

A Study on the Design Characteristics of Chanel Bags – focused on the collections from S/S 2001 to F/W 2008 –

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Abstract

The purpose of this study is to analyze design characteristics of Chanel bags by its type and shape, material, color, pattern, decorations in order to give information about foundation of the development of Korean fashion brand handbags and help suggest predict future handbag trends. The methods of this study are documentary research and demonstrative research. For the documentary research, mainly previous researches and fashion related data were used. For the demonstrative research, the total of 288 design photos of Chanel bag were selected from 2001 S/S season to 2008 F/W season fashion collections of firstview.com., style.com., and mode et mode.

The results of this study are as follows:

First, type and shape of bags are clutch(30%), flap(25%), shoulder(25%), others(10%), tote(5%), hobo(5%).

Second, the material data shows that leather(46%), mixed(18%), fabric(17%), synthetics(10%), patent(3%), others(3%), and suede(2%).

Third, the patterns are geometrical(27%), solid(25%), combination(24%), symbolic(11%), abstract(11%), nature(2%).

Fourth, the colors are largely monochrome(73%) and multicolor(27%). In case of monochrome, achromatic color(50%) is more than chromatic color(23%). The chromatic color is consisted of YR(9%), Y(9%), R(5%), RP(4%), PB(2%), P(1%), GY(0.5%), BG(0.5%). The multicolor is consisted of similar coloration(12%), contrast coloration(10%), and accent coloration(5%).

Fifth, the decoration data shows that metallic(53%), plain(23%), combination(22%), and handcrafted(1%).

Key Words : Bag, Gabrielle Chanel, Karl Lagerfeld, Plasticity, Total Coordination, Brand Logo, Symbolism

I . Introduction

Fashion is no more considered as an extravagant or luxurious element in our lives, instead as lifestyle that shows a value of life an individual¹⁾. Starting from 21st century, as the importance of fashion lays on the head-to-toe total coordination, the role of accessories in fashion has become more vital. It is because accessories that help complete one's fashion are less limited in materials and shapes than clothes, which makes possible for designers to express their creativity in more unrestricted way. The lexical meaning of accessories is items that can be added to outfit in order to make it more decorative, and they were also means of measuring culture patterns of the ancient times since accessories symbolized one's wealth and social position back then. However, the modern days' accessories have more value when they were used right total outfit; which means they became an important element in fashion industry as they are no more of extra items to aid clothing but instead used to show one's distinctive quality.

From all the accessories, because of their functionality and practicality, handbags convey organic unification and whole images of total fashion as a unique tool of personality expression. The strength of their improved practicality and design over time, the modern day handbags have effect on one's clothing and even considered to be the heart of the total coordination that leads the overall fashion industry. Due to this fact, the demand for handbags has been constantly increasing, but the most scientific approach that has been done so far are simply marketing researches looking at people's preference and purchasing parttern²⁾.

Hence, the purpose of this study analyzes the

plasticity of design of Chanel handbag collection. Gabrielle Chanel was the first to pursuit the idea of total coordination and designed practical shoulder bags in the early 20th century in correspondence to quickly changing trend and women's wants.

This is why studying Chanel bag design's characteristics, that are both fashionable and practical, will give information about foundation of the development of Korean fashion brand handbags and help suggest predict future hand bag trends.

The methods of this study are documentary research and demonstrative research. For the documentary research, mainly previous researches and fashion related data will be used to look at the development of hand bags from the early days and the progression of Chanel hand bag design as a core item of total coordination. For the demonstrative research, fashion photos of Chanel hand bag are collected from 2001 S/S season to 2008 F/W season fashion collection of firstview.com, style.com, and mode et mode to analyze characteristics by its type and shape, material, color, pattern, decorations.

II . Theoretical Background

1. Appearance and Advancement of Bags

The definition of a bag is a container that is closed for holding, storing, and carrying out something³⁾. The types of bags vary from hand bags, suitcases, purses, pocketbooks, and many more. This is why in this study to generally explain, we use the term 'bag' except for the names of commonly used particular kinds of bags.

