

An Analysis of the Modeling Art of Modern Woman's Clothing

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Abstract—In order to understand the characteristics of modern woman's modeling art, observation and disposal the measured data of 617 pieces of modern woman's wear which collected in Jiangnan University Folk Clothing Museum and Donghua University clothing museum and combine with the literature's research methods, From the collar, sleeves, garment body these three aspects to research and analysis the modern woman's modeling structure in different periods, Summed up the modern woman's model occurred from the "implicit" to "explicit" change, People's dress concept also by the traditional pay attention to "People" suitable "clothing" to "clothing" suitable "people" "as well as the length of the clothing body of suddenly long suddenly short, sleeves sometimes broad, sometimes straight, sometimes narrow, Longer becomes shorter and shorter becomes long's change characteristics, which embodies the change of modern woman's model has the characteristics of "blindly follow".

Keywords—woman; clothing; model art

I. INTRODUCTION

The modern woman's clothing studied in this paper mainly refers to the tops and cheongsam worn by women at the end of Qing Dynasty and the Republic of China. In modern times, the traditional costume shape and system are being eliminated, meanwhile, new costume shapes are born and produced[1]. Nowadays, although domestic scholars have conducted a great deal of research on modern woman's costumes, they mainly start from the cultural and aesthetic perspectives, lacking in specialized studies on their model. Therefore, this article mainly discusses and analyzes the changing characteristics of the modern ladies' modeling from the three aspects of collar, sleeve and body, and tries to make a clear and comprehensive understanding of the modern ladies' modeling.

II. OVERVIEW OF MODERN WOMAN'S CLOTHING

In modern times, especially after the opium war, the state of China's isolation was broken, and the advanced civilization of the west began to violently impact Chinese traditional culture. Coupled with the promotion of some revolutionary ideas, such as "The Revolution of 1911", "the May 4th Movement of 1919", "Cut the Braids and Change

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the Clothing Movement" and so on, people's clothing, food, shelter and transportation have undergone tremendous changes. Among them, the dazzling clothing style is the most impressive.

Changes in Chinese woman's dress show a mixed state in modern times. At the end of Qing Dynasty, under the influence of "Western-style Clothes Spreading to the East" and the introduction of Western apparel materials such as worsted fabrics, fine cotton fabrics, mechanical lace and buttons and other accessories, the woman's apparel showed a bold fashion trend. Mainly reflected in: part of the women are still wearing traditional costumes; the other part wearing "Chinese and Western (styles) combined clothes", cheongsam is a typical representative, under the influence of the times, the traditional cheongsam in the collar, sleeve, waist, hem, slits and other parts of the changing to meet the woman's follow the trend of psychology, there are also some women who wear western-style dresses with a completely western fashion style such as high heels. Although the changes of woman's clothing in this period seem a little messy, it can be seen that women have been unwilling to accept the dilemma of traditional costumes on themselves. They want to demonstrate their individuality and pursue more rights and freedoms through changes in costumes.

III. THE MODELING ART OF MODERN WOMAN'S CLOTHING

A. Modern Woman's Collar Shape

In ancient Chinese costume history, round collar, cross-collar, stand-collar and straight collar are relatively common collar type. The round collar is also known as the no collar, which began to appear in the Qing dynasty. Stand collar is based on the shape of the round neck, sew a cloth on the neck and the cloth's top is narrower than the bottom, so when the collar is sewed, it will be lifted up close to the neck of the body. According to the Folk Dress Museum in Jiangnan University and Donghua University Clothing Museum[2] 617 pieces of the modern woman's physical statistics found that in the modern common woman's clothing collar type has a round collar and stand-collar, such as "Table I".

TABLE I. STATISTICS TABLE OF COLLAR TYPE WHICH WERE COLLECTED IN THE CLOTHING MUSEUM

Collar Type	Tops	Cheongsam
round collar	35	14
stand-collar	482	86

Through the finishing analysis of 163 modern ladies' collar height measurement data collected from Donghua University Clothing Museum, in the late 19th century collar height between 0-4cm; 1900-1949 collar height 2-8cm, as shown in "Table II".

