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## THE HISTORICAL EVOLUTION OF CHINESE ACCESSORIES DESIGN: TECHNIQUES, STYLES AND TRENDS

*With the theme of «The Historical Evolution of Chinese Accessory Design: Technology, Style and Trends», this article systematically comprehends the historical trajectory of Chinese accessory design from the High Ancient Period to the end of the Qing Dynasty and the Republic of China. The article analyses the impact of technological innovation, cultural fusion and changing times on Chinese accessory design, and discusses the characteristics and cultural connotations of accessory design in different historical periods. The study finds that Chinese accessory design has always been integrated and innovated in the midst of technological progress, cultural exchange and epochal changes, showing unique cultural charm and aesthetic value. The article concludes with an outlook on the future development direction of Chinese accessory design, stressing that contemporary designers need to study the historical evolution of Chinese accessory design, inherit the essence of traditional culture, and combine it with modern design concepts and technological innovations, so as to promote Chinese accessory design towards a more diversified, personalised and sustainable development, and to make a new contribution to the inheritance and development of Chinese culture. The article also explores the cultural values embedded in Chinese accessory design, and discusses how to integrate these cultural values into contemporary accessory design in order to inherit the essence of Chinese accessory design. The article analyses the future development trend of Chinese accessory design and discusses how to combine the historical evolution law with modern design concepts to promote Chinese accessory design towards a more diversified, personalized and sustainable development.*

**Key words:** *Chinese Accessory Design, historical evolution, technological innovation, cultural fusion.*

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## ІСТОРИЧНА ЕВОЛЮЦІЯ ДИЗАЙНУ КИТАЙСЬКИХ АКСЕСУАРІВ: ТЕХНІКИ, СТИЛІ ТА ТЕНДЕНЦІЇ

*У цій статті на тему «Історична еволюція китайського дизайну аксесуарів: технологія, стиль і тенденції» систематично осмислюється історична траєкторія китайського дизайну аксесуарів від Стародавнього періоду до кінця династії Цін і Республіки Китай. У статті аналізується вплив технологічних інновацій, культурного*

злиття та мінливих часів на китайський дизайн аксесуарів, а також обговорюються характеристики та культурні конотації дизайну аксесуарів у різні історичні періоди. Це дослідження має на меті заповнити прогалини в існуючих академічних дослідженнях і забезпечити більш повну теоретичну основу для вивчення китайського дизайну аксесуарів шляхом систематичного аналізу історичної еволюції китайського дизайну аксесуарів. Аналізуючи взаємозв'язок між технологічними інноваціями, еволюцією стилю та зміною тенденцій, дослідження розкриває глибоку логіку та культурну конотацію, що стоять за розвитком китайського дизайну аксесуарів, і пропонує нові перспективи та напрямки для теоретичного вивчення китайського дизайну аксесуарів. Дослідження показує, що китайський дизайн аксесуарів завжди був інтегрованим та інноваційним у розпал технологічного прогресу, культурного обміну та епохальних змін, демонструючи унікальний культурний шарм та естетичну цінність. Стаття завершується поглядом на майбутній напрямок розвитку китайського дизайну аксесуарів, підкреслюючи, що сучасним дизайнерам необхідно вивчати історичну еволюцію китайського дизайну аксесуарів, успадковувати суть традиційної культури та поєднувати її з сучасними концепціями дизайну та технологічними інноваціями, тому щоб просувати китайський дизайн аксесуарів до більш диверсифікованого, персоналізованого та сталого розвитку, а також зробити новий внесок у спадщину та розвиток китайської культури. У статті також досліджуються культурні цінності, закладені в китайському дизайні аксесуарів, і обговорюється, як інтегрувати ці культурні цінності в сучасний дизайн аксесуарів, щоб успадкувати суть китайського дизайну аксесуарів. У статті аналізується майбутня тенденція розвитку китайського дизайну аксесуарів і обговорюється, як поєднати закон історичної еволюції з сучасними концепціями дизайну, щоб просувати китайський дизайн аксесуарів до більш диверсифікованого, персоналізованого та сталого розвитку.