The first appearance of a bag is a quadrilateral pocketbook on ancestor of Assyria around the ninth century B.C., and Ancient Greeks worn

small pouches with embroidery around their waist instead of using pockets. Due to the crusades invasion during the mid Medieval times(11C–12C), people needed to carry necessities, knives, arrows, and hunting tools with them in containers, and the containers are called almoners⁴; which is the beginning form of bags. Towards the end of the Medieval times (13C–14C), more sophisticated form of bags became apparent(Fg.1). Small bags were for the nobles to carry money or jewelry, and big bags were for common folks like merchants, soldiers, and craftsmen to carry their necessities, bread, or alcohols. During the Renaissance period, it seemed like the importance of bags had decreased due to the expansion of clothing, because women wore small pockets under their bulky skirts. However, in the early 19th century, as the Empire style became popular, hand bags were started to worn very often. Reticules(Fig.2), densely netted hand bags, were one of them and were mostly tied with a string at the circular shaped or rectangular shaped opening decorated with tassels or embroidery⁴. During the mid-19th-century, Louis Vuitton led the trend of suitcases by introducing variety of suitcases that are suitable for developed travel style as new transportation devices were invented. Despite of disappearance all-time-popular items like of umbrellas, fans, gloves, muffs, and hats in dressing rooms after 19th century, bags took the position of a must-have-item⁶.

Boulevard bags(Fig.3) for leisure, Chinoiserie, and Oriental bag that was introduced by Paul Poiret who was inspired by Russian ballet's exotic style and colors during the nineteen-hundreds were the trend⁷. In the mid 1920's Hermès pulled up functionality and structure of bags by placing zippers. In consideration of the importance of bags in total coordination, fashion



<Fig.1> Medieval bag
Handbags, p.263



<Fig. 2> Reticules
Handbags, p.274

designers started to design them during the 1930's. Then, the 1950's, they started to care more about matching colors of bags with clothing. And bags are used as an accent item for total look. Also, to compromise the high cost of leather material, various materials were used such as PVC and plastic and Lucite to make transparent textile(Fig.4). The designs were modernized through Optical Art, Pop Art, and Cosmic Art during the 1960's. As the clothing became more casual in the 70's, formal bags were designed to be more functional and practical to match layered style⁸. In the 80's, designers' name and brand logo were used as motifs to design bags like Kelly bag from Hermès, quilted gold chain bag from Chanel, bamboo grip bag from Gucci, which are still today's symbol of one's high social position and success(Fig.5)⁹. On the other hand, with the booming of casual fashion trend, Prada introduced a sporty, practical back pack made from Pocono nylon in the 1985¹⁰, and fashion designers presented practical and experimental designs—for instance, bags looking like belts, apron and camping vest.

When the diversification was the keyword for the 90's, many famous designers launched accessory collections¹¹, and brands redesigned classical models to modern taste that accentuates initials and logos. Tom Ford from Gucci changed



<Fig. 3>
Boulevard bag
Bags, p.77

<Fig. 4>
Lucite bag
Bags, p.122

<Fig. 5>
Kelly bag
Carried away,
p.47

the logo to modernized design, and Lagerfeld from Fendi redesigned their logo to FF. He also changed the conservative image of Chanel to futuristic image by presenting redesigned classical model 2.55 hand bag to 'Chanel 2005 hand bag' at the 1998 Chanel collection. Marc Jacobs from Louis Vuitton recreated the traditional monogram that had not been changed for 150 years to the newly designed fluorescent color graffiti and monogram multi color line.

In the 20th century, as the number of working women had increased and clothing had become simple, popularization of bags were possible through their practicality and sophisticated style. The value of bags have evolved from simply storing something to a critical item that cannot be missed in completing the total coordination of fashion, and bags itself let the up-to-date fashion trend.

2. Chanel and Total Fashion

Chanel had already suggested total fashion, and because each item cannot be separated from the whole flow, we cannot understand purpose that are hidden in the complex structure of Chanel with a simple aspiration or a narrow-minded idea¹²⁾. Because Chanel has been setting the standard of modern fashion, the clothing style of morphology has been

determined by Chanel. The distinctive Chanel's style was made by its perfect balance of details and accessories. It means each little black dress, three-pieces, suit, and tailor long gown have Chanel's unique interpretation and accessories that supplement them. Chanel originated classical chic image in total fashion, considering coordination of each items, by designing beige colored shoes with black front, quilted handbag with gold chain, scarf, variety of hats, and exclusive costume jewelry¹³⁾.

