



Research on the application of the features of Royal women's clothing in the image design of contemporary Chinese wedding in the Tang Dynasty

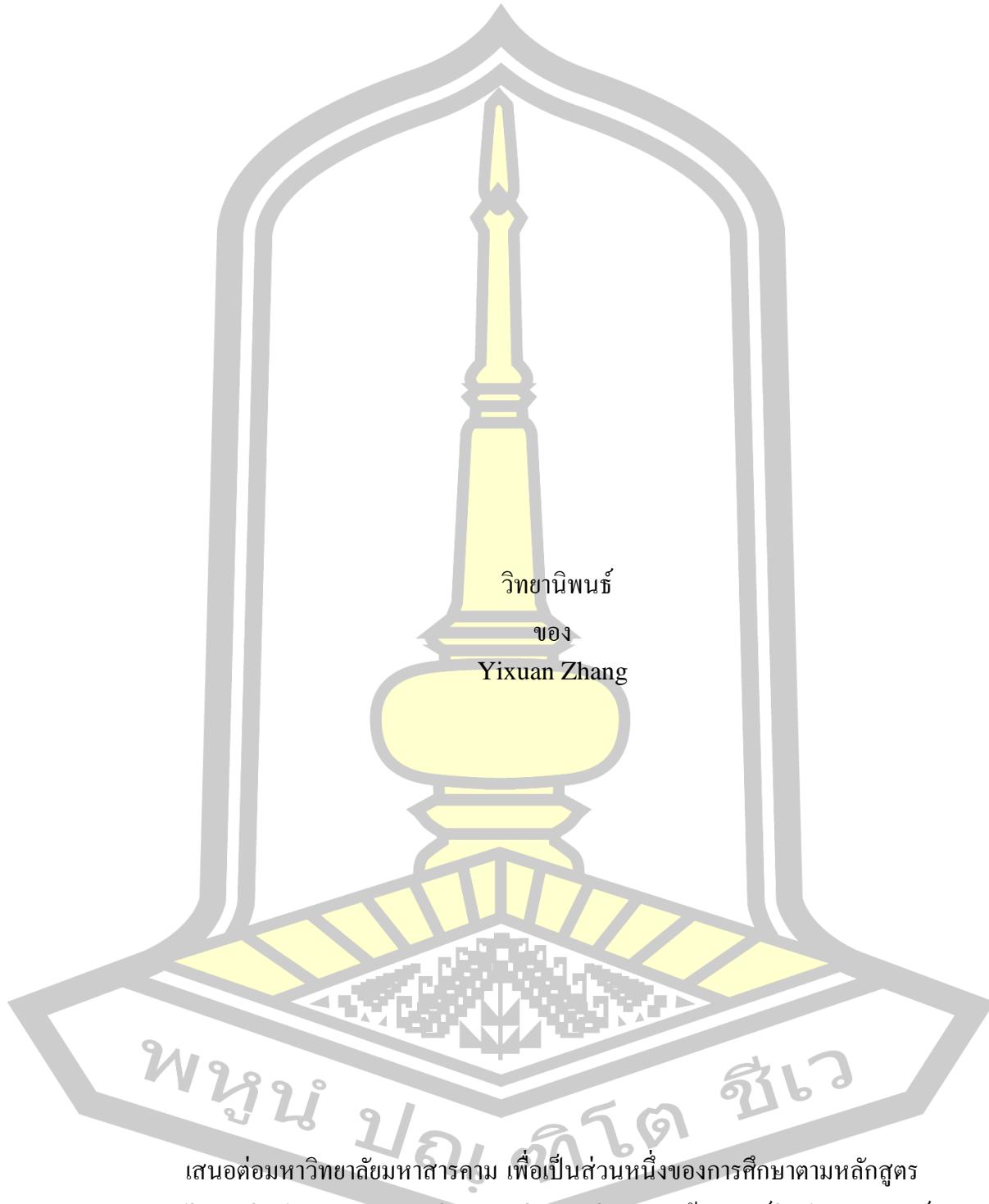
Yixuan Zhang

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Master of Arts in Fine and Applied Arts Research and Creation

January 2024

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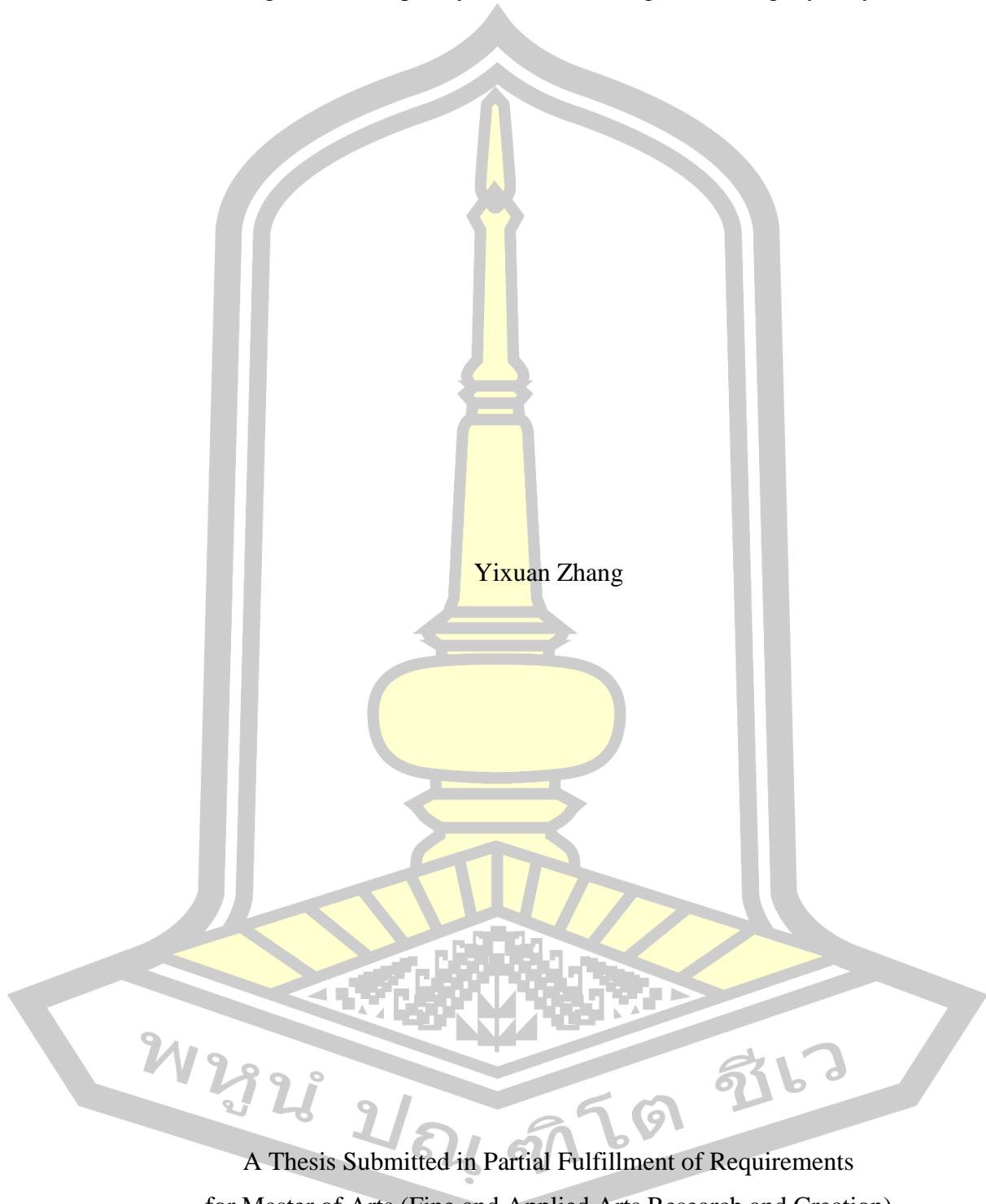


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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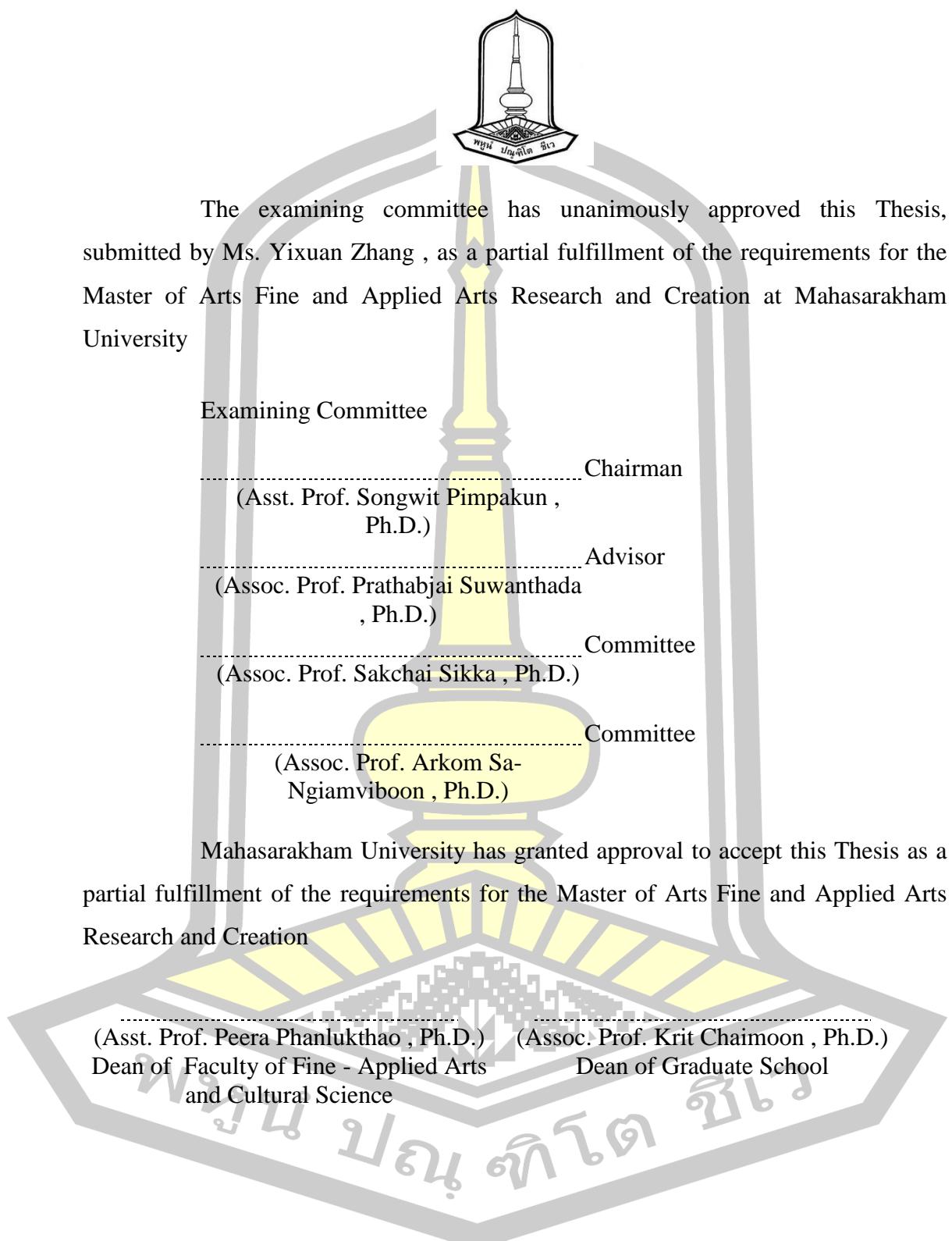
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<b>TITLE</b>	Research on the application of the features of Royal women's clothing in the image design of contemporary Chinese wedding in the Tang Dynasty		
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### ABSTRACT

This article mainly takes the study of the costume styles of palace women in the prosperous Tang Dynasty as the starting point, and comprehensively analyzes the overall characteristics of the costume styles of palace women in the prosperous Tang Dynasty. It combines ancient and modern times and expounds the role of the costume elements of palace women in the prosperous Tang Dynasty. The inheritance and innovation in contemporary Chinese wedding image design, and related design practices were carried out on the basis of this theoretical research, providing new examples for the inheritance and innovation of traditional elements in contemporary Chinese wedding image design. The purpose of the research is threefold: (1) The purpose is to study the history, clothing style of court women in the Tang Dynasty and other related information. (2) Analyze contemporary Chinese wedding dress design, marketing data and consumer behavior. (3) The purpose is to integrate the styling characteristics of women's costumes in the Tang Dynasty palace into the design of contemporary women's image of Chinese wedding dresses. Describe the design application process in detail, and evenly design the overall shape renderings and style diagrams of the body. The population samples used in this study include senior staff of local bridal shops in Luoyang and newlyweds aged 25-35 who are not yet married or are about to get married.

It turns out that the application of Chinese traditional costume culture in contemporary Chinese wedding dress design is becoming more and more widespread. This article mainly studies the palace costumes of the Tang Dynasty through a combination of pictures and text, based on reading a large number of relevant documents and collecting pictures. Systematic analysis of the system and characteristics of the court women's clothing in the prosperous Tang Dynasty, and an in-depth understanding of the cultural characteristics of the court women's clothing in the prosperous Tang Dynasty, including the clothing system, styles, colors, etc. of the court women's clothing in the prosperous Tang Dynasty, and a detailed analysis of the contemporary Chinese wedding costumes, and found that the costume culture of the court women's clothing in the prosperous Tang Dynasty The influence of clothing culture on modern Chinese wedding attire is mainly reflected in the aspects of shape,

color, pattern, etc., among which the influence of shape is the most prominent. These conclusions provide valuable reference for how contemporary Chinese wedding dress design can better inherit and develop Chinese traditional clothing, which is the focus of this article. When contemporary designers design wedding dresses with Chinese national characteristics, they must have an in-depth understanding of Chinese traditional clothing culture and give new life to traditional wedding dresses. Finally, this article simulates the design of how contemporary Chinese wedding attire can better inherit and develop the Tang Dynasty palace women's clothing, and compares the design results with the previous analysis to explore how to better use the Tang Dynasty palace women's clothing in contemporary women's wedding clothing. Women's clothing elements, while also proposing effective ways to inherit traditional Chinese clothing from the Tang Dynasty.

Keyword : women's clothing, prosperous Tang, Dynasty; palace, Chinese wedding dress, inheritance and development

ພន្លំ បន្ទិទ ខេវ

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After several months of collecting data, organizing and analyzing, researching and demonstrating, and repeatedly revising, the graduation thesis was finally finalized. During this process, I deeply felt that the academic road was long and the research road was bumpy. At the same time, I feel insignificant and ashamed due to my lack of knowledge, and I would like to express my deep admiration and lofty greetings to professors, experts and scholars.

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Yixuan Zhang

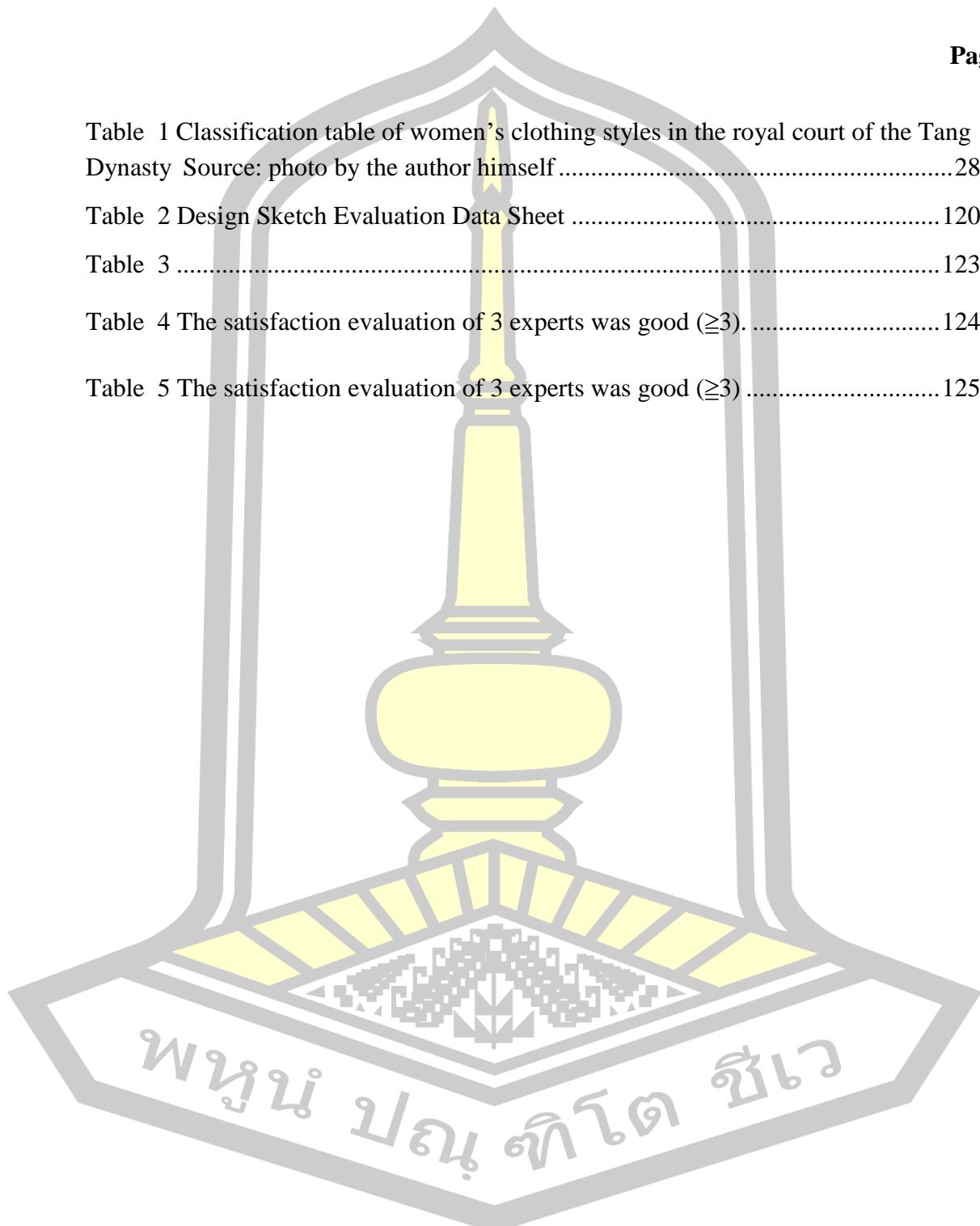
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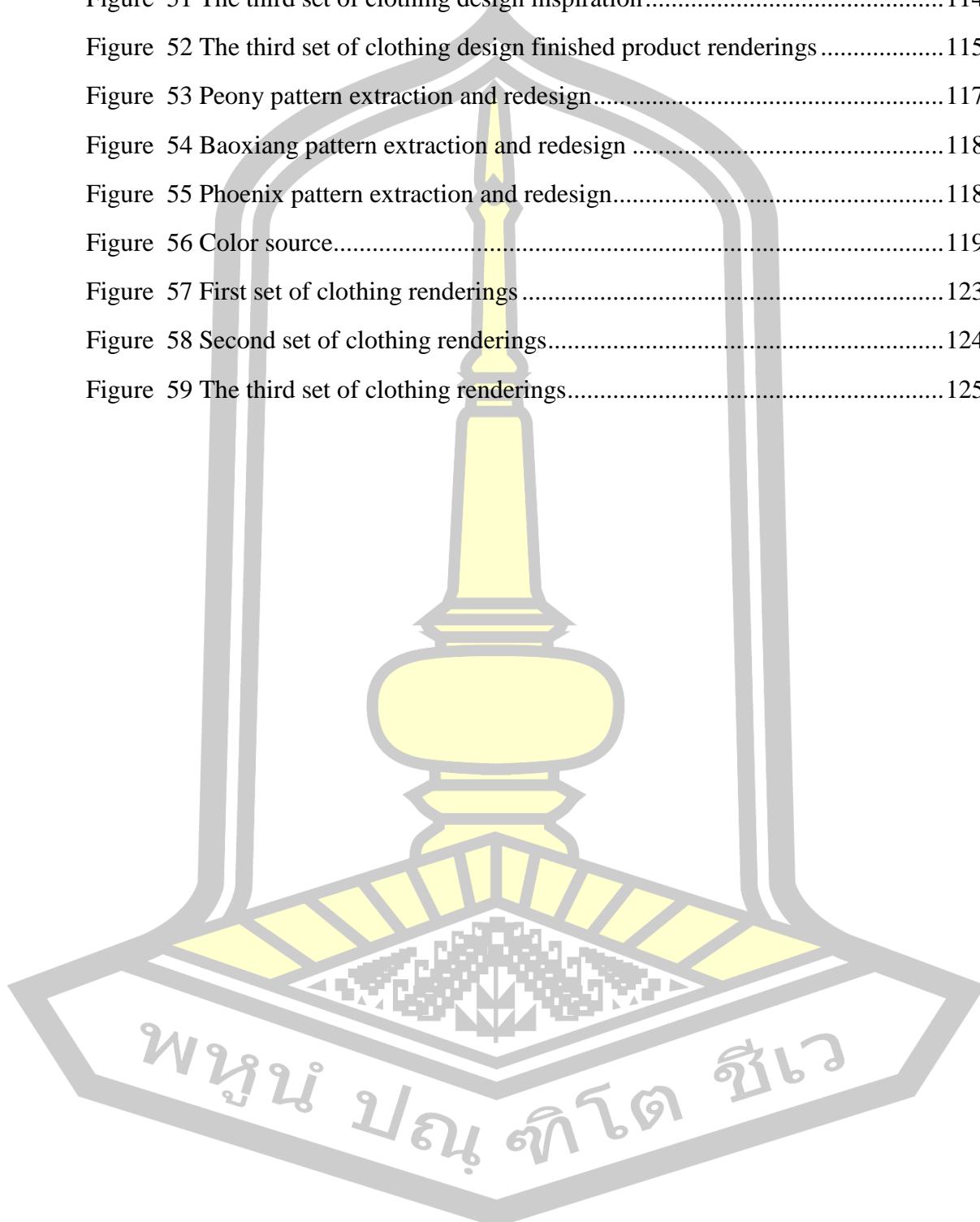


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## CHAPTER I

### Introduction

#### 1. Background of Research

Clothing, broadly speaking, is clothing and accessories. It is not only necessary for people's life, with the practical function of "avoiding the cold and heat, weathering the wind and rain, covering the body and covering the shame", but also an important carrier of ancient culture, with the cultural function of "dividing the superior and inferior, other noble and inferior, distinguishing between the close and the distant".

As a country of rites and a kingdom of clothing, the development of Chinese clothing civilization has a history of thousands of years. The development course of Chinese clothing culture over the thousands of years not only reflects the development track of ancient material and spiritual civilization, but also Outlines the continuous life of the Chinese nation. It is the product of human development to a certain stage, is the most common and common things in human daily life, is an indispensable part of human clothing, food, shelter and transportation. It is an important factor in human life and one of the important standards that distinguish human from animals. Costume culture is an indispensable part of a country's history, especially its cultural history. As an important part of cultural history, clothing is closely related to the history, politics, economy, culture, ideology, life and other aspects of human society. Therefore, studying clothing can help people better understand the history.

