

Name:

Major: Apparel, Merchandising, and Design

Phone:

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Title of Project: *Tang Reborn*

Amount Requested: \$351.18

Advisor's Name:

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Abstract

The purpose of this project is to explore the history, construction, and eventual recreation of traditional Chinese Hanfu from the Tang dynasty. I was inspired by my own cultural background and I hope to learn about how Hanfu were worn and made over the course of Chinese history. In my current education program, I learn about garment construction techniques invented in the West, but I never got to learn how my cultural dress is made and worn.

Recently there is a “Hanfu Movement” among young people in China. An Eastern renaissance that combines traditional Hanfu dress with modern and stylish designs. Many people are starting to wear traditional Hanfu as a fashion statement and a connection to their culture. I wish to combine traditional textiles like silk with modern dyes and patternmaking techniques. I also wish to recreate historical embroidery motifs by hand in silk embroidery floss combined with digital printing technology.

My goal is to create a modern Chinese Hanfu garment using both traditional silk fabric and modern machinery. I seek to explore the educational side of apparel design as well as personal journey to connect to my ethnic heritage.

Theme

The theme of this project is to explore the process of creating a custom Hanfu and its influence in both the modern and ancient world. Modern interpretations of Hanfu are still manufactured for people seeking to dress up in traditional garb. Most of the Hanfu created are not historically correct in color or materials. However, they generally follow historically accurate silhouettes found in artifacts such as paintings, sculptures, and even clothing found in tombs that was preserved for hundreds of years.

I was inspired by both historically accurate reconstructions of Hanfu from the Tang Dynasty as well as more modern interpretations found on Chinese clothing sites and social media. I seek to combine these styles to create my own style of Hanfu where the old meets the new.



Historically accurate Hanfu from the Tang Dynasty



Modern Hanfu found on the market today that emulates Tang Dynasty designs

Overall, I hope to learn about Hanfu construction and how it has changed throughout history. I want to spread my knowledge and the results of my research to others here in the United States. Humanity's strongest point is its diversity and the endless variety between cultures. I want Chinese culture to be appreciated in the United States and Chinese apparel techniques introduced more fully in Western society.

Background

The Tang Dynasty (618-907 AD) is regarded as the “Golden Age” of Chinese art, literature, and luxurious clothing. During the time, China was open to international trade reaching far and wide. Many other countries were assimilated into Chinese culture and incorporated Chinese values into their own. It was a time of relative peace and progressiveness for many, including women.

The basic type of women's Hanfu during the time was the *Ruqun*/襦裙. It consisted of a top (*ru*/襦) and a wrap around skirt (*qun*/裙). The top could have wide or narrow sleeves and the collar could be worn with crossed collars, parallel collars, or U-shaped collars. There were waist high ruqun (*Qiyao Ruqun*/齐腰襦裙) and chest-high ruqun (*Qixiong Ruqun*/齐胸襦裙).



From left to right: parallel collar, cross collar, U-collar



Waist-high ruqun



Chest-high ruqun

Hanfu during the Tang was accompanied by accessories such as the *Beizi*/褙子 which was a parallel collared jacket with side slits beginning at the armpit or at the waist. It was extremely versatile and could be long or short and made out of many different materials. This was worn by both men and women. They also worn *Banbi*/半臂, or a half-sleeve jacket, that was worn over ruqun.



Beizi



Banbi

Finally, women wore *Daxiushan*/大袖衫 which was a long, wide sleeved robe paired with ruqun and made from light, breathable cloth. Ruqun was also commonly paired with a long scarf called *Pibo*/披帛.



Daxiushan



Pibo

Expected Outcome

The expected outcome is a Tang Dynasty inspired Hanfu. It will be a chest-high ruqun with parallel collars and pibo. I also plan on creating either beizi or banbi depending on final approval of the design. I would also like to create undergarments, or *Zhong Yi*/中衣 (middle clothes) and *Nei Yi*/内衣 (inner clothes). *Zhong Yi* are similar in construction to outer Hanfu except they are plain white and are always worn underneath other layers. They can be classified as loungewear but they are generally seen as underclothes. *Zhong Yi* must be worn on formal occasions. The most common type of *Nei Yi* for women is *Mo Xiong*/抹胸. They play the same role as a brassiere does, but they are longer, covering the belly as well. Generally, both sets are worn together but it is not always the case. I will be creating either a full *zhong yi* set or a *mo xiong* and ruqun set, but not both due to fabric limitation.

