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MA thesis

Traditional Chinese Art and Culture in Contemporary Chinese Fashion

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Without the help of my friends, I wouldn't be graduating, so thanks to: my mother Nada,

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In loving memory of my father Vojko :-)

概括:

这部作品将探讨“中国传统艺术和文化对当代中国服装的影响是否存在并以何种方式影响？”的问题。历史上对中国服装影响最大的，甚至今天在某种程度上，都有中国哲学思想。先谈儒家、墨家、道家、法家，还有董仲舒的衣着思想。在历史上，中国在某个时期盛行的服饰风格很大程度上是由那个时期盛行的哲学流派所决定的。传统中国的服装风格随着时间的推移而变化；随着每一个新朝代，服装风格都发生了变化。中国的服装风格早在周朝（公元前 1027 年至公元前 256 年）就有记载，当时类似于汉服的服装首次出现。汉服形成于汉朝（公元前 206 年 - 公元 220 年），如今已成为中国的传统象征。后来，在唐朝，受繁荣和对外来影响开放的时代的影响，中国采用了女性外来服饰。唐朝时期，女性可以穿男装，也可以穿乳沟较深的衣服。到了宋代，儒家思想的影响更大，妇女缠足也很普遍。宋朝之后是元朝，蒙古族、非汉族统治者带来了自己的服装风格，主要通过使用毛皮镶边靴子和独特的高领帽子来识别，男女均可。蒙古族妇女比汉族更自由，不裹脚。明朝以官服上出现官服方格而闻名。官员穿着绣有方格的制服，描绘一种动物，这取决于官员是文官还是军官，属于哪个级别，属于哪个部门（对于军官，描绘凶猛的野兽，对于骑兵，步兵或海军陆战队）。清朝，另一个非中国王朝，带来了旗袍或旗袍，这是一种独特的女性服装形式，女性可以轻松骑马。另外，对于男人来说，还有唐装，唐装。旗袍和唐装在今天被广泛称为中国风格。在清朝，所有的男人都必须扎辫子，剃光额头。后帝国时代的中国给了我们另一种独特的中国服装形式，即毛装，这是出于孙中山对民族服饰的渴望而设计的。

这项工作将进一步探讨后毛泽东时代的中国当代时尚。这项工作的第一个假设是：中国时装设计师仍在以某种方式使用中国文化作为他们设计的灵感。第二个假设是：随着服装业从台湾转移到中国大陆，时装设计师的设计风格也在转移。我将尝试回答这个问题，中国时装设计师如何在他们的作品中运用他们的千禧一代遗产？它将参考这场运动对时装设计的商业化和民族主义，解决中国本土品牌崛起的“国潮”现象。此外，我将分析台湾时装设计师的作品，并尝试确定他们对作品的灵感和影响。另外，我会尝试证明，随着服装业首先在台湾蓬勃发展，然后在中国，台湾设计师的时尚风格也从台湾转移到中国，并有所调整。

本论文的结构将从对主题的介绍开始，通过对中国服装哲学思想的简要概述。然后我将随着时间的推移检查中国的服装风格，其中还将描述现在在中国当代时尚中重新使用的传统图案及其含义。之后，我将概述当代最著名的中国设计师的作品，并将他们的作品与中国传统艺术、文化和纺织图案联系起来。我还将调查“国潮”运动的作用及其对当今中国时装设计的影响。我也会分析一些台湾时装设计师的作品，并假设纺织业从台湾转移到大陆，设计师的时装风格也在移动。最后，我将表明，尽管商业化，当代中国时尚仍然与中国过去有着深厚的联系。结论会将当代中国时装设计师归入他们所呈现的风格类别：一些基于服装剪裁，而另一些基于受中国传统启发的纺织品设计，还有一些基于新兴的时尚运动，但也有在他们的作品中仍然有一些中国人的影响。在各大设计师的作品展示后，我们可以看到“国潮”运动对中国时尚的影响。此外，我将在结论中确定台湾时装设计师的风格类别。此外，我要强调的是，随着纺织业从台湾转移到中国大陆，时尚风格也在转移。

Summary:

This work will address the question “is there and in which way an influence of traditional Chinese art and culture on contemporary Chinese clothing?” The greatest influence on Chinese clothing in history, and even today in some way, have Chinese philosophical thinking. I shall first address Confucianism, Mohism, Daoism, Legalism, and the thought of Dong Zhongshu thoughts of clothing. During history, the clothing style prevalent in China in a certain period was very much determined by prevalent school(s) of philosophy in that period. Clothing styles in Traditional China changed over time; with every new dynasty the clothing style changed. Chinese clothing style has been documented as far back as the Zhou dynasty (1027 B.C. – 256 B.C.), when clothing similar to hanfu style first emerged. The hanfu style was formed in Han dynasty (206 B.C. - 220 A.D.), and is becoming today a traditional symbol of China. Later, in the Tang dynasty, China adopted hufu, or alien dress for women, which was influenced by a time of prosperity and openness to foreign influence. During the Tang dynasty, women could wear men’s clothes and clothing with deep cleavage. In the Song dynasty, Confucianism had a greater influence, and binding of women’s feet was common. After the Song dynasty came the Yuan dynasty, with Mongolian, non-Chinese, rulers who brought their own clothing style, recognizable mostly by the use of fur trimmed boots and distinctive hats with high collars, both for men and women. Mongolian women were more liberated than Chinese, and did not bind their feet. The Ming dynasty is best known for the emergence of Mandarin squares on official robes. Officials wore uniforms with embroidered squares which depicted a kind of animal which depended on whether the official was a civil or military official, of which rank, and of which department (for a military official, fierce beasts were depicted, for officers of the cavalry, infantry or marines). The Qing dynasty, another non-Chinese dynasty, brought cheongsam or qipao, a distinctive form of clothing for women, in which a woman could easily ride a horse. Also, for men, there was tang zhuang, a Tang suit. Both Qipao and Tang Zhuang are today widely known as Chinese styles. During the Qing dynasty, all men had to wear a braid and shave their foreheads. Post-imperial China gave us another distinctive form of Chinese clothing, the Mao suit, designed out of the desire of Sun Yatsen for a national dress.

This work will look further into Contemporary Chinese Fashion, post-Mao. This work first hypothesis is: Chinese fashion designers are still using Chinese culture in some way as an inspiration for their designs. The second hypothesis is: as clothing industry has transferred from Taiwan to mainland China, so are designing styles of fashion designers. I shall try to

answer the question, how are Chinese fashion designers using their millennial legacy in their work? It will address the “guochao” phenomenon of rising homegrown Chinese labels, with reference to commercialization and the nationalism that this movement has on fashion design. Also, I shall analyze the work of Taiwanese fashion designers, and try to determine their inspiration and influence on their work. Also, I shall try to prove that as the clothing industry was first flourishing in Taiwan, and then in China, so are fashion styles of Taiwanese designers moving from Taiwan to China, with adjustments.

The structure of this thesis will develop from an introduction to the subject, through a brief overview of Chinese philosophic thoughts about clothing. Then I shall inspect Chinese clothing styles through time, which will also describe traditional patterns and their meanings which are now reused in contemporary Chinese fashion. Afterwards, I will give an overview of the most famous contemporary Chinese designers' work, and link their work to Traditional Chinese art, culture and textile patterns. I will also investigate the role of the “guochao” movement and its implications on fashion design in China today. I shall also analyze works of some Taiwanese fashion designers, alongside with the hypothesis that like textile industry moved from Taiwan to mainland China, so are fashion styles of the designers moving. In the conclusion, I shall show that contemporary Chinese fashion still has a deep connection to the Chinese past despite the commercialization. The conclusion will put contemporary Chinese fashion designers into categories of styles they present: some base their work on the clothing cut, while others base it on textile designs inspired by Chinese tradition, and yet others base their work on emerging movements in fashion, but there is still some Chinese influence distinguishable in their work. After work from all major designers are presented, we can see the influence the “guochao” movement has on Chinese fashion. Also, I shall determine categories of styles of Taiwanese fashion designers in the conclusion. Moreover, I shall stress that as the textile industry moved from Taiwan to mainland China, so are moving the fashion styles.

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Introduction

Clothing is one of the essentials for life. Fashion design has permeated society and interacted with people, their culture and their values. Fashion changes due to change in society and culture, it is interchanging over time and places. Furthermore, fashion can express the social value, national spirit and the cultural essence of any particular system.¹

Different lifestyles and different cultures lead people having various requirements for usability of clothing, that represent their attitude, perspective and cognition of life. The visual elements incorporated in the clothing, such as graphics, colors, form and textures represent particular cultural values.² The frequencies of use of these visual elements show their popularity in a community, and over time, the representative of that unique culture. Fashion is not only a mirror for expressing and reflecting oneself and culture, but also integrates culture and determines the development of the society.³

Fashion design and the manufacture of clothing as a part of daily life, can influence people's lives and also influence their thinking and their social values. Modern clothing is such an example. The appearance of modern clothing totally changed people's aesthetics, lifestyle and even cultural values by creating such fashion as short skirt, lady's pants (although in Asia, ladies wore pants in the past, they were always under the skirt or long tunic), jeans trousers, and lately men's skirts and dresses.⁴

This work will try to put a link between traditional Chinese culture to contemporary Chinese fashion. There are many contemporary Chinese fashion designers. Looking to the works of some of them, you can easily see traditional Chinese cultural influence. But, that is not the case with the majority of contemporary Chinese fashion designers. The aim of this work is to show that every almost contemporary Chinese fashion design is without any doubt inspired by Chinese traditional culture, even when this is not clear by the first sight. Also, I shall analyze the work of Taiwanese fashion designers. I shall try to draw a parallel between the

¹ WU, 2001 in Liqi REN, *Traditional Chinese Visual Design Elements: Their Applicability in Contemporary Chinese Design*, Arizona State University, 2013 pp. 1

² HUANG and DENG in Liqi REN, *Traditional Chinese Visual Design Elements: Their Applicability in Contemporary Chinese Design*, Arizona State University, 2013, pp. 1

³ Liqi REN, *Traditional Chinese Visual Design Elements: Their Applicability in Contemporary Chinese Design*, Arizona State University, 2013, pp. 1

⁴ Liqi REN, *Traditional Chinese Visual Design Elements: Their Applicability in Contemporary Chinese Design*, Arizona State University, 2013, pp. 1

migration of textile industry from Taiwan to mainland China, and migration of fashion styles of designers from Taiwan to mainland China.

For this research topic: Traditional Chinese Art and Culture in Contemporary Chinese Fashion; I shall try to find the major influences on Chinese contemporary fashion designers' work. The major influence on the clothing style in China in history had a dominant philosophy/philosophies of that age. Alongside with the traditional Chinese clothing styles, calligraphy, painting, traditional Chinese textile patterns are the greatest inspiration for contemporary Chinese fashion designers. I shall firstly discuss the philosophical schools' thought about clothing. The primary clothing design elements being discussed are traditional Chinese clothing styles. These styles that are used in traditional Chinese clothing are representing Chinese culture. Nowadays, lots of Chinese contemporary fashion designers also use traditional Chinese calligraphy, painting and traditional Chinese textile patterns in their fashion designs.

The research aims to explore the representative traditional Chinese philosophy, clothing design, textile design, calligraphy, painting, and applications to contemporary Chinese fashion design in the face of globalization. I shall try to show all contemporary Chinese fashion designers' designs are under great influence of "Chinese spirit", including traditional Chinese art and culture elements. Even those works that have no visual connections to traditional Chinese art and culture elements, they have "Chinese spirit". And, that Chinese spirit is very fluid. Other than being found in inspiration with traditional Chinese clothing, textiles, calligraphy and painting, contemporary Chinese fashion designers find it also in traditional Chinese philosophy, and in the material of which the clothing is made.

My main hypothesis is that traditional Chinese culture has the most important influence on contemporary Chinese fashion, where in symbiosis with Western fashion is creating unique and exquisite fashion. The second hypothesis is that the main influence on contemporary Chinese fashion has "Chinese spirit", which is fluid, in form of traditional Chinese philosophy, Chinese clothing, textile design, calligraphy, painting, and material.

The second part of this work will look into Taiwanese fashion designs. In this paper, I shall not look into Taiwanese indigenous fashion, because I feel their culture generally does not have the Chinese influence. Also, I shall not look into ethnic minorities of China's fashion. This work shall only orientate on main-stream fashion design. Maybe in the future, there will

be another work on Taiwanese indigenous and Chinese minorities fashion. For now, that would be too broad research for this work.

The methodology for this research included a literature review, review of Chinese philosophical thoughts about clothing styles, descriptive method in describing Chinese traditional clothing and Chinese cultural elements (traditional Chinese calligraphy, traditional Chinese painting, traditional Chinese textile patterns, and traditional Chinese clothing cut patterns), which are all incorporated into my analysis of contemporary Chinese fashion. I shall also describe the most popular Chinese clothing styles today: Mao suit, qipao and Magua jacket. Then, I shall use descriptive and analytical methods in describing and analysing works of some contemporary Chinese fashion designers. I shall also analyse the “guochao” 国潮 movement and its implications on contemporary Chinese fashion. The first part of my analysis will end with the determination of contemporary Chinese clothing styles.

In the second part of my analysis, I shall analyze Taiwanese fashion designers' works. I shall try to put a parallel between the migration of clothing industry from Taiwan to mainland China with the migration of the fashion styles of the designers from Taiwan to mainland China.

I shall try to answer following research questions in this work: What kind of role has traditional Chinese culture in contemporary Chinese fashion? How are fashion design styles migrating from Taiwan to China?

First part of my research is beginning with a brief outlook on Chinese philosophic thoughts about clothing styles. Confucianism, Mohism, Daoism, Legalism and the thought of Dong Zhongshu. I shall introduce major Chinese traditional clothing styles that are having the biggest impact on contemporary Chinese fashion. Also, I shall present basic traditional Chinese cultural elements incorporated into contemporary Chinese fashion, whereas I have mentioned: calligraphy, Chinese painting, Chinese traditional textile patterns, and Chinese traditional clothing cutting patterns.

In the second part of my research, I shall present works of some contemporary Chinese fashion designers: Guo Pei, Lawrence Xu, Ma Ke, Hu Xiaodan, and Wu Haiyan, and analyze their work, which will be the first analysis of fashion designs in my work. I shall connect contemporary Chinese fashion design with “guochao” phenomenon, Chinese national movement to give value to anything Chinese. I shall draw conclusions upon my analysis of

mainland Chinese designers' work. Also, I shall define new categories of styles in Chinese contemporary fashion.

In the third part of my research, I shall give an insight in the migration of textile industry from Taiwan to mainland China. Also, I shall give my second analysis of fashion designs in this work, the analysis of works by Taiwanese fashion designers. I shall also define categories of fashion styles in Taiwanese fashion designers' work.

And, in the fourth part of my research, I shall give a conclusion.

1. The influence of traditional Chinese philosophy on Chinese clothing culture

Traditional Chinese schools of philosophy, including Confucianism (Rujia 儒家), Mohism (Mojia 墨家), Daoism (Daojia 道家) and Legalism (Fajia 法家), and one imported, Buddhism (Foijia 佛家) have had profound and significant impact on Chinese society, culture and economy, but also on Chinese clothing styles.⁵

1.1. Confucianism's influence on Chinese clothing culture

Confucianism advocates being elegant and refined in manner. Confucius Kongzi 孔子, the founder of Confucianism, guided his behavior for dressing from structure to style in fashion and from clothing material to the attitude and expression when wearing. He put this culture in the teaching process, human communication, critics to others, critical thinking and sorting of history. He investigated and experienced dress culture in a full range from an ethical point, and he tried to put the culture of dress into the social and ethical framework. Confucius believed that the clothing cannot be random, but should noble and humble. Furthermore, Confucius interpreted “ceremony“ by “benevolence“. He thought that the dress should inspire and cultivate people's temperament, so that people would be benevolent. He pursued the uniform fusion between social ethics and individual psychological desire reflected in the costumes, and let the dress be a powerful tool by the ruling class. The standardization of ceremonial dress and their social function was more important than attention to the beauty of dress. Balanced proportion was the most significant for his thought of creating a gentleman. In the term of the balance between civilization and nature, one should pay attention that civilization and nature are two necessary elements, besides one should also wear proper cloth according to different occasions. Confucius told his apprentice Zilu, who wore resplendent clothes to meet Confucius, that the over-performing people are villains, only people who are honest, benevolent and knowledgeable are eligible to be called gentleman. This represents that people need not to wear gorgeous cloth in daily life and what we wear must be in accordance with the time and occasion.⁶ In Confucius' point of view, dress etiquette should

⁵ Zhenyu CAO and Yuanqian CAO, “The effect of ancient Chinese philosophy on Chinese clothing culture” 2012, The Research Journal of the Costume Culture 20 (5) 2012, pp.766 <http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

⁶ Zhenyu CAO and Yuanqian CAO, “The effect of ancient Chinese philosophy on Chinese clothing culture” 2012, The Research Journal of the Costume Culture 20 (5) 2012, pp.766, 767

not only be the topic discussed verbally or in written form, but it also should be the code of behavior to be studied and practiced in person. Confucius himself was so concerned with dress etiquette that even when he was sick in bed, he refused to dress casually. Promoting well-dressed and opposing partially naked, Confucius continuously emphasized proper costume, and he rarely talked about the importance of one's facial appearance and the beauty of one's figure. That was regarded as either the opposite contrast with one's ethic or the practicing of filial piety.⁷ Mencius Mengzi 孟子, a successor of Confucius, had the same philosophy on costumes as Confucius, which is reflected in the idea that a well-mannered fellow is a gentleman. Mencius focused more on inner socialized personality. Mencius believed that one's internal cultivation could be reflected by one's external behavior, including dress manners. Therefore, one's external behavior didn't exist in isolation; instead, it reflected comprehensive quality.⁸ Xunzi 荀子, one of the representatives in Confucianism, differed in his philosophy from what Confucius and Mencius had proposed. He did not deny material gain as human's (actually authority's) normal demand. However, he required that people should restrict themselves against desire. His idea that wearing clothes should be in accordance with one's status, ages and positions had great influence on following generations. This was also the true picture of social reality at that time and helped to promote the establishment of the custom-dressing in accordance with one's social status.⁹ Confucian doctrine of dress itself has a history of limitations that cannot be ignored. The negative effects it had, should not be underestimated in the development of Chinese clothing. These include paying attention to ethics, re-order, inheritance, common nature, external elements and culture rather than beauty, freedom, innovation, personality, feelings and crafts.¹⁰

1.2. Dong Zhongshu's influence on Chinese clothing culture

Dong Zhongshu 董仲舒, believed that interaction between heaven and mankind is the center of dress rules.¹¹ He was a philosopher in the western Han dynasty, and he proposed interactions between heaven and mankind, or harmony between man and culture, based on

<http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

⁷ Zhenyu CAO and Yuanqian CAO, "The effect of ancient Chinese philosophy on Chinese clothing culture" 2012, The Research Journal of the Costume Culture 20 (5) 2012, pp.768 <http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

⁸ Zhenyu CAO and Yuanqian CAO, "The effect of ancient Chinese philosophy on Chinese clothing culture" 2012, The Research Journal of the Costume Culture 20 (5) 2012, pp.768 <http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

⁹ Zhenyu CAO and Yuanqian CAO, "The effect of ancient Chinese philosophy on Chinese clothing culture" 2012, The Research Journal of the Costume Culture 20 (5) 2012, pp.768 <http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

¹⁰ Zhenyu CAO and Yuanqian CAO, "The effect of ancient Chinese philosophy on Chinese clothing culture" 2012, The Research Journal of the Costume Culture 20 (5) 2012, pp.769 <http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

