



INDIAN GARMENTS USING CHINESE FASHION HISTORY

Corona motif print using natural colors

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Abstract: Fashion design is the art of the application of design and aesthetics or natural beauty to clothing and accessories. Fashion design is influenced by cultural and social latitudes, and has varied over time and place. In the world of fashion, every new product or style begins with an idea. Fashion design is defined by the creators of new footwear, clothing and accessories. Fashion designing involves a set of skills that range from market research and creativity to sketching and fabric selection. Modern fashion design is divided into two basic categories: haute couture and ready-to-wear. Fashion designers work in a number of ways in designing clothing and accessories such as bracelets and necklace, because of the time required to bring a garment onto the market, must at times anticipate changing consumer tastes.

Fashion designers attempt to design clothes which are functional as well as aesthetically pleasing. They must consider who is likely to wear a garment and the situations in which it will be worn. They have a wide range and combinations of materials to work with and a wide range of colors, patterns and styles to choose from. Designer collections have a higher quality and finish as well as a unique design. They often represent a certain philosophy and are created to make a statement rather than for sale. Some clothes are made specifically for an individual, as in the case of haute couture or bespoke tailoring. Today, most clothing is designed for the mass market, especially casual and every-day wear.

Based on this consideration, new styles are developed taking the ancient costumes of India and China which will produce a new impact in designing field. Information's are collected from the styles used by the peoples of India as well as China. New styles are having the blend of both Indian and Chinese culture and its acceptance among the people is analyzed and questionnaire is prepared.

Index Terms - Component, formatting, style, styling, insert.

I. INTRODUCTION

Fashion is always considered the important part of our life. It has been following from the ancient time, as time passed by, the fashion trends changed. In the olden times, fashion was regarded as the possession for the high class people who party every day. But, as time and thinking of people have changed, the view about fashion also changed. Fashion is the term defining the meaning of life, making it a game all would like to play. It is the fashion designers who are making it possible. Lives of many are into this field of designing to make the life of the people on earth better.

In today's world fashion is accepted by people of all class and culture. Fashion is a word, which is recognized by all people of the society. India being a country of various culture and tradition has also accepted fashion in its own way. The definition of fashion varies from one person to another. For some people, fashion is the latest trends in clothing's, accessories, footwear and for others it may be latest food, lifestyle, etc. People who want to be up to date with the latest fashion follow various fashion magazines and media. Yes, fashion is very important in our life as it gives a good impression if we are dressed according to the latest style.

I choose this topic because this is a current topic. This is the time of fashion. Every people want to change him with fashion. Fashion of clothes, Fashion of living, Fashion of make-up, Fashion of colors, Fashion of hairstyles etc. all thing come in fashion. It is suitable that men change with fashion. But now-a-days men are advanced in comparing fashion & except foreigner fashion from this it destroy our Indian culture, our limits. This is a big problem created from fashion is that our Indian culture is destroy & second problem is that man waste his money.

The success of designing project is based on the development of new designs by making changes in the prevailing designs or collecting information from the style which has been used past by different peoples of different communities in different countries. These points can be considered while designing and which will become a trend if it is accepted by a certain group of people.

The reason behind the selection of the costumes of China is because it is the high-lighted topic in all the newspaper regarding the spread of corona virus, which made me have a glance of the china people who is affected by this virus. Most of projects were done based on the Indo – Western wear but I have concentrated in the Chinese which has made this project unique. Such study will improve the new designs considering the ancient costumes of both India and China.

OBJECT OF THE PROJECT

- To identify whether the project is acceptable and satisfied by the fashion people.
- The current impact of corona is also taken into consideration & it is presented as print in the garment using natural dyeing method.
- To achieve a new style created from the ancient costumes of India and China.
- To achieve a new trend in the fashionable garment industry
- The combination of Indo – Chinese costume produced a new style which can be used by both Indians and also Chinese people.
- The fabric colors, its drape and texture also resembles both China and India.
- To evaluate the style which resembles both the tradition and culture is reflected.
- To give ideas for the ever growing fashion industry.
- To achieve greater comfortability to the wearer.
- To create a new style and trend in the fashion industry.
- To focus on the prints used by China in an eco-friendly way.
- The main concentration is towards the wedding attire of both India and China and its respective changes and combinations.
- This style can be used both as a traditional and also a western wear.

SCOPE OF THE PROJECT

- It simplifies the style of Indian saree and also the style of Chinese Hanfu and Cheongsam.
- This creative work can stimulate a new trend among the youth.
- The style reduces the customer difficulties.
- It is suitable as western outfit with traditional background.
- This organic dye helps the present need of eco – friendly chemicals.
- Some style can be used by both male and female.
- This report helps the future students for referral.
- The style is comfortable to use.
- The present scenario is presented in a visual image.
- It suits the futuristic need of youth by its elegant appeal.
- The questionnaire helped in developing the suggestions for future.

REVIEW OF LITERATURE

2.1 FASHION

What is Fashion? “Fashion is not something that exists in dresses only. Fashion is in the sky, in the street; fashion has to do with ideas, the way we live, what is happening.” ~ By Coco Chanel (Fashion Designer)

Fashion is basically the styles that are accepted and used by a particular group of people at a given time. It is what designers create for a select population and which later a trend becomes. To be a fashion, an item must possess the following:

- Style: Must be unique and different from the regulars.
- Change: Must change according to time.
- Acceptance: Must be accepted by a group of people over a certain period.

Fashion is a popular style or practice, especially in clothing, footwear, accessories, makeup, body piercing, or furniture. Fashion is a distinctive and often habitual trend in the style in which a person dresses. It is the prevailing styles in behavior and the newest creations of textile designers. The more technical term costume has become so linked to the term "fashion" that the use of the former has been relegated to special senses like fancy dress or masquerade wear, while "fashion" means clothing more generally, including the study of it. Although aspects of fashion can be feminine or masculine, some trends are androgynous.

Fashion design is the art of applying design, aesthetics and natural beauty to clothing and its accessories. It is influenced by cultural and social attitudes, and has varied over time and place. Fashion designers work in a number of ways in designing clothing and accessories such as bracelets and necklaces. Because of the time required to bring a garment onto the market, designers must at times anticipate changes to consumer tastes.

Designers conduct research on fashion trends and interpret them for their audience. Their specific designs are used by manufacturers. This is the essence of a designer's role; however, there is variation within this that is determined by the buying and merchandising approach, and product quality; for example, budget retailers will use inexpensive fabrics to interpret trends, but high-end retailers will ensure that the best available fabrics are used.

Fashion designers attempt to design clothes which are functional as well as aesthetically pleasing. They consider who is likely to wear a garment and the situations in which it will be worn, and they work within a wide range of materials, colors, patterns and styles. Though most clothing worn for everyday wear falls within a narrow range of conventional styles, unusual garments are usually sought for special occasions such as evening wear or party dresses.

Some clothes are made specifically for an individual, as in the case of haute couture or bespoke tailoring. Today, most clothing is designed for the mass market, especially casual and every-day wear are called ready to wear.

2.1.1 Advantages of Fashion

From Fashion, Man shows himself with good personality. "The apparel of proclaims the man" Therefore, the urbanities, particularly the young men and women and colligates always keep themselves abreast of modern trends in style and fashions. Consequently the tailors, fashion, designers, cosmetic manufacturers are having a booming Business. The catch on the new ideas in circulations & immediately put fashion products to suit the new fangled, fads, fashions and through it fashion designing and technology is now on established branch of human knowledge, science and practice. It provides employment sign as fashion in practice appeals and peoples, promoter's togetherness, social interaction and enlivens the environment. Fashion too, should be promoted to enrich our life.