**Ключові слова:** китайський дизайн аксесуарів, історична еволюція, технологічні інновації, культурне злиття.

**Problem statement.** Chinese accessory design, as a product of the mingling of traditional Chinese culture and modern aesthetics, has evolved continuously in the long history, showing unique cultural charm and aesthetic value. Evolution of Traditional Patterns In the long stream of Chinese history, traditional patterns have been changing in contents, forms and cultural charm, which have witnessed the evolution of the nation (Qian, 2016). From traditional accessories such as jade, silk and ceramics in ancient times to fashion accessories such as jewellery, bags and shoes in modern times, individual (Zhang, 2019). Chinese accessory design has experienced continuous innovation in technology, style and trend, showing a diversified and multi-level development trajectory. Technological innovation has always been an important engine driving the development of Chinese accessory design. From traditional crafts such as bronze casting, jade carving and silk weaving in ancient times to advanced technologies such as 3D printing, laser cutting and digital printing in modern times, technological advances have given accessories design new concepts and production techniques.

Cultural fusion has shaped the unique style of Chinese accessories design. In different historical periods, Chinese accessory design has not only preserved the essence of traditional culture, but also absorbed elements of foreign cultures, forming a unique fusion style. For example, the accessory design of the Tang Dynasty integrated elements of Western culture, showing an open and tolerant style; the accessory design of the Ming and Qing Dynasties embodied the influence of Confucian culture, focusing on simple and elegant style; modern accessory design integrates Western fashion elements, showing a diversified and personalised style.

Changing times have also profoundly affected the trend of Chinese accessory design. From the practicality of ancient times, to the aesthetics of modern times, to the personalisation, diversification and sustainability of today, Chinese accessory design is constantly adapting to the needs of the times and showing a new direction of development. However, in contrast to the booming development of Chinese accessory design, relevant academic research is relatively lagging behind. Existing research focuses on the analysis of traditional accessory culture and modern accessory design trends, and the systematic study of the historical evolution of Chinese accessory design is still insufficient. In particular, the relationship between technological innovation, style evolution and trend change, and how they influence each other and promote the development of Chinese accessory design still needs to be explored in depth.

**Research analysis.** The historical evolution of accessory design in China has been marked by technological advancements, changing styles, and emerging trends. Du Jingnan mentioned in post “A Sui-Tang dynasty woman’s crown: analysing form, glass and class” (2022). This document takes the gilded bronze woman’s crown inlaid with exquisite glass unearthed in the M2 Sui and Tang Dynasty tomb in Kunlun, Xi’an, Shaanxi Province, as the object of study, and through the analysis methods of optical microscopy, optical coherence tomography, micro-X-ray fluorescence imaging, and Raman spectrometry, it examines the material, production technology, and age of the crown, and combines with related literature to discuss the grade and cultural significance of the crown (Du et al., 2022). The document provides valuable information on the production techniques and styles of accessories during the Sui and Tang dynasties;

Diego Tamburini mentioned in post “An investigation of the dye palette in Chinese silk embroidery from Dunhuang (Tang dynasty)” (Tamburini et al., 2019). The literature takes the Tang Dynasty silk embroidery «Siddhartha Gautama’s Sermon on the Vulture Peak» excavated from the Mogao Caves in Dunhuang as the object of study, and analyses the dye composition in the embroidery by scanning electron microscopy, energy dispersive X-ray spectrometry and high-pressure liquid chromatography-mass spectrometry, revealing the dye palette in Tang Dynasty silk embroidery, and exploring the sources of the dyes and their production process. This document provides an important reference for the use of colour and dye technology in Tang Dynasty accessories; Journal of the Korean Society of Clothing and Textiles mentioned in post “The Images of Chinese Traditional Colors and Cultural Preferences -Focus on the Movie Costumes of” (The Images of Chinese, 2010). Using the film *The Last Emperor* as an example, this literature explores the use of traditional Chinese colours in film costumes and the cultural preferences behind traditional colours. Using the film as a medium, the literature demonstrates the use of traditional Chinese colours in costume design and explores the relationship between colours and culture, providing insights into the use of colours in Chinese accessory design; Ya Li mentioned in post “Ancient Chinese men’s waist ornaments in court dress” (Li, 2016). This document mainly discusses the design of waist ornaments in ancient Chinese men’s court dress, including waist belt, pei yu, pei jian, seal ribbon, fish bag, and so on. By combing and analysing the ancient literature, this document reveals the design characteristics of waist ornaments in different grades of court dress, reflects the embodiment of the hierarchy in the dress system, and provides an important reference for the historical development of Chinese accessory design; Yuchun Wang mentioned in post “Cultural Integration of Manchu-Chinese Clothing under the Semiotics Perspective” (Wang, Cui, 2019). The literature analyses the phenomenon of cultural fusion between Manchu and Chinese costumes during the Qing Dynasty from the perspective of semiotics, and explores the cultural significance and social background behind the fusion of costumes. The literature provides a reference for the cultural integration and innovation of Chinese accessory design; Hanning Zhang mentioned in post “A Study of Tang Dynasty Court Women’s Clothing and Tang Dynasty Women’s Aesthetics” (Zhang, 2023). Taking Tang dynasty court women’s costumes as the object of study, this document analyses the forms, colours, patterns and fabrics of Tang dynasty court women’s costumes and discusses the aesthetic fashions of Tang