Confucius and Yin-yang 阴阳 and Five elements, wu xing 五行. The philosophy of interaction between heaven and mankind became the basis of traditional costume regulations. The essential factors, according to him, to form the universe are Heaven 天 & Earth 土, Yin and Yang, 5 elements: metal jin 金, wood mu 木, water shui 水, fire huo 火 and soil tu 土, and human being ren 人. The status of emperor is bestowed by Heaven, thus we call the Emperor the Son of Heaven. The Emperor should do things that conform to the instructions of Heaven (in ritual manner), otherwise, heaven will punish the Emperor by giving a disaster to the Earth. Ritual clothes of the emperor and ceremony are based on benevolent governance and ritual, alongside with music they have internal relationship. The costume idea of Dong Zhongshu has benevolent characteristic based on classes of Confucianism. The thought that clothes are made according to title of nobility is like tailoring suitable clothes to different clients. And this is the one of the connotation of Dong Zhongshu's costume viewpoint. The people who had high social status were called being bestowed of fate by Heaven. When they passed away, costume regulations and ceremony regulation would be different according to distinct fate. Since regulations and ceremony exist, nobility should be distinguished from lower classes by clothes, status in royal court, and different rights among the same country, as a result of which people will be humble enough to make way for others and thus the country would be unified. This is the reflection of class distinction and great unification that was put forward by Dong Zhongshu. He also proposed costume according to Heaven. From the aspects of form, color and decoration, costume regulation is completely included in "Five elements" system which in fact is five elements – Jin, mu, water, fire and soil, four directions- east dong 东, center zhong 中, west xi 西, and north bei 北, and five colors: green qing 青, red chi 赤, yellow huang 黄, white bai 白 and black xuan 玄. Five organs-scale (black dragon or green dragon), feather (vermillion bird), body (Chinese dragon), fur (white tiger), shell (black tortoise) - all the above made the costume and their decorations in costume culture seem like the sword in green dragon, the knife in white tiger, the hook in red bird and the crown in black tortoise. They made costume culture be the same as the symbol in the Heaven which finally was included in "Five elements system". It made costume more systematic and concrete. When the clothing is decorated with a blaze of color and has many decorations, it is not only for the function of giving warmth (like it is said in the Annales of Spring and Autumn), but also is used to distinguish between different status and makes it

¹¹ Zhenyu CAO and Yuanqian CAO, "The effect of ancient Chinese philosophy on Chinese clothing culture" 2012, *The Research Journal of the Costume Culture* 20 (5) 2012, pp.766
<http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

easier to practice the taching and to govern. If these regulations are eliminated and people can follow their desire at their wishes, it is quite difficult to govern others and make them obey certain rules, thus disaster follows. If one desires a lot, but its desire can't be met then poverty follows. Only in this way society can have order, and ceremony as well as regulations could be regarded as strategy.¹²

1.3. Mohism's influence on Chinese clothing culture

Mo Di 墨翟, founder of Mohism, who stood on the interests of small producers, proposed that clothing must meet warm firstly, and then seek for beauty. The ancient saints thought that it was good enough for clothes to fit the body and skin, not to look beautiful, which took utilitarianism and convenience as standards, never to pursuit the pleasure in the eyes.¹³ The main idea of Mohism is that the people should be satisfied with practical things. It's unnecessary to pursuit arts for one to show his status. this idea was used to against Confucius' ideas, especially against the "Rite and Music' ritual. The total value of clothing believed by Mo is comfortable for body and skin, so usefulness and uselessness naturally became his criteria for dress. For example, the jewelry and luxurious accessories possessed by a princess were considered the treasure of the world, but for Confucius they were just symbols of people's traits. Mo said that the precious stones and pearls were considered the most precious treasure of a princess. But could they make our country prosperous, make our people rich, manage punishment administration and make our country steady? The answer was no, the reason that the things could be regard as precious was that they were useful. He emphasized the usefulness of clothes as well as their comfort.¹⁴

¹² Zhenyu CAO and Yuanqian CAO, "The effect of ancient Chinese philosophy on Chinese clothing culture" 2012, The Research Journal of the Costume Culture 20 (5) 2012, pp.769-771
<http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

¹³ Zhenyu CAO and Yuanqian CAO, "The effect of ancient Chinese philosophy on Chinese clothing culture" 2012, The Research Journal of the Costume Culture 20 (5) 2012, pp.770
<http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

¹⁴ Zhenyu CAO and Yuanqian CAO, "The effect of ancient Chinese philosophy on Chinese clothing culture" 2012, The Research Journal of the Costume Culture 20 (5) 2012, pp.770
<http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

1.4. Daosim's influence on Chinese clothing culture

Daoism's view is although a gentleman wears coarse clothes, he has a gem in his chest. Laozi 老子 and Zhuangzi 庄子, founders of Daoism, had a great interest in dress. The basis of thought believed by Laozi is everything should be natural. He hoped the society should be ruled by inaction. He thought all the confusions in the community were caused by the development of civilization. Laozi advocated to stop all human efforts in material and spiritual areas, and achieve the purpose of harmony with nature by inaction. In his work *Daode Jing* 道德经, Laozi thought that although a gentleman wears coarse clothes, he has a gem in his chest, and it became an important proposition in clothing aesthetics. The meaning of the proposition is that, on the surface, a gentleman may look very modest and a saint, dressed in the cheapest kind of clothes like crude fiber, hemp and wool. But a gentleman has a noble heart, and it can be said the heart is clear and precious like jade. And it is also the personal symbol of paying attention to the quality of people's inner beauty. The meaning of "gem in chest" was against "wearing the gem" in form. The gem in "gem in chest" meant the uncut and unpolished gem, while the gem in worn form referred to the cut and polished gem. Zhuangzi agreed with and continued this topic and developed it into a state of cultivating one mind and forgetting fame and money. Zhuangzi inherited the ideas of Laozi. The core philosophy of Zhuangzi reflected the alienation of people. It advocated that the individual spirit and appearance must go with nature. Don't lose human nature because of the emphasis on man-made ritual and don't lose our true selves because of seeking deliberate clothing. Zhuangzi thought that the saints had virtue, but not because of their clothes. Even the worn-out shoes could not impact one's good reputation. The idea of wearing coarse clothes and having gem in chest had been developed more and more extremely by the Zhuangzi disciples. And they thought that being immortal was the ultimate for Daoists, which meant to fuse together with nature, it did not matter whether they wore clothes or not. They highlighted the human spirit in the alienation behavior and values for a dress. Today, when clothing fashion trends sweep the world and the clothing cultural development also has a negative impact and effects, the Anti-alienation clothing thought Zhuangzi implemented, indeed has the ideological inspiration and cautionary sense.¹⁵

¹⁵ Zhenyu CAO and Yuanqian CAO, "The effect of ancient Chinese philosophy on Chinese clothing culture" 2012, *The Research Journal of the Costume Culture* 20 (5) 2012, pp.771-773
<http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

1.5. Legalism's influence on Chinese clothing culture

Legalism philosophy is that clothing should focus at quality rather than decoration. The main representative is Han Fei 韩非, the thinker of the late Warring States. Legalism advocated an extreme utilitarianism and absolute despotism, so they emphasized the unshakeable nature of rule. This idea showed a strong desire for the pursuit of power and influence, and always raised the thought about clothing in terms of need for rule. "Clothing should focus on quality rather than decoration" as the Legalism clothing concept was formed, which was obviously different from the thought of Confucianism, Mohism and Daoism. The principle of frugality strengthened by Mencius was to save human energy and material resource and he persuaded people not to be wasteful and luxuriant. While Han Feizi strongly pointed that people who didn't have enough food to eat wouldn't expect fancy meals, and those who didn't have a suit to wear wouldn't expect gorgeous clothes. From the perspective of clothing arts, Han Fei didn't attach importance to the modification function of clothing, and the clothing fashion and other issues were all used to emphasize the needs of the rulers. The book "Interpretation of Laozi" indicates that politeness was the appearance of emotion, and literary talent was the decoration of quality. People with these traits preferred more emotion than appearance and more quality than decoration. Those who judged emotion by appearance would be ugly in nature, and those who let others decide the quality only after decorating would be decadent. The story collection in Han Feizi tells that the emperor of Qi liked to wear skirts - then all the people in Qi wore this kind of skirt; and Zou emperor liked to wear tassels - and all his servants followed him to wear tassels. But the tassel was so expensive that few people could afford it. So, the emperor cut off his tassels to show his concern for his people.

Regarding the regular pattern of clothes, these two stories showed that fashion became popular from the upper class to the lower class. Han Fei intended to tell the emperor that his power can make people obey him. As the utilitarian thinking about clothes believed by Han Fei was lack of emotion, he believed "clothing should focus on quality rather than decoration, and "quality" and "decoration" was the opposite. He believed that the nature of beauty didn't need modification, and if it appeared to be beautiful only after modification, that was because the nature wasn't beautiful. From the view of Han Fei at the same time, the decorative beauty would make people forget the practical purposes, and this was harmful behavior. If

something was useless in some place, one can't make full use of it. This is truthful in practice not only for the dominator but also for all people.¹⁶

1.6. Buddhism's influence on clothing cultures

One of the reasons for the contradiction between the Buddhist costume culture and the Chinese traditional costume culture is that the different cultural backgrounds cause huge differences in the aesthetic concept of the human body. It is natural to directly face the human body to think about the human body in the academic theory, dare to face the existence of human body beauty, and appreciate the beauty of the carcass. As a sacred symbol, the beauty of the human body recognized by Buddhism is accepted. In the Wei and Jin Dynasties, among the three religions of Confucianism, Buddhism, and Taoism that the generations can come into contact with, only Buddhism respects the human body, and there are no special taboos in dressing. Buddhist disciples regard nakedness as a normal thing, and monks wear robes, with one shoulder or more exposed. Among the Buddha statues, the Buddha and the Bodhisattva are also dressed in simple clothes, and are semi-naked. However, this aesthetic concept of Buddhism is out of fashion in China, and the traditional Chinese costume concept, which is infested by Confucian rationality, cannot accept this. Therefore, since Buddhism was introduced to China for more than two thousand years, the conflict between the aesthetic concepts of the two costumes has never stopped. After Buddhism was introduced to China, the traditional Confucian costume etiquette system was affected to a certain extent.¹⁷

In Buddhist countries, naked attire is not uncommon. Monks in monasteries wear robes with bare shoulders and arms. A tight skirt outlines the contours of the body. Shaving hair and wearing dyed clothes are the most distinctive signs of Buddhist monks. In terms of clothing concepts, Buddhism introduced the doctrine of human beauty and the new style of clothing and local clothing culture. The concept of conflict has arisen. Since ancient times, China has had the concept of filial piety first. The conflict between Confucianism and Buddhism's costume culture theory has existed since Wei 魏 and Jin 金 period. Far from the dispute about the two different clothing concepts, it is the conflict between the traditional Chinese

¹⁶ Zhenyu CAO and Yuanqian CAO, "The effect of ancient Chinese philosophy on Chinese clothing culture" 2012, *The Research Journal of the Costume Culture* 20 (5) 2012, pp.773, 774
<http://dx.doi.org/10.7741/rjcc.2012.20.5.766>

¹⁷ WEN Li 温礼, *Qianxi chuantong fushi yu fojiao fushi wenhua jiande chongtu yu ronghe 浅析传统服饰与佛教服饰文化间的冲突与融合* (A Brief Analysis on the Cultural Conflict and Fusion between Traditional and Buddhism Fashion), [J]. *南宁职业技术学院学报 Nanning zhiye jishu xueyuan xuebao* (Journal of Nanning Vocational and Technical College), 2007(03), pp. 19

Confucian clothing thoughts and the Buddhist foreign clothing thoughts. One of the footholds of clothing is to link the clothing system with the governance of the country, and regard clothing styles as a cultural tradition, making it a sustenance and symbol of national dignity, and a symbol of political success or failure of cultural survival. Confucianism emphasizes etiquette, so traditional Chinese costumes have always been characterized by cumbersomeness and magnanimity. Due to the influence of the doctrine of the mean, the Chinese nation has formed an ideological consciousness that is steady, prudent, contented, and conservative. It is manifested in clothing that pays attention to ethical content and covers the human body with clothing, which has reached the moral requirements of Confucianism. The beauty of clothing emphasizes the beauty of human spirit, temperament, and charm, and does not emphasize the human body. Even if the body is beautiful, clothing must be given a spiritual meaning beyond the human body by various technological means. To this extent, the Chinese traditional costume culture and the Buddhist costume culture that came from a foreign land have an essence in connotation of difference.¹⁸

Buddhism advocates that the four elements are empty and denies the human body. First of all, in terms of concrete form, in the paintings or pottery figures of the Tang 唐 Dynasty, as well as the Buddhist stories on the Dunhuang Dunhuang Shiku 敦煌石窟 murals, there are many Tang Dynasty costumes that are influenced by Indian Buddhism. The bare-belly dresses in the flaming sky and the red marks between the eyebrows are closely related to the Buddhist concept of exotic clothing. The relaxed and open cultural atmosphere of the Sui 随 and Tang dynasties has imprinted a profound brand of the times on clothing, especially women's clothing, with a wide variety of styles and an unprecedented degree of exposure, which greatly surpassed the previous generations. Women in the Tang Dynasty ignored Confucianism and ethics, and dared to show their flesh boldly, showing the curvaceous beauty of their bodies, and unprecedented and unparalleled nude clothing. From the perspective of traditional Chinese clothing concepts, this open-minded women's clothing is a kind of ideological emancipation and impact on traditional Confucian ethics. Secondly, another influence of Buddhism on the clothing concept in the Tang Dynasty was the formation of the phenomenon of "the emperor favors pornography". As we all know, the emperor did not wear yellow since the Tang Dynasty, but it became the only favorite of the emperor's clothing in the Tang Dynasty. The reason is that in addition to the two schools of Confucianism and Taoism who both advocate yellow. The Tang Dynasty's respect for

¹⁸ Li WEN 礼温, 浅析传统服饰与佛教服饰文化间的冲突与融合 ("A Brief Analysis on the Cultural Conflict and Fusion between Traditional and Buddhism Fashion"), 南宁职业技术学院学报, 2007(03):19-22., p 20, 21

Buddhism reached its peak during the Wu Zetian period, and the admiration of yellow by Confucianism, Buddhism, and Taoism gave yellow a sacred meaning, and became the symbol of feudal emperors since the Tang Dynasty who kept the royal court from beginning to end. Here, yellow seems to have become a symbol of mystery, sublime, and auspicious, and a talisman of imperial power. Because of this psychological stereotype, it continued until the demise of the feudal dynasty. Buddhist color aesthetics is still not to be ignored. Buddhism calls the evil results "black" and the good ones "white". It can be seen that the white color occupies a very important position in the color aesthetics of Buddhism.¹⁹

Since the introduction of Buddhism, the theories of Confucianism and Buddhism about clothing have always been the focus of attention. There are deep differences between the traditional Confucian costume system and the foreign Buddhist costume system in all aspects. In order to cater to the spread and development of the Central Plains, Indian Buddhism has made many innovative developments and evolutions in the image of Buddhist costumes. This is an interaction of costume culture, which is well in line with the needs of Chinese social development. At the same time, the unprecedented prosperity of Buddhism from the Wei, Jin, Southern and Northern Dynasties Nan-Bei Chao 南北朝 to the Sui and Tang dynasties also led to some changes in traditional Chinese clothing concepts. The appearance of clothing phenomena such as bare arms, bare belly, and red marks between the eyebrows were all integrated with the concept of Buddhist clothing. There is an inseparable relationship. The concept of Buddhist costumes in the extremely open and prosperous period, and its widespread dissemination made the Chinese traditional costumes of that period broad, fresh, gorgeous, and full of artistic characteristics. It can be described as a rare treasure in the history of Chinese costumes.²⁰

¹⁹ WEN Li 温礼, Qianxi chuantong fushi yu fojiao fushi wenhua jiande chongtu yu ronghe 浅析传统服饰与佛教服饰文化间的冲突与融合 ("A Brief Analysis on the Cultural Conflict and Fusion between Traditional and Buddhism Fashion"), [J]. 南宁职业技术学院学报 Nanning zhiye jishu xueyuan xuebao (Journal of Nanning Vocational and Technical College), 2007(03), pp 21, 22

²⁰ WEN Li 温礼, Qianxi chuantong fushi yu fojiao fushi wenhua jiande chongtu yu ronghe 浅析传统服饰与佛教服饰文化间的冲突与融合 ("A Brief Analysis on the Cultural Conflict and Fusion between Traditional and Buddhism Fashion"), [J]. 南宁职业技术学院学报 Nanning zhiye jishu xueyuan xuebao (Journal of Nanning Vocational and Technical College), 2007(03), p 22

2. A brief history of major Chinese dynasties' clothing styles

Throughout history, clothing has reflected the significance of social status, lifestyle, aesthetics and cultural concepts. Clothing has always been a true indicator of these factors at every time period, in every country's history. In China, when describing the necessities of life, clothing was always ranked at the top: "garments, food, shelter and means of travel".²¹

The major clothing styles in China were developed in one of the dynasties, but most of them were in use also in other dynasties, although they were not formal attire. Here it will be given the history of Chinese dynasties clothing styles, which are among many traditional Chinese elements incorporated into contemporary Chinese fashion.

In China, the Zhou dynasty, Zhou dai 周代 (1,046 B.C. – 256 B.C.) was the first that brought rules governing garments and ornaments, classifying them into sacrificial attire, court attire, army uniforms, mourning attire and wedding attire.²² This tradition was broken during the Spring and Autumn Period, Chunqiu Shidai 春秋時代 (770 B.C. – 476 B.C.) and the Warring States Period, Zhanguo Shidai 战国时代 (475 B.C. – 221 B.C.), in which numerous war lords fought for supremacy and a hundred schools of thought existed – the result was that rigid rules regarding garments and ornaments were replaced by diversity of style, and extravagance in the aristocracy.²³

2.1. Han clothing (hanfu)

When in the Han dynasty, Han dai 汉代 (202 BC - 220 AD) uniform dress standards were established, *hanfu* 汉服 became the basic clothing style for the Chinese people.²⁴

In the Han dynasty, costume design and colour for the first time became unified, thus making traditional Chinese clothing an extremely important part of Chinese culture. The term *hanfu* apparel was first recorded in the Book of Han, Hanshu 汉书 which refers to the Han

²¹ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004, pp. 1

²² Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004, pp. 3

²³ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004, p. 3

²⁴ ZOE, "What is the Han Dynasty Clothing", 2020. <https://www.newhanfu.com/3146.html>, 23-02-2021.

dynasty's clothing. After the Han dynasty period, people used the word *hanfu* for defining all the historical costumes of the Han Chinese people.²⁵

Hanfu, also known as “*hanzhuang*’ 汉装 or “*huaifu*’ 华服 is the national costume of Han Chinese people. *Hanfu* is a clothing style with the “upper and lower garment’. There are several styles of the traditional *hanfu*:²⁶

1. First, earlier style, has 2 sub-styles:
 - 1.a) *hanfu* coats with narrow sleeves;
 - 1.b) *hanfu* coats with wider and looser sleeves;
2. Later style, “*shenyi*’ 深衣, a new style where the upper and lower parts are connected – since that time those two basic shapes have existed in China's history, which are cross-used and compatible with many styles of robes, coats, skirts *ruqun* 襦裙 *qun*, *beizi* 被子, *bijia* 比甲, capes, scarves, horse-face skirts, etc.

A complete *hanfu* garment consists of several pieces of clothing: *yi* 衣, *ru* 襦, *shan*, *qun* 裙. Pants or trousers, called *ku* 裤, and coats called *pao* 袍 emerged later and were involved in *hanfu* composition.