When the Primitive cave dwellings have evolved into modern luxury apartments & the automobile industry is turning out sleeker car models every year, one can't expect the apparel design of man to have remained static. Like the dwelling place & the car, clothes too mark out a man's status. Unlike the dwelling place & car, one takes his clothes wherever one goes. Therefore, a man is as conscious of his clothes as of his status. It is natural for him to put his best foot forward. So he always tries to present himself in the most attractive dress appropriate to an occasion. It leggie a lot of time a mental effort to understand a mental effort to understand a man's personality but one can make a good first impression on others by the way he is dressed. In the competitive world of today, one is likely to strike a discordant note if one is out of fashion.

2.1.2 Fashion Variety

Variety is the spice of life. It adds to the joy & excitement of mankind. Fashion offers a great variety in the field of human dress. Man is not only a social animal; he is gifted with a storage sense. He loves beauty around him & also to look beautiful. In this fast changing world, Perhaps nothing changes faster than fashion. There is a humorous incident pertaining so fast changing fashion fends of precision, coincidence to be the leaders in fashion. He told that fashion in Paris changed so fast that he would like his wife to wear her new dress at least once before it become absolute. This instance demonstrative the ludicrous extent to which fashion has gone these days.

It is said that you cannot your finger twice in the same river. It underscores the law of change and flocks. Fashions are no exceptions to the law. They come and go & change rapidly in the spirit of time Fashion come into vogue & then go out of vogue because man loves change. Variety & Novelty old routine, stereotyped, state & type cast things are not to his liking with the change in the mood of man, change the styles manners, conduct & way of life. It adds Zest and liveliness to life change & variety is the other name of fashion. It is man's nature to be fashion able. He is not only a rational & social being, but also a fashionable being. Fashions are infections as well & spread rapidly like a wild fire, especially among young man & women of the big towns & cities. Youth is more fashion-conscious & rightly. So because they represent the best of life conscience be in the stream of current fashions. In such a situation it is said you remain in shape & fashion, but become beasts in life & condition. It is better to be a little out of fashion than to be in fashion at the cost of one's conscience & discretion.

2.1.3 Fashion Consciousness

Fashion consciousness in cities is so widespread & deep that as soon as a fashion comes in vogues London, Paris, New-York or Rome. It is adopted & patronized by people in India. The means of communication are now so fast that the earth has turned into a global valley & the infectious fashion knows no boundaries of time & space. The people in villages, rural areas & remote places remain untouched by waves of fashion both because of lack of means of communication & poverty. But villages & towns too are not immune as traditional values; modes of living & tradition are giving way to change & novelty. They two are affected by new flanged fashion, designs, patterns & way of living & as the process is slow & gradual it takes time for a fashion to reach the villages from the cities through films, Videos & personal contact.

2.1.4 Fashion values and beliefs

Fashion values and beliefs totally differ according to the perspective about fashion. A true fashion designer values the beliefs of the people and designs clothes according to their taste. There are various values associated with fashion in different culture and designers need to incorporate them accordingly in their designs.

Designers should also take care of the beliefs of various cultured people associated with fashion too. For example, in India there are people with various cultural background and have their own value and belief whenever a new fashion is launched, therefore, it is the responsibility of the fashion designer to value the outlook of the people.

2.1.5 Young People Fashion :

Young man & women living in big towns & cities with a network of fast & affective means of communication & availability of audio visual aids in plenty are really fashionable people. In the urban areas thousands & thousands of people live & mix up with each other & exchange ideas, opinions & interact freely. They belong to different classes faiths & speak different languages & so have different manners, tastes & styles. There are clubs, societies social gatherings and get together, which bring people into close contact with one another. We all see them in hotels, restaurants, cinema halls, colleges, universities, schools, offices, factories etc. Where people see different styles & fashions & then try to imitate or to in pond upon the existing ones.

2.2 FASHION AND STYLE IN INDIA

India has always been the centre of fashion and many people all around the world follow various Indian fashion. India being a large country with diversity has different types of fashion in different states. From North to South, fashion is different in India. As the western culture is also accepted by the young generation, latest fashion trends have slowly entered India.

India has dependably been the focal point of fashion and numerous individuals all around the globe pursue different Indian fashion. India being an extensive nation with assorted variety has diverse kinds of fashion in various states. From North to South, fashion is distinctive in India. As the Western Culture is additionally acknowledged by the youthful age, most recent fashion patterns have gradually entered India. Remembering the different likings, fashion designers attempt to make Indo-Western outfits to style the new age, which are effortlessly acknowledged by the old age as well.

Clothing in India changes depending on the different ethnicity, geography, climate, and cultural traditions of the people of each region of India. Historically, male and female clothing has evolved from simple garments like kaupina, langota, dhoti, lungi, sari, gamcha, and loincloths to cover the body into elaborate costumes not only used in daily wear, but also on festive occasions, as well as rituals and dance performances. In urban areas, western clothing is common and uniformly worn by people of all social levels. India also has a great diversity[1] in terms of weaves, fibers, colours, and material of clothing. Sometimes, color codes are followed in clothing based on the religion and ritual concerned. The clothing in India also

encompasses the wide variety of Indian embroidery, prints, handwork, embellishment, styles of wearing cloths. A wide mix of Indian traditional clothing and western styles can be seen in India.

2.2.1 Fashion boom in 1980s

By the early 1980s, the first generation of Indian fashion designers started cropping up, including Satya Paul. However, it was Rohit Khosla (1958–1994) who became a pioneer in the fashion industry, when he co-founded Ensemble" in 1987, with Tarun Tahiliani, Abu Jani-Sandeep Khosla and others. Though the "Anarkali-style" has been around ever since, it was first popularised after Mughal-e-Azam (1969). It was Abu Jani-Sandeep Khosla, who inspired by costumes of Mughal courtesans and Meena Kumari's costumes in Pakeezah (1975), introduced the floor-length Anarkali-style of churidaar-kurta in 1988, which soon became the Indian version of the ball gown.

In 1986, the Ministry of Textiles, Government of India opened the National Institute of Fashion Technology (NIFT) in Delhi with the help of the Fashion Institute of Technology, New York. It played an important role in bringing in locally trained fashion designers. By 2010, it had developed 15 branches across India, and smaller private fashion institutions had also developed. Also in 1987, Tarun Tahiliani and his wife Shailja 'Sal' Tahiliani, founded Ensemble, India's first multi-designer boutique in Mumbai.

In 1990, economic liberalisation of the Indian economy took place, which also propelled the fashion industry. In the following decade, fashion industry experienced a boom, both in terms of volume and trends. Designer Suneet Varma, inspired by his corsetry- raining in France, introduced an indo-western, metal breast plate, followed by the "corset blouse" in 1992, made with satin, polyester taffeta or stretch lace. It was designed to replace the traditional choli, or Indian blouse worn with a sari. In its early years, the 1980s, Indian design largely focused on haute couture; however, in the next decade, India saw a growth in the domestic retail industry, as well as an influx of outsourced garment business from the western countries. This meant better quality and larger manufacturing facilities available locally. Together, these reasons spurred many Indian designers to start their prêt-à-porter (ready-to-wear) lines.