dynasty women through archaeological documents, historical books, tomb murals, cave murals, heirloom paintings and unearthed artefacts. The document provides an important reference for the styles and trends of Chinese accessory design. Overall, the evolution of accessory design in China has been shaped by technological advancements, changing styles, and emerging trends. From traditional coats to modern accessories, the evolution of accessory design in China reflects the country’s rich cultural heritage and innovative spirit.

**The purpose of the article.** This paper aims to fill the gaps in existing academic research by systematically analyzing the historical evolution of Chinese accessory design, providing a more comprehensive theoretical framework for the study of Chinese accessory design, and proposing new ideas and directions for the future development of Chinese accessory design.

The article analyzes in detail how technological innovation, cultural integration and changing times have interacted with each other in the long historical development of Chinese accessory design, forming the unique style and development trend of Chinese accessory design. Through the collection and analysis of historical data, the paper will reveal the deep logic and cultural connotations behind the development of Chinese accessory design, and explore the relationship between technological innovation, style evolution and trend changes. Tracing old fashion is important to create new fashion from functionality and aesthetics (Mo et al., 2017). And how they influence each other and contribute to the development of Chinese accessory design.

**Objectives of the study:**

- Explore the cultural values embedded in Chinese accessory design and suggest how to integrate these cultural values into modern accessory design to inherit the essence of Chinese accessory design.
- To analyze the future development trend of Chinese accessory design and discuss how to combine the law of historical evolution with modern design concepts to promote Chinese accessory design to a more diversified, personalized and sustainable development.
- Explore how to promote exchange and cooperation between Chinese accessory design and the international design community to establish Chinese accessory design on the world stage.
- To consider the future direction of Chinese accessory design research and suggest how to combine research with other related disciplines to expand the depth and breadth of Chinese accessory design research.

**Presentation of the main material:** Historical Stages of Chinese Accessories Culture

1. High antiquity to the pre-Qin and two Han periods

The accessory culture of the High Ancient Period embodied mankind's primitive pursuit of beauty and reverence for nature. At this stage, accessories were mostly made of simple stone, bone or wooden materials, with relatively primitive forms and decorative techniques. These accessories were mostly for practical and religious ceremonial purposes, such as stone knuckle ornaments and bone pendants, which were usually associated with hunting, totem worship and other activities, reflecting early man's reliance on nature and his worship of supernatural power (Figure 1).



**Fig. 1. Bone jewelry**

In the pre-Qin period, with the gradual progress of society and the development of handicraft technology, the accessory culture began to show a richer pattern. During this period, the forms of accessories were more varied and the materials were finer, including precious materials such as jade and metal. In terms of decorative techniques, carvings, hollowing and other techniques appeared, making the aesthetics and artistic value of the accessories significantly improved. The accessories in the pre-Qin period were not only status symbols, but also began to carry the moral, etiquette and even cosmic concepts, such as the concept of «jade virtue» of jade accessories (Figure 2), which embodied the society's pursuit of Confucian morality such as «benevolence, righteousness and propriety».

The Han Dynasty was a period of further prosperity and development of ancient Chinese culture, and the accessory culture also reached a new height. During this period, with the opening of the Silk Road, the cultural exchanges between the East and the West brought more materials and craft techniques, and the types, shapes and decorative techniques of accessories had significant development and innovation. For



**Fig. 2. Double phoenix jade piece**

example, advances in metalwork made gold and silver accessories more exquisite (Figures 3 and 4), while the introduction of materials such as precious stones from the Western Regions made accessories more colourful. At the same time, accessories in the Han Dynasty were able to reflect the more complex social structure and personalised aesthetic needs, for example, the form and material of accessories worn by people of different status and occupation varied, and accessories had become one of the most important ways of displaying one's status and taste.