Hanfu is influenced by the traditional philosophy of “perfect’ or “flawless’, called “*Tian yi wu feng*’²⁷. The garment body often uses a conjoined cutting method – the garment body is generally cut with the front and back pieces or cut in the back seam on the whole, and then split with collar and hem. (Figure 1)

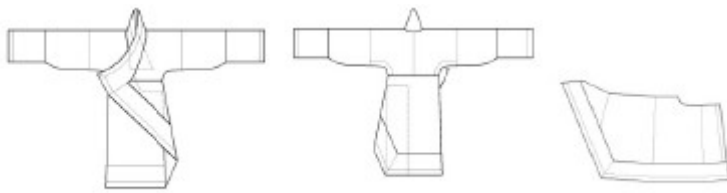


Figure 1 *Qu Ju Shenyi* style and garment structure (HU Shaoying, "Hanfu Elements in Modern Fashion Design and Innovation." Asian Social Science, 2014. pp. 91)

The “yellow robe’ that represented the emperor in later dynasties has its origin in the Han dynasty. The Chinese theories of the *yang* and of the five elements try to explain the

²⁵ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 3, 4

²⁶ Shaoying HU, "Hanfu Elements in Modern Fashion Design and Innovation." Asian Social Science, 2014. pp. 89

²⁷ 天衣无缝 in Chinese (Shaoying HU, "Hanfu Elements in Modern Fashion Design and Innovation." Asian Social Science, 2014. pp. 91)

interdependence and mutual rejection of gold, wood, water, fire and earth. White represents gold; green represents wood, black represents water, and yellow represents earth. In the Tang dynasty, Tang dai 唐代(618 – 907) the court made it official that only the emperor had the right to wear yellow.²⁸ Also, in ancient Chinese society it was strictly specified which class should wear what on which occasion, and the emperor wore on important occasions a *mianfu* 冕服 (Figure 2). A *mianfu* is a set of garments including the *mianguan* 冕冠, a crown with a board that leans forward, as if the emperor is bowing to his subjects in full respect and concern. Chains of jade beads, threaded with silk, are hang on the *mianguan*, at front and back, normally twelve chains each, but also in groups of nine, seven, five or three, depending on the importance of the occasion and the difference in ranks. The crown was fastened to the hair with hairpins, and two small beads hung above the ears of the wearer, reminding him to listen with discretion. This, like the board in front of the crown, had an important political significance.²⁹ The upper garment of emperors was usually black while the lower garment was usually crimson. These colours symbolize the order of heaven and earth and should never be confused. The Dragon is the dominant pattern embroidered on the emperor's clothing, with another 12 kinds of decorations that also could be used. A *mianfu* with upper and lower garments was fastened with a belt, under which a decorative piece called *bixi* or knee covering hung down. This cloth originates from the days when people wore animal skins, and it was then used primarily for covering the abdomen and the genitals. The *bixi* later became a protector of the royal dignity, and the emperor's *bixi* is pure red.³⁰ Shoes that go with the *mianfu* were made of silk with double-layered wooden soles, or another kind of shoes using flax or animal skin as the sole, depending on the season. The emperor wore (in order of importance) red, white or black shoes on different occasions.³¹

²⁸ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 16

²⁹ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 35

³⁰ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 18

³¹ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 34



*Figure 2 A drawing of Han Emperor's Mianfu (Painted by Gao Chunming)
(HUA Mei, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 34)*

2.2. Wei and Jin period clothing

In traditional China's political history, the Wei and Jin Period was a period of volatility that spanned over 200 years. People were devastated by natural disasters, plagues and incessant wars. The once dominant laws and orders collapsed, and with them also the power of Confucianism. In the meantime, the philosophy of Lao Zi and Zhuang Zi became popular; Buddhist scripture was translated; Daoism developed; and humanitarian ideology emerged among the aristocrats. Although life threatening danger and distress was unsurpassed in the Wei and Jin Dynasties, there was another typical image of Wei and Jin literati on that indulgence in drinking, merry making, and talking of metaphysics. These aristocrats changed significantly in aesthetic taste and behavior, intentionally breaking away from traditional morality in their daily life. Some of them dressed themselves in free and casual elegance while the rest went to both extremes, sloppy or meticulous.³²

People were divided into nine classes by their ranks in court or their property, and a clear-cut line was imposed to separate these classes, who may never marry each other. Both rich and commoners used every opportunity of weddings and funerals to show off their wealth.

Regarding the clothing style, today we can still see on wall paintings how the „Seven

³² Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 24, 25

Gentlemen of the Bamboo Forest' (referring to the seven gentlemen of the Wei and Jin period) once dressed – the front of the garment dragging on the floor, exposing the chest, arms, shins and feet. This is a rare scene among the literati of the Chinese feudal society, because only the lower class exposed their arms and legs. Their characters were also as defiant as their clothes. In paintings, Liu Ling, Ji Kang and Wang Rong of the „seven gentlemen' had their hair done in children's buns, cynical of all the traditions and customs.³³

The Chinese classical sense of beauty started out quite simple: soft hands and supple skin, sweet smile and beautiful eyes formed the ideal beauty of the Spring and Autumn Period, that praised the unpretentious and natural beauty. By the Wei and Jin Period, descriptions of female beauty included also the hairstyle, the dresses and the ornaments. The more sophisticated aesthetics of the Wei and Jin Period brought about the great progress in dress and ornaments.³⁴

In the Wei and Jin period, the aristocratic women looked down upon the role society imposed on them, and immersed themselves in socializing, sightseeing, and studies of art, literature and metaphysics, completely defying the feudalistic "virtues" of women. This carefree life style brought about the development of women's garments in the direction of extravagant and ornate beauty. The biggest trends in this period were wide sleeves and long robes, flying ribbons and floating skirts, and elegant and majestic hair ornaments.³⁵

³³ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 25, 27

³⁴ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 27

³⁵ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 27, 28



Figure 3³⁶ Painted by Zhou Xun, selected from Lady Garments and Adornments of Chinese Past Dynasties written by Zhou Xun and Gao Chunming (HUA Mei, Chinese Clothing: Costumes, Adornments and Culture, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 23)

On Figure 3 can be seen a lady in the Wei and Jin dynasty wearing a long robe with wide sleeves and overlapping hems, and scorpion tail shape hairstyle on temples, a kind of ancient hairstyle in the Warring States Period and Western Han Dynasty.³⁷

The cage hat was popular in wide areas in middle land of China and was a major hat style in the Northern Dynasty.

³⁶ The description of the figure 3 is in the text

³⁷ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 23



Figure 4 A kind of exquisite white lacquer gauze hat for the noble men in the Northern Dynasty. (selected from *Research on Ancient Chinese Clothes and Adornments* written by Shen Congwen) (HUA Mei, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 25)

2.3. Tang clothing

The Tang dynasty was a peak period of traditional China. The Tang society was prosperous and open to foreign influence, thus leading to female liberation, so women had the highest status in the whole traditional China period; they enjoyed the right to choose their own spouse or to divorce him. Tang women did not have to abide by a traditional dress code, they were allowed to expose their arms, their cleavage and back when dressed, wear dresses absorbing elements from other cultures, or to wear men's clothes.³⁸ There were four main styles of female clothing in the Tang era: the *hufu* 胡服, (Figure 5) or alien dress that came from the Silk Road, the traditional *ruqun* or double layered or padded short jacket that was typical of central China, the full set of male garments that broke the traditions of Confucianism,³⁹ and in the later Tang *da xiu shan* 大袖衫, but often called *dian chai li yi* 钿钗礼衣, with wide sleeves and a distinctive rod covered the outfit from the floor to just above the chest with a knot wrapped around the waist, alongside a light, sometimes visible outer coat that tied at the bottom, which was often paired with a long scarf wrapped around the arm.⁴⁰ Styles that were not in accordance with Confucian rules were: women could wear deep cleavage and men's garment, also *hufu*.

³⁸ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 29, 30

³⁹ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 31, 32

⁴⁰ Leah Jolifaunt of SCHATTENTOR and Marti MKA FUERST, "Da Xiu Shan (女式大袖衫) or "Large-Sleeved Gown": 8th Century China: Tang Dynasty", n.d. <http://biblionalia.info/leah/download/documentation/Da%20Xiu%20Shan%20or%20Large-Sleeved%20Gown.pdf>, pp. 2-4, 18-07-2019.



*Figure 5 A drawing of Tang dynasty female hufu
painted by Gao Chunming*

(HUA Mei, Chinese Clothing: Costumes, Adornments and Culture, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 33)

Tang dynasty men's clothes were mainly round neck robes (Figure 6). The robes were worn by emperors and officials for occasions such as visiting and banqueting, and for attending court.⁴¹

⁴¹ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 33



Figure 6 Part of the Song painting *Men of Tang dynasty riding horses* provided by Hua Mei

(HUA Mei, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 33)

2.4. Song clothing

The most common garment of the Song dynasty, Song dai 宋代 was the *beizi* (Figure 7), a front closure overcoat that is not fastened in front, allowing the inner coat to be shown. The *beizi* comes in different lengths – above the knee, below the knee, or ankle length; with sleeves either broad or narrow; there can also be side slits reaching as high as armpits. *Beizi* was popular among people of both sexes and all social strata at the same time – in Song paintings, both aristocratic women and maidservants can be seen wearing *beizi* of basically the same style.

Men in the Song dynasty preferred *beizi* for informal wear at home because of its unfastened front, the relaxed waistline and its flexibility in length and width. In the Song dynasty paintings found in the Dunhuang Grottoes, Mogao ku 莫高窟, a famous character was found wearing *beizi*; even the emperor of that time was depicted wearing *beizi*.⁴²

⁴² Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 52



Figure 7 An image of Song lady wearing a beizi with a straight collar and tight sleeves painted by Gao Chunming selected from Lady garments and adornments of Chinese past dynasties written by Zhou Xun and Gao Chunming (HUA Mei, Chinese Clothing: Costumes, Adornments and Culture, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 51

In the Song dynasty, pants were also widely worn, even among women. (Figure 8)

The silhouette of the Song *beizi* is straight, as compared to the curvaceous shape of the Tang clothes with open collars, wide skirts and fluid veils covering the body. Song people preferred reserved and contained elegance; thus, the garment's psychological orientation

seemed to be in line with the prevalent ideology – a sense of order that was to be obeyed between the ruler and his subordinates, the father and the son, the husband and the wife.⁴³

Traditional Chinese aesthetics were in full display in the Song dynasty, and it could be seen in the white walls and black tiles in architecture, the single-coloured glaze in ceramics, and the casual and free style of landscape painting in art. Even plants and flowers were given human characteristics; thus, the plum blossom, the orchid, the bamboo and the chrysanthemum were appreciated not only for their appearance, but also for the virtues with which they were endowed.⁴⁴

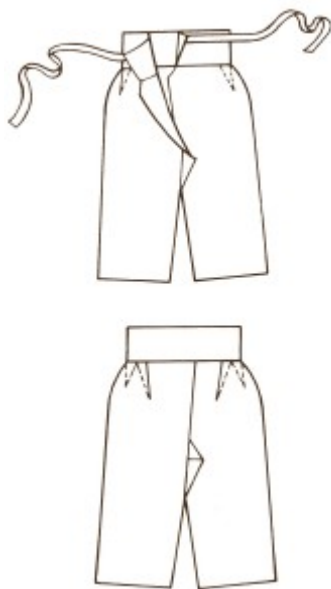


Figure 8 Structural sketch drawings for Song dynasty ladies' trousers (front & back) painted according to excavated relics in Huangsheng Tomb in Fuzhou selected from Research on ancient Chinese clothes and adornments written by Shen Congwen (HUA Mei, Chinese Clothing: Costumes, Adornments and Culture, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 54)

2.5. Yuan clothing

The Yuan dynasty, Yuan dai 元代 (1206-1368) was a period in time when the Mongols conquered and ruled the Chinese empire. In addition to their own characteristic style of clothing, the Yuan dynasty also carried on the clothing traditions of the Han dynasty. Scholars and civilians at the Mongol capital were ordered to wear Mongol-type clothes,

⁴³ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 53

⁴⁴ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 53, 54

including hats made of bamboo (Figure 9); beginning around 1297, scholars of Mongolian and Han nationalities were free to choose the style of clothing that pleased them.⁴⁵

In women's clothing, fur and leather, common in Mongolian clothing, were introduced to China on a wide scale. Suede and felt were common materials for clothes and hats. Gowns were loose and long and often used for ceremonies. Korean clothing was popular by the end of the Yuan dynasty, including clothes, boots and hats similar to the Korean style.⁴⁶ The most distinct element was a *gugu* hat (Figure 10), which could only be worn by Mongolian noblewomen. *Gugu* hats were made of iron wires and bamboo strips, and took the shape of a large flask.⁴⁷



Figure 9 Men's Yuan dynasty clothing

(Stone CHEN, "What was Yuan Dynasty's clothing like?" n.d. <https://www.quora.com/What-was-Yuan-Dynastys-clothing-like>, 25-02-2021.)

⁴⁵ Shaorong YANG, *Traditional Chinese clothing: Costumes, Adornments & Culture*, Edited by Dingjiu Dai, Translated by Shaohong LI Shanshan DING. San Francisco: Long River Press, 2004. pp. 5, 6

⁴⁶ Shaorong YANG, *Traditional Chinese clothing: Costumes, Adornments & Culture*, Edited by Dingjiu Dai, Translated by Shaohong LI Shanshan DING. San Francisco: Long River Press, 2004. pp. 6

⁴⁷ Shaorong YANG, *Traditional Chinese clothing: Costumes, Adornments & Culture*, Edited by Dingjiu Dai, Translated by Shaohong LI Shanshan DING. San Francisco: Long River Press, 2004. pp. 9



Figure 10 Mongolian women's gugu hat
 (Shaorong YANG, *Traditional Chinese clothing: Costumes, Adornments & Culture*, Edited by Dingjiu Dai, Translated by Shaohong LI Shanshan DING. San Francisco: Long River Press, 2004. pp. 6)

2.6. Ming clothing

The Ming dynasty, Ming dai 明代 (1368-1644) was the last dynasty in which men wore skirts. This can be seen in numerous art works, such as in a famous painting by a Song painter called the Peaceful Pleasures, in which painted farmers are seen still wearing the short skirt, regardless of their activity. This kind of pleated, knee-length skirt can still be found in some clown figures in Beijing opera. Beneath the skirt shorts or long pants are worn. Images of male government officials and scholars (Figure 11) frequently found in portraits wore scholar caps or casual square caps, long robes, and they are sometimes seen holding a horsetail "Buddha duster".⁴⁸

Women's costume of the Ming dynasty (Figure 12) was even more gentle and elegant. The most typical Ming women's garment is the *bijia*, a long sleeveless jacket that drapes all the way down to below the knee or even lower. It is mostly adorned with embroidery, with an

⁴⁸ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 55, 57

attached jade ornament at the front closure. The *bijia* helped to create a visual impression of slenderness, with a slender figure being the ideal of beauty for Ming women.⁴⁹



Figure 11 A typical Ming costume for men
(GUO Wei, "What style of men costume in the Ming dynasty." n.d. <https://www.quora.com/What-style-of-men-costume-in-The-Ming-Dynasty>, 25-02-2021.)

The most significant development for Ming official robes was the introduction of ornamental patches that showed the official rank of civil and military officials.

⁴⁹ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 57



*Figure 12 A portrait of a Ming lady wearing Shuitian dress
Painted by Zhou Xun
selected from Lady garments and adornments of Chinese past dynasties by Zhou Xun and Gao Chunming
(HUA Mei, Chinese Clothing: Costumes, Adornments and Culture, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 56)*

2.7. Qing clothing

The Qing dynasty, Qing dai 清代 (1616-1911) clothing is known for long men's robes and mandarin jackets and women's gowns, *qipao* 旗袍 or *cheongsam* 长衫 (Figure 13), with loose-bodied waistline in early times and then gradually tighter waistlines matched with a waistcoat outside became more popular (Figure 14) dynasty forbade the Han people to wear Han clothing and forced them to take off their *dajin* 大襟 (a clothing style which is buttoned to the left and with overlapping front garment pieces) coats and robes, skirts and trousers and

to put on Manchu collarless *duijin* 对襟 (a clothing style with buttons in the middle) coats, gowns and long trousers. The most extreme measure was that Han men were ordered to shave their foreheads and leave a long pigtail at the back of the head, according to Manchu's traditions.⁵⁰



Figure 13 A material object of cheong-sam with colourful embroidery and edgings popular at the end of the Qing dynasty

Photo by Zhou Zuyi

(HUA Mei, Chinese Clothing: Costumes, Adornments and Culture, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 79)

⁵⁰ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 77-79



*Figure 14 Imperial women of the Qing dynasty wearing different styles of daily dresses. The two on the left wear cheong-sams and the two on the right wear waistcoats with long pleated skirts. Selected from Research on Ancient Chinese clothes and adornments written by Shen Congwen (HUA Mei, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 79)*

Manchu women didn't wear skirts but robes with trousers beneath; these were their most common daily clothes. Manchu women ceremonial robes were decorated with "horse hoof sleeves", complicated ornaments and accessories. There were two types of daily robes: a long shirt that was worn separately, and the cloak. The long shirt was round-neck, "button to the right side" style and long enough to reach the feet with twisted garment pieces, straight clothes body and sleeves, edgings, five buttons and no vents. Manchu noblewomen wore scarves, even while at home.⁵¹

2.9. Symbolism of Chinese Fashion

2.9.1. Chinese Identity represented in Clothing

The Chinese emperors wearing of robes woven or embroidered with symbols of dragon does not go apparently prior to Southern Song Dynasty, around 1200 C.E. The characteristic dragon symbol on such robes – a long 龙 dragon displayed on a background of clouds, and

⁵¹ Mei HUA, *Chinese Clothing: Costumes, Adornments and Culture*, Translated by Hong YU and Lei ZHANG, China International Press, 2004. pp. 80, 81

chasing a fiery pearl (Figure 15) – may have originated alongside the Khitan and Uyghur weavers of Central Asia, along the Silk Road to the west of China. Nevertheless, the dragon is a very ancient element of Chinese symbolism and religious iconography, and it has been associated especially with the ruler from the very early times. A famous tale about the birth of the founding emperor of the Han dynasty illustrates this point:⁵²

„Before [Liu Bang, later Emperor Gaozu of the Han] was born, Dame Liu was one day resting on the bank of a large pond when she dreamed that she encountered a god. At this time the sky grew dark and was filled with thunder and lightning. When Gaozu’s father went to look for her, he saw a scaly dragon over the place where she was lying. After this she became pregnant and gave birth to Gaozu.

