

# A Thing To Wear

The design process of a kimono inspired jacket

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Design, Textile design

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This thesis covers the design process of a digital print pattern and a kimono inspired jacket for the Design Players web service and its pilot campaign that is set up on crowd funding. Japanese kimono and the writer's own experiences in Japan are used as a base for the design of the product. The thesis' commissioner is Metropolia University of Applied Sciences and its DigiPrintNetwork project under which the Design Players service has been carried out.

The process is presented in a documentary way through ample amount of pictures, step by step all the way from sketches until the final prototype. In the theoretic section the work goes through kimono's history and the variety of kimono clothing in the market today as well as explains shortly some of the essential terms used in it.

The thesis is aimed at all design and fashion students that are interested in designing a digital print pattern as well as in the execution of a kimono inspired clothing starting from the sewing pattern. The information in this thesis will be used to improve the Design Players web service.

Keywords: kimono, digital print, design process, textile design

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Opinnäytetyö käsittelee digitaalisen printtikuosin ja kimonomallisen takin suunnitteluprosessia joukkorahoitusmallilla toimivan Design Players -nimisen verkkopalvelun pilottikampanjaa varten. Työssä käytetään japanilaista kimonoa ja kirjoittajan omia kokemuksia Japanista pohjana tuotteen suunnittelussa. Opinnäytetyön toimeksiantajana toimii Metropolia ja sen DigiPrintNetwork-hanke, jonka osana Design Players -palvelu on toteutettu.

Prosessi esitellään dokumentaarisesti runsaiden kuvien kautta vaihe vaiheelta luonnokista lopulliseen prototyyppiin saakka. Teoriaosuudessa käydään läpi kimonon historiaa ja nykyään tarjolla olevien kimonovaatteiden kirjoa sekä avataan lyhyesti työssä käytettäviä keskeisiä käsitteitä.

Opinnäytetyö on suunnattu kaikille muotoilun ja vaatetusalan opiskelijoille, joita kiinnostaa digitaalisen kangasprintin suunnittelu sekä kimonomallisen vaateen toteutus kaavoista alkaen. Työstä saatavaa tietoa käytetään myös Design Players -verkkopalvelun jatkokehittämiseen.

Avainsanat: kimono, digiprint, suunnitteluprosessi, tekstiilisuunnittelu

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## 1 Introduction

My objective in this thesis is to design a kimono inspired jacket and make it into a final product as well as make the pattern in to a Do It Yourself type of fabric that has the pattern printed on it so that the consumer can cut and sew it themselves. I will be doing my thesis as a part of Metropolia University of Applied Science's DigiPrintNetwork project and its Design Players web service's pilot campaign. I will be one of many designers that take part and offer their products for the test period of the service.

In my thesis I will focus mostly on the design process and its stages. Especially during the pattern design I will go through step by step how the pattern is made and explain my choices and thoughts behind it. As background research for product design I will do some benchmarking about different kinds of kimono inspired clothing that is available on the market and reflect their authenticity as well as touch slightly on the matter of orientalism from the kimono perspective.

A few theses about designing kimono inspired clothing have been made so far but they lack the commercial aspects and have not analysed or taken into consideration selling the said products.

## 2 Research introduction

### 2.1. Objective and focus

The objective is to design a collection of two types of products and then make prototypes of them for the Design Players pilot campaign as well as make use of the tacit knowledge and experience I have acquired when I was in Japan for my exchange year and internship in 2015-2016 in the product design process.

I will be focusing on documenting and reporting the design process of my products and contemplating on authenticity and its effect on my work while doing so. When talking about orientalism and cultural borrowing I could have also included the hot topic of cultural appropriation in my work, but it is such a vast topic in itself that I chose not to cover it in my thesis.

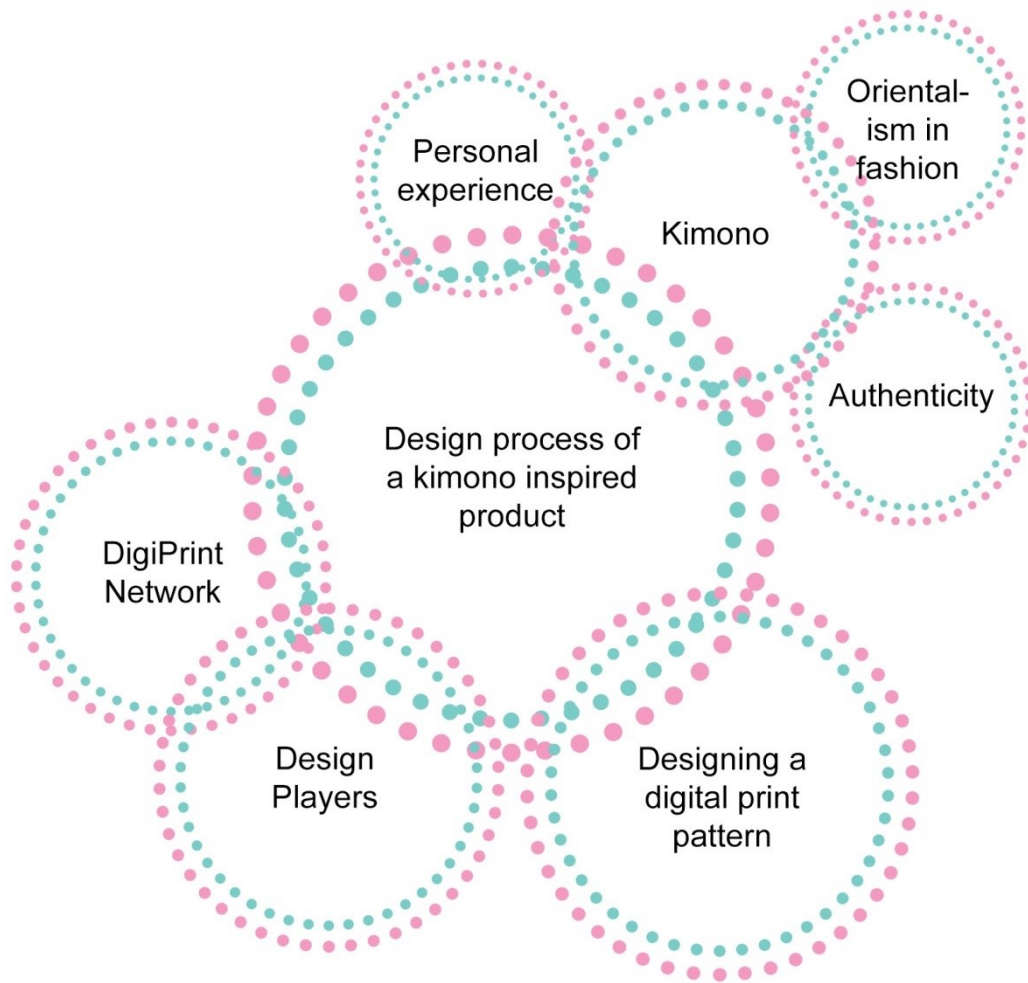
That said, I will not be covering any of the moral issues that concern cultural borrowing, but only contemplate on the subject of authenticity regarding the orientalism that can be seen in fashion as a basis to my own design process.

Participating in the Design Players pilot campaign means I get to test if my ideas are good enough to sell to consumers and test them in practice without having to invest any money to it myself. I will however make approximate calculations about the costs of the product and plan its marketing. The service will also get valuable feedback and improvement ideas through my participation in the pilot campaign. Therefore I will get to be a part of the development process of a great platform that provides design students and enterprises a better way to connect with each other.

As of now there are many types of kimono inspired clothing on the market so there seems to be a demand for the trend. Whether or not the trend was created by the fashion industry itself is up to debate.

## **2.2. Framework**

The framework demonstrates well the key points of this thesis. I will concentrate on the design process that consists of different sectors. First there's the commissioner DigiPrintNetwork and the Design Players web service, then there is the main process of actually designing and making the digital print pattern for the project to which kimonos and my own experience with them are linked as they are the inspiration to this thesis' product. Also with the kimono comes the small research on orientalism as well as the aspect of authenticity.



Picture 1. The framework of this thesis.

### 2.3. Terminology

Kimono - Kimono refers to the principal outer garment of Japanese dress, a long robe with wide sleeves, made of various materials and in many patterns. (Encyclopedia of Fashion 2017.)

Orientalism in fashion - Influences and inspirations taken from the Eastern cultures, especially from the East Asian cultures that can be found in Western fashion nowadays. Kimonos, chinese dresses, bindi and so on.

Authenticity/authentic - In this thesis I will refer to authenticity as a value that means something is made to resemble the original or with original methods. *“Authentic: Made or done in the traditional or original way, or in a way that faithfully resembles an original”* (Oxford Dictionary 2017).

Digital print - A type of printing method that enables computer constructed or edited images and patterns to be printed on different types of materials, such as textiles.

### 3 About the commissioner

My commissioner is Metropolia University of Applied Sciences and its DigiPrintNetwork project with the Design Players web service's pilot campaign. I will take part in the project with two of my classmates as well as with students from other study programmes such as industrial design.

#### 3.1. DigiPrintNetwork

DigiPrintNetwork is a project that gathers different companies working with digital printing to form a network that will design and produce customisable products together for consumer markets. A consumer research is made alongside with the project.

The aim of the project is to investigate how industrial networks and consumers share information between each other and to make catering to the needs of the customers easier for companies. The project's target is to also understand network based collaboration and how to lead and improve it. The researches and business models tested within the project can benefit to other industries' business as well.

The research during the project is done by Aalto University and Helsinki University and the practical process and its research is done by Metropolia University of Applied Sciences. The industry network consists of nearly ten companies; Orneule Oy, DiPrint Oy, Arazzo Oy, Nonodd, The Design Klinikka and Rosa Matilda. Professional and industrial organizations working in the textile, fashion and interior industries will distribute information about the research results during the two-year-long project and after it. What makes the project valuable is its interdisciplinary; design, behaviourism, textile industry, ICT applications and usability heuristics as well as sustainable development have been able to put together to form a new business model. (DigiPrintNetwork 2017.)

### 3.2. Design Players

Design Players is a web service conducted under the DigiPrintNetwork project that provides a platform where designers, consumers and companies meet. One can purchase products, support an ongoing campaign or make an order for products of their own design.

On Design Players young designers from Metropolia put up their unique products that cannot be found anywhere else. The products each have their own campaigns where consumers can then choose which ones they want to support. By supporting the campaigns one also supports Finnish design and industry, as everything is produced 100% in Finland.

The service works as follows; a student from Metropolia starts a campaign for a product they have designed and sets a minimum amount of supporters it must gain before it goes into production. The amount of products produced is limited and it runs for a limited time. It is not possible to purchase the product from the Design Players service after the campaign is over. The campaigns are a great way for a student to sell and market their products to consumers and to test their demand without any financial risk. The consumers are also encouraged to leave feedback to the designers.

All campaigns are based on a crowdfunding business model where the funds for production are collected beforehand. The student makes a production plan for their product together with their teacher and the companies they work with. After that it is completely up to the supporters whether the campaign goes into production or not. If the campaign succeeds the supporters are then charged the amount they pledged to support the campaign for, the design goes into production and every supporter gets the product home delivered to them. (Design Players 2017.)

## 4 About kimonos

Kimono is a Japanese word meaning literally “thing to wear” and is usually made out silk, although wool, linen and nowadays polyester is used sometimes as well. The pattern on the kimono can be made in many different ways; by weaving, sewing, dyeing or printing. Many of these techniques have developed through the long history of the kimono and are still practised by skillful craftsmen and women in Japan.

### 4.1. History

It is documented, that around 645-794AD when Nara was the capital city of Japan, offerings of cloth from China to Japan were made. (Imperatore & MacLardy 2001.)

During the Heian period (794-1185) in the new capital Kyoto, kimonos were used in the *juni-hitoe* (twelve unlined robes) style with the sleeve edges and collars showing the shadings of each robe. Court members are described to be competing in the tastefulness of layering their sleeve ends and having them peek out to display the range of silky shades. It is known that sometimes even sixteen layers would be worn. (Imperatore & MacLardy 2001.)

Kamakura period (1185-1333) was marked with the rising influence of the military class and warriors, and the commoners had no time for elaborate costumes. Thus the *kosode* (small sleeves) kimono was brought into use. (Imperatore & MacLardy 2001.)

