

Cultural Interaction: The Transformation of Textile design for Traditional Cheongsam in the Republic of China

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Abstract

This paper aims to discuss the artistic characteristics of traditional cheongsam and the transformation that has taken place in cheongsam textile design in the Republic of China. By analysing a collection consisting of 259 traditional cheongsam material samples in various museums such as the China Silk Archives in Suzhou, we explored the transformation of cheongsam textile design during the Republic of China from the perspective of Eastern and Western art cultural exchanges and explored the spread of Western artistic thought in China. Our research shows that, firstly, with the development of industrialization, the traditional cheongsam textile business absorbed new design concepts; secondly, in terms of material selection and pattern style, it widened the range of fabrics used and broke the monotony of traditional Chinese patterns. Moreover, it reduced connotations of social class implied by traditional textile design. Finally, these textile designs reflect the progress that has been made in the development of this artistic trend and the cultural fusion of Eastern and Western arts during the Republic of China.

Keywords

Textile design, Cheongsam pattern, cultural exchange.

1. Introduction

As a representative example of women's clothing in the Republic of China, cheongsam has gone through three developmental periods: the dress worn by Manchu women of the Qing Dynasty, the improved cheongsam of the Republic of China, and finally, the contemporary cheongsam. Compared to its predecessor, which featured the complexity and stylization of the Qing Dynasty, the cheongsam of the Republic of China revealed a feminine elegance in style and pattern. Against the grand backdrop of ideological innovation, industrial transformation, educational reform, and aesthetic changes, the overall textile design of the Chinese cheongsam, which used to be traditional, changed gradually to a more Western style as a result of the influence of western artistic trends. However, it retained distinctive traditional Chinese patterns and demonstrated the highly sophisticated dyeing and weaving design techniques in the Republic of China. This article collected 259 cheongsam samples and references from various museums such as *Suzhou Silk Archives* and *Jiangnan University Folk Costumes Museum* to explore the textile design and artistic

characteristics of the cheongsam in the context of East-West art exchanges and the dissemination of Western artistic thought.

2. Thought transformation in The Republic of China in the context of East-West art exchanges

The 19th to the 20th century, when numerous new art universities and styles emerged in western countries in response to emancipatory thinking and artistic trends in these countries, was a period of tremendous changes for societies all over the world. The worldwide artistic style changes caused by artists and artistic styles, such as the Arts and Crafts movement, the Art Nouveau movement, the Art Deco movement, and the Modernism movement [1-5] that occurred successively also affected Chinese art and clothing fashions during the era of the Republic of China. With the progress of industrialization, new textile technologies and crafts emerged. As a result of the multi-dimensional aesthetic model brought by Western artistic concepts, which became established in

the Republic of China, clothing patterns started to present uniquely different decorative features.

2.1. An Overview of the Background of Western Art

At the end of the 19th century, as the industrial revolution accelerated the industrialization process in western countries, the economies of European countries also boomed. People began to reassess their priorities, appreciate their spiritual and artistic selves and pursue a brand new life on both a material and a spiritual level. "Innovation" thus became a new fashion at that time. Art Nouveau, which originated in France at the end of the 19th century and the beginning of the 20th and then spread to Europe and the United States, was a formalist movement that was extensive and diverse in its content and design [1]. It was, in essence, the continuation and spread of the British Arts and Crafts Movement on the European continent. The Art & Crafts Movement advocated the revival of handicrafts and resisted the mechanization caused by the Industrial Revolution. However, with

the development of industrialization, some middle and upper-class people in Europe gradually changed their minds and accepted the new mechanical production methods introduced by industrialization. With such a change in thinking and such fast development of the capitalist economy, the Art Nouveau movement spread throughout Europe and directly affected artistic thought around the world. Not only did the Art Nouveau movement inherit the natural beauty brought by the arts and crafts movement, but it also recognized and affirmed the industrial structure and style contributed by mechanized production and precipitated the evolution from an agricultural society to an industrial one, all of which had important artistic and historical significance and value.

