."<sup>62]</sup> We need to incorporate this national spirit, temperament, and charm into the design and creativity, through the improvement and deformation of the dragon pattern. As a new application, Chinese traditional culture has been developed and extended in modern design. Chinese traditional patterns pay more attention to imagery beauty and artistic conception, which refers to an artistic realm created by artistic works in literary and artistic works. It can make viewers feel like they are immersed in imagination and association, and they are infected with thoughts and feelings. Artistic conception is closely related to the aesthetic culture of the Chinese nation.<sup>63]</sup> With the development of economic globalization, the form of international integration has increased, more and more designers from Looking for design inspiration in Chinese national culture. Carrying forward the traditional patterns can not only reflect the artistic characteristics of the culture itself, but also promote the vigorous development of the clothing industry worldwide.<sup>64]</sup> The costumes at the D&G conference in Milan's Spring/Summer 2009 Fashion Week were inspired by the dragon pattern. With a solid color base, the combination of dragon and popular menswear styles reveals a new male image that combines tradition and fashion. (Fig. 22,23)

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<sup>62]</sup> 郑军 (2001), "中国装饰艺术", 北京高等教育出版社, p. 55

<sup>63]</sup> 刘春侠 (2009), "中国传统龙纹在现代标志设计中的应用", 华中师范大学, 硕士, p. 27

<sup>64]</sup> 翁剑青 (2006), "形式与意蕴", 北京大学出版社, p. 8



<Fig. 22.>

Dolce & Gabbana2009/SS



<Fig. 23>

Dolce & Gabbana2009/SS

( <http://shows.gq.com.cn/Dolce-Gabbana/2009-ss-MEN> , 2019.6.25 )

## 2) Reflecting human values

Clothing is one of the symbols of human civilization and a special product of human activities. In a sense, clothing directly reflects humanistic spirit and human values. Humanistic values are derived from the humanistic spirit and humanism, that is, the humanistic spirit is given to a certain carrier. It is conveyed in a certain way, embodying the connotation of history, culture, and humanity, and finally gains a value recognized by the society.<sup>65]</sup> he traditional dragon pattern, as a

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<sup>65]</sup> 王得淳. 王才 (2000), “龙文化与民族粘神”, 上海人民出版社, p. 17

decoration of modern clothing, also reflects the humanistic value of society together with clothing. China as a In the country with a long history, as the dragon pattern gradually emerges on the world stage, more and more people realize that China will stage a new round of the Renaissance and economic rise, and realize the humanistic value of the traditional Chinese dragon pattern. Designers from all over the world began to pay attention to and apply to the traditional Chinese dragon pattern, giving a continuous supply of nutrients in modern clothing design.<sup>66]</sup>

At the 2018 Beijing Olympics, the back of the Olympic medals was inlaid with jade from the ancient Chinese dragon-shaped jade, and the metal figure on the back was engraved with the Beijing Olympic emblem. The two are concentrically formed on the back of the entire medal.<sup>[67]</sup> The whole medal embodies the rich Chinese characteristics. It not only expresses the good wishes of the winners with the dragon pattern, but also reflects the values of the Chinese nation represented by the dragon pattern. (Fig.24) In the Olympic Games, the Chinese table tennis team's uniforms are often designed with dragon patterns. (Fig. 25,26)

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<sup>66]</sup> 涂丹丹.程雨竹.席向荣(2010),“服装面料再造蕴含的人文价值探究,大众文艺,p.8

<sup>67]</sup> 文观秀(2012),“明清时期凤纹样在现代女式休闲服饰中的创新设计研究”,湖南师范大学,



<Fig.24> Beijing Olympic Games Olympic medal  
( <https://cj.sina.cn/articles/view/2574454223/> , 2019.5.3 )



<Fig.25> 2008 Beijing Olympic Games team uniform  
( <http://m.baidu.com/tc?srd=1&dict=30&bdenc=1&nsrc=GpjRNAEptyo> ,  
2019.6.3 )



<Fig.26> Rio Olympic team uniform  
( 腾讯新闻 2019 , 6,3 )

### 3) embodying artistic value

The dragon pattern is dominant in the traditional Chinese patterns, and it has increasingly highlighted its decorative beauty with the progress of the social system and the development of economic culture. In ancient society, dragon patterns did not have independent artistic value. When the dragon pattern is dispelled and sublimated, it is transformed from the real symbol to the artistic symbol. The combination of these two levels is the artistic symbol, so that the dragon pattern has a new meaning, that is, the artistic value.<sup>681</sup>

The tight connection with the spirit of the Chinese nation is the cohesion of Chinese culture. The meaning of dragon pattern is not limited to its own value, but more to show the charm of Chinese traditional culture. The typical Chinese traditional pattern of dragon

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<sup>681</sup> 沈从文 (2005), “我国古代服饰研究”, 上海世纪出版社, p. 13

pattern implies the eternal national spirit and national charm.<sup>69]</sup> This typical element has been applied by more and more foreign designers, such as Dior Dragon Edition "Lady Dior" handbag (Fig.27,28),it has a special dragon-embossed metal handle, full of rich Chinese flavor. Also in the fall/winter 2011 New York Fashion Week, Ralph Lauren brought a lot of inspiration to him for his first visit to China. The brand's clothing shows the oriental style full of Chinese elements. (Fig. 29) It can be seen that the dragon pattern occupies an important artistic position and is the representative of Chinese culture on many occasions.