Low-cut choli have become a fashion trend, driven by Bollywood's fashion designers like Manish Malhotra. "God-printed T-shirts" were introduced by Manish Arora in 1997, along with Indian kitsch and street art in saturated colors on fashionwear. Another important reinvention was made in 1998 by Monisha Jaisingh, who shortened the traditional kurta to develop the Kurti, which became popular worldwide as the "Indian embroidered tunic". Also in the same year, the Fashion Design Council of India was established, which later started the India Fashion Week in Delhi, to promote Indian designers and manufacturers. In 2000, another Bollywood costume designer, Manish Malhotra, became an important influence on Indian fashion. Having designed the trendy looks for actresses Urmila Matondkar in Rangeela (1995) and Karisma Kapoor in Raja Hindustani (1996), he introduced the "cocktail sari" in 2000. Using pastel colors, and fabrics like chiffon, satin or net, it revived the traditional sari in a modern avatar. He was in turn inspired by the popular Bollywood saris of the 1960s and the chiffon saris worn by the actress in Yash Chopra films, like Chandni (1989). This also started another era of Bollywood fashion influence and its collaboration with leading designers, besides leading actors and actresses occasionally walking the ramp for some designers. By 2009, the Indian fashion industry, despite the ongoing recession, was worth 2.9 billion (US\$41 million). Also in the same year, Manish Arora, known for his quirky-kitsch, became the first Indian designer to participate in Paris Fashion Week.

2.2.2 The Indian Saree

A saree or sari^{[26][27]} is a female garment in the Indian subcontinent.^[28] A sari is a strip of unstitched cloth, ranging from four to nine meters in length, that is draped over the body in various styles. These include: Sambalpuri Saree from East, Mysore silk and Ilkal of Karnataka and, Kanchipuram of Tamil Nadu from South, Paithani from West and Banarasi from North among others. The most common style is for the sari to be wrapped around the waist, with one end then draped over the shoulder baring the midriff. The sari is usually worn over a petticoat. Blouse may be "backless" or of a halter neck style. These are usually more dressy with a lot of embellishments such as mirrors or embroidery and may be worn on special occasions. Women in the armed forces, when wearing a sari uniform, don a half-sleeve shirt tucked in at the waist.

Teenage girls wear half-sarees, a three piece set consisting of a langa, a choli and a stole wrapped over it like a saree. Women usually wear full sarees. Indian wedding saris are typically red or pink, a tradition that goes back to India's pre-modern history. The garment's history is traced back to as early as the Indus Valley Civilization. Indian people preferred to wrap themselves with cotton fabrics due to the flexibility it allowed and the hot climate. The garment has evolved over time, and it is worn by an estimated 75% of Indian women every day. The traditional production of handloom sarees is important to economic development in rural communities.

2.2.3 Lehenga Choli

A Ghagra Choli or a Lehenga Choli is the traditional clothing of women. The cradle of the Lehenga Choli is in the regions of Gujarat, Rajasthan, and Kutch. The dress is a long, cut and flared skirt. The skirt is paired with the choli a blouse tightly fitted at the waist. The garment is made in various colors and shades and its design heavily borrows from the Mogul culture. The outfit is characterized by intricate and exquisite embroidery and it is most commonly worn in weddings and festivals. The lehenga choli is often accompanied with a chunri that is a long piece of bright and colorful cloth, often bordered with lace, that is wrapped around the head and trails down the back, similar to a veil worn in Christian weddings. Different styles of ghagra cholis are worn by the women, ranging from a simple cotton lehenga choli as daily wear, a traditional ghagra with mirrors embellished usually worn during Navratri for the garba dance or a fully embroidered lehenga worn during marriage ceremonies by the bride. Popular among unmarried women other than salwar kameez are Gagra choli and Langa voni.

2.2.4 Salwar Kameez and Churidar

The Salwar Kameez and Churidar ensemble started off as a comfortable and decent wear for Indian women in Punjab and Kashmir. It is today one of the most commonly worn female dress among the traditional dresses in India. The outfit consists of pajama-like trousers called salwar, which is made tight at the waist and ankles. A kameez, which is a long and loose-fitting dress, is worn over the salwar. A churidar may be worn in place of the salwar and fits more tightly at the waist, hips and ankles. Fashion designers, through the use of appealing designs, embroidery and textures have made this outfit incredibly popular in India.

Salwar is a generic description of the lower garment incorporating the Punjabi salwar, Sindhi suthan, Dogri pajama (also called suthan) and the Kashmiri suthan. The salwar kameez is the traditional wear of women in Punjab, Haryana and Himachal Pradesh and is called the Punjabi suit which is most common in the northwestern part of India (Punjab region). The Punjabi suit also includes the "churidaar" and "kurta" ensemble which is also popular in Southern India where it is known as the "churidaar".

The salwar kameez has become the most popular dress for females. It consists of loose trousers (the salwar) narrow at the ankles, topped by a tunic top (the kameez). Women generally wear a dupatta or odani (Veil) with salwar kameez to cover their head and shoulders. It is always worn with a scarf called a dupatta, which is used to cover the head and drawn over the bosom. The material for the dupatta usually depends upon that of the suit, and is generally of cotton, georgette, silk, chiffon among others. This dress is worn by almost every teenage girl in lieu of western clothes. Many actresses wear the salwar kameez in Bollywood movies. The suthan, similar to the salwar is common in Sindh where it is worn with the cholo and Kashmir where it is worn with the Phiran. The Kashmiri phiran is similar to the Dogri pajamma. The patiala salwar is an exaggeratedly wide version of the salwar, its loose pleats stitched together at the bottom.

Churidaar is a variation on the salwar, loose above the knees and tightly fitted to the calf below. While the salwar is baggy and caught in at the ankle, the churidar fits below the knees with horizontal gathers near the ankles. The churidaar can be worn with any upper garment such as a long kurta, which goes below the knees, or as part of the anarkali suit.

2.2.5 Pattu Pavadai/Reshme Langa

Pattu Pavadai or Langa davani is a traditional dress in south India and Rajasthan, usually worn by teenage and small girls. The pavada is a cone-shaped skirt, usually of silk, that hangs down from the waist to the toes. It normally has a golden border at the bottom. Girls in south India often wear pattu pavadai or Langa davani during traditional functions. Girls in Rajasthan wear this dress before marriage (and after marriage with slight modification in certain sections of society.)



2.3 FASHION AND STYLE IN CHINA

Chinese clothing is ancient and modern as it has varied by region and time, and is recorded by the artifacts and arts of Chinese culture. Chinese clothing has been shaped through its dynastic traditions as well as foreign influences. Chinese clothing showcases the traditional fashion sensibilities of Chinese culture traditions and forms one of the major cultural facets of Chinese civilization. Hong Kong clothing brand Shanghai Tang's design concept is inspired by Chinese clothing and set out to rejuvenate Chinese fashion of the 1920s and 30s, with a modern twist of the 21st century and its usage of bright colours. As of today, there are many fashion designers in the region of China, Hong Kong and Macau.

Chinese culture is more than 5000 years old, traditional Chinese clothing has an interesting history too. The style of Chinese clothing usually reflects Chinese peoples' religious views and social life customs. The design is usually straight cut, a loose shape and comfortable. Normally garments are light coloured, but you can also see reds, yellows and purples fairly often too. White is a funeral colour in China, therefore not often worn day-to-day.