Art Deco, inherited the “newness” of Art Nouveau, making it more extreme in applying the “new” mechanized and industrialized elements. Enlightened by Art Nouveau, the Art Deco movement budded in around 1910 and was officially named at *The exposition des Arts Decoratifs* in 1925. The artistic expressions of the decorative arts were mainly concentrated on jewellery, ceramics, glass products, textiles, interior design, clothing, and graphic design. This artistic style varied in manifestation in different countries, and its specific exhibition in each country was closely related to the local artistic background where it was. The decorative arts in the countries had something in common, as well as unique local styles. These arts, integrating various art elements worldwide, transformed them into styles exclusive to Art Deco. Compared with Art Nouveau, the Art Deco movement further affirmed the necessity of the process of mechanization in people’s lives and made this kind of mechanization a form of decoration or architecture which was closely related to human life. At the beginning of the 20th century, more specifically directly in the post-war years after 1918, most western countries were still suffering in the aftermath of World War I, with the majority of their people not yet having overcome post-war fears and the psychological trauma of this event. Thus,

with the acceleration of the economic and industrialization process, the repressed spiritual demands of the public needed to be released and developed, which in turn, also created a new market and demand for economic recovery in these countries. Meanwhile, the people’s spiritual need for art also provided opportunities for the development of new art and design styles and a favourable environment in which to do so.

2.2. The Emancipation of Mind and the Background of Art Development in the Republic of China

From the end of the 19th century to the beginning of the 20th century, Chinese society saw major changes, where western civilization and traditional Chinese culture clashed violently. The establishment of the Republic of China in 1912 ended the feudal rule of the Qing Dynasty. Thanks to the tremendous changes in thought and form contributed by the 1911 revolution, society presented a brand new look, and among the significant changes in clothing brought by such social changes, the evolution of uniforms and the emergence of cheongsam during the years of the Republic of China were the most typical. With the promulgation of the “Costume System” in the early years of the Republic of China, all concepts related to clothing as defining class character were broken down completely. As clothing and ideas evolved, the people gradually accepted the new concepts of western art, and subsequently, clothing patterns started their gradual trend towards westernization.

3. Transformation of textile design for Chinese cheongsam under the influence of Western artistic trends

The transformation of women’s clothing illustrated the way that Chinese and Western cultures clashed but also blended in the Republic of China. In the Republic of China, the cheongsam style of women’s clothing is the primary example

of fashion that was influenced by Western artistic thinking and resulted in a new fashion that was a blend of east and west. It changed from traditional Chinese floral patterns to western floral designs in composition, and from traditional silk towards diversification in the way fabrics were processed and in the patterns in the fabric. As an exemplar of fashion, the Republic of China cheongsam bore the stamp of “Westernized Chinese style”, which was specific to itself. The Republic of China’s cheongsam pattern underwent huge changes as regards subject selection, decorative composition, and craftsmanship.

3.1. The change of theme selection: the transition from natural flowers to geometric abstraction

Along with the mechanization process that occurred in the late industrial revolution, mechanized elements were gradually added to the theme selection for textiles and patterns in the western Art Nouveau era. The Art Nouveau movement inherited the expression of natural forms from William Morris, the founder of the Arts and Crafts Movement, and also incorporated mechanized elements, which was of highly significant for the movement as a link between what preceded and followed in art history.

By using such a painting technique, the leaders of the Art Nouveau movement embodied a concept which was different from that expressed in the Arts and Crafts Movement as a show of the recognition and the gradual acceptance of industrialization by the movement under their leadership.

During the period from the Art Nouveau movement to the Art Deco movement, the transition to mechanization was even more visible. The Republic of China’s cheongsam pattern inherited the curling method of interlacing branches from its predecessor during the Qing Dynasty, which, under the influence of the curly grass motif imported from western art, was combined with the western pattern composition method to re-establish the

	Theme	Design method	Amount	Proportion/%
Flora:	Rose, lily	Combination	186	72%
Geometric:	Rectangle, circular, fan-shaped, triangle,	Combination	67	26.6%
Leaf:	Willow leaf, palm leaf, clover	Combination	44	17%
Stripe:	Flower line, geometric line	Combination	10	4%