The costume as an important cultural form, runs through our country each period history. The Tang Dynasty, the most glorious feudal dynasty in China, lasted from AD 618 to AD 907, It has ruled for 289 years. During this period, the most climax stage is called the prosperous Tang Dynasty, which refers to the period from the reign of Zhenguan by Li Shimin, Emperor Taizong of Tang Dynasty to the prosperous reign of Kaiyuan by Li Longji, Emperor Xuanzong of Tang Dynasty. During this period, the country was unified for a long time, the political environment was stable, the economy developed rapidly, the foreign exchanges were frequent, and the culture was prosperous.

The flourishing Tang Dynasty is a particularly important period in the history of human civilization development, because it is not only the inheritance of the previous culture, but also the exchange and integration of foreign new culture, discard its dross, take its essence, and become an important period connecting the past and the future in history.

Politically, in the late Sui Dynasty, Emperor Yang was incompetent, the people had no way to live, wars and disagreements led to the destruction of the country, and the Tang Dynasty was founded. The rulers of the Tang Dynasty learned the lessons from the collapse of the Sui Dynasty and formulated a series of policies that could ease social contradictions and promote social stability. The social economy and productive labor force got unprecedented development. Since Emperor Taizong of the Tang Dynasty, he was meritocratic, building water conservancy, attaching importance to agriculture and mulberry, strengthening the construction of the rule of

law, improving the legal system, strong military power, four Yi clothing, border stability, social stability. (Wu Zongguo,2003:93)

The poet Du Fu vividly described in his book "Remembering the past" that in the prosperous times of Kaiyuan, there were ten thousand people in small cities, prosperous agriculture, abundant food reserves, stable social order, no Japanese pirates ran amok, safe travel, and you could go out at any time. You did not have to choose an auspicious day. The country is prosperous and its politics clear.

The Tang Dynasty always implemented the policy of great integration and inclusiveness of nationalities, and Chang 'an, as the capital of the Tang Dynasty, became the hub of communication with foreign cultures. After its initial development, the Tang Dynasty became stronger and stronger, and more and more countries established diplomatic relations with it. (Rong Xinjiang,2012:37) In Chang 'an, people from various countries, such as Han, Uighur, Nanzhao, Quiczi, Persia and Silla, live here. Through them, our excellent culture is spread to the rest of the world, and at the same time, we absorb the exotic charm in a subtle way.

In terms of economy, under the open and stable political environment, its economy shows a trend of all-round development. (Wu Jing,2010:52) In agriculture, the appearance of Quyuan plow and hydraulic drum cart brought agricultural production into a new stage and promoted the development of economy. In the handicraft industry, it was also improved with the progress of science and technology, and the labor division mechanism was gradually perfected, which made the handicraft industry develop significantly in this period. The strong economic strength of the prosperous Tang Dynasty was mostly attributed to the active foreign trade. At this time, the Silk Road trade began to flourish, the maritime transportation was convenient, and the economic and trade exchanges between China and foreign countries were frequent, which made the economy develop rapidly.

In terms of culture, the economic base decided the superstructure, and the enlightened politics and strong economic strength in the flourishing Tang Dynasty laid a strong foundation for the formation of diversified Tang culture. According to its own needs, the Tang Dynasty adhered to the principle of inclusiveness and actively integrated its own culture with foreign culture, so as to retain its own cultural characteristics while absorbing the essence of foreign culture. Tang culture can be called the benchmark in the history of Chinese civilization, it laid the foundation for the Chinese civilization. Tang culture is the inheritance and innovation of the previous culture and art. The youth outshines the blue, and the higher taste and deeper connotation make it a miracle in the history of Chinese art.

The Tang Dynasty is an extremely important dynasty in Chinese history, which witnessed the all-round prosperity and development of politics, economy and culture. It was the heyday of Chinese feudal society. At that time, the society was rich in material goods, the country was prosperous and the people were safe, the border was stable, and the treasures were abundant. Especially in the "prosperous Tang Dynasty", that is, from the reign of Zhenguan of Taizong Li Shimin to the prosperous reign of Kaiyuan of Xuanzong Li Longji. The economic development of the upper level of society strengthened the livelihood foundation of the lower level, which in turn consolidated the growth of the economy of the upper level, and the whole society was in a benign development mode. Therefore, the prosperous Tang Dynasty was not only a glorious chapter of the Tang Dynasty, but also a profound stroke in the feudal

history of China. Coupled with its vast territory, diverse ethnic groups, frequent economic and cultural exchanges with neighboring countries, and the openness of the ruling class due to the mixed ancestry of Hu and Han, the Chinese nation's research is exceptionally broad, generous, inclusive and talented, thus reaching an unprecedented cultural peak. The era of extroversion endowed people with an open mind. They also actively introduced foreign things and fresh cultures, and were good at absorbing the essence. Finally, the diversified and unique Datang civilization was formed.

All in all, under such an enlightened political environment, developed economic strength and prosperous and diversified cultural atmosphere, the Tang Dynasty presented a prosperous and beautiful scene. Because of such an era, it provided a good environment for the development of costume culture in the Tang Dynasty, and achieved the diversified beauty of costume culture in the Tang Dynasty, which made it twinkle with dazzling brilliance and exude endless charm in the long river of history.

Clothing is the carrier of the culture of The Times and the epitome of the cultural development and evolution of different nations and different periods. China has always been honored as the "costume country", and the Tang Dynasty costume is one of the outstanding representatives of the traditional costume of the Han nationality in China. The prosperous Tang Dynasty started from the good social and cultural environment created by the rule of Zhenguan, and the Tang Dynasty pursued the policy of inclusiveness, and the clothing in this period all showed the characteristics of integration and absorption of the east and the west. Under the influence of social and economic prosperity and stability in the Tang Dynasty, people's life began to develop from material civilization to spiritual civilization. During this period, people were no longer troubled by war and food and began to gradually move towards a higher standard of living. People begin to pay attention to their own dress and aesthetic preferences, with clothing as a part of the factors to highlight their status and personality. In particular, the imperial costumes of the Tang Dynasty highlighted the characteristics of The Times and reached an unprecedented degree. As the life place of the highest ruling class in feudal society, the court embodies the supreme status of the royal family and the majesty of ruling the world. Therefore, the court could be said to be the embodiment of the highest standard of living in the society during this period, and also the place where the dress hierarchy was the most strict. Court dress was the most representative dress of the Tang Dynasty, and it was the most active representative of women's pursuit of beauty and display. It required that there should be differences between men and women's clothes. Meanwhile, it required different identities to wear different clothes on different occasions to show the difference of their social status. Court dress refers to the formal dress worn by women related to the royal family, mainly including the queen, crown princess, internal and external concubines and other court women. With its various types, exquisite collocation, and unique style of openness and inclusiveness, the court women's dress in the Tang Dynasty has written a brilliant chapter in the history of ancient Chinese dress. Its series of popular evolution fully reflects the social characteristics and aesthetic tendencies of the Tang Dynasty. The shape of female dress in the imperial court of Tang Dynasty is the essence of the whole Tang dress culture. The political and economic conditions, artistic and cultural atmosphere, philosophical thoughts and aesthetic taste of the Tang Dynasty were

reflected in the cultural characteristics of the costume, and the creative derivatives made the Tang costume brilliant in the history of Chinese art.

The costume of this period fully embodies the characteristics of the costume culture of the Tang Dynasty, such as inheriting the tradition, integrating Hu clothing, communicating between China and foreign countries, pioneering and innovating. The imperial women's clothing of the Tang Dynasty is a wonderful flower in the history of Chinese clothing, rich and gorgeous, bizarre and dizzying. With unique makeup, it is more graceful and luxurious, reflecting the extensive and profound characteristics of the Tang culture. At that time, the costume culture presented a scene of great inclusiveness and absorbed foreign costume styles and details, and the costumes of the Sheng Tang Dynasty developed unprecedentedly. During this period, due to the smooth flow of the Silk Road, the cultures from the East and the West rapidly blended in this period, and the costume culture of the Tang Dynasty drew on the cultural elements from outside the region on the basis of the Chinese culture, and made innovations from the old. It had a profound influence on the style of clothing at that time, and its far-reaching influence even has a unique guiding effect on the development of our clothing today.

As a result, the dress style of the Tang Dynasty is particularly free and open. In this period, the dress characteristics of wearing Hu clothes and women wearing men's clothes fully reflect the free and open dress thought of the Tang Dynasty. From half-arm skirts, to topless sleeves, to trousers, the style is bold and rich and beautiful, their clothing is like the Tang Dynasty poetry, prosperous and brilliant, is the history of Chinese ancient clothing on the canvas of the most powerful brush. In its development process, it has left a wide range and profound cultural elements for the later generations, its progress and advanced characteristics of costume and plastic arts more far-reaching influence on the later generations, also provides good inspiration for descendants and concept subject matter, it has extremely important influence on our country's later apparel development.

As a "land of clothes", China has always paid attention to and paid attention to the wedding ceremony since ancient times. The wedding ceremony has gradually formed a unique culture, and the wedding dress is a major part of the wedding ceremony, which is particularly important. The wedding dress has also slowly formed its own unique culture with the development of the wedding form. In the Chinese wedding system of etiquette and dress, there have been strict rules since the Xia and Shang dynasties. In modern times, due to the highly developed information, Western ideas were introduced, People's ideas, lifestyles, consumption concepts and so on have gradually changed, from the beginning to meet the traditional Chinese or Western wedding, to now pursue a variety of personalized wedding forms, and the wedding dress as an important part of the wedding is also slowly changing. Chinese and Western wedding costumes began to learn from each other, used in their own design, but due to their different historical and cultural backgrounds, there were differences in the integration, either the lack of new ideas led to the sameness of people lack of desire to buy, or the essence and essence of traditional Chinese wedding costumes lost by copying. So we need to continue to explore innovation, not only can retain the essence of the traditional wedding dress and can apply the traditional elements of fashion into the wedding dress, it is particularly important at this time. (Deng Ya,2008:73)

In fact, our traditional costume is also very national characteristic, and our costume culture has a brilliant history, which has the decisive influence on the later generations of the costume development. In today's western wedding dress is popular in the land of China, our traditional wedding dress has not disappeared, still in their own way to influence the modern wedding dress. For example, red worship, no matter how the style of today's bridal dress changes, red will still appear on the new people's body, even wearing a white wedding dress do not forget to pin a red bridal flower or a red rope. Red covers, red shoes, red socks, red underwear have never left our sight. With the development of Chinese national culture, our traditional national costumes have attracted much attention, and many young people have begun to choose costumes with Chinese national characteristics as their wedding dresses. For a while, Tang dress, cheongsam and Han dress have been used as wedding dresses, and there is a combination of Chinese and Western dress forms. White wedding dress with red headpiece and red shoes, how many are not in the west, neither in the west nor in the same way. However, there are many reasons for this phenomenon. The rapid economic development leads to frequent exchanges with other countries, the improvement of people's living standards and the pursuit of more quality and taste of life. In foreign exchanges, Chinese and Western cultures, ways of thinking, spiritual concepts and psychological factors collide, and there are both integration and contradiction. Therefore, to explain and analyze this phenomenon thoroughly, it is necessary to discuss from many aspects.

Through the analysis of the causes of this phenomenon, this paper puts forward the improvement methods of Chinese wedding dress in inheriting national culture, promotes the development and progress of Chinese wedding dress, and provides practical reference for carrying forward Chinese traditional dress culture and designing Chinese wedding dress with national characteristics.

At the same time, from the status of our wedding dress, most of the current bride-to-be admire the romance of Western wedding dress. Therefore, wedding dresses on the market are mainly wedding dresses, and some Chinese gowns are only used as going out or toasting clothes. The differences between Chinese and Western cultures have made Chinese and Western wedding dresses have their own characteristics. Although the exchange of information has resulted in the Westernization of Chinese wedding dresses and the Westernization of Western wedding dresses, the two have also produced differences and collisions in the combination. While combining western elements, Chinese wedding dress has some phenomenon of copying, which makes Chinese wedding dress lose its essence and essence. At the same time, consumers do not understand Chinese traditional culture, resulting in the lack of Chinese traditional wedding dress, consumers know little about Chinese traditional wedding dress.

In recent years, with the continuous improvement of people's living standards and the close integration of Chinese and foreign cultures, more and more people have realized the importance of traditional culture. It is the mainstream of today's society to return to history and pay attention to the excavation of history and culture. Luoyang has been a battleground since ancient times, with a civilization history of more than 5,000 years, a city history of more than 4,000 years and a capital history of 1,500 years. Luoyang is one of the origins of Chinese civilization and the eastern starting point of the Silk Road. In history, many dynasties established their capitals in

Luoyang, and it was also the capital of Luoyang in the Wu Zetian period of the Tang Dynasty. As a native of Luoyang, the author believes that he has the obligation to spread the traditional culture of his hometown. On the other hand, it also injects new vitality into the fashion design industry, adds new design elements and excavates more innovative design ideas. Constantly excavate and study the rich and colorful costume culture of the Tang Dynasty, reproduce the magnificent costume culture of the Tang Dynasty, carry forward the costume culture of the Tang Dynasty, carry forward the traditional Chinese culture, and let the world know Luoyang, understand the prosperous times of the Tang Dynasty and understand the Chinese spirit. Make Chinese culture continue to the future generations, Chinese style to the world, let the world recognize Chinese culture, understand the Tang culture.

Since the beginning of the 21st century, no matter in the fashion trend-leading T-shaped stage or in the city streets full of life atmosphere, traditional Chinese clothes can be seen everywhere, from the overall dress to the subtle decoration, fully show the dignified, elegant and natural beauty of Chinese women. In this era of the integration of tradition and modernity, the most representative of the Tang Dynasty palace women's wear as the theme of clothing to this modern city full of fashion and vitality to add a different charm and charm. In addition, modern people's life pace is tense, running around in heavy traffic every day, the lack of spiritual life, need to find spiritual comfort and warmth, the Chinese nation has a long history, the colorful traditional culture is a treasure passed down from generation to generation, we should protect the Chinese traditional culture, modern clothing as the carrier to carry forward it.

The women's costume of the Tang Dynasty witnessed the prosperity of the Tang Dynasty and the people's aesthetic boldness. The costume culture of the Tang Dynasty is rich and colorful, and my research is just the tip of the iceberg. Through continuous excavation and research, I use historical means and fashion design to reproduce the magnificent costume culture of the Tang Dynasty, so as to carry forward the costume culture of the Tang Dynasty, carry forward the traditional Chinese culture, and let the world understand the Chinese spirit.

Through my research, I hope to get the following expected value

1) The analysis of court women's wear in the Tang Dynasty and the classification and summary of the clothing data in the Tang Dynasty provide a certain reference basis for future research and application of the elements of the Tang Dynasty for design.

2) The Tang Dynasty costume is the glorious period of Chinese feudal society. To draw and analyze the characteristics of its costume modeling is to better protect the historical culture. It can also provide new design inspiration for Chinese style wedding costume design, promote the development of Chinese national costume and better carry forward the spirit of Chinese traditional national culture.

3) It plays a certain role in summarizing the essence of the artistic civilization achievements of the Tang Dynasty. Based on the theoretical research results on the modeling characteristics of the royal women's clothing in the Tang Dynasty, this paper combines it with modern art design and creation to provide certain beneficial references for the image design of Chinese wedding clothing.

4) The royal dress of the Tang Dynasty made a great breakthrough in both style and craft. Its main characteristics were luxurious, light and elegant, which was very in line with the design needs of today's wedding dress and could become a source of inspiration for modern wedding dress design. It is hoped that in the future more and more young people will try and widely promote Chinese wedding costume as the only choice for marriage, so that our traditional costume culture can be inherited and developed.

## 2.Purpose of Research / Objective

- 2.1 To study the history, the costume styles of palace women during the Tang Dynasty, and other related information.
- 2.2 To Analyze contemporary Chinese wedding design, marketing data and consumer behavior.
- 2.3 To design a contemporary Chinese bride's wedding dress.

## 3.Research question

- 3.1 Where did the evolution of court women's clothing come from in the Tang Dynasty? What external factors are affecting it? How to classify the characteristics of royal dress in the Tang Dynasty?
- 3.2 How to reflect the artistic value of the clothing in the case of contemporary Chinese wedding dress image brand? What kind of clothing culture can people accept?
- 3.3 How should we publicize the royal women's dress elements in the Tang Dynasty in the contemporary Chinese wedding image and how to achieve the inheritance of dress culture?
- 3.4 How to perfectly integrate the royal women's dress modeling into the contemporary Chinese wedding image and make it widely accepted by people?

## 4.Definition of Terms

4.1 Flourishing Tang Period refers to the period defined as 649 reign of Zhenguan of Emperor Taizong -- 820 years of Flourishing Kaiyuan reign of Emperor Xuanzong, namely the period from Yonghui Era when Emperor Gaozong succeeded to Emperor Yuanhe of Emperor Xianzong of Tang Dynasty. During this period, the economy developed rapidly, which is known as "Flourishing Tang Period" in history.

4.2 Court women's clothing refers to the clothing worn by court women related to the royal family in the Tang Dynasty, including the empress, crown princess and domestic and foreign concubines. Clothing has its own features in style, color and fabric.

4.3 Chinese wedding dress refers to the dress worn on the specific occasion of the wedding. This paper studies the Chinese wedding dress of women, mainly including the dress shape of women on the wedding day.

## 5.Scope of Research

### 5.1Research area

Luoyang City of Henan Province, which is the main birthplace of Chinese civilization and the Chinese nation, is one of the four ancient capitals of China. Shendu Luoyang was also an important source of development during the Tang Dynasty. The researchers will focus on Luoyang Museum and other sites to investigate the distribution of costumes and types in the Tang Dynasty.

### 5.2Time

The researchers divided the study into two phases.

5.2.1 From 650 to 826 AD, this period was mainly studied from the costume system and characteristics of the royal women's dress in the Tang Dynasty.

5.2.2 Contemporary Couples (2020 -- present). During this period, the image of Chinese wedding was studied mainly through questionnaires and interviews.

### 5.3Another

This topic is mainly based on the Tang Dynasty period as the background, the gorgeous and beautiful court women's clothing research and refining, analysis of the Tang court women's clothing modeling, so as to extract the characteristics of their modeling.

Design scope The researcher will design 3 bride's wedding dresses in graphic design format.

## 6.Research Methods (Summary)

### 6.1Population and Sample

6.1.1The Population used in this research was the newlyweds who have not got married or are about to get married aged 25-35.

The sample group used in this research was the newlyweds who have not got married or are about to get married aged 25-35 in Luoyang 150 people The sampling technique used was purposive sampling

#### 6.1.2 Interpreters of Mingtang Scenic Spot

The evolution process of Tang costume and makeup was recorded in the scenic spot of Heaven Mingtang in Luoyang City. Through the interviews with the staff of the scenic spot, we have a deeper understanding of the female costume culture in the Tang Dynasty.

## 6.2 Instrumentation

The data collection tool for this study was

Observation recording form

Interview recording form to collect information from Young people, staff of Luoyang Museum, officials at Mingtang Scenic Spot, Manufacturer or distributor of wedding dresses Tang Dynasty culture experts Expert on Chinese wedding traditions Fashion design expert Satisfaction assessment form. To assess the satisfaction of target consumers.

## 6.3 Data Collection

Questionnaire survey was conducted to investigate the wedding crowd, and staff of famous wedding dress stores in Luoyang were interviewed about the trend and tendency of customers' choice of wedding dress.

### 6.3.1 Document study and related research

Study information about History of the Tang Dynasty, The clothing system of court women in the prosperous Tang Dynasty, Chinese wedding traditions

Related concepts and theories such as cultural theory, Value orientation theory, Cultural dimension theory Principles of Design such as Principles of bridal dress design, Contemporary design and more.

### 6.3.2 Field Data collection

Field interviews with relevant officials, such as officials at Mingtang Scenic Spot in Luoyang, museum officials

Field interviews with Tang Dynasty culture experts Expert on Chinese wedding traditions Fashion design expert

6.3.3 Analyze the research of other relevant majors on the court women's clothing in the Tang Dynasty, collect statistics, summarize, classify and compare the literature, and screen the literature by comparison. Make reference efforts to make the subject more perfect and have more practical significance.

6.3.4 Analyze and study the obtained information, sort out, summarize and sort out the useful arguments and arguments for the topic, so as to achieve the goal of the research. This paper

summarizes the relationship between Chinese contemporary wedding dress and the royal women's dress modeling in the Tang Dynasty and applies it to the contemporary wedding figures.

#### 6.4Data Analysis

- Analysis of the identity of Tang Dynasty clothing
- Analysis of wedding traditions in Luoyang
- Analysis of current wedding dresses in Luoyang
- Marketing analysis Behavior and needs of the target group
- Wedding dress trends in 2023-2024
- Design analysis

#### 6.5Research presentation

- Research full text: Descriptive analysis text, graphic, drawing design effect.
- Published in international journals, scopus level or ISI

### 7.Literature Review

Shengtang court costumes have been around for hundreds of years. In the process of research and field investigation, I have consulted some relevant literature as follows:

Due to the revival of traditional culture and the representation of women's wear in the Tang Dynasty in the history of traditional Chinese clothing, there are many works on costumes in the Tang Dynasty. Cnki has collected 44 works, which are as follows:

There are a lot of literatures on costume during the High Tang Dynasty, including Bai Yunxia's master's thesis on the Application of Costume Elements of the Tang Dynasty in Contemporary Chinese Women's Gowns, Chen Weiliang's Research and Application of Patterns and Colors of Women's Dresses in the Tang Dynasty in Modern Costumes from Xi 'an Polytechnic University, and Tian Chao's Research on the Colors of Skirts in the Tang Dynasty from the Chinese Academy of Arts. These documents elaborated the characteristics of Tang Dynasty costume culture from different aspects. In her master's thesis "The Comparison of Women's Wedding Dress and Its Influence on Contemporary Fashion Culture in the Tang and Song Dynasties", Zhao Miao from Wuhan Textile University mainly discusses and compares the style, color, pattern and makeup accessories of wedding dress in the Tang and Song Dynasties, and analyzes its influence on contemporary fashion.

There are relatively few literature studies on imperial women's wear in the Tang Dynasty, and only 11 articles can be found on CNKI:

For example, Yuan Yujie's master's thesis "Research on the Application of Court Women's Wear in Modern Women's Wear Design in the High Tang Dynasty", from the summary of the elements of court women's wear in the High Tang Dynasty and the Chinese theme women's wear in the major shows in recent years, analyzed in detail the application and innovation of court women's wear elements in modern women's wear design in the high Tang Dynasty. The author of Liu Lu's master's thesis "Research on Court Women's Clothing in the Tang Dynasty from the Perspective of Ecological Aesthetics" specifically analyzed the ecological beauty embodied by court women's clothing in the Tang Dynasty from three perspectives, showing people's pursuit of ecological aesthetic ideal in the Tang Dynasty. From the point of view of ecological aesthetics, the study of women's clothing of the Shengtang court provided reference concepts and modeling elements for modern clothing design, and could also provide new ideas for the construction of green homes in our country.