<Fig.27>Lady Dior handbag



<Fig.28> Dior handbag

( <http://wemedia.ifeng.com/63757620/wemedia.shtml> , 2019.6.20 )

<sup>69]</sup> 冯泽民. 齐志家 (2003), “服装发展史教程”, 中国纺织出版社, p. 69



<Fig.29> Ralph Lauren2011/FW  
( VOGUE时尚网 , 2019.6.20 )

Adding dragon elements to modern clothing design not only can give clothing a new cultural connotation, but also create new visual enjoyment and actively promote Chinese culture to the international. Therefore, in modern fashion design, we should further understand the traditional culture, fully grasp the regional and national characteristics and connotation of the dragon pattern, and based on the development perspective, the dragon pattern will be used for the present and the integration of Chinese and Western.<sup>70]</sup> Although Eastern and Western art originated from two different cultural systems and formed their own art systems, from the perspective of artistic value Both of them are mutually

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<sup>70]</sup> 陈冠华 (1991), “世界服饰辞典”, 上海远东出版社, p. 55

infiltrated and mutually influential in the course of history. What is more noteworthy is that the modern western fashion design has a striking correlation with the traditional dragon art of the East, which further highlights the artistic value that Chinese traditional dragon tattoo can't ignore in modern society.<sup>71]</sup>

#### 4) Reflecting business value

The commercial value of dragon pattern in modern clothing design is reflected by its economic value in fashion design, production, consumption and trading, often expressed and measured in currency units. Every commodity needs the buyer to have the ability to pay. When faced with the same price and the same value-for-money goods, the customer will make a choice. At this time, the tendency to select goods is a prerequisite for realizing the transaction. In other words, there are two important conditions that constitute the consumption of goods: one is the ability to pay, and the other is the desire to pay.<sup>72]</sup> Among them, spiritual satisfaction accounts for a large part of the desire. Whether it is gifts, souvenirs, brand-name products, luxury goods, customers are more concerned with the "meaning" attached to the goods. As one of the typical traditional patterns, the dragon pattern contains different auspicious meanings to fully meet the needs of different customers. The use of traditional Chinese dragon patterns in fashion design has a certain commercial value because it can satisfy customers' desire to pay.

## 2.Application prospects

Due to the development of the times, the trend of the dragon pattern is

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<sup>71]</sup> 范强（2005），“刺绣与现代服饰”，*丝绸*，p.65

<sup>72]</sup> 韦荣惠（1992），“中华民族服饰文化”，上海远东出版社，p.8

closely related to the modern aesthetic changes. It is no longer limited to a single meaning, but more attention to the multicultural connection.

#### 1) New changes in styling

From the generation to the final stereotype, the traditional dragon pattern has evolved into a specific artistic image after thousands of years of evolution. Its design form is exaggerated and generalized. In the pursuit of artistic conception, it is also simplified, exaggerated, and summarized as the main principle. It forms a combination of form and spirit, winning by God, flexible, simple and diverse decorative style.<sup>73]</sup>

Chinese traditional clothing is a flat garment, naturally loose, advocating decoration and complete image. The concept of dressing in the West is not the same as that in China. The West pays more attention to the beauty of the human body, pays attention to the use of the pattern, and combines the decorative pattern with the structure of the garment to show the beautiful body posture.<sup>74]</sup> Just as the Just Cavalli 2013/FW Gaoding (Fig.30) red skirt, the pattern is black dragon, the designer will be the image of the dragon Deconstruction and reorganization, although there is no elephant dragon pattern, but people see the image of the dragon as soon as they see it. There are also domestic designers who flatten the dragon pattern, often using the complete image of the whole or a few dragons to make it combined with silk. For example, Chinese star Fan Bingbing wore a yellow robes dress at the Cannes Film Festival.

(Fig. 31)

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<sup>73]</sup> 李中元（2011），“论中国少数民族服饰中龙纹的象征”，武汉纺织大学学报，p.55

<sup>74]</sup> 苑利（2000），“符号与象征”，北京出版社，p.34



<Fig.30> Just cavalli 2013/FW  
(天天时装,2019.5.10)



<Fig.31> 63rd Cannes Film Festival  
(百度图片2019.6.20)