Thousands of years ago, colours such as red and purple were allowed only for royalty and noblemen. Nowadays red is the most popular because believed to be a colour of happiness and wealth. Female clothes tend to more detailed, have more ornaments and styles than their male counterparts. The materials vary – cotton and linen for daily wear, and silk for special occasions. There are four types of traditional Chinese clothing that are still very popular among the Chinese population today:

1. Traditional Chinese Clothing – Hanfu
2. Traditional Chinese Clothing – Zhongshan Suit
3. Traditional Chinese Clothing – Thangzhuang or Tang Suit
4. Traditional Chinese Clothing – Cheongsam or Qipao

These four we discuss in more detail below:

2.3.1 Traditional Chinese Clothing – Hanfu

As its name suggests, Hanfu encompasses all types of traditional clothing worn by the Han people **ethnic minorities**. As such, it has a history as long as the history of the Han people. Hanfu was eliminated by Manchu invaders by force in the 17th century and is not widely regarded in China as a national costume, and public awareness survives to a limited extent through periodic dramas and films.

According to Chinese tradition, Hanfu can be traced back to the Yellow Emperor (黄帝), a great sage king of ancient China who legend says ruled in the 27th century B. C.. Hanfu itself has a recorded history of more than 3000 years. It was worn by Han people from the Xia Dynasty (c. 21st century B. C. -16th century B. C.) all the way to the Ming Dynasty (1368 - 1644). The traditional dress of many Asian countries has been influenced by Hanfu, especially those of Japan and Korea.

Han people regarded Hanfu as a significant part of their culture. The wearing of appropriate styles of Hanfu was an essential part of courteous refined behavior. Confucius considered Hanfu a necessary part of Chinese ceremony and ritual, and many of his quotations contain references to Hanfu.

Hanfu disappeared at the beginning of the Qing Dynasty (1644-1911). The Qing Dynasty was founded not by Han people who form the overwhelming majority of the population of China, but by the Manchus, fishing and hunting people who first rose to prominence in the Northeast. The Manchus foresaw that they would have great difficulty in ruling the Han people, who outnumbered them vastly and had a much more established culture. Soon after the takeover of China, the Manchus began to exercise a policy of subjugating the native Chinese populations to adopt Manchu culture to eliminate unrest at the clear invasion of foreign ethnic minorities.

The ruling Manchus forced the Han men to adopt Manchu hairstyle (the pigtail) and Manchu-style clothing. Enforcement of the policies was swift, brutal but effective. Hanfu was replaced by Manchu-style clothing, and soon every Chinese male wore a pigtail. However, Ming-era clothing was still permitted for women. As time passed the differences between the slender Manchurian Changpao (长袍) and the wide-sleeve Ming-style clothing narrowed. This resulted in the development of the Ao (袄) dress which distinguished Manchurian style clothing from Ming style.

The Hanfu has two main styles: a one-piece dress and skirt/trousers combo. The completed Hanfu apparel has three layers – underwear, an inner layer and overcoat. To complete the Hanfu traditional costume there are accessories such as socks, shawl, jade belt, and jade jewellery should be added. Embroidery patterns usually reflect the social standing of the person who wears the clothing. Often Hanfu are decorated with the sun, moon, or animals like tigers, dragons and birds. The material is chosen carefully and is usually a luxury material like silk, brocade, or yarn.

2.3.2 Traditional Chinese Clothing – Tangzhuang or Tang Suit

The traditional Chinese attire, called Tangzhuang, which originated at the end of the Qing Dynasty (1644 - 1911), has been quite fashionable in recent years. It is taken for granted that Tangzhuang is a title for clothes of traditional Chinese features. Ironically, during the Tang Dynasty (AD 617 - 907), the trend was Hufu (胡服, Hu is a general term for the northwestern minorities, and Fu means garments). The fact is that being a very prosperous period in Chinese history, the Tang Dynasty (AD 618 - 907) has become a pronoun of China, referring to something with China's characteristics or tradition, such as "Tangrenjie" or Chinatown.

Qipao and Tangzhuang are popularly regarded as traditional Chinese clothing in popular media throughout the world. This is because these were influenced and introduced by the Manchus (满族人) who ruled China during the Qing Dynasty. As a result, the Manchus introduced their culture and inevitably forcibly established their style of dress displacing the native Han people's clothing of previous generations.

Today, with a high variety of styles, colors, and materials, the Tangzhuang is getting more and more popular among the Chinese people. Wearing traditional attire is in vogue in China since the Asia Pacific Economic Cooperation (APEC) was held in Shanghai in October 2001. At the meeting, all 20 participating leaders wore traditional Chinese jackets in royal blue, scarlet or olive, embroidered with round patterns of peonies – China's national flower.

In fact, Tangzhuang has been creeping back into fashion in recent years, and the Shanghai summit served as a stimulus to enhance its popularity. Other social factors that have pushed Tangzhuang into the center of China's fashion include China's successful bid for the 2008 Olympic Games and entry into the World Trade Organization. Also, with the efforts of excellent designers from China and abroad, oriental attire has also become popular overseas.

The design of the Tang Suit often includes a pattern of Chinese characters, usually with the characters 福 (meaning happiness) and 寿 (meaning longevity). These characters were believed to attract fortune and happiness to the wearer. This type of Chinese clothing had great influence on the traditional clothing of other cultures such as Japan, Korea, and Vietnam.

2.3.3 Traditional Chinese Clothing – Cheongsam or Qipao

The cheongsam, or Qipao, is the classic dress for Chinese women, which combines the elaborate elegance of Chinese tradition with unique elements of style. The high-necked, closed-collar cheongsam features a loose chest, asymmetrical fastening, fitted waist, and side slits. To fans, the cheongsam encapsulates a woman's modesty, softness, and beauty. Designed to show off the natural softness of the female form, it also creates the illusion of long, slender legs. This close-fitting dress, with a high neck and the slits on the sides, comes from China's Manchu Nationality (满族). There is a beautiful legend from the Manchus about the cheongsam.

Legend of the Cheongsam

Legend has it that a young fisherwoman lived by the Jingbo Lake (镜泊湖). She was not only beautiful but also clever and skillful. But when fishing, she often felt hindered by her long and loose-fitting dress. Then an idea struck her; why not make a more practical dress for work? She got down to sewing and produced a long multi-looped-button gown with slits, which enabled her to tuck in the front piece of her dress, thus making her job much easier. As a fisherwoman, she never dreamed that a fortune would befall on her.

The young emperor who ruled China at that time had a dream one night. In the dream, his dead father told him that a lovely fisherwoman in cheongsam by the Jingbo Lake would become his queen. After awakening from his sleep, the emperor sent his men to look for her. Sure enough, there she was! So she became the queen, bringing her cheongsam with her. Manchu women all followed suit, and soon the cheongsam became popular.

Cheongsam Through the Years

The Cheongsam came from the Manchus who grew out of ancient Nuzhen tribes (女真族). In the early 17th century, Nurhachi (努尔哈赤), a great political and military strategist, unified the various Nuzhen tribes and set up the Eight Banners System (八旗制). Over the years, a collarless, tube-shaped gown was developed, which was worn by both men and women. That is the embryo of the Qipao. The dress is called Qipao in Chinese or translated as “banner gown“, for it came from the people who lived under the Banner System.

The cheongsam became popular among ladies of the royal family in the Qing Dynasty. At that time, cheongsams were fitted loosely and were so long that they would reach the insteps. Usually, they were made of silk, and the whole dress was embroidered, with broad lace-trimmed at the collar, sleeves, and edges. In the 1920s, the cheongsam changed with the influence of Western styles. The cuffs grew narrower and were usually trimmed with thin lace. The length of the dress was shortened as well. This new adaptation allowed the beauty of the female body to be fully displayed.

In the 1930s, wearing a cheongsam became a fashion among women in the whole of China. Various styles existed during this period. Some were short, some were long, with low, high or even no collars at all. Starting from the 1940s, cheongsams became closer-fitting and more practical and most of the persons started using the garment. In the summer, women wore sleeveless dresses and also with sleeves. Cheongsams of this period were seldom adorned with patterns.

