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STUDY OF AUTHENTIC CRAFTSMANSHIP OF HONG KONG MEN'S CHEONGSAM

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Study of Authentic Craftsmanship of Hong Kong Men's Cheongsam

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A thesis submitted in partial fulfilment of the requirements for the degree of Master of
Philosophy

August 2023

CERTIFICATE OF ORIGINALITY

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ABSTRACT

Cheongsam is one of the most notable Chinese traditional clothing of the last century. Menswear cheongsam has been designated as men's formal attire during the Nationalist era, which continues as one of the ceremonial attires in the 21st century. The menswear cheongsam has its unique shape and form, a classical piece of clothing filled with one-of-a-kind traditional Chinese craftsmanship. By exploring the historical and cultural development of the evolution of cheongsam, the silhouette and form of men's cheongsam have not changed much during the years and periods.

With the traditional cheongsam-making technique listed on the National Intangible Cultural Heritage List, the alert of inheritance has been raised. With the situation that women's cheongsam is still active as many women wear it as formal attire as well as daily wear, the men's cheongsam is highly endangered with less attention and public awareness. With the passing away of masters and the fact that fewer young tailors are joining the industry. In addition, the craftsmanship used to rely on oral transmission and there was no written record of the detailed production process. Thus, the art of making classic and authentic men's cheongsam is lacking in both documentation and tailors. To preserve the men's cheongsam, the whole tailoring process needs to be recorded, as well as introducing the authentic form and shape to the public.

This project aims to develop complete documentation of cheongsam craftsmanship and the tailoring process with the help of veteran masters and scholars, to alleviate the possibility of losing the unique Chinese attire.

Keywords: Cheongsam, Craftmanship, Intangible Cultural Heritage, Fashion Culture

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TABLE OF CONTENTS

LIST OF FIGURES	1
CHAPTER ONE: INTRODUCTION	
1.1 Background of Research	3
1.2 Problem Statement	4
1.3 Research Aim and Objectives	5
1.4 Research Methodology	6
1.5 Project Significances	6
1.6 Structure of Thesis	7
CHAPTER TWO: METHODOLOGY	
2.1 Introduction	9
2.2 Research Design – Qualitative Research Methodology	9
2.2.1 Phase I – Research Foundation Building	9
2.2.1.1 Literature Review	
2.2.1.2 Image Study of Online Relics	
2.2.2 Phase II – Craftsmanship Investigation	10
2.2.2.1 Expert Interview	
2.2.2.2 Tailoring Procedure Study	
2.2.3 Phase III – Research Finding Consolidation	11
2.2.3.1 Transcription	
2.2.3.2 Open Coding	
2.2.2.3 Thematic Coding	
2.3 Conclusion	11
CHAPTER THREE: CRAFTSMANSHIP OF HONG KONG MEN'S CHEONGSAM	
3.1 Introduction	12

3.2 The Imperial Ratio in Chinese Design	13
3.3 Development of Men's Cheongsam in Late Qing	14
3.4 Development of Men's Cheongsam in the Nationalist era	16
3.5 Development of Hong Kong Men's Cheongsam in Hong Kong	18
3.5.1 Cheongsam Worn by Different Social Class in Hong Kong during the Nationalist Era	18
3.5.1.1 Working Class: Labourers	
3.5.1.2 Cheongsam in Middle Class: Chinese Writer Lu Hsun	
3.5.1.3 Cheongsam in Upper Class: Businessman Sir Robert Ho Tung Bosman	
3.6 Types of Hong Kong Men's Cheongsam	24
3.7 Garment Structure of Hong Kong Men's Cheongsam	25
3.7.1 T-Shaped Structure	26
3.7.2 A-Line Silhouette	26
3.7.3 The Pattern Cutting of Traditional Cheongsam: The Five-Panel Cut	26
3.7.4 Neckline Binding, Stand Collar, and Straight Buttons	27
3.7.5 The Length of Cheongsam and Sleeve	28
3.7.6 Depth of Silts	28
3.7.7 Seams, Inner Facings, Linings and Reinforcing Tapes	28
3.7.8 Pockets and Bartacks	29
3.7.9 Pattern Matching	29
3.8 Common Textile Materials of Hong Kong Men's Cheongsam	30
3.8.1 Textile Materials of Hong Kong Men's Cheongsam	30
3.8.1.1 Brocade Satin	
3.8.1.2 Hang Leno	
3.8.1.3 Tea Silk	

3.8.2 Surface Patterns of Hong Kong Men’s Cheongsam	32
3.8.2.1 Flowers and Plants Patterns	
3.8.2.2 Geometric Patterns	
3.8.3 Colour of Hong Kong Men’s Cheongsam	32
3.9 Tools for Tailoring	33
3.9.1 Iron tailoring ruler with Tang scale	33
3.9.2 Measuring tape with Tang scale	33
3.9.3 Chalk Powder Bags	33
3.9.4 Fabric Scissors	34
3.9.5 Electric Iron	34
3.9.6 Spray Bottle	34
3.9.7 Starch paste with Copper Scrapper	35
3.9.8 Tacking Needles	35
3.9.9 Thimbles	36
3.10 Intangible Cultural Heritage – Hong Kong Cheongsam Making Technique	37
3.10.1 Timeline and Process of Registering the Intangible Cultural Heritage	37
3.10.2 Registered Intangible Cultural Heritage Bearer Organization – The Hong Kong Cheongsam Association	39
3.10.3 Registered Intangible Cultural Heritage Bearer – Master Chun Cheung Lam	39
3.10.4 Registered Intangible Cultural Heritage Bearer – Master Lau On Hing	40
3.11 Chapter Conclusion	40
CHAPTER FOUR: AUTHENTIC HONG KONG MEN’S CHEONGSAM CRAFTMANSHIP	
4.1 Introduction	41
4.2 Relic Study	41

4.2.1 Unlined Cheongsam	42
4.2.1.1 Royal Blue Silk Grosgrain Unlined Cheongsam in Dragon Pattern	43
4.2.1.2 Cream Silk Organza Unlined Cheongsam in Floral Pattern	43
4.2.1.3 Blue Silk Charmeuse Unlined Cheongsam in Scrolls Floral Pattern	44
4.2.1.4 Brown Silk Leno Unlined Cheongsam in Floral Pattern	45
4.2.1.5 Cream Reeled Mulberry Silk Unlined Cheongsam	45
4.2.1.7 Dark Brown Silk Satin Unlined Cheongsam in Floral Pattern	46
4.2.2 Lined Cheongsam	47
4.2.2.1 Grey Silk Satin Geometric Jacquard Lined Cheongsam	47
4.2.2.2 Sherbet Indigo Silk Jacquard Lined Cheongsam	48
4.2.2.3 Blue Silk Grosgrain Lined Cheongsam in Bat Pattern	49
4.2.2.4 Jade Blue Silk Leno Lined Cheongsam in Peony Pattern	49
4.2.2.5 Mulberry Silk Satin Lined Cheongsam in Grapevine Pattern	50
4.3 Tailoring Procedure and Prototype of Unlined Men's Cheongsam	50
4.3.1 Taking Body Measurement	50
4.3.2 Pattern Cutting	52
4.3.3 Sewing and Tailoring	53
4.3.3.1 Application of the Starch Paste	53
4.3.3.2 Reinforcing Tapes	53
4.3.3.3 Sewing of all pieces and Facing Attachments	54
4.3.3.4 Neckline and Neckline Facing	54
4.3.3.5 Neckline Binding	55
4.3.3.6 Marking of the Button Positions	55
4.3.3.7 Stand Collar	55
4.3.3.8 Attachment of the Collar	56

4.3.3.9 Hidden Pocket	56
4.3.3.10 Straight Buttons	57
4.3.3.11 Bar-tack	57
4.3.3.12 Slip Stitching	57
4.3.4 Body Fitting	58
4.3.5 Final Product	58
4.4 Tailoring Procedure and Prototype of Lined Men's Cheongsam	59
4.4.1 Taking Body Measurement	59
4.4.2 Sewing and Tailoring	60
4.4.2.1 Application of the Starch Paste	61
4.4.2.2 Reinforcing Tapes	61
4.4.2.3 Sewing of all pieces and Facing Attachments	61
4.4.2.4 Lining Attachment	62
4.4.2.5 Flip Over to the Outer	63
4.4.2.6 Side Edge Sewing	63
4.4.2.7 Neckline and Neckline Facing	63
4.4.2.8 Neckline Binding	63
4.4.2.9 Secure-stitch with the Lining	63
4.4.2.10 Marking of the Button Positions	64
4.4.2.11 Stand Collar	64
4.4.2.12 Attachment of the Collar	65
4.4.2.13 Hidden Pocket	65
4.4.2.14 Straight Buttons	65
4.4.2.15 Bartack	66
4.4.3 Body Fitting	66

4.4.5 Final Product	67
4.5 Expert Interview – Eunice Lee of Hong Kong Cheongsam Association	68
4.5.1 Background of the Interviewee	68
4.5.2 Current Situation of Cheongsam	69
4.5.3 Characteristics and Dimension of Cheongsam	70
4.5.4 Material and Fabric of Cheongsam	73
4.5.5 Crafting Techniques of Cheongsam	74
4.6 Conclusion	75
CHAPTER FIVE: CONCLUSIONS, LIMITATIONS AND RECOMMENDATIONS	
5.1 Conclusions	77
5.2 Research Contributions	77
5.2.1 Theoretical Contributions	77
5.2.2 Practical Contributions	79
5.2.3 Diverse Preservation	79
5.3 Limitations	80
5.4 Recommendations	80
REFERENCES	81

LIST OF FIGURES

CHAPTER THREE

Fig.1 People dress in Chinese and Western styles in the 1930s

Fig.2 Rickshaw Drivers in the 1920s

Fig.3 Sir Robert Ho (left) with Shaw (right)

Fig.4 Flat Drawing of Cheongsam

Fig.5 Iron Tailoring Ruler with Tang Scale

Fig.6 Measuring Tape with Tang Scale

Fig.7 Chalk Powder Bag

Fig.8 Fabric Scissors

Fig.9 Electric Iron

Fig.10 Spray Bottle

Fig.11 Scraper and Bowl (Left), Hand-mixed Starch paste (Middle), Glue(Right)

Fig.12 Tacking Needles

Fig.13 Thimbles

CHAPTER FOUR

Fig.14 Royal Blue Silk Grosgrain Unlined Cheongsam in Dragon Pattern

Fig.15 Cream Silk Organza Unlined Cheongsam in Floral Pattern

Fig.16 Blue Silk Charmeuse Unlined Cheongsam in Scrolls Floral Pattern

Fig.17 Brown Silk Leno Unlined Cheongsam in Floral Pattern

Fig.18 Cream Reeled Mulberry Silk Unlined Cheongsam

Fig.19 Dark Brown Silk Satin Unlined Cheongsam in Floral Pattern

Fig.20 Grey Silk Satin Geometric Jacquard Lined Cheongsam

Fig.21 Sherbet Indigo Silk Leno Jacquard Lined Cheongsam

Fig.22 Blue Silk Grosgrain Lined Cheongsam in Bat Pattern

Fig.23 Jade Blue Silk Leno Lined Cheongsam in Peony Pattern

Fig.24 Mulberry Silk Satin Lined Cheongsam in Grapevine Pattern

Fig.25 Pattern Cutting of Unlined Cheongsam

Fig.26 Layout Plan of Unlined Cheongsam

Fig.27 Placement of the Reinforcing Tapes

Fig.28 Process of the Neckline Facing Attachment

Fig.29 Stand Collar

Fig.30 Process of the Braided Knot

Fig.31 Images of the cheongsam piece made by Master Chun

Fig.32 Folded look of the cheongsam piece made by Master Chun

Fig.33 Placement of the Reinforcing Tapes

Fig.34 Facing Attachment at the Corner

Fig.35 Image of the cheongsam piece made by Master Chun

CHAPTER ONE: INTRODUCTION

1.1 Background of Research

Cheongsam is the most remarkable Chinese traditional clothing of the last century; throughout 5,000 years of Chinese dress history, the development process of Chinese dress culture has been characterized by a constant process of incorporation, inclusion, and evolution with the times, with its characteristics and values residing in its adherence to the original shapes and structures and the resulting aesthetic vocabulary of the East.

Since the 1920s, when the term qipao first appeared, many people have assumed that the feminine cheongsam, also known as qipao, was derived from the female gowns of the Qing dynasty's Manchus and Bannermen. Despite the widespread use of the term cheongsam by Hong Kong natives, it is challenging to dispel this presumption and connotation.

The last of China's imperial dynasties, the Qing dynasty, lasted from 1644 to 1911 and was formed by an ethnic minority known as the Manchu. When the dynasty was first created, dress laws were enacted to represent the people's identity and promote social order. They utilized a division of administration known as the Eight Banner system. Initially, only Manchu houses were structured within this system, although naturalized Mongols and Han Chinese were eventually included. The Manchu and everyone living under the Eight Banners regime wore clothes distinct from regular people; hence, they came to be known as Banner People. Men and women generally wore long robes known as Manchu changpao or cheongsam. Manchu men wore changpao designed for horseback riding, known as a regular robe, which was characterized by two pair of slits: with one slit on each side, one slit on the back, and one slit on the front, which increased ease of movement when mounting and dismounting horses, a Panjin collar, a collar shaped like a letter S, and the sleeve cuffs known as Horsehoof cuffs.