Table 1. Textile Design Theme for The traditional Cheongsam

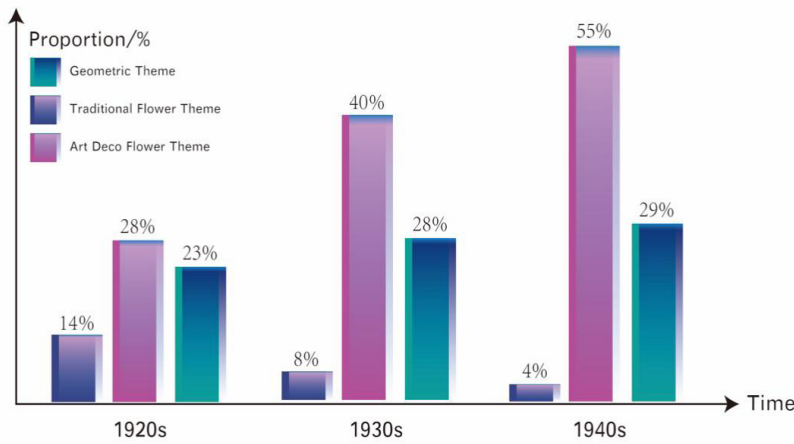


Table 2. Statistical table of cheongsam pattern themes in 1920s-1940s (Calculated by the Author)

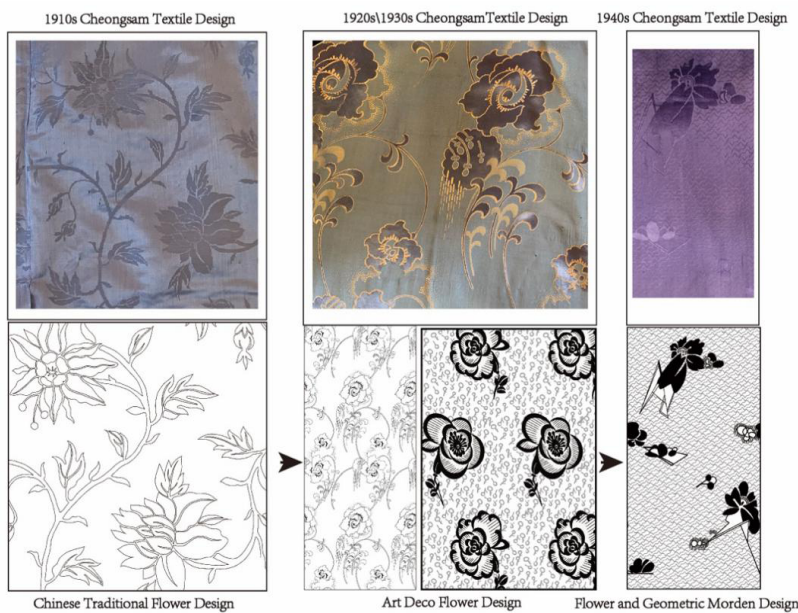


Fig. 1. Vicissitude of cheongsam pattern theme in the Republic of China (Drawn by the Author)

decorative style patterns based on the Chinese style characteristics (table 1). When we researched the 259 cheongsam patterns spanning from the 1920s to 1940s collected from the Suzhou Silk Archives, Jiangnan University Folk Costumes Museum and Shanghai History

Museum, etc., we discovered that they all appeared in combined forms. The majority of these were a combination of abstract flowers predominated (72%) and overall, abstract flowers mostly comprised western-style flowers such as roses, lilies, and dahlias. 26.6% were

geometric patterns and among them, the majority appeared in rectangular or radial geometric combinations and a small number as geometric stripes or floral stripes. 17% of the combination patterns were based on plant leaves and most were abstractions of forms of willow leaves, clover and palm leaves.

This also conforms to the view held by Gombrich who proposed that decorations created by traditional nations are derived from natural instincts so they are always faithful to the function of decoration; however, in the process of civilization of the traditional nations, these natural instincts become impaired due to being repeated [2]; thus, in the process of social industrialization, natural objects are subject to repetition, abstraction and geometrization on the part of designers and artists, which means that they gradually become less realistic.

