

## Study on Analyses of Pleasure Trends and Aesthetic Characteristics of Accessories of Haute Couture Design

– Focused on Haute Couture Collections  
from 2005 S/S to 2013 S/S –

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### Abstract

This study supplements clothes by studying pleasure shown in accessories of haute couture designers and finds out pleasant characteristics represented in items which play an important role in producing personalities through collections, so the study aims at prospecting design development directions accessories henceforth. For the study period and methods, 295 photo materials were analyzed being judged to show pleasure centered on Mode et Mode, representative fashion magazine, from 2005 S/S Paris haute couture collections to 2013 S/S Paris haute couture collections. At this time, the photos analyses were conducted and selected by two experts (Ph. D holders majored in fashion design) through two times.

After analyzing pleasure features represented in fashion collection focused on haute couture accessories, I could know that surrealistic pleasure, anonymity-expressing pleasure, natural pleasure, and exaggerative pleasure were shown. The pleasure, as element that supplements and emphasizes clothes, has had an effect on bringing laughs characteristically.

**Key Words** : pleasant characteristics, Haute-couture designers, accessories, collections

### I . Introduction

Modern societies have been diversified owing

drastic changes of cultures, technologies, and information; modern people provide internal satisfaction through visual enjoyment to relieve

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heaviness and stresses so that they actively cope with these changes.<sup>1)</sup> As these show diversification·individualization times clearly, differentiation and personality of other people are expressed by pursuing own enjoyment, freshness, particularity, and so on.

These characteristics of modern societies are presented with new expression methods by various designers, and accessories are more recognized as necessities in fashion coordination than any other time.<sup>2)</sup> Accessories created by fashion designers are made in a practical aspect and also play a role of an aesthetic medium which fashion designers try to express.<sup>3)</sup>

That is to say, we wear clothes for body protection, self-satisfaction, status symbol, and so on and use supplement elements of clothes such as shoes, purses, hats, sunglasses, and so on. Therefore, accessories not only supplement merely clothes themselves, but also express works trends of fashion designers and present fresh shocks to watchers.

Changes of western fashion world happened in the past mostly ruled at couturiers or fashion designers who created new styles and these new styles were manufactured in proper time when societies change. Especially, if accessories had not been affected in their important roles, a lot of styles among these styles would not have succeeded.<sup>4)</sup>

If we see previous studies, Huh (2008)<sup>5)</sup> studied modern values of fashion accessories, Kim (2011)<sup>6)</sup> researched Kitsch features expressed in contemporary fashion accessories, and Cho (2011)<sup>7)</sup> implemented a study on Chanel accessories. Min (1986)<sup>8)</sup> studied on modern costume jewelry, Lim (1997)<sup>9)</sup> studied on Chanel costume jewelry, Kim (2007)<sup>10)</sup> studied formative features of jewelry seen through modern clothes, and Park (2009)<sup>11)</sup> researched

formation and prospect of costume jewelry in 20 century. Kim (2012)<sup>12)</sup> studied on the formative relationship of between costume and make-up in christian dior collection. Also, though Kim (2007)<sup>13)</sup> studied pleasure shown in the haute couture collections, this was limited to clothes, so studies on pleasure do not exist.

Thus, this study supplements clothes by studying pleasure shown in accessories of haute couture designers and finds out pleasant characteristics represented in items which play an important role in producing personalities through collections, so the study aims at prospecting design development directions of accessories henceforth.

For the study period and methods, 295 photo materials were analyzed judged to show pleasure centered on Mode et Mode, representative fashion magazine, from 2005 S/S Paris haute couture collections to 2013 S/S Paris haute couture collections. At this time, the photos analyses were conducted and selected by two experts (Ph. D holders majored in fashion design) through two times. Primarily, They selected 326 sheets and then finally selected 295 sheets except 31 sheets which were determined inappropriate.

Accessories is the key role in the complementary elements of clothing and the completeness of styles. So, this study is to investigate pleasure characteristics of accessories design which is present fresh shocks to watchers. Therefore, the significance of this study see through works trends of fashion designers and recognize the importance of fashion accessories.