Until then, the modern male cheongsam is a formal garment that represents the wearer's Chinese national identity, in which legal and traditional authentic cheongsam must be a robe with the right fastened and cross neck.

The men's cheongsam was designated as men's formal attire during the Nationalist era, which continues as one of the ceremonial attires in the 21st century. The menswear cheongsam has its unique form and silhouette, a classical piece filled with traditional Chinese craftsmanship. This study investigates the craftsmanship of cheongsam, examines the structure and discusses the tailoring method of cheongsam by a complete record of demonstration from cheongsam-making masters.

1.2 Problem Statement

Unlike women's cheongsam, the exclusive uniqueness of men's cheongsam is that the form and craftsmanship stayed the same throughout the years which should be preserved in terms of the traditional Chinese garment. The men's cheongsam is seldom worn as a ceremonial attire nowadays when attending grand occasions. However, as time went on, masters who knew how to make men's cheongsam passed away one after another. With the passing away of masters and the fact that the non-authentic cheongsam in the current clothing market, the art of making classic and authentic men's cheongsam is highly endangered. Many of the so-called men's cheongsam in the market today have no rules with simplification on the design and procedure, and the classic form and craftsmanship of the men's cheongsam are under threat.

The main reason for this crisis is the need for more public awareness of the traditional men's cheongsam's structure, shape, craftsmanship, and dressing methods. Also, with the demand for women's cheongsam, some Chinese tailors who only concentrated on making women's

cheongsam, and had never learned or made men's cheongsam, relied on the shape and workmanship of men's Makwa to imagine how to make men's cheongsam. At the same time, with the traditional cheongsam-making technique listed on the National Intangible Cultural Heritage List, the alert of passing on the cheongsam craftsmanship has been raised. In fact, to pass on the art of making men's cheongsam, study the structure, form and craftsmanship. It is necessary to explore some of the precious relics and to document the entire production process of the masters. With more visual and complete word documentation, the records could be easier to preserve, rather than continuing only the verbal notes from masters to students.

1.3 Research Aim and Objectives

This project aims to investigate the basic craftsmanship of Hong Kong men's cheongsam and establish a systematic documentation of the making procedures. The specific objectives of this study can be summarized as follows:

1. To investigate the historical and cultural contexts of Hong Kong men's cheongsam;
2. To investigate the basic forms, structures, and features of men's cheongsam;
3. To investigate and summarize the making procedures of unlined men's cheongsam;
4. To investigate and summarize the making procedures of lined men's cheongsam.

1.4 Research Methodology

The methodology of this study began with a literature review and background research on the historical and cultural contextual background of cheongsam, with the investigation of the evolution of men's and women's cheongsam. Then, the current cheongsam products were also discussed in terms of form, structure, and silhouette. Evaluation of the cheongsam projects was performed with a cross-check on the authentic relics and the authentic cheongsams produced by the masters. Next, interviews with experts were conducted with video and audio recordings. After all, full documentation of the cheongsam-producing procedure was recorded.

1.5 Project Significances

In the past decades, the women's cheongsam was still active in the industry as a piece of a traditional fashion item, which some women wear as daily wear. Not to mention the form and structure of women's cheongsam have changed gradually over the days. However, for men's cheongsam, the form and structure stayed the same over the years and men's cheongsam was designated as the formal attire during the nationalist era, in which the value of inheritance was alerted. Still, with the passing away of the cheongsam tailoring masters, and the lack of written instruction on the craftsmanship, the men's cheongsam is in an extremely endangered state.

This study serves as a full documentation associating cheongsam production and craftsmanship. The specification of the cheongsam and documentation of the full production procedure show the proper and authentic cheongsam for inheritance.

1.6 Structure of Thesis

In Chapter 1, the overview of background, objectives, and research significances and values for implementing the authentic cheongsam by historical, cultural, and qualitative analysis were introduced.

In Chapter 2, the structure of the research methodology used in this thesis will be introduced, The methodology will be arranged in three phases, (1) research foundation building, with literature review and the study of online cheongsam relics resources; (2) the research craftsmanship investigation consists of expert interviews and the record and documentation of tailoring procedure; and (3) the research findings consolidation.

Chapter 3, the background study and the literature review of the craftsmanship of men's cheongsam, begins with the investigation of the historical evolution of the cheongsam and the formation of Chinese traditional garments, and the relationship between men's cheongsam and Hong Kong with the development of men's cheongsam in Hong Kong, by reviewing corresponding literature. The importance of cheongsam in relation to intangible cultural heritage was also introduced.

In Chapter 4, the research findings from the study of online cheongsam relics resources will be investigated, by looking into the websites of museums and research centres. Then, the detailed research of the primary resource on the demonstration of the Cheongsam masters tailoring procedure as well as the expert interview will be included.

In Chapter 5, the research contribution both theoretical and practical will be illustrated, as well as the discussion of the limitations of the research study and recommendations for future investigation.

CHAPTER TWO: METHODOLOGY

2.1 Introduction

This chapter illustrates the methodology for developing the study of authentic craftsmanship of Hong Kong men's cheongsam. The research will include three phases, qualitative research, craftsmanship investigation, and research findings consolidation.

2.2 Research Design – Qualitative Research Methodology

2.2.1 Phase I – Research Foundation Building

2.2.1.1 Literature Review

The section reviews both popular and peer-reviewed literature on the cultural and f men's cheongsam in published books, journals, and all terms of academic sources. Thus, it is mainly divided into four parts: (1) The background and historical development of men's cheongsam; (2) The current situation of men's cheongsam; (3) The potential development of men's cheongsam in terms of the preservation the culture; and (4) The research gap of men's cheongsam.

As there is less literature written on men's cheongsam, and to help with more understanding of the whole situation of the potential development of the cheongsam culture, women's cheongsam will also be a part of to investigation for the desk research.

2.2.1.2 Image Study of Online Relics

In this section, the online exhibition and archives done by scholars from different universities and museums with be investigated. It classifies as a case study source for analysing the measurements and dimensions of cheongsams, as well as the comparison of cheongsams in different centuries and dynasties.

2.2.2 Phase II – Craftsmanship Investigation

2.2.2.1 Expert Interview

First, in-depth interviews are one of the principal and prevalent qualitative research methodologies. It is a personal interview conducted individually with each respondent. This strategy is conversational and encourages respondents to provide detailed responses. One of the benefits of this strategy is the possibility of collecting exact information about what people believe and what motivates them. Asking the appropriate questions can aid in collecting valuable data. The interview will be conducted with a representative from the intangible cultural heritage bearer: the Hong Kong Cheongsam Association.

2.2.2.2 Tailoring Procedure Study

The whole process of tailoring demonstrated by cheongsam masters will be video recorded, as well as written transcripts and every process, with the observation of the whole production procedure. This could help with a deeper understanding of cheongsam making, with accurate data and dimensions for analysis. The pieces made in the demonstration will be recorded as a sample as well.

The interview will also be conducted with the cheongsam production masters individually with video and audio recordings while demonstrating the cheongsam creation process. Interview questions will be designed throughout the process to acquire more primary data. Despite the making of cheongsam, descriptive history is also a crucial part of having a solid understanding of the situation of cheongsam masters and cheongsam history.

2.2.3 Phase III – Research Finding Consolidation

2.2.3.1 Transcription

Transcription will be conducted when the video and audio recordings have been recorded, converting the recordings into written text for clear documentation; Both verbal and nonverbal data will be analysed together to shape the communicative meaning.

2.2.3.2 Open Coding

Open coding is achieved by segmenting data into meaningful expressions and describing them in a single word to a short sequence of words. Further, relevant annotations and concepts are then attached to these expressions.

2.2.2.3 Thematic Coding

Thematic analysis is a method of analysing qualitative data. It is usually applied to a series of texts, such as an interview or transcripts. Examine the data closely to identify common themes - topics, ideas, and patterns of meaning that recur. In this research, the analysis will investigate the interview in terms of thematic analysis.

2.3 Conclusion

The methodology used for this study has been investigated in this chapter, the background research and the literature review will be conducted in chapter three. Then, the craftsmanship investigation on the expert interview and tailoring procedure demonstration will be investigated in chapter four.

CHAPTER THREE: CRAFTSMANSHIP OF HONG KONG MEN'S CHEONGSAM

3.1 Introduction

The term 'cheongsam' has a long history in Guangdong and Southeast Asia, referring to the long Chinese Han-Chinese right-fastened cross-neck robes worn by men and women. The terminology is transliterated from Cantonese' *chèuhngsām*', which comes from 'zansae' in Shanghainese term^[1]. This phrase is used in Cantonese and Shanghainese to denote a Shanghai-popularised Chinese outfit. However, cheongsam refers strictly to male attire in Mandarin Chinese and other Chinese dialects, whereas qipao is the feminine equivalent. In Hong Kong, where many Shanghainese tailors emigrated after the 1949 communist revolution, cheongsam refers to male and female clothing.

Many people presumed that the cheongsam was derived from Manchu origins. However, with a glance at history in terms of Han Chinese traditional clothing^[1]. The genesis and evolution of men's conventional Chinese round-neck robe described thus far is meant to refute the idea that men's cheongsam is "derived from the Manchu robe" using historical records and cultural relics. Throughout 5,000 years of Chinese dress history, the development process of Chinese dress culture has been characterized by a constant process of incorporation, inclusion, and evolution with the times, with its characteristics and values residing in its adherence to the original shapes and structures and the resulting aesthetic vocabulary of the East.

The historical evolution of cheongsam has developed from century to century. The attire exemplifies the collision, adaptation, integration, change, simplification, and improvement of the sartorial cultures of the Han Chinese, the surrounding peoples, and even Western culture in the modern day. The men's cheongsam was once designated as the official men's formal outfit promulgated by the Nationalist Government on 16th April 1929^[12] as mentioned in the Fuzhi

Tiaoli. The Nationalist era was a period of maturity for the men's cheongsam, and the form of the cheongsam has not changed much since then. Therefore, the modern male cheongsam is a formal garment that represents the wearer's Chinese national identity, in traditional cheongsam must be a robe with a right fastened and cross neck.

3.2 The Imperial Ratio in Chinese Design

The research ^[30] discussed the ratio of design used in ancient Chinese, known as the imperial ratio, and it might apply to clothing design throughout history. The Imperial Ratio, also known as a nine-five ratio (九五比例), was often mentioned and applied in ancient Chinese. In traditional Chinese culture, numbers are divided into yang and yin numbers, with odd numbers as yang (陽) and even as yin (陰)^[30]. Among the yang numbers, nine is the most significant number, and five is in the middle, which therefore the nine and the five symbolise the authority of the emperor and are known as the 'Nine and Five' (九五之尊).

Thus, in Chinese history, this nine-five ratio has been employed in many designs, such as garments and architecture. In terms of the garments, the 'nine-five' symbolised nobility; it was reflected and used in the emperor's clothing design^[30]. For example, according to literature, the dragon robes of the Qing emperors were embroidered with nine golden dragons. The front and back add up with eight gold dragons embroidered, with another dragon embroidered on the inside of the lapels. Thus, when observing the robe separately, either from the front or back view, five dragons are seen, explaining the use of nine-five.

In architectural design, the Forbidden City in Beijing, as the palace building of China's last two feudal dynasties, reflects the supremacy of the emperor in every way. For example, the

Tiananmen Tower has five doorways on its platform^[13], with a width of nine rooms and a depth of five rooms. The numbers 'nine' and 'five' were inextricably linked to all aspects of life in the feudal palace and had a supreme symbolic meaning that the emperor could only enjoy.

From these, few studies are carried out applying the 'nine-five' ratio to the measurement of traditional robe design. The archives have matched the parameters with the algorithm developed by the 'nine-five' ratio. More information would be needed on proofing the statement, as the previous study took place in investigating robe archive images without the actual garments.

3.3 Development of Men's Cheongsam in Late Qing

In the late Qing dynasty, a decline in national might led to humiliation at the hands of foreign countries^[29], followed by a massive invasion of Western culture. The Chinese people had little alternative but to seek transformation through Westernization and modernization to rescue their nation^[18]. Western culture surged across China around the turn of the 20th century, coinciding with the fall of the Qing dynasty and the beginning of the Nationalist era. As the most important of the "four essential needs of Chinese people's livelihood", the others being food, shelter, and transportation, clothing was naturally subject to significant influence. Western dress styles began to spread in Chinese cities, with women's clothing being the first to shift^[7].

Wenming Xinzhuang (文明新装), literally "civilised new outfit" is a relatively basic and neat two-piece ensemble that progressively evolved from the traditional loose-fitting and wide-sleeved female robe or skirt^[9]. Despite the support of many Chinese males, particularly intellectuals and those whose careers required frequent interaction with foreigners, Western-style attire was not a mainstay of men's wardrobes at the time. During the early years of the

Republican era, the majority of male schoolteachers in Beijing wore a blue cheongsam over a pair of Western trousers or centre-buttoned Zhongshan suits influenced by the Japanese uniform and student attire^[23]. Despite the occasional usage of imported textiles, the form and cut of men's cheongsam managed to defy the strong waves of Westernization and remain intact. The cheongsam and Ma Kwa jacket combination remained the most prevalent, debonair, and well-liked male ensemble of the time^[23].