By classifying the physical samples into different themes from different periods, the statistical table shows that it is not confined to the forms of flowers and plant leaves featuring realism and interlacing branches in traditional patterns; the forms of flowers and plant leaves were gradually abstracted and appeared mostly in the form of geometric combinations. From Table 2, we can see that the Republic of China's cheongsam pattern, endowed with a Chinese-style gene featuring its obviously oriental charm, gradually shifted from the traditional Chinese patterns such as interlacing branches, a butterfly in love with flowers, and a butterfly announcing riches and honour, to the abstraction and geometrization of natural flowers. The process not only clearly showed that the traditional Chinese artistic style that prevailed during the Republic of China was impacted by Western art movements, but also that it was an embodiment of the imperceptible

impact exerted by such changing trends in art and costume patterns during the transition from an agricultural society to an industrial one.

3.2. Vicissitude of Pattern style -S-curve decorative composition method

During the Art Nouveau era, the countries had shared common laws in art design, such as the description of natural plants and flowers, the use of fluid curves, or ideas borrowed from Japanese Ukiyo-e art. However, there also existed differences in artistic design during various periods and in different regions. For example, regions such as France, England, and Belgium focused on the manifestation of “decorativeness”, while regions like Germany, Vienna, Scotland, and Austria were more characterized by early modern art, obviously featuring “modernity”[3]. In terms of pattern style, the Republic of China’s cheongsam changed from highly decorative floral embroidery to predominantly dark jacquard patterns. The jacquard pattern itself was also influenced by Art Nouveau and the decorative arts and underwent a gradual transition from the art Nouveau style S-curve abstract natural object to the natural flower and Combination pattern form of abstract geometric lines. From the restored cheongsam patterns of the early 1920s, it can be seen that through the reorganization and deformation of lines, flowers and plants formed new Art Nouveau abstract flower patterns, and the lines became S-shaped curves, which were smoother and typical of the Art Nouveau style (Figure 2).

The Republic of China’s cheongsam changed from complexity to simplicity in pattern, and from extroversion to introversion in style: The extrovert embroidery patterns gradually became dark ones or jacquard form; the lines gradually transitioned from S-shaped curves to geometric lines; the compositions gradually changed from positioning patterns to quadrilateral continuous and scattered patterns. The S-shaped curve trend on the Republic of China’s cheongsam patterns did not

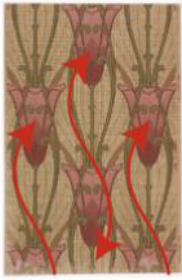







number	Research source	1900s-1920s Art Deco Design	Research source	Cheongsam pattern design
1	Gift of Dorwin L. Starr , USA wallpaper 1901		Green brocade silk children’ s cheongsam with flowers Suzhou Archives, 1920	
2	furnishing fabric roller-printed cotton Steiner&Co 1906,England Victoria and Albert Museum, London		Green brocade silk cheongsam with inverted large sleeve Shanghai History Museum,1920	
3	furnishing fabric roller-printed cotton Steiner&Co 1902,England Victoria and Albert Museum, London		Cyan silk with flower pattern and wicker yarn China National Silk Museum, 1920	
4	textile design body color on paper The Silver Studio for G.P&J.Baker 20th,century England Victoria and Albert Museum, London		Violet silk cheongsam with rose pattern Suzhou Archives, 1930	

Fig. 2. S-style design comparison: Western patterns and cheongsam patterns of the Republic of China (1900s-1930s) (Drawn by the Author)

refer to that of a certain single element, but that of the overall pattern modelling and style. This design method comprised the following steps: first of all, the frameworks and lines presenting the S-curve trend were traced, then other decorative elements were filled into the clearance between these frameworks and lines, and finally, these decorative elements were enriched. As proposed by

Owen Jones, by showing the main lines to people immediately so that when they see the patterns from a distance, and enabling viewers to catch the detailed composition in further observation, the composition of these patterns can achieve “harmony of the form”[4]. Owen Jones proposed showing people the main lines immediately so that they can see the patterns from a distance but

Source	Suzhou Archives		
Time	1920s	1930s	1940s
Mode of design (Drawn by the Author)			
Number	001	002	003