In addition, I will be researching Tang Dynasty embroidery motifs and fabric patterns. I would like to create digital prints of unique watercolor motifs and print them onto the fabric. On top of the printing, I will hand embroider extra designs for a 3D effect. This will add another design element and help me gain experience with digital printing technology. I believe adding hand embroidery gives the garment a couture feel and personal touch. I plan to design my own motifs and learn techniques for embroidering with silk floss.



Zhong Yi



Mo Xiong

Finally, All progress will be documented in a large journal/notebook. This includes sketches and planning notes, fabric swatches, and pictures of garment construction. For the final presentation, I would like to include a poster of my research and my experience in creating Chinese Hanfu. Following the Focus Grant Exhibition, I plan to enter my ensemble in The Fashion Show 2020.

Timeline

Summer 2019	<ul style="list-style-type: none"> • Conceptualize potential garment silhouettes • Complete fashion illustrations of finished garment • Determine materials needed • Purchase materials needed • Practice embroidery motifs
September 1 st - October 1st	<ul style="list-style-type: none"> • Finalize embroidery motifs • Begin drafting pattern • <i>Progress check-in → advisor meeting</i>
October 1 st - November 1st	<ul style="list-style-type: none"> • Finalize pattern • Begin garment construction • Begin garment embroidery

November 1 st -December 1 st	<ul style="list-style-type: none"> • Continue garment construction and embroidery
December 1 st - January 1 st 2020	<ul style="list-style-type: none"> • Continue garment construction and embroidery • <i>Progress check-i → advisor meeting</i>
January 1 st – February 1 st	<ul style="list-style-type: none"> • Finish garment construction and embroidery
February 1 st – March 1 st	<ul style="list-style-type: none"> • Finalize garment fit • <i>Progress check-in → advisor meeting</i>
March 1 st – March 31 st	<ul style="list-style-type: none"> • Construct visual display and poster • Finish Summary report and documentation journal • Garment Bag and transportation of finished garment and accessories

Applicant Background

The applicant was born in Guilin, China and raised in Ames, Iowa. Throughout her childhood, she participated in many different arts and crafts from sewing and embroidery to knitting and quilting. During high school, she used her mother’s old sewing machine and created several dresses for her local high school fashion show. Her efforts earned her Best Collection of 2015 and inspired her to pursue fashion as a potential career. She entered the Apparel Merchandising and Design program at Iowa State in hopes to learn more about the creative and technical design process. As an adopted daughter from China, Ambrosio loves to explore Chinese art, music, and fashion. She enjoys wearing traditional Chinese motifs and textiles combined with modern silhouettes. She also plays the guzheng, a traditional Chinese zither. She uses her ethnic roots and culture as inspiration, both as a designer and as a personal aesthetic.

Budget

	Description	Source	Amount	Cost per unit	Total
Garment	Silk Habotai 12mm 45"	Dharma Trading Co.	13 Yards	\$10.78 per/yd	\$140.14
	Silk Habotai 8mm 36" Natural White	Dharma Trading Co.	6 Yards	\$6.05 per/yd	\$36.30
	Pellon P44F JAS Fusible Interfacing 20"-White	JoAnn Fabrics	1 Yard	\$0.99 per/yd	\$0.99
	Sew Essentials Unbleached Muslin Fabric 90"	JoAnn Fabrics	6 Yards	\$7.99 per/yd	\$47.94
Dye	Dharma Acid Dyes- #470 Hyacinth	Dharma Trading Co.	2 ounce container	\$4.85	\$4.85
	Dharma Acid Dyes- #458 Cabernet	Dharma Trading Co.	8 ounce container	\$13.99	\$13.99
	Dharma Acid Dyes- #404 Sapphire Blue	Dharma Trading Co.	2 ounce container	\$5.95	\$5.95
	Professional Fabric Detergent	Dharma Trading Co.	16 oz container	\$3.90	\$3.90
Embroidery	Asian Silk Set Embroidery Floss	The Silk Mill	1 Set	\$26.49	\$26.49
General	Other Sewing Notions			\$45	\$45
				Sub Total	\$325.55
				Shipping	\$19.07
				Local Tax	\$6.56
				Total	\$351.18