The Xinhai Revolution overthrew the feudal imperial system^[27], and Western thinking became more prevalent, resulting in a change in clothing and a dramatic shift in the concept of clothing. However, the national economy was reduced^[24], and life was difficult. The demand for clothing became more practical, functional, and economical. As time went on, before the cheongsam was withdrawn from mainstream society, there was a trend to replace it with short clothing. The short garment, which had been worn by the labouring masses, gained popularity^[26].

From a functional point of view, cheongsam is difficult to move around and drag in form. "A beautiful garment does not hinder the body but helps it to develop. The question of the length of the cheongsam has always been controversial^[19]. In modern times, society is in turmoil and there are constant wars. It was also a period when China changed from an agricultural society to a modern industrial and information society, and the demand for functional clothing was more urgent, especially for men's clothing^[27].

During the Nationalist era in Nanjing, the government was convinced that the Chinese robe was inconvenient to move around in, and the form was too draggy^[32], so it was designed to discard the old style of clothing. This was the kind of radical rhetoric that was characteristic of the era, and it became commonplace to reject the cheongsam as a form of dress. The

traditional costume, was labour-intensive to make and had feudalistic overtones, met with a social situation that was difficult to avoid^[34]. The Cultural Revolution, which included the cheongsam, was the final fate of traditional clothing, which slowly disappeared into obscurity.

During the Nationalist era, men could be divided into four classes, including the cheongsam class (長衫階級), the short-shirt class (短衫階級), the suit class (西裝階級) and the uniform class (制服階級), according to their dress code. " The cheongsam class generally refers to the salaried class, usually teachers, clerks, word surveyors, accountants and clerks in the institutions and other intellectuals with a certain culture or country squire^[27]. The outward appearance is a pair of literary, hands-free, with a pair of glasses is even more a pair of bookish. The introverted elegance of the literati was also interpreted as an image of cowardice and fear in the particular social environment^[37]. Since the Xinhai Revolution, when the warlords were at war, the era lost its focus, the state was out of control, power was dissipated, intellectuals were freer to choose, and a sense of individuality, individuality, and dignity was aroused, bringing about a cultural themed ideology in China. Enlightenment. The May Fourth Cultural Movement. Chinese intellectuals slowly broke away from the feudalist Shi'dei mentality and embraced the Western spirit of democracy and science^[31]. After the May Fourth Movement, the workers' and peasants' movement led by the Chinese Communist Party shifted the focus of society to political revolution. The workers and peasants became the main force of the revolution, and intellectuals at this time also realized that they would not achieve anything if they did not unite with the main force.

3.4 Development of Men's Cheongsam in the Nationalist Era

Many think that women's cheongsam is the origin of cheongsam, instead of men's cheongsam. However as for the early women's cheongsam, its rise is that it had to do with women's rights, women wear cheongsam to copy men's to express their thoughts and fight for rights.

After founding the Republic of China and promoting a five-ethnic republic, coupled with the gradual Western influences, women, who had first been exposed to Western culture, advocated for equal rights for men and women. However, the reality around them was so different from their ideals that women, in their shame and anger, rejected all things feminine and deliberately imitated men by wearing robes, which were traditionally male garments.

In 1943 Eileen Chang wrote in her book, "In 1921, women wore robes. After the five-ethnic republic, women all over the country suddenly adopted the cheongsam, not because they were loyal to the Manchus, but because women deliberately wanted to imitate men. She points out that this imitation was motivated by the fact that women at the beginning of the Civil War were "initially influenced by Western culture and were obsessed with the idea of equal rights for men and women"^[35], i.e. they wanted to achieve similarity in status by resembling men in appearance. The May Fourth Movement of 1919 led to a great deal of discussion on 'equal rights for men and women' and many proposals on how women could achieve 'gender equality'. One of these was the idea that women should wear cheongsams^[38], which was based on the idea that it would be easier for women to achieve a higher social status if they were closer to men in appearance^[28]. By wearing the cheongsam, they wanted to counter the image of 'women bound by cumbersome clothing and becoming ornamental objects for men's appreciation', and they wanted to gain the right to use the 'robe' directly in the same way as men in terms of 'address'. The cheongsam of this period was a relaxed and square style. Shanghai schoolgirls were the first major users of the modern cheongsam, and some Shanghai girls' schools adopted

it as their school uniform^[12]. As a result, the early cheongsam, which was wide, fat and straight, and shaped like men's clothing, became popular. As the diagram shows, the men's cheongsam of the 1920s bore a strong resemblance to the women's cheongsam, both in terms of dress and flatness.

In 1934, Lu Xun's article "The Fall of the Foreign Costume" published in "Declaration"^[3] said, "So, after all the changes, the robe and the coat are still stable. Although it is also a foreign costume, I am afraid that it will not be taken off. When he said "foreign costume", he thought that "Manchu" was a foreign country with the narrow mentality that "only the Han nation is exclusive"^[9], and the cheongsam was "Manchu's robe", so it was a foreign costume. But it seems that in Lu's old photos, he looks best in his cheongsam and has the most scholarly style, so it is no wonder that he did not intend to take them off^[3]. However, whether it was Lin Yutang's sincere support or Lu's reluctant acceptance, the advantages of the men's cheongsam could not be ignored.

3.5 Development of Hong Kong Men's Cheongsam in Hong Kong

Hong Kong became an important trading port after becoming a British colony under the Treaty of Nanking^[3]. The presence of Chinese, mainly from Shanghai and Guangdong, and the British in Hong Kong led to the formation of a mixed Chinese and foreign society. These people had different backgrounds, cultures and dresses but lived together on this island^[11]. The 1911 Xinhai Revolution abolished the feudal system of hierarchy and etiquette.



Fig.1 People dress in Chinese and Western styles in the 1930s

With the promotion of a new culture and the rapid development of foreign maritime trade, Hong Kong became the point of impact of the new wave of Western material culture in China, where dress alternated between tradition and innovation^[12], Chinese and Westernised. During this period, Chinese and Western dress cultures evolved from being independent of each other to influencing each other, giving Hong Kong a cultural landscape of dress in which the East meets the West and the Old meets the New^[14]. As a result, the development of Hong Kong's clothing began to become complex, with Chinese cheongsams and Ma Kwa, western suits, hats and boots all appearing simultaneously.

During the time, cheongsam was very popular in Shanghai; due to the political changes in mainland China in the late 1940s^[24], both male and female cheongsams disappeared for several decades. With the people and refugees who came to Hong Kong from Shanghai, the decades of the 1950s and 1960s in Hong Kong are considered the Golden Age of the Cheongsam^[27]. During this period, the cheongsam flourished as a result of every favourable atmosphere. Despite this, the British had administrative control over Hong Kong. A rapid Westernization of menswear occurred in the second half of the 20th century due to men's need to earn a living and their desire to avoid appearing out of date^[36]. This occurred in addition to Western sartorial supremacy over the worldwide fashion trend in the first half of the century. As a result, during

the 1950s, men's cheongsam and other traditional Chinese attire were gradually phased out in favour of Western dress styles, and they were no longer seen in everyday life^[36].

In 1841, the British Hong Kong Government followed the guidelines set at the beginning of the port and allowed the Chinese to run their affairs traditionally^[27]. Most Chinese men in Hong Kong, such as government officials, local gentry, Chinese buyers in foreign companies, and merchants, usually wore men's cheongsam^[27]. The complete dress code would be cheongsam with Ma Kwa (馬褂), melon hat (瓜皮帽), black canvas shoes (黑布鞋), and leggings (扎脚褲) for solemn celebrations.

Which, the Ma Kwa is unnecessary for daily wear as it acts as an outer waistcoat on top of a cheongsam^[37]. Today, the cheongsam is still a required dress code for the Spring and Autumn Ancestral Worship of Clans, a traditional practice of clan members coming together at their respective ancestral halls to perform worship ceremonies to their forefathers, to observe filial piety and pay tribute to their ancestors^[1].

In spring and summer, the cheongsam is made of light fabrics such as silk and linen and is mainly available in moon white, grey and black but also in plainer colours such as cyan, dark blue and brown^[1]. The pattern is either dark or net, and the dark pattern is not only traditional Chinese patterns but also geometric patterns such as Western patterns of plaids, rhombuses, and stripes. For autumn and winter, the cheongsams are made with satin, wool, cotton, and other slightly thicker fabrics, With dark colours such as black, grey, and brown. Inside is a lining with cotton, wool, or fur for warmth^[1].

3.5.1 Cheongsam Worn by Different Social Class in Hong Kong during the Nationalist Era

3.5.1.1 Working Class: Labourers

Hong Kong working-class men mostly wear wide-legged trousers, which are loose in shape with no side seams dividing the trousers, and the length of the trousers is either ankle or knee length^[23]. Because of the hot and humid climate in Hong Kong, commercial hawkers and labourers mostly wear trousers fitted with Ma Kwa, which have a wide leg opening for more convenience when working^[36]. The wide-legged trousers were made of silk, cotton, and linen, and silk was primarily used by the more affluent, with linen and cotton usually worn by the working class or lower-class labourers.



Fig.2 Rickshaw Drivers in the 1920s

In the 1920s, transport in Hong Kong was yet to be well developed, and although cars were already available, rickshaws were still ubiquitous. As the road up to the Mid-levels was steep^[36], it was necessary to take a rickshaw instead of walking, which the rickshaw drivers wore Ma Kwa and trousers as daily outfits mentioned last above. There were also some prominent families, Hong Kong's prestigious families^[23], who had one or more private rickshaws stationed in their mansions, and the drivers were employed only for their use.

These drivers had united uniforms, mostly light-coloured Ma Kwa, made of cotton and linen.

Because of Hong Kong's thriving entrepot trade, many labourers earned their living by the harbour, and in the twentieth century, the British Hong Kong Government relied on these Hong Kong labourers for urban construction^[36], the major works of the Kowloon-Canton Railway and the construction of various transport systems. The labourers who worked at the docks wore cheongsams and wide-legged trousers, which made them easy to work^[11].

3.5.1.2 Cheongsam in Middle Class: Chinese Writer Lu Hsun

Zhou Shuren, better known by his pen name Lu Hsun, is a Chinese literary critic, writer, and leading person in modern Chinese literature. Looking into the old photos, Lu was always found wearing cheongsam, symbolising elegance, and literati at that time^[3].

Moreover, the cheongsam is not only a garment he wears daily but a crucial element in his writings. In one of his famous novels, 'Kong Yiji', the work begins with a short description of the main character, Kong Yiji. He is the only person who stands and drinks while wearing a cheongsam^[23], which is dirty and torn. These few words this is striking desperation of the character, in which cheongsam is a status or a symbol for the elegant upper class. Even if he is in a problematic situation of washing and amending the cheongsam piece, he still wears it and is willing to show his formality. From the writings, the cheongsam is more than just clothing but is a code, symbol, and statement of the wearer^[36].

3.5.1.3 Cheongsam in Upper Class: Businessman Sir Robert Ho Tung Bosman

From the nineteenth century onwards, due to the riots in the provinces close to Hong Kong, a large number of merchants from mainland China migrated to Hong Kong to escape the calamity. Many of them were traders who opened gold and silver houses and north-south houses to engage in trading activities between the mainland and the South Seas, Oceania, and America. They soon became the backbone of the Chinese business community in Hong Kong^[36].

Sir Robert Ho Tung Bosman, known as Ho Tung, was the wealthiest man in Hong Kong during the Republican era. He was raised by his mother from an early age and was nurtured by Chinese culture, often referring to himself as Chinese^[12]. A founding member of the Ho Kai Tung family, Hong Kong's first prestigious family, Ho was a prominent Hong Kong businessman who was the first Chinese to enter the Mid-Levels. While working as a buyer, Ho had to navigate between his foreign bosses and Chinese society, thus establishing his position as an intermediary in the East-West trade^[12].



Fig.3 Sir Robert Ho (left) with Shaw (right)

In 1933, the famous British playwright George Bernard Shaw, who was travelling in Hong Kong then, is pictured with Sir Robert Ho Tung in front of his Mid-Levels residence. Sir Robert Ho is dressed in a cheongsam, Ma Kwa, and canvas shoes, while Bernard Shaw is wearing a British western-style suit and leather shoes, creating a powerful contrast between East and West. With his firm gaze and straight back, Ho, dressed in Chinese style, has a powerful aura and presents a shrewd and practical image of a Chinese businessman in Hong Kong^[11].

During the Republican era, due to their frequent business dealings with foreigners, most of the new generation of Hong Kong Chinese merchants received a Western education^[qw]. They began to embrace concepts such as contracts and limited liability, emphasized in Western society, such as not selling counterfeit goods. This habit has been passed on to this day and is one of the reasons why many mainland Chinese prefer to shop in Hong Kong^[11]. Some Chinese merchants showed signs of Westernisation in terms of dress and social etiquette, and the wearing of suits by the Chinese upper class even became a popular fashion in Hong Kong^[12]. During that time, Ho embraced the value of Chinese cheongsam and was willing to wear them both daily and on special occasions to present the Chinese power dress without adapting his dress code to Western suits like the others.

