

# Discussion of the Relationship between Bag Craft and Bag Design

*Leather Industry Investigation Center<sup>1,\*</sup>, Hua Jin<sup>2</sup>*

<sup>1</sup> Leather Industry Investigation Center, Shiling Town in Huadu District, Guangzhou 510850, P.R. China

<sup>2</sup> College of Resources and Environments, Shaanxi University of Science and Technology, Xi'an 710021, Shaanxi, P.R. China

**Abstract:** After analysing the status of material selection, pattern-making, the whole production process, and other technical side in bag design, this thesis was pointed out the importance of the craft to design. It also put forward that a grip on bag craft will help the designer to scheme out more rational bag models, really accomplish the perfect combination of craft and design.

**Keywords:** bag pattern-making; craft; design; relation

## Introduction

Bag design is a system, which are not only the combination of the technique and the art, but also the connection of design and craft from the choice of the theme to grasp of the inspiration and the accomplishment of finished product. No matter how classical the bag design is, all of the necessary technical means should be taken into consideration from the early stage of the innovation to the later stage of the finished product. So the designers should not only possess a good taste in art and an active mind of design, but also grasp the strict production process.

## 1 Bag craft technique

### 1.1 Materials Selection of Bag

Materials selection refers to choose materials for bag to process, including materials and accessories. After having a designing idea, the designers should consider the materials selection. Because materials can not only annotate the character and style of bag, but also impact on the effect of design in the color and mold of bag.

There are many kinds of materials in the world of bags, which has changed with each passing day. Materials are reflected fully by the exploitation of materials, the change of bag construction, the fashion color of new style, graphic pattern, and others. Different materials and decoration give a different style. If the change of concept to using bags is the motive power for improving the development of the modern bag shapes design, as the vehicle of the bag pattern-design, the material is the most important part to reach the conception of bag design. The suitable material plays a crucial role in the bag pattern-design. The development of special technical process brings designers more convenience and design-inspiration. It is shown that bags made from knitting materials in picture 1-1, It is shown that bags made from leather materials in picture 1-2. Two different materials give the different style and distinct visual effects. If the designer attempts to integrate the material, the style and the color, and get great originality, they have to consider the interrelationship among those factors and understand the whole production process of bag.

---

\* Leather Industry Investigation Center, Shiling Town in Huadu District, Guangzhou 510850, P.R. China



**Fig1-1 bag of knitting material composed from former and back and side piece and bottom**



**Fig1-2 bag of nature leather material composed from former and back and side piece**

## ***1.2 Pattern-making***

The pattern-making is an important process and a bridge of transforming the graphic designs to the products. The pattern-making is also called making samples. According to the shape and size of bag component parts, the same shape and size of some parts will be made from cardboard through experience and technique of pattern-making, that is to say, made stereoscopic effect to complanation and samples made from cardboard would be placed to mark on making-method. So the finished product is mainly determined by pattern-making.

### ***1.2.1 The effects of pattern-making***

The effect of pattern-making affects exactly the forms of construction of bag and grasps the stereoscopic shape of bag so that can make the finished bags meet the requirements of the design. The pattern-making provides a direct basis for material-cutting and production process. Every line in the cardboard is very important which contains the designers' technique and aesthetic taste, neither more nor less, flawless.

Only good technology of bag pattern-making can make the innovation be executed thoroughly, convey idea to consumers, make works brought happy to people. And the designers are usually inspired by the imperceptible changes in pattern-making.

### ***1.2.2 Principles in pattern-making***

The principle in pattern-making is usually according to an order that make the major parts first, which can result to the shape and the size of the bag, and the secondary parts followed, which the shape and size itself is decided by other paper's.