## 2) New changes in the process

With the development of modern fabrics and sewing techniques, the dragon pattern has diversified craftsmanship in traditional Chinese clothing, mainly embroidering, brocade, silk, printing and dyeing. Embroidery is entirely a work of craftsmanship and skill, with high artistic and economic value. The costumes with dragon embroidery are gorgeous and noble. “Jin” is a traditional high-grade colorful jacquard fabric in China. Its weaving process is complicated, the pattern is beautiful, the craft is exquisite, and the materials are exquisite.<sup>75]</sup> Digital printing technology has replaced the three complex printings of ancient times technology. Compared with the previous printing process, this printing technology printed dragon pattern is more popular and popular in today's clothing market. This new process saves time and costs, and domestic and foreign designers have begun to favor digital print design. Based on digital technology, they have a broader understanding of textile design, resulting in a new pattern style and fabrics. Personalized customization. Closely combines practicality and aesthetics to cater to the aesthetic needs of the public.<sup>76]</sup>

## 3. Application principles

“Practical, economical and beautiful” is the principle of all practical art creation. The application of dragon pattern in modern clothing design also follows this principle. “Practical” means “applicable” and is the basis. The “economy” offers the possibility to make it a reality. “Beautiful” contains the spirit and soul. If you only pay attention to the beauty, the

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<sup>75]</sup> 时蕾(2011), “论龙纹的演变及在现代服装中的研究”, 江南大学硕士论文, pp37-38

<sup>76]</sup> 郭若虚(1985), “图画见闻志”, 北京中华书局, p. 6

dragon pattern is beautiful. However, if it is not suitable or inconsistent with the style of wearing clothes, it will only reduce the overall beauty of the clothing. For clothing, it is useless. value. On the contrary, it is only greedy for the economy, cutting corners or lacking aesthetics. Such clothing will only be left unattended and eventually become worthless goods. Therefore, the application, economy and aesthetics are indispensable. They complement each other and affect each other. Therefore, it is necessary to flexibly grasp the application of the dragon pattern on the clothing, and depending on the style and use of the specific clothing, it can be focused.

#### 4. Application of dragon pattern in modern clothing

##### 1) Graphic application

"The picture must be intentional, meaning will be auspicious" is a major feature of Chinese national costume culture. In the oriental costumes, the decorative image is full of rich national emotions, history, colors and folk traditions. Its unique stable decorative system is rooted in the symbolic meaning, giving unique depth connotation and cultural and artistic features. A customary symbol.<sup>771</sup>

Traditional patterns can be used in addition to color matching and morphology, and can be used in combination, which can be simplified or complicated by adding new elements. The traditional Chinese dragon pattern mainly pays attention to the decorative and completeness of its shape. Secondly, it pays attention to the interpenetration and echo between its shapes. In the application, it follows the neat and symmetrical

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<sup>771</sup> 姚远（2006），“中国传统龙纹的图像与符号学意义研究”，南京师范大学硕士学位论文，

structure, and its shape is the traditional Chinese dragon pattern. For the core elements of design, extract the elements from the shape, and apply the “shape” to the modern fashion design through the representation and abstract expression.

#### ( 1 ) pattern abstract application

In modern costumes, the use of abstract dragon patterns can be described as brilliant, and its simple and clear features have a strong sense of modernity. The abstract expression is to grasp the artistic appeal of the dragon pattern, extract the prominent features of the dragon pattern, and generalize and transform it to make it fit in the invisible.<sup>78]</sup> This part of the dragon pattern is mostly selective to simplify a certain part of the dragon body to abstract, so as to achieve the focus Express the purpose of contouring. It is replaced by the most typical and characteristic part of the dragon pattern. This style can highlight the characteristics of the dragon pattern and it is easy to make a deep impression. For example, the dragon's coiled enthusiasm, covering the body's eye-catching scales, etc. are all highlights of the clothing. VivienneTam's work in Fall/Winter 2011 is a good example. (Fig. 32,33)

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<sup>78]</sup> 田自秉（2003），“中国纹样史”，北京高等教育出版社，p. 89



<Fig.32>VivienneTam2011/FW

<Fig.33>VivienneTam2011/FW

( VOGUE时尚网 , 2019.6.30)

## ( 2 ) patterned figurative application

It refers to directly shifting the overall image of the traditional Chinese dragon pattern, without any transformation, and subtly blending into the design of the garment, making it the main expression pattern and content on the garment. Such clothing design works have a strong Chinese charm. The application of figurative dragon pattern in modern costumes inherits the ancient techniques, and due to the improvement of the textile level, the crafts of beading, hot drilling, hollowing out, printing and so on are endless, and combined with modern expressions, the image of the

dragon is more and more refined.<sup>791</sup> Like Dries Van Noten's Fall/Winter 2015 show, the designer combines Chinese traditional dragon patterns with the current popular fabrics and craftsmanship. Make the whole garment come alive. (Fig. 34,35)



<Fig.34> Dries Van Noten2015/FW  
(<http://www.yoka.com/dna/m/d314946,2019.5.13>)

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<sup>791</sup> 管德明. 崔荣荣(2003), “服装设计美学”, 北京中国纺织出版社, p. 10



<Fig.35> Dragon Pattern

( <http://www.yoka.com/dna/m/d314946,2019.5.3> , 2019.5.16 )

### ( 3 ) pattern local application

Another manifestation of modern dragon pattern on clothing - choose local features as the theme element. In the modern fashion design, the designer makes a clever segmentation choice for the dragon pattern, and uses the unexpected small elements on the clothing decoration to make the supporting role become the protagonist. Bring a new look and feel. The application of local dragon patterns generally selects representative local features, which can be small details such as dragon scales, or dragon head or half body dragons. It seems that the overall clothing is ingenious.