3.6 Types of Hong Kong Men's Cheongsam

In the past, the cheongsam has been classified in the selection as (1) unlined, (2) lined, (3) padded or (4) fur lined^[1]. Most of the time, the wearer chooses the type of cheongsam

depending on the region, climate, and dressing needs. Still, back in the old times, some select different types of cheongsams according to their social status and occupation. Unlined cheongsam is usually made of breathable fabrics, such as leno. The lined ones are usually more comfortable compared with the unlined ones and the lining provides more structural support. For the fur-lined ones, its material ranges from mink, fox, and wolf, and these are commonly worn in winter to keep the wearer warm.

3.7 Garment Structure of Hong Kong Men's Cheongsam

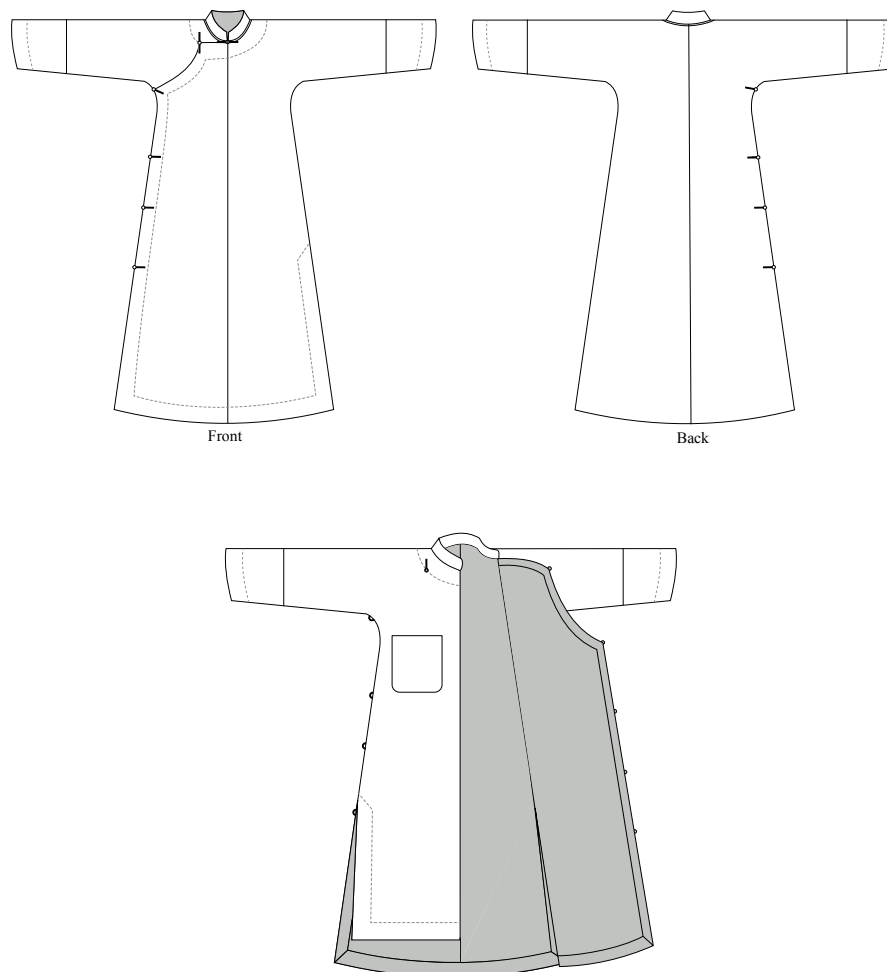


Fig.4 Flat Drawing of Cheongsam

With the situation of the tailors passing away and retiring, the authentic form and tailoring technique of cheongsam has been in an endangered status. The cheongsams in the current

market have started to differentiate from the classic ones in structure, silhouette, and craft. The most special and essential aspect of men's cheongsam is its uniqueness in terms of traditional Chinese aesthetics that have not been westernised over the decades. The conventional basic form of the cheongsam is indicated in Figure 4. The grey dotted lines indicate the stitches for securing the facings for unlined cheongsam.

3.7.10 T-Shaped Structure

The T-shaped structure has been used in China for thousands of years in clothing tailoring. The basic structure of the cheongsam has not changed in the direction of 'three-dimensionality', it keeps the Chinese traditional tailoring method with a unique Chinese aesthetic without affecting by the Western fashion cutting method. This cut allows for more significant movement of the arms and shoulders while accommodating a wide range of shoulder widths and thicknesses. In addition, the T-shape structure allows the wearer to wear it daily while accommodating a range of motion without strict resistance.

3.7.11 A-Line Silhouette

In addition to the flat T-shape construction, the cheongsam has a narrow top and wide bottom, with a loose fit on the waistline, known as the A-line silhouette. The hemline is flared with the bottom hemline is slightly curved at the sides with two side silts.

3.7.12 The Pattern Cutting of Traditional Cheongsam: The Five-Panel Cut

"The 'five-panel' cut is commonly known as the 'large cut' (大裁). The front and back panels are joined at the shoulders seamlessly with centre front and centre back seams. The main body of the cheongsam comprises three pieces: 1) the front left and the back

left; 2) the front right inner lapel and the back right; and 3) the right outer lapel. The five-panel cut is the only authentic way of pattern cutting for men's cheongsam, while women's cheongsam adopts the 'small cut' with three-dimensional pattern cutting.

3.7.13 Neckline Binding, Stand Collar, and Straight Buttons

The entire piece of cheongsam can be opened from the right side, with the top edge of the outer in the shape of 'ㄇ', which pronouns as changzijin in Chinese and this is the origin of the term jin-closure. The collar and jin-closure of the cheongsam are the most prominent portions of the garment and the most significant examples of the tailor's superb craftsmanship. A look at these two components will reveal, to a vast extent, if a cheongsam is genuine in appearance or well-made.

In the old days, the cheongsam could be worn for many years through loads of dressing, undressing, and hanging. The collar often must bear the weight of the whole dress. If it is not sturdy and can easily be pulled and deformed, it somehow affects the entire structure. Stand collars were not standard in cheongsam designs until the late Qing Dynasty.

The neckline binding was wrapped around the edge to prevent the collar from fraying and for aesthetics and reinforcement of the inner facings. Typically, the neckline binding is small, rounded, and firm. Occasionally, a cord is installed into it to glamorous the perfect appearance of the binding.

3.7.14 The Length of Cheongsam and Sleeve

Men's cheongsam has an almost ankle-length hemline, with a few centimetres above the ankle. It is not desirable in the form of an elegant cheongsam if the hemline is at knee-length. The standard sleeve length is about halfway to the back of the hand, and the width of the cuff is approximately the distance between the thumb and the pinkie finger when the hand is spread wide. Also, due to the narrow width of the traditional Chinese fabrics, which are often used for cheongsam production, the lower arm of the sleeve must be extended with another piece of fabric.

3.7.15 Depth of Silts

The side slits make it easier to lift the cheongsam piece when walking and climbing stairs. The slit usually starts about halfway between the underarm and the hem. A convenient way to determine the depth of silts is the middle point of folding the corner of the hem upwards to the button right below the armpit.

3.7.16 Seams, Inner Facings, Linings and Reinforcing Tapes

The side slits make it easier to lift legs when walking and climbing stairs. The seam usually starts about halfway between the underarm and the hem. A convenient way to determine the depth of silts is the middle point of folding the corner of the hem upwards to the button right below the armpit.

As mentioned above, cheongsams are classified as lined and unlined. The unlined ones do not have a lining to cover the seam allowances, so it requires more careful intricate slip stitching with hand stitches. The reinforcing tape inner is hemmed to reinforce the cheongsam's edges and stabilise its structure, reducing damage and enhancing its

durability. Remarkably, curved hems on both sleeves continue from the back panel foot up to the armpit and then to the cuffs to prevent the hems from becoming misshapen with normal wearing. To prevent the side seams from deforming due to tension, they extend from the bottom hem to the armpit and then to the sleeve openings on either side of the back panel. For the same reason, reinforcement tape must have adhered along the raw top edge of the outer flap. Since the side seams around the armpits are also vulnerable to distortion, they must be entirely or partially reinforced with tapes based on the fabric's density and tensile strength. The usage of reinforcing tapes depends on the sturdiness of the fabric.

3.7.17 Pockets and Bartacks

In the past, the pocket was discretely stitched and patched to the inner flap designed to protect the valuables, the pocket was inaccessible to anyone but only the wearer. Although most patch pockets are made by hand, machine-sewn ones also exist. Skilled tailors would insist on coordinating the pattern of this concealed pocket with the inside flap. When the cheongsams are opened, the existence of this pocket may escape the attention of the unobservant.

3.7.18 Pattern Matching

Men's cheongsams are available in both plain and patterned fabrics. For the fabrics with a pattern, the masters will usually do a 'Pattern Matching' so that all the patterns are consistent, especially at all the seams which are symmetrical from left to right so that the overall look of the pattern is harmonious and neat.

3.8 Common Textile Materials of Hong Kong Men's Cheongsam

3.8.1 Textile Materials of Hong Kong Men's Cheongsam

The textile materials for traditional Chinese clothing are distinct from those for fashion products nowadays; most of them are included in China's intangible cultural heritage list^[17]. Thus, there are many choices of fabrics for a cheongsam, generally a variety of satin, silk, and luo. The following is a brief introduction to several commonly used materials^[16].

3.8.1.1 Brocade Satin 織錦緞

Brocade satin was developed in the late 19th century based on the Chinese Jiangnan brocade. The pattern is exquisite; the colours are gorgeous, the texture is tight and thick, and the surface is whole glossy; it is a representative variety of silk in China^[22].

Brocade satin fabric is silky, heavy texture and draping potential. The colour is bright and gorgeous, with encouraging and wealthy symbols and patterns, very noble temperament, generally worn by ancient people as rich or noble, but also a symbol of identity and status^[18]. The process is complex and, therefore, labour-intensive, and the fabric is costly. Therefore, it was generally worn only for wedding ceremonies back in the old days. The brocade satin with gold and silver threads is the finest of all, and the cloud brocade from Nanjing has been known as a tribute since ancient times. Thus, it has been included in China's intangible cultural heritage list.

3.8.1.2 Hang Leno 杭羅

Hang Leno is a Chinese silk weaving technique. It is produced in Hangzhou, Zhejiang Province, hence the name Hang Leno. Hang Leno is made of pure mulberry silk in a

combination of plain and sarong tissues and is available in both horizontal and straight sarongs, with equally spaced regular straight or horizontal sarong holes. The method of embroidery on Hang Leno is called poking or picking^[22].

At the meeting of the UNESCO Intergovernmental Committee for the Selection of the Intangible Cultural Heritage held on 30 September 2009 in Abu Dhabi, the United Arab Emirates, it was decided that the Chinese Silk Weaving Technique was inscribed on the Representative List of the Intangible Cultural Heritage. The Hang Leno Weaving Technique is an essential representative of the Chinese Silk Weaving Technique.

3.8.1.3 Tea Silk 香雲紗

The cheongsam is a delicate product in garments, and tea silk is the finest material to include in cheongsam making^[21]. Tea silk is also known as mud-silk, it has the characteristics of perspiration, breathability, non-flattening, non-wrinkling, colour lustre and longevity. Therefore, it has become the love of many cheongsam lovers. A beautiful name, tea silk, gives people a fragrant, cloudy, and dazzling smell and rustles like the sound of leaves rubbing against each other in the spring^[21].

It comes from Foshan, Guangdong, in south China and is the finest silk fabric in the world. It is the only silk fabric dyed with pure vegetable dyes worldwide and is well-known in the textile industry. Furthermore, the tannin in the plant reacts with the iron in the river mud to give the shamrock a lustrous black colour on one side and a yellowish-brown colour on the other. Thus, this is what sets it apart from other fabrics^[21].

3.8.2 Surface Patterns of Hong Kong Men's Cheongsam

The pattern is a crucial accent to the beauty of traditional Chinese clothing and is a symbol of one's social status and identity. Thus, the pattern is usually holding auspicious meanings, which are mostly presented in a darker pattern. Although there was a wide range of patterns, they can be broadly divided into two main types: flowers and plants, and geometric patterns^[22].

3.8.2.1 Flowers and Plants Patterns

Plant motifs include peony, plum, orchid, bamboo, and chrysanthemum, entwined and folding flowers, etc^[22]. These plant motifs are mainly distributed throughout the body or concentrated in a specific part of the garment, for example, on the shoulders of the cheongsam or on the upper half of the body, which gradually extends to the hem of the garment^[16].

3.8.2.2 Geometric Patterns

The geometric patterns are mainly small and distributed circularly throughout the body, with clusters and stripes predominating. The text patterns are relatively rare, mainly combining text with other elements, and are distributed on the cheongsam in a restructured form^[16].

3.8.3 Colour of Hong Kong Men's Cheongsam

The early cheongsam was worn mainly by the wealthy, with brighter, prettier colours and more ornate, darkly patterned decorative fabrics^[1]. By the end of the Qing and Nationalist eras, cheongsams were worn by an increasing number of men, generally in simpler styles for men, with relatively rustic fabrics and more dull colours for clothing, generally mostly

blue, moon white, lake, date red, snow blue, grey and other colours [23]. Peasants mainly use darker colours that are more resistant to dirt, mainly dark blue, grey, and black, followed by white, blue, and purple.