In 1924, Chanel presented imitation jewelry called 'Costume Jewelry'. Jewelry means decoration to Chanel, not means of showing off, so imitation pearl necklaces were enough to match up with the outfit to produce elegance for the total coordination, which then popularized to be the trademark of Chanel and to be the important item in fashion¹⁴⁾. Chanel put more interest in the effect of accessories coordinated with clothing rather than jewelry's own value by producing imitation bracelets and broaches in addition to the necklaces(Fig.6). Lagerfeld conveyed modernized image of Chanel suit by contrasting the color of black blazer and the color of white pearl that was put in braid. Away from Chanel's traditional coordination, he put on many layers of pearls with different sizes on outfits and put on pearls on shoulders instead of on necks to make them look like a part of the clothing; which was the costume jewelry that Chanel produced for individual's uniqueness.

The most feminine accessory of Chanel Camellia was the must-have-item amongst society folks during late-nineteenth-century¹⁵⁾, but after adding geometrical shapes and white color to Camellia decorated on head, jackets, hats, and belts, it became the representing symbol of the brand(Fig.7). Lagerfeld even developed material, color, and shape of Camellia to be made into

watches, rings, earrings, hair bands, broches, handbags, and shoes that are feminine, simple, and luxurious.

In the early 1960's, Chanel designed shoes with two colors, black and beige(Fig.8). He used black for the head which is the part that gets dirty the fastest, and used the skin color, beige, for the rest to make feet look tiny and make legs look longer¹⁶⁾. Nowadays, Lagerfeld is still making new version of Chanel shoes by adding variety of textiles, colors, chains, pearls, quilting, Camellia with creative ideas while maintaining the traditional model.



<Fig. 6>
Costume Jewelry.
1935. Chanel



<Fig. 7>
Camellia.
Hi Fashion,
2004. 6. p.91



<Fig. 8>
Two tone
shoes. Hi
Fashion, 2004.
10, p.144

Chanel designed the most classical model, the gold chained quilted bag '2.55'¹⁷⁾ in 1955(Fig.8). The gold chain strap was purposely made long enough to be worn on shoulder, so that women could use their hands freely. The matelassé¹⁸⁾ technique was added to soft sheepskin to preserve the bags' shape and form. The leather strap with gold chain twisted is meant to decrease damage, the two layered cover conceal women's belongings, and the zippers made possible for modern women to easily sort important goods or papers. The quilted handbags were matched with both ordinary dresses and evening suits, and they constructed independent, intellectual, and elegant style¹⁹⁾.

Also, Lagerfeld varied quilting techniques and gold chained straps with new, modern interpretation. In 1988, he presented the new version of '2.55' handbag, 'Chanel 2005'(Fig.9), the number 2 in front means years left till 2000 since the bag was made in 1998; the two zeros in the middle represent the country code; and the last number 5 is Chanel's favorite number. The newest technology and futuristic design were used for 2005 handbag—light and firm material polyethylene; aluminum frame with tight black jersey, tweed, or leather, circular corners meant to set it easier; and corset style laced cell-phone holder, zipper, and pockets.



<Fig. 9> 2.55 bag
Carried away, p.47



<Fig. 10> 2005 bag,
Bags, p.120

He gives emphasis to the total coordination of matching bags with clothing by designing it with different kinds of colors and textiles, and he proposed sporty handbags targeting young women. Furthermore, he changed the location of the traditional Chanel suit's buttons carved with braid and the Chanel mark on quilted handbags to embellish the traditional beauty to artistic and elegant beauty. Besides that, the matelassé technique and gold chain symbolizes Chanel, and they are the details used for shoes, watches, hats, belts, and clothing.

One of the reasons why Chanel's style is still so popular even after Lagerfeld took place of Chanel is because of its practicality. Chanel's

loose silhouette and flexible design are expressed in all range of items like clothing, shoes, bags, and jewelry. The each item that composes the total fashion of Chanel could not be counted separately from the Chanel's style, and it not only reminds the simplicity of the Chanel clothing but also makes distinguish the Chanel's style from the others. Lagerfeld makes the tweed, out-pocket, braid, two-toned shoes, gold chained quilted handbag, and unique costume jewelry the keyword of Chanel to use as a highly efficient marketing method and creates Chanel's images by assembling different ways with same elements according to the times.

By recreating traditional designs in numerous different ways, he meets the need of the changing times yet emphasizing the Chanel's spirit and fulfills the desire for independence and flexibility of the women.

III. Research Method and Procedure

1. Data collection and Selection

In order to examine characteristics of Chanel bags, 318 samples of Chanel bag designs were collected from 2001 S/S season to 2008 F/W season fashion collection(Prêt-à-Porter) on firstview.com, style.com, and mode et mode. Then after excluding data that are repetitive or unclear, total of 288 design samples were selected to study.