After the wars and struggles over control of Japan during the Muromachi and Momoyama periods (1392-1600) the *shogunate* finally took over. The Edo period (1603-1868) is marked by the leadership of the military leader daimyo, who moved the court from Kyoto to Edo, the present day Tokyo. During this time hierarchy between people became the guiding principle and people started to define their ranks by what they wore. Laws were made to prevent mixing of the ranks but people found ways to get around them. For example if a certain colour was banned, another shade only slightly different from it was made and kimonos made in that colour became high in demand. This period also marks the turning point of wearing kimonos as a common everyday garment in Japan, as in 1853 United States Naval Com-

mander Perry made his visit to Japan and introduced the Western way of clothing. (Imperatore & MacLardy 2001.)

During the Meiji period (1868-1912) the Meisen silk became popular but was still considered lower quality than *yuzen* and embroidered kimonos. Different techniques were developed to compete with the western machine-woven and machine-printed cloths. (Imperatore & MacLardy 2001.)

Many of the old kimonos were lost during the Taisho period (1912-1926) when an earthquake hit Tokyo and destroyed many of its buildings. With rebuilt areas the kimono production surged as there were no kimonos left to be used. (Imperatore & MacLardy 2001.)

The Showa period (1926-1989) was started off with taxing the silk production to support the military. Designs were less complex and material was conserved to allow women to use less fabric but still look fashionable. A regular woman of that time would have had an extensive kimono wardrobe completed with obis and accessories, where as a geisha could have had as many as three hundred kimonos commissioned to suit their particular needs. The more modest people had a selection of everyday kimonos and probably rented a kimono for ceremonial use or for weddings. After World War II Japan's economy recovered and kimonos became more affordable. At the same time influences from Europe and America affected kimono designs and motifs without changing the shape and construction. (Imperatore & MacLardy 2001.)

Nowadays during the Heisei period (1989-present) a normal Japanese woman may only own one kimono during their lifetime, and it is usually a *furisode* (a long-sleeved kimono) that is worn for the coming-of-age ceremony on a certain day on the year of their twentieth birthday. (Imperatore & MacLardy 2001.) Rest of the time people either rent a kimono or borrow one from their mother, grandmother or other relatives. Kimono rental services nowadays cater also to the ever growing amount of tourists who wish to try out the traditional garment themselves. Ironically enough the kimono one gets from the rental stores is most often a full polyester, machine-printed, bright coloured, dime a dozen type of kimono that are cheap to produce therefore holding little to no traditional value to them except for the shape of the cloth.



## 4.2. Kimono inspired clothing in Western fashion

In this section I have gathered examples of all the different kinds of clothing that are sold as kimonos today. Most of the time the clothes sold as kimonos are made from chiffon or satin and they resemble the real kimonos with their big sleeves and non-fitted waist line. At the same time some are just cardigans, jackets or plain shawls renamed as kimonos.



Picture 2. Collection of different types of cardigans and jackets sold as “kimono”

I did a Google search with the words “kimono netistä” (“kimono from the internet” in Finnish) to see what kinds of kimonos are available specifically in Finnish and got the results shown above (picture 2). Many well-known, big brands such as H&M, Guess, Vero Moda and Gina Tricot have all hopped on the trend and either sell various types of items under the “kimono” category or name their products “kimonos” (picture 3).



**Kimonot**

Konichiwa, kuumista kuumiin muotitrendi: Kimonot ovat todellinen hitti juuri nyt

Jos etsit vaihtoehtoa klassiselle neuletakille, et voi ohittaa sitä. Nimittäin kimonoa. Voit käyttää sitä päällystikkina koleina syyspäivinä tai yhdistää poolopaitaan ja nilkkureihin; perinteikkäässä japanilaisessa kaftaanissa olet taatusti tyylikäs.

Tyyppilinen kimonoileikkaus saattaa toki tuoda mieleen aamutakin. Kukkakuviot ja materiaalit, kuten silkki, kuitenkin osoittavat, ettei kimonoa ole missään nimessä tarkoitettu vain kotoisiin aamuhetkiin. Opetamme sinulle oikean kimonotyylin!

**Viisi oikein: Näin stailaat kimonon**

#1 Tyyliä vasta kokeilevan kannattaa luottaa yksinkertaisiin malleihin, kuten tummansiniseen tai mustaan keinoakryyliin, ja välttää huomiota herättäviä Aasia-painatuksia.

#2 Leiki pituuksilla pukeutumalla kerroksin: Pitkä maxi-kimono sopii erinomaisesti lyhyen puse-ron ja korkeavyötäröisten skinny-farkkujen kanssa. Lyhyt kimono taas kannattaa yhdistää midihameeseen ja nilkkureihin. Pääsääntö on, että kimono ei koskaan saisi olla samanmittainen kuin muut vaatekappaleet.

#3 Kimonot on aina leikattu hiukan ylisuureksi. Jos haluat tuoda muotosi esille, yhdistä vartalonmyötäinen body läpinäkyvään kimonoon ja sido vielä vyötäisillesi kapea vyö. Muista aina korostaa silhuettisi kapeinta kohtaa. Jos haluat häivyttää ongelmialueita, voit vain jättää kimonon auki. Due-mies-kokokenkä! Sää näissä

Brand	Name	Original Price	Discounted Price
Zizzi	Viitta - black	74,95 €	37,48 €
Anna Field	Neuletakki - port royale	24,95 €	16,22 €
Becksöndergaard	OPHELIA - Kevyt takki - ivory	114,95 €	68,95 €

Picture 3. Screenshot of Zalando's "kimono" category

### 4.2.1. Orientalism in fashion

According to Edward Said (1978) the idea of "the Orient" was almost purely a European invention and that the definition of it differs from that of America. In America the Orient is associated mostly with the Far East (mainly China and Japan) whereas the Europeans think of the Middle East as the Orient.

A part of orientalism, *japonism*, began halfway the 19<sup>th</sup> century and had a great influence in Western arts, especially European impressionism. It also meant the study and appreciation of Japanese arts. (Ono 2003.)

The effect of japonism has continued from the 19<sup>th</sup> century and is now more prominent than ever with the kimono trend and increasingly popular internet articles about the crazy but beautiful Japan.

## 5 Design process of making a kimono inspired product

When deciding on what kind of a product I would like to design, the idea of a kimono was presented to me by my teacher. At first I hesitated as I thought the idea might be over used, that I would need to come up with something more “original”. But then again, nothing in this world is truly original anymore so why could I not try and make my version of a kimono product instead of aiming for originality that is practically impossible to achieve.

I have been to Japan several times not only as a tourist but also as an exchange student and I even did my internship of three months there working with kimono makers. Because of this I think I have a good perception of what a kimono is in its original context. I have also been following the kimono trend as it has been rising and the way kimonos are represented and sold as fashion here in Finland and Europe intrigues me. This is also the reason why making a thesis related to kimonos would be a good idea as I could make a comparison between the prevalent kimono trend and how I would make a kimono product based on the knowledge and experience I have.

### 5.1. Authenticity and target group

The shape of the kimono as it has been for hundreds of years is quite simple. The kimono is made of a 11-13 meter long, about 40 centimetres wide fabric that is cut to appropriate lengths of rectangular pieces that are sewn together, usually by hand, to make different parts of the kimono (Milhaupt 2014). Kimono is not fitted anyway and it is not supposed to bring out any body shapes of the wearer, but quite the opposite: the ideal shape of a woman wearing a kimono is a round cylinder that has no bumps. This is achieved by folding the kimono when putting it on and padding it with towels and cloths to even out any bumps or curves. (Mezur 2005.)

Keeping this in mind the vast variety of different type of jackets, cardigans, kaftans and night robes that are called 'kimono' nowadays are really different from the original. I find this somewhat irritating because most of the time the clothes don't look anything like kimonos. Of course it is purely a marketing and selling strategy but I find it irrational nevertheless.

Knowing what kimonos in Japan are like both shape and look wise, I decided I'd want to make my product as authentic looking as possible. However, as the objective of the process is also to try to sell the product I had to think of a way to keep the authentic shape within a jacket that would still be easy to approach and that would be interesting for consumers in Finland. After thinking it through I decided to make my product in the shape of a *haori*, a jacket that is worn on top of a kimono. The shape is really similar to that of a kimono but it is shorter in length and can be easily worn on top of any type of clothing. Of course I would still have to simplify it so that the pattern would be simple enough for anyone to sew at home without having any knowledge about kimonos.



Picture 4. Different kinds of Japanese haoris

The target group for my product is adult women around the age of 20 to 50 years. There are different types of kimonos for men and women and the kimonos for women have by far the most variety regarding the patterns and colours. Also as I am a woman myself it would be much easier for me to design something that I could wear myself. My inspiration for the pattern also comes exclusively from the women's kimonos so I felt my style would fit it best.



## 5.2. Digital print pattern

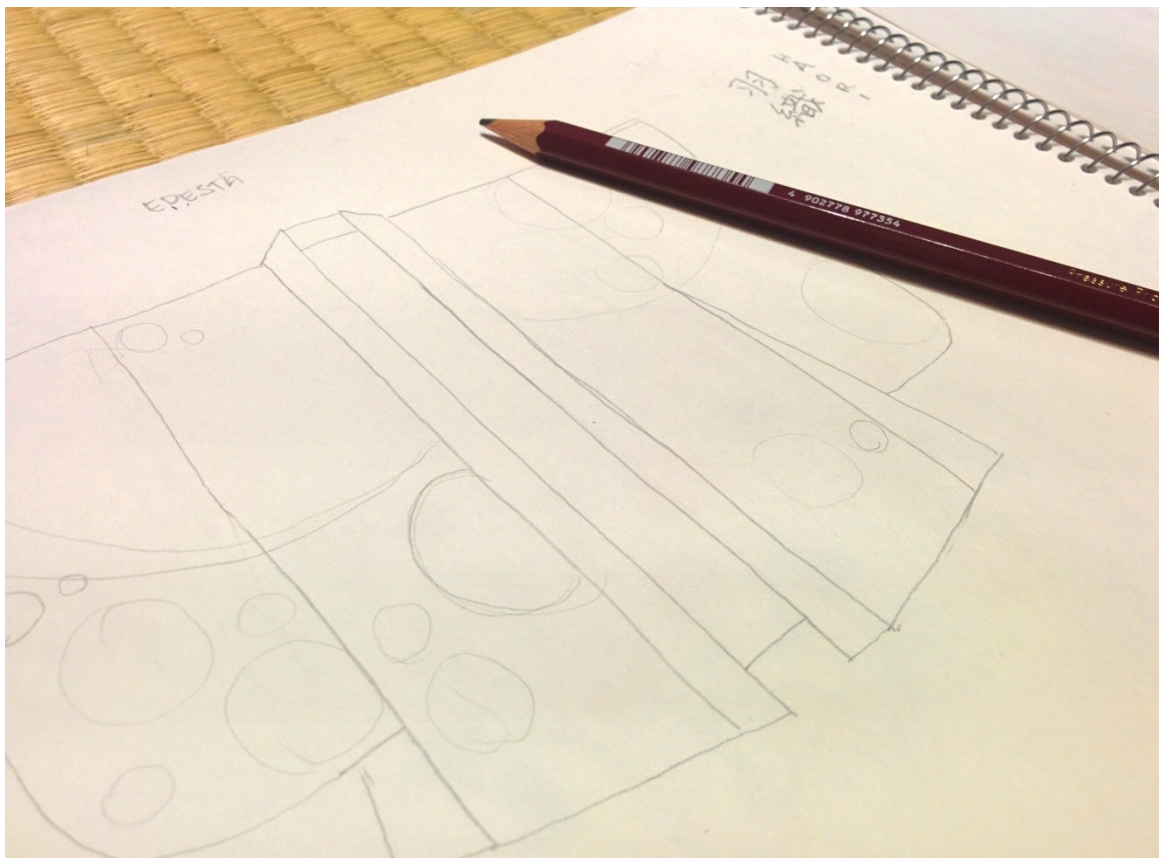
Designing a print pattern is always the hardest part for me, because the possibilities are endless and as a perfectionist of some sort I want to make something perfect. However I started up with a sketch of a plum tree pattern that I had made when I was doing my internship in Kyoto. One of the most common patterns in kimonos are different types of flowers such as cherry blossoms, plum blossoms, camellias, dahlias, peonies and spider lilies.