Fig. 3. Western design ways in the pattern of Cheongsam in The Republic of China (1920s-1940s). (Drawn by the Author)

on further and closer observation they are able to catch the detailed composition; the composition of these patterns can achieve “harmony of the form”[4]. As a result of the influence of the western form principle, the Republic of China’s cheongsam patterns were not confined to the singly-positioned symmetrical forms, which were frequently present in traditional clothing patterns, and adopted a more modern abstract plant and flower S-shaped composition. This form was more complicated, and it enabled the pattern itself to be more layered and fashionable. Owen Jones held the view that the intersection of curves or the intersection of a straight line and a curve must be tangent to each other to form a “melody of the form”, which means both the transition from a curve to a curve and that between a curve and a straight line should be gradual. When there is a step between two curves, these two should be parallel to another extension curve so that the two curves are tangent to each other, allowing the observer to extend to other places along the curves’ trend and achieve a certain “sense of order”.

The curve forms of the Republic of China’s cheongsam patterns also conformed to this law. In sketching the pattern samples obtained in this paper for restoration, guides were drawn for the S-curve trends in the sketches to present the effects of this as shown in Figure 3.

The extended dotted curves are tangent to the trend-connecting curves below. All the cheongsam patterns conforming to this rule have an S-shaped curve formal composition featuring “harmony of form”.

By following this theory proposed by Owen Jones, and applying it by means of guide drawing to study the 259 pattern samples of Cheongsam obtained in this paper, the design model shown in Figure 3 was acquired.

We drew the S-shaped trend of the pattern as an auxiliary line to show the effect as is shown in Figure 3, where the extended dashed curve is tangent to the trend connection curve below, achieving a certain “harmony in of form”. We discovered that the patterns on the cheongsams spanning from the 1920s to 1930s had relatively gentle curves, which, however, with the passing of time, had grown curlier. The posteriors of cheongsams were more curvaceous in the 1940s than they had been before, almost forming a perfect circle. For example, among the drawn cheongsam patterns which were restored from samples 001, 002 and 003, the blades were all parallel to the S-curves between the main objects, while sample 001 presented the mildest curve trend and sample 003 had the curliest.

The composition of a square and a circle is too monotonous to arouse interest among observers because, with its too single measures, the composition comprising equidistant lines or subdivisions is not as beautiful as that to be appreciated by people of higher intelligence. The artistic aesthetic reaches its peak when all the stitches and decorations are high-order curves, while simple compass patterns are more popular when it declines [5]. The S-shaped curves on the Republic of China’s cheongsam patterns conformed to the above-mentioned rules, and meanwhile, it was integrated with the paradigm of Chinese traditional patterns, being a product of the combination and innovation of the western artistic styles and Chinese design principles. Such a design paradigm bestowed at one and the same time, elegance and a certain sense of order on the cheongsam patterns.

3.3. Diversification of pattern craft: from a single technique to multi-process

At the beginning of the 1911 Revolution, due to the forced dumping by foreign enterprises, during which the domestic textile industry was hit badly and severely damaged, which jeopardized the development of the domestic industry. With the awakening of the concept of “industry saving the country” taken on

Technique Type	Brocade jacquard	Lacquer prints	Burn-out	Printing	Raschel Lace	Embroidery
Textile Sample						
Source	Suzhou Archives	Suzhou Archives	Suzhou Archives	Suzhou Archives	Suzhou Archives	Suzhou Archives

Fig. 4. Cheongsam textile technical after the 1930s in the Republic of China

by the people, the government began to attach importance to economic development and support the “self-rescue” and “self-reconstruction” of the textile industry. Supported by national policies, the textile industry gradually recovered and awakened. Some enterprises purchased new machines and production tools and introduced imported jacquard looms to replace obsolete spinning wheels. As the industry became increasingly more mechanized the home handcraft workshop mode or “cottage industry” model that had been common was gradually banned as a form of factory. The new-type textile design talents recruited by the enterprise also improved on the traditional weaving techniques and actively innovated independently. During the era of the Republic of China, in terms of the industry state of the textile and clothing production and marketing industry, a relatively complete “design-production-sales” industrial chain came into being in the form of the textile patterns and organizational structure, printing and dyeing methods being pre-designed and the industrialized production serving as a leading factor to form a relatively complete production and marketing industry. In the middle period of the Republic of China, the textile enterprises and printing pattern designs were already sufficiently advanced to use new machines, new materials, and new technologies to develop the textile industry in the direction of iron, large-scale, and semi-mechanization. The raw materials of fabrics, which used to be single silk fabrics, also changed to multiple chemical raw materials,