### 2 ) Extension of "meaning"

The "meaning" of the dragon pattern refers to the feeling of the inside from the inside and the deep connotation. From the perspective of design art, people usually summarize the thought and connotation of design as

"meaning". The study of dragon pattern in fashion design combines the dragon pattern with the meaning behind it to understand the symbolic meaning of the dragon pattern. In the different periods of history, dragon patterns have different meanings. In the modern fashion design, "Blessing and Comforting" is undoubtedly the main theme of the dragon "Italian". Such as "Dragon and Phoenix Chengxiang" pattern, the dragon represents the male, the phoenix represents the female, and the dragon style represents the marriage. The pattern of "Dragon and Phoenix" is further transformed into a "Dragon and Phoenix Dance" pattern with a festive color.<sup>801</sup> In addition, there are "two dragon play beads" pattern and so on. Designer Tan Yanyu's Vivienne Tam also appeared in the works of New York's Fall/Winter 2011 Fashion Week, which fully showed the inheritance and extension of the dragon's "Italian".(Fig. 36)

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<sup>801</sup> 濮安国, 袁振洪 (1988), “龙图400例” 北京轻工业出版社, p. 17



<Fig. 36> Vivienne Tam 2011/FW  
( 天天时装 , 2019.6.28 )

## 5. The specific application of dragon pattern in modern clothing design

1 ) With the rapid development of the world economy and science and technology, the standard of living is constantly improving. People are increasingly emphasizing the individualized performance of clothing, nationality and traditional features, emphasizing the diversity of world culture, emphasizing the integration and opening of design. Chinese culture has received more and more attention, and clothing design with oriental cultural characteristics has entered the stage of world fashion.

<sup>81)</sup>As a descendant of the dragon, Chinese fashion designers have

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<sup>81)</sup> 寇吉梅 (2004), “古典工艺美术中龙纹与现代设计”, 艺术研究, p. 77

extremely deep feelings for the dragon pattern, and many designers have appeared in the dragon figure. For example, Guo Pei's 2019 spring and summer haute couture show, Dragon is one of the theme elements of her conference. In Guo Pei's nearly 30 years of design career, she has been committed to expressing oriental culture, the dragon is black and green. The five colors of gold, silver and red are presented in the deep and mysterious philosophy of yin and yang. (Fig. 37,38)



<Fig. 37 38> GuoPei 2019/SS

( 天天时装 , 2019.5.1 )

As a symbol of Chinese culture, dragon pattern has been recognized by many foreign designers in addition to the attention of oriental designers, which has aroused their great interest and attention, and set off the "Chinese style" in the fashion field. ". Using Chinese auspicious dragon pattern as a source of inspiration, we created a variety of styles of

clothing art, reflecting the rich oriental sentiment. European fashion designer Tom Ford used the luxurious Chinese style in the fall/winter 2004 Yves Saint Laurent Rive Cauche fashion show <Fig. 38-41>, using jacquard, brocade, embroidery and other performance techniques. An extremely beautiful Chinese style. In the dress series, a yellow robe beaded dress resembling a robes, the dragon pattern uses the shape of the dragon, with the body of the model hovering, highlighting the aristocratic atmosphere, auspicious and domineering.<sup>821</sup>

In today's high fashion design, the dragon pattern with ethnic characteristics is more and more appearing in the works of East and West designers. As the totem of the Chinese nation, the dragon represents more auspicious and festive. The use of dragon patterns by designers is often inspired by the clothing of the past. Therefore, the dragon pattern is rich, gorgeous and domineering in high fashion, showing a new fashion charm.(Fig. 39,40,41,42)

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<sup>821</sup> 袁仄（2005），“中国服装史”，北京中国纺织出版社，p. 18



<Fig.39-42> YSL/FW  
(天天时装,2019.5.10)

## 2 ) Application of dragon pattern in ready-to-wear

The dragon pattern is faced with various challenges in modern society,

and the once meaningful form gradually becomes pure decorative beauty. Make dragon clothing perfect for fashion and full of oriental charm. The form of ready-to-wear makes the dragon pattern enter the homes of ordinary people. Many costumes use dragon patterns, craftsmanship, color matching, etc. as the starting point for their creations, and they have launched ready-to-wear garments with rich Chinese national style.<sup>831</sup>

In view of the characteristics of ready-to-wear production, the application of fine work patterns in the past has become relatively simple, reducing the technical difficulty of operation. Inheriting the traditional performance techniques of the dragon pattern, combined with modern technology to improve, innovate and develop, let the dragon-printed garments move from the T-stage to the normal life of people.