## II. Modern time (1900 ~ now) accessories in haute couture fashion

In all cultures from primitive times, accessories had a role of expressing the status symbols by wearing methods as well as qualities of accessories. In 19 century's Europe and USA, limitation was followed in clothes and wearing accessories. Women in a high-class society learned how to walk quietly wearing narrow slippers. Simultaneously, maintaining virtuous walking, they learned how to use folding fans, handbags or purses, bouquets putting on bouquet supports, and chatelaines hanging keys, and handkerchiefs freely. Strict rules were applied to gloves kinds which should be worn every time, jewelry kinds which unmarried women can use, and so on.<sup>14)</sup> Thus, diverse codes were shown clearly by adding their own 'languages' in folding fans' using methods, a symbol of floral decoration, wearing methods of shawls. Nowadays, though these strict rules seem to disappear, relation of clothes and accessories still has an interrelationship.

Especially, as haute couture designers having high-degree technologies are people who try to create arts going beyond over simple designers,<sup>15)</sup> whatever styles can be tried through always new modes' creation, new materials studies, and firm technologies development. Fashion accessories designed by these haute couture designers as small cosmos roles are indispensable items in total fashion coordination concepts.

Therefore, this chapter examines accessory designs' trends that haute couture designers' works world are reflected by dividing the first half and the second half of 20 century.

### 1. The first half of 20 century

Exoticism which was started after Rousseau ballet troupe visited Paris is shown diversely in accessory designs of Paul Poiret. Especially, since the eastern style turban hat which he designed was matched with an artistic dress, a rubber band's use of the upper part of the turban which looks like being borrowed from harem-style pants seems to prove this fact <Figure 1>.

Chanel, who started as milliner from 1910s and acted vigorously in 1920s, making silver tone metals along with imitation pearls into diverse lengths, they were matched with Chanel's simple silk frocks. Especially, she showed purses using quilts first in 1927; the original style recently shown in quilt purses was published in 1955. In 1930s, she brought black butterfly ribbons and two-tone shoes into vogue, using a completion point of formal wears by using black nets with silk-made ribbon ornaments which were matched with Chanel's little black dresses and tweed jackets. Besides, she added new decoration elements to intrinsic items like hanging chains on quilt handbags, or designing buttons which the overlapped C letters were inscribed.<sup>16)</sup> And, these ornamental elements were used pleasurable in the late 20th century.

In addition to Chanel, a designer who dominated 1930s was Elsa Schiaparelli. Particularly, Elsa Schiaparelli was a leader in accessory designs. She designed hats with a shape of shoes, nails parts with red colored gloves shapes, clip-on earrings and brooches having springs used by circus acrobats into the form of circus performer clips, and a veil reminiscent of a snake like <Figure 2>, or showed a insect necklace like <Figure 3>.

Elsa Schiaparelli's works were influenced by

surrealism and sometimes worked together with surrealist artists. The container design of “Shocking” of her perfumes<sup>17)</sup> is a body form and showed fashionably torso shapes shown in De Chirico and Magritte’s paintings. She designed black gloves whose design was hands’ shape having red color in the nails parts in 1916. This design was similar to gloves on ‘Les Mains Peintes’ by painted Man Ray in 1935. Particularly, the most influenced painter was Salvador Dali, and Dali’s works show pleasure on accessories as well as a dress like a ‘drawer suit’ of Schiaparelli.

Among accessories of Schiaparelli, hats are mainly items which scales were transformed, and especially miniaturized hats were preferred by her reducing the scales. Also, as shapes of wearing on foreheads or leaning to one side, hats were all amazing and fun-bringing works like a big spoon shape, a head shape of a boat, a hat having a shade of a helicopter’s wings, and so on.<sup>18)</sup>

But, as silhouettes of clothes came to be different due to the World War II, new accessories were necessary. Christian Dior who appeared making a sensation in 1947 thought hats as a necessary element in expressing perfect ensembles. And, he showed different hats by each dress by manufacturing them particularly from a hat manufacturer. A new looking suit composed of padded jackets on hips and abundantly biswing skirts were shown with a wide-shade black hat directed by Dior. The brim of the hat was slightly collapsed shape. Along with this, black gloves gofferred on the wrists and pumps whose heels were dealt with a curve were coordinated. Also, like <Figure 4>, by using organdy, while showing a pleasurable design which was directed like dust of a plane seems to be stuck, he presented

various accessories.