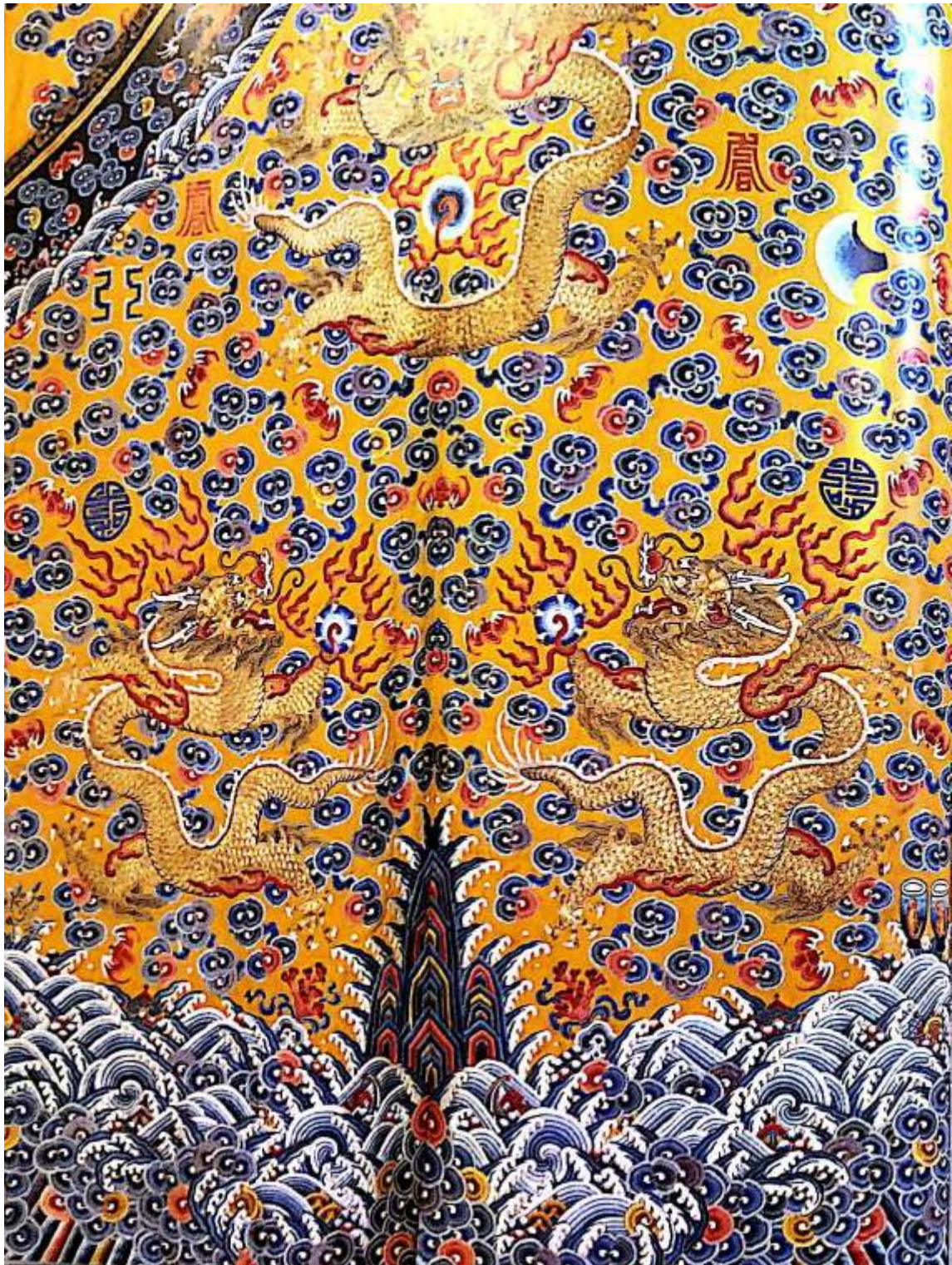
Gaozu had a prominent nose and a dragon-like face, with beautiful whiskers on his chin and cheeks...’⁵³

Draconic ancestry was ascribed to various founders of dynasties in China, and it represented an excellent credential for claiming the Mandate of Heaven. The dragon robe was part of a larger trend, from the Song period onwards, towards the usage of explicit badges of ranks and distinction. Vocabulary of imperial regalia included not only dragons for men and phoenixes for women, but also the distinction between the five-toed dragon *long* and four-toed dragon *mang*. Dragon robe has also featured an embroidered border at the hem of the robe depicting the sacred Mount Kunlun, the pivot of the Universe, that symbolizes the axial nature of the emperor’s rule; and the „twelve sacred symbols’ – the sun, moon, seven stars, dragon, pheasant, sacrificial cup, water weed, grains of millet, flames, sacrificial axe and *fu* symbol, representing the forces of good and evil.⁵⁴

⁵² Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 13

⁵³ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 13

⁵⁴ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 13, 14



*Figure 15 A long dragon displayed against a background of clouds, and chasing a fiery pearl (Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 12)*

Chinese emperors were under a more strict obligation to dress appropriately at all times. That could be seen from the earliest period as we read in a book about ritual and the calendar from the 3rd century BC:

In the final month of summer... the Son of Heaven wears yellow clothing. He mounts a carriage drawn by black-maned yellow horses. He wears yellow jade pendants and flies a yellow banner... The imperial ladies of the central palace wear yellow clothing with yellow trim...⁵⁵

In the traditional China, the emperor was the sovereign of „All Under Heaven’, ruling the earth on heaven’s behalf. He was responsible, through his ritual behavior, for ensuring that the Sun and the Moon, the seasons and the weather, alongside with all the rhythms of the natural world keep their proper cycles throughout the year, eg. by wearing yellow at the height of summer and adapting the colour of his clothing that resonated with a particular season. With such a behaviour, he was doing his part to ensure that appropriate seasonal energy radiates throughout the realm.⁵⁶

Since the Ming empire precise clothing regulations were established. The emperor’s clothing was classified in five groups: ceremonial attire, leather military attire, regular military attire, formal attire and ordinary attire. Dragon robes for ordinary attire were the prototype for robes worn by noblemen and officials. In the Ming dynasty, insignia badges were introduced. Emperor and his sons wore circular medallions with five-clawed dragons embroidered or woven in gold. Officials wore square badges, known as “mandarin squares’ in the West. Mandarin squares reflected the nine ranks into which the civil and military services were divided. Imperial badges were circular and officials’ badges were square, because in Chinese cosmology the circle is a symbol of heaven, and the square a symbol of earth; in that way the shape of a badge reflected the hierarchy of power in dynastic rule. The squares of civil officials were woven or embroidered with images of birds, and those of military officials with animals. Although women held no rank themselves, their relationship to powerful men was also marked with clothing insignia. Court ladies wore embroidered neckbands, the pattern of which indicated their rank. The empress wore a pattern of dragons; imperial concubines, wives of princes, and princesses wore phoenixes, officials’ wives wore the same rank of bird or animal same as their husbands.⁵⁷

The regulations concerning the imperial wardrobe were complex, as were the rules for courtiers’ and officials’ dress. Clothing was divided into official and unofficial dress, and subdivided into formal, semi-formal and informal dress. The number, type and the placement of dragons on robes were very detailed, alongside with the colors of robes. The emperor was

⁵⁵ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 15

⁵⁶ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 16

⁵⁷ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 28, 29

entitled to wear yellow robes (he also wore other colors according to the occasion), with nine *long* dragons. The crown prince wore apricot yellow with none *long* dragons; while the emperor's other sons wore golden yellow robes with nine *mang* dragons. First and second rank princes wore blue or brown robes, or golden yellow if this had been conferred, with nine *mang* dragons, etc. This enormous wealth of semiotic information was usually invisible, since dragon robes were usually covered with dark surcoats, and only the rank badges on the surcoats indicated position in the hierarchy.⁵⁸

The role of clothing as a badge of Chinese cultural identity is seen vividly in a passage from the Analects of Confucius (cca 400 B.C.), in which the Master extols the virtue of Guan Zhong, a prime minister of the state Qi (Warring states period):

When Guan Zhong served as prime minister... he... brought good government to All Under Heaven. From his time down to the present, the people have enjoyed the benefits of his rule. Had it not been for Guan Zhong, we would now be wearing our hair unbound, and buttoning our garments on the left side.⁵⁹

The phrase – ‘with hair unbound, buttoning garments on the left’ – was even in the Confucius time a phrase that meant ‘living like barbarians’.

From antiquity, Chinese considered themselves to be people of the Middle Kingdom, distinguished by their civilized person, eating a proper diet of grain and vegetables, conducting one's self with proper decorum, and to dress in a civilized manner. Over the centuries, the cutting of clothing styles and appearance of Chinese clothing changed considerably, but the social obligation to appear properly dressed never changed.⁶⁰

The most common fiber used in ancient China was silk, of which there are tales how the silk was invented. Silk is the original and very ancient fiber of China. The silk worm (*Bombyx mori*) was domesticated and bred in order to gain silk. The other common fiber of ancient China was hemp, worn mainly by peasants and the poor. Hemp was also worn by all classes in the hottest part of summer. The Chinese connotations of simplicity and austerity made plain, unbleached and undyed hempen cloth the preferred fabric for mourning garments. From the Song dynasty onwards, hemp is partially replaced by cotton, an import from India. The growing and weaving of cotton became a major economic activity, and cotton became the characteristic fabric of peasant and working-class clothing. Ramie, a plant fiber from

⁵⁸ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 28-30

⁵⁹ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 16

⁶⁰ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 17

Southeast Asia that can be woven into a light, cool, linen-like cloth, also entered China in the Song dynasty period. Wool was not generally worn in China. It was considered as a “barabarian’ fabric, and its use was consciously avoided. The migrants to and from now Chinese Central Asia brought sheep along with them. The animals, though not the wool, were incorporated into Chinese culture, along with other western innovations, such as wheat and the horse-drawn chariot) during the Shang dynasty. Chinese diet based on grain and vegetables, with small amounts of animal protein, led to the limited role of sheep in Chinese culture. By the time of the Mongol Empire, felt, wool that was matted, not woven, into a fabric, had been the signature textile of the northern nomads for over two millennia. The Chinese prejudice against woolen fabric endured until modern times – Chinese had no interest in the woolen cloth that the British merchants wanted to exchange for porcelain and tea. (The search for a product that would Chinese wanted to buy in enough quantity from western merchants led to the opium trade.) But, woolen cloth entered China in the form of a suit, namely the Sun Yat-sen suit that was popular from the republican period onwards. Wool, alongside the suit that was made of wollen fabric, came to connote a thoroughly Chinese, and thus unimpeachable, form of modernity.⁶¹

⁶¹ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 21-23

3. Traditional Chinese cultural elements incorporated into Contemporary Chinese Fashion

The main feature of fashion is that it changes, and there are new styles being emerged. Every style newly-invented has some features of old styles of clothing, or it has some features from some other cultural value. There are many traditional Chinese cultural elements that are an inspiration to contemporary Chinese fashion designs. I have already presented traditional Chinese clothing styles, that has the largest influence on fashion designers all over the world, not just in China. The majority of people feel that there is nothing new in fashion in China, that Chinese are good only in copying Western clothing and in making clothes for Western fashion design houses. But, what is not known to the most of people, is that Chinese fashion design evolves, like any other. Contemporary Chinese designers are looking for inspiration in their enormous cultural heritage in order to present their ideas to the world. In this chapter I shall introduce cultural elements having the most influence on contemporary Chinese fashion designers, like traditional Chinese calligraphy, painting, textile and cutting patterns. Although the huge influence of every contemporary Chinese fashion designer is traditional Chinese philosophy. I shall mention which precise traditional Chinese philosophy influenced which fashion designer.

3.1. Calligraphy

With over 1000 kinds of written languages in the world, calligraphy is considered as quintessence of Chinese culture – to meet the needs of people to make scripts look beautiful and elegant, the writing of Chinese characters has developed into a special high-level art.

Chinese calligraphy has been flourishing for several thousand years. It can be found everywhere in China, and is closely linked to daily life. Calligraphic works decorate sitting rooms, studies and bedrooms. Chinese calligraphy is written on Xuan paper which is good at absorbing ink, pasted on a piece of thick paper with a silk edge, and then it is mounted on a scroll or put into a picture frame for hanging on a wall. The calligraphic work can contain a poem, a pair of couplets or the motto which of the owner's preference. Spring Festival couplets are calligraphic works produced specially for the celebration of the Spring Festival, the most important traditional festival of the Chinese people. These calligraphic works are written on red paper, and are posted on gateposts, door panels, walls or columns of houses. The characters written on the couplets always express good wishes for the year. Characters in

special styles appear as masthead inscriptions of newspapers or magazines, or as the books' titles. Calligraphy and calligraphic works are present in the daily life of every Chinese, from their birth – the first photo album of a newborn baby has congratulations written by their elders with brush and ink in calligraphic style; through their every important life event.⁶²

Chinese calligraphy has at least dozen of script styles. I shall introduce five scripts, of which first three are commonly used, while the other two are archaic and only used in calligraphy nowadays:⁶³

1. **Formal script, or regular style** – this style has a history of more than 1000 years, it is still a fundamental writing style and usually appears on prints and on computer screens. It features standard strokes, rigorous rules and a slow speed of writing. Chinese characters written in this style are easily recognizable. The style is commonly used.⁶⁴
2. **Running script** – this script has been developed from the quick-writing formal script, and as a style is halfway between formal script and cursive script; it is looser than the formal script, and has more links between strokes; most characters in this style have slanting shapes; moving of the strokes is simple, smooth and light, and characters are easily recognizable; it appears usually in letters and daily life writings.⁶⁵
3. **Cursive script** – this style is written the quickest, and the characters written in this style are the furthest away from the formal script than the running script is. With irregular forms, some strokes join together, or parts of strokes and sometimes whole strokes are omitted, making the characters in this style difficult to write and recognize.⁶⁶
4. **Seal script** – this style is the most ancient calligraphic style, and it is no longer used except for special effects. The ancient seal-script characters were discovered in inscriptions carved on oracle bones (animal bones and tortoise shells used for divination) and on ancient bronze objects as well as in lesser-seal-style inscriptions. The style contains few strokes and no dots, hooks or turning strokes, and seeks an

⁶² Tingyou CHEN, *Chinese Calligraphy*, Translated by Lingjuan REN, Beijing: China Intercontinental Press, pp. 1-3

⁶³ Tingyou CHEN, *Chinese Calligraphy*, Translated by Lingjuan REN, Beijing: China Intercontinental Press, pp. 15

⁶⁴ Tingyou CHEN, *Chinese Calligraphy*, Translated by Lingjuan REN, Beijing: China Intercontinental Press, pp. 16

⁶⁵ Tingyou CHEN, *Chinese Calligraphy*, Translated by Lingjuan REN, Beijing: China Intercontinental Press, pp. 16

⁶⁶ Tingyou CHEN, *Chinese Calligraphy*, Translated by Lingjuan REN, Beijing: China Intercontinental Press, pp. 16,

unanimous thickness of lines, symmetry and balanced distribution of strokes.

Nowadays, people find characters written in this style very difficult to decipher.⁶⁷

5. **Official script** – this style is also a basic form style, appeared after the seal script, and was mainly used during the Han Dynasty. This style changed the rule of unanimous thickness of strokes in the seal script and abolished the pictographic features of the seal script. The characters written in this style are squat-shaped, contrasted with the high shapes of the other five scripts. The official script characters are antique, but easy to recognize.⁶⁸

3.2. Chinese painting

Chinese painting reflects the distinctive interaction between the painting tradition (which reaches the Neolithic period), on the one hand, and philosophy, poetry, calligraphy and other cultural forms, on the other. The main feature of Chinese painting is the way the arts of brush – painting, calligraphy, and poetry, together with the related art of seal engraving, interact, sometimes directly and sometimes indirectly in producing so many masterpieces. The distinction of Chinese painting is in the fact that Chinese scholars are examining their painting tradition between detailed and technically proficient representation of a scene or an object and the representation of its objective and subjective likeness. The former approach is associated mainly with court painters, particularly during Tang and Song dynasties. The latter approach is associated mainly with the literati-artists, whose works emerged in significant numbers by the early Song. The depiction of partly imagined likenesses, not strictly realistic ones, is the distinction which is seen by the most Chinese scholars in Chinese painting tradition.⁶⁹ As the painter Zhang Zao wrote in the eight century: “One should learn from nature and paint the image in one’s mind.”⁷⁰ Other critics, even early on, believed that paintings should not be judged solely by a standard of objective realism, but also by the unity of the objective and the subjective, showing both the image as it exists in reality and the image as it exists in the painter’s mind. The viewer must be able to see beyond the image to the implied meaning – only by “comprehending the idea’ or *huiyi* 回忆, the viewer can

⁶⁷ Tingyou CHEN, *Chinese Calligraphy*, Translated by Lingjuan REN, Beijing: China Intercontinental Press, pp. 21

⁶⁸ Tingyou CHEN, *Chinese Calligraphy*, Translated by Lingjuan REN, Beijing: China Intercontinental Press, pp. 21, 22

⁶⁹ Xin YANG, *Approaches to Chinese Painting*. Xin YANG, Richard M. BARNHART, Chongzheng NIE, James CAHILL, Shaojun LANG, Hung WU, *Three Thousand Years of Chinese Painting*, pp.1

⁷⁰ Yanyuan ZHANG, *Lidai minghua ji (Record of famous paintings of successive dynasties)*. Shanghai: Shanghai renmin chubanshe, 1963. Xin YANG, *Approaches to Chinese Painting*. Xin YANG, Richard M. BARNHART, Chongzheng NIE, James CAHILL, Shaojun LANG, Hung WU, *Three Thousand Years of Chinese Painting*, pp.1

appreciate the best paintings of the Chinese art tradition. Artists taking this approach may highlight certain areas and leave large areas blank, except for certain details, important to the theme. The Chinese painting is characterized by drawing attention to the main subject matter while providing the viewer enough room to imagine and wander in. Reality is implied, not necessarily painted with accuracy, eg. a moonlight scene outdoors and a lamp scene indoors may be painted like the same scene in daylight, with only a moon in the sky or a portayed lamp to signal nighttime.⁷¹

Chinese paintings do not present its imagery with the same forcefulness and immediacy as Western paintings usually do. In some part, this is a matter of immersion : an unfamiliar art is always likely to be difficult to access at first. Chinese painting techniques involve much less of the illusionistic, they are giving the viewer a sense of looking through a window (the frame of the picture) into a space coextensive with the viewer's; the artist does not attempt to focus the viewer's eye firmly through any such device as single-point perspective, nor does the artist render three-dimensional forms volumetrically on the flat surface through shading and indications of a consistent source of light; Chinese paintings are read primarily as configurations of brushstrokes on the paper, without opening too much back in the deep. Chinese painters can call on esoteric references to Chinese history and literature, as well as to the doctrines of Confucianism, Daoism and Buddhism.⁷²

3.3. Traditional Chinese textile design patterns

Traditional patterns deliver unique ethnicity, culture and time periods. They are not just presented in textiles, but also in various fields such as architecture, ceramics and daily necessities. Traditional Chinese patterns are divided according to the form of the motif: animal pattern, plant pattern, nature pattern, text pattern, auspicious pattern.⁷³

1. Animal patterns

Animal patterns are widely used as patterns in designing traditional Chinese clothing.