The cheongsam didn't become standard female attire until the 1960s. Following Western fashion, the tailors raised the hem, even to above the knee, so that the “long” was no longer long. In the West, during the sexual revolution of the 1960s, the style was deemed something oppressive, like the Victorian bodice. In Western popular culture, the cheongsam became synonymous with the 1960 movie character Suzie Wong and the sexual objectification of women.

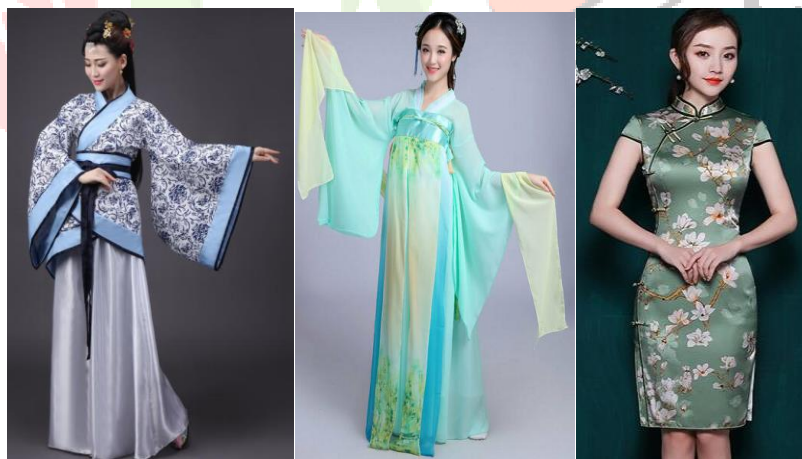
The Cheongsam Goes Mainstream

Today, with its variety of styles, the cheongsam shows its charm in many markets. More and more women in China appreciate its beauty. For instance, when wives of China's diplomats attend critical social gatherings, the cheongsam is their first choice among dresses. In fact, quite some influential people have suggested that cheongsams should become the national dress for women in China. This shows that the cheongsam remains a vibrant part of Chinese culture.

Wearing a cheongsam nowadays has turned into something of a vogue, both at home and abroad. Due to its elegance and classical looks, the cheongsam becomes a source of inspiration for fashion designers. World-renowned brands like CD (Christian Dior), Versace (Gianni Versace), and Ralph Lauren have all cited some cheongsam elements in their designs. Many foreign women are eager to get themselves a cheongsam should they visit China. Cheongsam is no longer a garment particular to Chinese women but is adding to the vocabulary of beauty for women all over the world.

2.3.4 Wedding costume of china

The main color of Chinese wedding dress & decoration settings is bright red, the traditional and sacred color. As you may know red is the most favored color by Chinese as it represents happiness, vigor, life and bright delighted mood in Chinese culture. To be used in Chinese weddings, red is also considered as a symbol of good fortune that drive evil spirits away. This is different than that in the west where the wedding color is dominated by pure white and black. The traditional Chinese wedding dress in northern Chinese usually is one piece frock named Qipao(旗袍), which is red mainly and embroidered with elaborate gold and silver design. Brides in Southern China prefer to wear two-piece dress named Qungua or QunKwa(裙褂), as they are often elaborately adorned with gold dragon and phoenix, so they are often called longfeng gua(龙凤褂) namely dragon phoenix coat in modern China.



HANFU

TANG

CHEONGSAM



BRIDAL COSTUME

CHAPTER 3 METHODOLOGY INDO – CHINESE GARMENT SPECIFICATION

- Design development of Indian style of garments with Chinese traditional wears comprises of creation of new styles of simplicity and elegant.
- A traditional costume of China is merged with the Indian styles and a new style is created.
- Both the traditional costume of India and also China is taken into account while designing.
- A combination of traditional Indian saree and also traditional Chinese Tang costume has given an outfit which can be used as a western wear. The advantage of this style is, it can be used by both male and also female.
- Another style is created with Indian salwar (pleated pant) and Chinese Hanfu. Its uniqueness is shown by the pleats in the front, Which resembles the North Indian pleated saree worn to cover the front bosom.
- The next design is developed by merging the Indian lehenga with Chinese wedding attire. It came out well with a gore skirt for the lower part and anarkali style for the upper part.
- A white costume with Chinese print is having an elegant and sophisticated look and is made of organic prints.
- The project findings will give a new trend among the fashion people.

3.1 PLEATED TANG COSTUME



TANG COSTUME MEASUREMENT CHART

Measurement	Inches
Full length	43
Chest	40
Neck width	5
Neck depth	3
Armhole	8
Shoulder to waist	13
Hem circumference	30
Pleat length	28
Pleat width	22
Sleeve length	22
½ Sleeve open	11
Sash length	14
Sash width	4