The form of the dragon pattern in the ready-to-wear is more casual and free, and the form is eclectic. Some combine the material of the garment, and the color is embroidered on the part of the garment. Some adopt the embroidered dragon pattern with the same color of the garment, which is restrained and rich in oriental characteristics. There is also the application of the batik process to express the feeling of dragon madness.

With the development of social economy, the dragon pattern decoration in fashion design is full of spirituality and deep connotation. It combines the essence of tradition with the spirit of the times, and achieves the inner spiritual unity between man and clothing has become a decorative pattern that people can use universally, always maintaining a distinct national character and a unique national style. Today, in the individuality of the individuality, the dragon pattern is a jewel of the

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<sup>831</sup> 袁英杰(1999), “20世纪中国服装设计师的足迹”, 哈尔滨黑龙江科学技术出版社, p.33

Chinese nation 's culture, and it takes the history of China to the stage of the East and the West with a new look.

## IV Production Design

### 1.Design intent and plan

After careful study of the dragon pattern, classification, and seeking common features,Going back to the starting point of the paper , Think about how to incorporate these elements into the design of modern clothing to make the expression of dragon patterns more diverse , At the same time, it can show the cultural heritage of the Chinese nation for eight thousand years.Not only to calm atmosphere, but also to fashion innovation,This is a question that needs to be specifically considered.Through the above application of the dragon pattern in the design of modern clothing, the application of the "shape" and the extension of "meaning" , If want to let the Chinese traditional dragon pattern in the modern clothing design extension development , It must be based on its "shape" and extend its "meaning".Li Zehou believes that "there is no beauty in leaving the form, but only the form can not become beautiful."<sup>84]</sup>According to this direction, four design ideas have emerged , They are abstract design ideas, figurative design ideas, local application of dragon patterns, and the meaning extension of dragon patterns.The abstract design idea is based on the spiritual connotation of the dragon pattern , The change in the spirit of the dragon is essentially the continuous improvement of the human spirit.The creative idea of figuration is based on the external image of the dragon pattern , The external image of the dragon pattern is actually the continuous integration of the eight thousand-year national totem.Local application

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<sup>84]</sup> 李泽厚（2002），“美的历程”，北京文物出版社，p. 38

is also a form of application , Replace the whole with parts.The extension of meaning takes its auspicious meaning and gives the garment a new meaning.



## 2.Design production

The overall style of the clothing is in ancient vintage style,Elegant and loose,give priority to color with black and white,The whole is the feeling of Chinese ink painting.Based on this, four schemes are designed separately,Designed a set of men's clothing.The image of the traditional Chinese dragon pattern is combined with the new style in the clothing.Abstract creation with the dragon as the original shape,Do not stick to the details in the dragon pattern , Instead, we strive to highlight the overall sense of style and give people a feeling of dragon.In the choice of crafts, you can choose to express as much as possible in a retro way, retaining the original feeling of primitive dragon.The design of the figurative idea can be used to separate the nine of the dragon patterns from the individual.

## 1)project 1

This design uses the figurative form of the dragon pattern, The top of the coat is larger, with a skirt underneath. The overall shape is more stratified. The figurative form of the dragon pattern has been extended from the Ming and Qing Dynasties, and it has become more lovely than the previous majesty. This design uses a golden dragon pattern to decorate the front of the garment, Ancient dragon embroidery also uses gold, which symbolizes power. At the same time, the overall black and white color of the clothes is not so monotonous. The combination of Chinese patterns and modern styles reveals a strong retro style. (Fig.43) Project 1-1 Front, (Fig.44 ) Project 1-2 Back.