At present, in the aspect of costume character modeling in the Tang Dynasty, there are more detailed studies on Ancient Chinese Costume by Shen Congwen, which has a systematic introduction of clothing classification. In recent years, the study of Chinese clothing has set off a small climax, and there have been many publications, such as The History of Chinese Clothing (Huang Nengfu, Chen Juanjuan. (2004.10) The History of Chinese Clothing), The History of Ancient Chinese Clothing (Zhou Xibao.2001. Ancient Chinese Costume History), these works focus on the time axis as a clue to describe the history of clothing, did not combine the analysis of today's social and cultural phenomena, and due to the limited data, the interpretation of clothing culture is not deep enough. Hua Mei combined clothing and culture and wrote Clothing and Chinese Culture (Hua Mei, 2001.01. Costume and Chinese Culture), Human Costume Culture (Hua Mei, 1995. Human Costume Culture) and other works. Hua Mei tried to study clothing from the perspective of culture, but still only based on a relatively broad cultural field, without a specific and detailed analysis of the culture of each era, which is the disadvantage of general history books. In general, Shen Congwen and Hua Mei's works can be said to be two watershed in the history of Chinese costume research. Mr. Shen Congwen pioneered the overall situation of the study of the history of Chinese clothing, and combined the unearthed material with the book, using the way of graphic combination to discuss, to give readers the most intuitive feelings; Ms. Hua Mei discusses clothing from the perspective of culture, not only studying the clothing itself, but also thinking and studying the culture behind it.

Throughout the above studies, it can be found that there are many articles on costumes in the Tang Dynasty, and many studies on the makeup of characters in the Tang Dynasty. However, there is no special discussion on the influence of court women's dress in the Tang Dynasty on our contemporary Chinese wedding style, and there is only a study on the Chinese wedding dress market, rather than a special study on the culture, influence and application value behind the dress. Many articles only point out that the development of traditional wedding dress is very important, but do not point out the corresponding development countermeasures and significance in detail. There is also little research on traditional wedding dress brands. The

application of traditional elements in Chinese wedding dress design is the future development trend. More and more Chinese wedding dresses begin to take the initiative to innovate, screen the traditional cultural elements, and directly integrate the characteristic elements into Chinese wedding dress design, so that the characteristics of wedding dress are more distinct. Facing the situation of globalization and localization, how to develop the Chinese traditional wedding dress market is an urgent problem we are facing.

From the current research status, there are a large number of theoretical data and picture data about the costume culture of the Tang Dynasty, but there is no systematic and in-depth research on the characteristics of the elements of the royal dress in the Tang Dynasty. Moreover, a large number of data focus on the ancient costume, and the research is too much in the historical and cultural aspects. It leaves a large space for the academic research on the inheritance and innovation of traditional elements in contemporary Chinese wedding image design.

On the basis of referring to these academic achievements, through the analysis and collation of existing data and starting from the study of the royal women's dress modeling in the Tang Dynasty, this paper makes a comprehensive analysis of the overall characteristics of the royal women's dress modeling in the Tang Dynasty, and combines ancient and modern times. This paper focuses on the inheritance and innovation of royal women's dress elements in contemporary Chinese wedding image design in the Tang Dynasty, and on the basis of this theoretical research, related design practice is carried out, providing a new example for the inheritance and innovation of traditional elements in contemporary Chinese wedding image design.

## 8. Concept, Theory and Conceptual framework

### 8.1 Research Concepts

The main concept of clothing is traditional clothing culture

### 8.2 Research Framework

China is a country with a multi-ethnic culture, such a cultural background gives birth to different marriage etiquette, which also derived a variety of forms of wedding clothes. Wedding clothes for a girl, only once in her life, so it is very precious, whether ancient women or modern women, will make elaborate preparations for their wedding clothes. The Chinese wedding dress in today's society can be understood as integrating the aesthetic elements of western fashion on the basis of following the traditional Chinese wedding dress, which is in line with the aesthetic needs and wearing needs of modern women. Due to geographical differences, many ethnic minorities still retain their local wedding customs, which are quite different from the Han nationality. The main research object of this paper is mainly women in the Tang Dynasty, and the contemporary Chinese wedding dress modeling is integrated into the traditional elements of the Tang Dynasty.

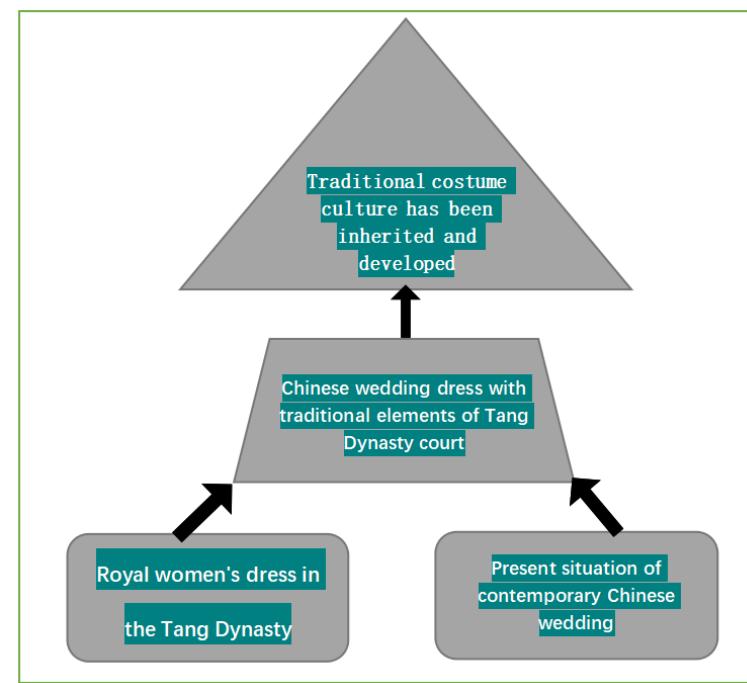


Figure 1 Conceptual framework  
Source: Researcher's own design

## 9. Research plan

Step 1: Review literature and collect data (July-October)

Collect scientific research articles from journals, magazines and CNKI;

Go to Luoyang local scenic spot interview;

Observe, photograph, record

Step 2: Summarize the data and draw valid conclusions to be applied in the research paper (November-January)

Organize data, analyze and summarize effective information

Put the data in the report

Step 3: Write a published research paper based on the above analysis (February-March)

Step 4: Submit a complete thesis for graduation defense (April-May)



## 10. Chapter structure

- Chapter One: Introduction
- Chapter two:Literature review
- Chapter third : Data analysis for Design
- Chapter four: The Contemporary Chinese bridal wedding dress design
- Chapter Five: Summary, discussion, and recommendations

## 11. Benefit of Research

1. Analysis of court women's clothing in the Tang Dynasty, sorting out and summarizing the clothing data in the Tang Dynasty, providing a certain reference for future research and application of the elements of the Tang Dynasty for design.
2. The Tang Dynasty costume is the glorious period of Chinese feudal society. To draw and analyze the characteristics of its costume modeling is to better protect the history and culture. It can also provide new design inspiration for Chinese wedding costume design, promote the development of Chinese national costume and better carry forward the spirit of Chinese traditional national culture.
3. It plays a certain role in summarizing the essence of the artistic civilization achievements of the Tang Dynasty. Based on the theoretical research results on the modeling characteristics of the royal women's clothing in the Tang Dynasty, this paper combines it with modern art design and creation to provide certain beneficial references for the image design of Chinese wedding clothing.

## CHAPTER II

### Literature Review

The study of costumes in the prosperous Tang Dynasty is, on the one hand, to better promote culture and inherit the essence of culture. In addition, it has also injected new vitality into the national costume design industry, enhanced new design elements, and unearthed more innovative design ideas. Let the ancestors of Chinese culture and Chinese style go to the world, let the world know Chinese culture and understand the culture of the Tang Dynasty. Conduct a systematic analysis of the court dress system and characteristics of the Tang Dynasty, and gain an in-depth understanding of the cultural characteristics of court women's clothing during the Tang Dynasty, mainly including the dress system, styles, colors, costumes and craftsmanship of women's clothing in the Tang Dynasty, and provide a basis for the image of women in contemporary Chinese weddings Design provides clear direction. The following exposition is about the distinct levels of palace women's clothing in the prosperous Tang Dynasty. It elaborates on the development potential and prospects of the research on the modeling characteristics of palace women's clothing in the prosperous Tang Dynasty. It is that the future clothing industry is indeed one of the development directions of the cultural industry.

#### **1 History of the Tang Dynasty**

##### **1.1 Historical and cultural background of the Tang Dynasty**

The Tang Dynasty, as the most glorious dynasty of China's feudal dynasties, completed its 289-year rule from 618 AD to 907 AD. The climax of this period is called the prosperous Tang Dynasty, which refers to the period from the reign of Zhenguan, Emperor Taizong of the Tang Dynasty, to Li Longji, the founder of the Tang Dynasty. During this period, the country was unified for a long time, the political environment was stable, the economy developed rapidly, foreign exchanges were frequent, and culture flourished.

The prosperous Tang Dynasty was a particularly important period in the history of the development of human civilization. The reason why it is said so is because it was not only the inheritance of previous cultures, but also the exchange and integration of new foreign cultures, removing the dross and taking the essence to become An important period in history that connects the past and the future.

In terms of politics, in the late Sui Dynasty, Emperor Yang of the Sui Dynasty was incompetent, the people were in dire straits, and wars and disagreements finally ushered in the disaster of annihilation of the country, and the Tang Dynasty was established. The rulers of the Tang Dynasty learned from the lessons of the demise of the Sui Dynasty and formulated a series of policies that could alleviate social conflicts and promote social stability. The social economy and productive labor force achieved unprecedented development. Beginning with Emperor Taizong of the Tang Dynasty, he promoted meritocracy, built water conservancy projects, paid attention to agriculture and mulberry trees, strengthened the construction of the rule of law, and improved the legal system. The military was strong, the barbarians were conquered, the frontiers were stable, and the society was stable. The poet Du Fu vividly described in "Remembering the Past" that in the prosperous times of Kaiyuan, there were tens of thousands of families in small cities, agriculture was prosperous, food reserves were sufficient, social order was stable, there were no Japanese pirates running rampant, the journey was safe, and you could travel far away at any time without choosing an auspicious day. , men farm and women weave, each has his own occupation and his own place. The country is prosperous and the politics is clear.

The development of clothing culture is closely related to the political environment at that time. As the pinnacle of the development of China's feudal society, the Tang Dynasty was politically enlightened and economically developed, which laid a good foundation for the development of culture. It is precisely because of this era that it provides an excellent platform for the development and prosperity of its clothing culture.

Economic prosperity directly reflects the ruler's governance ideas and strategies. According to historical records, Emperor Taizong of the Tang Dynasty often discussed the reasons and lessons for the demise of the Sui Dynasty, and came to a more correct conclusion: If a regime is too tyrannical and makes the people intolerable, it will sooner or later be overthrown by the people. According to Taiwu of the Tang Dynasty: "The way to be a king is to save the people first. If you harm the people in order to sacrifice yourself, it is like cutting off the thighs and gorge the abdomen. If the belly is full, you will die". This is exactly the same as Xunzi's people-centered thought during the Warring States Period that people can carry a boat or capsize it.

In the history of Chinese feudal society, the Tang Dynasty was at an extremely important stage of development. "New Book of Tang Dynasty Geography" says: "Its territory is east to the Jihai Sea, extending to Yancao in the west, extending to the southern border of Linzhou in the south, and bordering the border of Xueyantuo in the north." From this passage, we can see that its territory is vaster than any other country in the past. With a vast land area and a large population, it can be described as a vast territory. In order to develop the national economy and alleviate social conflicts, Emperor Taizong of the Tang Dynasty implemented a series of favorable measures. Such as equalization of land, selection of talents, construction of water conservancy projects, strengthening of legal system, etc., have made significant contributions to promoting social and economic development, consolidating national power, improving productivity and social stability. Through these measures, the strength of the Tang Dynasty has developed greatly in a short period of time, making the Tang Dynasty a pivotal chapter in the history of the development of Chinese feudal society.

The Tang Dynasty has always implemented a policy of national integration and inclusiveness. As the capital of the Tang Dynasty, Chang'an became a hub for exchanges with foreign cultures. After the early development of the Tang Dynasty, its national power became increasingly stronger, and more and more countries established diplomatic relations and interacted with the Tang Dynasty. People from various countries such as Han, Uighur, Nanzhao, Qiuci, Persia and Silla live here in Chang'an City. Through them, our excellent culture is spread to other countries in the world, and at the same time, they also absorb the exotic style in a subtle way.

In terms of economy, under the enlightened and stable political environment, its economy is showing a trend of comprehensive development. In agriculture, the emergence of curved shaft plows, hydraulic bollards, etc. brought agricultural production into a new stage and promoted economic development. The handicraft industry also improved day by day with the advancement of science and technology, and the labor division mechanism was gradually improved, which enabled the handicraft industry to develop significantly during this period. The strong economic strength during the prosperous Tang Dynasty mostly benefited from active foreign trade. At this time, trade on the Silk Road began to flourish, transportation on the sea was

convenient, and economic and trade exchanges between China and foreign countries were frequent, which led to rapid economic development.

The unity and stability of the political environment provided an effective guarantee for the economic development of the Tang Dynasty. The economic prosperity of the Tang Dynasty was closely related to the active foreign economic and trade activities at that time. The active foreign trade policy of the Tang Dynasty not only strengthened cultural exchanges with neighboring countries, but also further developed the economy. According to historical records, trade exchanges centered on Chang'an were divided into two parts: land and sea. "The Hu people in the West City value clam beads but despise snake beads. Snake beads and snake spits are the only ones recognized by the Hu people. From this sentence, we can see the heavy economic scene at that time. Foreigners brought spices and medicinal materials through land transportation, and other items were transported to Chang'an, and they exchanged porcelain, silk fabrics, etc. with the Chinese, which promoted the development of trade and economy. Some foreign businessmen also opened shops in Chang'an City, which played a very beneficial role in the economic development of Chang'an. In terms of sea and land trade, China has close trade exchanges with Asian and African countries. For example, from 630 to 894 AD, Japan sent Tang envoys to China many times to conduct trade exchanges. This proves that the rich economic foundation of the Tang Dynasty came from active foreign trade. The level of local foreign trade promoted the development of the textile industry and handicraft industry, and also provided a solid material platform for the development of clothing in the Tang Dynasty.

Handicraft production also made great progress in the Tang Dynasty. The most developed and prominent handicraft sectors in social life in the early Tang Dynasty were the textile industry and the printing and dyeing industry. Silk weaving has always been a traditional handicraft industry in ancient China. By the Tang Dynasty, many types of silk fabrics had developed, among which Jihe brocade was the most famous. For example, Sichuan's Shu brocade was famous in the north and south. Today's Ding County, Hebei Province was the center of the northern silk industry in the Tang Dynasty. More than 1,500 pieces of silk fabrics were paid tribute to the court every year, of which there were 6 types of silk fabrics alone. The traditional Chinese silk weaving industry is famous for its color and texture, and its elegant shape when worn is even more amazing. Today, you can still experience this style from the floor-length skirts

of the characters depicted in "Ladies with Hairpin Flowers" and "Tian Lian Tu". With the progress of archaeological work, a large number of silk fabric cultural relics have been discovered in places such as Turpan in Xinjiang and Dunhuang in Gansu, which have confirmed the rich varieties of silk fabrics and the exquisite dyeing and printing technology of the Tang Dynasty in the form of physical objects. Archaeologists have conducted chromatographic analysis on these unearthed silk fabrics. The silk fabrics unearthed in Turpan alone have more than 20 colors, especially the brocades, which have fine texture and excellent coloring, reflecting the extremely high level of weaving.

With the development of weaving and dyeing technology, hand-made decorative techniques such as embroidery and embroidery in the Tang Dynasty were also very particular. Because the patterns produced in this way have bright and three-dimensional effects, and the pattern settings are relatively free, they are very popular among women. The more typical patterns are as follows: one is a straight continuous pattern, composed of various flowers, with curled leaves connected between them, and is mostly used for edge decoration of clothes; the other is a regular scattered dot pattern, with a few scattered dots. The dots form various geometric figures, such as a turtle-back grid, a whip-shaped grid, or a chessboard grid. Some even use scattered dots to form flowers in the middle of the grid, which are often used in women's skirts. Another type has a circle of flower beads as the center., with auspicious birds, beasts or flower patterns in the middle, is the most distinctive and common decorative pattern in Tang Dynasty fabrics. Judging from the tortoise-shell king-character brocade, Lianzhu Pegasus Knight brocade and Lianzhu peacock brocade unearthed in Turpan, some of the patterns are standardized and neat, continuous and symmetrical, tending to be realistic, and clearly inherit the aesthetic tradition of Han culture; some are more abstract. Freehand brushwork obviously draws on Western artistic styles.

In terms of culture, the economic base determines the superstructure. The enlightened politics and strong economic strength of the Tang Dynasty laid a strong foundation for the formation of the diversified Tang culture. According to its own needs, the prosperous Tang Dynasty adhered to an eclectic approach and actively integrated its own culture with foreign cultures, thereby absorbing the essence of foreign cultures while retaining its own cultural characteristics. Tang culture can be called a benchmark in the history of Chinese civilization, and it laid the foundation for the Chinese national civilization. Tang culture is the inheritance and

innovation of previous culture and art. It is better than the previous culture and art. Its higher taste and deeper connotation make it a miracle in the history of Chinese art.

All in all, with such an enlightened political environment, developed economic strength, and a prosperous and diversified cultural atmosphere, the prosperous Tang Dynasty presented a prosperous and beautiful scene. It is precisely because of such an era that it provided a good environment for the development of costume culture in the prosperous Tang Dynasty, and achieved the diverse beauty of costume culture in the prosperous Tang Dynasty, making it shine with dazzling brilliance and exude endless charm in the long river of history.

During the Tang Dynasty, the relationship between the countries in the Western Regions and the Tang Dynasty was in an unstable state, and conflicts often occurred. For example, when Emperor Gaozu of the Tang Dynasty Li Yuan launched an army in Taiyuan, the Turks sent troops to help quell the Anshi Rebellion. Huihui and Dashi also sent troops to the two capitals. Relying on their success in recovering, the Uighur envoys went to Chang'an to rob and kill. They were arrogant and domineering and committed all kinds of evil. By the time of Dezong, Then all the Uighurs were repatriated. During such exchanges, the countries in the Western Regions had a greater impact on the society, economy and culture of the Tang Dynasty. Not only that, they also had a profound influence on the Tang Dynasty in politics and military affairs. In March of the fourth year of Zhenguan, "all the Tibetan kings went to Que Dunhao and asked Taizong to be the Khan of Heaven." At that time, the countries in the Western Regions were proud of their peace with the Tang Dynasty. Countries such as Tubo, Turks, Yuwen, Nanzhao, and Huijun had peace with the Tang Dynasty as many as twenty-three times. The marriage not only eased the tension between the two countries, but also had a certain impact on their respective cultures. For example, after marrying Huijun, Huijun women imitated the costumes of Tang noble ladies. Many Huijun people "were all dressed in red and green, like Chinese people." According to the "New Tang Book·Tubo Biography", "Princess Wencheng was evil. The people of the country praised Chu's face and ordered it to be banned in the country." Songtsen Gampo also "was trapped in the felt, and he attacked the steep mountains and became a Chinese style." At the same time, costumes and makeup from Tubo, Uighur and other countries were also introduced. It spread to the Central Plains and became a new trend in different periods of the Tang Dynasty.

The Tang Dynasty focused on recuperation and recuperation, and the rulers took a series of measures to restore social production. In agriculture, the construction of water conservancy projects and incentives for agricultural reclamation have greatly promoted the development of agriculture. Economically, the implementation of the equalization system and rent-for-rent modulation increased the enthusiasm of farmers. After Emperor Taizong of the Tang Dynasty came to the throne, he continued to implement positive measures. The population and cultivated land continued to increase, and the economic strength continued to rise. The stability of the country, the development of agriculture, and the convenience of transportation have led to the rapid development of commerce and handicraft industry. There were many wealthy businessmen in some big cities such as Chang'an and Luoyang. At this time, the prosperity of the city gradually promoted the formation of a citizen class. During the reign of Emperor Taizong of the Tang Dynasty, measures were taken to merge prefectures and counties, streamline officials, and release palace officials. These measures saved the government's expenditure, lightened the people's burden, and were conducive to economic and social development. During the reign of Wu Zetian, the Tang Dynasty further developed and entered its heyday, with social and economic prosperity, people's lives stable, and abundant crops. During the reign of Emperor Xuanzong of the Tang Dynasty, social development reached the peak of feudal society, which is known as the "Kaiyuan Dynasty". prosperous times". The enlightened political system also opened a new chapter for the feudal clothing culture with strict etiquette.

The economy of the Tang Dynasty was developed and the system was enlightened. Countries in the Tang Dynasty were conducting economic and cultural exchanges with the Tang Dynasty. During the exchanges with each other, the culture of the Western Regions also continued to pour into the Central Plains, laying a solid foundation for the women's clothing in the Tang Dynasty to present a variety of styles and a hundred flowers blooming. On the basis of this, the diversity of costumes in the Tang Dynasty has also been fully developed.

The prosperous and splendid costume culture of the Tang Dynasty was the heyday of the development of China's feudal society. The country was unified, the economy was unprecedentedly prosperous, the culture was also in a leading position in the world, and the social atmosphere was free and enlightened. It was the political and economic center of Asia at that time, with a high degree of material and spiritual civilization, it was one of the most

civilized countries in the world at that time. The clothing trends of the Tang Dynasty were formed and developed under this spiritual background of the times.

The costumes of the Tang Dynasty have distinctive characteristics of the times. During the Zhenguan and Kaiyuan years, feudal culture reached its peak, and it became the most glorious moment for women's clothing to shine. "We learned from the aftermath of the Han, Wei, and Six Dynasties, and started the new destiny of civilization in the Song Dynasty. We not only inherited the old cultural relics, but also adopted foreign elites." At that time, the Tang Dynasty The Tang Dynasty had frequent cultural exchanges with many other countries in the world. According to historical records, the number of countries that had contact with the Tang Dynasty of China at that time reached more than 300. The exchanges of envoys and merchants brought many of their local clothing and Among other cultural elements, exotic clothing was very popular at the time. The dressing style of the Tang Dynasty was very civilized compared to any other dynasty in ancient China. It can be said that it is "unprecedented and unprecedented". Whether in the East or the West, the Tang Dynasty is an irreplaceable history.

### 1.2 Foreign cultural exchanges

In the Tang Dynasty, the manifestations of foreign cultures were mostly absorption and blending rather than rejection and suppression. In addition to the Han people, the residents of Chang'an at that time also included Tubo, Arabs, Koreans, Persians, Japanese, etc. The foreign culture and the Central Plains culture were closely related. The blending makes Chang'an city full of all kinds of novelties and strangeness. Unique costumes, diverse languages, folk customs, and folk customs all emerged together, which was overwhelming. Even the government at the time strongly advocated that foreign cultures would shine in the Central Plains, and eventually form a graceful, generous, and colorful culture. A cultural and artistic treasure of the prosperous Tang Dynasty.