2. Jin and North and South Dynasties, Tang Dynasty, Song Dynasty

The Wei, Jin, and Northern and Southern Dynasties were a period of diversity and openness, and the popular cultural fashions in society had a profound impact on the design of accessories. During this period, with the prosperity of the Silk Road, cultural exchanges between the East and the West reached an unprecedented height, and exotic elements were widely introduced into the design of accessories, which made the accessories of this period show unique and diversified characteristics. At the same time, the Wei and Jin styles emphasised individuality and self-expression, which was reflected in the challenge and breakthrough of the traditional aesthetic norms in the design of accessories, in pursuit of a freer and more uninhibited way of expression.

The Tang Dynasty was a cultural heyday in Chinese history, and the development of its accessory culture also reached its peak. This period was characterised by openness and integration. On the basis of maintaining the traditional elements, a large number of foreign cultural elements were absorbed and integrated, creating a unique style that was not only characterized by Chinese tradition but also by openness and tolerance. The accessories of the Tang Dynasty were bold, bold, diverse, colourful and beautifully designed, and it was popular to wear all kinds of decorations both in



**Fig. 3. Han Dynasty bronze Luang Golden phoenix head hairpin**



**Fig. 4. Pure gold animal face accessories**



**Fig. 5. Wei, Jin, Southern and Northern Dynasties headwear**



**Fig. 6. Double dragon hairpin with gold lace and precious stones in Tang Dynasty**

the court and in the private sector. These accessories not only reflect the prosperity and openness of Tang society, but also reflect the pursuit of beauty and cultural confidence in that era.

The accessory culture of the Song Dynasty, on the other hand, was relatively introverted, refined and elegant. The social background of this period made people pay more attention to their inner world and spiritual pursuits, and this trend was also reflected in the design of accessories. Song Dynasty accessories emphasised simplicity, practicality and elegance, and were designed with greater attention to detail and craftsmanship, in pursuit of a quiet and indifferent aesthetic. At the same time, the Song Dynasty was a period of high development of craftsmanship in ancient China, and the production techniques of gold and silver jewellery, jade and other crafts reached an extremely high level, reflecting in-depth exploration and application of craftsmanship and materials.

### 3. Yuan, Ming and Qing Dynasties

The Yuan Dynasty was a special period in Chinese history, and the greatest characteristic

of this era was the diversified fusion of cultures. With the establishment of the Mongol Empire and the re-exploitation of the Silk Road, the exchange between Eastern and Western cultures reached new heights. This fusion of cultures was reflected in the introduction of new elements and styles in accessory design. For example, the widespread use of precious stones and the introduction of gold and silver filigree inlay from West Asia added an exotic flavour to the



**Fig. 7. Song Dynasty ceremonial crown**



**Fig. 8. Yuan dynasty gold silk inlaid treasure diamond pestle adornment**



**Fig. 10. Old silver enamel of Qing Dynasty**

design of Yuan dynasty accessories. In addition, the influence of Buddhist culture on accessory design became more obvious, with religious accessories such as Buddha statues and Buddhist beads becoming more popular.

The accessory culture of the Ming Dynasty can be described as «prosperous and elegant». In this period, the national strength, social stability, rapid economic and cultural development, the art of accessories has been unprecedented development. Ming Dynasty accessories design focus on elegance, exquisite, popular use of noble materials such as gold, silver, jade, etc., the pursuit of fine craftsmanship.

The accessories of the Ming Dynasty also paid more attention to cultural connotations and aesthetic significance, and many of them were engraved with auspicious patterns or calligraphic works, reflecting the people's pursuit of beauty and the importance of culture in this period. In addition, this period was also a time of high development of traditional Chinese craftsmanship (e.g. jade carving, lacquer ware), which had a profound impact on the design of accessories in later generations.

The Qing Dynasty was an important period in the development of traditional Chinese accessory art, and



**Fig. 9. Jewelry of imperial princes and princesses in Ming Dynasty**

the accessory culture of this era is characterised by obvious diversity. On the one hand, since the Qing Dynasty was established by the Manchu, the fusion of Manchu and Han cultures brought new elements and styles to the design of accessories, such as the Manchu dragon robe, buttons and other elements were widely used in the design of accessories. On the other hand, with the increase of exchanges with western countries, western decorative arts also influenced the design of accessories in the Qing Dynasty, such as clocks, glasses and other western decorations began to appear in China. At the same time, the Qing Dynasty also witnessed the further development of traditional Chinese accessories craftsmanship, such as the widespread use of enamel, which made the accessories of the Qing Dynasty more colourful.