In traditional society, the wearer's identity was classified according to the type of

⁷¹ Xin YANG, *Approaches to Chinese Painting*. Xin YANG, Richard M. BARNHART, Chongzheng NIE, James CAHILL, Shaojun LANG, Hung WU, *Three Thousand Years of Chinese Painting*, pp.2

⁷² James CAHILL, *Approaches to Chinese Painting*. Xin YANG, Richard M. BARNHART, Chongzheng NIE, James CAHILL, Shaojun LANG, Hung WU, *Three Thousand Years of Chinese Painting*, pp. 5, 6

⁷³ Youn-Soon LEE, Dan CHEN, 이 연 순, 진 단 “A Study on Creating Textile Design Applied a Peony Blossom of Chinese Traditional Pattern” 중국 원대 청화목단당초문합(青花牡丹唐草纹盒)의 모란문양을 활용한 텍스타일 디자인 제안에 관한 연구, *Journal of the Korean Fashion & Costume Design Association* 12 (1) 2010. pp. 1

animal. There are lots of turtle patterns and bat patterns symbolizing good fortune. In ancient times, the nine dragons *long* 龙 patterns were mostly used as patterns for the emperor's robes, but not only for his, but also for officials. According to the number of claws of the dragon, the viewer could diversify people. *Hua chong* 华蟲 is a motif which depicts wild crane, and it is used for a round trip. Turtles are combined with dragons, rods and giraffes, and they are also used for a round trip, this pattern is called "the four spirits". The pattern bat *fu* 蝠 has the same pronunciation as *fu* 福 happiness to symbolize happiness and wealth; wishing for 福 to come down from the sky like a bat. Rabbits, wild goose, quail, magpie for women's clothing. In military clothing are depicted fierce animals: giraffe, lion and tiger symbolizing speed; mainly used are leopard, bear, rhino and the hawk in military clothes.⁷⁴

2. Plant patterns

Chinese traditional plant patterns are flower patterns and fruit patterns. The flower patterns include: peony, lotus, orchid, peach blossom, chrysanthemum, etc. Peony flowers are seen on ceramics from ancient times in China; it is widely used as a material for patterns in architecture, clothing, etc. The peony flowers are very large, and symbolize wealth. The lotus pattern in China is clean and white. The fruit patterns are usually peach pattern, and pomegranate. The peach pattern symbolizes longevity. The pomegranate symbolizes descendants and prosperity. Wooden patterns: bamboo, that is symbolizing peace and pine, symbolizing incision and longevity.⁷⁵

3. Nature patterns

The nature patterns include: mountains, stars, the Sun and the Moon; also fire and clouds. These patterns are widely used mainly for round trips. Stars and the Moon mean that the country is brightly lit. Clouds predict bust; cloud symbols are also widely used on ceramics and costumes.⁷⁶

⁷⁴ Youn-Soon LEE, Dan CHEN, 이 연 순, 진 단 "A Study on Creating Textile Design Applied a Peony Blossom of Chinese Traditional Pattern" 중국 원대 청화목단당초문합(青花牡丹唐草纹盒)의 모란문양을 활용한 텍스타일 디자인 제안에 관한 연구 Journal of the Korean Fashion & Costume Design Association 12 (1) 2010. pp. 3

⁷⁵ Youn-Soon LEE, Dan CHEN, 이 연 순, 진 단 "A Study on Creating Textile Design Applied a Peony Blossom of Chinese Traditional Pattern" 중국 원대 청화목단당초문합(青花牡丹唐草纹盒)의 모란문양을 활용한 텍스타일 디자인 제안에 관한 연구 Journal of the Korean Fashion & Costume Design Association 12 (1) 2010. pp. 3, 4

⁷⁶ Youn-Soon LEE, Dan CHEN, 이 연 순, 진 단 "A Study on Creating Textile Design Applied a Peony Blossom of Chinese Traditional Pattern" 중국 원대 청화목단당초문합(青花牡丹唐草纹盒)의 모란문양을 활용한 텍스타일 디자인 제안에 관한 연구 Journal of the Korean Fashion & Costume Design Association 12 (1) 2010. pp. 4

4. Text patterns

Most of text patterns have auspicious meanings. They were used on house doors. There are “*ah*’ characters, “number’ characters, and “*man* (萬)’. “*Ah* (亞)’ symbolizes the argument “turning against evil and heading for good’. “Number’ characters are long, and when they are round it means “longevity’ and “smooth’. “*Man*’ character is the tradition of Buddhism.⁷⁷

5. Auspicious patterns

Auspicious patterns are usually made of abstractions in Chinese tradition. *Ruyi* 如意 is a circle; in the old days was used as a tool to scrape back lightly; its meaning is in what could be, mutuality and that all things would go as intended. *Jin yuan bao* 金元宝 symbolizes wealth. *Zhong guo jie* 中国结 means endless eternity.⁷⁸

6. Geometric patterns

The geometric patterns are mainly from Confucian thought, the Universe, natural world and *yin* and *yang*. They mostly symbolize harmony, happiness, peace and interior of soul.⁷⁹

⁷⁷ Youn-Soon LEE, Dan CHEN, 이 연 순, 진 단 “A Study on Creating Textile Design Applied a Peony Blossom of Chinese Traditional Pattern” 중국 원대 청화목단당초문합(青花牡丹唐草纹盒)의 모란문양을 활용한 텍스타일 디자인 제안에 관한 연구 Journal of the Korean Fashion & Costume Design Association 12 (1) 2010. pp. 4

⁷⁸ Youn-Soon LEE, Dan CHEN, 이 연 순, 진 단 “A Study on Creating Textile Design Applied a Peony Blossom of Chinese Traditional Pattern” 중국 원대 청화목단당초문합(青花牡丹唐草纹盒)의 모란문양을 활용한 텍스타일 디자인 제안에 관한 연구 Journal of the Korean Fashion & Costume Design Association 12 (1) 2010. pp. 4, 5

⁷⁹ Youn-Soon LEE, Dan CHEN, 이 연 순, 진 단 “A Study on Creating Textile Design Applied a Peony Blossom of Chinese Traditional Pattern” 중국 원대 청화목단당초문합(青花牡丹唐草纹盒)의 모란문양을 활용한 텍스타일 디자인 제안에 관한 연구 Journal of the Korean Fashion & Costume Design Association 12 (1) 2010. pp. 5

4. Traditional Chinese clothing cut patterns

Chinese traditional clothing cutting patterns was handed down from generation to generation, along with unique national art style design. It can be divided into original social pattern, classical, folk and folk patterns, and patterns of ethnic minorities. Not only these designs' way of expression is varied, one can understand from these designs' decorative patterns the local customs.⁸⁰

Patterns preserved from the **primitive society** mainly is carving, painting and etc. They are used to describe characters, animals, plants, water, fire, weaving lines, geometric lines and primitive religions, line is straightforward. **Classic design** refers to traditional pottery and stone tools. It has been passed down from ancient times and has a pattern of paradigm. It mainly comes in the gold and silver lacquer, grottoes, brocade, etc. **Folk patterns** are created by masses of people, with the local folk style and characteristics of circulating pattern, these designs are reactions of the people's livelihood, such as paper cutting and embroidery patterns. **Ethnic patterns** refer to the ethnic minorities, which are with long-term production create and spread the design with the national characteristics. These patterns have unique feelings from different regions, like kazak carpet pattern and buyi wax printing. It also includes the broad Chinese traditional pattern like traditional drama, traditional architecture and classical garden, the visual form of visibility. All of these varied design decorative patterns create the rich material for modern fashion designer.⁸¹

The development of clothing pattern systems represents a significant technological and economic breakthrough, as they have noticeably reduced the amount of time and skill required to cut a fashionable garment offering an acceptable fit. Modern clothing pattern design work is increasingly performed using computer-based pattern-drafting systems. The process of commercial clothing design comprises three stages: the conceptual fashion sketch, the interpretation of the original idea by creating a pattern, and the realization of the design during the assembling of the garment. The pattern cutter must distil the underlying style and concept of the designer's sketches and systematically reproduce them correctly as a pattern. The pattern provides the key by which the initial two-dimensional drawing is converted into a

⁸⁰ ZHANG Haijun: "Application of Chinese traditional costume pattern in modern fashion design", Jiangxi: Institute of Fashion Technology, 2016. pp.528

⁸¹ ZHANG Haijun: "Application of Chinese traditional costume pattern in modern fashion design2, Jiangxi: Institute of Fashion Technology, 2016. pp.528

three-dimensional form. Pattern cutting is both a science and an art, embracing the essential principles and methods required during the interpretation of the design. The construction of clothing patterns may be approached using either three-dimensional or two-dimensional techniques, by modelling on a real or a virtual mannequin, or by creating a flat pattern. Modelling is a process of wrapping and folding a two-dimensional piece of fabric around a three-dimensional body or clothing mannequin to create either a pattern or a garment. It is an accurate method of crafting an individually-fitted garment. The two-dimensional pattern cutting systems that evolved from modelling was a significant technological and economic breakthrough in contrast of time-consuming modelling. Two-dimensional methods of creating clothing patterns may be divided into three main categories: block patterns, proportional division and direct pattern drafting. These pattern systems do not take into consideration the individual characteristics and properties of the varied textiles for the production of apparel. Thus, clothing patterns can be constructed for a generalized selection of textiles such as woven fabrics, knitted fabrics and non-woven textiles. Time must be invested in developing specific patterns that make the best use of particular textiles. The pattern-creating system used widely in Europe is based on a range of standard “block” patterns. These block patterns are pre-made standard templates that have resulted from the making up and fitting of particular styles of garments through a process of trials and errors. Direct pattern drafting systems are based on measurements taken directly from the human body. To lengths, widths and circumferences of the anatomical measurements are applied geometrical principles in order to create a flat pattern from which a three-dimensional shape can be built. Proportional divisions approach of creating patterns, used in China, uses only a minimal number of body measurements (normally just measurements of girth and length) in the process of formation of clothing patterns. In conjunction with clothing styles, pattern creation systems have developed in order to suit the fashions, fabrics and body shapes which predominate in particular areas. The usage of the European system of “block” patterns is producing clothing more fitted to the body, while Chinese proportional divisions approach is for producing loose, more comfortable garments.⁸²

⁸² Chi LIU and Richard KENNON: “Comparison of English and Chinese clothing pattern systems”, RJTA 7(1) Manchester: 2003., pp. 49-51

4.1. The Cheongsam: Fashion and Cultural Identity

The cheongsam has gained its association as a Chinese women's clothing during the twentieth century. It was introduced during the Qing dynasty, in the late 19th century. Its history is linked with social, economic and political change, alongside with the patterns of migration. In mainland China cheongsam's popularity has risen and fallen, but Chinese communities outside the mainland have ensured its popularity and continuity, especially in Hong Kong, where has cheongsam become the equivalent of a "national" dress.⁸³

Originally semi-nomadic herdsmen's (Manchu men's) dress, from the northeast of China, a long loose-fitting robe, which covered their feet and had an overlapping front flap fastened with loops and toggles at the right shoulder, with side vents allowing the freedom of movement essential for walking and horseback riding. The long sleeves of this robe covered the hands, for warmth and propriety, as showing the hands was considered impolite.⁸⁴

Coverage of hands, I believe has been brought from the Sasanian and Gandharan clothing style. This style had been used for a complete coverage of hands due to cold climate in Central Asia, where is its home. An exceptional archaeological finding in 1865 in a *kurgan* at Katanda (Altai) (4th century B.C.), where the freezing conditions had preserved various garments, including a fur-lined cloak, with sleeves 102 cm long, measuring only 11 cm at the wrist, which clearly serves both to cover hands entirely, protecting them from cold, and to stop the hands passing through and thus limits its use. The Santoro Scholarship is stating that non-limited use of hands had only the king – and I claim it was because something could be hidden in hands, and hands for themselves could be a weapon.⁸⁵

The female version of this robe was known as the *qipao* or "banner gown" after the women stationed in major cities alongside with the Manchu banner regiments to control the population. The cheongsam has entered China as a foreign garment representative of an invading culture. And, there was a natural resistance from the indigenous Han Chinese to this foreign form of dress.⁸⁶ But, was it the first time the foreign style of clothing has entered China, and stayed? I claim that even long sleeves were of Sasanian and Gandharan influence.

⁸³ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 155

⁸⁴ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 155

⁸⁵ Arcangela SANTORO, "Hands in Sleeves: A Note on Iranian-Central Asiatic Costume in Gandharan Art", 2005. www.jstor.org/stable/29757649, pp.280

⁸⁶ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 155

Cheongsam was no more regarded as appropriate after the overthrow of the Manchus and the formation of the Republic (1912-1949), that has brought a general movement towards female emancipation. Foot binding was forbidden and women could wear less restrictive clothing, with skirts beginning to rise above the ankles, and worn with jackets that were slimmer than in the past, ended right below the waist, and had slide-slits, tight fitting sleeves and a very high collar.⁸⁷

Cheongsam with minor adjustments in better fitting to body, however, remained in use in Hong Kong, and in 1950s and 1960s even was promoted at local beauty pageants as a “national dress”, signifier of Hong Kong’s cultural identity; with movies having a similar effect.⁸⁸

Today, cheongsam has been adopted as the uniform of women in different aspects of the service industry, in Hong Kong, in overseas Chinese communities, and in mainland China. It is a recognized signifier of “Chineseness” for waitresses, hotel receptionists, shop assistants, nightclub hostesses and the tourist industry. The wearers tend to fall into two groups; one of more mature women, particularly those in the public eye, who wear cheongsam as a symbol of their cultural identity; and the younger women who have adopted it as a fashion item, even non-Asian women.⁸⁹

4.2. Mao suit

This modern Chinese tunic suit is a men’s suit, originally known in China as the Zhongshan suit Zhongshan zhuang 中山装, after the republican leader Sun Yat-sen 孙逸仙 (Sun Zhongshan), who introduced the suit shortly after the founding of the Republic of China 1912. as a form of national dress with distinct political overtones. Sun based the suit on the Japanese cadet uniform. The four pockets represent the Four Virtues Guan zi 管子, a compilation of the philosophical work named after the 17th-century Chinese philosopher Guan Zhong 管仲: propriety, justice, honesty, and shame; and the five buttons represent the branches of China’s government: Executive, Legislative, Judicial, Examination and Control. The three buttons on the cuffs represent Sun Yat-sen’s Three Principles of the People (San min zhu yi 三民主义): nationalism, people’s rights, and people’s livelihood.⁹⁰

⁸⁷ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 155

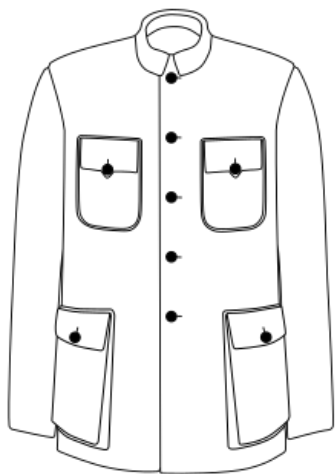
⁸⁸ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 160

⁸⁹ Valerie STEELE and John S. MAJOR, *China chic: East meets West*, Yale University Press, pp. 162

⁹⁰ Lauren MACK, “What Is a Mao Suit”, 2019. <https://www.thoughtco.com/chinese-clothing-mao-suit-687372>, 13-11-2021.

Dr. Sun Yat-sen, considered by many as the father of modern China, wanted to create a national dress. He advocated wearing functional clothes. The suit he designed is named after him, Zhongshan suit (Zhongshan is the Mandarin pronunciation of his name); but is also referred to as a Mao suit in the West because it was the suit Mao Zedong often wore in public and encouraged Chinese citizens to wear. During the Qing Dynasty, men wore a mandarin jacket (a jacket with a straight collar) over a bulky, long gown, skullcap, and pigtailed. Sun combined Eastern and Western styles to create what we now call the Mao suit. He used the Japanese cadet uniform as a base, designing a jacket with a flipped collar and five or seven buttons. Sun replaced the three inner pockets found on Western suits with four outer pockets and one inner pocket. He then paired the jacket with baggy pants.⁹¹

The Mao suit was worn in the 1920s and 1930s by civil servants in China. A modified version was worn by the military until the Sino-Japanese War. Nearly all men wore it after the establishment of the People's Republic of China in 1949 until the end of the Cultural Revolution in 1976. During the 1990s, the Mao suit was mostly replaced by the Western business suit. However, leaders, such as Deng Xiaoping and Jiang Zemin, wore the Mao suit for special occasions. Most young people favor Western business suits, but it's not uncommon to see older generations of men wearing Mao suits on special occasions.⁹²



*Figure 16 Chinese tunic suit ("Zhongshan"/"Mao suit")
(WIKIPEDIA https://en.wikipedia.org/wiki/Mao_suit, 18-11-2021.)*

⁹¹ Lauren MACK, "What Is a Mao Suit," 2019. <https://www.thoughtco.com/chinese-clothing-mao-suit-687372>, 13-11-2021.

⁹² Lauren MACK, "What Is a Mao Suit, July 03, 2019. <https://www.thoughtco.com/chinese-clothing-mao-suit-687372> Accessed: November, 13th 2021.

4.3. Tangzhuang

A tangzhuang 唐装 is a kind of Manchu jacket with a straight collar. It is an updated form of the Qing's dynasty magua, an adaptation of the Manchu horsemen's riding jacket. Although the name of the jacket in English and Chinese suggests an origin from the Tang dynasty period, it was actually intended by its designers to mean a "Chinese" outfit.⁹³

The tang suit has four features. One, it has a straight collar. Two, the sleeves and the body are made from one whole piece, and there are not stitches between them. Three, the suit is front-buttoned. Four, the buttons, known as Chinese frogs, have ornamental braiding for fastening the front.⁹⁴



Figure 17 Chinese Clothing Tang Suit Traditional China Costume Martial Arts Tangzhuang Kung Fu Jacket Dragon Totem Uniform (AMAZON, <https://www.amazon.com/ZooBoo-Chinese-Clothing-Tang-Suit/dp/B07D3SCYCV>, 13-11-2021.)

Like it is written in the description of Figure 17, Tangzhuang is nowadays used even as martial arts uniform, besides its use as a formal and festive.

⁹³ Asa BUTCHER, The tang suit and its Qing Dynasty origins, 2017. <https://findchina.info/tang-suit-and-its-qing-dynasty-origins>, 13-11-2021.

⁹⁴ Asa BUTCHER, "The tang suit and its Qing Dynasty origins" 2017, <https://findchina.info/tang-suit-and-its-qing-dynasty-origins>, 13-11-2021.

5. Major Contemporary Chinese Fashion Designers and their work

Since Western fashion begun being popular in China, there are several generations of Chinese fashion designers: the beginners, born from 1911-1949, got their work done since 1978, after the revolution; the second generation that subdivide in 3 sub-generations: 1950-1960 (they got famous in 1990's), those born since 1960-1970 (they got famous from 1990's to the beginning of 21st century, and those born from 1980's.⁹⁵

In the beginners' generation, there were two fractions, Shanghainesse and Revolutionaries. Shanghainesse's expertise were Magua and qipao. Revolutionaries were making Western style clothing.⁹⁶

Cristine Tsui shows in her work that Chinese style exhibits features of implied beauty in aesthetic, flat form in shape, and harmony in spirit. She synthesized these three features into one Chinese character, *he* 和. *He* literally has many meanings: harmony, peace, implicit but evoking, reserved, pure, natural, and any synonyms of these words.⁹⁷

1. *He* as implied beauty in aesthetics: Tsui states in her work that a collective of Chinese fashion designers discussed in one interview in *Fuzhuang Shejishi* that the

“Chinese concept’ is: “Although our modern life has received substantial influence from Westerners, the Chinese still retain the national aesthetic characteristics of being leisured and *Shuhuan* (gentle), *Hanxu* (implicit and evoking), and *Duanzhuang* (demure).⁹⁸

Instead of manifesting the wearer's body in an explicit form, clothing that has applied the concepts of *Si yu bu si* (likeness and unlikeness) reveals the human body in a form of visible and invisible, that also reflects in a common feature of historical Chinese costume – **flat form**.⁹⁹

⁹⁵ LENG Yizhu 冷芸著, Zhongguo shitang: Yu Zhongguo shijisheduihua 中国时堂: 与中国设计师对话 (China Fashion: Conversations with Designers), Xianggang daxue chubanshe 香港大学出版社 (Hong Kong University Press), 2013., pp. XV

⁹⁶ LENG Yizhu 冷芸著, Zhongguo shitang: Yu Zhongguo shijisheduihua 中国时堂: 与中国设计师对话 (China Fashion: Conversations with Designers), Xianggang daxue chubanshe 香港大学出版社 (Hong Kong University Press), 2013., pp. 3, 4

⁹⁷ Christine TSUI, “The Design Theory of Contemporary “Chinese” Fashion”, Massachusetts Institute of Technology 2019. 35(3) https://doi.org/10.1162/desi_a_00550, pp. 67

⁹⁸ Christine TSUI, “The Design Theory of Contemporary “Chinese” Fashion”, Massachusetts Institute of Technology 2019. 35(3) https://doi.org/10.1162/desi_a_00550, pp. 67

⁹⁹ Christine TSUI, “The Design Theory of Contemporary “Chinese” Fashion”, Massachusetts Institute of Technology 2019. 35(3) https://doi.org/10.1162/desi_a_00550, pp. 69

2. He as the flat form: unlike the traditional Western form, which adopts seam lines and darts to expose the body in a three-dimensional form of clothing, the flat form cuts the fabric straight, without seam lines and darts, thus hiding women's curved lines under the fabric. This allows the viewer to imagine the beauty of the wearer rather than seeing the body shape of the wearer. Chinese clothing was in flat form until the import of Western cutting technology in the mid- to late-1800s. The transformation of *qipao* from a long, loose-fitting robe to a body-hugging sheath is a good illustration of the implications of this technical transition.¹⁰⁰ Chinese fashion designer Ma Ke still practices the flat form today, in her labels Exception and Wuyong, as it could be seen later in this work.¹⁰¹

3. He as the spirit of harmony: Chinese designers stated that "good" design and "aesthetic" design both depend on whether the "relationship" between the clothing and the wearer is in the harmony. The most frequently used word to imply such harmony is *Gongming* 共鸣 (resonance). The key word of resonance indicates that Chinese designers use fashion not only to express themselves, but also too seek understanding and recognition from the wearers. Chinese designers express values (life experiences or value systems; like peace, harmony, happiness) through their clothing. Definition of resonance coincides with part of the definition of aesthetic, which means that a „good“ design is also an aesthetic design, and vice versa, it creates „harmony“ between the wearer and the clothing. *He Xie* 和谐 (harmony) is the core component of Chinese philosophy.¹⁰² Harmony encompasses the relationship not only between people but also between human beings and nature. Tsui in her work mentions costume researcher Shao who says that Chinese respect for nature could be traced from history: historical Chinese costume reveal respect for nature through their designs by reducing fabric waste and by trying to prolong the life-cycle of clothing.¹⁰³

The design of the clothing was motivated by frugality....