The Tang Dynasty was the heyday of China's feudal society, especially during the Zhenguan and Kaiyuan years, when policies were loose and people lived and worked in peace and contentment. Chang'an, the capital of the Tang Dynasty, became the exchange center for Eastern and Western cultures. This fusion of exotic clothes made the Tang Dynasty's costumes even more dazzling and colorful. Foreign envoys lived in Chang'an and spread their cultural seeds across the Central Plains. The sculptures, music, dance, paintings, etc. of the Tang Dynasty all absorbed

foreign styles and techniques. For example, eight of the ten pieces of music played in the palaces of the Tang Dynasty came from foreign countries or border minority areas (Korea, Kangguo, Gaochang, Shule, Tianzhu, Anguo, Qiuci, and Xiliang).

The Tang Dynasty also actively managed the frontiers and strengthened ties with the various ethnic groups in the frontiers. In the vast land of the Tang Dynasty, in addition to the Han people, there were also many ethnic minorities such as the Turks, Huiluns, and Khitans. Although there are large differences in the economic and cultural development levels of these ethnic groups, all ethnic groups maintain close ties with each other. They have frequent economic and cultural exchanges with the Central Plains. While actively absorbing the advanced culture of the Central Plains, they also integrate their Culture was injected into the Central Plains, affecting the folk customs, clothing, etc. of the Central Plains people.

The enlightened political atmosphere and high economic development of the Tang Dynasty provided a strong living and development environment for the development and prosperity of Tang Dynasty culture. Under the influence of the enlightened foreign policy of the Tang Dynasty, the attitude toward foreign cultures was both open and persistent. Openness refers to actively absorbing the essence of foreign culture, while persistence refers to the combination of native culture and foreign culture according to one's own needs. Such an eclectic policy not only retains the culture with the characteristics of the native tribe, but also integrates it with foreign culture to develop and strengthen it. For example, the fusion of Hu and Han cultures has created many artistic treasures. Its cultural openness and internationality have greatly surpassed those of previous dynasties, and it has a deeper and broader connotation. Clothing culture has played an important role in such a big culture. The same is true in context.

The Tang Dynasty had developed transportation and could conduct trade with many countries both by land and sea. They also implemented a number of friendly foreign policies. Through the land and sea Silk Road, the Tang Dynasty established close ties with African and European countries, and had more frequent exchanges with North Korea and Japan. The Tang Dynasty also had trade contacts with countries such as the Eastern Roman Empire, Dashi, and India. In addition, countries such as Silla (North Korea) and Japan often sent envoys and caravans to Chang'an. These exchanges incorporated a large amount of foreign culture into the Tang Dynasty. Among them, the influence of foreign clothing culture on the Central Plains is also very

obvious. For example, during the prosperous Tang Dynasty, Central Indian style shawls, Tocharian style narrow mouth trousers and sleeve robes, Persian style Liuhe boots and large shirts, Uighur style "Small waist" and so on, they gathered in the Central Plains one after another. At that time, Chang'an also became the world's clothing center.

The Tang Dynasty made brilliant achievements in literature, art, etc., which had a long-lasting impact on subsequent art and culture. Daily clothes and clothing also received good exchanges and development. In addition, there are also extraordinary achievements in other fields of art, especially painting and sculpture art. From the hair accessories, makeup, and clothing styles of female figurines, we can get a glimpse of the skilled craftsmanship of Tang Dynasty sculptures. As an important aspect of painting art, murals have also reached the level of The new peak is of extremely high artistic and academic value for our study of Tang Dynasty costumes today. It is an indispensable and important basis for our study of Tang Dynasty palace women's costumes.

## 2 The clothing system of court women in the prosperous Tang Dynasty

Although the overall social atmosphere during the prosperous Tang Dynasty was enlightened and inclusive, the laws were still very strict. The Tang Dynasty formulated the laws of the Tang Dynasty at the beginning of the founding of the country, and actively improved and improved the legal system in the following years. The laws of the Tang Dynasty covered a very wide range, with relatively clear and specific rules and regulations for all aspects of behavior, including clothing and clothing.

### 2.1 Hierarchical clothing system

When the Tang Dynasty was first established, it generally followed the clothing regulations of the Sui Dynasty, and based on the Sui Dynasty system, it paid attention to the parallelism of etiquette and order. Starting from the Kaiyuan period, there was a disconnect between the service orders and the service etiquette. The "Wude Order" was the earliest code of law in the early Tang Dynasty. According to its records: "In the Tang Dynasty, the emperor's clothes include Da Qiu Mian, Gun Mian, Yi Mian, and Feimian." , Xiu Mian, Xuan Mian, Tongtian Crown, Wu Bian, Black Jie Guan, Bai Sha Mao, Ping Jin Guan, Bai Qia, etc."

This document talks about the twelve types of clothing worn by the emperor of the Tang Dynasty. Each type of clothing has a prescribed wearing occasion. Among them, Da Qiu Mian was the costume worn by emperors when they offered sacrifices to heaven and earth. Da Qiu Mian was still worn during the reign of Emperor Gaozong of the Tang Dynasty. However, in September 656 AD, because Changsun Wuji and others participated in the revision of "Xianqing Rites", The memorial mentioned that the attire worn by ministers when serving as priests was the same as that of the emperor, which showed that there was no distinction between classes. He also suggested that the emperor wear the highest standard of crown in any ceremonial occasion, and Gaozong agreed. After that, although Daqiu Mian still appeared in the order, he basically stopped wearing it. Xuanzong began to wear plain clothes when worshiping. This case can illustrate that in the early Tang Dynasty, although there were some clear regulations on clothing, they were not well implemented.

During the prosperous Tang Dynasty, the clothing system began to become clearer and strictly enforced. The clothing system of this period is reflected in the "Zhenguan Code" revised by Changsun Wuji, Fang Xuanling and others. However, since this book is difficult to access, this article uses other documents such as "Old Tang Book" to analyze the clothing system. The system was briefly analyzed. According to the "New Book of Tang Dynasty: Yufu System": "In the fourth year of Wude, the order for carriages and clothing began to be issued. The superiors can do both for the inferiors, and the inferiors cannot prepare for the superiors." It can be seen that the clothing system at that time was very strict. The classification of clothing is mainly reflected in the color and pattern of clothing.

"Queen's clothes include three types: coat, bow, and hairpin." The coat is used for the queen's canonization, court meetings, sacrifices and other important events; the dress is worn by the queen when she presides over silkworm ceremonies; and the hairpin is worn by the queen. Wear it when meeting guests at a banquet. The Crown Princess has three types of robes, robes and ceremonial dresses. They are the same as the Queen, but the accessories and clothing crests they wear are different from those of the Queen. The hierarchy of clothing colors was perfected during the prosperous Tang Dynasty. The regulations on the colors of courtiers' uniforms were particularly detailed. The color of the uniforms of officials above the third rank was purple; the

fourth and fifth ranks used scarlet; the sixth and seventh ranks used green; The eighth and ninth grades use cyan. The color changed slightly after that, but in the Tang Dynasty, purple was always used for clothing of the third rank and above, which refers to bluish-purple.

During the prosperous Tang Dynasty, the standards of the clothing system became increasingly strict, creating a hierarchical clothing system in ancient China. The role of this move was also reflected in maintaining the bureaucracy. In general, the unique historical and cultural background of the prosperous Tang Dynasty made its clothing system integrate diverse cultures, and developed on the basis of the previous dynasties with "Tang due to Sui and old" as the center, and at the same time, it also provided a nationwide The people have established a complete and feasible set of norms, which on the one hand makes the entire clothing system more systematic, comprehensive and standardized, and on the other hand is the manifestation of hierarchical thinking and monarchy in daily life.

## 2.2 Dressing and accessories requirements for palace women's clothing

Palace women's clothing refers to the formal dress worn by women related to the royal family. The objects mainly include queens, princes, concubines, and other court women. While class differentiation was clear during the Tang Dynasty, clothing also became a political tool to distinguish social status. According to records, the dress styles of palace women were based on the official status of their husbands or sons. There were also strict requirements on clothing fabrics. Women with insufficient status were not allowed to wear clothing made of high-end fabrics such as gauze and luo.

During the Tang Dynasty, court women had a strict hierarchy in terms of accessories. At that time, accessories were one of the items used to express status and status. There are strict regulations on the quantity and material of accessories worn by palace women. During the prosperous Tang Dynasty, the accessories for court women mainly included hairpins, hairpins, pei, ribbons, large belts and silk shawls. The accessories were mostly made of gold, silver, bone, gems, jade, silk and other materials. According to "Old Book of Tang·Yu" According to the records in "Uniforms", different status levels have different colors and materials of accessories. There are clear regulations on this in the book. The main difference in accessories is the number of hairpins and the material of the hairpins. The queen can wear twelve hairpins, and the princess can wear nine hairpins. The married woman can only wear precious hairpins, not thin hairpins. In

terms of the material of the pei, the queen wears a double pei made of white jade, the princess wears a pei made of greenish-white jade, and the concubines inside and outside are not allowed to wear it.

During the Tang Dynasty, court women had very clear and strict regulations on clothing and accessories. Women of different statuses needed to choose clothing and accessories of different materials and colors.

### 3 Analysis of wedding attire at different levels in the Tang Dynasty

#### 3.1 Court women's clothing at different levels during the Tang Dynasty

Because this article focuses on the analysis of the shape and structure of women's clothing in the palace of the Tang Dynasty. Therefore, when classifying clothing, wearers of different levels are used as the basis for classification. This classification can be divided into: formal wear and casual wear according to the category of clothing. Palace women's clothing can be divided into: queens, crown princes, concubines, and female officials according to the main attires. According to the occasion, it can be divided into: court gatherings, sacrifices, silkworm kissing, banquets to meet guests, ordinary offerings, and daily life. Through the summary of various relevant documents, as well as the study of figures in paintings, murals, and sculptures, a classified list of women's clothing styles in the palace of the Tang Dynasty was produced. As shown in Figure 2.1 below

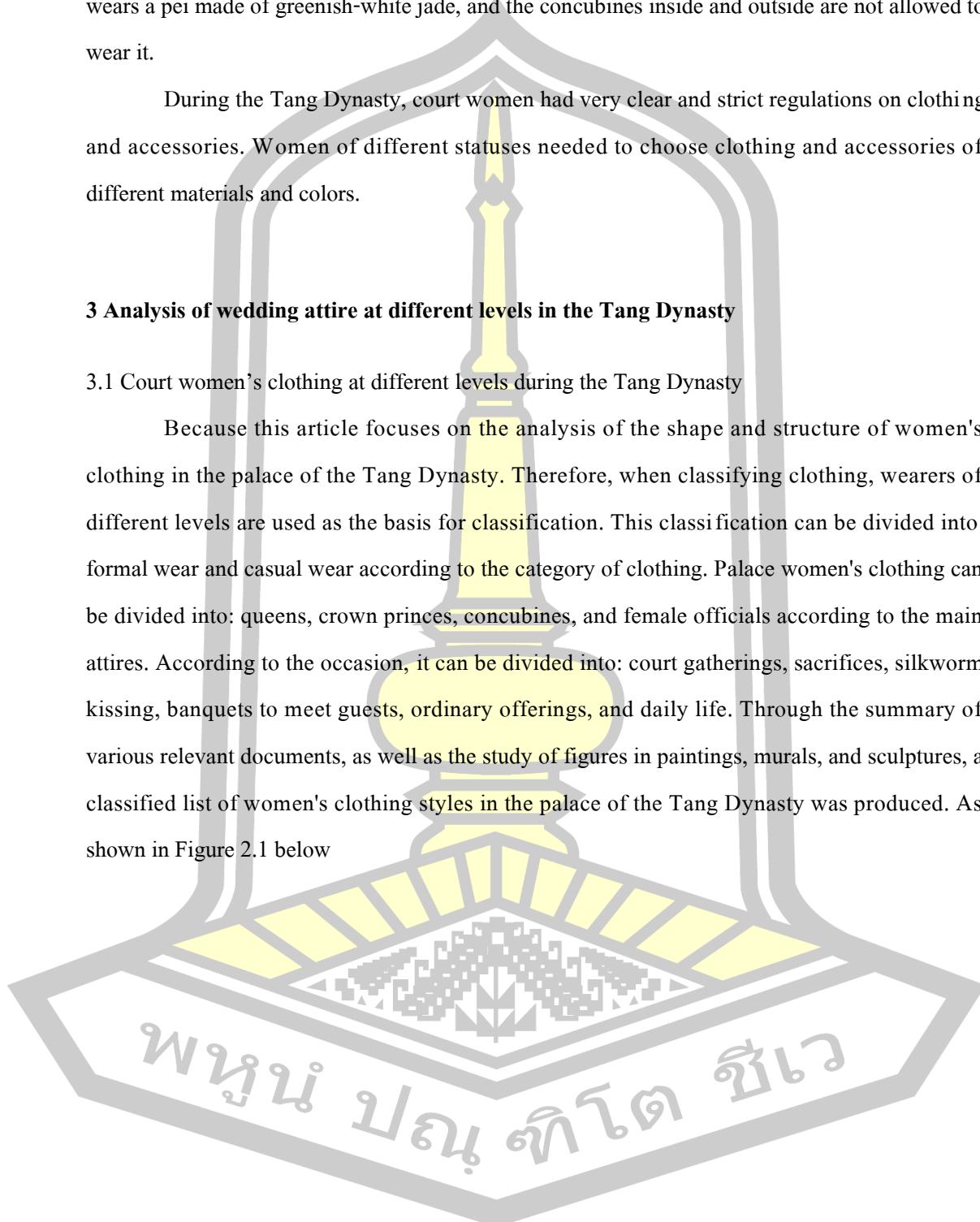


Table 1 Classification table of women's clothing styles in the royal court of the Tang Dynasty  
Source: photo by the author himself

cate gor y	ide ntit y	Ap pli ca tions	Clot hing nam e	Basic composition of clothing			
				First server	clothing	footw ear	access ories
Queen	be reg iste red , dea con , cou rt me eti ng	Hui Yi	jewelry flower twelve tree, and two blogs temples		<p>His clothes are made of dark green and the writing is in the shape of Huizhai. Quality, five colors, twelve and so on. Plain gauze singlet, velvet collar, Luohu quilt and quilt, both quilt and quilt are made of vermilion. Cover the knees, follow the color of the clothes, use the Zhai as the collar, and use the Zhai as the seal, third grade. Big belt, according to the color of the clothes, inside and outside, on the top Use vermilion brocade, green brocade below, and green brocade for New York. With green clothes and leather belt</p>	White jade doubl e pend ant , Xuan group doubl e Big ribbo n. Chapt er color size and multi pli cati on conse nsus	
dress	par ent silk wo rm	Ju Yi	Same above	as	Huang Luo did it. The knee covering, large belt and leather belt match the color of the clothes. The rest are the same as the jacket, except there is no pheasant.	follow Clothe s color	Same as above
	Ba nq ue gue sts	fine hair dres s	Twi lf t tin coi jew flor twel Tree		The clothes are generally of various colors, and the system is the same as the robe, except there is no pheasant	Go to the ford, add shoes	Double small ribbo n

	ide ntit y	Ap pli cati ons	Clot hing nam e	Basic composition of clothing			
				First server	First server	First server	First server
	be reg iste red , dea con , cou rt me eti ng	Tu Zhai	Jewelry Flower Nine Trees , small flowers and big flowers The quantity is the same, And both have sideburns	The blue weave is made of it, and the text is in the shape of shaking Zhai, with blue quality, five colors, and nine grades. The middle piece is made of plain gauze, with a velvet collar, and the Luohu jacket and jacket are all made of vermilion. Covering the knees, following the color of the clothes, using the Zhai as the collar, and using the Zhai as the seal, this is the second class. A large belt, according to the color of the clothes, with Zhu on the inside, and on the outside, with Zhu on the top. The brocade is made of green brocade, and the buttons are made of green brocade. With green clothes and leather belt	blue socks, Xi, Xijia gold jewelr y	Yu jade pendant, red vermi lion double Big ribbon. chapter Color size with the emperor Ziton g	
Crow n Prince ss	par ent silk wo rm	Ju Yi	Same above as	Huang Luo did it, and the rest were the same as Ti Zhai, except that there was no pheasant. Its knee-covering, large belt and leather belt match the color of the clothes.	Same as above	Same as above	
	Ban que tgue sts	fine hair dres s	Jiudian, jewelry flower nine trees	The clothes are generally of various colors, and the system is the same as that of the Juyi, except that there are no pheasants.	Take off the boat and put on more shoes	Double wear Xiaos hou	

### 3.2 Analysis of the styling structure of women's clothing in the royal court of the Tang Dynasty

An analysis of the palace women's clothing in the prosperous Tang Dynasty. Based on the strict clothing system culture of feudal society, different clothing is worn on different occasions. Clothing can be divided into two categories: formal wear and regular clothes. Dresses refer to the clothes worn for important events, while regular clothes refer to the palace clothes. Clothing worn by women on daily basis.

#### dress

"New Tang Book" records: "Everything done by the people is based on etiquette. To teach the people to be filial, kind, friendly, loyal, and benevolent, it is always not out of place, movement, clothing, and food." "Etiquette is the guarantee and foundation of social stability. It was extremely important in ancient China. The implementation of etiquette weakened the conflicts between various classes and made society more harmonious. Therefore, the ruling class attaches great importance to etiquette. As an indispensable existence in life, clothing can most intuitively show the differences in hierarchical status and is the best carrier of the materialization of the hierarchical system.

Dress, also known as "ceremony dress", refers to clothing with etiquette regulations, usually suitable for ceremonial occasions. Since the Zhou Dynasty, dresses have been divided into five categories, and the four types of dresses suitable for palace women are court dress, mourning dress, sacrificial dress, and auspicious dress, which are respectively suitable for guest ceremonies, ominous ceremonies, auspicious ceremonies, and Jiali. From this we can see Since ancient times, Chinese traditional ethics have had detailed regulations on wearing different dresses for different occasions.

In the early Tang Dynasty, the system of concubines' crowns and uniforms had not yet been fully established, so they still followed the Sui system. It was not until the fourth year of Wude that a clothing system was formulated, which strictly stipulated the so-called class distinctions. The upper class could wear the clothing of the lower class, but the lower class could not cross it. There are not many records about the clothing system of court women. The clothing of court women is only recorded in the "Old Book of Tang" and "New Book of Tang". As can be seen from Figure 2.1, the classification list of women's clothing styles in the palace of the Tang

Dynasty, there are many types of formal clothing, but most of the clothing styles are similar. Therefore, based on the differences in the overall clothing style structure, they can be roughly divided into jackets and robes. There are four styles of clothing: Dingchai dress and Zhai dress. Analyze the structural characteristics of the four garments in detail, draw the entire style renderings and split renderings, and conduct detailed style analysis.

### (1) Hui Yi

The coat, as the queen's exclusive dress, was the most noble female clothing in the feudal dynasty. The queen usually wears this dress at important events such as her ordination, deaconing, and court meetings. The coat is a garment that follows the clothing system of the Sui Dynasty and adopts the "deep clothing system" inherited from past dynasties. "Shenyi", also known as "Shenyi", is a kind of clothing with a top and a lower skirt. Its features include: the top is connected to the bottom; rectangular collar; hooked edges; and ankle-length. According to the "Old Book of Tang Dynasty: Yufu System", the first garment of the coat is made of twelve flower hairpins inserted on the left and right sides of the temples. The coat is made of dark blue silk and is embroidered with colorful Hui Zhai patterns. And the patterns are arranged in twelve rows on the clothes. The underwear is made of plain gauze without any decoration. The collar, cuffs and lace of the clothes are all made of vermilion. The knee-covering is the same as the clothes, with a dark cyan background and vermilion edges, with colorful huizhai arranged in three rows and embroidered on it. The large belt and the leather belt are tied to the outermost layer of the clothes. The large belt and the buttons connecting the large belt and the clothes are the same color as the coat, dark blue. The footwear consists of dark blue socks and shoes embroidered with gold ornaments. Through the study of graphic materials, it is inferred that the coat consists of four parts. In order of wearing, they are a plain yarn singlet, a wide-sleeved deep coat, a knee-covering and a large belt. (As shown in Figure 2.2 below)



Figure 2Huiyi renderings  
Source: Author's own design

## (2) Ju Yi

Juyi is the dress worn by the empress and the crown princess when they are married to silkworms. Silkworm kissing is a ritual that every spring, in order to show the importance of the emperor and the rulers to farming, the queen leads the concubines to personally pick mulberry and perform silkworm preparations. The styles and colors of the robes worn by the queen and the crown princess are basically the same, but there are obvious differences in the first dress. According to the literature, due to different levels of status, when the queen wears a wedding dress, her first hairpin is twelve hairpins, while the crown prince's hairpin only has nine hairpins. Juyi is made of yellow Luo. The knee covering, large belt, leather belt, shoes and clothes are all yellow. The rest is consistent with the jacket. There are no patterns on the clothes. They are simple and elegant, and are in harmony with nature. There are certain differences in the records of the color of Ju Yi in the literature "Zhou Li·Tian Guan·Nei Si Fu" and "Shi Yue". One records that Ju Yi should be the same yellow as mulberry leaves, while the other records that Ju Yi should be the same color as mulberry leaves. The color should be like the yellow of chrysanthemums. Which one is more accurate cannot be verified at present, but it is undeniable that the color of Ju Yi should be yellow. Juyi mainly consists of seven parts. In order of wearing, they are plain yarn singlet, long-sleeved short jacket, high-waisted long skirt, wide-sleeved long shirt, knee-covering, large belt and silk, as shown in Figure 2.3.



### (3) Mother's Day dress

The mother-in-law dress is generally used as a dress for the queen and the crown prince to meet guests at banquets. It can also be used as a dress for ordinary ladies of the inner circle, and for ladies of the outer rank to attend court, farewell, and ceremonial ceremonies. The tin-chai ceremonial clothes worn by different levels of status are basically the same in style, with slight differences in the first dress. According to the literature, the queen's first dress is twelve hairpins, and the crown prince's first dress is nine hairpins. There are differences not only in the number of first clothes, but also in the style of the first clothes. According to the grade, flower hairpins are worn instead of mother-of-pearl hairpins: nine hairpins for the first grade, eight hairpins for the second grade, seven hairpins for the third grade, six hairpins for the fourth grade, and five hairpins for the fifth grade. Among the palace attires, it can be said to be the lowest level of clothing. There are no regulations on the use of colors. Clothes are generally of mixed colors, and the color matching is more free. There are no patterns or patterns that represent rank. There are many murals of tin-chai ceremonial clothes for reference. For example, the frescoes of noble ladies in the tomb of Princess Yongtai of the Tang Dynasty and the tin-chai ceremonial dresses worn by female donors in Dunhuang Mogao Grottoes in the late Tang Dynasty are very good information, especially in the It provides us with first-hand information on the style and color of the hairpin dress.



Figure 4 Murals on the tomb of Princess Yongtai of Tang Dynasty

Source:<https://pic.sogou.com/d>      Source:<https://pic.sogou.com/d>

We divide the style of Tianchai dress into six parts. In order of wearing, they are: plain yarn singlet, high-waisted long skirt, wide-sleeved short jacket, wide-sleeved long skirt, large-sleeved short shirt, and silk. As shown in Figure 2.6.