3.10 Tools for Tailoring

The tools used for cheongsam making differ from modern garment-making equipment, tools will be introduced individually.

3.9.1 Iron tailoring ruler with Tang scale 鐵制唐尺



Fig.5 Iron Tailoring Ruler with Tang Scale

The tailoring ruler is one of the ancient Chinese measuring tools used since the Tang Dynasty in ancient China. One inch in this ruler is converted to approximately 3.7cm. This is the only standard of measurement used in the making of cheongsam.

3.9.2 Measuring tape with Tang scale 軟唐尺



Fig.6 Measuring Tape with Tang Scale

The measuring tape with the Tang scale looks the same as the ones commonly used now. The only difference is that these are marked in tang scales, not centimetres and inches.

3.9.3 Chalk Powder Bags 粉線袋



Fig.7 Chalk Powder Bag

The chalk powder bag is a small fabric pouch holding coloured chalk powder with both ends fastened by a thread. A cord consisting of several strands of cotton thread runs through the centre. As the cord is pulled out of the bag, the coloured chalk powder adhering to it casts lines on the fabric, which is then cut along the chalk marks. Typically, tailors have multiple bags, each holding a different colour powder for use on different-coloured fabrics.

3.9.4 Fabric Scissors



Fig.8 Fabric Scissors

Fabric scissors or fabric shears are the primary tools used for trimming fabrics. Unlike regular scissors, typically made from stainless steel, fabric scissors are often made from tough carbon steel that lasts longer and can be sharpened better. They also have long blades for long smooth cuts, making the handles larger and more comfortable.

3.9.5 Electric Iron



Fig.9 Electric Iron

A metal iron is used when heated, to give pressure to the clothes to remove wrinkles and unwanted creases. The ones used for cheongsam must be flat surfaces, not domestic irons commonly used these days, with steam holes at the surfaces. More, Traditional cheongsam masters used to use a heavy iron to press the garment into place with the weight of the iron.

3.9.6 Spray Bottle



Fig.10 Spray Bottle

The primary purpose of the spray bottle is to be used for garment finishing and ironing so that the amount of water can be controlled and sprayed more evenly. It is also used for shrinking the fabric when pre-screening the material before tailoring.

3.9.7 Starch paste with Copper Scrapper



Fig.11 Scrapper and Bowl (Left), Hand-mixed Starch paste (Middle), Glue (Right)

The starch paste used to make cheongsam is a mixture of flour, hot water, and alum, which adds stiffness to the garment and is scraped and ironed to help with cutting, positioning and stitching. A traditional scraping process is applied to the perimeter of the cut piece to make the fabric less prone to shedding, as the material is very soft, and the starch paste around the rim fixed the piece in a particular shape. Nowadays, it is more convenient to save time and process by mixing the starch paste whenever tailoring. There are ready-made glue products that come in a pot for tailoring use.

3.9.7 Tacking Needles



Fig.12 Tacking Needles

A traditional cheongsam master tailors the whole piece mostly in hand-sewn, stitch by stitch. The needles are often in different sizes and used for sewing, attaching, and embroidering. Needles were in various thicknesses to suit different needs.

3.9.8 Thimbles



Fig.13 Thimbles

A thimble is a small, pitted round worn on the finger to prevent pricking or poking when sewing. Thimbles are usually worn around the second middle finger segment on the right hand.

3.10 Intangible Cultural Heritage – Hong Kong Cheongsam Making Technique

Intangible cultural heritage refers to a variety of intangible forms of intellectual property, such as folklore, culture, beliefs, traditions, knowledge, and language, that UNESCO recognizes as significant to the cultural transmission of a region^[13]. It provides a reference for the Government to establish priorities for the protection of items of high cultural value and the urgent need for conservation measures.

3.10.1 Timeline and Process of Registering the Intangible Cultural Heritage

The Convention for the Safeguarding of Intangible Cultural Heritage was adopted on 17 October 2003 by the General Conference of the United Nations Educational, Scientific and Cultural Organization^[13]. The purpose of the Convention is to safeguard the intangible cultural heritage (ICH) by respecting the intangible heritage of the communities, groups and individuals concerned. It also helps raise awareness of the importance of ICH and its mutual appreciation at the local, national, and international levels^[13].

Since the Convention entered into force in 2006, the Government of the Hong Kong Special Administrative Region (HKSARG) has been planning to conduct a territory-wide survey on ICH in Hong Kong to collect research data for compiling the first ICH inventory in Hong Kong. In 2008 the HKSAR Government established the Intangible Heritage Advisory Committee (IHAC) in Hong Kong^[13]. In August 2009, the IHAC of the Hong Kong University of Science and Technology (HKUST) was commissioned by the South China Research Centre (SCRC) to conduct the territory-wide survey of ICH in Hong Kong. After more than three years, the survey was completed in mid-2013^[13].

From 10 July to 9 November 2013, the HKSAR Government launched a four-month public consultation. During the period, the Government received many written submissions from members of the public and organisations and those from the 18 District Councils. Considering the public views, the ICHAC increased the number of items on the proposed list from 477 to 480. The HKSAR Government finally validated the proposed list and published it in June 2014 as the first ICH list in Hong Kong, in which cheongsam was included as 'Technique of Making Hong Kong Cheongsam'^[1]. In addition, an application for the inscription of Hong Kong's Cheongsam Making Skills on the fifth batch of the Representative List of Intangible Cultural Heritage at the National Level was successful in 2021^[1].

More, on August 14, 2017, the Department of Leisure and Cultural Services unveiled the inaugural Representative List of the Intangible Cultural Heritage of Hong Kong, which consists of 20 items^[13]. This Representative List will give the Government of the Hong Kong Special Administrative Region (HKSAR Government) a framework for deciding which intangible cultural heritage (ICH) objects should receive resources and protection first, especially those with high cultural value and an immediate need for preservation. The "Hong Kong Cheongsam Making Technique"^[1] is one of the items covered by the first "Representative List of Hong Kong Intangible Cultural Heritage" announced by the Leisure and Cultural Services Department in 2017. The technique of making Chinese cheongsam in Hong Kong is also included in the fifth batch of the Representative List of National Intangible Cultural Heritage Items in 2021^[13]. The importance of the cheongsam is that each piece needs to be tailored to ensure that it fits the person. In addition, the process of making a cheongsam is complicated and takes a long time to make by hand, which needs to be preserved.

3.10.2 Registered Intangible Cultural Heritage Bearer Organization – The Hong Kong Cheongsam Association

The Hong Kong Cheongsam Association (HKCA) was established in 2019 as a non-profit organization dedicated to promoting and preserving the art and tradition of Chinese cheongsam making in Hong Kong. In the same year, the Association and the South China Research Centre of the Hong Kong University of Science and Technology helped to apply for the status of a national-level representative item of intangible cultural heritage. In 2011, the State Council announced the fifth batch of the Representative List of the Intangible Cultural Heritage of Humanity, and the Hong Kong Chinese cheongsam-making technique was selected. The Association has been appointed as the designated heritage organization for this project.

The Council and members of the Association are comprised of various stakeholders, including registered heirs, master tailors, clan members, instructors, scholars, cultural workers, designers, and cheongsam lovers, to preserve and promote the Hong Kong cheongsam-making technique.

3.10.3 Registered Intangible Cultural Heritage Bearer – Master Chun Cheung Lam

Master Chun Cheung Lam, a Shanghai-born cheongsam master, started studying cheongsam making in Hong Kong at the age of 11. During his apprenticeship, he was only responsible for serving tea and water, and he had to observe all the clothes being made on his own, sometimes not even touching the garments because he had to pay for any damage to the fabric. After completing his studies, he went to Japan to make cheongsams, and when he returned to Hong Kong, he became the boss and started setting up counters at significant

malls, with cheongsam masters in residence, with a peak of more than ten masters. The 1980s and 1990s were the most prosperous years when there were many local marriages, and even the general public would make cheongsams. He continues his career as a cheongsam master until now, and he is also a teacher who wishes to pass on the skill to the newer generation.

3.10.4 Registered Intangible Cultural Heritage Bearer – Master Lau On Hing

Master Lau On Hing was born in Shanghai and came to Hong Kong with his relatives in 1962 at the age of 13. At the time, when the Hong Kong garment industry was booming. He was the youngest pupil of Master Chow Yuen Kwai of the "Shanghai School", who had almost retired by then, and he was one of the last pupils. When he first started, he studied embroidery for three and a half years until his fingers were soft enough, and his stitching skills were perfect before he could learn the next step. After inheriting the master's craft, he established his own business, New Asia Satin Company, 13 years ago. Until now, he is still working as a cheongsam master and is now slowly putting down his work, preparing for retirement.

3.11 Chapter Conclusion

In this chapter, the historical evolution of cheongsam has been introduced, as the development of the cheongsam garment from the late Qing, republican to nowadays. Also, the development of the men's cheongsam in Hong Kong in the nineties has been illustrated to state the significance of the environment and background of Hong Kong and how it affects the development of the cheongsam in terms of Hong Kong and cheongsam are related and remarkable. The uniqueness of men's cheongsam has also been explored in terms of the non-changed shape and form throughout history and how, with the listing of the intangible cultural

heritage of Hong Kong Cheongsam Making techniques. The type, structure, material, pattern, and colour of cheongsam have also been mentioned in introducing the special tools for cheongsam tailoring. Lastly, the intangible cultural heritage of Hong Kong cheongsam has been initiated, with a brief introduction to the bearers.

CHAPTER FOUR: AUTHENTIC HONG KONG MEN'S CHEONGSAM CRAFTMANSHIP

4.1 Introduction

This chapter investigates the consolidation of the authentic Hong Kong Men's cheongsam with desk research findings in previous chapters. First, a relic study has been conducted. Thus, the tailoring procedure has been documented in complete steps as a guidebook of cheongsam production, with the demonstration from cheongsam master, intangible cultural heritage bearers, master Chun Cheung Lam and Lau On Hing. Moreover, an expert interview was conducted with a Hong Kong Cheongsam Association representative.

4.2 Relic Study

The relic study has been conducted to investigate the relic pieces in the museum archives, in order to pass on the art of men's cheongsam, the study of previous relics with visual and word documentation is necessary. The relics in this chapter are all archived in the Ethnic Costume Museum of the Beijing Institute of Fashion Technology and the China Silk Museum. The relic study will be classified into two types of cheongsams: (1) Unlined Cheongsams; and (2) Lined Cheongsams.

4.2.1 Unlined Cheongsam

For the unlined cheongsam relics, all the pieces mentioned below are stored in the archive of the China Silk Museum in Hangzhou, China. The cheongsam pieces are from two dynasties, the Qing dynasty and the Nationalist era.

4.2.1.1 Royal Blue Silk Grosgrain Unlined Cheongsam in Dragon Pattern



Fig.14 Royal Blue Silk Grosgrain Unlined Cheongsam in Dragon Pattern

In terms of dimension, the length is 134.2 centimetres with a width of 214 centimetres. With the round neck, right overlapping front panel with the ‘big cut’, horseshoe sleeves, five pairs of straight buttons and four slits at the front and back. The fabric used is royal blue silk grosgrain in a dragon pattern. More, this type of cheongsam is a typical one worn by men in the Qing Dynasty.

4.2.1.2 Cream Silk Organza Unlined Cheongsam in Floral Pattern



Fig.15 Cream Silk Organza Unlined Cheongsam in Floral Pattern

This piece of cheongsam with a length of 125 centimetres and a width of 164 centimetres, is from the Qing dynasty. This piece has a regular stand collar, tailored in the 'big cut', narrow sleeves with flat cuffs, side slits, six pairs of straight buttons, and an A-line silhouette. The fabric used is cream-coloured silk organza with a floral pattern.

4.2.1.3 Blue Silk Charmeuse Unlined Cheongsam in Scrolls Floral Pattern



Fig.16 Blue Silk Charmeuse Unlined Cheongsam in Flowers and Scrolls Pattern

The dimension of this piece of the cheongsam is 135 centimetres in length and 180 centimetres in width, with nearly the same structure as the previous one: a regular stand collar comprises three pieces with the 'big cut', A-line silhouette and six pairs of straight buttons. The fabric used in this cheongsam is blue silk charmeuse in a large scroll floral pattern. This cheongsam is archived from the Nationalist era.

4.2.1.4 Brown Silk Leno Unlined Cheongsam in Floral Pattern



Fig.17 Brown Silk Leno Unlined Cheongsam in Floral Pattern

The dimensions of this piece are 137 centimetres long, and 144 centimetres wide. The patterned fabric used for this piece is in floral print on a classical brown silk leno fabric. The same structure as an authentic men's cheongsam, a T-shape flat cutting with an A-line silhouette, and six pairs of straight buttons. This cheongsam is archived from the nationalist era as well.

4.2.1.5 Cream Reeled Mulberry Silk Unlined Cheongsam



Fig.18 Cream Reeled Mulberry Silk Unlined Cheongsam

This Cheongsam archive is from the Nationalist era, made in cream plain reeled mulberry silk. Reeled silk is finer than spun silk and has a brilliant lustrous shine. The length of the piece is 136 centimetres in length and 158 centimetres in width. This piece is slightly different from the previous pieces when comparing the sleeve shape. The sleeve does not have a narrow down at the wrist, keeping it straight from the armpit to the wrist. Other than that, the structure and form are the same with six pairs of straight buttons.