2. Data Analysis

In order to analyze design characteristics of Chanel bags, it is referred to previous studies and related documents²⁰⁾. Bags were classified by eight different shapes: flap type, tote bag,

shoulder bag, boston bag, barrel bag, hobo bag, clutch bag and etc; seven different materials: leather, PVC, fabric, patent, suede, mixed(leather and PVC, leather and fabric, leather and patent, leather and fur, etc), and others(fur, etc); and six different patterns: solid, geometrical, symbolic, abstract, nature, and combination. Then, colors are divided into two big categories, monochrome and multicolored, and classified monochrome into achromatic color and ten colors of Munsell color system – R(red), YR(yellow red), Y(yellow), GY(green yellow), G(green), BG(blue green), B(blue), PB(purple blue), P(purple), RP(red purple). Multicolored bags are classified by coloration– similar colors, contrasting colors, and accented colors. Decorations are categorized into 5 different types such as metal, handicraft, combination (metal and handicraft, metal and fabric, metal and leather, etc), and plain.

IV. Result and Discussion

1. Type and Shape

As the result of type and shape of bags data is shown in <Table 1>, clutch bag makes up 30%, flap type 25%, others 10%, tote bag 5%, and hobo bag 5% of the whole collection. Considering the fact that flap type can be combined with shoulder bags, it shows that shoulder bags is given great deal of weight, and we can interpret this as one of the Chanel's design characteristics of emphasizing practicality for active women.

When we look at the seasonal transitions, shoulder bags are more than 50% considering the fact that flap type can be combined with shoulder bags in 2001. In 2002 S/S season, different sizes of clutch bags with simple design

makes up 79% of the data, and in F/W season, shoulder bag and tote bag makes 30% and 40% each. In 2003, modern, elegant, yet tiny design hobo bag makes 21%, and stylish flap type and shoulder bag makes 52%, which created chic image as a whole. As sizes of the bags became smaller in 2004, flap forms a great part of the collection, and the percentage of clutch bags is nearly 30%.

It seems that this is because the overall trend was to pursuit the elegant city-look, and it influenced the bags' size and shape. In 2005 S/S season, feminine, lovely, mini-sized style flap type and shoulder bag is the largest, and in F/W season, the traditional Chanel style's formal flap type and shoulder bag is shown the most. Due to the influence of sophisticated, romantic, and old-fashioned trend, clutch bag forms the largest part in 2006, and in F/W season, over-sized chic style tote bag makes up about 50%. In 2007, because of minimalism's effect,

simple clutch bag is shown the most than in any other seasons, and the 2.55 style with newly added fun factor that is flap type makes a large part too. In 2008 S/S season, formal yet feminine and modern style shoulder bag forms 25%, and clutch bag makes up 36%. Especially ankle's mini-bag makes up 10%. Also, F/W season is taken 100% up by futuristic bio-type clutch bag.

The biggest difference between Chanel bags and other brands is that Chanel does not have boston bag or barrel style bag design. In addition, usually flap type and shoulder bag is appears to be more in F/W season, but Chanel produces it them during any time of years and produces clutch bag with constant percentage each season.

2. Material

As shown in the <Table 2>, the material data

<Table 1> Type and Shape

season	sorts	flap	tote	shoulder	boston	barrel	clutch	hobo	etc	total
2001	SS	10	1	8			2			21
	FW	2		14			6		6	28
2002	SS	1		1			11		1	14
	FW		3	4			1	1	1	10
2003	SS	6		4			3	4	2	19
	FW	4	3	1			1			9
2004	SS	7	1	4			7		7	26
	FW	7		5			5	2	3	22
2005	SS	9	1	8			10	1	2	31
	FW	7		7			1		1	16
2006	SS	2	1	1			5		1	10
	FW	1	3				2			6
2007	SS	10					10	3		23
	FW	5		8			9			22
2008	SS	2	2	7			10	3	4	28
	FW						3			3
total		73	15	72			86	14	28	288
%		25%5	5%	25%			30%	5%	10%	

shows that leather makes up 46%, mixed 18%, fabric 17%, PVC 10%, patent 3%, others 3%, and suede 2%. And this material classifications are based on visual recognition.