Cherry blossoms are probably the most famous both in Japan and outside of it, but personally I like plum blossoms more. Their petals are round and symmetrical and they vary in colour from pure white to bright red. Plum blossom patterns in kimonos are also usually very round, symmetric and simple which makes them very endearing. They are also usually a bit simpler than many of the cherry blossom patterns.



Picture 5. Kimonos with cherry blossoms (left) and plum blossoms (right)

In Japan, when choosing a kimono to wear one should always think of the coming season, as patterns also represent a season with their motifs and colours. For example one could wear cherry blossom pattern in the early spring before the flowers actually bloom to give a feeling of the coming spring. Plum blossoms usually start blooming around February, so wearing a plum blossom patterned kimono would be okay around December and January. In my design I decided not to take this into consideration as we don't have plum blossoms here in Finland to start with but also because patterns are here usually thought to represent the ongoing season, not the one that comes next. This also gave me the freedom to do the kind of pattern I wanted.



Picture 6. First sketch of the kimono jacket

### 5.2.1. Composing and sketching

At first I thought about making the kimono jacket from linen because I wanted to make it suitable to be worn during the warmer seasons in Finland like late spring and summer. After going through the fabric options for making the prototype it turned out the linen we had at school was too thick and stiff to be used in clothing, so I opted to use the cotton satin that

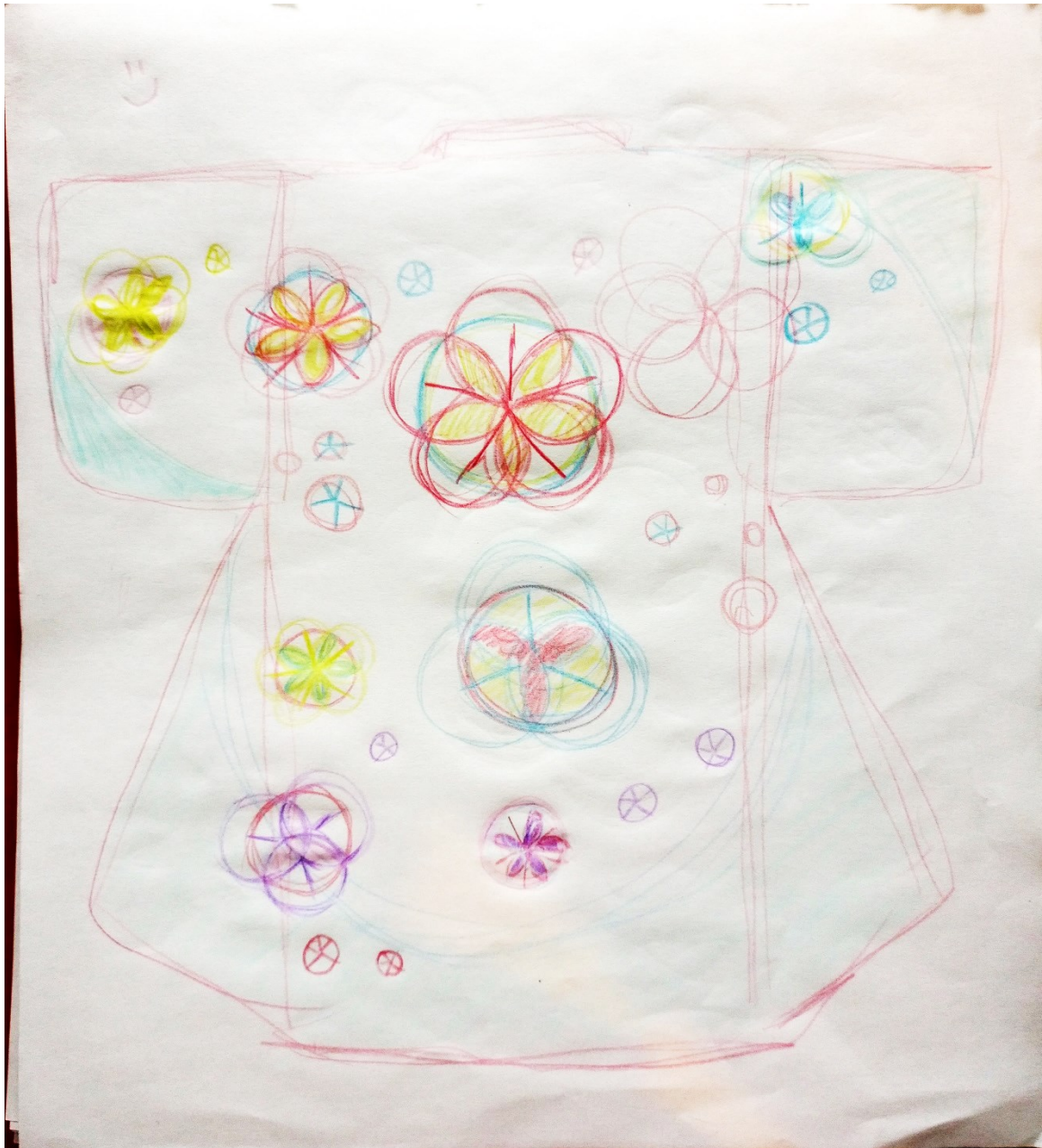


school had in stock. It has a nice, soft feel to it as well as good draping qualities because of the satin weave to it, and most important of all, cotton is a natural fibre. Satin weave would also be a good choice for digital printing as the weave won't stand out too much and it has quite good colour replication qualities.



Picture 7. Original sketch of plum flowers made with coloured pencils

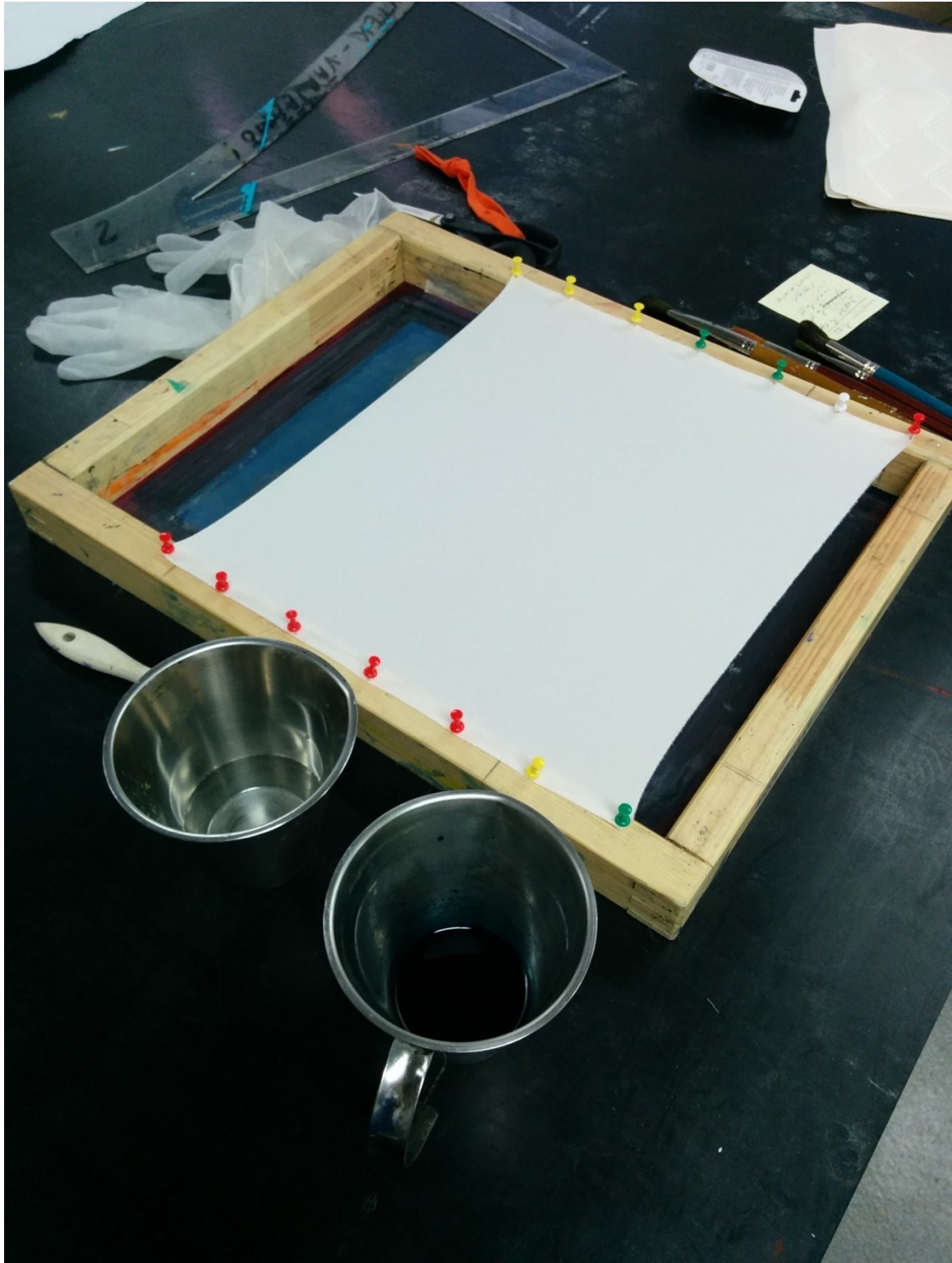




Picture 8. Sketch of the plum pattern imagined on a full length kimono

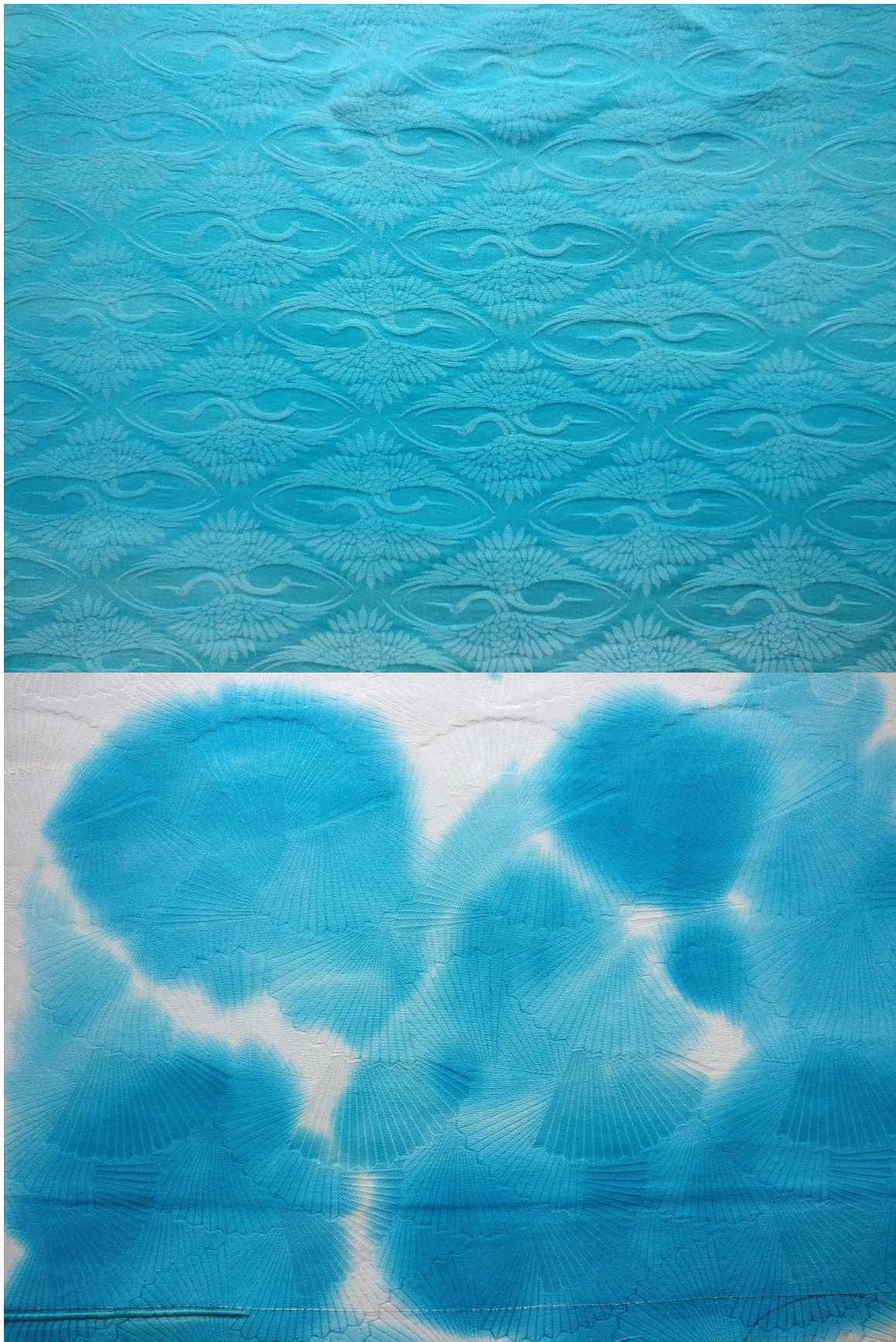
I drew the first sketches of the plum flowers (pictures 7 and 8) in 2016 when I was doing my internship in Japan, Kyoto. I had planned to use them for a pattern I would dye while working there but it turned out to be too difficult to do then. When planning the pattern for my kimono jacket I remembered these sketches and really wanted to make use of them, as I really liked the symmetry and the idea of plum flowers.