TABLE II. DATA SORTING TABLE OF COLLAR HEIGHT WHICH WERE COLLECTED IN THE CLOTHING MUSEUM

Title Time	Tops	Cheongsam
	The collar height (cm)	The collar height (cm)
The late 19th century	0-4	0-4
1900-1910	2-8	7
1920-1929	3-7	2-6
1930-1939	4-7	2-7
1940-1949	5-7	2.5-7

From "Table II", it can be seen that in the late 19th century, woman's collar in the late 19th century still maintain the traditional no collar or low stand collar shape; Between 1900 and 1949, the collar height between 2-8cm, compared with the late 19th century, the collar height has significantly increased, in the late 19th and early 20th century, the collar height reached 8cm. The collar is so high that, as Baoxun Zeng wrote in his memoir, "after the 1900 years, men and women like to wear high collar and narrow sleeves clothing" [3]. This high collar is on the top of the ear when worn, appearance like ingot, so called ingot collar, shown in "Fig. 1". The ingot collar shape appeared at this time, as professor Qiang Huang described in his book: "At this point, women

wearing collar height can cover both the gills and earlobe costumes, although such collars bring inconvenience to the twisting of the head, in order to pursue fashion and beauty, many women also want to "wrap" these so-called "fashionable clothes" to show their strange scenery[4]."



Fig. 1. The cheongsam with yuanbao collar which was collected in the clothing museum of Beijing Institute of Clothing Technology.

B. Modern Woman's Sleeve Shape

In traditional clothing, sleeves and body are linked together for cutting, which is kimono sleeves shape. Since the late Qing dynasty, woman's clothing in addition to maintaining the traditional style features, in some details through a slight change to increase its functionality, such as the sleeve shape changes more obvious.

Through the collection of 163 modern ladies' measurements collected from Donghua University Clothing Museum, the data on the sleeve shapes are shown in "Table III".

TABLE III. DATA SORTING TABLE OF SLEEVE SHAPES WHICH WERE COLLECTED IN THE CLOTHING MUSEUM

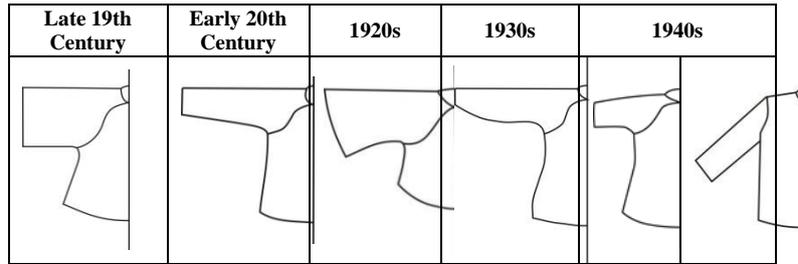
Title	Time	the late 19th century	1900-1910	1920-1929	1930-1939	1940-1949
	robes	The length of the left sleeve to the right sleeve	136-188	156	100-135	85-145
The length of sleeve's rolled up part		22-27	No	No	No	No
Sleeve splicing site length		36	No	13-34	11-44	31-38
Short sleeve length		No	No	No	45-67and sleeveless shape	66-88and sleeveless shape
tops	The length of the left sleeve to the right sleeve	107-140	122-146	98-134	115-146	132-139
	The length of sleeve's rolled up part	10-18	11	No	No	No
	Sleeve splicing site length	11-39	0-37	6-25	6-36	21-53

It can be seen from "Table III" that in the late 19th century, the ladies' sleeve length still maintained the traditional sleeve length- longer than the wrist, masking the shape of the palm of the hand and still holding the sleeve with rolled up part and splicing sleeves shape, In the 1900-1910 collection at this time the robes have no sleeves with rolled up style, 26 out of only 1 tops with a sleeve with rolled up shape, then woman's robes began to appear without splicing sleeves shape, between 1920 and 1929, the length of woman's sleeves were reduced, the sleeves with rolled up part shape were removed, and the splicing sleeves are shorter and shorter with the length of the sleeve, From 1930 to 1939,

short sleeves and sleeveless shapes began to appear, and the sleeves were flicked and flickering with the change of the length of the sleeves, the splicing sleeves shape also appears or disappear with the change of the length of the sleeves, between 1940 and 1949, the sleeves length were between 130 and 141cm, with short sleeves and sleeveless forms.

Through the sorting of the pictures of the modern woman's dresses collected by Donghua University and the Costume Museum of Jiangnan University, the characteristics of modern woman's cuffs and the relationship between the sleeve and the body are obtained, as shown in "Table IV".