When we look at the transition of the leather, it is the most basic material for bag and for formal style, so leather makes a great deal of weight varying from 50% to 80% from season to season.

Mixed material shows more than 50% starting from 2004 F/W season, and especially mixed material itself grew out to be an important element in design as numerous kinds of different new materials were used instead of simply being it as a simple decorative element.

For the total coordination with clothing, the combination of leather and fabric materials seems like a trend in S/S season, and in F/F season, materials mixed with leather and patent, PVC with leather, leather with fur lead the overall look.

Fabric material is shown in every season with fixed percentage, and this idea of designing bags with same materials as clothing seems like Chanel's effort to contribute to the importance of total coordination. It is because bags can be interpreted as an extension of clothing so that they can be naturally matched with clothing.

When we look at the PVC material transition, we can see that most are from S/S season out of 10% that makes up the whole data. It is because the clothing materials tend to be light and casual for S/S season. Also, because the trend for clothing material was high-tech in 2008 F/W season, Chanel used the newest technology to make firm and light polyethylene material for bags to create the total coordination of futuristic image.

Patent material is shown starting from 2006 F/W season. It is because to keep pace with the trend that focuses on sophisticated yet old-fashioned-look, and bags made with highly

<Table 2> Material

season	sorts	leather	PVC	fabric	patent	suede	mixed	etc	total
		2001	SS	10	6	1	2		2
	FW	13	1	1		3	4	6	28
2002	SS	10	2	2					14
	FW	6		4					10
2003	SS	12	3	3			1		19
	FW	8		1					9
2004	SS	11	4	7			4		26
	FW	5		1		1	13	2	22
2005	SS	10	8	12			1		31
	FW	8		5	1		2		16
2006	SS	3	4	3					10
	FW			2	1		3		6
2007	SS	19	1		2		1		23
	FW	6		4	4	1	7		22
2008	SS	12	1	3		2	10		28
	FW						3		3
total		133	30	49	10	7	51	8	288
%		46%	10%	17%	3%	2%	18%	3%	

technological patent material are used as items to accentuate the simple and classical clothing style and make the chic and modern image as a whole.

3. Pattern

The result of pattern analysis has shown in <Table 3>. It reads as—geometrical 27%, solid 25%, combination 24%, symbolic 11%, abstract 11%, and nature 2%.

The reason why quilted geometrical patterns are shown in every season is because Chanel started to use the quilting technique as one of its symbol. Especially traditional Chanel 2.55 vintage model makes up 81% of the data in order to have classical point on modern style clothing during 2005 F/W season.

When we look at the solid pattern, it obtains high percentage for perfect styling with Chanel’s classical and modern clothing. This design is

shown more in F/W season than S/S season, and the reason for that is to harmonize its simple beauty to many different geometrically designed Chanel’s clothing during F/W season. Another reason is to make stylish look by matching solid clothing with solid colored bags.

Combined pattern is total of 24% and appeared more in S/S season than F/W season. Just like Louis Vuitton, ever since Chanel started to use logo as a pattern, the brand has been coming up with new combination of variety of Chanel symbols to add modern taste to classical style.

Both symbolic pattern and abstract pattern showed 11% of the whole data. As a result of minimalism during 2007 F/W season, Chanel used big logo related symbolic pattern and geometrical abstract pattern in order to signify bags on clothing, which both patterns make up to 27%.

<Table 3> Pattern

sorts season		Pattern							total
		solid	geometric	symbolic	abstract	nature	combination	etc	
2001	SS	6	14				1		21
	FW	5	4	4	2	2	11		28
2002	SS		7	4	1		2		14
	FW	5	1		4				10
2003	SS	12		3	3		1		19
	FW	1	2	4	1	1			9
2004	SS	2	11	4	6	2	1		26
	FW	8	3				11		22
2005	SS	5	8		5		13		31
	FW	2	13		1				16
2006	SS		2	1		1	6		10
	FW	4	1				1		6
2007	SS	6	4		1		12		23
	FW	5	5	6	6				22
2008	SS	9	2	6	2		9		28
	FW	3							3
total		73	77	32	32	6	68		288
%		25%	27%	11%	11%	2%	24%		

On the other side, looking at nature pattern that makes up only 2%, we can say that Chanel focuses more on uniformity than nature's realistic form for creating modern yet classical and sophisticated style.