Additionally Dior in 40s, Cristóbal Balenciaga designed accessories using dramatic elements showing moving buildings’ images. Though Balenciaga did not adorn diverse kinds of accessories from his first collection, he has used accessories as aids to express clothes perfectly. Balenciaga often used a heart shape using gold leaves ornaments of Baroque style and fake diamond, Turkey stones on accessory jewelry ornamentation. As Balenciaga’s accessory designs came to change formatively, they came to be influenced less of Victorianism. Especially, by matching various and weird hats to dresses designed by Balenciaga, these hats looked a piece of flower or veils, and there were hats having a same shape of a big felt hat. In materials decorating these hats, not only extremely smooth like feathers, organza, and tulle but also extremely hard things like enamel leather, straws, suede were used. Besides, dramatic effects were attempted using fantastic materials.<sup>19)</sup> Also, like <Figure 5>, showing a pillbox looking a horse tail, humorousness was brought also.

Moreover, Givenchy, representative designer in 1950s, represented surrealist Trompe-l’oeil technique on accessories. Particularly, in the debut collection held in 1952, enjoyment was given from special and extraordinary shapes of hats such as a Chinese long plaited pigtail, a pea pod or a marten tail, a base shape or a cone shape of roses made of silk, a geometric shape in <Figure 6>, and so on.<sup>20)</sup>

Like these, in the first half of the 20 century, fashion and fashion accessories were taken lead in by haute couture designers like Paul Poiret, Chanel, Schiaparelli, Christian Dior, and Givenchy. And, as exotic fashion, cubism, and surrealism are rampant, fantasma and exotic

shapes' accessories, especially the millinery were made an entrance a lot. Especially, owing to the fantasma shapes, by using gaudy colors affecting as points to watchers and diverse materials which have a maintenance power of its shape besides felt or cloths, surrealistic depaysement technique was used a lot and enjoyment was given due to this.

## 2. The second half of 20 century

Comfortable silhouettes and space looks are shown in fashion in 1950s. Pierre Cardin showed

fashion and accessories having sculptural atmosphere and designed comfortable silhouettes. Coming into 1960s, while space looks were presented in earnest, expressing jump suits and boots, helmets, knit tights, tops and belt skirts made of vinyl: fitting with these, scallops, zigzag-type brooches, geometric-arrangement accessories applying eyes of bulls were matched.

Coming into 1960s, by Yves Saint Laurent showing atmosphere of expressing his youth, while succeeding on Dior house, he described the fashion world using all hats, jewelry, gloves, and scarps. Laurent who was born in 1969 designed



<Figure 1> Turban, 1910  
Paul Poiret – *The Couture Accessory*, p.128.



<Figure 2> snake-shape nets,  
1938, Schiaparelli – *The Couture Accessory*, p.150.



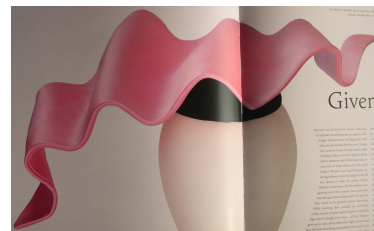
<Figure 3> insect necklace,  
1937, Schiaparelli  
– *The 20th Century*, p.42.



<Figure 4> a plane-dust-shape  
hat of material organdy, 1962,  
Christian Dior – *The Couture Accessory*, p.73.



<Figure 5> a humorous pillbox  
looking like a horsetail, 1953,  
Balenciaga – *The Couture Accessory*, p.43.



<Figure 6> a geometric shape hat,  
1952, Givenchy  
– *The Couture Accessory*, p.89.

dresses in cooperation with sculptor Claude LaLanne: he showed 'belts' and 'brooches' too tightening. In addition, a lot of collections of Saint Laurent, namely, his aesthetic discernment are shown clearly in Rousseau ballet troupe, Carmen, empire China, cubism, and Morocco. The features were shown, applying special decorative components like ornaments made of decorative braids to his preferred items such as corset belts, dress shoes having ankle strings, platform shoes, high heel boots, small shoulder bags, bags holding under arms, fringe shawls, pillboxes, berets, straw hats, and long neck gloves. Also, tassels made of metal threads, braids made of metal threads or leather, decoration buttons made of cut gemstones, metals and leather, strings, mixture of woods, big chokers, bracelets for cuffs, and earrings. <Figure 7> is Pierre Cardin's works formed plastic shoes.