Figure 5 Dianchai dress renderings

Source: Author's own design

(4) Zhai Yi

Zhai clothes are divided into two kinds: Zhai clothes and Zhai clothes. One kind is worn by the crown prince when she is enthroned, conferred by silkworms, and court meetings, and is called Zhaiyi; The clothes worn during court meetings are called Zhai clothes. Zhai Yi can be said to be the most solemn dress for the crown prince and his wife. The

style and structure of Ti Zhai and Zhai Yi are the same, but there are slight differences in the first clothes and clothing patterns. The crown prince's Zhai, the first one is a golden hairpin with nine trees inserted on the left and right sides of Erbo's temples. The pattern on the clothing is Yao Zhai, a kind of flying bird, arranged in nine rows on the clothes. On the other hand, the women of the inner and outer life wear flower hairpins for the first time, and the clothing patterns also change into Zhai shape, that is, colorful pheasants, and the number is related to the grade, from the first grade to the fifth grade, from the nine hairpins to the fifth hairpins, and from the nine lines of Zhai patterns to the five lines of Zhai patterns, the order decreases. Its shape is different from the colorful one in the queen's coat. Its tail is shorter and it cannot fly. The records of Zhai clothing are not very clear. In order to draw a more accurate rendering of Zhai clothing, we made reference to the Zhai clothing worn by the donors in the murals of Mogao Grottoes in Dunhuang, and combined with the literature materials. As shown in figure (2.7)



Figure 6 Female donor of Dunhuang Mogao Grottoes  
Source:<https://pic.sogou.com/d>

According to the literature, Zhai clothes are divided into five parts. In order of wearing, they are plain yarn singlet, wide-sleeved short jacket, chest-high embroidered long skirt, wide-sleeved long shirt and silk, as shown in Figure 2.8 below.



Figure 7 Zhai Yi renderings  
Source: Author's own design

#### Regular clothes

Casual clothing, as the name suggests, is clothing worn in informal situations. It is beautiful and has certain functionality and wearability. Compared with formal wear, it does not have too many restrictions and is more casual and free. It is a reflection of the social aesthetic thought at that time. The best expression. In addition to the general characteristics of women's clothing in the Tang Dynasty, the uniforms of high-status harem women must also have certain political overtones. As the upper ruling class, they were also the first to enjoy the most advanced achievements of the Tang Dynasty. Therefore, their regular clothes could also reflect the highest production level of the Tang Dynasty to a certain extent and serve as a vane reflecting the changes in clothing in the Tang Dynasty. During the prosperous Tang Dynasty, the common clothes worn by noble ladies were skirts, which were composed of shirts, skirts, skirts, and silks. The styles included high-waist skirts, half-sleeved skirts, and large-sleeved leotards.

Regarding court uniforms, there are very few records in literature, and many of them are mentioned in one stroke. In order to draw a more accurate rendering of the uniforms, it is necessary to use materials such as murals, paintings, and pottery figurines to describe the palace women's clothing in the prosperous Tang Dynasty. Restore to normal service.

Whether it is murals, pottery figurines, or poems and songs, they all show great enthusiasm for the skirt and give it an artistic image.

### (1) High-waisted skirt

The high-waisted skirt is the most representative clothing in daily wear. The main features are that the top is a short jacket, the bottom is a high-waisted long skirt, and it is paired with a silk fabric. There are very few introductions to the styles of high-waisted skirts in ancient documents, but they are often reflected in paintings. Since there are almost no etiquette regulations for underskirts, the style is simple and elegant, comfortable to wear, and the colors can be matched as you like, so in daily life, women in the Tang Dynasty often wore this type of clothing.

Compared with other clothing, the overall style of high-waisted skirts meets the requirements of the golden ratio. The top is short and delicate, and the skirt is long and soft. The overall style shows rich classical aesthetic connotation. Flat cutting and ribbon tying are their common features. The changes in the upper jacket are mainly reflected in the collar form and placket, and the lower skirt is as long as the shoe upper. The general style of clothing is a short top and a long skirt. The top can be as long as the waist, and the skirt can be as short as the ankle bone. For clothing such as underskirts, the upper and lower proportions should not appear, because this will make the clothing style dull and lack innovation. After the prosperous Tang Dynasty, high-waisted skirts became more and more popular among nobles. The skirt is narrow at the top and wide at the bottom, hanging down to the ground without any edges. At this time, the necklines of the underskirts varied. Among them, topless and large-sleeved shirts were once the most popular. The clothing showed the open-minded spirit of the people during the prosperous Tang Dynasty. It is better to have multiple lower skirts, and the fabric is mainly made of silk fabrics from the Tang Dynasty. Open-mindedness not only promoted women's dress styles, but also enabled the free and bold use of colors. The skirts were bright and bright. For example, the red pomegranate skirt was deeply loved by the court women at that time. Of course, there were other more popular colors, such as deep red, moon green, grass green, etc. It can be said that they are of various shapes and forms, so beautiful that it makes people dizzy. When paired with short jackets and silks, they fully show the graceful and plump posture of women in the prosperous Tang Dynasty, and fully embody the poetic beauty and melody.

The Tang Dynasty, which had freed itself from the shackles of feudal thought, had breakthrough reforms in women's clothing, which was all due to the changes in social fashion during the Tang Dynasty. Wearing a high-waisted skirt, a silk scarf, silk shoes, and a flower bun were the most fashionable looks for women in the Tang Dynasty.



Figure 8 Display of Tang Dynasty women's clothing in Mingtang  
Source: photo by the author himself



Figure 9 Mingtang palace women's dance performance  
Source: photo by the author himself

When the author was conducting field research in Luoyang, he took pictures of women's costumes in the Tang Dynasty and the costumes of palace women during singing and dancing performances in Luoyang Mingtang. By studying the style and image of the high-waisted skirt in the two paintings, the overall renderings of the high-waisted skirt were drawn, as well as the split renderings. The underskirt is composed of four parts of clothing. In order of wearing, they are narrow-sleeved short shirt, small-sleeved short undershirt, high-waisted long skirt and silk. As shown in Figure 2.11 below.

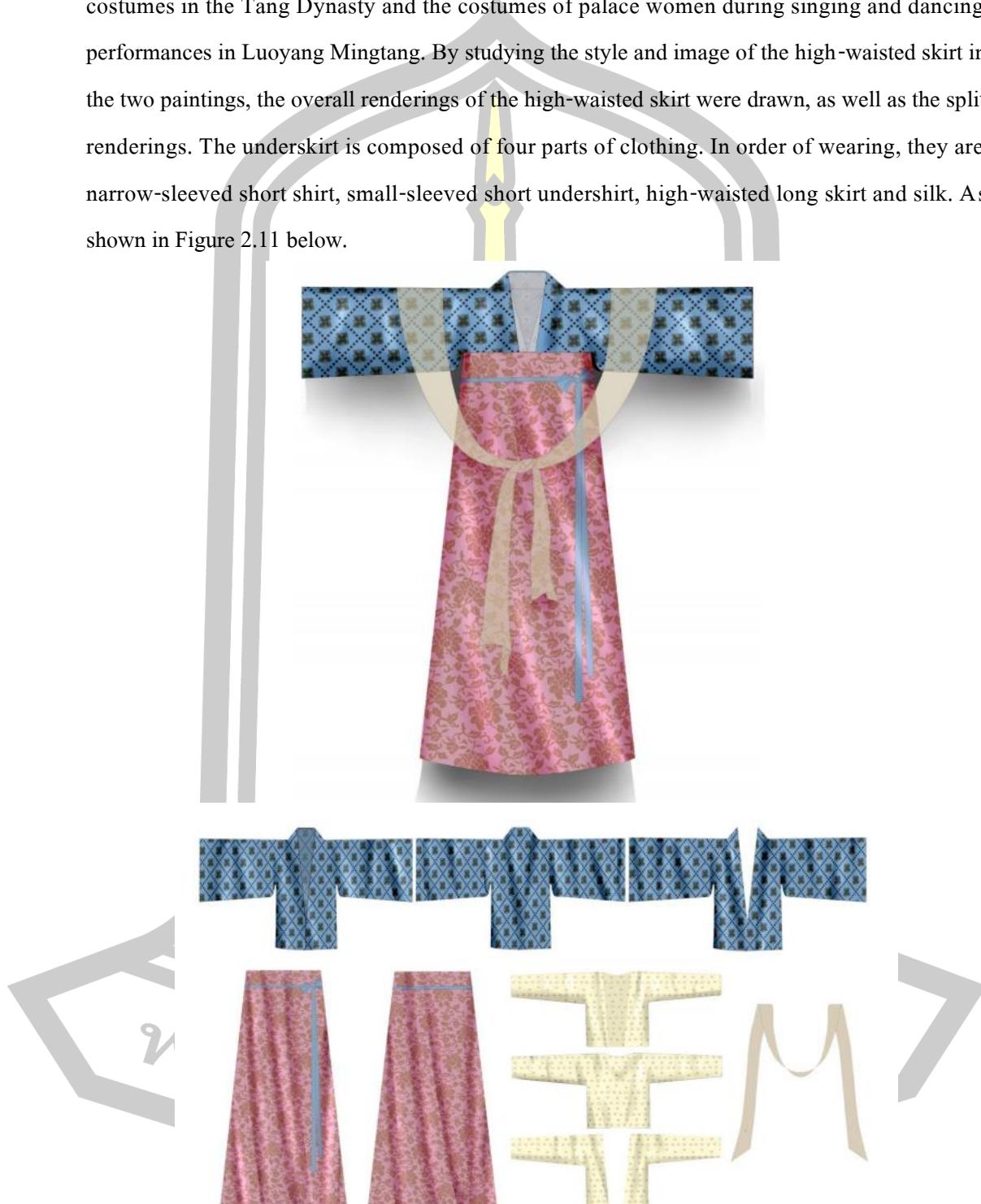


Figure 10 Ru skirt renderings  
Source: Author's own design

## (2) Half-sleeve skirt

Half sleeves, also known as half sleeves, are equivalent to the current short-sleeved style. It got its name because the sleeve length is half of the normal sleeve length. During the Tang Dynasty, aristocratic women also loved half-sleeved skirts in their daily lives. The fabric of half-sleeves is usually made of brocade, which is a beautiful and comfortable fabric.

There are two most common styles of half-sleeved skirts in the Tang Dynasty, one is a half-sleeved skirt with a double-breasted skirt, and the other is a half-sleeved skirt with a bare collar. Although they are both half-sleeved skirts, the two styles have certain differences.

Double-breasted half-sleeved skirts often appear in the murals on the tomb of Princess Yongtai. The ladies in the pictures mostly wear this style of half-sleeved skirts. As shown in Figure 2.12 below.



Figure 11 Pictures of ladies from the tomb of Princess Yongtai

Source: <https://pic.sogou.com/d>

This undershirt is composed of four parts of clothing. In order of wearing, they are narrow-sleeved short shirt, high-waisted long skirt, half-sleeved short undershirt and silk. Its clothing characteristics include: half-sleeves; the coat is collarless and double-breasted; the coat is different from high-waisted skirts and topless half-sleeved skirts, and is worn outside the long skirt. As shown in Figure 2.13.



Figure 12 Rendering of half-breasted double-sleeved underskirt  
**Source:** Author's own design

(3) Large-sleeved gauze

The large-sleeved gauze was one of the most distinctive uniforms in the Tang Dynasty. The wide cuffs were different from the narrow sleeves in the early Tang Dynasty. The aristocratic women depicted in "Lady with Hairpin Flowers" are walking and playing elegantly in the courtyard. The clothes worn by the women in the picture are large-sleeved gauze. Under the transparent large-sleeved gauze shirt, no underwear is worn, but directly matched with long sleeves. skirt. As shown in Figure 2.14, this is the most bizarre and bold way of wearing clothes since the establishment of the feudal society's clothing system. This is also a costume that can

only be seen in the unique period of the prosperous Tang Dynasty. It is closely related to the open mind of society.



Figure 13 Part of the picture of a lady with hairpins  
**Source:** <https://pic.sogou.com/d>

The large-sleeved gauze consists of four parts. In order of wearing, they are a high-waisted long skirt, a chest-length embroidered long skirt, a wide-sleeved gown, and a silk fabric. As shown in Figure 2.15 below.



Figure 14 Large sleeve gauze renderings  
**Source:** Author's own design

### 2.3.3 Summary of the styling structure of women's clothing in the royal court of the Tang Dynasty

#### 2.3.3.1 The overall structure of the golden ratio

After the development of the past dynasties, the role of clothing was not limited to body protection. By the prosperous Tang Dynasty, the structure of clothing began to have the function of modifying a woman's figure more perfectly.

Clothing in the prosperous Tang Dynasty had a golden proportion structure that could show off a woman's beautiful figure. For example, the overall structure of a skirt is a perfect reflection of this function. High-waisted skirts usually have a short top and long bottom. A short top can enhance a woman's visual waistline, making the overall figure more slender and agile. At the same time, paired with a high-waisted long skirt, the classic aesthetics can be perfectly integrated. The golden section ratio in clothing is used in the structure of clothing, leaving people with infinite visual beauty.

The other is the combination of a wide-sleeved gown and a high-waisted skirt, such as Ju Yi, Zhai Yi, large-sleeved gauze, etc. Generally, the top and bottom are long. The long gown covers the upper part of the high-waisted skirt, leaving only a little of the hem of the skirt exposed, elongating the overall figure of the person and making the visual effect more slender and grand.

#### 2.3.3.2 Confident and romantic bold style

Since ancient times, the status of women in feudal dynasties has been relatively low, and women's personalities have been suppressed by the social background and cannot be fully developed. Until the Tang Dynasty, when the country was stable and unified, politically enlightened, economic development reached its peak, and culture The atmosphere is free and open, exchanges with foreigners are frequent, and the society as a whole exists in a tone of high self-confidence. People no longer focus on the basic elements of life such as food and clothing, but put more energy on spiritual life.

During the Tang Dynasty, women's social status improved. Society's tolerance for women's pursuit of individuality, as well as the gradual dilution of old ideas and concepts to a certain extent, promoted the birth of new aesthetic concepts and enabled women to boldly pursue free and romantic clothing. Innovative clothing styles and individual styles, so during this period, many boldly styled clothing that showed off women's graceful figures began to appear, and were slightly covered with tulle to fully show off women's plump and graceful figures.

In the palace women's clothing of the prosperous Tang Dynasty, the shape of low bust collar is the embodiment of this trend. This is especially reflected in the casual clothing category of palace women's clothing. This is partly related to the fact that the etiquette system does not have strict regulations on casual clothing.

The large-sleeved gauze in "Lady with Hairpin Flowers" is also one of the typical costumes of this period, which fully reflects this trend. The upper body of the large-sleeved gauze is without underwear. Under the transparent gauze double-breasted gown, the snow-white skin is clearly visible. This style has never been seen in the past. It refutes the conservative feudal thought and is the free and romantic style of the prosperous Tang Dynasty. The embodiment of bold styling.

#### 2.3.3.3 Elegant and elegant big sleeve shape

A major feature of women's clothing during the Tang Dynasty was the wide and low-hanging sleeves. The large sleeves also reflected the status of the wearer to a certain extent. Women who can wear big sleeves basically don't have to do anything that requires hands except for playing. Large sleeves are not suitable for wearing when doing work. They are draggy and easy to get dirty. At the same time, the production of large sleeves requires more fabrics, the materials are luxurious, and the cost is high. Therefore, the large-sleeved style was only popular among palace ladies.

This unique structural design has certain practical and aesthetic value. The practicality is reflected in daily life when meeting guests or rulers with higher status. Since ancient people were greatly influenced by Confucius and Mencius' etiquette, they would pay special attention to the etiquette when eating, drinking, drinking, and wearing long sleeves to cover their faces. Show respect by staying and dining. On the other hand, its aesthetic value is self-evident. The wide hem

of clothes moves left and right with every move of people, making people look generous, elegant and moving, leaving people with infinite reveries.

#### 4 Related concepts and theories

##### 4.1 Relevant theories on Chinese costume history and costume sociology

Clothing is a product of human development to a certain historical stage and an important pillar of human civilization. As far back as 10 million years ago, *Ramapithecus*, a species of ape, began the process of evolving into humans. It was not until 400 to 5 million years ago that *Australopithecus*, our distant ancestor, differentiated from *Australopithecus*. The evolution from *Australopithecus* to modern humans has also gone through the historical stages of *Homo erectus* - *Homo sapiens* - modern humans. During the *Homo sapiens* stage, people began to wrap themselves in animal skins to keep out the cold. This was the first step towards creating clothing. The history of Chinese clothing has a long history, from primitive society, Shang and Zhou Dynasties, Spring and Autumn and Warring States, Qin and Han, Wei, Jin and Southern and Northern Dynasties, Sui and Tang Dynasties, Song, Liao, Xia, Jin and Yuan, Ming and Qing Dynasties, to modern times, all of which have attracted the attention of the world with their distinctive characteristics.

The sociology of clothing is a science that studies the status of clothing in human social life and the adjustment role it plays. It takes clothing as a social phenomenon. Teacher Hua Mei was the first to use the sociology of clothing as a theory. Based on many years of research on clothing culture, he focused on the internal and external causes and processes of clothing socialization, the social effects and social foundation of commercialization, and the social basis of socialization. How artificial and non-artificial groups such as occupations, classes, interests, etc. use clothing as symbols and symbols to become recognized as inevitable social patterns; In particular, it highlights new issues that have not been covered before, such as the new position of clothing in the commodity society and the information age.

## 4.2 Cross-cultural theory

### 4.2.1 Value orientation theory

Florence Kluckhohn and Fred Stottbeck were the first American anthropologists to propose cultural theory. Kluckhohn and Stottbeck's value orientation theory is based on the following three basic assumptions:

(1) Each value orientation exists in all societies and individuals, but each society and individual has different preferences for value orientations. (2) The solutions to these problems vary among a series of choices or value orientations, and are not unlimited or arbitrary. (3) Any nation at any time must provide solutions to certain common human problems. Value orientation mainly studies and solves common human problems, and plays an instructive and guiding role in human behavior and thoughts. It is a complex but certain patterned principle. This model includes five value orientations: human orientation, time orientation, relationship orientation between humans and nature, relationship orientation and activity orientation. Kluckhohn and Stottbeck proposed that the methods favored by a society to solve these problems reflect the values of that society. Therefore, they pose five fundamental questions that any society must address. (1) Human orientation: human nature is good, inherently evil or both good and evil; (2) Orientation of the relationship between man and nature: conquest, obedience or harmony; (3) Time orientation: past, present or future; (4) Human activity orientation: being, becoming, or doing; (5) Relationship orientation: individualistic, affiliated, or hierarchical. This theory does not explore the deeper reasons why different countries and nations are so different in these six value orientations.

### 4.2.2 Cultural dimension theory

Cultural Dimensions Theory, the most influential theory today, is the product of practical investigation and initially had no theoretical framework. Geert Hofstede's views on culture were formed based on his experimental research on cultural differences. In the 1970s, IBM discovered that there were still significant differences in management procedures and standards in different countries, such as Brazil and Japan. Through interviews and questionnaires, Hofstede found that this difference is largely related to the culture of the country where the employees are located. He described culture as "a collectively shared program in the human mind that distinguishes one

group of people from others." After several rounds of research, he summarized cultural differences into four basic dimensions. He pointed out that all differences can be traced to one or more of the basic dimensions. These dimensions are: individualism/collectivism, power distance, masculine society/feminine society, and uncertainty avoidance. After further research, he added the dimension of time orientation.

#### 4.2.3 Individualism-Collectivism Theory

Huo's theory believes that individualism and collectivism are two levels on the same dimension, that is, if a culture scores high on individualism, it means it scores low on collectivism; and vice versa. A culture cannot be both very individual and individual at the same time. Cai Andis believes that individualism and collectivism is not a concept of one dimension, nor is it a concept of two dimensions. The second is a cultural synthesis. And lower this concept to the individual level and use it to describe the cultural orientation of an individual rather than the cultural orientation of a country or nation.

#### 4.3 Aesthetic theory

Wedding clothing must have its beautiful shape, so that people can feel and enjoy beauty in its external form. The aesthetics of wedding clothing is not only the designer's personal and subjective aesthetics, but only with the universal aesthetic sentiment of the public can its aesthetics be realized. Therefore, designers should develop their own design thinking, use innovative design thinking methods to design patterns, and constantly introduce new design concepts, design methods and design elements, so that pattern design can be presented and experienced in a more novel and active visual way To attract the attention of consumers and gain recognition and support from consumer groups. Generally speaking, the comprehensive beauty of clothing mainly includes personality beauty, fashion beauty, inner beauty and outer beauty. Clothing design is actually a visual art. In the design process, it can present the overall beauty of a combination of multiple factors. In a sense, the comprehensive beauty of clothing design is the organic unity of inner beauty and outer beauty, and the organic combination of art and practicality.

## 5 Principles of clothing design

At present, domestic Chinese wedding dresses show an obvious purchasing trend. With its strong national characteristics and favorable local affinity, Chinese wedding wear has shown strong competitiveness in the wedding wear market. More and more couples prefer Chinese wedding wear. As China develops in all aspects, traditional wedding dresses will also usher in a peak of popularity and occupy an important market share. However, judging from the current situation of wedding attire in our country, most of our country's wedding attire is based on Western wedding dresses, lacking China's own traditional wedding attire, and the only traditional Chinese wedding attire also has major deficiencies, both in terms of design and quality, as well as style. In terms of color updates, some traditional wedding dresses lack cultural heritage and personality. To change the status quo, we must first make traditional wedding clothes express cultural connotations, and then closely integrate them with popular elements.

### 2.5.1 Principle of unification

Unity is also called (unity), which has a similar meaning to harmony. When designing clothing, harmony is often used as a means to achieve a unified purpose. In good design, the arrangement of various elements - materials, colors, lines, etc. - between parts of the garment, and between parts and the whole, should be consistent. If these elements vary too much, the consistent effect is destroyed. The most commonly used method to achieve unity is repetition. For example, repeated use of the same colors, lines, etc. can create a unified feature.

### 2.5.2 Principle of aggravation:

Emphasis also means (emphasis) or (key design). Although the principle of unity is emphasized in the design, the result of excessive uniformity often makes the design tend to be dull. It is best to make a certain part particularly eye-catching to create an interesting center in the design. This kind of key design can use color contrast (such as a black dress with a red belt), material matching (such as a woolen coat with a fur collar), and line arrangement (such as the opening from the neckline to the bottom of the dress), tailoring features and the use of accessories (such as a gold necklace on a black velvet cheongsam). However, the above-mentioned emphasis methods should not be used simultaneously with counting methods, and the emphasis should not be too many.

### 2.5.3 Balance principle

Balance (Balance) When the design has a stable and static feeling, it complies with the principle of balance. Balance can be divided into two types: symmetrical balance and asymmetrical balance. The former uses the center of the human body as the imaginary line, and the left and right parts are exactly the same. This style of clothing has a dignified and solemn feel, but is rather dull. The latter is a sense of balance, that is, although the designs of the left and right parts of the clothes are different, they still have a stable feeling. This is often achieved with a diagonal design (such as the front placket of a cheongsam). This kind of design gives people a feeling of elegance and suppleness. In addition, you must also pay attention to the balance between the upper body and the lower body of the clothing, so as not to make the top heavy and the bottom light, or the bottom heavy and the top light.