<Table.1> project 1 plan

	
Color	



<Fig.43>Project 1-1 Front

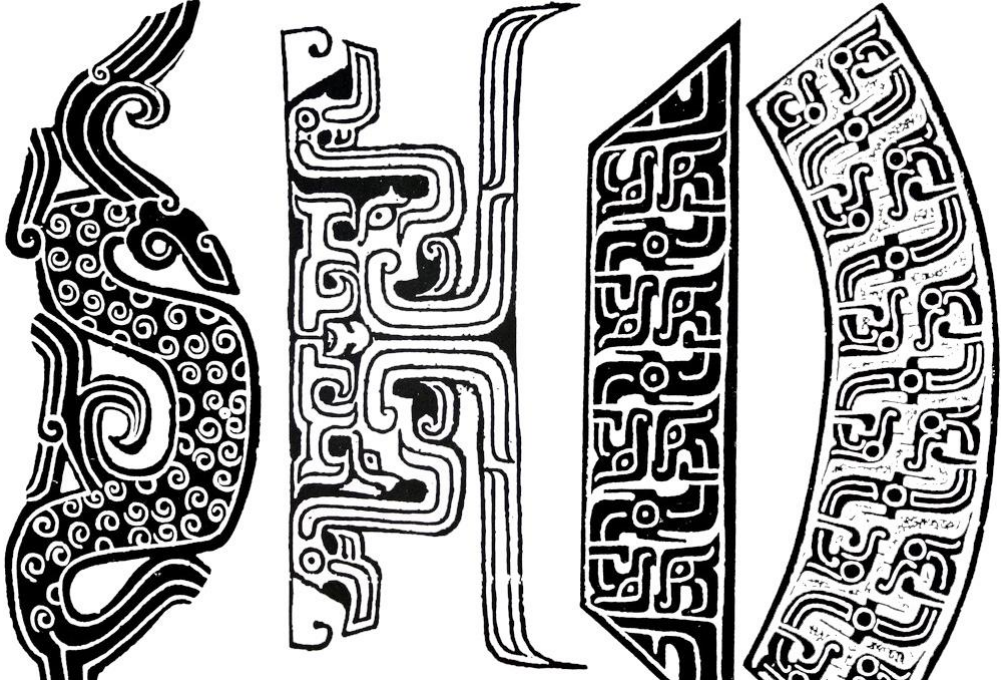



<Fig. 44>Project 1-2 Back.

## 2)project 2

This design uses an abstract application of dragon patterns,The overall clothing is more spacious and elegant.The lining and jacket are in contrasting shades of gray and white,The white scarf is inspired by the costumes of ancient men,Decorative black abstract patterns on the sleeves and hem of the clothes.It not only simplifies the shape of the dragon pattern, but also simplifies its color,Express its basic shape in monochrome.Refine and generalize the dragon pattern to remove unnecessary components,Retain the morphological characteristics of the subject and the main decorative meaning,Make the dragon pattern more clear, more typical, more prominent, and have a decorative aesthetic.(Fig.45) Project 2-1 Front,(Fig.46) Project 2-2 Back.

<Table.2> project 2 plan

	
Color	



<Fig.45>Project 2-1 Front



<Fig.46>Project 2-2 Back.

### 3)project 3

This design uses a local application of dragon patterns, The white jacket is paired with a gray dress, and the jacket is short and long. The dragon's head pattern is used to decorate the sleeves to partially replace the whole. Seeing the dragon's head naturally associates with the image of a whole dragon. The dragon's head is often embroidered on the robes of the ancient emperors, giving a sense of majesty. The head pattern of the modern dragon has been deformed to match the design with the clothing. The side of the dress is decorated with a deformed abstract dragon pattern that makes it irregularly distributed. More messy beauty. (Fig.47) Project 3-1 Front, (Fig.48) Project 3-2 Back.

<Table.3> project 3 plan

	
Color	



<Fig.47>Project 3-1 Front



<Fig. 48>Project 3-2 Back.

#### 4)project 4

This design is an extension of the "meaning" of the dragon, Shape and meaning are inseparable. The dragon and phoenix pattern represents harmony and beauty. Give the good meaning to the clothing and make the clothing unique. The top of this design is a wide coat with a dragon-shaped belt attached to the waist. The bottom of the skirt at the back is a wave pattern. Ancient dragon patterns are usually surrounded by waves. The meaning of the traditional dragon pattern is a product with Chinese characteristics, Symbol is to replace complexity with simplicity, It is not only a pattern, but also has special spiritual and emotional characteristics. (Fig.49) Project 4-1 Front, (Fig.50) Project 4-2 Back.

<Table.4> project 4 plan

	
Color	



<Fig.49>Project 4-1 Front



<Fig.50>Project 4-2 Back

## V CONCLUSION

This paper takes "the application of Chinese traditional dragon pattern and modern clothing research" as the topic, referring to the reference literature to complete the writing under the guidance of the professor. Through the analysis of the application status of dragon pattern in modern clothing design, this paper illustrates the feasibility of the application of dragon pattern in modern clothing design from two aspects of application value and application prospect. The final conclusion is as follows:

1. The traditional Chinese dragon pattern has experienced the innocence from the prehistoric period, the simple unshaped totem to the mysterious and sturdy dragon dragon pattern, and then to the majestic and graceful dragon dragon pattern, until the exquisite complex The dragon pattern of the Huanglong period eventually evolved into a modern form of new dragon dragon pattern. The evolution law of dragon pattern follows the evolution law of traditional Chinese decorative patterns. Its modeling characteristics have gone through the process from simple to complex and then simple, from abstract to figurative and then to abstraction, from realism to freehand and then back to realism. .
2. The traditional Chinese dragon pattern is not only aesthetically pleasing in form, but also contains rich cultural connotations in its content. The traditional Chinese dragon pattern uses costumes as a carrier to form the quaint beauty of national history and culture, the harmonious beauty of figurative and abstract shapes, and the beauty of exquisite craftsmanship and extraordinary imagination. In terms of content, it corresponds to the imperial dictatorship culture of the totem worship, the national characteristics of the minority totems, and the auspicious culture of the blessings.

3. As a typical traditional Chinese pattern, dragon pattern has a strong Chinese character and profound cultural connotation, which has been favored by people for thousands of years. The dragon pattern carries the humanistic spirit of each period, and as a clothing pattern, it reflects the humanistic value of human society along with the clothing. Moreover, the dragon pattern occupies an important artistic position in various periods of history, and it expresses the charm of Chinese traditional culture and has unique artistic value. In addition to the application value of humanities and art, the dragon pattern has new performances in its styling, craftsmanship and fabrics, and thus is more widely used in modern clothing design.