and technological innovation also contributed to the new craft [6]. From the statistics of the research samples, it has been found that the fabric pattern technology of cheongsam since the middle of the Republic of China era has increased significantly, and there have been many new fabrics and pattern technology expressions such as burn-out, crepe, velvet, brocade jacquard, and printing, and some pattern expressions appeared. The combination of multiple crafts broke the single craft and fabric form of traditional clothing, and the pattern expression form is more three-dimensional and richer in layers.

Among the 259 pieces of cheongsam samples collected, the authors extracted various technique types for summary and analysis and found that there was a visible increase in technical types among the cheongsams made after 1930, compared to the period from 1920 to 1930. Part of the pattern technique for cheongsam is indicated in the following figure: brocade jacquard, lacquer print, burn-out, print, embroidery, lace, etc. In contrast, the cheongsam made from 1910 to 1920 mostly used the traditional technique of brocade jacquard, which indicated that the popularity of the cheongsam technique type was closely related to increased industrialization in modern China.

It conformed to the fashion trend of the late 1920s and met women’s desire for a wide range of cheongsam patterns [7]. The Soochow Zhenya Textile Company ‘not only had numerous varieties of

products but also kept updating them in real-time... However, in response to seasonal and market demands, textile patterns constantly needed to be both preserved and upgraded so as to give the buying public a sense of “refreshment”. For example, bright crepe and velvet are available in a score of patterns.’ In 1928, a Chinese famous Journal Meiya recorded that ‘The Meiya silk factory is recruiting employees and has established new plants. In addition to the purchase of a variety of silk winders from the United States...40 jacquard looms from Japan so that the production is increasingly fine and speedy. These new silk fabrics are sold as far away as the UK, the United States and India.’(Figure 4) [8].

4. The Connotation of the Chinese Cheongsam Pattern under the Western Artistic Trend of Thought

The changes and innovations in the design of the Republic of China’s cheongsam pattern were not just the product of the influence of western artistic thinking on its arrival in China, but also the inevitable transition arising from the influence of the West on modern China. The changes caused by the influence of western artistic trends on enterprises, factories, and schools were also the motivation behind the changes in the design of the Republic of China’s cheongsam pattern. It was the change in society and people’s thinking that created the design style of the Republic of China’s cheongsam pattern. As a typical carrier of “Westernized



Fig. 5. The Meiya journal in 1928(The Republic of China)

Chinese style”, cheongsam carried a connotation which embodied the huge change that China was experiencing.

4.1. The Social Motivation and Dissemination Channels of the Republic of China Cheongsam Influenced by Western Art Thoughts

From the end of the 19th century to the beginning of the 20th century, Chinese society underwent tremendous changes along with the advance of industrial civilization. Advanced western scientific concepts, technology and art ideas brought by the foundation laying of the “Westernization Movement” flooded into China massively. Having arisen from “self-rescue”, national industrial and commercial enterprises and factories began to take shape, also laying a solid foundation for the emergence of the textile industry in the posterior period. The dissemination of ideas caused by the subjective preaching by the western missionaries who came to China in the early days also introduced artistic ideas to a certain extent and promoted cultural and artistic exchanges between the East and the West. As the western missionaries were influenced by western art movement concepts to some extent, they contributed to cross-cultural and artistic exchange between the East and West. For example, the orphanage art factory opened in Shanghai, commonly known as “*Tushanwan Painting Gallery*”, was in existence for more than 80 years from the early 1860s to the late 1940’s

[9]. It inherited the western art of the early missionary ships that came to China and became an important institution that teaches western art techniques and craft design, which has influenced Chinese folk painters and craftsmen.