Like these, though formed-type works were shown a lot, futuristic boots that Andre Courrèges designed to Mary Quant are giving dillitingness as fashion item matching miniskirts.

Karl Lagerfeld who slugged in 1970s designed remembering past atmosphere and showed a humorous design which appliqued a card on white short gloves also. Later, Lagerfeld represented the best collection in 1983 among collections which he designed for Chole: it was also a show that capacities of colorful accessories were exposed by representing ornaments using beads for embroidery, brooches, and pearls and rhinestones-hung -styled earrings. Moreover, Lagerfeld showed ultimate of pleasure by showing embroidered clothes applying surrealistic Trompe-l'oeil technique such as scissors penetrated a mask, pin cushion for a brooch and bracelets and a head ornament, a needle shape brooch pulling

thread, etc. as well as a tool-shape accessory. <Figure 8> is a chair-shape hat of Lagerfeld and can be an example of applying the surrealistic Trompe-l'oeil technique. This can be an example showing surrealistic features by not being positioned on its original place but located on an inordinate head.

In 1980s, not only Lagerfeld but also by designers like Christian Lacroix and Jean Paul Gaultier, it is the time when diverse accessory designs were shown. Christian Lacroix represented various accessory designs adding fanciness and peculiar accessories with loud colors and a retro tendency. Like using a rose ornament, ruff, fur, embroidery, shirring, and patchwork on clothes,<sup>21)</sup> they were applied on hat ornaments intactly too. By adorning these ornaments on handbag strings, it was designed that a sense of unity of clothes and accessories was directed. <Figure 9> is a bicorn hat made of straws in modern times and a work that even liltiness can be felt by adding a black bow ornament on the corn part of each side. Besides, by hanging a cross on a black velvet choker or doing silk floral adornment on gloves, it was made to be more attractive. Above this, metallic handmade curved arabesque patterns of Rococo style opened a new prospect in gem techniques. Also, Paul Gaultier was a pioneer of experimental design, not the exception of accessory design. He applied fashion and accessories under the themes of androgynous and fetishism.<sup>22)</sup> By introducing the retro style associating a boat decoration of the Rococo age like <Figure 10> or showing hair ornament accessories using oriental folding fans like <Figure 11>, orientalism which is got from his works can be felt. Also, like <Figure 12>, Here Karl Lagerfeld decorates his monochrome glassess with the Chanel insignia.

Eventually, designers use accessories to complete total looks. Although there are a lot of accessories made of precious and expensive materials, they stake their all on peculiar accessories giving off special attraction.

### III. Analyses of pleasure trends and aesthetic characteristics of accessories of haute couture designers

In this chapter, all photo materials were analyzed judged to show pleasure centered on Mode et Mode, representative fashion magazine, from 2005 S/S Paris haute couture collections to



<Figure 7> plastic shoes, 1968,  
Pierre Cardin  
– *The 20th Century*, p.94.



<Figure 8> a chair-shape  
hat, 1985, Karl Lagerfeld  
– *The Couture Accessory*,  
p.106.



<Figure 9> bicorn hat, 1988  
Christian Lacroix  
– *The Couture Accessory*, p.101.



<Figure 10> ship hat, 1998  
Jean Paul Gaultier  
– *The Couture Accessory*,  
p.82.



<Figure 11> fan headdress, 2001  
Jean Paul Gaultier  
– *The Couture Accessory*, p.85.



<Figure 12> monochrome  
glasses with the Chanel  
insignia, 1993, Chanel  
– *Chanel(The Couturiere at  
work)* p.122.

2013 S/S Paris haute couture collections. At this time, 295 photos analyses were conducted and selected by two experts (Ph. D holders majored in fashion design) through two times. Primarily, They selected 326 sheets and then finally selected 295 sheets except 31 sheets which were determined inappropriate.

In this study, the first, 326 photoes were selected being judged to show pleasure and fresh shocks by two experts. Through this, it was classified with four characteristics in surreallistic pleasure, anonymity-expressig pleasure, natural pleasure, exaggerative pleasure. 295 photoes were analyzed focused on the trend of pleasure except 31 photoes which is ambiguous.