4. Color

<Table 4> & <Table 5> show the result of monochrome and multicolored bags. Monochrome appeared more than multicolored. From monochrome, achromatic colors(50%) are more dominant than chromatic colors(23%), and from multicolored, similar coloration, contrast coloration, and accent coloration are ranked sequentially taken up by 12%, 10%, and 5% each. For chromatic colors, YR is 9%, Y 9%, R 5%, RP 4%, PB 2%, P 1%, G 11%, GY 0.5%, and BG 0.5%.

Just like Chanel's clothes, monochrome bags are definitely central, especially black and white makes half of the data. When we look at achromatic

colors' transition, B(black) is 64%, W(white) 22%, and G(grey) 14%. In almost all seasons, achromatic colors make up more than 50%, and we can say that the coloration as an important designing element when coordinating with clothing.

Particularly the achromatic colors' proportion is high up to 70 percent in both 2003 S/S season and 2007 S/S season, and the reason is that Chanel made the stylish look by matching achromatic colored bags with black and white clothes for the natural and luxurious coordination. Amongst chromatic colors, Y and YR make up to 18%, which shows bright yellow like colors are the largest. In 2005 S/S season, soft yellow colored bags was the trend, and in 2007 S/S season, toned down deep yellow color with metallic and luxurious touch took a great part. 2008 S/S season also had light and golden yellow color, and we can say that even in the same color, Chanel tried to use different tones for each trend to keep up with trends.

<Table 4> Color

season	sorts	sorts						total
		chromatic	achromatic	similar	contrast	accent	etc	
2001	SS	6	5	3	3	4		21
	FW	10	10	3	1	4		28
2002	SS	2	7		5			14
	FW	4	6					10
2003	SS	2	15	1	1			19
	FW	4	3	2				9
2004	SS	6	6	5	7	2		26
	FW	4	11	6		1		22
2005	SS	5	16	3	7			31
	FW	1	9	6				16
2006	SS	1	4	1	2	2		10
	FW	2	3	1				6
2007	SS	4	16	1	2			23
	FW	5	12	2	1	2		22
2008	SS	8	19	1				28
	FW	2	1					3
total		66	143	35	29	15		288
%		23%	50%	12%	10%	5%		

There is no big difference between the percentage of similar coloration and contrast coloration. Similar coloration appears to be constant throughout the seasons, but contrast coloration shows up definitely

<Table 5> Chromatic & Achromatic color

sorts season		chromatic										achromat ic		
		R	YR	Y	GY	G	BG	B	PB	P	RP	B	G	W
2001	SS		4	1							1	3		2
	FW	3	5	2								7		3
2002	SS		1	1								7		
	FW							2		2	6			
2003	SS		1							1	7	3	5	
	FW		1		1					2			3	
2004	SS	2	2							1	1	4	2	
	FW	2		2							11			
2005	SS		1	3							1	10	2	4
	FW		1									4	3	2
2006	SS			1								3		1
	FW			1					1		3			
2007	SS			4								9	1	6
	FW	2		1			1	1				5	6	1
2008	SS	2	2	3							1	12	5	2
	FW							1	1			1		
total		11	18	19	1			1	4	3	9	92	20	31
%		5%	9%	9%	0.511			0.5	2%	1%	4%	44%	10%	15%

<Table 6> Decoration

sorts season		metal	plain	handcraft	combination	etc	total
2001	SS	16	5				21
	FW	18	6		4		28
2002	SS	6	8				14
	FW	6	2		2		10
2003	SS	7	7		5		19
	FW	6	3				9
2004	SS	15	6		5		26
	FW	13	5	1	3		22
2005	SS	15	5	2	9		31
	FW	10	1	1	4		16
2006	SS	2	4		4		10
	FW	4	1		1		6
2007	SS	10	2		11		23
	FW	9	5		8		22
2008	SS	17	4		7		28
	FW		3				3
total		154	67	4	63		288
%		53%	23%	1%	22%		

more in S/S season than F/W season since stronger coloration is preferred more during spring and summer.

5. Decoration

As shown in the <Table 6>, metal decoration, plain, combination, and handcrafted decoration ranked from the largest to the smallest, having 53%, 23%, 22%, and 1% each.

Metal decoration forms the biggest portion by 53%, and it seems like the reason is the Chanel metal logo is used as a basic decorative item in most bags. The seasonal transition affirms that metal forms from 20% to 40% during S/S season, and over 60% during F/W season. In this manner, metal has the largest weight amongst all decoration materials, and the reason could be the elegant and sophisticate image that Chanel pursues is expressed by gold chain strap and simple metal Chanel logo decoration.