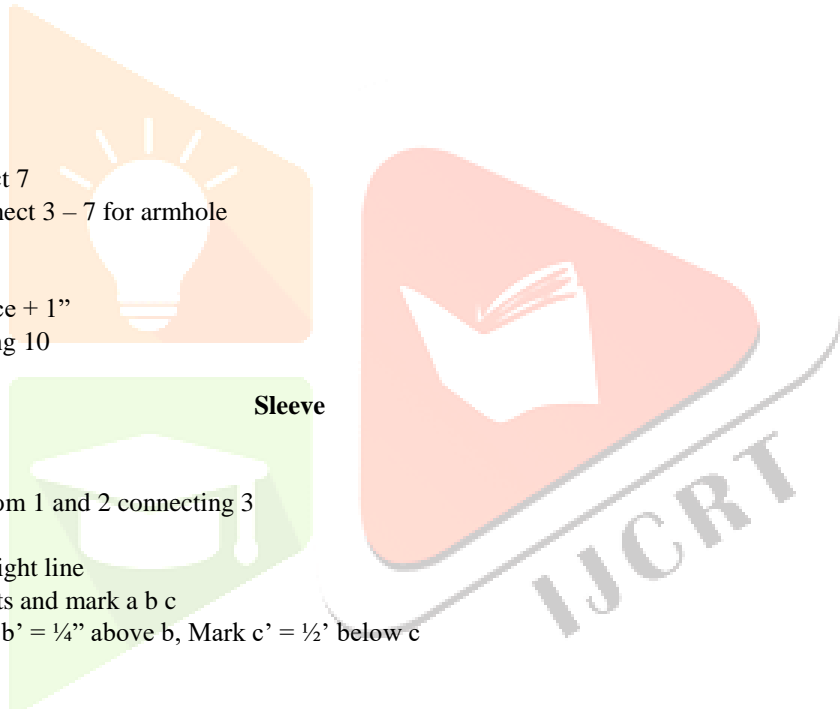
PLEATED TANG DRAFTING PROCEDURE

Front and Back Pattern

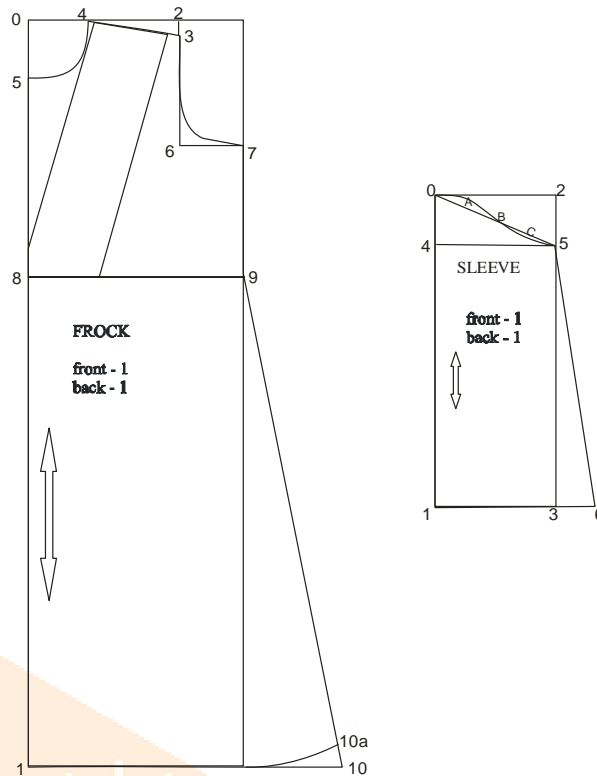
- 0 – 1 = full length + 1”
- 0 – 2 = ¼ chest + 1”
- 2 – 3 = shoulder drop 1.5”
- 0 – 4 = ½ neck width
- 0 – 5 = neck depth
- 3 – 6 = ½ armhole + 1”
- Draw a line from 6 to connect 7
- Draw a smooth curve to connect 3 – 7 for armhole
- 0 – 8 = shoulder to waist
- Draw a line connecting 8 – 9
- 1 – 10 = ½ hem circumference + 1”
- Draw a line from 9 connecting 10
- 10 – 10a = 2.5”

Sleeve

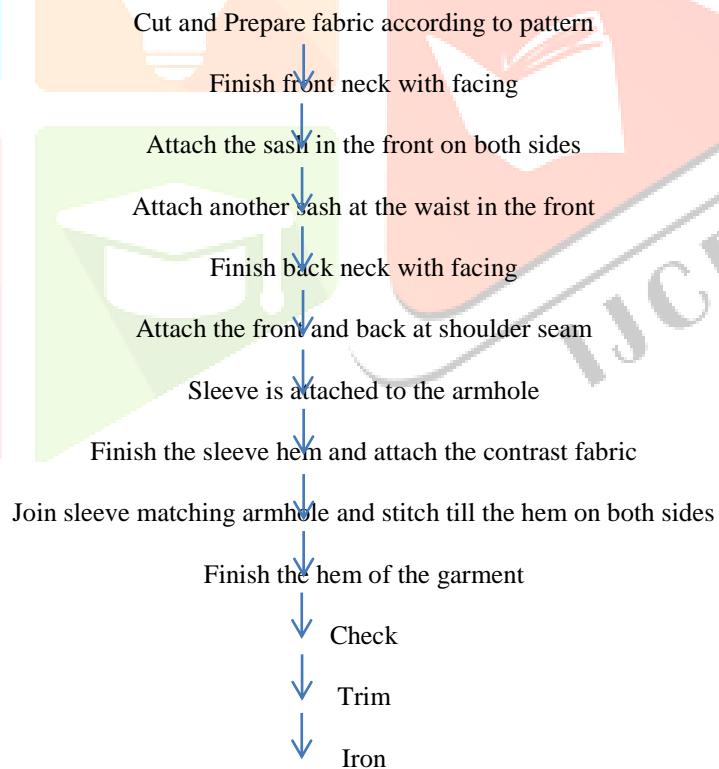
- 0 – 1 = sleeve length + 1”
- 0 – 2 = ¼ chest – 1”
- Draw a perpendicular line from 1 and 2 connecting 3
- 0 – 4 = ½ of 0 – 2
- Join 4 – 5 and 0 – 5 by a straight line
- Divide 0 – 5 into 3 equal parts and mark a b c
- Mark a' = ½” above a, Mark b' = ¼” above b, Mark c' = ½” below c
- Join 0 a' b' c' 5 for armhole
- 1 – 6 = ½ sleeve open + 4”
- Draw a line connecting 5 – 6



PLEATED TANG PATTERN



PLEATED TANG CONSTRUCTION FLOW CHART



PLEATED TANG CONSTRUCTION PROCEDURE

- Cut and Prepare fabric according to pattern
- Finish front neck with facing
- Attach the sash in the front on both sides
- Attach another sash at the waist in the front
- Finish back neck with facing
- Attach the front and back at shoulder seam
- Sleeve is attached to the armhole
- Finish the sleeve hem and attach the contrast fabric
- Join sleeve matching armhole and stitch till the hem on both sides
- Finish the hem of the garment

3.2 CHINESE WEDDING COSTUME**MEASUREMENT CHART FOR WEDDING COSTUME**

Measurement	Inches
Top length	26
Chest	18
Neck width	7
Neck depth	5
Armhole	6
Yoke fabric length	20
Yoke fabric width	14
Hem circumference	19
Skirt length	31
Skirt width	21

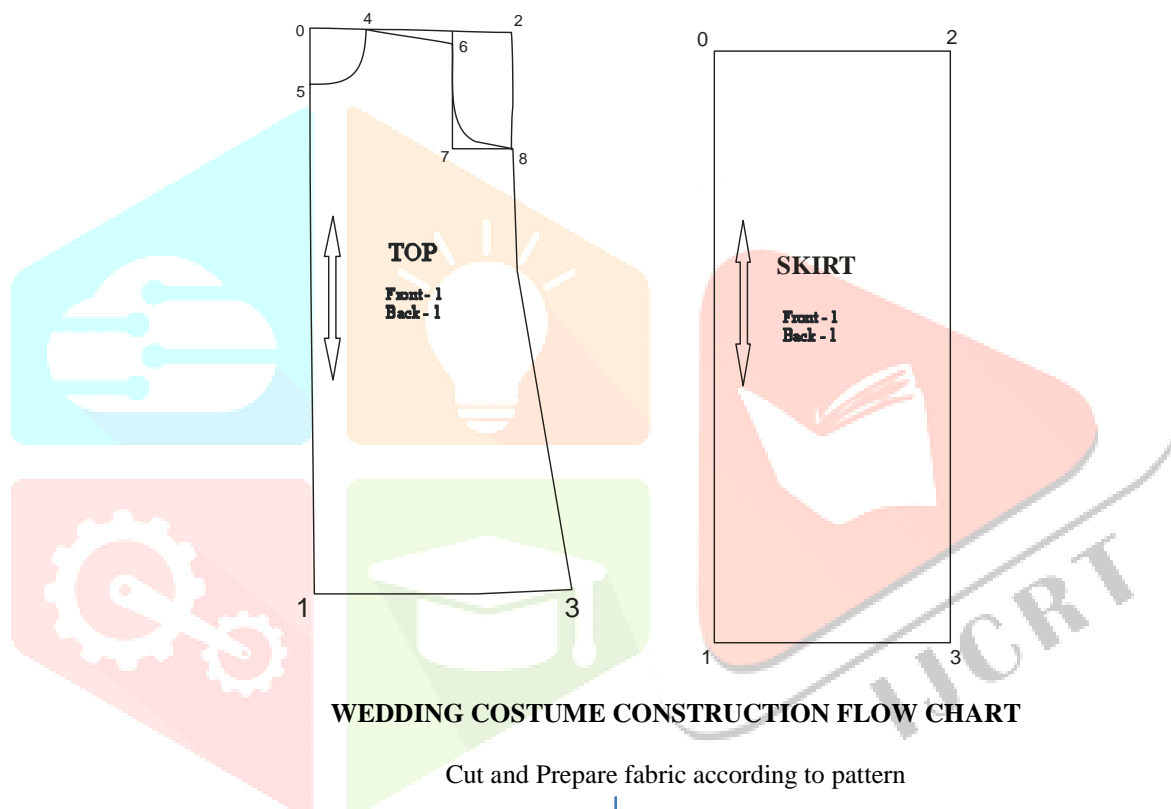
WEDDING COSTUME DRAFTING PROCEDURE

Top Front and Back Pattern

- $0 - 1 = \text{top length} + 1''$
- $0 - 2 = \frac{1}{4} \text{ chest} + \frac{1}{2}''$
- Square down from 1&2 mark 3
- $0 - 4 = \frac{1}{2} \text{ neck width}$
- $0 - 5 = \text{neck depth}$
- $0 - 6 = \frac{1}{2} \text{ shoulder} + \frac{1}{2}''$
- $6 - 7 = \text{armhole depth} + \frac{1}{2}''$
- $7 - 8 = 2 - 6$
- Draw a smooth curve from 6 - 8 for front & back arnhole.