#### 4. Late Qing and Republican Period

During the late Qing and Republican periods, Chinese society underwent unprecedented and drastic changes, and traditional culture was impacted by Western thinking, but also inspired new vitality. The Chinese accessory culture of this period, precisely in this historical background, presents a unique picture of traditional elements in the collision and fusion of constantly seeking new life.

The end of the Qing Dynasty was an important period in China's transition to a modern society, and because of the internal contradictions within the society, traditional Chinese culture faced serious challenges. In the field of accessory design, this era was characterised by the collision and fusion of traditional and Western styles. On the one hand, traditional materials and techniques such as gold, silver, jade and enamel still dominate, and traditional patterns such as dragon, phoenix and auspicious clouds are still loved by people, reflecting their adherence to traditional culture. On the other hand, the influx of Western culture also brought new elements and styles to the design of accessories, such as the use of Western gemstones and the popularity of mechanical watches, all

of which injected new vitality into traditional accessory design.

In the Republican period, with the rise of the New Culture Movement, people's attitude towards traditional culture changed from passive acceptance to active reflection and choice. In the field of accessory design, this change is reflected in the reinterpretation and innovative application of traditional elements. Designers are no longer limited to simple imitation of traditional styles, but try to combine traditional elements with western design concepts to explore more contemporary and personalised ways of expression. For example, combining Art Deco style with traditional Chinese patterns, or fusing tie clips, brooches and other forms of Western dress culture with traditional Chinese elements, all demonstrate the efforts of designers of that era to actively explore the integration of traditional culture with modern life.

Chinese Accessories Design It can be a symbol of social class, personal status, religious beliefs, etc. [8] The course of development is a process of continuous integration and innovation, showing the Chinese people's pursuit and expression of beauty at different historical stages, and also providing valuable reference for contemporary designers in inheriting and innovating traditional elements.

Analyzing the relationship between technological innovation, style evolution and changing trends, one can ascertain the deep logic and cultural connotation behind the development of Chinese accessory design. This offers new perspectives and directions for the theoretical study of Chinese accessory design.

In the process of organizing and analyzing historical data, the unique cultural nuance and aesthetic value of Chinese accessory design was revealed, and valuable cultural resources and source of inspiration for modern accessory designers were presented.

Analysis of the law of historical evolution, will provide theoretical guidance and practical reference for the future development of Chinese accessory design and promote the development of Chinese

accessory design to a more diversified, personalized and sustainable development path. In the future, Chinese accessory design will continue to show more unique cultural charm and aesthetic value in the continuous innovation of technology, style and trend.

**Conclusions.** The article analyzed Chinese accessory design as a product of the combination of traditional Chinese culture and modern aesthetics, and found that it developed over a long period of history, demonstrating unique cultural charms and aesthetic values. From ancient times to the Qin and Han dynasties, accessory culture gradually evolved from primitive practicality to symbols of identity, morality, and cosmic concepts. The Wei, Jin, Northern and Southern, Tang, and Song dynasties, on the other hand, embodied the characteristics of Chinese accessory culture in terms of open communication, prosperity and openness, and the elegance of men of letters. The Yuan, Ming and Qing dynasties mark the continuous development and evolution of traditional Chinese accessory art, demonstrating the fusion of many cultures, the refinement of skills and the pursuit of cultural flair. During the late Qing period and the Republican period, the collision and mixing of traditional and Western styles, as well as the reinterpretation and innovative application of traditional elements, demonstrated the efforts of designers of that era to actively explore the combination of traditional culture and modern life.

It is found that throughout the development of Chinese accessory design, we can see that technological innovation, cultural fusion and changes of time have interacted with each other and jointly formed the unique style and development trend of Chinese accessory design. Technological innovation has created new concepts and production techniques for accessory design, cultural fusion has endowed accessory design with unique cultural connotations and aesthetic values, and the changing times have constantly guided the style and trends of accessory design.

It is found that in the future, Chinese accessory design will show more unique cultural charms and aesthetic values in the continuous innovation of technology, style and trends. It is concluded that modern designers need to study the historical evolution of Chinese accessory design, learn the essence of traditional culture and combine it with modern design concepts and technological innovation to create more modern, personalized and environmentally friendly accessories in order to promote Chinese accessory design on the world stage, and make a new contribution to the heritage and development of Chinese culture.



Fig. 11. Tie clip during the Republic of China

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