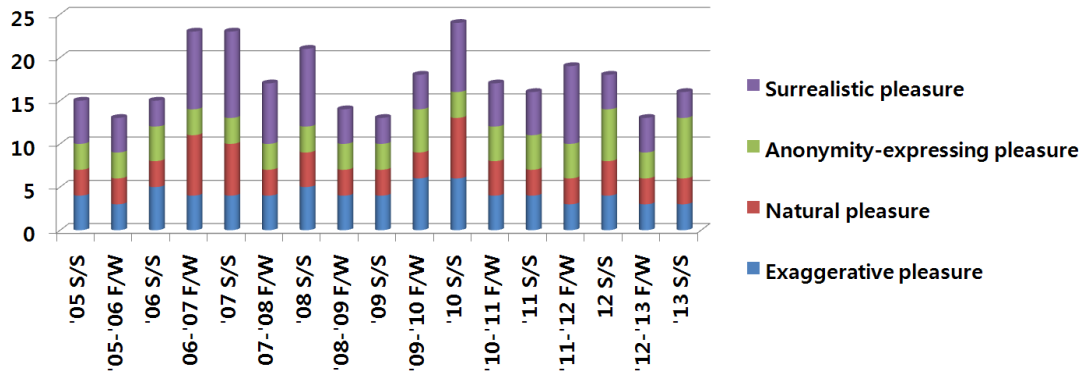
### 1. Analyses of accessory trends in haute couture collections

As we can see <table 1>, if we look into frequency rates by aesthetic features, the surreallistic pleasure shown the highest trend in 2007 S/S and the anonymity-expressing pleasure shown the highest trend in 2009-2010F/W. Also, the natural pleasure shown the highest trend in 2006-2007F/W and the highest trend of the exaggerative pleasure can be seen in 2006S/S and 2008S/S. Overall, the pleasurable features can be seen high value in 2010 S/S. <Figure 13> arranged the contents of <table 1>well.

<Table 1> pleasure of accessory trends in haute couture collections

Characteristics Collection	Surrealistic pleasure	Anonymity-ex pressing pleasure	Natural pleasure	Exaggerative pleasure	Total
2005 S/S	5	3	3	4	15
2005-2006 F/W	4	3	3	3	13
2006 S/S	3	4	3	<b>5</b>	15
2006-2007 F/W	9	3	<b>7</b>	4	23
2007 S/S	<b>10</b>	3	6	4	23
2007-2008 F/W	7	3	3	4	17
2008 S/S	9	3	4	<b>5</b>	21
2008-2009 F/W	4	3	3	4	14
2009 S/S	3	3	3	4	13
2009-2010 F/W	4	<b>5</b>	3	<b>6</b>	18
2010 S/S	8	3	<b>7</b>	<b>6</b>	<b>24</b>
2010-2011 F/W	5	4	4	4	17
2011 S/S	5	4	3	4	16
2011-2012 F/W	9	4	3	3	19
2012 S/S	4	6	4	4	18
2012-2013 F/W	4	3	3	3	13
2013 S/S	3	<b>7</b>	3	3	16
Total	96	64	65	70	295





<Figure 17> The trends of pleasure from 2005 to 2013

**2. Pleasurable characteristics of accessories expressed in haute couture collections**

After analyzing pleasure features represented in fashion collection focused on haute couture accessories, four large characteristics could be classified such as surrealistic pleasure, anonymity-expressing pleasure, natural pleasure, and exaggerative pleasure.

**1) Surrealistic pleasure**

The surrealistic means generally grotesquely created works, as an aesthetic expression method based on unconsciousness to overcome actual limit.<sup>23)</sup> Therefore, the surrealistic pleasure can show enjoyment by trying creative and transformed methods, overturning general characters of some objects. So, in accessories, the surrealistic pleasure can give fresh shocks and laughs by borrowing totally different objets through mainly hats, necklaces, handbags, etc.

In <Figure 14>, the handbag that the model comes out with when the model is on the catwalk is a same shape of a chain hammer like whipping slaves in the Roman era, and it represents an emphatic function of somewhat

different feelings from a chic and dandy atmosphere. The model expresses pleasure of subculture like attacking someone instantly with the chain hammer by showing an abnormal-mode atmosphere from the Mohican hair.