TABLE IV. CUFF SHAPE, SLEEVES AND BODY RELATIONSHIP OF CLOTHES WHICH WERE COLLECTED IN THE CLOTHING MUSEUM



As can be seen from the figure, cuffs were still very broad in the late 19th century; narrow shapes appeared in the early 20th century. In the 1920s appears inverted big sleeves, in the 1930s, a narrow cuff was popular. From the late 19th century to the 1930s, the sleeve and body still maintain the traditional kimono sleeves style. By the 1940s there were two styling forms of the relationship between the body and the sleeve. First, still maintain the traditional kimono sleeve shape, but the shoulder line is no longer horizontal, it began to have a certain degree of gradient, the second is a complete western set-in sleeves style.

In general, the evolution characteristics of woman's dress sleeves are as follows, the length of the modern woman's sleeves is shorter, the shape of the sleeve with rolled up part is basically disappeared in the 30s, and the length of splicing

sleeve is also changed with the change of the length of the sleeve, cuff width becomes smaller, the shoulder line is changed from horizontal to sloping, kimono sleeve shape change to set-in sleeves.

C. Modern Woman's Clothing Body Shape Changes

In this special period of modern times, woman's clothes are changeable and quick compared with the stable development of man's clothing. Under the influence of western civilization, the model of woman's clothing style has also begun to change from the traditional plane, wide to the fit of the curve modeling.

Through the Donghua University Costume Museum collection of 163 modern women's survey data to get the body shape data in "Table V".

TABLE V. DATA SORTING TABLE OF CLOTH BODY WHICH WERE COLLECTED IN THE CLOTHING MUSEUM

Title	Time	The late 19th Century	1900-1910	1920-1929	1930-1939	1940-1949
Center Back Length	Tops	65-112	62-97	51-60	62-73	62-78
	Robes	98-138	104	104-115	93-138	102-120
Chest Width	Tops	60-76	43-69	37-44	43-50	41-52
	Robes	55-76	55	37-45	36-47	37-45
Waist Width	Tops	no waist	no waist	no waist	35-40	35-49
	Robes	no waist	no waist	37-43	33-43	33-38
Sweep Width	Tops	68-98	55-95	38-56	47-60	49-66
	Robes	71-105	69	43-63	42-53	33-48
Slit Length	Tops	10-38	12-39	10-25	7-15	9-14
	Robes	30-73	14	8-22	26-37	11-37

As can be seen from "Table V", from the late Qing Dynasty to the Republic of China period, the Center back length was significantly shorter, between 1920 and 1929 the tops were short to 51cm, the width of the chest is also significantly narrower, it began to appear waist in the 1920s and first appeared in the robe, the waist becomes narrower in the 30s and 40s, the sweep width is also gradually narrowing, the length of the slits is a variation of sometimes high and sometimes low.

In general, under the influence of the characteristics of western costumes, the general trend of modern woman's clothing body shape evolved from broad to narrow, and the profile line changed from the traditional straight line to curve line to modify your body.

IV. THE ARTISTIC CHARACTERISTICS AND ANALYSIS OF MODERN WOMAN'S WEAR

A. The Clothing Shape is Changed from "Implicit" to "Explicit"

The characteristics of Chinese traditional costume modeling are the wide plane, which is the traditional and conservative clothing view due to the influence of the ancient people on Confucianism, Taoism and the philosophy of "the Cheng Zhu neo-confucianism". Under the influence of the Confucian "neutralization" thought, people's dress should be subtle, regular and dignified. While the Taoist culture claims to show the human body, it is not the western way to fully display the human body, so the costume style still maintains the characteristics of the wide plane. "Cheng Zhu neo-confucianism" is to advocate "heaven" and to destroy "human desires". In conclusion, under the influence of these three philosophical thoughts, the traditional Chinese costume modeling often adopts the loose and flat form of

straight lines and oblique lines to achieve the effect of hiding the human body.

However, under the impact of various democratic trends of thought and some emancipation of the mind in the West, the modern people started to pay attention to their own bodies and began to recognize and acknowledge its beauty. Woman's social status, as a vassal or attribution role for a man in tradition society, began to become independent and free as feminism progressed. So the woman's clothing from the original to hide the body's shape into revealing the body curve or naked body fit shape, mainly reflected in sleeve longer than the wrist, cover the palm shape, shortened to be able to fully show the entire arm's sleeveless shape, the horizontal line of the shoulder line becomes inclined, kimono sleeve shape change to set-in sleeves, this makes the part of the shoulder area and the armhole become more fit, the side of the robe is open to reveal leg lines, the side seam of the body is turned from the straight to curve to form waist, center back length, chest width, and sweep width are also narrowed. In short, in modern woman's clothing from loose to fit, closed to the naked, woman's chest, waist curve can be fully reflected.