Chanel also used no decoration at all for certain amount of bags in each season. It could be that moderated decorations match better with vivid colors or geometrical patterns or go along with simple designs to highlight the sheik and modernized image.

Combination category mostly is based on metal decoration combined with something else including leather and chain, which has been making up constant percentage in ever season. A high percentage of 48% during 2007 S/S season, and we can see that Chanel tried to change the designs when they were simple and plain by using decorations. For instance, the traditional 2.55 Chanel bag was redesigned with young and interesting decorations

Handcrafted decorations only make up about 1%, which means it does not make a huge role in Chanel's design.

Integrating all data, we can state that Chanel

was the first brand to pursuit the idea of total coordination and expressed up-to-date trends by mix and matching all five elements of design. Thus, when designing bags, minute plans are needed regarding fashion trends and total coordination with clothing.

V. Conclusion

The purpose of this study was to contribute to the development of Korean handbags by providing basic information about the characteristics of Chanel handbag designs. The reason why we chose Chanel was that it started totalizing clothing and accessories to pursuit total coordination and look. Hence, we categorized bags' characteristics into type & shape, material, pattern, color, and decoration, and the results are stated below.

First, type & shape are generally different from season to season, and Chanel presented flap type and shoulder bags irrelevant to season whereas other brands usually put them more in F/W season. Especially, shoulder bags have a great deal of weight while keeping in mind that formal flap type can be also used as shoulder bags. This is purposely done in order to fulfill the practicality and functionality needed for modern women who are definitely active ever than before. Also, the percentage of clutch bags in each season is kept constant, and another characteristic is that it makes up 30 to 50% of data starting from 2006 S/S season. Various sizes of clutch bags that can be worn both day and night are another trend. Therefore, when designing, it would be effective to lay emphasis on shapes that consider changing fashion trends, which then enable that bags to act as items that lead total look.

Secondly, the basic material for bags is soft leather that makes up about the smallest from 50% and the largest to 80% at seasons. The reason appears to be Chanel's consideration of coordinating bags with its classic and elegant clothes. The usage of mixed materials tends to grow; when the shape of bags is simple, mixing materials can replace the role of decorative item and create voluminous and sophisticated look. Or when different materials are mixed on the same color, it can make delicate difference and depth compare to only one material was used. Fabric material is shown constantly. We can interpret that Chanel makes bags an extension by using the same material as clothes. Hence, when designing, it would be effective to use similar materials for bag and clothing in order to complete perfect coordination and change materials to keep up with new trends.

Third, geometrical pattern and solid make up about 27% and 25% each, which are higher than the percentage of symbolic patterns—mostly used as logo. It is because Chanel has created the geometrical pattern using the quilting technique to represent the brand instead of the logo. Also, the fact that simple, solid pattern can be matched well with classic and modern Chanel's clothes contributes to the high percentage of solid pattern. Therefore, when designing, it would be much effective to develop geometrical patterns which can represent its brand or to develop various symbolic patterns using its logo.

Fourth, black and white dominates more than 50% in coloration just like in Chanel's clothes, and the reason we believe is that it can produce luxurious coordination with the clothes. Yellow shows comparably high percentage from chromatic colors, and similar coloration and contrast coloration make up about the same

proportion. While similar colorations appeared to have consistent percentage each season, contrast colorations seem more dominant during S/S season than F/W season. We can assume that stronger mixture of colors is preferred during spring and summer. Hence, when designing, it would be effective cross over coordination that emphasize color characteristics reflected by trends in order to change new image for clothes using bags.

Lastly, metal decorations make up 53% of the whole data, and no decoration is also a large part just like pattern format. The reason for the high percentage of metal decorations is that the gold strapped chains and the metal Chanel logo are used very often to represent the brand. Also, another category that has high percentage is no decoration, and the reason is to suit Chanel's classic and luxurious clothes by designing simple bags. Hence, it would be much effective to relate two design elements, materials and patterns when designing decorations for bag, because there is high tendency to express similar aspects with materials and patterns.

In conclusion, Chanel has been remaining as the trend setter and leader, even more after Lagerfeld had recreated the brand, through numerous mix and match techniques considering bags' practicality and functionality. What made possible was through the idea of the total coordination and of the designs that freely express its modernized beauty. This study was intended to contribute to the fashion industry and design departments by providing the basis of modeling bag designs.

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