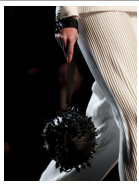

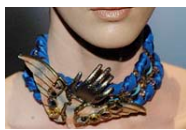





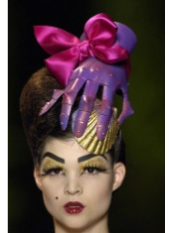
<Figure 15> is a thing that can feel pleasure like protecting a neck as a new necklace type worn on the neck naturally harmonized, changing their original locations of hands and wings.

In <Figure 16>, the color sense decorated on model's waist as a new hat type which is worn on a head by changing its original location of a pallet can feel pleasure like water colors flowing out of the pallet.

<Figure 17> is a shoes-type hat design that pleasure can be felt by shoes being located on a head through use change, namely the surrealistic depaysement technique.

<Figure 18> is applied from the hands of Salvador Dali as representative artist of surrealism and even can be felt a feature of Trompe-l'oeil like real hands covering hands on the head.

<Table 2> Surrealistic pleasure shown in accessories

Figure	Collection	Costume	Accessory	Characteristics
Figure 14	'11 S/S			Shape of the chain hammer Emphatic function is shown Pleasure of subcultural atmosphere is represented
Figure 15	'08 S/S			Changing the locations of hands and wings Feeling of enjoyment like protecting a neck
Figure 16	'07 F/W			Change of the pallet location The color sense of the waist is like water colors flown out of the pallet
Figure 17	'07 F/W			Shape of ballet shoes Change of use
Figure 18	'06 F/W			Trompe-l'oeil feature can be felt like real hands covering

## 2) Anonymity-expressing pleasure

As modern societies become diverse and characterized, anonymity factors are expressed in diverse ways. Particularly, as the anonymity is a feature that post modernism is derived from 'de-constructivism', by covering faces, not men

nor women, as deconstructing sexes or previous ideas impossible for nobody to predict, pleasure out of the stereo type is expressed. Past modernism-perspective seriousness was substituted by parody, sarcastic anonymity, and nihilism, and boundaries among genres were fragmented.<sup>24)</sup>

Therefore, the pleasure expressing the anonymity can secure the anonymity by covering or adorning faces, and curiosities can be aroused by watchers by using a transparent material.

It is to be seen that a half of the face is killed using nets through <Figure 19>, and <Figure 20> shows extremity of the anonymity by covering the whole face using the transparent material. Namely, the deconstruction of sexes, furthermore, the work is hard to find out vague lives or not, even hard to know humans or not.









<Figure 21> arouses curiosities and laughs by

even expressing shape's mystery penetrating a diaphanous material like chiffon, <Figure 22> is a work expressing the anonymity by attaching a material like lace.

### 3) Natural pleasure

The natural pleasure is to give pleasure by configuring nature objects such as fruit, seafood, sun, sea, etc. including plants like trees, flowers morphologically and expressing them. While aspects of modern arts have new material views called liberation of materials,

<Table 3> Anonymity-expressing pleasure shown in accessories










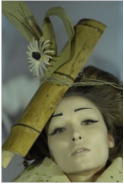
Figure	Collection	Costume	Accessory	Characteristics
Figure 19	'12 S/S			A half of the face is killed using nets through
Figure 20	'12 S/S			Covering the whole face using the transparent material and extremity of the anonymity is shown
Figure 21	'10 F/W			Using a material like chiffon, feeling of triviality for shapes, and arousing of curiosity and laughs
Figure 22	'09 F/W			Attachment of a material like lace

based on fabric materials, they can express natural shapes by using various materials such as metals, paper, leather, film, and so on.<sup>25)</sup>

<Figure 23> expresses as a handbag like tying shapes of a palm tree or grass leaves together in a primitive jungle. <Figure 24> is a work showing a pineapple shape as hair adornment,

and the hair adornment is a figure that can be associated with a palm tree in the primitive jungle, also along with a natural direction of a cut skirt in clothes. <Figure 25> described a shell into a handbag. The handbag using a lustrous material with a material of the clothes make us feel naturalism. In <Figure 26>, a shape

<Table.4> Natural pleasure expressed in accessories

Figure	Collection	Costume	Accessory	Characteristics
Figure 23	'10 S/S			Showing primitive jungle's palm tree or grass leaves, feeling of naturalism
Figure 24	'10 S/S			Showing the shape of a pineapple, association with a palm tree of a primitive jungle, feeling of naturalism
Figure 25	'07 S/S			The shape of a sea shell, feeling of naturalism
Figure 26	'06 F/W			Same shape of a blue crab, feeling of naturalism
Figure 27	'07 S/S			Same shape of bamboo, feeling of naturalism

of a blue crab living in the sea was used into a hair adornment. By <Figure 27> expressing a hair adornment into a bamboo tree, through a natural material exuding orientalism, enjoyment was given.