### 5.4 Innovation principles

Wedding dress is every woman's dream, a symbol of love and the focus of the wedding. It is not just a piece of clothing, but also an emotional sustenance and an attitude towards life. In this era of pursuing individuality and innovation, the design of wedding dresses is also constantly developing and changing, incorporating more innovative elements, making wedding dresses no longer just traditional white dresses, but an expression of art.

First of all, we need to understand the core concept of wedding dress design. The design of a wedding dress is not only for beauty, but more importantly, it must be able to show the personality and charm of the bride. Therefore, the design of the wedding dress needs to take into account various factors such as the bride's figure, skin color, temperament, and the theme of the wedding to ensure that the wedding dress can fit the bride perfectly and make her the most shining focus at the wedding.

In the design of wedding clothes, the introduction of innovative elements is very important. These innovative elements can be the choice of materials, the design of styles, or the processing of details. For example, we can choose some non-traditional materials, such as silk, lace, sequins, etc., to increase the texture and layering of the wedding dress. At the same time, we can also try some novel styles, such as short wedding dresses, high-neck wedding dresses, backless wedding dresses, etc., to break the traditional wedding dress image and show the bride's personality and charm.

In addition, the handling of details is also an important part of wedding dress design. We can use some small designs, such as lace on the neckline, sequins on the cuffs, bows on the waist, etc., to increase the sophistication and romance of the wedding dress. At the same time, we can also add some symbolic patterns or symbols to the wedding dress, such as hearts, stars, flowers, etc., to express the bride's love outlook and life attitude.

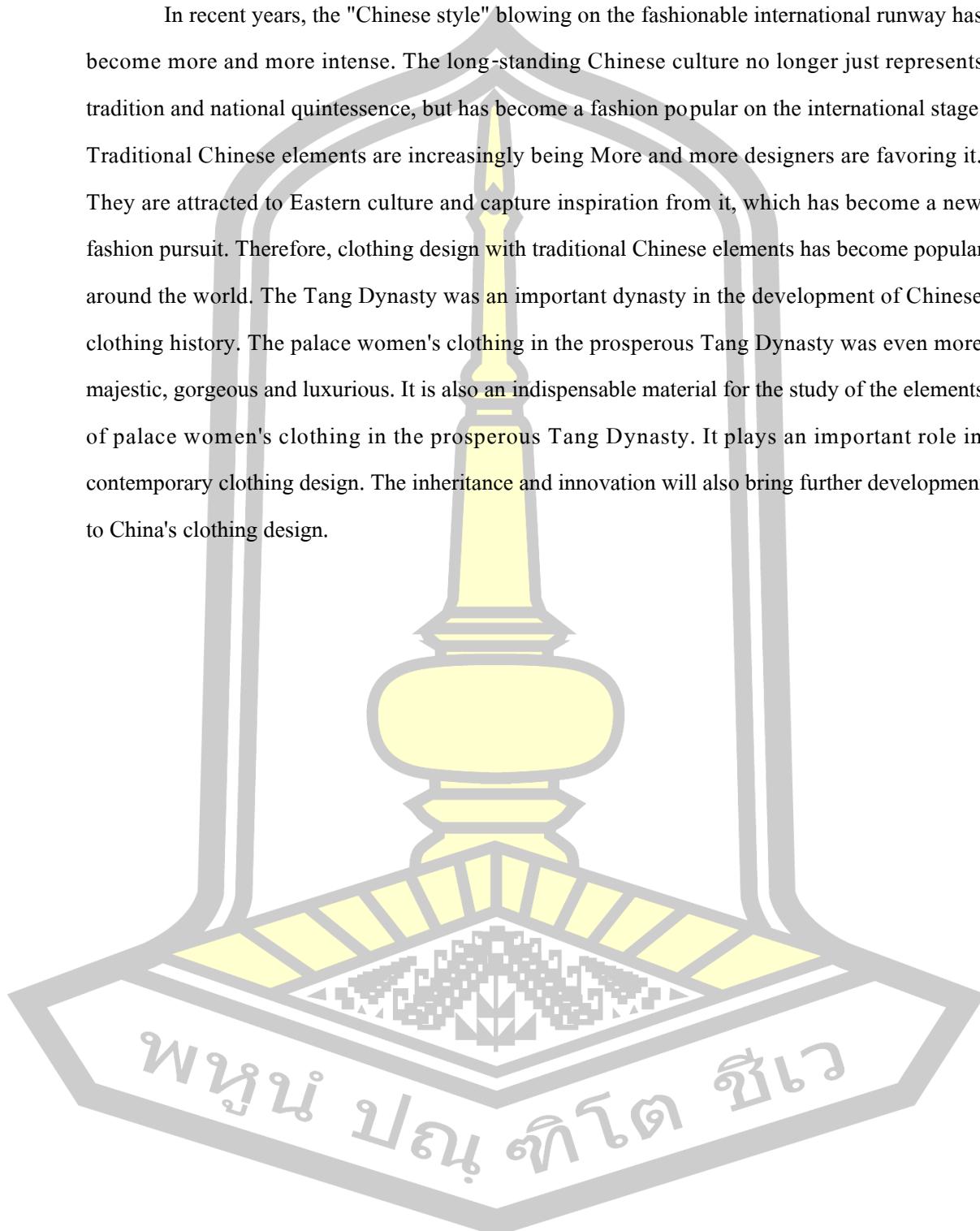
When introducing innovative elements, we can also consider some artistic elements. For example, we can integrate some artistic styles, such as abstraction, impressionism, modernism, etc., into the design of wedding dresses, making the wedding dress not only a piece of clothing, but also a work of art. At the same time, we can also apply some artistic techniques, such as cutting, sewing, embroidery, etc., to the design of wedding dresses, making the wedding dresses have higher artistic value.

In general, the design of wedding clothes needs to take into account the bride's personality and charm, and also needs to incorporate more innovative and artistic elements. Only in this way can the wedding dress change from a traditional white dress into an artistic expression, making the bride the most shining focus at the wedding.

## 6 Literature and related research

In contemporary fashion design, how to grasp the application and innovation of traditional Chinese cultural elements is the main problem faced by contemporary Chinese fashion designers. We should first understand the truth that the premise of clothing fashion innovation is the inheritance of traditional culture. If we do not understand China's traditional culture, then modern clothing design will be a rootless tree, and innovation will become meaningless. Mr. Zhang Qizhi, an expert on my country's ideological and cultural history, once said: "There is no doubt that we should learn everything that is useful to us from foreign countries, but if any foreign culture is not combined with our own culture, it will be difficult to absorb the foreign culture. Strengths; cultural integration and transplantation are necessary conditions for cultural progress and development, but 'transplantation' requires fertile soil. Without such a foundation, it will be difficult for transplanted seeds to take root, germinate, bloom, and bear fruit."

In recent years, the "Chinese style" blowing on the fashionable international runway has become more and more intense. The long-standing Chinese culture no longer just represents tradition and national quintessence, but has become a fashion popular on the international stage. Traditional Chinese elements are increasingly being More and more designers are favoring it. They are attracted to Eastern culture and capture inspiration from it, which has become a new fashion pursuit. Therefore, clothing design with traditional Chinese elements has become popular around the world. The Tang Dynasty was an important dynasty in the development of Chinese clothing history. The palace women's clothing in the prosperous Tang Dynasty was even more majestic, gorgeous and luxurious. It is also an indispensable material for the study of the elements of palace women's clothing in the prosperous Tang Dynasty. It plays an important role in contemporary clothing design. The inheritance and innovation will also bring further development to China's clothing design.



## CHAPTER III

### Data Analysis for Design

This chapter is a detailed analysis of the style characteristics of palace women's clothing in the prosperous Tang Dynasty. It also conducts a detailed analysis of local women's wedding dresses and consumers in Luoyang. It conducts a survey on the wedding crowd through a questionnaire survey and interviews the staff of well-known wedding dress shops in Luoyang about customers. Trends and tendencies in choosing wedding attire, understanding the styles of Chinese wedding attire that are popular and acceptable to the public, and analyzing the future development trends of Chinese wedding attire based on audience groups for design analysis.

#### **1 Analysis of the identity of Tang Dynasty clothing.**

##### 1.1 Main clothing characteristics of women's clothing in the palace of the Tang Dynasty

The prosperous Tang Dynasty was the heyday of feudal society. It was an era full of illusions and hopes. It was an era of deliberate innovation, and it was also an era when the human personality as the subject was brought into play. Human dignity and self-confidence have been relatively affirmed, and the shackles that have long bound people's thoughts no longer exist. During the Tang Dynasty, the political economy was unprecedentedly prosperous, and the people lived and worked in peace and contentment. On this basis, the development of the textile and clothing industry also reached a new height, which was not only reflected in the innovation of fabrics, but also reflected in the aesthetic demand for clothing. . Unlike in the past, where clothing was only used as a tool to keep warm and conceal shame, women's clothing during the Tang Dynasty began to have a relatively strong sense of aesthetics. from

From the early Tang Dynasty to the prosperous Tang Dynasty, the clothing styles of court women also underwent some changes, mainly reflected in the skirts, which gradually changed from tight and narrow styles to wide styles.

###### (1) Overall clothing characteristics of the prosperous Tang Dynasty

The prosperous Tang Dynasty was the most glorious period in ancient China. During this period, Eastern and Western cultures merged rapidly after the opening of the Silk Road, and cultural development was unprecedentedly prosperous. At the same time, because the Tang

Dynasty always pursued an eclectic policy, the costume culture in the prosperous Tang Dynasty also had the characteristics of a combination of Chinese and Western styles. In inheriting the traditional costume culture At the same time, it incorporated the clothing culture of the Western Regions and foreign countries, and the blending of various clothing cultures made the palace women's clothing in the prosperous Tang Dynasty develop to unprecedented heights. During the prosperous Tang Dynasty, the overall environment was stable and the economy was prosperous. People were no longer satisfied with material abundance and turned more attention to spiritual needs. People during this period yearned for a higher standard of living. People begin to pay attention to their own clothing and aesthetic preferences, and clothing has become a factor that highlights personal status and personality. Therefore, the dress style in the prosperous Tang Dynasty was particularly free and open. The dress characteristics of Han Chinese wearing Hufu and women wearing men's clothing during this period fully reflected the free, open and inclusive dress ideas of the prosperous Tang Dynasty. From half-arm skirts, to bare collars and large sleeves, to long trousers and Hufu, the styles are bold and gorgeous. The poet Zhou Xin wrote a poem in "Meeting the Neighbor Girl" such as "The skirt is slowly tied up and the breasts are half exposed". This is used to describe the bold and open dress of women in the Tang Dynasty. This kind of "half-breasted" dress was generally popular during the prosperous Tang Dynasty, but this kind of dress was unique in the entire history of Chinese feudal society.

Starting from the prosperous Tang Dynasty, a large number of decorative patterns appeared on clothing. Flowers, birds, cordyceps, etc. from nature often appeared on clothing as sketch patterns, with colorful and meticulous craftsmanship. Printing and dyeing or embroidery are generally used to express patterns on clothing. These two clothing techniques made great breakthroughs during the Tang Dynasty, making the patterns on palace women's clothing more colorful, exquisite and delicate. In addition, textile technology developed rapidly during the Tang Dynasty. There were many types of textiles during this period, including three categories: silk fabrics, woolen fabrics, and cotton, linen, and leather fabrics. There are as many as six varieties of light silk fabrics.

## (2) Characteristics of women's clothing in the royal court of the Tang Dynasty

The Tang Dynasty was the most prosperous period of Chinese feudal society. At this time, the society was open, the economy was prosperous, the country was strong, exchanges between China and foreign countries were frequent, and the status of women was also improved. Therefore, in the court, there were fewer restrictions on women's dress. Against this background, the palace women's clothing in the prosperous Tang Dynasty showed gorgeous characteristics as a whole. At this time, the palace women favored gorgeous fabrics, complicated patterns, bright colors and novel styles. Clothing styles also reflect the characteristics of luxury. Take the most popular Ru skirt as an example. During the Tang Dynasty, tight and narrow skirts were no longer popular. Skirts became wider and wider, and the materials used in skirts were extravagant. The materials used in skirts were even wasted. The court had to intervene. The advancement of textile and dyeing technology provided more possibilities for the diversity of court women's clothing during the Tang Dynasty. The costumes of court women in the prosperous Tang Dynasty had a profound impact on the clothing development of later generations of China. This chapter will make a systematic analysis of the characteristics of court women's costumes in the prosperous Tang Dynasty. The tomb murals are an important material cultural heritage of our country, and their paintings have high reference value for modern scholars. The characters, costumes, and psychology of the characters in the murals are all processed and drawn based on the real social conditions. At the same time, the custom of generous burials was prevalent in the Tang Dynasty, and most of the royal tomb chambers and tomb passages were painted with murals, whose cultural value was equally high. The discovered murals in Tang Dynasty tombs are mainly concentrated in Chang'an, Shaanxi. In addition, a small number of murals have also been unearthed in Xinjiang, Shanxi and other places. Such as the Tomb of Princess Xincheng, the Tomb of Prince Zhanghuai, and the East Tomb of Zhu Jiadao in Fuping, Shaanxi, etc. The painting techniques of murals are diverse and the themes are rich. This article will refer to the tomb murals and pictures of ladies to conduct research on silk draping in the prosperous Tang Dynasty. "The murals in the Tang Dynasty were obviously rich in color, and many new colors appeared, such as stone yellow, red yellow, garcinia, indigo, cinnabar, silver vermilion, gold foil, clam powder, etc., which provided a material basis for the richness of the colors of the murals. ."

Among them, "Painting of Palace Maidens" is one of the representative works of murals in the tombs of the prosperous Tang Dynasty. It was unearthed from the tomb of Princess Yongtai of Tang Dynasty in Qian County, Shaanxi Province in 1960 and is well preserved. Painted on the east wall of the former tomb. The total length is 384 cm and the height is 187 cm. The wall is divided into two rooms with painted pillars, and a group of palace maids are walking towards each side. The clothing styles of palace maids are diverse, including high-waisted skirts with the waistline raised to the chest, as well as common half-sleeves, shawls, etc. The wide variety of clothing reflects the improvement of people's aesthetic requirements at that time.



Figure 15 Mural "Palace Lady" in the tomb of Princess Yongtai  
**Source:** <http://m.people.cn/n4/2017/1124/c550-10165663>

#### 1.1.1 Style characteristics of women's clothing in the royal court of the Tang Dynasty

The overall shape of clothing is the most direct and significant feature of clothing style. During the Tang Dynasty, the style of underskirts gradually changed from the tight and narrow style in the early Tang Dynasty to a loose style, with a wide hem and an A-line shape. In addition, the most prominent clothing style feature during the Tang Dynasty was the extremely bold neckline design. The palace women's clothing of this period best reflected the fashion of exposing beauty. There were many styles of necklines, including generous round necks, sweetheart collars, square collars, straight collars, bare collars, etc. Among them, the bare collar design was the most daring, with open collars. It was very big, with no cover at the neck, and the chest was also half-covered. Ouyang Jiong's poem "Huanxi Sand" mentioned that "the delicate strands of silk are visible on the skin" describe this type of clothing.

### (1) High waist skirt

The high-waisted skirt is a major feature of women's clothing in the prosperous Tang Dynasty. During the prosperous Tang Dynasty, the waistline of some long skirts was even as high as the chest, and it covered the floor for three or four feet. It was the most common style in the prosperous Tang Dynasty. The two pictures below are representative works of palace paintings in the prosperous Tang Dynasty. This article intercepts parts of the paintings for analysis. A total of five women appear in the two pictures, and three of them wear high-waisted skirts. It can be seen that high-waisted skirts were a very popular style of clothing during the Tang Dynasty. The ultra-high-waist style well modifies the proportional shortcomings of Chinese women while creating an elegant feel. In terms of words, Meng Haoran, a poet in the prosperous Tang Dynasty, recorded in his poem "Spring Love": "When I sit, my clothes are lingering in the grass, and when I walk, my skirt sweeps away plum blossoms." This type of skirt was so wasteful in materials that the court had to intervene. "New Book of Tang: Carriage Clothing Chronicles" mentioned that "When Emperor Wenzong came to the throne, he used the square carriage attire to be extravagant. He issued an edict to regulate the ceremonial system so that women's skirts should not exceed five pieces, the floor-length skirts should not exceed three inches, and the sleeves of undershirts should not exceed one foot and five inches."

Because the high-waisted skirt makes a woman's figure look slender and slender, this kind of dress has been popular for a long time. Since the Warring States Period, the shape of the high-waisted skirt has basically not changed much for more than two thousand years. The high-waisted skirt uses the principle of optical illusion in its design. It shortens the length of the upper body by raising the waistline and elongating the lower body. The wide skirt covers the generally plump figure of palace women during the Tang Dynasty. In addition, the use of The vertical pleats made of silk and other fabrics give the high-waisted skirt a visually plump effect without losing its slender feel. It can be seen from the Dunhuang murals that high-waisted skirts are worn in a very wide range and appear in various scenes, such as weddings, labor, play, etc. The skirt suit in the prosperous Tang Dynasty accepted foreign culture while retaining its own characteristics. It is a very touching costume in the history of Chinese clothing.



Figure 16 Part of Zhang Xuan's "Pounding Practice Picture"  
 Source:<https://www.douban.com/note/691270087/?type=like>

## (2) Half arm

Starting from the Tang Dynasty, the love of court women for skirts and skirts was obvious, and paired with upper arms, they formed the style of court women's clothing in the prosperous Tang Dynasty. The style of half-arm is the same as that of shirt jacket. It is called "half-arm" because the sleeve length of this style of clothing is only half the length of the arm. The short sleeves are wide and the silhouette of the clothing is wide and straight. Most of the clothes have no buttons, and most of them have bows tied on the chest. There are two ways to wear it. One is to tie it into the skirt, which is consistent with the way to wear a shirt. This way of wearing is the most common. The other is to cover the outside of the skirt to cover the waist of the skirt. This way of wearing it is The Dharma is reflected in the murals in the tomb of Princess Yongtai. The main types of half-arm collars include round collars, deep v-necks, square collars, heart-shaped collars, etc. Most of them are solid colors, and some are decorated on the collar, cuffs and hem. Half-arms appeared around the Sui and Tang Dynasties. During the Tang Dynasty, half-arms were mainly popular among palace and aristocratic women. There are a large number of pictures of maids wearing half-arms in the tomb of Princess Yongtai and the tomb of Prince Zhanghuai of the Tang Dynasty in Qianxian County. There are also many images of Tang Dynasty palace women wearing half-arms in the pottery figurines unearthed from various places. From them, we can learn about the styles of half-arms at that time.

According to the "New Book of Tang·Chefu Zhi": "Half-sleeved skirts are often worn by women in the Eastern Palace." It can be seen that this type of clothing style was first worshiped by women in the palace, and later spread to the people. During the prosperous Tang Dynasty, most of the palace half-arm fabrics were made of high-quality brocade. "New Book of Tang

"Geography" mentioned that the palace had a kind of fabric specifically for half-arms, called "half-arm brocade", which was a tribute produced in Yangzhou. During the Tang Dynasty, court women generally wore half-arm sleeves under their coats. The shape of the half-arm sleeves was different in length and width compared with ordinary blouses, so it could visually increase the layering of the overall look. To this day, half-arms are still a common style in women's clothing.



Figure 17 half arm  
**Source:** Author's own design

### (3) Wearing silk

Phi silk is also called "Pi Bo", and the word "Pi" first appeared in the Han Dynasty. Liu Xi's "Shi Ming Shi Yi" wrote: "Pi, shawl, it is worn on the shoulders, not as good as the lower body." At that time, this kind of Clothing is unisex for both men and women, and the styles are very rich. With the development of clothing, it has slowly evolved into two forms: wide and narrow: one is similar to a cloak and is long, and some even reach the floor; the other is similar to a scarf and is long. The narrow style gradually evolved into a shawl worn only by women. There is a large amount of information showing that during the prosperous Tang Dynasty, the silk scarf was the exclusive clothing for women in the court, including queens, concubines, female officials, maids and other classes. It has not become popular among the civilian class. Ordinary people are still troubled by their livelihood and cannot afford the cost of gorgeous shawls. Most of their clothes are "common clothes, short brown clothes". From an aesthetic point of view, the shawl was an indispensable part of the palace women's clothing in the prosperous Tang Dynasty. Its elegant shape vividly displayed the softness of women, and the use of tulle fabrics highlighted the

sexy side of women. Wearing silk has been popular since the early Tang Dynasty, and there are still bibliographic records until the Five Dynasties.

The styles of shawls during the Tang Dynasty also underwent a gradual evolution process. The early shawls were wider and worn in different ways. The murals unearthed on the east wall of the tomb of Princess Xincheng in Liquan County, Shaanxi Province were painted in 663 AD. Through the murals in the tomb, we can see the life scenes of Princess Xincheng at that time. The maid on the far right in the picture is wearing a white undershirt and a blue-gray high-waisted underskirt, with a shawl on top. The combination of undershirt and shawl was one of the most common ways of dressing in the palace during the Tang Dynasty. It can be seen from the rich folds on the shoulders that the shape of the shawl at that time was relatively wide. The way to wear it is to wear it outside the coat and wrap it around the neck. One end is pressed into the skirt under the armpit, and the other end is spread on the arm. A few people will press both ends on the inside of the elbow, and the end hangs down to the calf. parts. Regarding the length of the silk, we can get some information from the Dunhuang Documents. For example, it is mentioned in "Biwu Li": "Wang Wensheng has one piece of silk, one piece of white cotton silk, five feet of purple embroidery, and two pieces of official cloth. ." According to written records, the length of a foot commonly used at that time was about 30-31 centimeters. Based on this calculation, the length of the silk was about 210 centimeters to 217 centimeters, which is basically consistent with the length on the pattern. Over time, the width of the shawl gradually narrowed in order to facilitate movement.

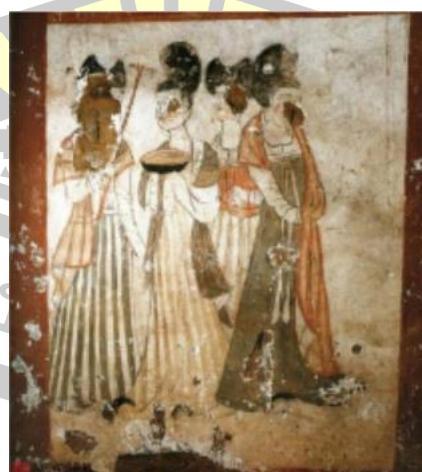


Figure 18 Mural on the east wall of the tomb of Princess Chang in Xincheng

Source: <http://m.people.cn/n4/2017/1124/c550-10165663.html>

#### (4) Secondary color skirt

The second-color skirt is one of the products of the development of the textile and garment industry in the prosperous Tang Dynasty. Because previous skirts were not form-fitting enough, pleats began to be added to court skirts during the Tang Dynasty, which slowly spread to the upper class and the common people. The skirt version is more in line with the laws of the human body, enhancing its comfort and aesthetics. The picture shows the mural in the tomb of Zhishi Fengjie in Guodu Town, Xi'an City. The dancer in the painting is wearing a high-waisted colored skirt. The skirt is as long as it touches the floor. The width of the skirt can be seen from the hem. The width of the skirt is very wide. Big, the skirt of the woman floats lightly as she dances. The upper body is paired with the common narrow-sleeved short jacket and silk shawl. The emergence of the secondary color group shows that the palace women's clothing in the prosperous Tang Dynasty not only paid attention to the aesthetics of the clothing, but also paid attention to the fit and comfort of the clothing.