B. "People" Suitable "Clothing" to "Clothing" Suitable "People"

In China thousands of years of history in the clothing, the clothes represent the tools that govern the world, it contains the rules and regulations, codes of conduct, ideology, ethics and so on, it is the carrier of "etiquette", it is a powerful weapon used by rulers to regulate the social system, the motivation of people to dress is not to meet the physiological comfort requirements, but to demonstrate their social status and social etiquette, at the same time, it also bears the "heaven", with the "heaven" rationality to control and constrain the "human" sensibility, reflected in the clothing is the "people" to obey "clothing", "people" to suit "clothing". So the ancients deliberately ignore the human physiological characteristic, adopt a less precise size, and then use the method of plane cutting, to create a natural and harmonious costume effect, thus to express the concept of "harmony between man and nature".

In modern times, under the influence of political factors and western culture, people began to get rid of the shackles of feudal ethics in the values of clothes and tried to find a way to show themselves and their individuality. In particular, under the influence of woman's emancipation trend and the opening of woman's schools, women began to walk out of boudoir and family and actively participate in social activities, study and work activities, so traditional woman's wear has encountered new aesthetic, modelling, function and other aspects of the challenge. The call for Mr Jingsheng Zhang advocate "Improvement of Chinese costume" during the Republic of China, said "wadded jacket must conform to the body", and put forward the improvement plan: "China's ancient woman's dress in reference to the west, to take its advantages and go its shortcomings, the length of the wadded jacket can cover the hem of the underwear, sleeve length is not too long, not too wide, at the same time have the waist modeling [5] ."As a result, the woman's wear from

the large, straight shapes of the late 19th century evolved into simple and convenient shape with a sleeveless, collarless or low-collar, no waistline, short slits, and length of clothes up and down the knee which was loved by factory women in 1940s. This simple and convenient shape is not only more appropriate to show the female curve, but also more conducive to human activities and join in various social activities, to achieve the true sense of "clothing" suitable "people."

C. The "Blindly Follow" Features of Woman's Wear

At the end of the Qing dynasty and the beginning of the Republic of China, with the violent social unrest and the spread of western culture to China, people's traditional views were severely criticized. Especially after the women got rid of the shackles of feudalism and under the psychological influence of rebellion, curiosity, innovation and timeliness, urban women can adapt quickly and accept western clothing and show a blindly follow-up status. Lead to all kinds of clothing are dare to wear, as the Shanghai people's independence journal February 3, 1912, commended the women compatriots, "do not get soaked in the "exotic costumes, willing to do other people's toys, the future will be dark", and this kind of social fashion gradually spread to rural areas. At this time, traditional woman's clothing lose the characteristics that can restrict and guide apparel behavior in the face of people's new ethics, values and perceptions, so the development of woman's clothing is not in the direction, in the late Qing dynasty woman's clothing, in length, is still long to ankle, and then shortened again, tops as short as 52 cm and then gradually lengthened, robe length to the instep position as the standard and the shape of length shortened to the calf is more, sleeve shape change is sometimes broad, sometimes straight, sometimes narrow, long and then short and short to sleeveless, and then returned to long and narrow sleeve shape.

Modern women show such chaos is actually imaginary, costumes are produced through the long history of human development, and will form cultural genes with local characteristics according to the differences in the natural, social and ecological environments in which people live. Therefore, when the Western modern costume culture has a violent impact on people's traditional concepts, most people blindly follow foreign costumes and do not understand what aesthetic clothing is. However, people want to quickly get rid of the heavy feudal shackles and want to show individuality and ego by looking for new and changing in dress, this women lost the old rigor and order, and become "blindly follow."

V. CONCLUSION

In modern times, with the gradual progress of the West Wind and the political and cultural factors at that time, the profound foundation of the traditional costume culture started to waver. Under the influence of the Western woman's aesthetic awareness and the art of modeling, the traditional woman's clothing with a large flat surface began to have obvious changes in the collar, sleeves, clothing length, chest, hem width and waist, although the process of

change presents a confusion of "blindly follow", but after the improvement of woman's clothing is not only simple, convenient, economical and practical, significantly highlights the curvaceous beauty of Chinese women.

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