4.2.1.7 Dark Brown Silk Satin Unlined Cheongsam in Floral Pattern



Fig.19 Dark Brown Silk Satin Unlined Cheongsam in Floral Pattern

This piece of men's cheongsam is also archived from the Nationalist era, with dark brown silk satin in a floral pattern. Same as the previous one, the sleeves of the cheongsam remain the same width from the elbow to the wrist, with a slight narrowing down from the armpit to the elbow. The length and width are 136 and 147 centimetres respectively, with six pairs of straight buttons.

4.2.2 Lined Cheongsam

4.2.2.1 Grey Silk Satin Geometric Jacquard Lined Cheongsam



Fig.20 Grey Silk Satin Geometric Jacquard Lined Cheongsam

This is an archive of geometric jacquard-lined cheongsam in grey silk satin during the Qing Dynasty. The length of the robe is 131.5 centimetres, the length of the sleeves is 180.3 centimetres, the width of the body under the armpits is 60 centimetres, the width of the bottom hem is 87 centimetres, and the height of the silts is 54 centimetres on both sides.

The grey geometric jacquard silk satin is used for the shell fabric and the yellow-brown colour for the lining. There are 5 sets of straight buttons without a stand collar, but a neckline binding. In terms of the decorative patterns, the unit of the pattern seems to be like the I-word pattern with two ends out, and the patterns are arranged diagonally crosswise at an angle of 45 degrees, mutually nested with the other units, and form this unique pattern.

4.2.2.2 Sherbet Indigo Silk Jacquard Lined Cheongsam



Fig.21 Sherbet Indigo Silk Leno Jacquard Lined Cheongsam

This piece of men's cheongsam is also an archive collected from the Qing Dynasty. A sherbet indigo jacquard silk men's lined cheongsam with a neckline binding and without a stand collar. The length of the robe is 129 centimetres, while the width is 201.3 centimetres. The width of the under armpits is 56 centimetres, the width of the bottom hem is 90.3 centimetres, with the height of the silts is 39.7 centimetres on both sides. It is made of sherbet indigo silk with a jacquard with a blue lining. The cheongsam contains 6 pairs of straight buttons, the knotted buttons are replaced with copper buttons for this piece.

Looking into the decorative patterns, the elements of the patterns are prismatic and dotted patterns. The prismatic pattern consists of a diamond framed inside a larger diamond, repeated in rows. The dotted pattern is intersecting the spaces between the prismatic patterns. This pattern is commonly seen and used in cheongsam and clothing production during the Qing dynasty.

4.2.2.3 Blue Silk Grosgrain Lined Cheongsam in Bat Pattern



Fig.22 Blue Silk Grosgrain Lined Cheongsam in Bat Pattern

The length of this piece is 127.5 centimetres with a width of 196 centimetres. This is also a piece archived since the Qing Dynasty. The shell fabric used for this cheongsam is blue silk grosgrain with a bat pattern, which bat is a moral long-lived in old Chinese saying. The lining of the piece employs a greyish tone. There are five pairs of straight buttons, with copper substituting the knotted buttons.

4.2.2.4 Jade Blue Silk Leno Lined Cheongsam in Peony Pattern



Fig.23 Jade Blue Silk Leno Lined Cheongsam in Peony Pattern

This piece of the cheongsam is archived from the Qing Dynasty, made in jade blue silk leno in a peony pattern as the shell fabric, with a cyan lining. The peony pattern has a metaphorical meaning in the Chinese traditional patterns for the rich and nobles. The dimension of this piece is 137.5 centimetres in length with a width of 170 centimetres and 69.8 centimetres width under the armpit.

4.2.2.5 Mulberry Silk Satin Lined Cheongsam in Grapevine Pattern



Fig.24 Mulberry Silk Satin Lined Cheongsam in Grapevine Pattern

This lined cheongsam is archived from the Nationalist era, made in mulberry silk satin in a grapevine pattern and the lining in cyan. The length of the piece is 142 centimetres with 185 centimetres width and six pairs of straight buttons.

4.3 Tailoring Procedure and Prototype of Unlined Men's Cheongsam

Registered Intangible Cultural Heritage Bearer, Master CHUN Cheung Lam does the tailoring demonstration. The whole tailoring procedure starts with selecting fabric, taking body measurements, making a pattern, cutting, and sewing.

4.3.1 Taking Body Measurement

The body measurements are taken as follows:

- (1) Length: Measure from the high point shoulder through the chest, four to five centimetres above the ankle.
- (2) Chest: Measure around the chest.
- (3) Sleeve Length: Measure from the centre back at neck-point through shoulder point to pullicue.
- (4) Cuff Width: Spread all five fingers naturally and measure the space between the thumb and the little finger.
- (5) Neckline: measure around the neck loosely.

After taking the body measurement, the tailor will mark the data on the body measurement sheet; throughout the whole tailoring process, all measurements will be according to the sheet without a second body measuring process.

4.4.2 Pattern Cutting

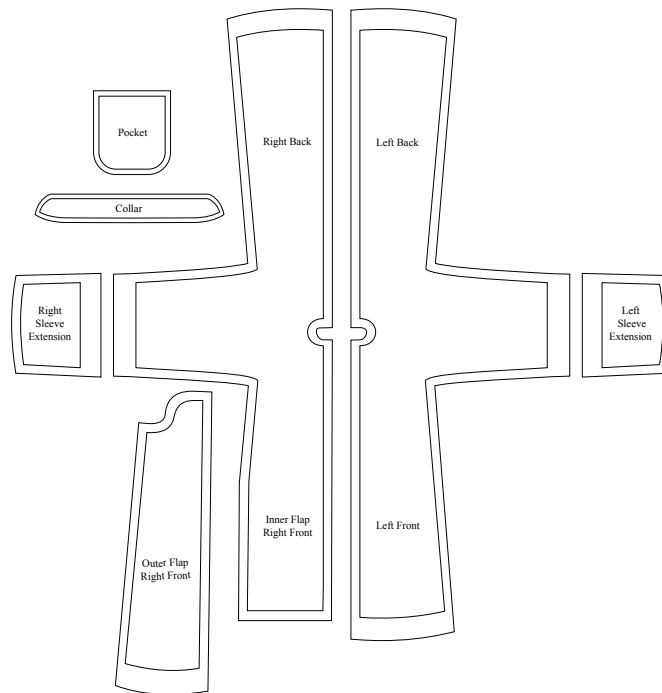


Fig.25 Pattern Cutting of Unlined Cheongsam

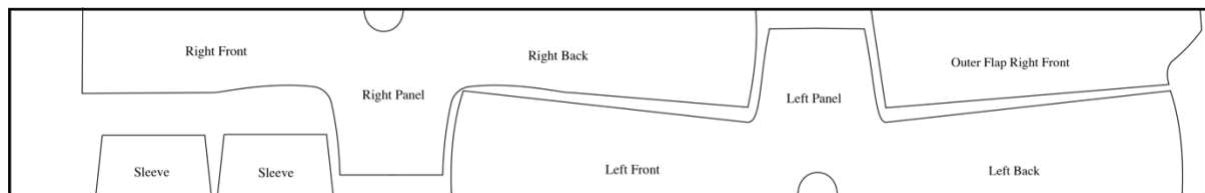


Fig.26 Layout Plan of Unlined Cheongsam

The cheongsam pattern cutting involves three main pieces; the left panel, the inner right panel and the outer right flap. Due to the narrow width of traditional Chinese fabrics, these materials are often selected for cheongsam making. The sleeves need to be connected with an extended piece, with 15-20 cm from the sleeve opening being the norm. For the seam allowances, the bottom hem and sleeve hem with 6cm; the neckline and front panel with 0.8cm; the rest seams with 1cm. The masters will use a chalk

powder bag to draw lines directly on the fabric to sample the patterns and cut the garment into pieces, as shown in the figures.

4.4.3 Sewing and Tailoring

4.4.3.1 Application of the Starch Paste

For ease of work and aesthetics, a thin layer of starch paste is applied to the seam allowance, the hem, and the cuffs. Apply the starch paste to the hem and cuffs one centimetre wide and 1.5cm wide to the rest of the seam allowance. In addition to this, all facings should be coated with starch paste as well.

4.4.3.2 Reinforcing Tapes

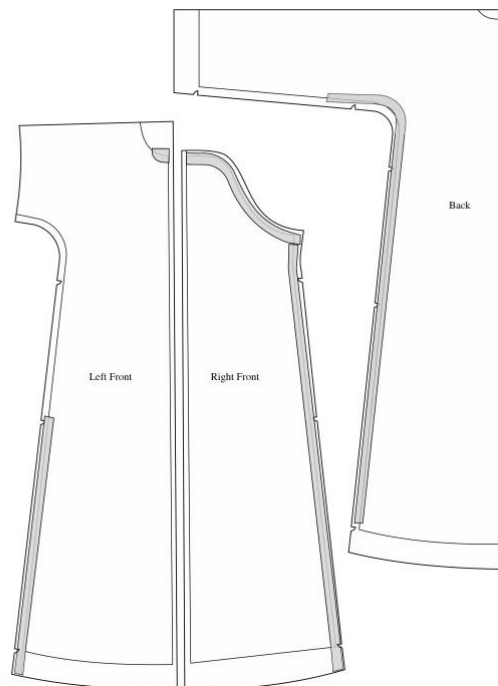


Fig.28 Placement of the Reinforcing Tapes

On the surface of the fabric, attach the reinforcing tapes to the required seams as shown. This step strengthens the seams and prevents the fabric from being distorted during the tailoring process.

4.4.3.3 Sewing of all pieces and Facing Attachments

Stitch all the pieces together and apply facings to the seams at the sides. Facings should be attached all around the edge except the hemline. Generally, the facings are not required for the hem, just fold the curved hem inwards and tuck in the raw edges. For the two corners of the hemline, cover the foot seam upwards after all the vertical hemming, with the two sides overlapping, and the raw edges tucked in.

4.4.3.4 Neckline and Neckline Facing

Leave a 0.7cm seam allowance at the collar, cut a shallow notch into this seam allowance and apply a thin layer of starch paste to the collar, then fasten the seam allowance with the facing and iron flat. If the neckline is not firmly reinforced, frequent tensions will easily deform it, affecting the whole garment structure.



Fig.29 Process of the Neckline Facing Attachment

4.4.3.5 Neckline Binding

The binding fabric needs to be starch-pasted. After sizing, cut out a 1.8cm width, including the seam allowance. Fold the top and bottom seams to the centre and sew the binding. Fold in the edges before sewing them to the collar for further stability. Then wrap the seam allowances around the edges of the binding and roll the bars tightly to the reverse side. Finally, stitch through the seam along the front of the binding, through to the reverse side, and lock it in place with a backstitch.

4.4.3.6 Marking of the Button Positions

Place the front panel of the garment flat. Align the lapels, and mark the centre neck point, which stands for the position of the first straight button. The second straight button will be at the edge of the Γ -shaped closure, with the third straight button at the armpit point. The bottom straight button lay on the opening of the side slit. Divide the remaining buttons evenly between the third and bottom straight buttons. In total, there would be six pairs of straight buttons.

4.4.3.7 Stand Collar

Cut out the pattern of the outer and inner of the collar and the lining neatly. Apply a 1cm wide starch paste to the top of the reverse side of the outer collar and attach the lining to it by aligning the centre. Starch paste the top front seam of the outer collar as well, then attach the inner to the outer, stretch slightly from the centre to the sides and iron flat. Next, sew a straight line to the top of the collar lining, leaving the rounded corners open for later stitching with a bias stitch. Turn the collar out and iron it neatly. After that, apply starch paste to the

bottom seam of the outer collar. Fasten the seams of the collar back to the sides and fold them inside to hide. At last, starch paste the seam allowance at the rounded corners and press neatly with the iron; secure the rounded corners with a bias stitch.

4.4.3.8 Attachment of the Collar

To attach the collar, first, secure the centre of the collar to the centre front of the garment with a stay stitch in the middle. With the help of the secured stitch line, the entire collar is sewn onto the neckline with a fine needle stitch. The finished collar is shown in the figure, in which it has to be symmetrical and have constant height.



Fig.30 Stand Collar

4.4.3.9 Hidden Pocket

Draw the pocket on the main fabric with seam allowance, then cut it out for tailoring. First, fold in the seam allowance on the interior of the pocket with the help of a water line, iron it flat and secure it with a basting stitch. Fold the pocket in straight lines on both sides, iron the pockets flat with the help of a round corner mould made of cardboard to ensure symmetry and nice rounded corners, and then secure the pocket with a bias stitch on the seam allowance.

4.4.3.10 Straight Buttons

The step of producing the braided knot of the straight button, as shown in the picture, is demonstrated by the master.



Fig.31 Process of the Braided Knot

The strips used to braid these fasteners are biased cut from the fabrics and sewn into narrow tubes. Each pair of straight buttons comprises a braided knot and a loop. The length of each fastener, without the knot, is 5.5cm, including the seam allowance. Then, sew the buttons onto the marked areas.

