A Study of Art Flower Materials and Technique Variation Applied in Handicraft – A Case Study on Dyeing Flower

Key Word: Art Flower, Art, Handicraft

1. Introduction
1.1. Origin of Design
The origin of handmade ribbon art can be traced back to the ancient China time when the ladies from the imperial palace used the “Dalachi,” a hair ornament, to fix the hair. At the time, the tool for making fabric flower was not as convenient as now, so the ladies could only place the pre-molded iron spoon over the fire for heating, and then shifted the spoon to the mold with pre-cut cloth for compressing and forming a 3D mode. Today, the machines appealing in quick production of art flower technology are several times faster than handmade art flower. However, there is no distinction between the massively produced products made a usually known a handicraft.

1.2. Research Purpose
The process of making dyeing flower is more complex and time-consuming, not to mention the social prosperity where people mostly pursue leisure and convenience, which eventually leads to the decline in hand-dyeing art flower. However, the people in Taiwan have not shown any intention to develop the materials used for art flower, the quantity, quality or cost related issues. The author was inspired by the development of various art flower materials and the trends in producing handmade art flower ornament from the process of interview with the experts in flower dyeing.

2. Literature Review
2.1 Handicraft
Handicraft is also known as the skill that involves pure handmade production using simple tools usually related to art. It is different from the machine-made mass production and often requires specific artistic concepts inclined towards artistic crafts, to produce and process through handicraft techniques. The products made a usually known a handicraft. “Handicraft” bears the cultural tradition of the people in order to make exquisite craft works with stronger decorative purposes using hands. Contemporary artists often add modern artistic elements to the making of “handicraft.”

2.2 Evolution and Category of Crafts and Handcrafts
Crafts are the foundation fo painting, sculpture, calligraphy and many arts. The scope of crafts is extensive with large variations, which can be divided into two categories in general. One is to divide it into daily crafts and display crafts; whereas the former refers to the daily supplies undergone ornament processing such as flower cloth, tea sets, utensils, lighting fixtures, embroidery fabric, knitting, and furniture while the later refers to displays for appreciation only, such as ivory sculpture, silk flower, straw stickers, silver and gold ornaments, and wall ornaments.
3. Experiment Methods

3.1 Objectives of Experiment

The objects of experiment include cloud rice paper and silk cloth, which are selected to produce 3D fabric appropriate for making handmade dyeing:

(1) Materials
(2) Size of fabric
(3) Techniques
(4) Prevention of fading and deterioration

3.2 Experiment Methods

Experiment 1: Set up the flower shape for cloud rice paper and silk cloth.

Experiment 2: Apply dyeing techniques to cloud rice paper and silk cloth

Experiment 3: Garland and pattern techniques for cloud rice paper and silk cloth

3.3 Experiment Results

3.3.1 Silk Cloth Experiment Results:
1. Make dual-color graduation using peach dyes and green dyes.
2. Apply flower iron for the pattern techniques, using Berry-bearing Campion as primary assist to control the temperature. Excessive high temperature will over-curve the petals.
3. Apply glue after the two layers are adhered to the wire.
4. The patterns will present a naturally supple look that is 90% similar to real flowers.
5. The soft touch and vivid petals are blossoming like real, natural and authentic flowers.
6. It could deform due to squeezing damage and could break during shaping when excessive force is exerted.

3.3.2 Cloud Rice paper Experiment Results:
1. Use purple and green dyes before applying starch finishing.
2. Use yarn for pattern technique. Excessive force will damage the petals while gentle force will make insignificant patterns.
3. Press two layers of wrinkled paper into one, apply starch finishing and adhere to the wire.
4. Significant rigidity after starch finishing and garland.
5. Rigid touch, non-vivid or natural petals that lack delicacy.

4. Results and Discussion

1. Switching between assisting tools will result in different formation of patterns for various materials.
2. Applying starch finishing on material processing will affect the patterns and shapes of flower in terms of authenticity.
3. Choose proper material for starch finishing, using silk cloth as the most suitable material. The amount of starch finishing will affect the genuine vitality of flowers.
4. Before using assisting tools, know the tools with better use to present flower shapes for a more natural and lively look.

5. Reference