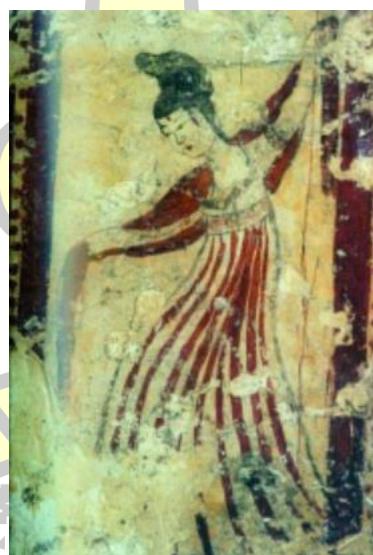


Figure 19 Tomb of Zhishi Fengjie in Guodu Town, Xi'an City-Jiansequn

Source:<http://m.people.cn/n4/2017/1124/c550-10165663.html>

#### 1.1.2 Pattern characteristics of women's clothing in the palace of the Tang Dynasty

The Tang Dynasty was the heyday of my country's feudal society. In addition to economy and culture, decorative art also achieved a high degree of development. Patterns are an important carrier that reflects people's aesthetics and thoughts at that time. The unprecedented development of the silk weaving industry during the prosperous Tang Dynasty made it possible to

create colorful clothing patterns. Gorgeous and graceful clothing patterns were the main characteristics of the Tang Dynasty. At the same time, as the exchanges of Chinese and foreign culture and art reached their peak during this period, the blending of various ideas and cultures gave the patterns at that time the characteristics of a combination of Chinese and Western styles. The most popular animal patterns during the Han Dynasty no longer dominated during the Tang Dynasty, and were replaced by interesting flower patterns. Due to the needs of imperial power, patterns such as dragons and phoenixes were not excluded. These patterns were used in court women's clothing, giving people a gorgeous, round and full feeling, in line with the aesthetic needs of people in the prosperous Tang Dynasty. The following mainly analyzes the pattern characteristics of palace women's clothing at that time from several common clothing patterns in the prosperous Tang Dynasty.

#### (1) Peony pattern

People in the Tang Dynasty were very obsessed with peony patterns, ranking first in all Chinese dynasties. The reason why peony is so popular is that it has graceful and luxurious characteristics, and peony has been an important theme for poets since ancient times. In women's clothing during the heyday of the Tang Dynasty, peony patterns mostly appeared on the shoulders and chest, and on the shoulders they often appeared in the form of group flowers. In addition, in partial edging, peony patterns are often combined with entangled branch patterns. In modern wedding dress design, peony patterns are still a design material favored by designers.



Figure 20 Peony pattern  
Source:<https://pic.sogou.com/d>

## (2) Baoxiang pattern

Baoxiang pattern is a decorative pattern used in Buddhist art. It is one of the most popular floral patterns in Tang Dynasty costumes. Most of its shapes are round, and most of them are patterns formed by processing and reorganizing various materials. The materials It mainly includes petals, buds, leaves, etc. The flowers are round in shape, in line with human aesthetic rules, and have auspicious meanings. The Baoxiang pattern is mainly derived from the lotus, which is a symbol of Buddhism, so it also has religious overtones. The Baoxiang pattern is the most decorative pattern in the Tang Dynasty. It is just like the dragon and phoenix patterns in traditional patterns. It is the most beautiful pattern in the treasure house of Chinese patterns. Baoxiang patterns showed rich styles in the Tang Dynasty, and they were ever-changing based on the rules of cross structure. Peonies were the most popular flowers at the time and often appeared in Baoxiang patterns, along with other flower types such as dahlias and lotus. Under the influence of Buddhism, Baoxiang patterns are not only used on clothing, but are also often found in clothing accessories, such as hats, shoes, etc. Existing antiquities with Baoxiang patterns include the peony-patterned pipa pattern from Shosoin in Japan, the Baoxiang pattern on the underwear of the painted Buddha in Cave 197 of the Tang Dynasty Mogao Grottoes in Dunhuang, and the Baoxiang flower silk found in the Astana Tomb. The main characteristics of the Baoxiang patterns in the prosperous Tang Dynasty were complicated and gorgeous, with increasing levels and free combination and shaping. The flower patterns were extremely rich, which pushed the decorative art to its peak.

Figure 3.8 shows a piece of weft brocade from the Tang Dynasty now in the China Silk Museum. The main color of this weft brocade is yellow. The treasure pattern on it is a bud-style treasure flower, which has strong geometric meaning and is a representative of the treasure pattern in the prosperous Tang Dynasty. The fabric of the Baoxiang flower brocade shoes unearthed from the Astana Tomb No. 381 in Turpan in 1968 adopts the flower weaving method. The pattern is complex and the pattern is a variant of the Baoxiang pattern. The colors are distinct, mainly including clouds, It is composed of water patterns, with the Baoxiang pattern as the center, and is surrounded by grass, birds, rocks, etc. The colors are also extremely rich,

including eight main colors: red, white, dark green, sapphire blue, and deep purple. It is the most gorgeous brocade in the Tang Dynasty.



Figure 21 Brocade with Baohua pattern (Tang Dynasty), China National Silk Museum



Figure 22 Tang variant treasure-phase pattern cloud-head brocade shoes unearthed in Tomb No.

381 of Astana Cemetery in Turpan, Xinjiang in 1968

**Source:** <https://image.so.com>

### (3) Curly grass pattern

During the prosperous Tang Dynasty, foreign cultures and Chinese local culture continued to integrate and develop, and the curly grass patterns spread from the Western Regions were also very popular at that time. Curly grass pattern is also called "Tangcao pattern" and "vine grass pattern". "Hanshu·Liyuezhi" describes: "The vines are growing day by day." The pattern mentioned is the curly grass pattern. Since the vines are in the shape of a belt, the homonym of "mandai" is "ten thousand generations", so the vines have a long life. The auspicious meaning of the year. The curly grass pattern evolved from the honeysuckle pattern. The overall shape is S-shaped with coherent and smooth lines. Most of them are lotus curly grass pattern and pomegranate curly grass pattern. The shape of the curly grass pattern during this period tended to be three-dimensional, and the petals began to be depicted in multiple layers, with partial details. The leaves were longer and clearly curled, and the overall pattern was gorgeous and full. Although there are many colors used, the main color is used in most places, so the overall color is

relatively harmonious. In terms of technique, multi-layer halo is used to express it. It becomes lighter and lighter from the inside to the outside, and the pattern has a certain three-dimensional sense.

The curly grass pattern already took shape in the Han Dynasty and became popular in the Tang Dynasty. The actual "Tang Dynasty Grape Grass Pattern Damask" stored in the Shoso-in Temple in Japan can reflect the complexity, beauty and vitality of the curly grass pattern. At that time, curly grass patterns appeared frequently in various decorations. It can be seen from the clothing patterns in the Dunhuang Grottoes murals and the unearthed Tang Dynasty clothing pieces that the curly grass pattern is also a very widely used pattern in clothing, and it usually appears in clothing as a trim.

#### (4) Tuanhua pattern

As for the Tang suits that have been handed down from the Tang Dynasty to the present, the patterns usually adopt large or medium-sized traditional patterns of clear or semi-clear areas, especially the clear round pattern, which is a pattern with an outer outline that looks like a circle. The composition of this pattern is radial and rotating; and it is divided into large and small, respectively named Tuanhua pattern and Ball pattern. Examples of unit patterns are often flowers, animals, text, etc., or they can be repeated combinations of a single type. Ancient Chinese astronomers believed that the universe was circular at the beginning of chaos. The so-called "round sky and square place" expressed the ancestors' original understanding of the shape of the heaven and earth. Sometimes, group flowers also symbolize differences in official levels through themes and sizes. The traditional group flower pattern symbolizes good luck, roundness and beauty, and represents the best wishes or ideals for people, such as group dragon patterns and five blessings. Holding longevity pattern etc.

#### (5) Lianzhu pattern

When talking about the value of Tang Dynasty clothing patterns, it is worth mentioning the Tang Dynasty's continuous beads pattern. That is, multiple circular patterns are arranged and combined into strips or circles. The most distinctive one is the "Lingyang public pattern", which is a symmetrical pattern with beads, usually a pattern produced by arranging animal patterns left and right relative to each other.

During the prosperous Tang Dynasty, clothing patterns were fully developed and innovated. Most of the unit patterns are designed based on flowers, animals, etc., with free and casual compositions and measured density. The patterns are consistent and eclectic. At the same time, the exquisite design and exquisite textile printing and dyeing technology all promoted the expressiveness of Tang Dynasty clothing.

### 1.1.3 Color characteristics of women's clothing in the palace of the Tang Dynasty

Color is one of the three major elements of clothing, and it is also an important symbol for distinguishing status levels in ancient my country. During the prosperous Tang Dynasty, the color of clothing still followed the "ritual system", and the color system for official uniforms was created. Although the status of women during the prosperous Tang Dynasty was higher than before, the system of "husband is valued and wife is honored" was still maintained in terms of clothing color. The prosperous Tang Dynasty was at the peak of China's feudal society, with economic prosperity and political stability, which were mainly reflected in the colors of clothing, which were bright and contrasting. The prosperous Tang Dynasty was another period with eclectic characteristics. The clothing colors at this time not only inherited the characteristics of the Chinese nation, but were also influenced by Western clothing. Under the impact of multiculturalism, the colors of clothing were constantly enriched and exotic styles were added. The overall color feeling changes from dark and low-key to light and bright.

#### (1) Colors commonly used in women's clothing in the palace of the Tang Dynasty

Judging from the existing tomb murals, characters in this period liked to use contrasting colors. Thanks to the rapid development of dyeing and weaving technology and the open and inclusive social atmosphere at that time, these visually impactful clothing items were realized . Red was a color favored by palace women at that time. A large number of red clothing can often be seen in tomb murals and palace paintings. The pomegranate skirt that was extremely popular at that time refers to the red high-waisted skirt, which has been popular for the longest time. Due to the opening of the Silk Road, Chinese and Western cultures merged rapidly, and women's clothing in the palaces of the Tang Dynasty was also affected by this, becoming more and more colorful.

Judging from the results of previous research, the skirt suit is the most representative color among the women's clothing in the palace of the Tang Dynasty. The following will take Ru skirt clothing as an example to analyze the colors commonly used in women's clothing in the palaces of the Tang Dynasty. Ruskirts and skirts in the prosperous Tang Dynasty were of bright colors and various styles, among which red was the color that appeared most frequently. According to records, the word "red skirt" alone appeared 16 times in the entire Tang Dynasty. In addition to being confirmed in murals, this is also often recorded in ancient poetry. In "Youxian Cave", Zhang Jue wrote that Shiniang said: "Tulips bloom in the wind, and the skirt of the skirt is pomegranate in the sun." The red skirt is also known as the "red skirt". The name comes from the dye used in the red skirt, madder. Red is a color that represents enthusiasm and joy, and is in line with the passionate and vigorous personality of court women in the prosperous Tang Dynasty. Moreover, red skirts during the Tang Dynasty had transcended classes and status levels. Both palace ladies and common people loved the pomegranate skirt. At this time, red also had rich hue changes. Jiang, Qian, Fei, and Zhu were all descriptions of red skirts of different shades by poets in Tang poems. In addition, in the existing murals, we can also see red skirts with color changes. In addition to red skirts, green skirts were also very popular during this period, with nicknames such as "blue skirt" and "emerald skirt". In Wang Changling's "Xianghe Songs: Three Lotus Picking Songs", "the lotus leaf skirt is cut in one color, and the hibiscus blooms to both sides of the face" is the description of the green skirt.

White is widely used in various clothing styles, mainly in jackets, followed by skirts. Wang Jian's "Ten Poems on Colorful Clothes" mentioned that "Wu Zhuo sent the Queen Mother of the West to wear a new moon-colored skirt." The "moon-colored group" in the sentence refers to the white skirt. In addition, white fabrics are often chosen for shawls and half-arms. Purple is still a symbol of noble status. Among the rank colors in the prosperous Tang Dynasty, purple was the color of clothing for officials of third rank and above, and its status was only lower than yellow. Purple was still restrictive in the Tang Dynasty, so its use rate in Ru skirts was not high.

(2) Color combinations commonly used in women's clothing in the palace of the Tang Dynasty

During the Tang Dynasty, the most important style of palace women's clothing was a shirt or short jacket, a long skirt, and a shawl or half arm on the shoulders. Court women in the Tang Dynasty tended to like bright and eye-catching effects in the color matching of their clothing, and mostly used bright colors with higher purity for matching. It can be seen from the research data that red, green, and yellow appeared in a high proportion of palace women's clothing during the Tang Dynasty, and clothing with red and yellow combinations was also very common. In addition, the use of off-white is also relatively common in women's clothing in the palaces of the Tang Dynasty. It is usually used in clothing with strong contrasting colors to alleviate the contrast caused by bright complementary colors. The picture below is Zhou Fang's "Picture of a Lady with Hairpin Flowers". It can be seen from the picture that red skirts are still the most popular type of clothing. The skirts in the picture are bold in color, either bright or heavy red, with scattered embellishments. The green pattern contrasts sharply with the red skirt. It can be seen from previous research that the use of contrasting colors between cold and warm was also relatively common in women's clothing in the palaces of the Tang Dynasty. This kind of combination usually uses pink and green as the main color, combined with large areas of orange and yellow to create a strong color contrast.

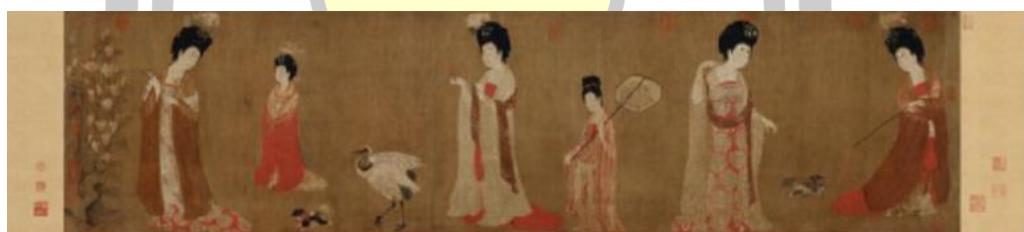


Figure 23 Zhou Fang-Pictures of Ladies with Hairpins

Source: <http://www.lnmuseum.com.cn>

As an important part of the palace women's clothing during the Tang Dynasty, the silk scarf also had its own characteristics in terms of color matching. As the aesthetic requirements of women in the palace for clothing continued to increase during the Tang Dynasty, solid -color shawls could no longer meet their aesthetic needs, so shawls with two sides and different colors appeared. There is a description in "The Biography of Huo Xiaoyu" written by Jiang Fang in the Tang Dynasty: "The appearance is beautiful, just like in life. Wearing a pomegranate skirt...a red and green turban." The red and green turban mentioned in the article is a kind of double -sided

beauty. Color and silk. In the picture below, the clothes of the palace maid in Li Chongrun's tomb in Qian County are slightly blurred, but the color of the silk can still be clearly distinguished. This is a red and light green silk on both sides. This love for contrasting colors is also followed in the color matching of other accessories. For example, a dark red skirt is often tied with a green belt around the waist, while a blue skirt is usually paired with an orange skirt.

In addition to contrasting colors, the matching of similar colors was also a common color matching technique during the Tang Dynasty. For example, a dark green top with a yellow-green skirt, a pink top with a red skirt, etc. This kind of color combination is also reflected in "Ladies with Hairpin Flowers".

From the above analysis, it can be seen that both the murals and the Tang poems reflect the rich and bold colors of the palace women's clothing in the prosperous Tang Dynasty, which reflects the aesthetic tendencies of women in the prosperous Tang Dynasty. It also reflects the openness and tolerance of the prosperous Tang Dynasty from the side. Characteristics of the times.

#### 1.1.4 Characteristic palace women's clothing during the prosperous Tang Dynasty

##### (1) Bird skirt

The owner of the bird skirt is Princess Anle (AD 685-710), the daughter of Emperor Zhongzong Li Xian and Queen Wei. Princess Anle is known as "the most beautiful woman in the Tang Dynasty" and her daily life is extravagant. According to the "Old Tang Book·Five Elements Chronicles": "Princess Anle, the daughter of Zhongzong, has a woolen skirt woven by Shangfang and combined with white bird feathers. It looks like the same color when viewed from the front, the same color when viewed from the side, the same color in the daytime, and the same color in the shadow. It looks like a bird, and can be seen in the skirt." Looking at it from the front, from the side, under the sun, and in the shadow, the skirts are all different colors. It is still very special and luxurious in today's eyes, not to mention it. More than a thousand years ago. A total of two bird skirts were made, one was left for Princess Anle herself, and the other was given to Princess Anle's mother, Queen Wei. The bird skirt was the most luxurious dress during the Tang Dynasty, and the skirt showed the shapes of hundreds of birds.

As the saying goes, "What is good at the top will be worse at the bottom." Under the leadership of Princess Anle and Queen Wei, the bird skirt quickly became popular. The price of bird feathers skyrocketed, and beautiful birds and beasts were facing a great survival crisis. . "Ever since Princess Anle made fur skirts, they were used by hundreds of officials. The hairy feathers of exotic birds and animals in the rivers and ridges were all exhausted." This is the description of the situation at that time in the "Old Tang Book·Five Elements Chronicles". Due to the popularity of the bird skirt, all the feathers of the slightly more beautiful birds and beasts at that time were plucked out. Although the bird skirt is beautiful and moving, the acquisition of its raw materials has caused too much damage to the natural world. At the beginning of Kaiyuan, it was banned by Emperor Xuanzong of the Tang Dynasty.

## (2) Fashion for women wearing men's clothing

Before the Tang Dynasty, men and women could not exchange clothing. It was considered unruly for women to wear men's clothing. Therefore, in China's long history, it was rare for women to wear men's clothing. It can be seen from historical data that the fashion of women wearing men's clothing mainly appeared in the Tang Dynasty and became a social trend. It was most popular during the Kaiyuan and Tianbao years. During the prosperous Tang Dynasty, the overall folk customs were open, people's aesthetic level also improved unprecedentedly, and various styles of dressing were accepted. Therefore, women wearing men's clothing was also very popular among the women in the palace of the prosperous Tang Dynasty. At that time, women mainly wore men's half-armor uniforms and regular military uniforms. They usually wore hakama robes with round collars or lapels, small trousers, and boots. The lapel hakama robe was a popular style in the ancient Western Regions. The sleeves of the garment were narrow and often accompanied by decorative patterns on the cuffs, placket and collar. The fashion of women wearing men's clothing was very popular at that time, and everyone from the court ladies to folk women rushed to wear it.

The popularity of women wearing men's clothing is mainly due to the influence of Hu clothing. Shen Kuo said in "Mengxi Bi Tan" that "Chinese clothing, since the Northern Qi Dynasty, has all used Hu clothing. Narrow sleeves, scarlet green, short clothes, long boots... They are all dressed in Hufu." Due to the open attitude of the prosperous Tang Dynasty, clothing was

eclectic, and all kinds of fresh outfits could shine during this period. The improvement of women's status also made it possible for women to wear men's clothing. During the prosperous Tang Dynasty, there were frequent exchanges between the north and the south of China, and clothing cultures also influenced and integrated with each other, which promoted the development of the clothing industry and the advancement of people's ideas. This open and inclusive attitude made the costume culture of the Tang Dynasty even more attractive. The fashion of women wearing men's clothing was reflected in the paintings and history books of the time. For example, in Zhang Xuan's famous painting "The Lady of Guo Guo's Spring Outing", a total of nine women appeared, five of whom were wearing men's round collars. Robe, trousers and boots. In the tomb murals of Li Xian's tomb in Qianxian County, the palace ladies are lined up in a row, all holding items in their hands. The palace ladies dressed in this way also appear in the picture. In addition to painting data, historical data also mention the fashion of women wearing men's clothing at that time. For example, it is recorded in the "Old Book of Tang·Yu Fu Zhi": "You may have your husband's clothes, boots, and shirt, but he will be humble both inside and outside. This is consistent", these materials all reflect that it was extremely popular for women to wear men's clothing in the court at that time. This fashion not only reflected the neutral aesthetics at that time, but also reflected the bold and inclusive clothing culture of the prosperous Tang Dynasty.



Figure 24 Lady of Guo State's Spring Outing Picture

Source: [http://www.sohu.com/a/213493253\\_100064395](http://www.sohu.com/a/213493253_100064395)



Figure 25 Tomb of Li Xian in Qian County (the second year of Shenlong, 706)

**Source:** <https://www.douban.com/note/538076659/?type=rec>

The high development of court women's clothing during the prosperous Tang Dynasty was no accident, but was precipitated from the development of China's local clothing culture and the exchange of clothing culture between China and foreign countries. In the Tang Dynasty, Hu-Han culture, Chinese and foreign cultures blended together, and the loose cultural pattern promoted the development of clothing culture. The emergence of various novel clothing reflected the innovative consciousness of people in the Tang Dynasty in clothing. The eclectic folk customs and rapidly developing dyeing and weaving technology during the prosperous Tang Dynasty laid the foundation for the development of the textile and clothing industry, allowing clothing to be diversified in terms of wearing styles, colors, fabrics and patterns, meeting the aesthetic needs of court women during the prosperous Tang Dynasty.

During the prosperous Tang Dynasty, the politics was stable, the people were open, the economy was prosperous, and exchanges between China and foreign countries were frequent. Therefore, clothing at this time also achieved a high degree of development. Compared with the past, the styles of palace women's clothing during the prosperous Tang Dynasty were diverse and changeable, and they placed less constraints on women. The overall characteristics of palace women's clothing during this period were bold, novel, elegant and romantic, which had a profound impact on the clothing of later generations.

### 3.1.2 Clear hierarchy

When class differentiation gradually became clearer, clothing became a unique political tool to differentiate between superior and inferior, and thus the "legal uniforms" worn on formal occasions were produced, referred to as "dresses" for short. Dresses are mainly worn for ceremonies, sacrifices, court gatherings, silk affairs, banquets with guests or other important events and occasions. There are strict regulations on patterns, colors, accessories, etc. depending on the status and occasion. A relatively complete dress system began in the Zhou Dynasty. Since then, except for a few dynasties in which ethnic minorities were in power, the dress codes of all dynasties have generally followed the dress system of the Zhou Dynasty, but the details have been simplified or complicated to reflect the characteristics of each dynasty. The clothing of aristocratic women in the Tang Dynasty also reflected a clear sense of hierarchy, and did not change much during its more than two hundred years of rule, so it is listed here for separate discussion.