4.4.3.11 Bar-tack

A bar-tacking stitch is sewn onto the slit opening to secure it, reducing the chance of ripping under tension and constantly wearing the garment.

4.4.3.12 Slip Stitching

Slip stitching is the final process of the whole tailoring process. In order to consolidate the seams, the inner edges of the hem and facings are hand-stitched to the fabric with a fine, firm stitch named slip stitching. The average stitch size is 12 stitches per inch.

4.4.4 Body Fitting

After the initial production of the cheongsam, a fitting would be done with the semi-finished garment. The semi-finished garment would not include buttons and decorative items, as alterations might occur after fitting to adjust the measurement of the piece. If no changes are needed, the closures and buttons will be applied, and the production of the whole piece of cheongsam will be done.

4.4.5 Final Product



Fig.32 Images of the cheongsam piece made by Master Chun



Fig.33 Folded look of the cheongsam piece made by Master Chun

The image of the piece is shown in Fig. 33, the fabric used is pearl white silk leno with an all-over diamond-framed quarto-petaled floral pattern.

4.5 Tailoring Procedure and Prototype of Lined Men's Cheongsam

Master LAU On Hing does the demonstration of tailoring lined cheongsam. The procedure was documented, from taking body measurements and pattern cutting to sewing and tailoring.

4.5.1 Taking Body Measurement

Similar to unlined cheongsams, lined cheongsams require the exact body measurements as follows:

- (1) Length: Four to five centimetres above the ankle from the high point shoulder through the chest.
- (2) Chest: Measure the circumference of the chest.
- (3) Sleeve Length: Measure from neck-point at centre back to purlicue through shoulder point.
- (4) Cuff Width: Measure the distance between the thumb and the little finger while naturally spreading out all five fingers.

(5) Neckline: Take a relaxed neck measurement around.

After measuring the body, the tailor will record the information on the body measuring sheet. Throughout the entire tailoring process, all measurements will be made in accordance with the sheet without the need for a second body measurement procedure.

身长	175	姓名	
小腰	115	No.	
袖长	52		
领口	13		
领高	13		
叉高	13		
日期		月	日
衣期			
袖口		袖口	袖口
领口		领口	领口
叉口		叉口	叉口
叉口		叉口	叉口

Fig.34 Body Measurement Sheet

4.5.2 Sewing and Tailoring

4.5.3.1 Application of the Starch Paste

The seam allowance, hem, and cuffs are covered with a thin coating of starch paste for convenience and aesthetics. Apply the starch paste one centimetre wide on the hem and cuffs and 1.5 centimetres wide on the remaining seam allowances.

4.5.2.2 Reinforcing Tapes

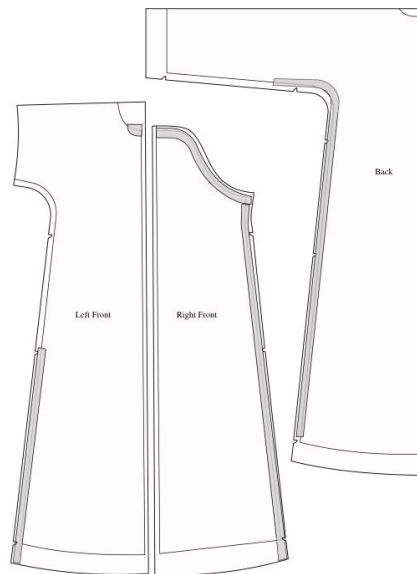


Fig.35 Placement of the Reinforcing Tapes

As illustrated, attach the reinforcing tapes to the required seams on the fabric's surface. This step reinforces the seams and guards against fabric distortion throughout the tailoring procedure. The positioning of the reinforcing tapes is identical to that of the unlined cheongsams.

4.5.2.3 Sewing of all pieces and Facing Attachments

Apply facings to the seams at the sides after sewing all the pieces together. Except for the hemline, all edges should have facings attached. In most cases, the hem does not need facings; all that is required is to fold the curved hem inward and tuck in the raw edges. After finishing all vertical hemming, cover the foot seam upwards for the two hemline corners, overlapping the sides and tucking in the raw ends. The figure illustrates how the side facings are attached at the corner.

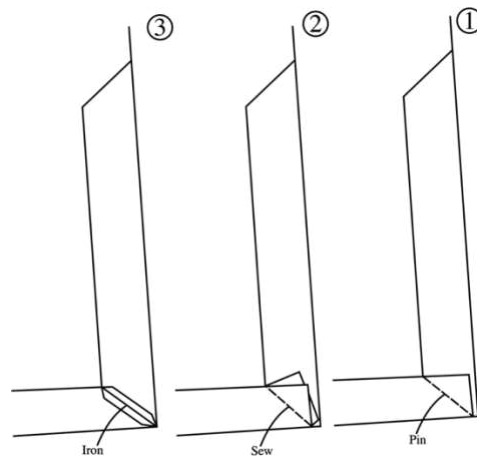


Fig.36 Facing Attachment at the Corner

4.5.2.4 Lining Attachment

Lay the front, and back fabrics face up alternately. Use a chalk line to help ensure the centre front is straight. Confirm the position of the openings, the length of the hems, and that the hemline is the same on both sides.

Lay the back panel first while attaching the lining, then bring it to the front's centre line. The lining should be cut at the hem and along the front to the collar. Leave a 0.6cm seam allowance when trimming the seam allowance for the lining collar to match the main collar.

Apply starch paste from the front to the hem at 0.7 cm back and from the slit opening to the hem after flipping the lining over to reveal the hem. The lining should be turned around over and flattened to fit using an iron. Trim any extra lining following the starch-pasted region.

Turn over the outer flap to reveal the inner and cut a one-centimetre seam at the inner lining. Apply 0.6cm of starch paste to the perimeter and to the seam allowance of the cut line, then lay the lining on and iron firmly. Cut off the

excess lining according to the main. Stitch the entire area where the starch paste has been applied as a fix.

4.5.2.5 Flip Over to the Outer

Turn out the top fabric and lining from the side. Use the tweezers to pick out the corners of the garment and iron all the side edges to the finished line, ensuring that the lining at the edges is not exposed.

4.5.2.6 Side Edge Sewing

Lay the back fabric face up on the board and place the front over it, aligning the two sides through the slip opening. Once the front and back are aligned, sew the sides together. After this step, the lining should be wholly attached to the main.

4.5.2.7 Neckline and Neckline Facing

Leave a 0.7 cm seam allowance at the neckline, snip a shallow notch into it, and dab the collar lightly with starch paste.

4.5.2.8 Neckline Binding

The fabric used for binding must be starch-pasted. Cut a 1.8cm width, including the seam allowance, after sizing. Sew the binding after centring the top and bottom seams. For added rigidity, fold the edges in before stitching them to the collar. Finally, roll the bars securely to the backside while enclosing the binding's borders in seam allowances. Lastly, sew through the binding's seam on the front, all the way to the back, and secure it in place with a backstitch.

4.5.2.9 Secure-stitch with the Lining

To secure the lining to the face fabric, sew the lining to the outer fabric with long stitches. Align the front and back with the centre line, then a straight line is drawn with chalk from the centre front line and a straight line marking the left and right sides. Secure the sides and centre with long stitches and stitch the back of the garment and the sleeves.

4.5.2.10 Marking of the Button Positions

Lay the garment's front panel flat. Align the lapels, then mark the initial straight button location at the centre of the neck. The third straight button will be at the armpit position, with the second straight button being at the edge of the ƒ-shaped closure. The side slit's opening was directly below the bottom straight button. The third and bottom straight buttons will receive an equal number of the remaining buttons. There would be a total of six pairs of straight buttons.

4.5.2.11 Stand Collar

Cut out the collar's outer and inner patterns and the lining precisely. Put a 1 cm broad line of adhesive to the top of the back of the outer collar, aligning the centre, and then fasten the lining to it. Attach the inner to the outer collar using starch paste, stretch it out slightly from the centre to the sides, and iron it flat.

The top of the collar lining should then have a straight line sewn to it. Leave the rounded corners unstitched so that you may add a bias stitch later. Flip the collar outside in and properly iron it. Apply starch paste next to the outer collar's bottom seam. The collar's side seams should be fastened back to the sides and

folded inward to disguise them. Finally, use a bias stitch to bind the seam allowance at the rounded corners and press them cleanly with an iron.

4.5.2.12 Attachment of the Collar

To affix the collar, first, sew a stay stitch through the middle of the collar to the centre front of the garment. The entire collar is attached to the neckline with a delicate needle stitch with the aid of the secured stitch line. The completed collar must be symmetrical and have a constant height.

4.5.2.13 Hidden Pocket

Sketch the pocket with a seam allowance on the main fabric, then cut it out for tailoring. The inner seam allowance of the pocket should first be folded using a water line, ironed flat, and then basted shut. Fold the pocket in two straight lines on both sides to ensure symmetry and well-rounded corners. Then, iron the pockets flat using a round cardboard corner mould. Finally, stitch the pocket shut using a bias stitch along the seam allowance.

4.5.2.14 Straight Buttons

These buttons are braided using bias-cut fabric strips formed into small tubes by sewing. Each set of fasteners consists of a loop and a braided knot. Each fastener measures 5.5 cm long, including the seam allowance, without the knot. Then, stitch the fasteners to the spots that were designated.

4.5.2.15 Bartack

The slit opening is secured by a bar-tacking stitch, which lowers the possibility of tearing out while the garment is regularly worn.

4.5.3 Body Fitting

After the initial production of the cheongsam, a fitting would be done with the semi-finished garment. The semi-finished garment would not include buttons and decorative items, as alterations might occur after fitting to adjust the measurement of the piece. If no changes are needed, the closures and buttons will be applied, and the production of the whole piece of cheongsam will be done.

4.5.4 Final Product



Fig.37 Image of the cheongsam piece made by Master Chun

The image of the piece has been shown in Fig. 39, the fabric used is admiral blue silk grosgrain-jacquard.

4.6 Expert Interview – Eunice Lee of Hong Kong Cheongsam Association

The semi-structure interview was conducted for an hour with questions classified into four main sections; (1)Background of the interviewee; (2) Current situation of cheongsam; (3) Characteristics and Dimensions of cheongsam; (4)Crafting techniques of cheongsam. For better understanding during the interview, the cheongsam pieces tailored by Master Chun and Master Lau have been taken as samples to refer to while conducting the interview.

4.6.1 Background of the Interviewee

She had only been in touch with Cheongsam culture for a while. In about 2017, she wanted to find something to learn during her non-working hours, so she met up with a friend to attend a beginner's cheongsam class. The instructor then was Master Yan Ka Man and took a course of ten lessons. At the beginning of 2018, by coincidence, the institution where she was working wanted to organise an industry collaboration project, and the school asked her to work with the Intangible Cultural Heritage Office on a cheongsam heritage project because she had experience in making and learning cheongsams. The project started as an initial course, inviting a traditional Shanghai master, Chow Sou Mui, to come to the college and teach about 8-10 fashion design students a beginner's level class in cheongsam making. The reason for only providing the course to fashion design students as they had some basic knowledge of dressmaking and could perhaps master the skill of cheongsam making more quickly. Although the class was a preliminary experience, it taught through a complete process of making a cheongsam, step by step. The Intangible Cultural Heritage Office collaborated with

them to run this course to introduce the young students to the cheongsam so that they would be interested in passing on this precious traditional craft. After the course, the pieces made by the students were exhibited at the Museum of History and the Sam Tung Uk Museum. Seeing the excellent response and outcome to this collaboration, the ICH office let them continue to run the courses. During these courses, many experienced masters were invited to be the teachers, such as Master Chun Cheung Lam, Master Fung Yau Choi and Master Ding Siu Man, and she has been following the classes and learning to make the cheongsams. She mentioned, 'The process of making a cheongsam is arduous to master, as different fabrics and details are very different, but practice makes perfect through learning and practice.'

In 2019, the men's cheongsam was added to the course programme. The intangible cultural heritage office introduced Dr Brenda Li to the course, not as a cheongsam maker, but as a cheongsam researcher who has studied the art of cheongsam making and made some of the pieces herself for teaching purposes, as well as documenting them in a book she has written. After the course, Dr Li became her cheongsam master, teaching her and several fellow cheongsam researchers how to make men's cheongsams. From this time on, she learned more about the background of men's cheongsam and realised the men's cheongsam had never changed in form, as opposed to the women's, which was still active and still worn as an everyday garment and had changed in form over the years. In the old days, men dominated the fashion and dress code. However, the women's cheongsam was gradually changed from a loose-fitting garment to a slim-fitting garment due to the influence of gender equality and Western thinking. The men's cheongsam was gradually replaced by Western-style clothing, probably because although the cheongsam was elegant, Western-style clothing was more convenient for

everyday travel. The men's cheongsam was the official dress code for men in the Republic of China and should be preserved and passed on to the next generation.

4.6.2 Current Situation of Cheongsam

There is now a gap in the cheongsam as the masters are getting older. In the 1980s and 1990s, the strong influence of Western culture on ready-to-wear and garment-making led to fewer and fewer people wearing cheongsam, and many masters changed jobs because of a lack of business. Until now, there are less than 10 masters still in service. To pass on the culture, it is necessary to find some young people to enter.