At first I thought about making the pattern by hand dyeing the silk I had brought with me from Japan with the techniques I had learned during my internship at the kimono atelier. I experimented with reactive dyes on the silk samples with the equipment I had at hand (picture 9). However it didn't turn out as I had hoped.



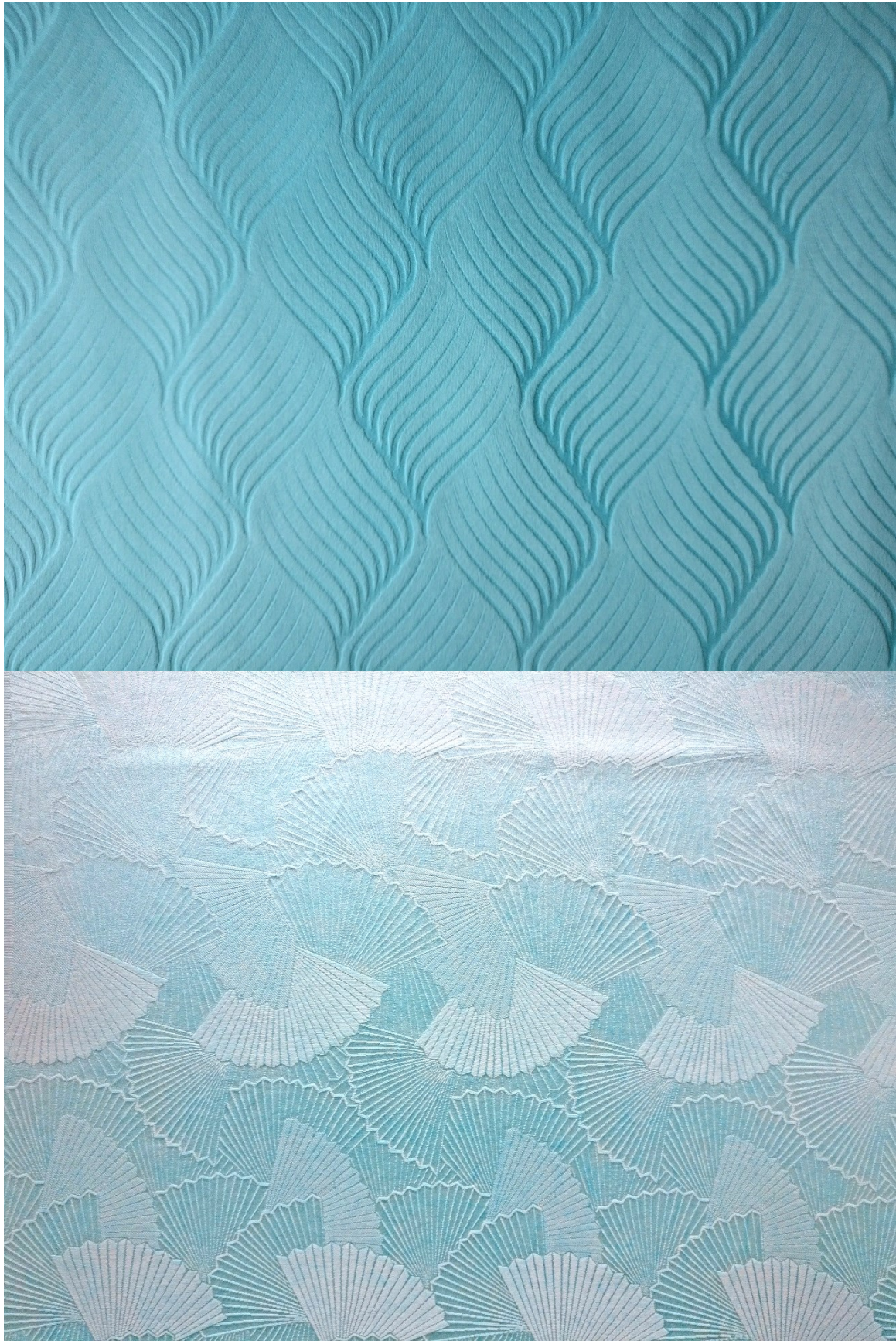
Picture 9. Piece of silk stretched and pinned on to a frame ready to be dyed





Picture 10. Dye samples.





Picture 11. Dye samples.



I wasn't sure what I could do so I experimented but the dye either turned out blotched or spread too fast (picture 10) and too far since I had practically no control over it due to the lack of proper brushes and other equipment. I tried washing one of the samples but a lot of the colour washed off and the result is pretty uneven (picture 11).

After the failed experiments I decided to use one of the fabrics just as they are, because I definitely wanted to use the beautiful patterns they had weaved in to bring out the kimono feel more in my design. For this purpose I scanned the fabrics and then chose the pattern I like best, the fan (picture 12), and edited it in Photoshop into a repeating pattern (picture 13).



Picture 12. Scanned silk fabric with a fan pattern



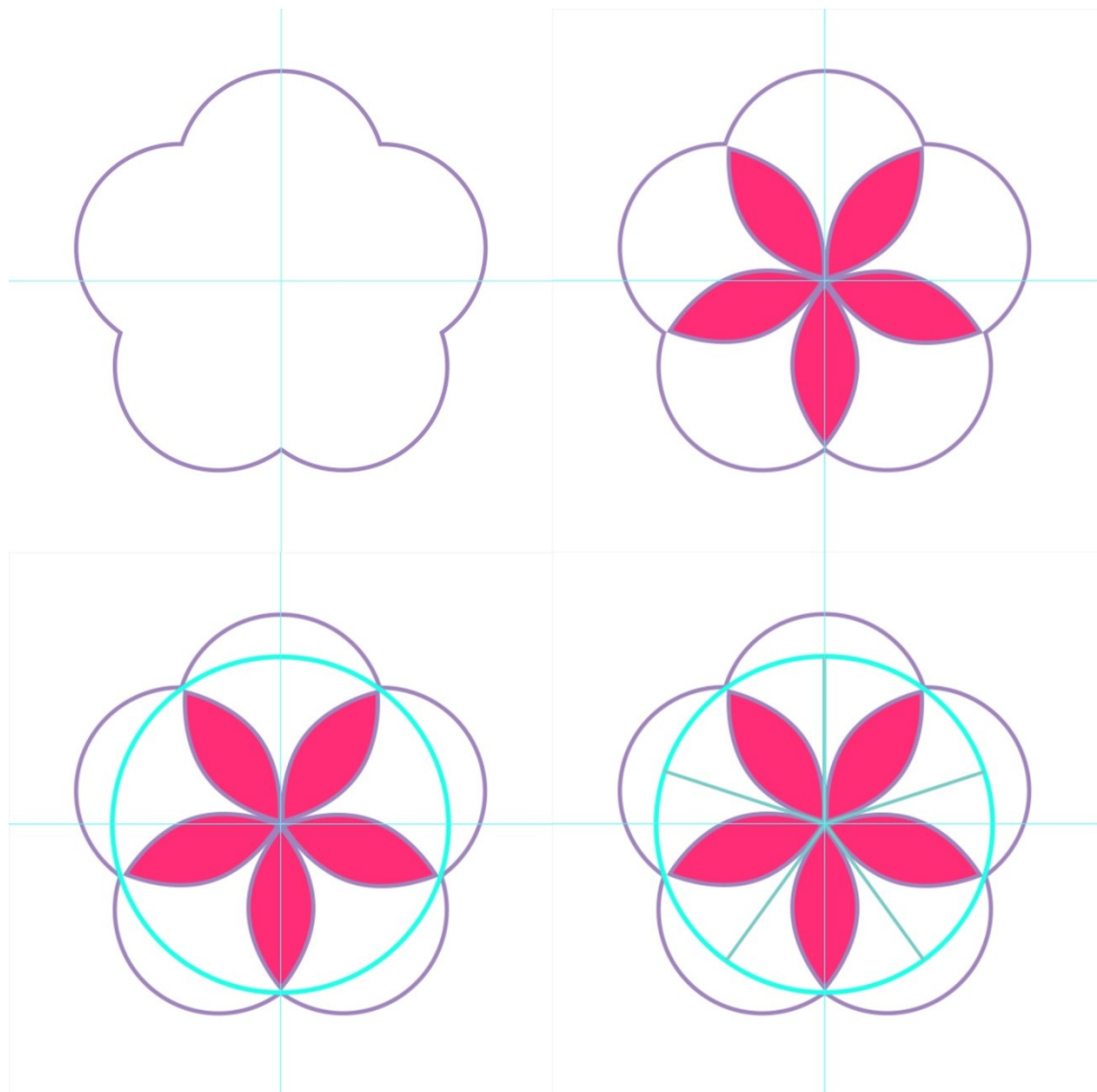
Picture 13. Edited pattern that can be repeated and used digitally

### **5.2.2. Execution and variations**

After finishing the pattern I started working on the plum blossom. I wanted to draw it digitally by using vectors to make it look sleek and graphic in contrast to the background that is textured and traditional. However as I didn't have Illustrator on my home computer I decided to use Photoshop to do it. We have Illustrator at our use at school computers but I like to work at home and I thought it would be most convenient since it's the program I am most familiar with.