Skirt

- $0 - 1 = \text{full length} + 1''$
- $0 - 2 = \frac{1}{4} \text{ hip} + \frac{1}{2}''$
- $1 - 3 = \frac{1}{4} \text{ hem} + 1''$
- Draw a line connecting 2 & 3

WEDDING COSTUME PATTERN**WEDDING COSTUME CONSTRUCTION FLOW CHART**

Cut and Prepare fabric according to pattern

Finish front neck with facing

Attach the yoke fabric in the front bodice

Finish back neck with facing

Attach shoulder of front & back

Finish the arnhole with lace

Join the skirt side seam

Finish the waistband of skirt

Finish the hem of the garment

Trim & Iron

WEDDING COSTUME CONSTRUCTION PROCEDURE

- Cut and Prepare fabric according to the pattern
- Attach the yoke to the front bodice
- Finish front neck with facing
- Finish back neck with facing
- Attach the front and back at shoulder seam
- Finish the armhole with lace
- Join skirt at side seam & attach the waist band
- Finish the hem of the garment

3.3 CHEONGSAM STYLE WITH PRINTED CORONA MOTIF



MEASUREMENT CHART FOR CHEONGSAM

Measurement	Inches
Top length	26
Chest	18
Neck width	7
Neck depth	5
Armhole	6
Yoke fabric length	20
Yoke fabric width	14
Hem circumference	19
Skirt length	31
Skirt width	21

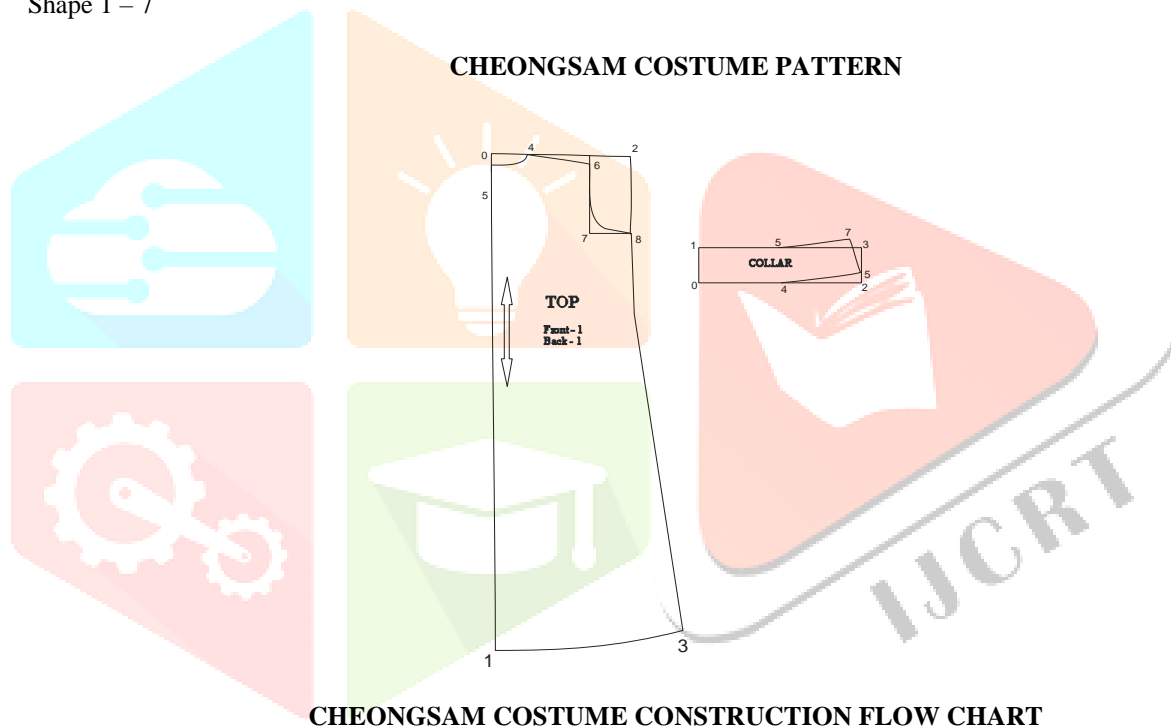
CHEONGSAM COSTUME DRAFTING PROCEDURE

Front and Back Pattern

- $0 - 1 = \text{full length} + 1''$
- $0 - 2 = \frac{1}{4} \text{ chest} + \frac{1}{2}''$
- Square down from 1&2 mark 3
- $0 - 4 = \frac{1}{2} \text{ shoulder} + 1''$
- $0 - 5 = \frac{1}{2} \text{ neck open}$
- $0 - 6 = \text{front neck depth}$
- $0 - 6a = \text{back neck depth}$
- $0 - 7 = \text{shoulder to armhole}$
- $7 - 8 = \frac{1}{4} \text{ bust} + 1''$
- $0 - 9 = \text{shoulder to waist}$
- Draw a smooth curve from 8 joining 10 & 11
- Make some alterations in the front pattern for side opening

Stand collar

- $0 - 1 = 11/2''$
- $0 - 2 = \text{half neckline} + \frac{1}{4}''$
- $2 - 3 = 1 - 0$. Join 1 - 3
- 4 is midway of $0 - 2$
- $2 - 5 = \frac{1}{2}''$
- Shape 5 - 6 and join to extend at 7
- $5 - 7 = 0 - 1 \text{ minus } \frac{1}{4}''$
- Shape 1 - 7



Cut and Prepare fabric according to pattern

Finish front neck opening with facing

Attach the front & back at shoulder

Finish the neckline with stand collar

Finish the armhole with facing

Finish the hem of the garment

Stitch the buttons

Check

Trim & Iron

CHEONGSAM COSTUME CONSTRUCTION PROCEDURE

- Cut and Prepare fabric according to the pattern
- Finish the front side opening with lace
- Attach the shoulder of front and back
- Finish neckline with stand collar
- Finish the armhole with facing
- Join top at side seam
- Finish the hem of the garment

3.4 DRAPED CHINESE HANFU



MEASUREMENT CHART FOR HANFU

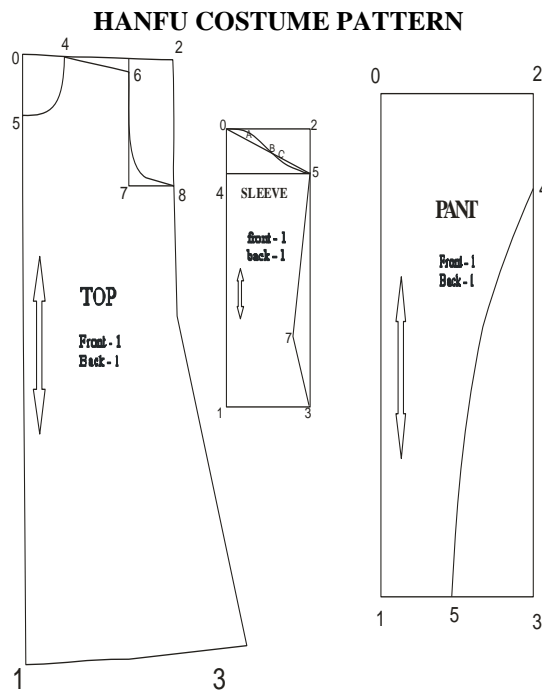
Measurement	Inches
Top length	26
Chest	18
Neck width	7
Neck depth	5
Armhole	6
Yoke fabric length	20
Yoke fabric width	14
Hem circumference	19
Skirt length	31
Skirt width	21