The principle directly concerns the bag structure. Bags have six kinds of structure in common, and each bags has different basic components. It is shown that a bag composed from backside and flank in fig 1-3. There the former connected with some parts of back piece, and its basic components are side piece, which define the shape and size of the other pieces that linked to. So the sequence of this bag pattern is: the side piece firstly, the former and back piece secondly. The basic structure of six kinds of bag is made of front piece, back piece, bottom, binding and side piece. Foreside and backside are the major parts, and flank is the secondary parts. The back piece is the major part of the front piece, and the front piece controlling fore flank of pocket, side panel of pocket controlling side flank of pocket. The size and shape of

front panel pattern, which is consist of many small parts, is equal with front panel, that is to say: the craft of every small part is cutting according to enlarge an edge base on front panel craft. Then The size of front panel is decided by back panel. So the sequence of normal bag making-pattern is: back panel, front panel, bottle surround flank, zipper flank, fore panel pocket, fore flank of pocket, side panel of pocket and side flank of pocket. Inspection of bag keeps abreast of the pattern-making. In general inspection-pattern has single inspection and matching inspection in whole set. Single inspection is making paper while testing in the process of pattern-making, and removes unqualified. Matching inspection is to test if paper follow constructed law after making pattern, some pattern don't follow, these will be removed. The Maximum permissible error of pattern is 1/32 inches, as by reference to bag.



**Fig1-3 bag composed from former and back piece and side piece**

### ***1.2.3 Pattern effect on bag-design***

With the principle of pattern-making, besides to meet the demand of the color, shape and location of bag application functional accessories and decorative pieces, we need to deal with paper in Arts and Technology according to the style of design. Usually, a brilliant insight designed work can derive from the change of bag craft structure. Bag pattern-making is not only the Value computation and processing. Even the same structure and same numerical quantity, the bag-style is different since the paper is cut differently. So designer should consider the relationship of pattern line and finished bag shape in the process of pattern-making.

The application of the bag pattern line mainly includes the ornamental line and the functional line. The ornamental line is used to decorating bag, which has little influence on the structure and function, but it has a dominant role in the appearance aesthetic. The ornamental lines are mainly to decorate lace, edge, towards sideline, wrinkle edge and metal rings. The functional line has a great effect on the structure and function. The design of bag shape can't work without the application of the functional line. In the bags pattern-making consisted of former and back piece and side piece and the bottom piece. The way to deal with the the size and shape of the main-line has a strong effect on the bags-designing. During the course of the bags pattern-making, the changes of the shape ,the location, and the size of ornamental line will directly cause changes in the bag design .For example, the design of bags will be caused to change when the directions and length of the lines at the position of which connects back piece and side piece to the bottom piece. When the lines of the former piece and back piece changed, little of the bottom radian, more the modest, steady-going and formal. Briefcase for man and woman are classic examples. On the other hand, the bigger of the bottom radian, the more leisure, such as leisure bags and sport bags. The two bags composed from former and back piece show the application of different lines in the fig 1-4,1-5. In the picture 1-4, the use of the line at the former and back piece is the use of ornamental, in picture 1-4,the application of line at the former and back piece has both ornamental and functional. The way and tmechanic of bags pattern-making can be advanced and improved through production process. And when turn over the desirability and feasibility during production process. We should immediately adjust and modify the effect displaying design in order to delivery of the design style by the greatest degree.



**Fig1-4 bag composed from former piece and back piece**



**Fig1-5 bag composed from former and back piece**

### ***1.3 Craft technique of production process***

The production process of bag is to transform abstract image into the actual product. Designers not only should be good at pattern-marking, but also understand and acquire a certain amount of craft technique of production process. Craft technique of production process is an important process during bag production and an important part of reflecting the quality and the grade of product .

Craft technique of production process is mainly to operate by hand through integrating pieces of paper components into all kinds of bags which is an important part during the production process. It mainly includes selecting materials, cutting technique, sewing technique, selecting auxiliary materials, processing technique and data, assembly processes, flanging, binding, paint edge, glue, technology and data of binding, branding, silk screening, truck-mounted trim lines, computer embroidery, punching, stapling, and other decoration techniques.

Grasp the craft of bag is good for designers to co-ordinate the relationship between the craft and bag model and has an great influence on guiding to practice bag design. Fig1-6 bag composed from spigot package, to achieve the effect of design, it needs the strict shrinkage and lap size., so there is a very close relationship between shape and craft.