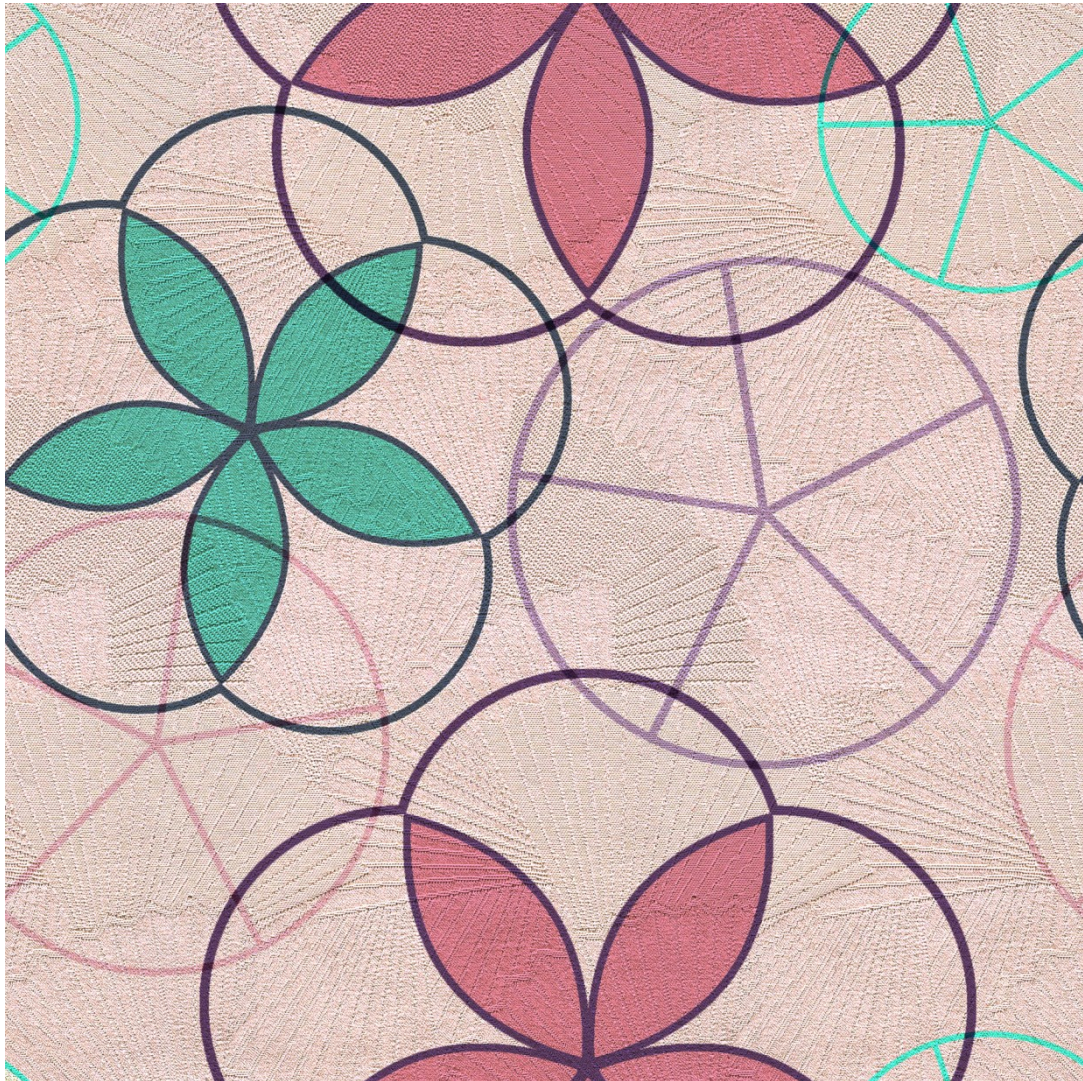
When drawing vectors Illustrator is the go to program, but Photoshop does have a pen tool that one can make paths that work like vectors and are on their own layers but it cannot create actual vector files. It was still enough for me, as I wanted the sleekness and ability to resize the shapes but I had no need for vector files as the final image would be rasterised into pixels anyway.



Picture 14. Screenshots from Photoshop of the four stages of creating a motif with the shape and pen tools

First I created a circle with the shape tool without any fill, only stroke on. Then I duplicated it to make five same circles, arranged them symmetrically to form a pentagon and then merged the shapes so that the stroke lined only the outline of the flower (picture 14). I tried to make use of the gaps between the overlapping circles to create the inner petals, but they didn't line

up perfectly and left small empty gaps in the centre that did not look good, so I decided to make the “gaps” by drawing them separately with the pen tool. I first drew one, filled and stroked it and then replicated four more to make five of them altogether. After that came the circle and lastly the straight lines between the “gaps”. However the flower felt too full like this so I decided to use the circle with straight lines separately from the flower.



Picture 15. One sample of the pattern

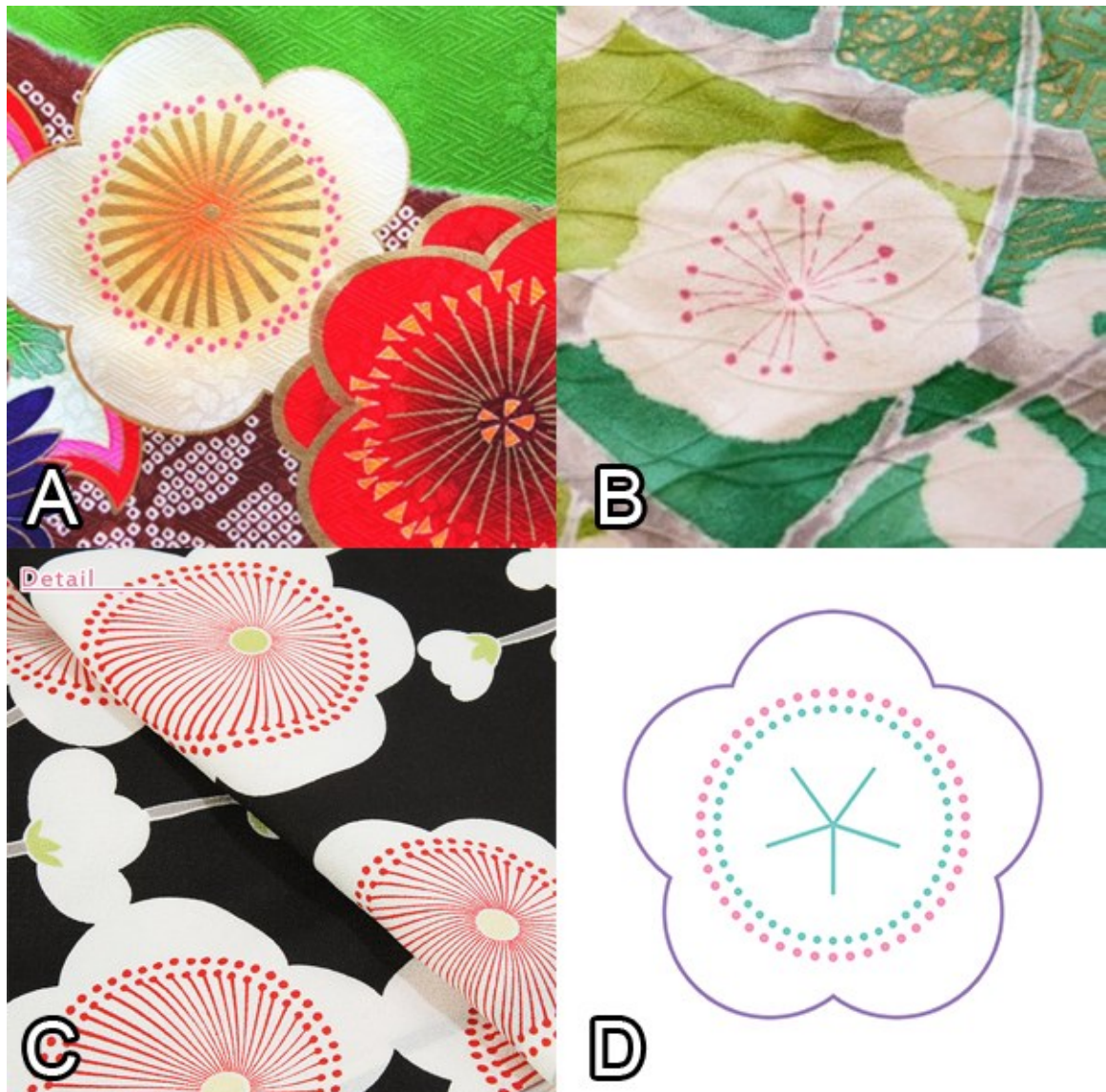
I tweaked around with the opacity and transparency settings when trying to fit the vectored graphics on the textured background without them looking too unattached. I found setting the shape layers to “multiply” mode worked the best for that purpose but it also made the shapes’ colours darker at the same time.

One problem that I encountered when playing around with the colours and sizes of the motifs was that when making the repeat pattern I had to rasterise the graphics to be able to use the



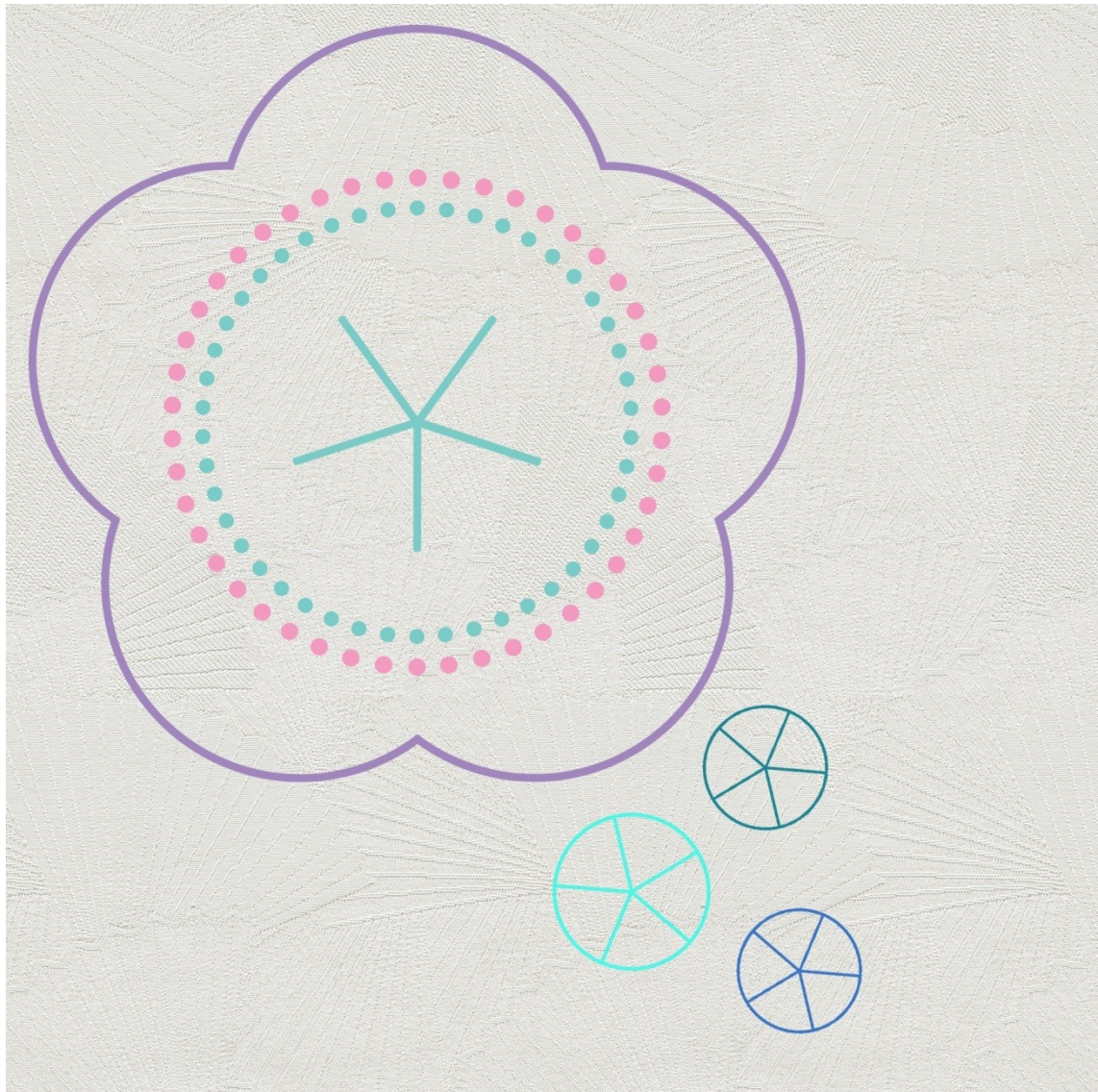
offset filter because it couldn't be used on multiple layers. The offset filter is really useful when creating repeated patterns because it lets you easily move around a picture as much as you want so that it wraps around the edges and then fill the centre to create a repeating pattern. Changing colours would be easy with the shapes still in path form, but even when rasterised they could be changed easily with the magic wand tool that lets you select all the same coloured areas and then edit them.

In the end I didn't like the look of the first pattern I finished because it looked messy and the colours just were not what I was looking for (picture 15) so I decided to make the flower again but change it a bit. I looked for inspiration by searching pictures of plum blossom kimonos on Google.