None of the masters nowadays specialise in men's cheongsams, as it is often more work to make a man's cheongsam than a woman's. However, men's cheongsam requires a flat cut with shoulders at the front and back, so the bed needs to be two body lengths long and a certain amount of width, which is only sometimes the case, so the use of space during production is significant. Regarding physical strength and time, a men's cheongsam is mainly produced by hand and takes a long time to complete, almost 30-40 hours, primarily if unique materials and patterns are used. For business and personal strength, the masters prefer to make women for their customers.

The cost is another reason why men are less likely to wear cheongsams in today's society. As mentioned above, men's cheongsam must be handmade, making them costly with specific craftsmanship. Ordering cheongsam is not a common practice as they are not suitable for everyday wear but are sometimes worn for grand occasions. The masters make the cheongsams meticulously, using concealed threads on the surface and inside and handling all the stitching. They also have specific requirements and make

everything from cutting the fabric to sewing the garment in one person. There are no specific requirements, but the masters must meet a certain standard for their customers and themselves, and each piece must be standardised.

The main advantage is that the value of the cheongsam is not the same as the current fashion retail and fast fashion. When the masters make a piece of cheongsam, they want it to last a long time with the owner, so that even if the shape of the person changes, it can be altered. It is a very sustainable and valuable garment. The cheongsam can indeed represent national identity, and it can also be used for everyday use as well as for grand occasions to enhance the Chinese people's temperament and power dress.

4.6.3 Characteristics and Dimension of Cheongsam

Firstly, the most crucial element of the cheongsam structure is the T-shaped structure. The T-shape structure has been used for thousands of years in traditional Chinese clothing; it has a flat shoulder and flat sleeves, which means that the front and back are attached to the shoulders, and the sleeves are spread out. Also, the neckline binding, known as string bean is important for cheongsam. In the old days, people were so precious about their garments that they didn't wash them as often as now, and since the stand collar was the most easily worn part of the garment, if the collar could be replaced and unstitched, there would be no need to replace it with a new cheongsam every time it was damaged. In the process of replacing the collar, the neckline binding is used to protect the structure of the garment from changing shape and stability when the collar is replaced with a new standing collar.

In addition, the standard amount of straight buttons for men's cheongsam is six pairs, and the buttons must be symmetrical in length and thickness, with straight, strong, rounded knotted buttons. In ancient times, to show their status, some people would replace the knotted heads with jewellery, gems, or coral. More, men's cheongsam needs to have pockets as in the old days, pockets meant having posterity. Therefore, there are no pockets on a ceremonial as they mean not taking posterity with them.

Also, due to the narrow width of the traditional Chinese fabric, the lower arm of the sleeve must be connected with another piece of fabric. The distance between the connected part and the cuff has a certain consideration. In terms of aesthetics, it is usually 7-8 inches from the cuff. There are specific requirements for the width of the 冂-shape closure as well, which must be around 4 inches, regardless of the size of the wearer, as this is the proportion that looks best in aesthetics concern. Moreover, the stand collar height should not be too high, around one and a half inches, as the main criterion of men's is comfort, unlike women's where aesthetics are more important than comfort.

Additionally, the unlined cheongsam is more challenging to make than the lined ones, as there are no linings; the neatness of the cheongsam entirely depends on the facings and slip stitching to cover up all the seams and hemming. For slip stitching, in the old days, there were about 20 stitches per inch, but now there are about 12 stitches per inch, which can be denser, but no less than 12 stitches per inch. Additionally, the purpose of facings is to stabilize the garment and ensure that it does not become distorted over a long period and remains sturdy and robust.

The lining of a lined cheongsam is usually made from different materials for different seasons, such as fur during winter. Even though fur is costly, it is still sewn into the lining and unlikely to be worn outside as in the current fashion. This brings out the traditional Chinese values of understated luxury and unobtrusiveness. Another important step in the production of a lined cheongsam is to stitch the fabric around the perimeter of the garment to secure the outer and lining, reducing the possibility of tearing at a later stage.

As for the measurement, the hemline of a men's cheongsam is almost ankle length, with the length of the piece being about 2 inches above the ankle. The chest should be looser when measuring to make it more comfortable. The sleeve's length should be about half the length of the hand palm. The side slit should be at the wearer's index finger when the hand is hanging down; this is to make it easier to lift the garment when walking up the stairs. Thus, the design of the cheongsam is very well thought out and is in keeping with the proportions of the wearer's body.

In addition, while tailoring the cheongsam, masters will alter the measurements according to the wearer's body. For example, if a person has a belly, the front panel will be slightly longer than the back panel. Another example is if a person has a hunchback, the collar will be moved forward. Some people might have problems with arm length discrepancy and imbalanced shoulders; the master will adjust the length of the sleeves to help balance.

4.6.4 Material and Fabric of Cheongsam

To understand more about the craftsmanship cheongsam, the interviewee is asked to review the pieces made by the masters mentioned last chapter. In terms of material used, both pieces of cheongsams are made from silk fabric.

The fabric of the unlined one is silk leno, an item of the national intangible cultural heritage. The fabric is elegant and simplistic in appearance, comfortable, breathable, and moisture-absorbent, and the colour of the fabric is plain, making it suitable for everyday wear in summer or for grand occasions. The other cheongsam is made from silk grosgrain-jacquard, a more popular fabric than the previous one, which is more commonly used for formal and everyday wear. The fabric is relatively thicker, with a soft lustre and a distinctive dark pattern, and the colour is a classic blue, making it suitable for men's autumn/winter wear.

In the old days, one's status was closely related to the fabric of his clothing. The type of fabric used by the great families and the ordinary people would be different, and the young people usually used lighter colours. China domestic silk was more commonly used as fabric for men's cheongsam, while satin was not used often as it was more challenging to care for and more likely to snag. The lining is usually made from wool or cotton, which is more functional for the lined cheongsam.

Regarding pattern-matching, the pattern on Chinese cheongsam fabrics is usually either the shape of a diamond or a cluster, with the diamond being easier to match up. In contrast, the cluster is particular about the size of each distance and therefore takes time to match up. However, this does not mean that the pattern does not need to be aligned

at other points of articulation, as all patterns must be aligned before the sewing process can begin. Moreover, In the old days, some patterns were in auspicious Chinese characters, and the orientation of these patterns must be perfectly aligned, as it would be unlucky if the top and bottom were reversed or if the word had been unclear or folded up. Some of these fabrics would not be involved in men's cheongsam making as the front and back of the men's cheongsam do not have a seam.

4.6.5 Crafting Techniques of Cheongsam

The tools used to make a cheongsam are very different from those used to make current fashion. The tools used for woodworking, paper binding and dressmaking are identical. When it was necessary to draw a straight line for these crafts, a ruler was not available, so a thread was used, with nails placed at the ends to create a straight line naturally. A concern of convenience, the chalk powder bag substituted this. The powder in the bag is applied evenly to the thread and then popped onto the fabric to make a straight line mark. It is more convenient and easier to use than powder. In general, a master would have several bags with different powder colours to match different fabrics and bags of thread.

Other than that, starch paste is also an essential material to use in Chinese traditional craftsmanship. The consistency of the starch paste required for different techniques varies, but for Chinese cheongsams, the starch paste required can be boiled in a manageable amount of water. In the old days of the flourishing age of cheongsam, the apprentice was usually responsible for cooking the starch paste in the morning, and the master would only start making the garment after the paste had been prepared. The fresh starch paste was needed daily to make the garment; otherwise, it would become

mouldy and spoil. For convenience, the masters now use ready-made Japanese starch paste so they do not have to cook it themselves; still, the texture of the starch paste is not as good and cannot be used on fabrics that are too delicate, so the masters choose the use the types of starch paste to suit the fabric.

In the making of cheongsam, iron should also be used without steam. Much paste is used in garment production, and if the iron has a hole to put out steam, it will soak up the starch paste. In addition, the steam will stain the garment, so it is common to use a spray bottle to lightly spray the garment with water and iron it slowly, especially as the garment is often made from expensive fabrics, and a steam iron may damage the surface of these fabrics.

Other than that, water lines are also crucial in cheongsam making. Nowadays, due to hygiene issues, some masters have switched to using water with a small quantity of starch paste mixed in instead of saliva. However, some still use the traditional method of using saliva. The saliva itself is slightly sticky, so dip a piece of cotton thread into the saliva and then fold it over the garment, it will create a very straight fold line, and the stickiness of the saliva will help the fabric to fit better. The stickiness of the saliva will help the fabric to fit better. The reason for not using water is that using water spray and fold, the edges will be curved and not straight enough.

4.7 Conclusion

This chapter is a consolidation of the findings in previous chapters with relics study, documentation on the tailoring process and expert interview. With the help of these primary

and secondary research, the authentic cheongsam structure as well as the whole procedure of the craftsmanship has been investigated.

CHAPTER FIVE: CONCLUSIONS, LIMITATIONS AND RECOMMENDATIONS

5.1 Conclusions

In conclusion, this study first explores the origins, and the historical and cultural context of the men's cheongsam, stating the importance of Hong Kong in the evolution of the cheongsam culture. Meanwhile, The Hong Kong Cheongsam Making Technique has been inscribed in the Intangible Cultural Heritage List of Hong Kong as well as the National Representative List of the Intangible Cultural Heritage of China; This helps enhance public awareness and alert everyone on the inheritance of this unique Chinese cultural attire, with the special craftsmanship and making technique.

5.2 Research Contributions

5.2.1 Theoretical Contributions

In terms of theoretical contributions, this study conducts relies studies, as well as interviews and literature reviews on the men's cheongsam pieces. With all the findings from the primary and secondary research, with cross-checking the data. An authentic form and shape of the men's cheongsam has been established, helping to solve the crisis of the public inadequate understanding of the structure, form and silhouette of the men's cheongsam.

The men's cheongsam adopts a T-shape structure and A-line silhouette, like a typical Chinese traditional robe, with a seamless shoulder without shoulder seams and armholes seams. The cheongsam inherits the traditional Chinese pattern cutting method, known as the 'five-panel cut', which comprises mainly three panels for the body of the cheongsam and two extended pieces for the connecting sleeves, with centre-front and centre-back seams.

The cheongsam has a right opening with six pairs of straight buttons as the fastenings, there are no zip openings, and the top edge of the outer is in the shape of the Chinese character 冂, pronounced as chang, therefore the collar is called changzijin and jin-closure.

The length and depth of the cheongsam have strict rules to follow. The length of the whole robe should be around 5 centimetres above the ankle, too long or too short are both non-desirable for the aesthetics of cheongsam. For sleeve length, the standard is at the middle of the back of the hand, and the width of the sleeve would be the equal width of the palm when the fingers are spread out loosely. The depth of the side slit has its crucial measurement as well, it begins from the halfway between the armpit and the hemline.

The stand collar and neckline binding are another crucial element of the cheongsam. The collar is one of the most noticeable parts of the whole cheongsam piece, thus the appearance and height of the stand collar need to be carefully made. The collar should be at the right height so that the wearer is comfortable while wearing it. The neckline and the collar bear the weight of the whole piece, and the neckline binding is required to help prevent it from deforming.

Nonetheless, cheongsam is not only neat on the outside appearance, it also has a neat inside, with the help of reinforcing tapes and facings. Not only for the tidiness of the whole appearance but also for stabilising and protecting the structure of the whole piece.

5.2.2 Practical Contributions

For practical contributions, this study includes full written documentation of the cheongsam-making and crafting procedure. With the demonstration of the two veteran cheongsam tailoring masters, the whole craftsmanship process has been recorded. This helps with an entire guide of cheongsam making which is the very first full step-by-step guide on how to make both unlined and lined men's cheongsam.

Moreover, the tools and materials used for traditional Chinese clothing are different from the ones for Western fashion. The introduction of the essential tools and the fabrics used for cheongsam making has been mentioned.

5.2.3 Diverse Preservation

In terms of technological approach, with the help of technological development in the fashion industry, cheongsam could be digitalised in terms of digital cheongsam pattern cutting, and digital fabric production.

It could also be preserved with design reinvention, merging the fashion design approach with the traditional cheongsam design, and inventing some new styles of Chinese clothing to suit the daily wear purpose.

Education and transmission are other crucial aspects of preservation. Increase the educational approaches of cheongsam through talks, conferences, and lectures. Transmits the skill into written books for the younger generation to learn. Also, to promote the importance of the men's cheongsam to raise public awareness.

5.3 Limitations

Still, this study was only a pilot study that investigated the cultural aspect and practical aspects of men's cheongsam. Further investigation is required to study how cheongsam could be developed and applied in the current society. The social impact is very important for cultural attire, the cheongsam will escape from extinction with more education and public awareness.

5.4 Recommendations

From the study conducted, in the eye of the public, cheongsam often refers to women's cheongsam. However, from the historical context, the men's cheongsam is the origin of the women's cheongsam, and while the shape and form of the women's cheongsam changed over decades, the men's cheongsam remained the same. Thus, the men's cheongsam is adopted from various Chinese traditional craftsmanship and unique Chinese aesthetics which somehow stands for the Chinese identity.

The enhancement of public awareness is the most direct way to increase the inheritance of cheongsam for the future without extinction.

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CHAPTER FOUR

Fig.14

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Fig.20

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Fig.21

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Fig.22

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