#### ***1.3.1 Seizing bag-shape aesthetic in production process***

Bag-shape includes novelty appearance, excellent structure, reasonable collocation, ingenious separated and integrated of all parts, kinds of accessory and so on. Bag-shape beauty is realized through three dimensional constructions with point, line and plane in bag-design. Bag-shape aesthetic is to be esthetic and beauty, which the subject(bag) produce. It can lead to people's potential aesthetical desire. Aesthetical element involves in color combination beauty, shape-style beauty, material pattern beauty, over-all collocation beauty and so on. A purpose of technology is to put beauty image (color, style, material, technology and so on) into designers' version, produce a set of aesthetical psychological change, promote aesthetic view. Consequently, degrees of technology possessed directly affect bag-shape aesthetical effect.

#### ***1.3.2 Grasp the integrity of bag design in production process***

Integrity refers to the coordination, completeness and perfection which are reflected by the overall visual image of design works. During designing, we often encountered the situation that we find a good design element and want to use it in our own design, but just because of it, we destories the integral effect

of design. So we should focus on not only aesthetic but also integral match for bag design. It includes the integrity of key elements, such as, former piece, back piece and side piece, besides, the accessories which is satisfied with the use of functions of bags and decorative pieces with the perfect combination of color, shape, location and other elements. But the appropriate grasping can not be measured by standard and was judged by the aesthetic feeling and aesthetic experience which is a valuable asset summed up by designers during long-term process of pattern-making and craft manufacturing. With craft becoming more and more skilled, designers' confidence and enthusiasm to the product design will be growing day by day.

### ***1.3.3 Impact of craftsmanship on design***

There are many questions in the bag production process, such as the thickness of materials, join with different materials, lightness of stitch, spacing, binding and so on. Any subtle changes deduce different styles.

It has been proved that technical support is essential in the design-process of draft to sample. If there aren't some suitable equipment and technology, this process is hard to come true, for example, a shape-bag need to use buckram to uphold and shape some emphatic place in production process, because materials are so smooth, buckram is hard to stick to the materials, even stacked, someplace is rugged, which influence bag-effect. In place of creases, materials will be flat towards the side away from fabric. Obviously, if designer is lack of knowledge structure, know a little about making-equipment, his work will be limited, and difficult to express and realize. So designers should merge thought with technology one another, make their work fill with life. As a part of knowledge structure, technology deserve to be valued by designers.

The finished product is often different from designer' idea in shape, tone and style. This condition is in common in bag factory. There isn't lack of mastering craftsmen and excellent technologists in our bag factory. Every craftsman has their idea and personality, and has different understanding and opinion according to different thing. So "Different people see from different standpoints". Besides, the designer's idea is difficult to be seized. Every designer is varied in aesthetics ideas, art taste and specific expressional form.

Therefore, craftsmen and technologist could not understand designer' idea. This is normal. The key of solving problem is that designer need to know how to make pattern and product. Then, even designer don't make pattern and product by themselves, they guide in total and accurate.

## **2 The art of bag design**

As a practical subject, bag design can not just stay in concept. The designers have to put forward the feasible plan to implement the idea and ensure the integrity of the original concept during the process of mass production.

### ***2.1 Design should not be "an armchair strategist"***

Whether the works of bag design to use or put into production or not, have become the most important criterion to measure the quality of design. If all the wonderful idea can not be put into practices in craft, it is just useless. Mastering the craft materials knowledge to designer is a means to complete the design and a prerequisite for optimal design. The work of designers is not only the work process, but also the research of craft. It requires extensive knowledge to ensure the feasible implementation. While designers introducing an intuitive understanding, they should increase their interest to the material craft, and arouse the desire to create and the effective utilization of materials.

Bag design is mainly engaged in the aesthetic design which is closely related to practical function of product. In this sense it has not been simply the beautiful appearance. It should be interpreted as a full

range of aesthetic design and expression of the way of backing and applied reflection. It can not be merely in superficial sense. Aesthetic expression and the applied reflection are the specific content of design. Then the technological content of bag design should rely on craft methods which are used to achieve the target of backing and technique methods to define. As one procedure of implementing the process of products, of course, design accomplishes their creative goals only by craft and technique. Therefore, design has to keep on integrating and communicating with craft so that can achieve the perfect combination of creative beauty and technological beauty.