Enlightened and inspired by these western art design thoughts, Chinese artists also adopted an artistic creative method featuring the fusion of the inherited Chinese painting techniques and western approaches to composition and launched commercial illustrations using western style painting skills like the ‘*Yuefenpai*’ Calendar. The ‘*Yuefenpai*’ (calendar-style painting) became the most commercially valuable illustration and print advertisement in the history of the Republic of China. These Chinese and Western art creation methods promoted the blending and dissemination of Chinese and Western art and culture to a certain extent. The large-scale industry established by the “Westernization Movement” promoted the reform and development of the Republic of China’s cheongsam pattern to a certain extent. After the 1911 Revolution, the whole of China was undergoing tremendous changes and western industrial civilization was booming. In the context of such market competition, the textile industry urgently needed transformation and innovation. Only through innovation, by renovating machines and sourcing raw materials, could reform in the textile and fashion industry be achieved. For example, the Hangzhou Weicheng Company, established in 1912, purchased 6 Japanese-style jacquard looms by

raising a fund of 20,000 yuan. The printing machine technology was able to replicate and express various colours and even textures, and imitate and reproduce patterns embodied by various materials [10]. The designer’s restrictions on designing patterns were considerably reduced, the craftsmanship of fabrics was enormously improved, and the crafts and expressions were gradually diversified.

The design concept of the cheongsam pattern in the Republic of China was innovated and transformed with the innovation of technology, thought, and culture, and the form was more closely aligned with techniques and fashions. In the 1930s, the Shanghai Meiya Silk Factory once launched 41 varieties of crepe including McDonald, Dana and Faure crepe, and 17 varieties of satin, such as Meiyu satin, Hailun satin and Tyrolean satin [11]. Thanks to the technological innovation and equipment innovation of the Meiya Silk Factory and other factories, the pattern of cheongsam was also updated and changed, and the fashion of cheongsam in the Republic of China vanished as soon as it had appeared.

In terms of education, the early artists who returned from studying in Europe in the 1930s also played a direct role in spreading western artistic thinking. As the first batch of overseas scholars and artists in the Republic of China, they successively opened corresponding art or design-related schools and disciplines after returning to China. For example, the Zhejiang Government Secondary

Industrial School, founded in 1911, teaches disciplines in the fields of dyeing, weaving, textiles, and machinery. As one of the earliest industrialized dyeing and weaving pattern design schools, the establishment of the school and the disciplines provided a large number of design talents for the pattern design of silk and other fabrics in the later period and provided the earliest designers who were influenced by Western art thoughts for the design of the Republic of China's cheongsam pattern.

4.2. The phenomenon of “West Wind Flowing Eastward” in Artistic Trends

The Republic of China period is one of the more typical periods in history when the Chinese and western cultures collided and blended with each other constantly to produce an artistic style specific to the Republic of China. This background history also caused a great change in the ideological awakening and artistic aesthetics of the Republic of China. The

Art Nouveau and Decoration movements in Western countries affected the first batch of artists and entrepreneurs who returned from studying abroad, thus affecting the awakening artistic style during the Republic of China. As the old concept system was broken down, the decorative role of cheongsam patterns was reconstructed, and the artistic trends of art nouveau and decorative movements that prevailed in the West were also introduced into China. As a result, ordinary people could also choose cheongsam according to their own preferences in the relatively loose clothing regulations, which also reflected their personal aesthetic interests and ideological trends. Gradually, this affected the pattern of the Republic of China's cheongsam, thus forming the unique Cheongsam pattern style characteristics of the Republic of China. By analysing the 259 samples of cheongsams obtained for this paper, we can also discover the phenomenon of “the west wind gradually blowing to the east”, which was also the choice of the aesthetic trend put in motion by the public.

The artistic trend of mechanization and natural integration advocated by the Art Nouveau and Decorative movements also fits the social background of the Republic of China at that time, making the design of cheongsam more novel and diverse, with smooth and symmetrical lines, simple and generous decorations and more modern. The Republic of China cheongsam pattern, as a product of the fusion of Chinese and Western, had a charming and elegant oriental atmosphere and a modern sense of western artistic thought. It also conformed to the background of the time of the Republic of China from the workshop-style handicraft industry to the industrial mass production of mechanical production. And it also perfectly conforms to the development of the social era, opening the modern era of the Republic of China's costumes.

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