[T]he Chinese costumes made in the late Qing dynasty...

used joined pieces for underwear in order to take full

advantage of the salvage and wasted part of the fabric

The costumes also adopted the added patch for

¹⁰⁰ Christine TSUI, "The Design Theory of Contemporary "Chinese" Fashion", Massachusetts Institute of Technology 2019. 35(3) https://doi.org/10.1162/desi_a_00550, pp. 69

¹⁰¹ Christine TSUI, "The Design Theory of Contemporary "Chinese" Fashion", Massachusetts Institute of Technology 2019. 35(3) https://doi.org/10.1162/desi_a_00550, pp. 70

¹⁰² Christine TSUI, "The Design Theory of Contemporary "Chinese" Fashion. Massachusetts Institute of Technology", 2019. 35(3) https://doi.org/10.1162/desi_a_00550, pp. 71, 72

¹⁰³ Christine TSUI, "The Design Theory of Contemporary "Chinese" Fashion. Massachusetts Institute of Technology", 2019. 35(3) https://doi.org/10.1162/desi_a_00550, pp. 72, 73

outerwear to reduce the abrasion from the external forces to the susceptible part so that the life of the clothing is prolonged.¹⁰⁴

I have described the system of clothing pattern cutting of Chinese traditional clothing styles in Chapter 4. That description and the form written above, can be defined that Chinese traditional clothing cutting patterns are flat, thus leaving less residue, resulting in that they are being more sustainable.

5.1. Guo Pei

Guo Pei is the China's most renowned couturier. She is a modern messenger of Chinese cultural heritage, Guo Pei has breathed new life into Chinese embroidery and painting traditions which date back from thousands years ago. Merging the finest traditional Chinese craftsmanship with incorporated contemporary innovation and Western style, she is a passionate artisan who wants to evoke people's emotions and inspire people through her art. In her designs, fabric, shape and texture have meaning; she is inspired with fairy tales, legends and even military history, thus making that every creation is telling a story and is a canvas for artistic expression, bringing beauty, romance and the designer's imagination to life. Her creations are indeed stunning, and some of them need thousands of hours and up to two years to complete.¹⁰⁵

Guo Pei has been dressing celebrities, distinguished ladies, royalty and political elite for over than 20 years. In 1997, she started her own label and atelier; Rose Studio, in which she is passing her savoir-faire to a new generation of embroiderers. She is designing high-quality and bespoke designs; from daywear to elegant gowns, elaborate wedding gowns, or costumes for movies, the 2008 Beijing Olympics and the annual CCTV New Year's gala. Guo Pei is the one of China's most prolific designers. She made her Paris Haute Couture debut in January 2016 with her collection "Courtyard", and that same year she was named one of TIME magazine's 100 Most Influential People and one of the Business of Fashion's 500 most influential people shaping the global fashion industry.¹⁰⁶

¹⁰⁴ SHAO, in Christine TSUI, The Design Theory of Contemporary "Chinese" Fashion. Massachusetts Institute of Technology 2019. 35(3) https://doi.org/10.1162/desi_a_00550, pp. 74

¹⁰⁵ GUO PEI, n.d., <http://www.guo-pei.fr/bio>, 07-05-2021.

¹⁰⁶ GUO PEI, n.d., <http://www.guo-pei.fr/bio>, 07-05-2021.

Her collections of works named **Story of Dragon** (Figure 18), **Samsara** (Figure 19), **Garden of Soul** (Figure 20), **1002 Nights** (Figure 21), An amazing journey in a childhood dream (Figure 22)¹⁰⁷ are telling us that she gets her inspiration mainly from Chinese tradition and Chinese culture. In the **Story of Dragon**, the very name of the piece is telling us that it is Chinese fashion design. The model is wearing stylized Chinese type crown, while her clothing is a combination of Chinese and Western clothing cutting. Underneath we can see red roses made of fabric (red as a symbol of luck, and red as the colour of China). **Samsara** is also telling us by its name that means “world”, and it is also the concept of rebirth and “cyclicity of all life, matter, existence’ in Buddhism, that it is of Chinese Buddhist influence. It is of golden colour, that is closer to yellow, and yellow colour was in traditional China reserved only for the Emperor’s and Empress’ clothing. Also the footwear of this model has traditional Chinese style high heel. **Garden of soul** is a work in which also predominates yellow colour, with white, alongside red face mask. **1002 nights** has a name which is paraphrase of “1001 nights’. This model has textile patterns in blue and white, and fashion design so resembling Chinese porcelain. **An amazing journey in a childhood dream** uses trousers beneath the dress, a typical traditional Chinese clothing style. Also, the very dress’ upper part resembles Chinese clothing style with very high waistline and with a bow upon the waistline (very high waistline and a bow are from Tang dynasty style’s influence).

¹⁰⁷ GUO PEI, n.d., <http://www.guo-pei.fr/works-2>, 07-05-2021.



Figure 18 Story of Dragon (one of the Guo Pei's designs)
(GUO PEI, n.d., <http://www.guo-pei.fr/story-of-dragon/6qbuqdd5mli9dennw7z4jk2crygakl>, 07-05-2021.)



Figure 19 Samsara (one of the Guo Pei's designs)
(GUO PEI, n.d., <http://www.guo-pei.fr/new-gallery-1/e7kcupdr1v7ldkjb7d0t5zvstpij>, 07-05-2021.)



Figure 20 Garden of Soul (one of the Guo Pei's designs)
(GUO PEI, n.d., <http://www.guo-pei.fr/garden-of-soul/j25fqd74w5gwta97zrvgif2xoddizm>, 07-05-2021.)



*Figure 21 1002 nights (one of the Guo Pei's designs)
(GUO PEI, n.d., <http://www.guo-pei.fr/1002-nights/4n7d1oxuoeyya65pmh9kmdwgfqftjw>, 07-05-2021.)*



*Figure 22 An amazing journey in a childhood dream (one of the Guo Pei's designs)
(GUO PEI, n.d.,
<http://www.guo-pei.fr/an-amazing-journey-in-a-childhood-dream/qmw1y4ocjbb5x0e43mx4e9sp0c2wxd>, 07-05-2021.)*

5.2. Lawrence Xu

Lawrence Xu is Shandong, China-born, Paris-based fashion designer. His vividly coloured gowns on Paris Fall Couture 2013 (Figure 23) were an opulent melting of Western cuts and traditional Chinese symbolism and techniques. On this Fashion show, the first one of his in Paris, the backdrop was a giant wooden loom, while two women sat embroidering a richly hued motif onto black silk, thus highlighting Xu's support for the handicrafts from his homeland, China.¹⁰⁸ **Figure 23 Look 1 (Lawrence Xu Fall Couture 2013)** is using stylized traditional Chinese clothing style, with upper part resembling *hanfu*.



Figure 23 Look 1 (Lawrence Xu Fall Couture 2013)
(GIANONNI Giovanni, *Laurence Xu Fall Couture, 2013*, <https://wwd.com/fashion-news/shows-reviews/gallery/laurence-xu-fall-couture-2013/>, Accessed 08-05-2021.)

In his second Paris couture presentation (Figure 24); Lawrence Xu added touches of modernity to his designs. He has used Chinese embroidery, silk flowers and beaded embroidery, that looked almost like armour; also there were touches of vinyl and a diamond-patterned cut-out bodice which were distinctly influenced by 20th century (à la Sixties and

¹⁰⁸ WWD Staff, *Laurence Xu Fall Couture, 2013* <https://wwd.com/runway/fall-couture-2013/paris/laurence-xu/review/>, 08-05-2021.

Seventies). Some of his fashion designs of his second Paris couture presentation through their colouring and the placement of adornments were looking akin to haughty peacocks. Xu's designs usually have a theatrical impact.¹⁰⁹ On the Figure 24 Look 1 (Lawrence Xu's Couture Spring 2015), Xu uses Chinese style embroidery of peony flowers.



Figure 24 Look 1 (Lawrence Xu's Couture Spring 2015)
(Giovanni GIANONNI, *Laurence Xu Couture Spring, 2015*,
<https://wwd.com/fashion-news/couture/gallery/laurence-xu-couture-spring-2015, 08-05-2021>)

5.3. Ma Ke

China is (still) regarded as a country that can only make or copy clothes, rather than create fashion. For a very long time, the most prominent fashion clothing in China has been Western fashion; but line Exception, by Ma Ke, became one of the most influential in the local market since its inception more than 10 years ago.¹¹⁰ Ma Ke's line Exception is her private label, icon of the Chinese contemporary fashion designer brands in China. This design brand is first featuring an obvious designer's temperament rather than having a typical "Chinese" flavour.¹¹¹

¹⁰⁹ Alex WYNNE, *Laurence Xu Couture Spring, 2015*,
<https://wwd.com/runway/spring-couture-2015/paris/laurence-xu/review/>, 08-05-2021.

¹¹⁰ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 1

¹¹¹ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 164



*Figure 25 One of the Exception line models
(INHABITAT: SUSTAINABLE STYLE SUNDAY: Exception de Mixmind by Ma Ke, 2008.
<https://inhabitat.com/sustainable-style-sunday-exception-de-mixmind-by-ma-ke/>, 23-07-2021.)*



*Figure 26 One of the Exception line models
(INHABITAT: SUSTAINABLE STYLE SUNDAY: Exception de Mixmind by Ma Ke, 2008.
<https://inhabitat.com/sustainable-style-sunday-exception-de-mixmind-by-ma-ke/>,23-07-2021.)*

The Exception de Mixmind (Figure 25 and Figure 26), organically inspired line of Ma Ke is an exercise in the power of poetry and one person's mission to defy the odds in the world of high fashion and garment production. Collection uses sustainable fabrics and materials which are intricately crafted on hand looms in a studio awash with natural sunlight. Ma Ke has been

awarded for her line Exception ‘Best Asian Fashion Designer’ by Elle Style Awards during 2007.¹¹²

Ma Ke believes the place where one is born and live, provides design inspiration. Her work, “Qin Soldier’ won in the Brother Cup contest 1994. (Golden Award, Brother Cup China International Young Designers Contest), her inspiration were Terracotta soldiers’ statues of the first Chinese emperor Qin Shihuang. The next year she has entered into the list of Top 10 Chinese Fashion designers. In 1996, she started her brand Exception.¹¹³ Her customers are like herself, a young, well-educated, independent, intelligent and looking for uniqueness in clothing – a typical, modern Chinese young lady. She got so popular that illegal copies of her work were made, and she needed to close her store in Shenzhen.¹¹⁴

February 2007, her new line, Useless Wuyong 无用, was presented at the *haute couture* show of Paris Fashion Week. This line is made of hand-woven natural-fiber fabrics, to promote the concept of ecology. It mirrors the values and philosophy held by Ma Ke. Designed more for museum exhibitions and artistic displays than for the commercial market, this line is exempted from the push for sales revenue, and the pressure on Ma Ke’s design talents was relaxed.¹¹⁵ In 2008, the Victoria and Albert Museum in London put on a show Fashion in Motion: Ma Ke Wuyong. Ma Ke established the artistic brand Wuyong in 2006. Wuyong is examining the concept of 'uselessness' and how its interpretation varies when seen from different points of view. For her line Wuyong, Ma Ke takes discarded items such as an old paint-covered sheet, and transforms it into a dress. The cracked paint creates a beautiful pattern on the garment, and an old tarpaulin is constructed into a coat of magnificent volume. For Ma Ke this focus on personal interpretation and transformation is a way of highlighting the importance of the individual and the inestimable value of life.¹¹⁶

Ma Ke inspired the award winning film director Jia Zhangke to create an elegant theatrical film about her exceptional work. The documentary Wu Yong traces the preparation and launch of Ma Ke’s collection ‘Useless’ in Paris. In the film it can be seen workers in a Guangdong garment factory contrasted with images of Ma Ke’s artisans at their hand looms.

¹¹² INHABITAT: SUSTAINABLE STYLE SUNDAY: Exception de Mixmind by Ma Ke, 2008. <https://inhabitat.com/sustainable-style-sunday-exception-de-mixmind-by-ma-ke/>, 23-07-2021.

¹¹³ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 166

¹¹⁴ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 168

¹¹⁵ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 169

¹¹⁶ VICTORIA AND ALBERT MUSEUM: Fashion in Motion: Ma Ke, London: 2008, <https://www.vam.ac.uk/articles/fashion-in-motion-ma-ke>, 24-07-2021.

That makes a whole new spin on labour and sustainability. Critics describe the film as an exploration of the lives and economical woes of people in China's post-industrial wastelands, namely those who make mass-market garments for the supermarkets. Ma Ke is presented as a designer who wants to lead people back to nature with clothing that embody the natural process of growth and decay. This movie is an example of art mimicking life or rather design mimicking global paradoxes as we can see the hearts, minds, and myriad aspirations of the workers behind the garment industry labels.¹¹⁷



Figure 27 *Fashion in Motion: Ma Ke Wuyong*, 2008.
(VICTORIA AND ALBERT MUSEUM: *Fashion in Motion: Ma Ke*. London 2008.
<https://www.vam.ac.uk/articles/fashion-in-motion-ma-ke>, 24-07-2021.)

Ma Ke said for herself that her inspiration is experiencing new things or exploring new materials; she designs what she thinks fits her. The concept of Wuyong is to discover the values of those seemingly useless objects, or to create something that may be useless now, but useful in the future. Ma Ke's view is that values of object keep varying as time passes by, something we regard useful now, may become in the future useless; and something we regard as useless now, may become in the future useful.¹¹⁸

Ma Ke says for herself when she is far away from the urban life and in the remote countryside, the majestic grand snow mountain and the vast luscious landscape, which were there centuries ago, that evoked of her ancestors' philosophy; the ideology of "Wu Wei 无为

¹¹⁷ INHABITAT: SUSTAINABLE STYLE SUNDAY: Exception de Mixmind by Ma Ke. 2008, <https://inhabitat.com/sustainable-style-sunday-exception-de-mixmind-by-ma-ke/>, 23-07-2021.

¹¹⁸ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 169, 175, 176

“, from Taoism (*wu* means in Chinese “no“, “not have“ or “without“, and *wei* means “do“ or “act“ in Chinese), a natural action – as planets revolve around the sun, they “do“ this revolving, but without “doing“ it; or as trees grow, they “do“, but without “doing“. Thus knowing when and how to act is not knowledge in the sense that one would think “now“ is the right time to do “this“, but rather just doing it, doing the natural thing.¹¹⁹

The interviewer, Ms. Christine Tsui noted that at the time of this interview (2009) after launching Wuyong label, Ma Ke cares more about the future of community, society and mankind, while 3 years ago, at the previous intervju was “ego-centric“. Ma Ke’s next goal is to have “no self“, not to judge the world according by her personal knowledge; tolerance gives us a broader vision and different perspectives; we don’t always need answers for everything.¹²⁰ Ma Ke also says that Wuyong is her line solely from the heart, artwork created for life; we must accomplish in life is how we spend ours every single day; only a small number of people choose the harshest journey as they pursue their believes.¹²¹

5.4. Hu Xiaodan

The traditional symbolism of colours derived from the ancient Chinese worship of nature, which resulted in an understanding of colour phenomena. This colour phenomena has been moving from a perceptual to a rational system over five thousand years of Chinese history, and came to represent the Chinese culture. The fashion designer Hu Xiaodan has in his large-scale exhibition of traditional Chinese clothing called “Forbidden City” (Figure 28) used the main tones of red and yellow to represent the magnificent Forbidden City, the imperial palace in Beijing, with its associated history and culture content.¹²² Using the flowing form of traditional Chinese colour language and design elements both of Chinese traditional clothing and of modern Western dress, he expressed Chinese traditional dress culture.¹²³

¹¹⁹ WIKIPEDIA, en.wikipedia.org/wiki/Wu-wei, 30-09-2009. in Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 242

¹²⁰ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 176

¹²¹ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 182, 186

¹²² VIG, in ZHOU Jun and TAYLOR Gail, *The Language of Color in China*, Newcastle upon Tyne: Cambridge Scholars Publishing, 2018. pp. 174

¹²³ Jun ZHOU and Gail TAYLOR, *The Language of Color in China*, Newcastle upon Tyne: Cambridge Scholars Publishing, 2018. pp. 174, 175



Figure 28 One of the looks from Hu Xiaodan's exhibition "Forbidden City" (XIAO Dan, "Makes you dizzy! "Shocked to see magnificent Forbidden City clothing", 2016, <http://xiaodanwenhua.blogspot.com/2016/10/makes-you-dizzy-shocked-to-see.html>, 21-05-2021.)

"The Forbidden City" by Chinese fashion designer Hu Xiaodan uses the most representative building as the theme of the design of the dresses. Alongside the Chinese traditional architecture form, also come forms of carving, gold patterns and other elements. This all together becomes the organic part of the clothing. Hu Xiaodan has selected forbidden city as the prototype, because the Forbidden City can best embody the charm on aesthetics, Chinese harmony and balance.¹²⁴ In the Figure 28 One of the looks from Hu Xiaodan's exhibition "Forbidden City", it can be seen clear influence of Chinese culture, in the printed yellow dragon (Emperor wore Dragon robe, yellow coloured garment with printed dragon on it), printed Chinese characters and in colours: golden (as yellow, symbolizes the Emperor, the soil on which crops are being grown), red (symbolizes luck) and black (Confucian scholars' robes were mostly black).