Picture 16. Inspiration pictures for the plum flower (A-C) and the vectored plum flower (D)



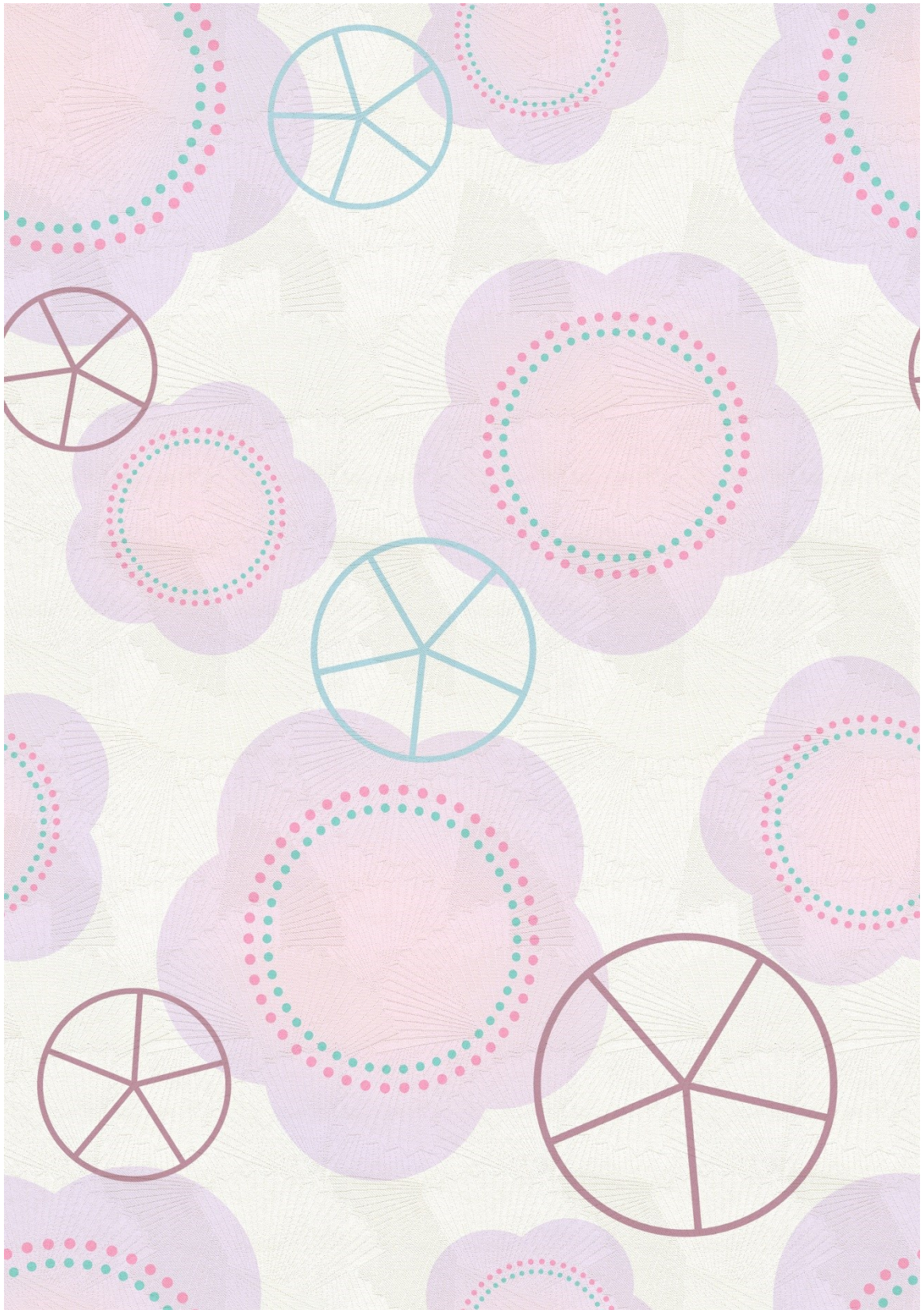


Picture 17. Mock-up of the flower and the bud motifs

I replaced the gaps with small dots that represent the flower's stamen and are used very often when depicting plum blossoms. The five pointed "star" is also part of the stamen. The smaller separate circles represent flower buds.

I was more content with the new flower motif after redoing and recolouring it so I started building the pattern again. The flower motif ended up losing its border line as well as the middle star and got a coloured background instead (pictures 18-20).





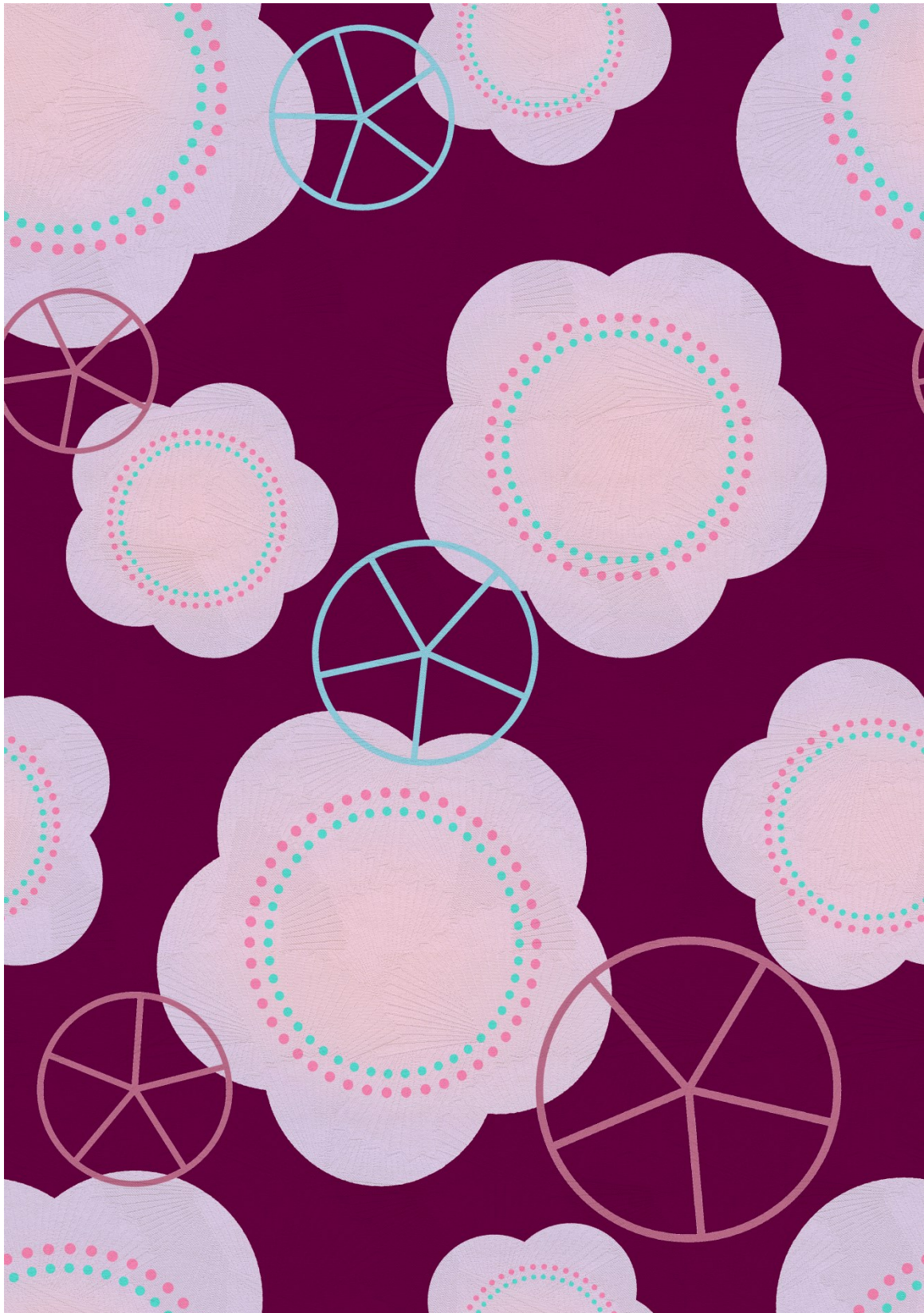
Picture 18. Pattern mock-up with new motifs and colours





Picture 19. Second colourway of the new pattern

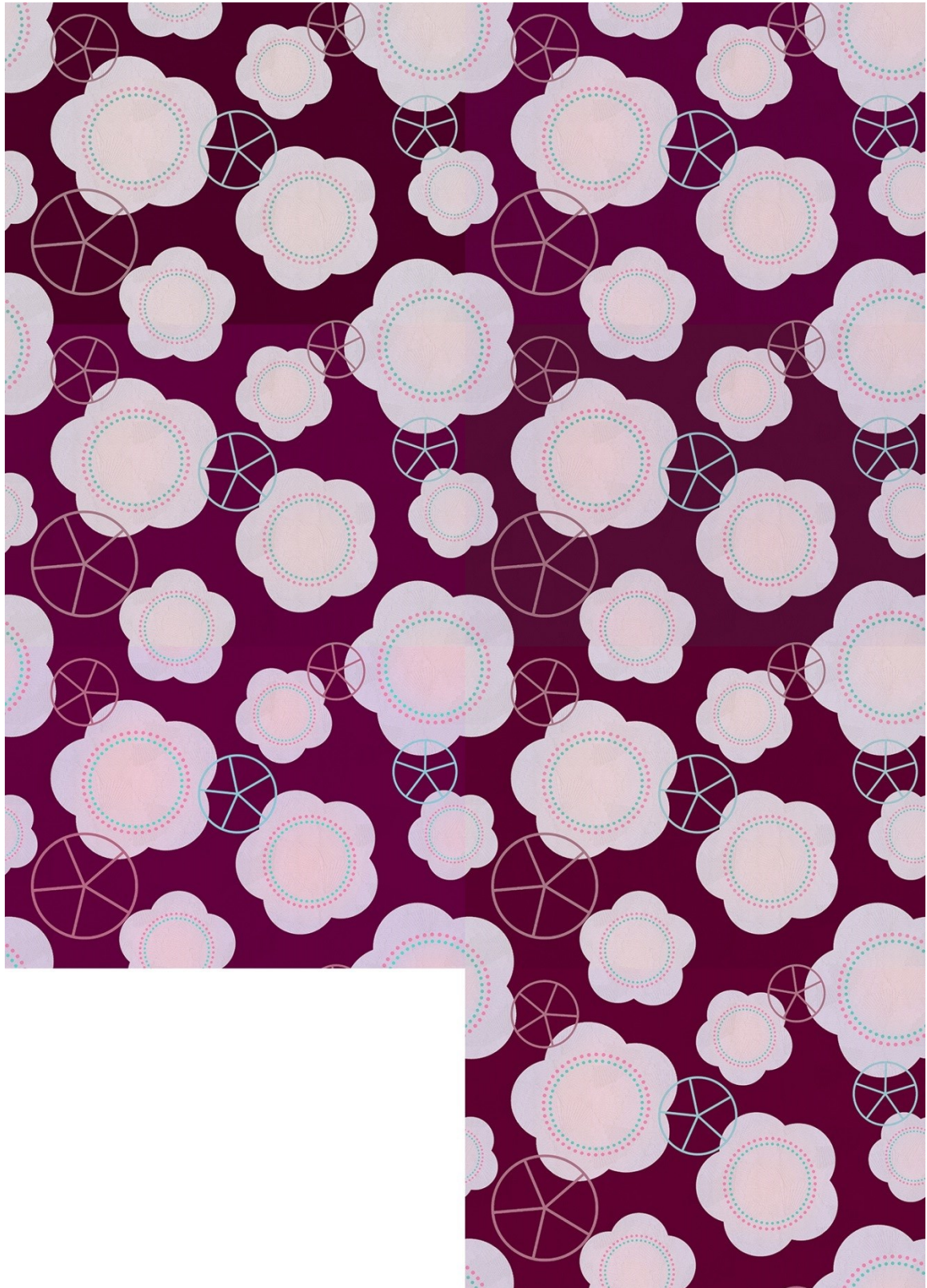




Picture 20. Third colourway of the new pattern



I liked the third colourway best and then proceeded to make seven variations of it for the test print. I varied the exposure, offset, gamma and saturation to see which would look the best to decide the settings for the final print.