4. Summarize the application principles of dragon pattern in modern clothing design, and carry out case design practice under this guidance. From the four aspects of the representation and abstraction of the dragon pattern, the partial application and the meaning extension, it is applied to modern clothing. The implementation of the first project should be based on the use of the dragon's figurative shape. It should fully consider the combination of traditional Chinese dragon patterns and modern clothing styles and styles. It is suitable for the fashion trend, using modern clothing materials and crafts to design and create, and maintaining the traditional Chinese dragon. The styling characteristics of the pattern; the second project is to follow the innovative design concept when designing with the abstract shape of the dragon pattern. At this time, the traditional Chinese dragon pattern is only used as a starting point for design, not an end point. In the creative thinking triggered by the traditional Chinese dragon pattern, modern clothing design is pursued, and its conception and abstraction are pursued. In the third application of the application of the dragon pattern, it is necessary to select a representative local pattern to replace the whole part with a

small one, and a small number. When the implementation of the scheme 4 is extended by the meaning of the dragon pattern, attention should be paid to the combination of form and meaning, and the image of the dragon is incorporated into the invisible.

Through the combination of theoretical research and practice, it is concluded that in today's fierce market competition, dragon pattern innovation with clothing as the carrier is an effective way for enterprises to improve their competitiveness. The innovation of dragon pattern is to break the traditional concept and innovate the traditional Chinese dragon pattern through new thinking. The combination of dragon elements and modern clothing for innovative design is a fusion of traditional culture and modern fashion. While enriching the content of modern clothing culture, it increases the added value beyond the actual value of clothing.

Understanding the value of the dragon pattern and using its representative spiritual connotation can create more artistic images in modern life. Only on the basis of inheriting and carrying forward the Chinese national culture, absorbing foreign culture and enriching oneself can create an art that combines nationality and time, thus promoting and extending the development of Chinese culture.

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## 국문초록

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전통용무늬 도안은 중화민족문화의 소중한 자산으로 전 세계적으로" 중국 풍 "의상의 바람이 거세지면서 세계 각국의 유명한 패션 디자이너들이 중국 전통 문양을 연구하고 그 무늬가 패션디자인에서 중요한 의미를 가지게 되었다. 용무늬 패턴은 천백년 동안의 역사를 거쳐 선명한 중화민족의 특색과 깊은 중국문화의 내용을 응집시켰고, 민간민족예술과 민속문화가 천백년 동안 침전된 결과이다.

본 문서의 연구 목적은 중국의 전통 용무늬의 형태, 의미, 응용에 대한 분석을 위한 것이다, 해외의 많은 사람들이 용무늬에 대해 잘 알지 못하기 때문에 그것이 의미하는 깊은 의미를 연구해 본 적이 없다. 그래서 본문의 연구를 통해 더 많은 사람들이 이 대표적인 전통 문양을 인식하게 되었습니다.본 연구는 패션의 관점에서 출발하여 용무늬의 역사 변천과 조형적 특징, 심미적 분석과 문화내용, 용무늬의 현대적 의상 디자인에 대한 분석 및 현대패션 디자인에서의 응용에 대해 연구하였다. 연구방법은 각종 문헌 자료, 논문 저널 등에서 본 연구 과제와 연관된 자료를 수집했다. 분류정리, 도문 참고를 통해 용무늬의 역사적 변천을 분석하고 또한 용무늬를 시기별로 조형 특성을 분석하였다. 발전의 과정에서, 용무늬 이미지는 최초 추상적인 혼돈 상태에서 이미지에 이르기까지 점차 뚜렷해지고, 간결하고 새싹 단계부터 복잡한 영동의 조합 형태, 태동에서 정형화까지 그 변화와 발전이 다양한 역사의 긴 시기를 거쳐 또한 매 역사적 단계 스타일의 다양한 조형적 특성을 보여준다. 파생기의 선사용무늬는 조형이 간단해 아직 미숙한 단계

다. 1 단계의 변천시기는 신석기시대 말기부터 상주 시기까지이다 , 이때의 용무늬는 신비롭고 사나운 쿠이용, 리용, 번룡, 짜용 등이며. 용문 제 2 단계의 발전시기는 낭만적인 춘추전국을 거치고, 기세가 고약한 진한 용문, 귀한 수당나라 용문이다.마지막 성숙단계는 청순한 송룡문, 번잡하고 복잡한 명청룡문이다. 용의 형태 변화에도 중화민족의 심미적 변화가 같이 한다. 다음으로 그의 스타일에 대한 조금더 깊은 심미적인 분석과 그 배후에 있는 문화내용을 분석하였다. 용무늬가 그 조형 변천기에 황권, 주수통천, 민족적 특성, 좋은 우의 등의 상징에 대응하고 있는걸 지적한다. 용무늬의 의상 표현도 매 역사시기의 응용을 정리하고 분석하여 원시사회 용무늬가 처음 나타나 패션 표식 기능을 강화하고 그후 춘추전국시대에 용봉무늬가 성행하기 시작하여 당대룡의 형태가 당시 의복의 원단형태와 결합되었다. 절정의 성숙단계에 이르러 명청시대에는 정식으로 용무늬가 12 장무늬로 들어가며 색채가 더욱 풍부해지고 현대 용무늬의 전체적인 기초가 마련되어 현대적인 디자인에 풍부한 소재와 문화 배경을 제공한다. 마지막으로, 현대 패션 디자인의 정의및 그 특징에 기초한 용무늬가 현대의류디자인의 응용가치, 응용현황과 응용전망에 따라 각각 분석한다.