5.5. Wu Haiyan

Wu Haiyan 吴海燕 is known to everyone in China's fashion and textile industry. She has been a lecturer and course director of the Textile and Clothing Department of the China Academy of Fine Arts, the oldest Chinese fine arts school. She is now the Vice Dean of the

¹²⁴ Dan XIAO, "Makes you dizzy! "Shocked to see magnificent Forbidden City clothing", 2016, <http://xiaodanwenhua.blogspot.com/2016/10/makes-you-dizzy-shocked-to-see.html>, 21-05-2021.

same institution.¹²⁵ She has been in fashion for over 25 years, what is extremely rare. She started by winning the champion for 1993 Brother Cup China International Youth Designer Contest Xiongdi bei 兄弟杯.¹²⁶ She is also the recipient of the Golden Fashion Designer Award, the Oscar award of Chinese fashion design.¹²⁷ For early Chinese designers right after China's reform and opening, "diligence", "resilience to hardships", "earthiness" are among the shared characters of this generation. And, Wu Haiyan's designs (Figure) are very practical and down-to-earth.¹²⁸ She has an extensive ability to design with the traditional Chinese fabric silk. Due to that her ability, she is always first who will be chosen when looking for a clothing designer to create artworks that promote the image of the traditional "Chinese silk" for the purpose of national culture exchange.¹²⁹



Figure 29 Early designs by designer Wu Haiyan (MET's Gala vs. Chinese Fashion Designers, 2015, <https://christinetsui.org/2015/05/18/mets-china-through-the-looking-glass/>, 23-05-2021.)

The majority of Wu Haiyan's fashion designs are made of Chinese silk and linen. She is creating an innovative textile prints design by adopting Chinese elements. At the same time, she is trying with her designs to achieve a balance between the Chinese national spirit and

¹²⁵ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 64

¹²⁶ MET's Gala vs. Chinese Fashion Designers, 2015. <https://christinetsui.org/2015/05/18/mets-china-through-the-looking-glass/>, 23-05-2021.

¹²⁷ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 64

¹²⁸ MET's Gala vs. Chinese Fashion Designers, 2015. <https://christinetsui.org/2015/05/18/mets-china-through-the-looking-glass/>, 23-05-2021.

¹²⁹ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 64, 65

culture and the international trends.¹³⁰ Her designed silk clothes look elegant, vigorous and trendy. For some people is hard to believe that silk can be made into such beautiful clothing. Therefor she won the Golden Award, the top award of China fashion design.¹³¹

Wu Haiyan's brand WHY (standing for the first letters of her name), was registered by her own design firm in 2000. It is currently offering design service to other companies or individuals instead of being expanded as a private label. WHY provides design and consulting service in six categories: clothing design, textile design, pattern and graphic design, celebrity styling, trend forecasting and fashion events (exhibition booth design, catwalk show, arts direction, etc.). The firm now has offices in Beijing and Hangzhou, Wu Haiyan's hometown, with the expectation of opening another one in Shanghai in the near future.¹³²

5.6. Definition of new categories of styles in Contemporary Chinese fashion

In the new categories of styles in Contemporary Chinese fashion belong:

1. **Symbiosis of Chinese traditional culture with contemporary Western fashion** (we can see those in this work in designs of Guo Pei, Lawrence Xu, Hu Xiaodan, Ma Ke and Wu Haiyan)
2. **Sustainable fashion designs** as in works of Ma Ke - this is novelty, even in the international fashion design; and even if it seems unwearable in day-to-day life, there are pieces that can combine and the wearer can make her own style
3. Something completely new, like 1002 Nights, Garden of Soul and Samsara by Guo Pei, that I would classify as **new Chinese clothing style**, with new clothing cutting patterns, which may be mixed with traditional Chinese elements

¹³⁰ Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 69

¹³¹ BAI in Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 69

¹³² Christine TSUI, *China Fashion: Conversations with Designers*, Oxford: Berg, 2010. pp. 70

6. “Guochao’ phenomenon in China and its implications in fashion

Nowadays, under the main line of economy in China, the “national tide’ is also pushing the production and supply chain to tilt domestically, giving birth to new industry products. In the past, Chinese people have much pursued the “European and American trends’ and “Japan and South Korea trends. Now, Chinese are more and more cherishing the local “national tide’. With the demand for high quality of the products provides a breakthrough for the companies to climb to the top of the value chain. The so-called “national tide’ refers to the trend of combining Chinese traditional cultural elements with modern products, eg a doll wearing a cheongsam, an electric dancing lion toy, etc. With such approach has been formed a unique relative competitive advantage – this is the new favourite of young consumers, especially of young Chinese consumers.¹³³

The question how can Chinese contemporary fashion design follow the world trends, while keeping its own style, has always been one of the most important discussions in China. Ma Li 马利 in her work *Between tradition and modernity - on contemporary Chinese fashion design*¹³⁴ says that in China, although many Chinese designers are looking for a more exclusive personalized fashion style, there is no famous international designer like Japanese Issey Miyake and Rei Kawakubo, whose apparel shows strong Japanese style.¹³⁵ I would say yes, there is no famous Chinese¹³⁶ fashion international designers yet; but there are fashion designers whose designs show strong Chinese style.

If a Chinese contemporary fashion designers are engaged in contemporary clothing design, they are bound to need „help“ for their designs through the study of traditional culture. That is the value of wisdom. Otherwise, if we subvert the tradition, what will our design be based on?¹³⁷ Chinese traditional culture has left many traditional clothing systems, which are for Chinese contemporary fashion designers a precious wealth. But, on the other hand, the times

¹³³ HUANG Zijing 黄子婧, Rang wanjucheng guochaozhi feng zouxiang shijie 让玩具乘国潮之风走向世界 ("Guochao" Makes the Rise of "Created-in-China"), n.d. DOI:10.19530/j.cnki.1672-8564.2020.09.001

¹³⁴ MA Li 马利, Zai chuantong he xiandai zhijian —— lun4 dang1 dai4 zhong1 guo2 fu2 zhuang1 she4 ji4 在传统和现代之间——论当代中国服装设计 (Between tradition and modernity – on contemporary Chinese fashion design), Qinghua daxue, meishu xueyuan lilun yanjiu 清华大学, 美术学院 理论研究(Tsinghua University, Academy of Fine Arts Theoretical Research), 2017, pp. 56

¹³⁵ MA Li 马利, Zai chuantong he xiandai zhijian —— lun4 dang1 dai4 zhong1 guo2 fu2 zhuang1 she4 ji4 在传统和现代之间——论当代中国服装设计 (Between tradition and modernity – on contemporary Chinese fashion design), Qinghua daxue, meishu xueyuan lilun yanjiu 清华大学, 美术学院 理论研究(Tsinghua University, Academy of Fine Arts Theoretical Research), 2017, pp.56

¹³⁶ I wouldn't classify Vera Wang as a Chinese fashion designer, as she was born in US and regards herself as an American citizen.

are constantly changing, people's aesthetic awareness and aesthetics are also constantly changing, especially in the today's globalization of informations. The flow of information is overwhelming, and the vision and critical awareness of clothing design has strongly increased. The conservative fashion design is not recognized and accepted. In addition, from a business perspective, it is difficult to open the market and gain attention and the delight of audience with the less contemporary and fashionable clothing design. Therefore, in order to make traditional design elements to radiate new vitality today, designer should take into consideration the modern people's search to explore the deeper connotations of traditional culture with vision and concepts, and to carefully study modern peoples aesthetic concepts and fashion needs. Combining traditional culture with modern design concepts is the way of giving to the tradition new vitality and development space for traditional culture. Tradition is the root of the modern design.¹³⁸

6.1. Nationalism and commercialization of “*guochao*” and its impact on Chinese fashion

‘*Guo*’ 国 stands for country, and ‘*chao*’ stands for *chao liu* 潮流 which means fashionable.¹³⁹ *Guochao* exists at the intersection of fashion and a rising tide of nationalism that expresses itself in part as a desire to get behind domestic brands which speak to the young Chinese people and their experiences. The phrase was coined in 2018 after sportswear brand Li Ning presented a collection at Paris Fashion Week.¹⁴⁰ Its “WuDao” 悟道 collection embedded with traditional Chinese culture, the clothes in red and yellow that represent the colours of the national flag of China, and four big Chinese characters “China Li Ning” 中國李宁 right in the middle at the front are believed to be a symbol of cultural confidence which has roots in China's rapid rise in the past few decades.¹⁴¹ The Chinese government has

¹³⁷ MA Li 马利, *Zai chuantong he xiandai zhijian —— lun4 dang1 dai4 zhong1 guo2 fu2 zhuang1 she4 ji4 在传统和现代之间——论当代中国服装设计* (Between tradition and modernity – on contemporary Chinese fashion design), Qinghua daxue, meishu xueyuan lilun yanjiu 清华大学, 美术学院 理论研究(Tsinghua University, Academy of Fine Arts Theoretical Research), 2017, pp.56

¹³⁸ MA Li 马利, *Zai chuantong he xiandai zhijian —— lun4 dang1 dai4 zhong1 guo2 fu2 zhuang1 she4 ji4 在传统和现代之间——论当代中国服装设计* (Between tradition and modernity – on contemporary Chinese fashion design), Qinghua daxue, meishu xueyuan lilun yanjiu 清华大学, 美术学院 理论研究(Tsinghua University, Academy of Fine Arts Theoretical Research), 2017, pp.56

¹³⁹ Sol AHN, “Guochao” – The Rise of Homegrown Chinese Labels, 2020, <https://www.am.miraeasset.com.hk/insight/guochao-rise-homegrown-chinese-labels/>, 12-06-2021.

¹⁴⁰ JUSTIN, How Guochao is Bringing Pride to Chinese Consumer Culture, 2021, <https://www.parklu.com/guochao-chinese-consumer-culture/>, 12-06-2021.

¹⁴¹ Sol AHN, “Guochao” – The Rise of Homegrown Chinese Labels, 2020, <https://www.am.miraeasset.com.hk/insight/guochao-rise-homegrown-chinese-labels/>, 12-06-2021.

embraced the rise of *guochao*. State media hails the trend as an expression of the country's soft power. The Chinese government is also pointing to *guochao* as a refutation of the negative connotations that "Made in China" has had overseas in recent decades. The trend is really popular among the Chinese people.¹⁴²

The one of the most obvious *guochao* trends is the explicit use of the Chinese cultural symbols and memes. Another moment of the *guochao* phenomenon is that Chinese brands are emerging and competing for market share with major international brands. In some categories, *guochao* reflects the simple fact that Chinese customer culture is now pointed towards the idea that domestic brands understand their needs more instinctively than do international brands, eg. in the lingerie market, consumers respond to brands which show that they intuitively understand their body types.¹⁴³ "Guochao" followers, mainly younger Chinese, have strong and genuine confidence in their national identity and traditional culture. They do not think the quality or appearance of domestic brands is inferior to foreign brands, which were in short supply and of better quality decades ago when China kept its doors closed. In fact, some Chinese brands have made much progress in upgrading their product series in terms of aesthetics, innovation, and technology, while keeping their prices competitive compared to their foreign peers. These renewed Chinese brands can either arouse "guochao" fans' emotional feelings or involve trendy technology that enhances the "cool factor". They quickly respond to consumers' needs and make great efforts to shorten the production cycle to create new products according to market demand. "Guochao" trend is taking place in the China's economic transformation from an economy led by exports and investment to one driven by consumption. China has pulled out the series of measures in the past decade to urge this shift, which has indeed succeeded. Chinese consumers have been shifting from being infatuated only with foreign brands to paying attention to details, cost performance, as well as culture and technology elements, as the younger generation has gradually become the main force of the consumption.¹⁴⁴

¹⁴² JUSTIN, How Guochao is Bringing Pride to Chinese Consumer Culture, 2021, <https://www.parklu.com/guochao-chinese-consumer-culture/>, 12-06-2021.

¹⁴³ JUSTIN, How Guochao is Bringing Pride to Chinese Consumer Culture, 2021, <https://www.parklu.com/guochao-chinese-consumer-culture/>, 12-06-2021.

¹⁴⁴ Sol AHN "Guochao" – The Rise of Homegrown Chinese Labels, 2020, <https://www.am.miraeasset.com.hk/insight/guochao-rise-homegrown-chinese-labels/>, 12-06-2021.

7. History of fashion design on Taiwan

Since the 1990s, the economic and cultural relationships linking China, Hong Kong and Taiwan have gradually strengthened. Along with it, the Taiwan government has encouraged private enterprises to collaborate with China in many areas, including education, entertainment and cultural exchange. As the economy of Taiwan improve, residents are more and more concerned with quality of life, living environment, and social and cultural values.¹⁴⁵ Urban conditions of Taipei and Tainan can determine the upgrading of the traditional textile and clothing manufacturing system to stimulate development of the fashion industry. Upgrading interrelated industrial networks in Taiwan has helped traditional textile and apparel industries to evolve, which can increase the industrial competitiveness of local cities and attract new talent. Combining fashion product manufacturing and resources to form a creative industrial network has extended Taiwan's industrial development into East Asia.¹⁴⁶

Taiwan is known for its excellent healthcare and infrastructure, and a very high index of Life Satisfaction.¹⁴⁷ The muted appearance of Luxury Culture is very much also an offshoot of Daoist austerity, embracing the Chinese virtues of humility as embodied in Confucianism, where to flash wealth would be considered in very bad taste.¹⁴⁸ Taiwanese fashion lacks a long history, unlike Milan or Paris. The textile industry in Taiwan is upstream of the fashion industry chain and is typical traditional industry with high growth and development. However, an oversupply of textiles occurred after 1998 and dramatically reduced exports of Taiwanese textiles. Textile and clothing manufacturing during the 1970s and 1980s has supported the social and economic development of Taiwan.¹⁴⁹ The oil crisis of 1973 had a significant negative effect on the textiles and clothing industries. Taiwan citizens were also negatively affected, and their desire to consume was reduced. In response to import quotas on textiles implemented, the central government carried out its first industrial and economic reorganization and established the TTF. Despite increased incomes, social milieu and

¹⁴⁵ Taiwan Textile Federation [TTF], 2011 in Kan-Chung HUANG et al., From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan, 2016. <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp. 762

¹⁴⁶ Kan-Chung HUANG et al., From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan, 2016. <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp. 763

¹⁴⁷ FOCUS TAIWAN, "Think tank raises Taiwan 2021 GDP growth forecast to 5.84 percent 10/20/2021" <https://focustaiwan.tw/business/202110200016>, 20-11-2021.

¹⁴⁸ Katie WARREN, "What it's like living as a millionaire in Asia's 'stealthy rich city,' where the ultra-wealthy own more than 5 homes each and shop in private VIP fitting rooms" 12-06-2019. <https://www.businessinsider.com/living-as-a-millionaire-in-taipei-taiwan-homes-lifestyle-photos-2019-5>, 20-11-2021.

¹⁴⁹ Kan-Chung HUANG et al., "From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan", 2016. <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp. 767, 768

economic conditions in the country were such that it could only support textile manufacturing, not design, as information on international fashion trends continued to be lacking.¹⁵⁰ In 1980s per capita income increased rapidly, and economic policies tended to open markets, which was reflected in the development of the fashion industry by establishing flourishing fashion businesses and an open society in Taiwan. With the opening of the Sunrise Department Store in 1985, the benchmark and centre of fashion design products in Taiwan, brought a fashion movement to Taipei. Alongside the booming fashion industry, 1980s brought an increase in the number of fashion magazines and increased the prevalence of domestic fashion shows by young local designers.¹⁵¹ The number of Taiwanese brands increased rapidly from the end of the 1980s to the mid-1990s. Also several Taiwanese designer clothing brands were established then, eg. Sophie Hong, Carole Chang and Yen-lin Hsu. Except for designer clothing brands, mass market brands were also developed during the 1990s, eg. NET. Some Taiwanese local brands had already matured by the 1990s, eg. SingleNoble, Ensuey and ATT).¹⁵² After 2000, China replaced US as the main destination for textile exports from Taiwan. According to the 1994 Agreement on Textiles and Clothing, the Textiles Special Safeguard for Taiwan was cancelled in 2005, which reshuffled competition in the fashion manufacturing sector in Asia. The Taiwanese fashion industry also changed at this time. For example, the number of fashion product industry employees grew faster in the service sector, particularly in the provision of specialized services, compared to the manufacturing sector. The modelling industry also thrived. Television programmes and media such as Japanese and Korean TV dramas highlighted distinctive fashions that then influenced the Taiwanese fashion world. Instead of focusing only on clothes or accessories, promotion of the fashion industry in Taiwan began to focus on other creative industries and with the city.¹⁵³ Recently, the economic development of Southeast Asia and China has decreased the competitiveness of the textile industries as clothing factories moved overseas, resulting in less income coming from textile and fashion industry. Taiwanese government established the ‘Economy Ministry of Textile Industry Development Promotion Office’ (Textile Industry Promotion Office (TIPO)) in 2008. By this platform, in addition to promoting the textile industry restructuring programme and related plans, it also provided the

¹⁵⁰ Kan-Chung HUANG et al., “From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan”, 2016, <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp. 769

¹⁵¹ Kan-Chung HUANG et al., “From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan”, 2016, <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp. 769

¹⁵² Kan-Chung HUANG et al., “From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan”, 2016, <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp.770

¹⁵³ TTF, 2011, in Kan-Chung HUANG et al., “From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan”, 2016, <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp. 770

assistance and government subsidies, and what is more, in order to encourage Taiwanese businessman come back to Taiwan to invest, the government also developed many exclusive programmes, hoping to spur another wave of competitiveness of the textile industry.¹⁵⁴ Tainan fabrics are used by manufactures worldwide, eg. lululemon, Under Armour, Burberry, Coach, Ralph Lauren, Tommy Hilfiger, ZARA etc., they all use Tainan fabrics. Due to the changing industrial environment, Tainan fabric firms have transitioned from traditional processing to the development of intellectual value. However, they are still connected to global networks.¹⁵⁵ many clothing manufacturers have moved their factories to Southeast Asia in the mid-1980s to reduce labour costs. Migration of factories has not only changes the structure of the Taiwanese fashion industry, but has also caused a talent shortage. The economic liberalization of China, alongside with its low labour costs attracted overseas orders, that resulted in China (PRC) becoming a major supplier to the worldwide fashion industry. This change not only undermined Taiwan manufacturing, but also led to a lack of indigenous fashion designers. In the past 20 years, the Taiwan government has attempted to reform the textile and apparel industry, but it still remains less important to overall development compared to high-tech industry. Despite this, Taiwan has numerous outstanding fashion designers, such as Jason Wu, Jamie Wei Huang and Bernice Pan.¹⁵⁶ Taiwanese domestic brands lack not only sufficient talent, but also liquidity compared to their Japanese or Korean counterparts. Resulting in that the market for Taiwanese clothing is smaller than that for Japanese or Korean clothing. Comparing Taiwanese clothing styles with clothing styles from Japan or Korea, Taiwanese clothing styles are simpler and plainer, because appearing humble is among Buddhist/Daoist beliefs. Therefore, Taiwanese clothing styles are less appreciated by the younger generation. Accordingly, manufacturers of Taiwanese brands require an improved understanding of consumer's taste in clothing.¹⁵⁷

¹⁵⁴ Kan-Chung HUANG et al., "From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan", 2016, <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp. 771

¹⁵⁵ Kan-Chung HUANG et al., "From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan", 2016, <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp. 776

¹⁵⁶ Kan-Chung HUANG et al., "From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan", 2016, <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp. 780

¹⁵⁷ Kan-Chung HUANG et al., "From fashion product industries to fashion: upgrading trends in traditional industry in Taiwan", 2016, <http://dx.doi.org/10.1080/09654313.2015.1126556>, pp. 781

8. Major Taiwanese fashion designers

8.1. Shiatzy Chen

Taiwan's most luxurious fashion house belongs to Shiatzy Chen, who is often referred to as the Chanel of Taiwan and was featured by Forbes magazine in 2010 as one of the most influential global fashion designers in Asia. Shiatzy is the most notable for intricately made garments which integrate Western and Eastern fashion design with traditional Chinese constructions, such as: mandarin collars and hand-sewn embroidery. Its silk padded material and lantern sleeves all showcase the meticulous craftsmanship which is often featured on runways during Paris Fashion Week.¹⁵⁸ Shiatzy Chen was established with the mission to create 'neo-Chinese chic', which emphasizes traditional Chinese craftsmanship and fusion of the East and West to weave a fashion 'scenescape,' stitch by stitch. The designer behind the brand, Wang Chen Tsai-Hsia was born in 1951 in Changhua. As the oldest daughter of seven children, she had to obtain skills to help the family. She chose to design clothes for a simple reason—to learn a useful craft doing work which she liked. Even though she enjoyed school, she left after primary school to start working. Her early accomplishments, while already beyond her loftiest ambitions, were merely a prelude to those to come. Growing up, young Tsai-Hsia could only dream of wearing the pretty frocks she saw in shops. She might not have been able to afford such fine things, but with skill and perseverance, she could learn to make them.¹⁵⁹

人不能选择出生
但 可以创造自己的人生
我不懂什么是设计
但 我知道凡事要积极。
知道需要出众，更知道好还要更好。
因为在完美之前，一切都不完美！
每次面对新一季的挑战，脑子是空白的。
只知道要归零在开启，
如何掌控品牌精神。
创造当代经典。
时尚是不能与时代有代沟的。
服装发展的历程，

¹⁵⁸ Shrusti GOSWAMI, 9 Local Taiwanese Designer Boutiques To Shop & Browse, 2021, <https://jetsettimes.com/countries/taiwan/taipei/taipei-essentials/9-local-taiwanese-designer-boutiques-to-shop-browse/>, 11-11-2021.