Picture 21. Pattern variations for the test print

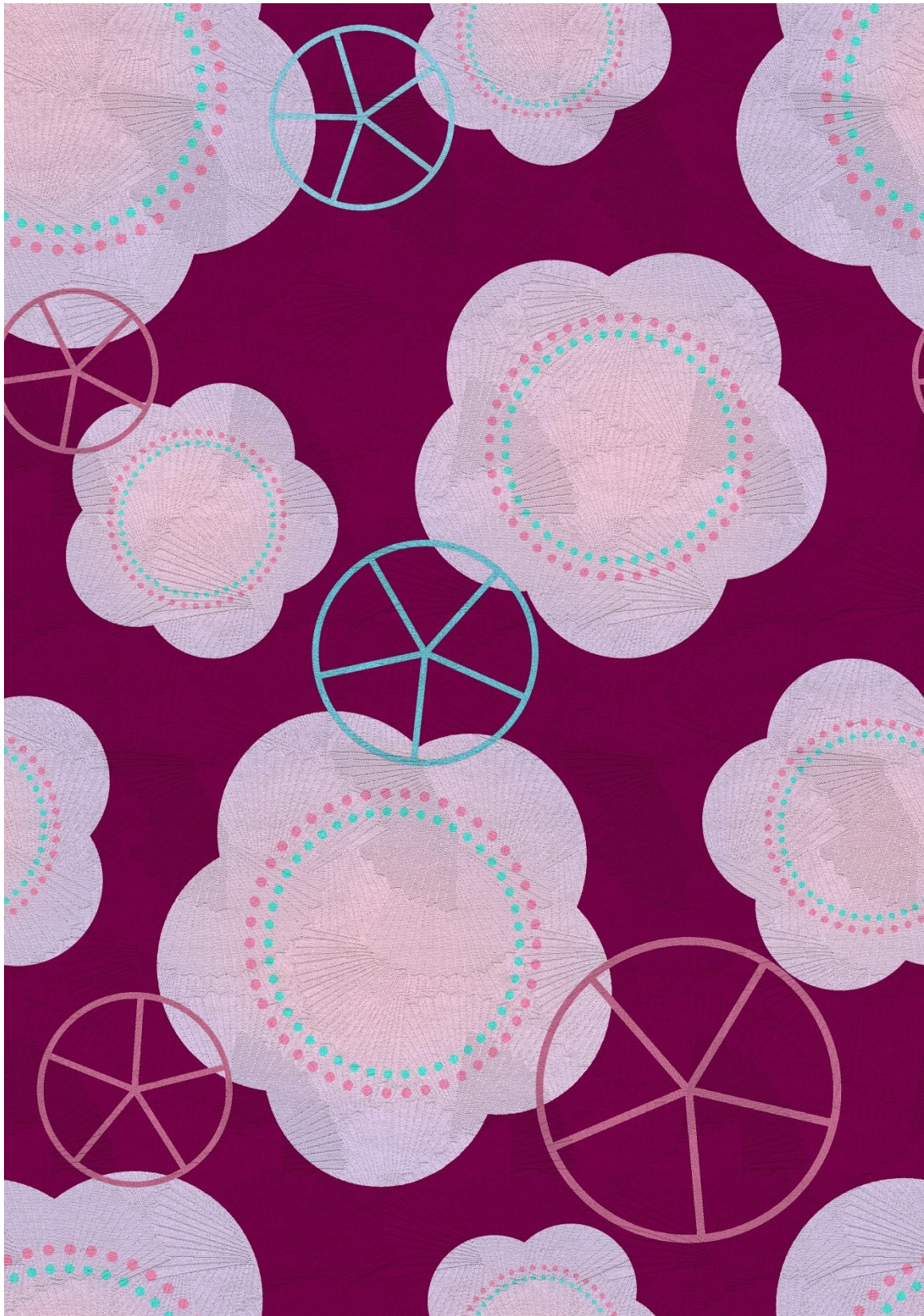




Picture 22. Test print in process

The colours on the test print were a lot lighter and less saturated than on computer screen. One big difference was also that the silk fabric texture was barely noticeable. For the final print I made the silk fabric texture stand out more by making it darker and also made the background colour lighter and increased saturation.

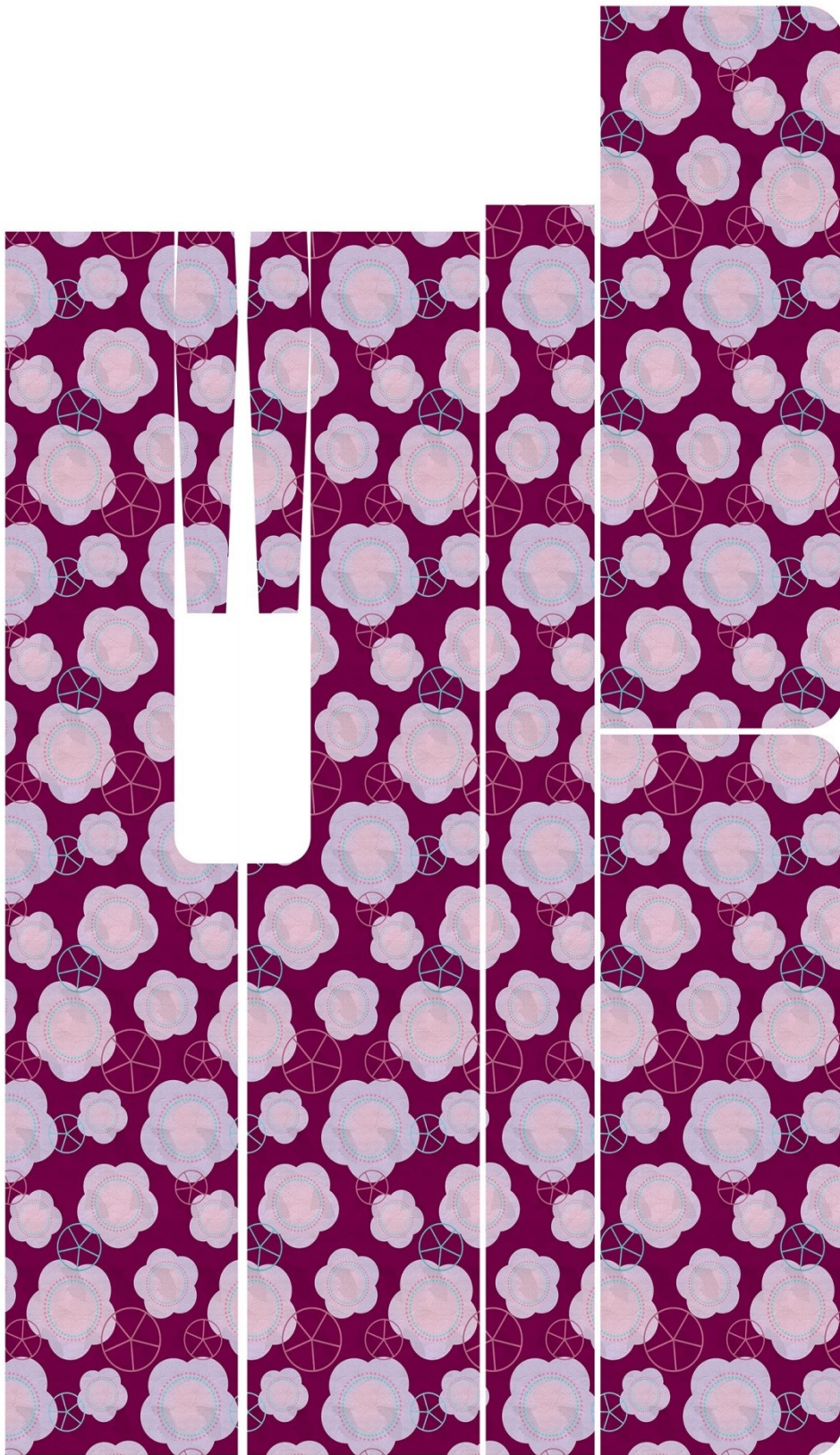




Picture 23. Final version of the pattern



For the final print I still had to calculate the shrinkage of the fabric and then stretch the image accordingly. I measured the test print fabric and found that the fabric shrinks 10% in length and 3,5% in width.



Picture 24. Final pattern placed and stretched on the sewing pattern ready for print



Picture 25. Final print in process

### 5.3. Sewing pattern

Since I would have to make the sewing pattern myself I started searching for haori patterns online both in Japanese and English. I then found a Japanese pattern (picture 26) that I used as a base for measures and shapes. The original sewing pattern was quite complicated at times and I couldn't understand everything there was written, although those parts were not essential to my design so I do not think I missed anything vital. I also had to take into consideration that I would not be sewing the product by hand but with sewing machine and thus simplified the seams and hems for that purpose.



woman.usu.haori - Microsoft Excel

II. 着物の寸法から7分丈の薄羽織の寸法を割出します。

種別	裄	袖幅	袖丈	袖口	身八ッ口	後裾	前裾のへら	裾上幅	前下り	※ 裄幅	前幅
着物	5 1.89 cm	5 1.89 cm	23.0 8.69 cm	17.9 6.65 cm	85 32.13 cm	92 35.04 cm	94 35.43 cm	130 49.1 cm	5 1.89 cm	60 22.7 cm	60 22.68 cm
羽織	7 2.646 cm	2 0.76 cm	24 9.072 cm	18.0 6.804 cm	85 32.13 cm	93 35.04 cm	95 35.91 cm	125 47.25 cm	5 1.89 cm	60 22.68 cm	61 22.68 cm

III. 7分丈の薄羽織の寸法表

羽織丈 (裄縁)	裄	袖幅	袖丈	袖口	身八ッ口	後裾	前裾のへら	裾上幅	前下り	※ 裄幅		
248 93.7	2.646 24.0 9.072	18.0 6.804	91 35.04	12.5 4.725	60 22.7	25 9.450	78 29.43	53 20.43	5 1.89	2.65 16 6.05		
羽織丈 (裄の付込)	乳下り	前幅	袖丸味	袖付	反物幅	身八ッ口の裄	身八ッ口の処の前幅	裾幅	背縫代	裄肩明の丸味		
257 97.15	2 0.756	92 35.04	87 32.89	93 35.15	5 1.89	61 23.13	105 39.69	78 29.5	53 20	16 6.05	3 1.13	10 3.780