용무늬에 의한 현대의류디자인의 적용원칙에 작품을 디자인 하였다. 용무늬의 구상과 추상, 국지적 응용과 의미의 확장의 네 가지 측면에서 조형을 들여와 현대 의상에 응용했다.

작품 1의 디자인은 용무늬의 구상형태 이다 , 용무늬 구상의 형태는 명청연에서 오늘날까지 전해져 예전처럼 위엄이 더해지는 것이 아니라 오히려 더 귀여워졌다. 금색의 용무늬 패턴을 사용하여 의상의 앞면을 장식한 디자인입니다. 고대의 용무늬 자수도 금색으로 많이 사용되었고, 그것은 권세를 상징했다. 전체적인 블랙과 화이트 의상도 단조롭지 않게 만들었다. 중국식 패턴과 현대적인 패턴을 결합한 기법으로 빈티지한 분위기를 물씬 풍긴다.

용무늬를 사용한 구상조형에서 중국 전통 용무늬와 현대적인 스타일, 스타일의 조화가 고려되어야 한다. 트렌드에 맞게 현대적인 소재, 공예적인 방법으로 디자인을 창조하면서도 중국 전통 용무늬의 조형적인 특징을 유지할 수 있다.

작품 2는 용무늬의 추상적인 조형을 적용하여 디자인할 때 혁신적인 디자인 컨셉을 따릅니다. 이때의 중국 전통 용무늬의 조형적 특징은 단지 디자인의 시작점이지 종점이 아니다. 중국의 전통적인 용무늬에서 비롯된 창조적 사고 아래 현대적인 의상 디자인을 진행하여 개념화, 추상화를 추구하고 있습니다. 용무늬의 조형을 간소화할 뿐만 아니라 색상도 간소화하여 단색으로 기본 조형을 표현하였습니다. 용 무늬를 추출, 요약, 불필요한 구성 부분을 제거합니다. 용무늬의 특징을 보다 명확하고 전형적이며 두드러지게 하며 장식적인 미적 감각을 갖게 합니다.

작품 3은 용무늬의 국소적 적용을 할 때, 대표적인 부분적인 문양을 주의 깊게 골라 전체 대신 소대대로 많이 뽑아야 한다. 본 제품은 용의 머리를 디자인 요소로서 사용합니다. 용의 머리를 보면 자연스럽게 용 한 마리를 연상하게 된다. 고대 황제의 용포에도 종종 용의 머리를 수놓아 위엄을 느끼게 했다. 현대적인 용두 문양은 변형을 거쳐 디자인된 의상과 더욱 잘 어울린다.

작품 4의 디자인은 용무늬의 의미의 연장이다. 형태와 의미는 서로 결합한다. 옷에 아름다운 의미를 부여하여 독특한 의미를 지니게 하다. 소매에 용봉이 상서로운 문양을 써서 조화롭고 아름답다는 뜻을 담고 있다. 일종의 문양일 뿐 아니라 특별한 정신적 정서적 특징을 지닌 경우가 많다.

본 논문은 고대의 용문영을 현재로 쓰고, 중서양이 융합하는 현상을 발전적인 관점에서 본다. 쇼에서 국내외 디자이너들이 용무늬에 대한 자신의 서로 다른 이해를 통해 패션에 대한 생각을 표현하고, 우리도 용무늬를 운용

하는 방식을 총괄해야하고, 이것을 다른 원소에도 응용할수있게 다방면으로 생각해야 한다. 현대사회는 창의성있는 작품들이 인정받는 시대이다. 창의성의 원천은 이런 전통문화에서 온다. 서로 다른 수법을 통해 전통적인 요소를 창신하는것은 현대적인 디자인을 새롭게 할 뿐만 아니라 전통 문화를 더 계승하는것이다. 우리가 디자인요소 그림 , 색채, 스타일을 잘 파악하여 그 내용을 파헤칠수있을때, 현재의 유행과 잘결합하여 디자인의 착상은 필연적으로 표면에만 뜨지않을것이다.전통적인 문양은 매 시기의 인문정신을 담고, 의상문양은 패션과 함께 인간사회의 인문 가치를 보여준다. 더많은 중국 문양이 세계인의 관심과 사랑을 받기 위해서 패션현장에서 그 조형과 의미를 개발해야 하겠다.