#### 4) Exaggerative pleasure

The Change of scale gives dramatic effect by designing big or small of accessories<sup>26)</sup>.

The exaggerative pleasure is to give laughs by previous sizes becoming large scalization or the previous sizes exaggerating excessively.

<Figure 28> directed a straw material into a three-dimensional toque hat, a three-dimensional and glossing shape felt in the upper clothes was described overly in a hat. As several head can be put in the hat, the scale was manufactured exaggeratingly.

<Figure 29> is giving enjoyment by expressing overly while the shape of an informal and bur-like hat are realizing similarity with a shape of a skirt.

In <Figure 30>, the size of a parasol was exaggerated excessively, it sometimes reminds us of a parasol of the Rococo age. Pleasure is felt by scaling the exaggerated size of the parasol as a use of shading a sun light into a degree of a length covering the whole upper body.

Also, <Figure 31 and 32> show exaggerative pleasure through scaling hair. <Figure 31> is taking eyes while the highly erected style in a fontange style of modern ages is harmonizing with dresses, and in wearing a bulky-style wig of <Figure 32>, as the hair size looks bigger than the face size, pleasure from the exaggeration is expressed. Especially, it can be said to be similar to the original form of a turtle shell of its waist.

## IV. Conclusion

In modern times, as accessories of haute couture came to be profitable products of the couture house, accessories play a role of an engine in a car called a couture business. New essential items sometimes revive unequally under the name of past designers. Also, recently accessories change their concepts newly of not only wearing to but also collecting. In addition, to modern people feel stresses or heaviness, while new novel accessories reflect the works world of designers and create humorous pleasurable atmospheres, they perform an import role in total looks.



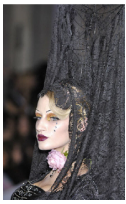
Accordingly, centered on haute couture accessories, the results after analyzing the pleasurable characteristics are like these.

First, the surrealist pleasure was known to give fresh shocks and laughs by borrowing totally different objets through the chain hammer-type handbag, hand-shape necklace, pallet hat, ballerina's shoes-like hat, hat of trompe-l'oeil, and so on.

Second, the anonymity-expression pleasure secures the anonymity by covering or adorning faces and also even arouses curiosities to watchers by using transparent materials. Especially, using see-through materials like net, chiffon, lace, the anonymity is expressed arousing mysteries and simultaneously curiosities and laughs.

Third, the natural pleasure gives pleasure by configuring and describing nature objects such as fruit, seafood, sun, sea, and so on including plants like trees, flowers, and so on like primitive jungle's palm tree hair adornment or grass leaves-type handbag, pineapple-style hair adornment, shell-type handbag, blue crab hair adornment, etc.

<Table 5> Exaggerative pleasure shown in accessories

Figure	Collection	Costume	Accessory	Characteristics
Figure 28	'08 S/S			Direction of a three dimensional toque hat into a hat with a straw material
Figure 29	'10 S/S			An informal and bur-like shape of a hat
Figure 30	'08 S/S			Association of the parasol of the Rococo age, excessiveness of the parasol
Figure 31	'07 F/W			Showing an exaggerative pleasure through scaling of hair, the fontange style of modern ages
Figure 32	'05 S/S			Showing exaggerative pleasure through the hair scalization, and the hair size looks bigger than the face size

Forth, the exaggerative pleasure was known to bring fresh laughs, by scaling of previous sizes or exaggerating a straw torque hat, a thorny hat, an excessive parasol, scalization of hair, and so on.

This study is expected to be the basic data that fashion accessories can be utilized in the

complementary item of clothing and the emphasis in aspect of coordination. Besides, pleasure trends of accessories gives to us fresh shocking and Catharsis.

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Received (Jun. 21, 2013)

Revised (Jun. 27, 2013, Jul. 5, 2013)

Accepted (Jul. 9, 2013)