1. 前身頃

woman.usu.haori - Microsoft Excel

1. 袖の裁断図

裁切袖丈×4 = 580 219 cm

裁切袖丈×2 = 290 110 cm

裁切袖丈 145 55 cm

袖付側 | 袖付側 | 下前の後袖 | 下前の前袖 | 上前の後袖 | 上前の前袖

※チャコの印は継代の裏側に小さく目立たない色でします。

2. 身頃の裁断図

裁切後身頃丈 + 裁切前身頃丈 × 2 = 1415 cm

裁切後身頃丈 318.0 120.2 cm

裁切前身頃丈 : 147.2 cm

反物幅 105 39.69 cm

上前の後身頃 | 上前の前身頃 | 下前の後身頃

→ 裏表を区別するために継代の裏側にチャコで印を付けます。

背縫代

※チャコの印は継代の裏側に小さく目立たない色でします。

裄肩明の丸み 10.0 3.78 cm

裁切裾丈 67.1 cm

裁切袖口布丈 150.0 56.7 cm

3. 裄の裁断図

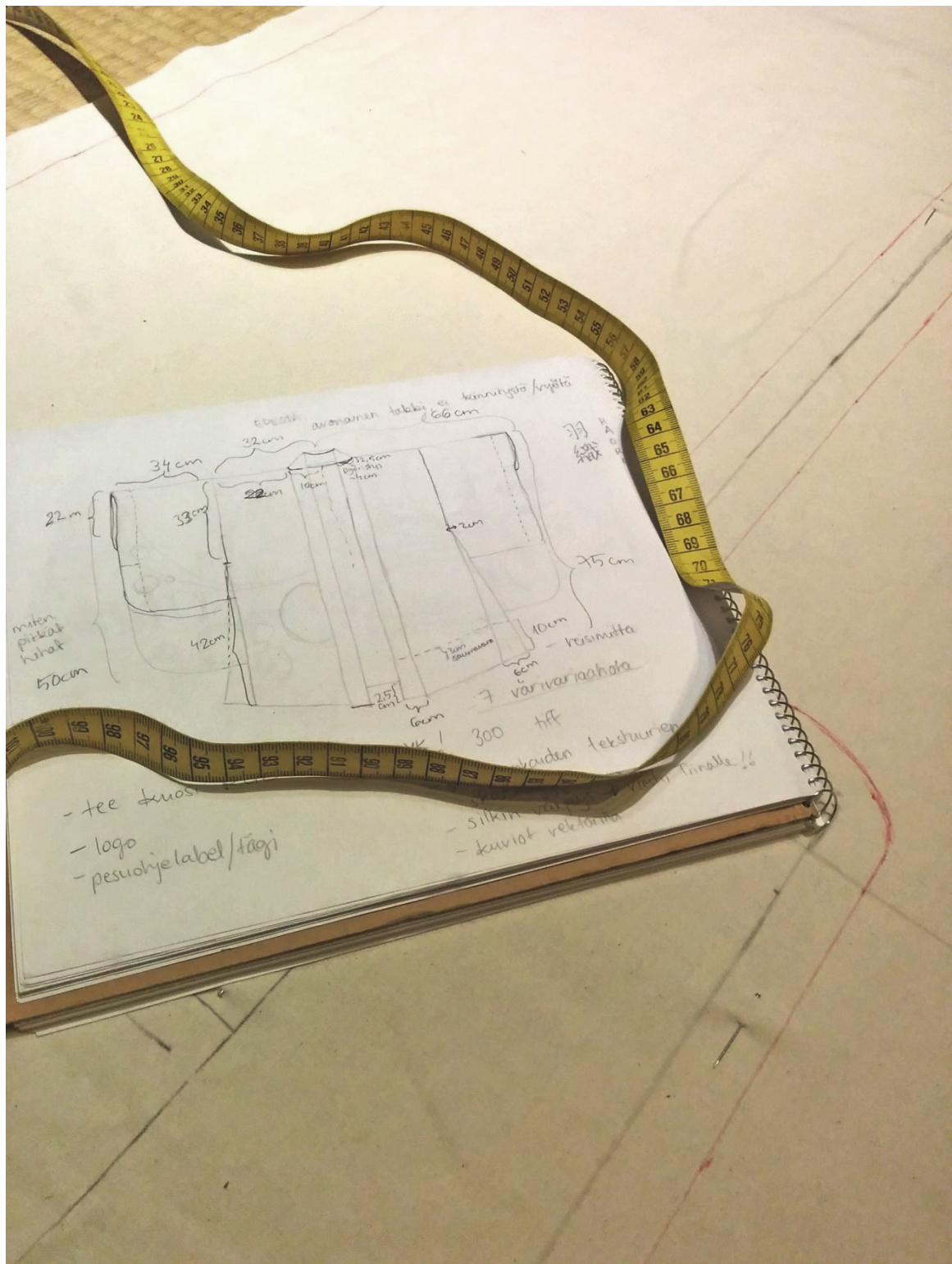
裁切裄丈 × 2 = 674 254.8 cm

裁切裄丈 337 127.4 cm

Picture 26. Screenshots of the original Japanese pattern for women's haori



I first decided the measurements using the Japanese haori pattern as reference (picture 27) and then drew the pattern on Photoshop (picture 28).



Picture 29. Measuring and drawing patterns on fabric for test sewing



I used a plain cotton fabric I had at home to test sew the pattern to see if it works before sewing the actual prototype. I had never made sewing patterns myself before but I have experience in sewing so I trusted this project wouldn't be too hard for my skills. After all, if I could sew it then anyone could, which would be good proof that the pattern works and the idea of a DIY-fabric with the pattern printed on it for people to sew it themselves could be doable.

One thing I wanted to test was the sleeves. I sewed one sleeve closed except for the cuff and the other one I left open on the armpit's side to see which one fits the jacket better. The closed sleeve would've been easier to sew but the open sleeve felt better in regards of movement and draping of the fabric, so I decided to leave the sleeves open for the prototype.



Picture 30. Final print ready to be cut and sewn



#### 5.4. Finished prototype

I can say that I am pleased about how the kimono jacket came out in the end. The sewing was easy enough and wouldn't take too much time when done by a professional. Also the pattern looked nice, although the colours weren't as bright and the silk fabric texture didn't come out as much as I had hoped. Also the cotton satin worked well and draped nicely.

The measurements for the final product are as follow:

Length (shoulder - hem) 75cm, sleeve length (shoulder seam - cuff) 34cm, sleeve width 50cm and length from the back seam to cuff 66cm.

In order to be able to market the product I had to calculate the price so that it would cover all the expenses but also so that I would get a proper amount of it to myself too. I calculated the price for one product from the costs that would cover the production for 20 pieces, consisting of printed fabric and sewing.

COSTS	ONE PIECE
fabric + print	58, 75e
sewing	20e/h x 3
my share	35%
TOTAL	185e

Chart 1. Expenses make up the price for one product

If the campaign succeeded and my design went into production, the company Print Scorpio would provide and print the fabric for the products. One piece takes 2,5m of fabric and 20 would therefore require 50m of fabric. With that amount they gave me a price of 18,49e/m + VAT (24%) = 23,5e/m. The seamstress I asked the price for said they would charge 20e/h for mass production and estimated it would take them 3h of work per piece, which makes it 60e/piece. After this I added a 35% share for myself, which lead to the final price of 185 euros in total.

At this point I also realised I didn't have enough time to fit the DIY product in anymore and thus left it out.



Picture 31. Finished prototype





Picture 32. The prototype from the front



Picture 33. The prototype from the back

## 6 Pilot campaign of the DPN project

The pilot campaign for the Design Players web service was conducted from March 10th to April 9th 2017. Together with two of my classmates who also make their thesis for the DPN project we created the campaigns with the help of our thesis' instructor Tuiti Paju who is also the project manager for the DPN project. She has administrative access to the web service so she could supervise the campaign and would publish them after we had created them.



**Sähköposti:**

**Nettisivu: ?**

**Kampanjan nimi: ?**

**Kampanjan tiedot:**

**Kategoria:**

**Mallisto/Kokonaisuus: ?**

**Painotalot:**

- Arazzo
- DiPrint
- Orneule
- Printscorpio
- Neulomo
- Metropolia

Picture 34. Screenshot of the fill form to create a campaign

Creating a campaign was quite simple. One fills in all the following information into the form; full name, e-mail, web site (can be a link to the designer's Instagram for example), name of the campaign, campaign information, category, name of the collection (if there are more than one product in the collection), all the affiliating companies, a photo of the product, price, target amount of orders, when does the campaign end and who is the teacher in charge of it. (Design Players 2017.)

Unfortunately as the web service was done completely by digital communications students of Metropolia as a part of their school project, it is not ready and fully functioning and therefore we ran into some problems and bugs with the service's user interface. First, we noted that the form did not allow more than one picture to be added into the campaign. This felt com-

pletely illogical because the products are sold by visually appealing to the customers and being able to see the products from different angles, close-ups and maybe even details would profit to its marketing. This was resolved by editing two pictures into one, but then the service would refuse to upload the photo because it was too wide.

The optimal aspect ratio, 4:3, was mentioned in the instructions but no preferred dimensions were stated which would have made things easier as the pictures were large and the service seemed to have some problems also with their size. Also, when I submitted a portrait photo of my product, the preview picture that is shown on the front page got squeezed vertically and stretched horizontally. My campaign photo also seemed to lose a lot of its colour after it was uploaded and I was rather displeased with it because everyone else's photos looked fine. The photos could not be clicked to enlarge them either so customers won't be able to check the larger version for better details of the product and its pattern.

Another bug that was probably the biggest of all was that the campaigns couldn't be edited. Already when filling the form and writing the description text for the product there were no text editing possibilities so when the campaign was published, the text was all together without any spaces or empty lines in between to make it easier to read. This was especially frustrating as the sizes for the clothes were really hard to read and comprehend without any arrangement tools available. The fact that even the administrator could not edit them for us was truly unfortunate, so we had to make a whole new campaign if there was something that needed to be edited. However, even that proved to be difficult.

For the other one of my classmates, her campaign came out fine with the information like it should be, she could submit a new campaign if something went wrong and the photo was okay. For me, I could only submit the campaign once and after I noticed the text looked bad I created a new one but for some reason it did not go through anymore. I tried several times again but nothing went through after the first campaign had been created. I was still luckier than my second classmate, who didn't get even her first try of creating a campaign to go through. In the end, she had no public campaign at all. We do not know what exactly was wrong with the service and why my other classmate's campaign went through fine when my other classmate's did not go through at all, but the general guess is it is a problem in the code of the service. Of course as we are the ones testing the service our experiences and feedback will be used as a reference to fix the problems and make the service better, but it was still frustrating.



## 6.1. Marketing

Because we were taking part in a pilot campaign it meant that access to the Design Players web site would be limited to Metropolia accounts only, which meant that anyone outside Metropolia couldn't access it. We could still promote our products in our networks of choice and submit supporters' information to the campaign through our supervising teacher if needed.

The campaign was run from March 10th to April 9th 2017. However, as there were problems with creating the campaign like I explained in the paragraph before, we waited for a few days to see if the problems could be fixed before we started marketing our campaigns. In the end the problems could not be solved then so we published the campaigns as they were. I had created an Instagram account for the purpose of sharing pictures of the design process of my kimono jacket and also used it to promote the campaign.



Picture 35. A screenshot of my Instagram page

I intended to share the campaign also on my personal Facebook account, but after a week the campaign had started and I found out there was no way to get the bugs corrected I got disappointed and ended up not posting it on Facebook at all. It was already difficult to promote it with limited access to the campaign page itself and the bugs and usability problems really didn't make it any better.

The campaigns were also promoted on DigiPrintNetwork's and Metropolia's Instagram accounts as well as mentioned on Metropolia design programme's Instagram account. On Facebook our products were posted on the DigiPrintNetwork's page.

During the campaign we always tried to emphasise the importance of giving us feedback about the products. Our email addresses were visible on the campaign sites and also on the posts put on social media and any comments left on the campaign page would be automatically sent to our email. We also had an exhibition at our school from March 24th to April 7th for two weeks with all the other products and fabrics that were done within the DigiPrintNetwork project. The exhibition included our products as well and we had big posters with our names and emails behind the products so that people could contact us. Unfortunately for me, I never got a single email about my product. I did however get to ask for the feedback from the person who had supported my campaign in person.

## **6.2. Campaign results**

We had agreed to set the amount of needed supporters to all of our campaigns to 20 people. After the campaigns ended on April 9th, I still had only one supporter on my campaign. This meant that my campaign failed in its objective and the product would not go into production. This is most likely because of the lack of marketing and thus my own fault. Four weeks is a relatively short time to promote anything and would need a strong network behind to make it actually gain enough attention. The whole marketing plan was quite low key to start with so I guess it is only natural it did not gain that much attention. I also think I lack the attitude and ambition to aggressively promote anything and without any training in that field I also had little tools to plan my marketing.



## 7 Conclusion

In the end the whole process of designing a kimono inspired product with the objective to be able to sell it forced me to think more about my choices in relation to how they will affect the product's attractiveness from the consumer's perspective. In that aspect it was a good step outside of my comfort zone. However the project also reaffirmed me of my thoughts of not being fit to do marketing or not liking to have to think about numbers or any strategies about selling products. I enjoy doing things with my hands and definitely liked the designing and working processes the most.

Although the Design Players web service had its problems, I think it is a brilliant idea and would love to see the service get better and known among design students. The most important thing I would improve about the service is the user interface as it had the most problems and affected my experience the most. The option to add multiple pictures in high resolution (that can also be zoomed on the campaign page), proper text editing properties for the description box as well as the possibility to edit the campaign after it's been created. Maybe a preview function so that one can check how the campaign looks before publishing it. Also for easier marketing Facebook and Twitter etc. buttons on the campaign page so it can be shared easily on social media.

One thing I didn't get to do in this project was the DIY fabric for the kimono jacket. Originally I had planned on making two products, a ready-made kimono jacket and then the DIY version which would be just the fabric with the pattern printed on it and the consumer would sew it themselves. The DIY version would have been cheaper as the consumer wouldn't have to pay for the costs of sewing and thus would make it a more appealing choice to some. According to feedback I got from the supporter of my campaign my product was nice and appealing and the price was also fitting for the product.

If I were to do this type of project again I would most definitely work with someone who takes care of the marketing and counting the costs so that I could fully concentrate in working on the design myself.

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