Bag design is the form of using technology to create standardization and the product's reflection which is regarded it as the starting point for stimulating the personality characteristics of art. There is a difference between design-conscious and the contents. Consciousness can exist independently without arts and technology but the content is practical, and is related closely to manufacture craft. Design should not be more than just a few drawings. It should reflect fully the feasibility of craft.

### ***2.2 Design should reflect the convenience of craft***

The standardization of effect drawing of bag has a direct impact on the operation of craft process and the effect of product. It should consider whether the bag pattern-making, usability and the craft of latter fabric can achieve the desired results, rather than blind design. Otherwise, there is a fault between design and technology, and the final product is very different to the original concept. Usually as the design result, products can be reflected, and the production process can not have the slightest non-standardized traces. In particular some products can not rely on the erratic emotional symbol to reflect the links of its internal quality. The comprehensive use of standardized technical elements should be the ultimate guarantee of the designing products.

The effect drawing of bag, also called as the plane structure of bag design, pattern-making, reference map of craft-making, has an influence on the introduction with pictures instead of words during the bag production process. In production, effect drawing of bag and paper pattern is a complete design plan. Manufacture, the frontline of production, is used pattern-making, production and the process book of craft as a guideline. It aims to convey design intent and guide the production by means of the effect drawing, so that to ensure the quality of bag products during production process.

Through the effect of products, the effect drawing of bag should become a bridge between designers, technicians and consumers and become the common language among them. To be more accurately, this is the design language of product. The design language is a tool for industry internal communication. Since the product is open, then manufacture and understand the language are also open. Therefore we require that designers and technicians have their own system knowledge structure in design and technology aspects.

### ***2.3 Design should consider carefully and ensure technique means make the most of exerting during production process***

The good design of bag should be given a comprehensive consideration to the different material and different craft, and make a reasonable choice effectively between manufacture and final artistic effect. Specific production is the process of the program implementation, and the completion of finished product is the end of design plan. The more considerate you designed, the more directly bring inspiration with freely and handy. Otherwise, blindness is bound to increase passive operation.

The good design of bag should be given full consideration to ensure making full use of the technical means during production process. The beauty of craft is manifested thoroughly from the work. At the same time, the procedure can process as simple as possible in order to manufacture easily.

The good design of bag should be fully demonstrated the essence of natural materials and processes.

It brings impact to human vision, touch and intuitive feelings and helps to enlarge the content and appreciation perspective. Different materials require that processing means and manufacturing craft should also be different. And different processing techniques and the way of production process have a different art effect. For example, designing leather fabric should make full use of the design methods of splitting or splicing, in particular the application in details. Through sewing open wrine to acheive the effect of brevity, simplicity, clean, and straight linetype, it aims to highlight the open wrine, metal buckle, and other ways of processing and the usage of accessories so that can generate a sense of strength and modern. Whatever hand-made or machinery, different craft is the manifestation of capacity and skills, and different structure have a specific form with the most aesthetic value, and the beautiful element. In bag design, the beautiful appearance is also a kind of the beauty of craft, which plays an important role on enriching the effect and making style. Good design and creative process should understand the pricipal of craft, express suitably by material, and require designers to have good quality, understand and master different characteristics of materials and all kinds of craft skills.

### **3 Conclusion**

Craft and design of bag are interrelated and interaction. They are the combination of technique and art only bag designers master many kinds of technique in bags crafts can hold more creative features during designing bags, and make the bags more competitive in market. Today, bag industry develops with clothes fashion. If bags designers are regardless of pattern-marking, craft, and other techniques, they will feel restrained in design like a bird which breaking the wings, hovering in the sky.

### **References**

- [1] Yuan Qiang Chen. Bag Design and Pattern-making. Guangdong: South China University of Technology Press, 2005
- [2] Zhu Jian Jun. The Exploration for the Application of clothing in fashion design. Liaoning: Liaoning Silk, 2006
- [3] Wu Wei Gang. Aesthetics Clothing. Beijing: China Textile Press, 2006
- [4] Li Yun He. Design of Leather Shoes. Beijing: China Light Industry Press, 2002
- [5] Shi Ling Xia. The Methodology of Costume Design. Beijing: China Light Industry Press, 2007
- [6] Gu Jian Hua. The Aesthetic Basis of Art and Design. Beijing: Higher Education Press, 2004