HANFU COSTUME DRAFTING PROCEDURE

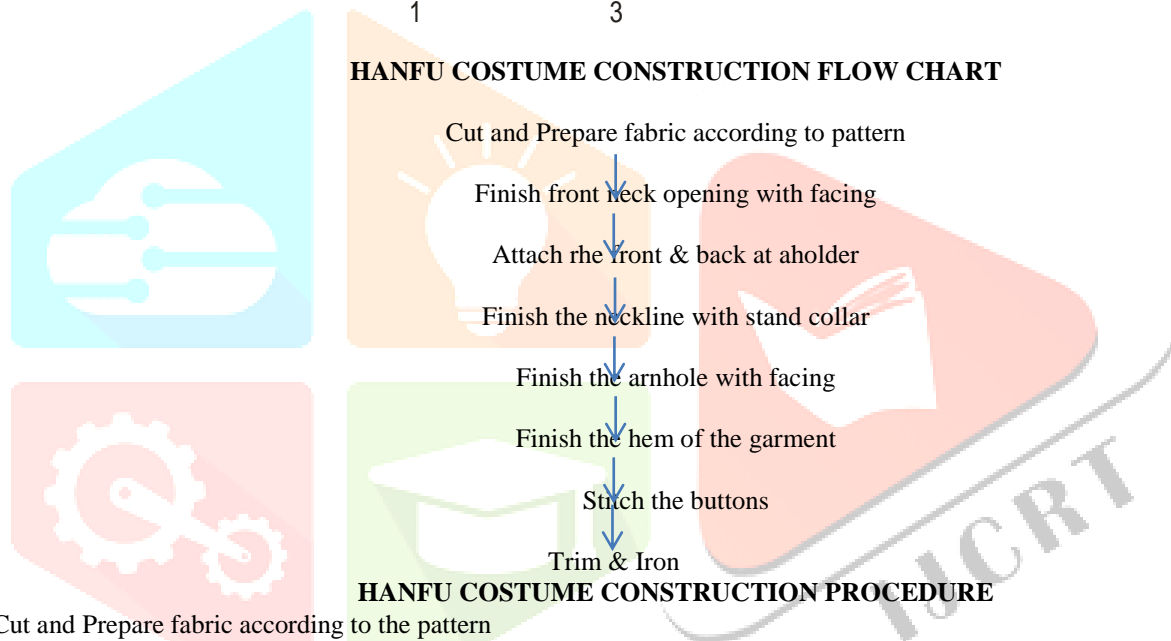
Front and Back Pattern

- $0 - 1 = \text{full length} + 1''$
 - $0 - 2 = \frac{1}{4} \text{ chest} + \frac{1}{2}''$
 - Square down from 1&2 mark 3
 - $0 - 4 = \frac{1}{2} \text{ shoulder} + 1''$
 - $0 - 5 = \frac{1}{2} \text{ neck open}$
 - $0 - 6 = \text{front neck depth}$
 - $0 - 6a = \text{back neck depth}$
 - $0 - 7 = \text{shoulder to armhole}$
 - $7 - 8 = \frac{1}{4} \text{ bust} + 1''$. Mark 8
 - Draw a smooth curve from 8 joining 10 & 11
 - Make some alterations in the front pattern for side opening
- Stand collar**
- $0 - 1 = 11\frac{1}{2}''$
 - $0 - 2 = \text{half neckline} + \frac{1}{4}''$
 - $2 - 3 = 1 - 0$. Join 1 - 3
 - 4 is midway of 0 - 2
 - $2 - 5 = \frac{1}{2}''$
 - Shape 5 - 6 and join to extend at 7
 - $5 - 7 = 0 - 1 \text{ minus } \frac{1}{4}''$

- Shape 1 – 7



HANFU COSTUME CONSTRUCTION FLOW CHART



HANFU COSTUME CONSTRUCTION PROCEDURE

- Cut and Prepare fabric according to the pattern
- Finish the front side opening with lace
- Attach the shoulder of front and back
- Finish neckline with stand collar
- Finish the armhole with facing
- Join top at side seam
- Finish the hem of the garment

FINDINGS AND SUGGESTIONS

FINDINGS

- These costumes are constructed based on considering the culture of both India and China.
- It is a unique combination of both the countries, and it is not a prevailing one.
- Attire suits for both traditional as well as modern wear.
- Same garment can be used for both men and women.
- This style is convenient and also simple.
- Natural dyeing process is applicable to produce garment keeping current trend in mind.
- Current topic Covid-19 is also reflected in the style which matches with the country name also.
- Transformation of Indians most traditional way of saree pleating is applied.
- Use of light weight fabric makes the wearer feel comfortable.

SUGGESTIONS

- As chinese print is not available in the market, projection of this new style is not completely presented.
- Method of fixing natural colours has to be concentrated.
- Suitable accessories and trimmings will make the attire suitable for the occasion.
- Styles are not closely fitted to the body.

- Creativity should fulfill the expectations of the customer.
- Simplicity in style makes the garment fashionable and needs to be adopted.

RESULTS AND DISCUSSION

- The impact created by China in relation with Covid-19 is taken into consideration and presented as print in the garment.
- Tradition and culture of both the countries are concentrated while designing the garment.
- Attire can be used by both men and women and is not a fitted garment.
- Simple and elegant design makes the wearer feel comfortable.
- Traditional costume of India like saree, salwar, balloon pant is modified in the creation of Chinese costumes like Tang, Cheongsam, Hanfu and Wedding costume.
- Use of turmeric and beetroot as natural dyeing material emphasize the garment and it also suits the current trend.
- Draping styles are modified as modest one.
- These garment if worn with proper accessories it will fit the natural curves of the girls body.
- These styles can be easily adopted and used.
- Less availability of Chinese prints in the market, makes the presentation in a transformed manner.

QUESTIONNAIRE

Respected Sir/ Madam,

I have done a project on “**Design Development of Indian Garments Using Chinese Fashion History & Corona Motif Printing**”. As a part of my project I request you to answer the questions followed with necessary details. The information is used only for project purpose and not for any other reasons.

PART – 1

Name : _____
 Age : 18 - 20 21- 25
 Gender : Male Female
 Qualification : UG PG

PART – 2

Strongly Agree – 1, Agree – 2, Neither Agree nor Disagree – 3, Disagree – 4, Strongly Disagree – 5

1. Can you find the traditional blend of both China and India in my styles
2. Do you feel that the style is unique and different from others
3. Whether satisfied with the overall appearance & comfortability
4. What do you realize about wearing this trendy style
5. Do you think these styles have a comfortable fit when worn
6. How about the fabric colour selection and trims
7. Does these styles serves the thirst of the ever changing fashion industry
8. What about the use of vegetable colours and corona motif
9. Do you think that this style can be adopted for mass production
10. Suggestions if any _____

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