¹⁵⁹ SHIATZY CHEN, n.d., <https://www.shiatzychen.com/#/brandStory?tab=3>, 11-11-2021

再再揭示原创的重要性。
现代人对流行的渴望与认同，更是品牌坚持努力的信念。
将东方动人的文化极致的工艺藉由服装，累积与传递。
这才是 夏姿 · 陈 SHIATZY CHEN
存在与延续品牌价值最重大的意义！’
王陈彩霞

While we cannot choose the life
we are born into, we can create our own
destinies.

I didn't know what it would
take to be a designer, but I knew I must be
proactive, and that in order to stand out,
I had to achieve perfection. And in order to
achieve perfection I had to be better than
the best! That is why before I start working
on the new collection each season, my
mind must be blank.

I know I have to return
to zero first, and restart, to think about
the essence of the brand, to create classic icons.
Fashion should not be disengaged from
the modern world, and its evolution tells us
the importance of original creations.
The contemporary consumer's desire and
recognition of fashion is the motivation
that drives brands to work harder.

Promoting Eastern culture paired with delicate
craftsmanship through communication
and accumulation of fashion designs —
that is the essence of SHIATZY CHEN, the
existing value and the meaning of our brand.’

—WANG CHEN TSAI-HSIA¹⁶⁰

In her own words, Wang Chen Tsai-hsia , is telling us what her aim is: “Promoting Eastern culture paired with delicate craftsmanship through communication and accumulation of fashion designs’ And she achieves that by returning to zero, to the blank mind, thinking about the essence of the brand, which is creating classic icons.

¹⁶⁰ SHIATZY CHEN, n.d., <https://www.shiatzychen.com/#/brandStory?tab=3>, 11-11-2021



Figure 30 Shiatzy Chen: This is tailored from exclusive jacquard. The vibrant color and texture add a unique flair to this piece. Loose silhouette, oblique covered packets mixed with classic Mandarin collar, all of the details offer this jacket a relax allure and could help you having a chic neo-Chinese ensembles.

(SHIATZY CHEN, n.d., <https://www.shiatzychen.com/goods/details/8738?categoryId=259> 11-11-2021.)

On Figure 30, we can see a Shiatzy Chen men's jacket; tailored from exclusive jacquard, with vibrant color and texture. This jacket has loose silhouette, oblique covered packets mixed with classic mandarin collar. Like it says on the description of the photo; it can help you with the details that are providing this garment a relax allure wearer having a chic Neo-Chinese ensembles.¹⁶¹ This jacket is among the new arrivals for men, designed by Shiatzy Chen.

¹⁶¹ SHIATZY CHEN, n.d., <https://www.shiatzychen.com/goods/details/8738?categoryId=259> 11-11-2021.



Figure 31 Shiatzy Chen, Lace Panelled Knit Cardigan: This knit cardigan is composed by lace and polyester placket. Detailed with hand made embroidery and velvet applique, this piece represents the delicate artifact of Shiatzy Chen (SHIATZY CHEN, n.d., <https://www.shiatzychen.com/goods/details/8710?categoryId=258>, 11-11-2021.)

On the Figure 31 can be seen a Shiatzy Chen women's lace panelled knit cardigan. It is composed of lace and polyester placket, and detailed with hand made embroidery and velvet applique. It has a mandarin collar, which is giving the garment a sense of Chineseness.

I would say that Shiatzy Chen is using an intricate mixture of West and Chinese elements in her designs, both men and women. She is promoting Eastern culture, Chinese culture, and combining that with the Western clothing pattern cutting merged with Chinese clothing pattern cutting, alongside with intricued materials, colours and embroidery.

8.2. WEAVISM

“Exploration should be in sync with our daily living. Going on a trip should be a liberation to the soul, but nowadays, travelers spend too much time planning and packing. We want to recreate the essentials that alleviate this process. Aiming to build a capsulated wardrobe to cover your 24/7 travel needs. Our passion lies in embedding distinctive attributes into our designs while connecting our products to the urban roots. We only want to create what's necessary, because the world doesn't need more, it needs less.

WEAVISM

[weev-iz-uh m]

Noun.

A belief that apparels are born to build character. It is not only about design and cutting, but also about delivering messages. Our messages are derived from travel, and spoken with a neo accent. Function is our key ingredient. We challenge ourselves to find the perfect balance between utility and aesthetics, while comfort is forever the prerequisite. Each piece is engineered for a purpose, a purpose to induce travel.

“Travel Is Chic’

-WEAVISM¹⁶²

Weavism is a Taiwanese streetwear fashion design, by fashion designer Chang Chia-Jen. Its design cross boundaries, and with the heritage of a weaving mill, WEAVISM seeks to collaborate with other innovative brands which uphold similar values. They wish to sync their signature fabrics with concepts of their partners. While staying true to each brand’s DNA (style). They would like to find collaborators to share materials, resources, ideas and information with. They also say that:

Only through sharing, can we truly explore all possibilities. We each have our limitations, but together, we don't.¹⁶³

¹⁶² WEAVISM, 2021, <https://www.weavism.com/pages/about-weavism>, 11-11-2021

¹⁶³ WEAVISM, 2021, <https://www.weavism.com/pages/fun-stuff>, 11-11-2021



Figure 32 WEAVISM, Spring Summer '21 collection

(DROHAN Freya, 9 Fashion designers to watch at Taipei fashion week, 2020,

<https://fashionweekdaily.com/9-fashion-designers-to-watch-at-taipei-fashion-week/>, 11-11-2021.)

On the Figure 32 can be seen designer Chang Chia-Jen's Spring Summer '21 collection, Anechoic Chamber Shi wen ceng 失溫層 that was inspired, fittingly, by the cyber world. Chang Chia-Jen at this collection has stayed true to his origins as an industrial designer by putting forward a stripped back offering of urban-styles separates.¹⁶⁴ Both the man's and the woman's outfit seen on this photo are combination of classic clothing pattern cuttings, street-wear look and somewhat futuristic overall appearance. In the backstage could be seen trash can with some "trash". As well, it appears that models are also wearing some kind of mask hung among their necks, that could be because of Covid-19 pandemic.

8.3. Sophie Hong

Sophie Hong, Hong Lifen 洪麗芬, was born 1956 in Hsinchu 新竹. She has been a fashion designer for over than 40 years. She has graduated fashion in 1977 at Shih Chien University 實踐大學. After the graduation, she wanted to improve her knowledge, she has studied in Tokyo, New York and France. In 1985 she opened her own studio. From 1994-1996 she received a joint scholarship from the French Ministry for Foreign Affairs and Taiwan Ministry of Economic Affairs for the stage in France. Besides studying, she did a stage at Greta Morteau, design of watches, a stage at Christian Dior, and 1996 a stage at Chanel. 2010 Sophie Huang opened her store in Paris. 2014 Hong Silk, Hong Si 洪絲 has been awarded the Best of Golden Pin Design Award. Sophie Hong continues to participate in domestic and international costume designs for dance, theatre and music. Up to now she has published three brand's monographs. She advocates continuous practical use, environmentally friendly nature, art education practice, life applying ideas.¹⁶⁵

¹⁶⁴ Freya DROHAN, 9 Fashion designers to watch at Taipei fashion week, 2020.

<https://fashionweekdaily.com/9-fashion-designers-to-watch-at-taipei-fashion-week/>, 11-11-2021.

¹⁶⁵ Sophie Hong, History, 2021, <https://sophiehong.com/mainssl/modules/MySpace/index.php?sn=sophie-hong&pg=ZC1492985>, 12-11-2021.



Figure 33 Sophie Hong: Silk Culottes in Black
(SantaFeDryGoods, n.d., <https://santafedrygoods.com/product/sophie-hong-silk-culottes-in-black/>, 12-11-2021.)

On the Figure 33, we can see Sophie Hong Silk Culottes in Black, on the website of the retailer SantaFeDryGoods is written:

“Sophie Hong creates not only a beautiful design aesthetic but a whole way of relating to the natural world through her use of Mud Silk, an ancestral Chinese process of silk dying. To wear Sophie’s designs is to feel the earth upon one’s skin; each piece is a true gift from the soil, imbued with natural elements and generations of traditional artistry. Saturated jewel tones and earthy richness are matched with sheer luminosity, while flowing layers of silk with an unrivaled quality are matched with whimsical structuring and extraordinary craftsmanship.”¹⁶⁶

¹⁶⁶ SantaFeDryGoods, n.d., <https://santafedrygoods.com/product/sophie-hong-silk-culottes-in-black/> 12-11-2021.

As it is written on the retailer's web site, Sophie Hong uses Mud Silk, an ancestral Chinese process of silk dyeing; and each her piece is a true gift from the soil, imbued with natural elements and generations of traditional artistry.¹⁶⁷ Also, as we can see, she uses Mandarin collar for her blouse. From all of these, I conclude that the main inspiration for Sophie Hong is Chinese culture.

8.4. DOUCHANGLEE

Stephane Dou and Changlee Yugin's 25-year-old brand DOUCHANGLEE is known for many firsts and innovations in Taiwan, including a large concept store in the alley of Taipei's Chung Shan North Road. The brand is also paving the way for gender-fluid labels in Taiwan's fashion scene. The sports-meets-luxe Spring Summer '21 (Figure) collection is mainly black, white, and neutral tones, and it is made by hemp, denim, and high-tech material.¹⁶⁸



Figure 34 Look from The sports-meets-luxe Spring Summer "21 collection (Freya DROHAN Freya, 9 Fashion designers to watch at Taipei fashion week, 2020, <https://fashionweekdaily.com/9-fashion-designers-to-watch-at-taipei-fashion-week/>, 12-11-2021.)

¹⁶⁷ SantaFeDryGoods, n.d., <https://santafedrygoods.com/product/sophie-hong-silk-culottes-in-black/>. 12-11-2021.

¹⁶⁸ Freya DROHAN, 9 Fashion designers to watch at Taipei fashion week, 2020, <https://fashionweekdaily.com/9-fashion-designers-to-watch-at-taipei-fashion-week/>, 12-11-2021.

On the Figure 34 can be seen a knitted vest, with bobbles, and pants made of fabric, all in neutral color, shades of white.

On the DOUCHANGLEE web site is written:

ABOUT DOUCHANGLEE

Brand

Turning complexity into simplicity, and making concrete symbols abstract concepts, DOUCHANGLEE, a brand repositioned in 2014 by the Taiwanese fashion designer duo, Dou and Changlee, has sought perfect balance between retro and futuristic aesthetics. The designer duo introduces innovative approaches to make contrast with classic tailoring. Adding artsy concepts to their designs also creates extra values out of ordinary materials. These methods exude the designer duo's passion and thoughts for fashion.

Designer

Born in Taiwan, Dou and Changlee met each other in the fashion world and have been cooperating with each other all along. With their unique aesthetics and talents, they stood out and won the Taiwan Fashion Design Award during their student days. Dou and Changlee both believe that, " life is design, and design is life." Based on human and constantly colliding with tradition and innovation, the designer duo expresses their ideas through clothes, and won Designer of the Year in ELLE Style Awards in 2013.¹⁶⁹



Figure 35 DOUCHANGLEE (WO)MEN's look: *Wrinkle Design Knitted Pullover* (DOUCHANGLEE, <https://www.douchanglee.com/products/wrinkle-design-knitted-pullover> 12-11-2021.)

¹⁶⁹ DOUCHANGLEE, n.d., <https://www.douchanglee.com/pages/about>, 12-11-2021.

On the Figure 35 can be seen, a (wo)men's look, Wrinkle Design Knitted Pullover; vest in purplish color and pants in white. On this Figure can be seen the fluidity between men's and women's DOUCHANGLEE designs. As I have searched the site of DOUCHANGLEE, I have seen the same articles both for men and women, with only one size, F, both for men and women; and also models of both sexes posing for the looks.

8.5. Definition of categories of styles in Taiwan fashion

In the new categories of styles in Contemporary Chinese fashion belong:

1. symbiosis of Chinese traditional culture with contemporary Western fashion

(we can see those in this work in designs of Sophie Hong, Shiatzy Chen)

2. street wear, as in works of WEAVISM; this style is completely inspired by Western fashion styles

3. unisex, as in style of DOUCHANGLEE, where there is uniform size and uniform sex of clothing designs

It is interesting how futurism still has not arrived as a style to Taiwan fashion.

Conclusion

The aim of this work was to show that every contemporary Chinese fashion design is without any doubt inspired by Chinese traditional culture, even when this is not clear by the first sight. Also, I have analyzed the work of Taiwanese fashion designers. I tried to put a parallel between the migration of textile industry from Taiwan to mainland China, and migration of fashion styles of designers from Taiwan to mainland China.

My research questions were: What kind of role has traditional Chinese culture in contemporary Chinese fashion? How are fashion design styles migrating from Taiwan to China?

Through this work I have proven that the most important influence on contemporary Chinese fashion has traditional Chinese culture. It could be seen in the works of the most contemporary Chinese fashion designers. They mainly use traditional Chinese clothing pattern cut, traditional Chinese textile patterns, Chinese calligraphy and Chinese painting as an inspiration and in some cases they are reproducing them in their original form. They are using all of these in symbiosis with Western contemporary fashion, by combining Chinese and Western elements into one. But, some contemporary Chinese designers are designing fashion that has no visible link with the traditional Chinese culture, as Ma Ke and Wu Haiyan. Ma Ke's Wuyong is truly revolutionary, she uses used fabric in this line. It is an artistic line rather than wearable one. In her previous line the Exception de Mixmind, she doesn't use traditional Chinese culture elements. However, in her work "Qin soldier", her inspiration were the terracotta soldiers found in the tomb of the first Chinese emperor, Qin Shihuang. She believes the place one was born in and lived in provides design inspiration. So, she designs in contemporary fashion design's way, but also in sustainable way, and inspired by traditional Chinese culture. She is by her works simultaneously in the past (her nation's past, Chinese culture past with the fashion design "Qin soldier"), present (with contemporary fashion design in the line Exception de Mixmind) and in the future (with sustainable fashion line Wu yong). Wu Haiyan has an extensive ability to design with the traditional Chinese fabric silk. She creates artworks that promote the image of the traditional "Chinese silk" for the purpose of national culture exchange. She is creating an innovative textile prints design by adopting Chinese elements. She is also trying to achieve a balance between the Chinese national spirit and culture, and the international trends with her designs.

“*Guochao*’ trend is visible in the work of every contemporary Chinese fashion designer that I have presented here. They all want that China gets recognized by its quality fashion design, rather than just be producer of the clothing for mass consumption. They are proud of their Chinese legacy, and proud of their contemporary society culture, and of their homeland.

I have proven that Chinese fashion designers do influence the world trends, and they are even making some new trends, like Ma Ke and Guo Pei. Maybe in their fashion designs there cannot be seen traditional Chinese influence, like in the line Wu yong, however just with giving the line Chinese name and stating that the one’s culture inspires her/his designs the most, it makes it Chinese.

I think that Chinese fashion is on the path of designing new Chinese clothing styles. That prove the fashion designs of Ma Ke and Guo Pei, which are innovative in the clothing cutting patterns, in the materials and in the textile design. But, they all have one in common: they are primarily Chinese, by the statements of their makers.

Regarding the works of Taiwan fashion designers, there is inspiration by traditional Chinese culture, in the works of Sophie Hong and Shiatzy Chen. But also, there is streetwear (WEAVISM) and unisex fashion (DOUCHANGLEE); while I have not found futurism fashion style anywhere.

I have proved that in a way as have clothing industry moved from Taiwan to mainland China, so are fashion trends. Like cheongsam style was firstly popular on Taiwan, and then in mainland China. And also, Mao suit that was designed by Sun Yat-sen, the first president of Republic of China, now situated on Taiwan.

The Taiwan fashion designers’ works are not all primarily Chinese, as I have stated there is streetwear and unisex fashion also. Taiwan fashion has somewhat different path than mainland Chinese. While in mainland China fashion designers’ work there is notable nationalism, where fashion designers are saying for themselves that they are inspired by Chineseness, on Taiwan, some fashion designers are looking upon global trends, like streetwear and unisex fashion, with no reference to Chineseness. Shall those styles, like streetwear and unisex fashion become popular in mainland China, is yet to be seen. But, we have seen already works like Wuyong of Ma Ke, that has Chinese influence only in the name

of line, and in the interview with the designer, designers for themselves tell that they are inspired by Chineseness. But, those works are lacking Chineseness in their appearance.

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Appendix I: Glossary of terms

Term	Pinyin	Meaning
亞	ya	Asia/Asian
被子	beizi	style of Chinese clothing
比甲	bijia	Style of Chinese clothing
潮流	chaoliu	trend
长衫	cheongsam	style of Chinese (Manchurian) clothing
大襟	dajin	front of a Chinese garment that buttons on the right
对襟	duijin	Chinese-style jacket with buttons down the front
蝠	fu	bat, an auspicious textile pattern, homonym to 福
福	fu	good fortune, happiness, luck
共鸣	gongming	sympathetic response
国潮	guochao	nationalist trend in mainland China
汉服	hanfu	style of Chinese clothing
汉装	hanzhuang	the another name for 汉服
和	he	harmonious
和谐	hexie	harmonious
华蟲	hua chong	textile motif which depicts wild crane, used for a round trip
华服	huafu	the another name for 汉服
回忆	huiyi	recall
金元宝	jin yuan bao	gold ingot
裤	ku	trousers, pants
龙	long	dragon
萬	man	ten thousand
冕服	mianfu	Chinese emperor's robe
冕冠	mianguan	take one's hat off (in salutation)
袍	pao	robe, gown
旗袍	qipao	another name for 长衫
裙	qun	skirt
襦	ru	short jacket
襦裙	ruqun	style of Chinese female clothing
如意	ruyi	symbol of power and good fortune
无为	wu wei	a basic concept in Daoism, do nothing and let things take their own course, understood as no unnatural action rather than complete passivity
五行	wu xing	5 elements; 5 phases of Chinese philosophy: wood 木, fire 火, earth 土, metal 金, water 水
阳	yang	the masculine or positive principle in nature
阴	yin	the feminine or negative principle in nature
中国结	Zhongguo jie	traditional Chinese knot