"New Book of Tang" records that when the Tang Dynasty was first founded, most of the clothing followed the old style of the Sui Dynasty. It was not until the fourth year of Wude (621 AD) that there were regulations on clothing, and it was required that: women should dress according to their husbands for banquets. Color, the superior must have both the inferior and the inferior cannot borrow from the superior. The style and color of women's dresses are based on the official status of their husbands or sons. People with low status are prohibited from wearing high-end fabrics such as gauze and Luo, which reflects the strict dress system of the Tang Dynasty. Both "New Book of Tang" and "Old Book of Tang" give detailed introductions to women's dresses in the Tang Dynasty. The strict regulations of the dress system after the war are to adapt to different dressing environments. The styles may be gorgeous or simple, all of which reflect the noble status and absolute authority of the royal family. The shape of the crown princess's dress is slightly lower than that of the queen's dress.

China has formed a complete color hierarchy system since ancient times, which is insurmountable. In the Tang Dynasty, color began to be admired in official uniforms. The color has the function of "distinguishing class and distinguishing between high and low", thus making the color of clothes have taboos. The "Wude Order" promulgated by Emperor Gaozu of the Tang

Dynasty in the seventh year of Wude includes clothing regulations, including the supporting methods, objects and occasions of wearing various clothing styles for the emperor, queen, crown prince, crown princess, ministers and concubines. A complete series has been formed in terms of clothing accessories, clothing materials, and decorative colors.

### 3.1.3 The enlightening significance of the art of court women's clothing during the prosperous Tang Dynasty

The artisticization of clothing and the integration of art into daily life undoubtedly produced a huge aesthetic temptation for the court women of the Tang Dynasty, which caused the Tang Dynasty to add new aesthetic sentiments and emotional colors than any previous dynasty. In line with the booming economy, luxurious and gorgeous social customs, and an open and inclusive aesthetic consciousness, the court women of the Tang Dynasty pushed the realm of "beauty" to the highest level. Their costumes were gorgeous, open, innovative and focused on decoration. The style is unparalleled in previous generations. The development of modern clothing design should learn from tradition and focus on innovation, balance the level of technology and art, and carry forward its high-quality design concepts.

#### 3.1.3.1 Tradition and innovation

Tradition is the experience, experience and accumulation of things; innovation is the way things develop. Without innovative tradition, its vitality is bound to be limited and it will eventually come to an end; while reference and innovation that breaks away from tradition will certainly not escape the fate of assimilation.

The diversified social and cultural structure formed in the Tang Dynasty under the specific historical conditions of multi-ethnic blending and infiltration of diverse civilizations. This diversified structure influenced and dominated social psychology and aesthetic behavior, which not only gave women at that time ideas and designs. All kinds of clothing provide cultural basis and played a vital role in forming the unique style of women's clothing in the Tang Dynasty. At the same time, they also gave the Tang people a value orientation of beauty and openness. The costumes of women in the palace of the Tang Dynasty = nurtured infinite tolerance and creativity. We can see the integration of traditional costumes and foreign costumes everywhere, and the mainstream traditional costumes of the Central Plains have also innovated and developed based on reference. Although women's clothing in the Tang Dynasty had a different style than before, it

was not completely divorced from the traditional consciousness of the Han nation, but was based on inheritance and innovation. Whether it is style, clothing style, fabric weaving, pattern design, color expression, many aspects reflect inheritance, reference and innovation. It boldly introduces and absorbs foreign cultures on the basis of adhering to its own national tradition, and uses a new psychological complex and aesthetic consciousness to look at the integration and innovation of clothing.

In the history of clothing development, there are many classic clothing styles that have had a profound impact on subsequent clothing design, and are regarded as a "mother model" for long-term imitation and continuous renovation. The traditions of the past are transformed into the fashion of today. Popularity is one familiar cycle after another, it is repeated and changing. We can see the shadow of the past in many fashionable styles, and find elements of traditional clothing in them. Innovation is often based on tradition. The "retro" and "return" trends that have become popular internationally in recent years are nothing more than innovations in tradition, and are an interpretation of integrating tradition into the characteristics of the times.

"What is national is what belongs to the world." We have a different living background and cultural environment from the West. If we want our clothing to be famous around the world, our traditions must not be lost. Respecting the traditionalization of clothing art is not just about pursuing formal inheritance and using modern materials and technology to restore the past, but also considering from a deeper level how to choose clothing elements to embody the essence and charm of Chinese culture, and how to create a colorful atmosphere in the future. Don't lose yourself in the fashion trends and don't be assimilated by others. Only by basing ourselves on the foundation of the national spirit, breaking through the limitations of national character, giving new life to tradition, and at the same time drawing on extensive international advanced experience for our own use, can our designs be both national and contemporary. Gradually enriching and improving the traditional clothing culture, Chinese clothing styles began to pay attention to the development of function and personality. Starting from many aspects such as the shaping of the silhouette, the enrichment of details, the use of new materials, the matching of patterns, the updating of styles, the changes in cutting techniques, etc., the spirit of Han women's clothing in the Tang Dynasty of China is integrated into it, and at the same time, the clothing can best express the details of the style, such as collars, sleeves, hems, edges, buttons, edges and

other decorative parts, are carefully considered. For example, the combination and innovation of flat tailoring and three-dimensional tailoring. The tailoring and sewing of palace women's clothing in the Tang Dynasty were linear, focusing on the details but neglecting the overall shape. The chest and waist were both flat, with almost no sense of three-dimensional structure. But in modern times, due to the exchange of Chinese and Western cultures, the three-dimensional shape of Western clothing was introduced to China and deeply affected the aesthetic concepts of modern Chinese people. Therefore, the two-dimensional cutting method of traditional Chinese clothing and the three-dimensional cutting method of Western clothing were combined. And for one, it can be said that it inherits tradition while adding innovation. This kind of innovation will be affirmed by history.

### 3.1.3.2 Be bold, open, eclectic, and lead the trend

The bold and open clothing of women in the imperial court of the Tang Dynasty set a precedent in the history of women's clothing. Modern women's fashion uses and innovates it, and to a large extent, bold and open fashion is also fashionable. First of all, the design of the open collar has fully reflected the various open collars of women's clothing in the Tang Dynasty palace, such as semi-tube tops, deep V-necks, double-breasted open collars, etc. Modern clothing is very willing to use this as a design point, A variety of forms and structures have been formed, and more designers' creative inspirations and elements have been added. Women's clothing designed with tan collars is sometimes bold, sometimes subtle, sometimes complex, sometimes simple, highlighting women's richness and sexiness, and bringing women to the forefront. The openness and elegance of the dress are vividly displayed, and it has become a favorite of fashionable women, especially the design in the dress. The flat collar clothing further shows the unique beauty and charm of women; once again, it is shown as women wearing men's clothing, and women wearing men's clothing. It is just a different realm of neutral clothing aesthetics. It also has the spirit of openness, tolerance and equality in clothing culture. Its bold and unrestrained women's clothing style has a strong impact and refresh on traditional clothing concepts. Women's appearance and attire changed to men's, with masculine characteristics. Women in the Tang Dynasty wore men's clothing directly without changing their styles. Modern women's clothing combines the toughness of men and the softness of women in clothing. The styles, fabrics and colors are rich and diverse, which is more suitable for women to wear and is deeply favored by

modern women. The so-called androgynous style is an obvious manifestation of modern women wearing men's clothing.

## 2 Analysis of wedding traditions in Luoyang.

### 2.1 Luoyang wedding market research and analysis

Luoyang City, referred to as "Luo", also known as Luoyi and Luojing, is a prefecture-level city in Henan Province. Luoyang City has a total area of 15,230 square kilometers, of which the urban area is 803 square kilometers. It is in the west of Henan Province and is about 179 kilometers long from east to west. It is about 168 kilometers wide from north to south. Spanning the north and south banks of the middle and lower reaches of the Yellow River, it borders Zhengzhou City to the east, Sanmenxia City to the west, Jiaozuo City across the Yellow River to the north, and Pingdingshan City and Nanyang City to the south.

Luoyang City has more than 5,000 years of civilization history, more than 4,000 years of urban history, and more than 1,500 years of capital history. Luoyang is one of the birthplaces of Chinese civilization, the eastern starting point of the Silk Road, and the center of the Sui and Tang Dynasty Grand Canal. More than ten dynasties have established their capitals in Luoyang in history. Luoyang City has five major capital ruins including Erlitou ruins, Yanshi Shangcheng ruins, Eastern Zhou Dynasty royal city ruins, Han and Wei Luoyang city ruins, and Sui and Tang Luoyang city ruins. As of March 2019, Luoyang City has 3 and 6 world cultural heritage sites including Longmen Grottoes, Hanhan Valley Pass, and Hanjiacang. By the end of 2019, Luoyang City had 82 A-level tourist attractions, including 30 4A-level or above scenic spots. Luoyang City has festivals such as the China Luoyang Peony Cultural Festival and the Heluo Cultural Tourism Festival. Luoyang City has won honors such as China's Excellent Tourism City, National Garden City, National Sanitary City, and National Civilized City.

More than 1,300 years ago, Wu Zetian, the only empress in Chinese history, ascended the throne in Luoyang and proclaimed herself emperor. She changed the name of Tang Dynasty to Zhou Dynasty and established the Wu-Zhou regime, known as the "Holy God Emperor". The capital was located in Luoyang and was called the Divine Capital.

Mingtang and Paradise were the places where Empress Wu Zetian lived and governed, and were the center of political power of the country at that time. Mingtang is the main hall of Ziwei City in Luoyang during the Tang Dynasty, and is known as the "Palace of All Things". Heaven is Wu

Zetian's imperial Buddhist hall. There are many records about the costume culture of the Tang Dynasty in the Mingtang. It is of great significance to the research of this article to explain the iterative update of women's costumes in the Tang Dynasty.



Figure 26 heaven and bright hall

**Source:** Photographed by the author himself

Luoyang was actually the capital of 13 dynasties. Among the many ancient capitals in China today, Luoyang was the first to form a city and become the national capital. It is also the place with the most political power and the longest time to establish a capital (a conservative estimate should be more than 1,100 years). Luoyang has such a high historical status because it is closely related to the emergence and development of ancient Chinese civilization and is one of the important birthplaces of ancient mankind in my country. Luoyang's wedding custom culture has a long history. Marriage custom culture refers to the cultural phenomenon surrounding people's love and marriage. Wedding culture has a profound heritage, and there is a certain market for traditional wedding customs. Luoyang has unique wedding customs with many traditional contents, especially in the surrounding areas of Luoyang County, such as looking at the day (looking at the good), setting the bed, adding water, weighing the golden gate, four-color ceremony, It is a traditional wedding custom in suburban counties to take the bride home, worship the heaven and earth, and then hold a modern wedding in a hotel. It is difficult for a person who does not understand Luoyang's wedding customs and culture to do a good job in Luoyang's wedding services.

Luoyang is a city with a long history and a traditional city, but it is not a conservative city. It inherits traditional wedding customs but does not reject advanced and fashionable foreign wedding forms. Whether it is Chinese or Western style, or Chinese and Western styles, it can be used Accept it, accept it, learn it, imitate it. When outsiders come to Luoyang to host weddings, they can get the cooperation of local people and attract the observation and learning of local wedding colleagues. A high-end, high-end wedding and special wedding can attract wedding guests from all over the world to watch. For example, the wedding hosted by Tian Liang and the performance of the Golden Microphone Group were warmly welcomed by the wedding industry in Luoyang. Therefore, Luoyang weddings are inclusive.

With the unblocking of the epidemic, the slow recovery of the tourism industry, and the rapid economic and cultural development of Luoyang City, wedding clothes have become a hot spot for young people's wedding consumption. For a general wedding, the bride needs to change into three to four sets of wedding clothes. Different styles of wedding clothes The dress brings out the beauty and femininity of the bride. In the 1980s and 1990s, most couples bought wedding clothes when they got married. Now with the improvement of living standards, the way of owning wedding clothes has gradually changed from buying to leasing. Because more and more people think that wedding clothes may only be worn once, and if purchased, the cost-effectiveness is not high, while leasing is economical and affordable for many consumers, and at the same time, they can wear wedding clothes with higher price ratio at a relatively acceptable price. According to data from the National Wedding Consumption and Development Summit: On average, about 10 million couples get married in my country every year, and they are willing to spend 31% of their savings on wedding-related consumption. The annual consumption due to marriage in the country is as high as 250 billion yuan. Such huge wedding consumption shows that there is huge consumption potential in the wedding dress market.

When wedding dresses enter the personal consumption market, they will pay more attention to fabrics, workmanship and brand. During the research process of this paper, the author found during market research that more brides tend to rent wedding dresses and pay more and more attention to the style and quality of wedding dresses., like to buy products with high comfort, so the diversification and high quality of wedding wear products will definitely become the development trend of the wedding wear market. With the development of culture and

technology, various wedding dress designs (such as holographic projection weddings, Chinese wedding sessions, etc.) emerge in endlessly. These wedding dress designs require wedding dresses to be novel in style, combined with traditional elements and diverse in style to adapt to them. At the same time, Luoyang culture has been out of the circle in recent years, and Hanfu check-in has frequently been in the news. It is also an iconic representative of Luoyang. More and more people getting married are willing to hold Chinese-style weddings, wear traditional wedding clothes, and promote traditional Chinese culture. Consumer demand for Chinese wedding dresses is increasing, and there are more and more style requirements. However, judging from the current situation of the wedding dress market, the wedding dress market cannot fully meet the needs of consumers. There are many styles and guaranteed quality. Wedding wear specialty stores are rare in big cities such as Beijing and Shanghai. In the wholesale market, wedding wear styles change less, the quality of fabrics, craftsmanship and other aspects is not high. There are few mid-range price Chinese wedding wear brands suitable for mass consumption. Therefore, the innovation of Chinese wedding dress styles is the demand for the development of the wedding dress market, and design has become the driving force for the development of the wedding dress market.

At the same time, the author also visited many wedding dress rental stores in Luoyang. In order to ensure that the wedding dresses in the stores are constantly updated, they go to wedding expos in Shanghai, Guangzhou and other places every year to purchase wedding dresses, and at the same time, they can also keep abreast of the latest wedding trends. The purpose of market conditions is to satisfy consumers' needs for more choices.



Figure 27 Wedding expo site

**Source:** photo by the author himself

During the visit, it was found that the wedding dress industry is highly dependent on economy and culture. With the recovery, development and continuous prosperity of the wedding dress market, a large number of wedding dress manufacturers have emerged, including Chaozhou, Suzhou, Shanghai, Hangzhou, Guangzhou and other places are particularly concentrated. As the demand for wedding dresses in the Chinese market increases, in addition to the original dress companies, many other clothing companies have also entered the wedding dress industry, bringing about the prosperity of the industry. China's wedding dress industry, represented by Chaozhou, plays an important role in the country and even the world. It has huge industrial advantages in terms of total volume, brand, design, processing, fashion, technology, etc. In 2014, Chaozhou was listed by the China Textile Industry Association It is known as "China's famous wedding and evening dress city". Chaozhou's wedding dress products are mainly exported, with 80% exported to markets in more than 20 countries and regions including the United States, Spain, Russia, Finland, Southeast Asia and the Middle East. Chaozhou has become the largest wedding dress production gathering place and export base at home and abroad. Chaozhou wedding dress industry has appeared in brands such as Mingrui, Jinchao, Weibiao, Xinzhixing, Wanna, Jiali, Anqi, etc. Among them, FAMORY is the most famous brand. Mingrui's wedding wear products are characterized by elegance. Fashion is the design concept, with excellent quality and rich styles. It is a representative brand of Chaozhou's dress industry. Suzhou's wedding dress industry is unique in scale. Its products are mainly medium and low-end, and wholesale and retail are the main sales channels. In addition, the wedding dress industry in Beijing, Shanghai, Hangzhou, Guangzhou and other places also has its own characteristics and has formed a certain scale. With the changes in the market demand for wedding dresses at home and abroad, my country's wedding dress companies have created famous brands one after another, and their products have developed towards high quality and specialization. They have created innovations in technology and design based on the original industrial advantages. "Famous teachers, famous products, famous brands" have become an enterprise development goals.

### 3.2.2 Analysis of Luoyang Wedding Customs

Luoyang's wedding customs follow the six ritual procedures (asking for names, accepting gifts, accepting gifts, accepting gifts, asking for dates, and welcoming the bride) stipulated in the "Book of Rites". With the changes of the times, social progress and the development of civilization, some Luoyang wedding customs have gradually been abandoned, but the basic procedures of Luoyang wedding customs have been followed to this day. Luoyang, the ancient capital of thirteen dynasties, has been established for thousands of years and has been the political, cultural and economic center for thousands of years. Therefore, the wedding customs centered on Luoyang spread to all parts of the country with the development of society. The wedding customs in Luoyang are roughly as follows:

#### 3.2.3.1 Discussing marriage

In Luoyang in western Henan, a matchmaker is usually found for the man's family, and the matchmaker goes to the woman's home to propose marriage and introduces the man's basic conditions and economic situation to the woman's family. After the girl's family is satisfied, the girl's parents go to the boy's house, and after the marriage is generally agreed upon, the matchmaker and parents of both parties will hold a banquet at the boy's house. At the banquet, the male and female families solemnly exchange the birth dates of the male and female, toast to celebrate, and forever get married.

#### 3.2.3.2 Engagement

That is, Naji and Nazheng in ancient times. The groom's family will send a matchmaker to the bride's family to exchange wedding invitations based on the auspicious omen. First, the Geng Tie is exchanged. In addition, the man also gives Song Pingli to the woman. The betrothal gift Luoyang gives is commonly known as the four-color gift, which is mostly clothes and snacks for the woman. The woman gives pen and ink, stationery, and a folding fan to the man, hoping that her son-in-law will become a talented person.

### 3.2.3.3 Marriage

Usually, it has to go through the process of posting, giving gifts, sending dowry, getting married, etc.

The next post calls for delivery. That is, when both parties reach the age of marriage, the man should ask someone to choose an auspicious day for marriage (commonly known as good), then write the chosen auspicious day (good) in a book, tell the woman the auspicious day, and let her prepare for the marriage. If the woman agrees, she can accept the engagement letter. People in Luoyang often choose auspicious days of the zodiac or the third, sixth or ninth day of the lunar calendar for their wedding dates.

A courtesy. Half a month or ten days before the wedding, the man must give the woman a betrothal gift. The gifts include clothing, shoes and socks, suits, cosmetics, jewelry, etc.

Prepare dowry. Preparing dowry is the main thing for a woman before marriage, and it has always received people's attention. The amount of dowry often determines the bride's future status in her husband's family. The woman with a good family financial situation prepares a generous and complete dowry, while the man with a poor financial situation prepares the dowry and carries it to the woman's home before the wedding, and then carries it back to the woman's home on the wedding day.

Send dowry. It is held one day before the wedding or on the day of the wedding. The man first presents a side of meat and a plate of rice before carrying the dowry, which is commonly known as farewell rice and farewell meat. After the dowry is carried to the groom's house, the dower will hand over the key to the groom's mother.

Prepare for the wedding. On the night before the wedding, the woman selected by the groom's family makes the bride's bed and scatters peanuts, red dates, longans, and lotus seeds on the bed, which means that she will have a baby early. For the newlyweds' quilt, the husband's family must ask a woman with both children and husband to sew it with red thread. The number of quilts should be an even number. That night, a healthy boy from the man's close relative's family will sleep on the new bed, which is commonly known as a bed press. It means that the bride will give birth to a fat boy soon.

Marry. On the wedding day, the bride needs to wear a total of three to four wedding outfits. Nowadays, more and more brides wear a dressing gown as the first thing they wear on the morning of their wedding. The dressing gown is usually worn at her parents' home in the early morning before the groom comes to marry the bride. The second piece is going out clothes, which is usually worn by the groom to welcome the bride and give gifts to the bride. The one worn when parents are toasting, and the outing clothes are usually light-weight; the third one is worn during the ceremony, which is also the most formal wedding dress. There are Western-style wedding dresses and Chinese-style wedding dresses, which are decided according to personal preference; finally One set is a toast suit, which is usually worn at the end of the ceremony to interact with guests. It is also suitable for ease of movement. There are not many restrictions on color and style, but it should not be too revealing. This interaction is closer to the guests and is also suitable for relatives and friends. It's the most important moment to make a first impression, and it's best to be gentle and elegant.

### 3 Analysis of existing dresses in Luoyang City

#### 3.1 Analysis of Luoyang Contract Market

According to the survey, more and more local couples in Luoyang are willing to try to integrate traditional elements from the Tang Dynasty into Chinese wedding dresses to promote Luoyang's long history and let more outsiders know and like Luoyang. Because Chinese wedding clothes represent the bride and groom wearing new clothes to start a new life, and it also represents the two people entering a new stage of life. At the same time, Chinese wedding clothes imply China's auspicious culture and are endowed with auspicious and festive emotional and cultural connotations. In ancient times, Chinese wedding clothes were also a kind of inheritance. On the wedding day, the daughter would wear the wedding clothes worn by her mother, and start a new life with her mother's beautiful blessings and wishes. Some mothers would prepare wedding clothes for their married daughters stitch by stitch. A well-made wedding dress is worthy of being passed down from generation to generation. The deep affection and blessing contained in it are very touching. When passing on the craftsmanship and cultural elements of Chinese wedding attire, the emotional and cultural wealth is also worth passing on.

my country's textile and apparel industry has developed rapidly. In the 1980s and 1990s, high-end customized brands such as Rose Square, Siberian Tiger, Cocoon Tracks, and Mingrui emerged one after another. They are all relatively famous domestic wedding wear brands. With the rise of the fashion design industry, advanced customization, mainly Chinese wedding wear, is also developing one after another. Through on-site visits to various wedding dress markets in Luoyang and research on domestic brands and advanced customization through the Internet, we found that Chinese wedding dresses in general bridal stores are relatively reasonably priced, but they are too uniform to meet the aesthetic and spiritual needs of consumers; Some mid-to-high-end brands of Chinese-style wedding clothes are priced higher, which is unacceptable to most consumers because they think they are too extravagant and wasteful. Therefore, the current Chinese wedding dress market is such that most consumers say they cannot buy satisfactory Chinese wedding dresses.

Design is innovation. Without innovation, design loses value; without creation, products lose life. Affected by Western fashion trends, the founders and designers of many domestic wedding dress brands rarely have the opportunity to go out for inspection and study. Most design concepts and sources of inspiration rely on graphic information materials from the Internet and magazines. As for fabrics, The details of texture, craftsmanship, specific values of color, etc. can only be guessed. There are also many designers who, in order to save research time and money in developing new products, most brands directly choose to learn from or copy, lacking design thinking and innovation. The application of traditional Chinese elements in Chinese wedding attire is often too direct and fails to re-create traditional elements, resulting in many traditional elements being forcibly added to the design of Chinese wedding attire. For consumers, this design is obviously nondescript., which is not very suitable for the current public aesthetics. Many traditional patterns are based on scenes in nature and have realistic characteristics. However, there are still some problems with the current public aesthetics, so if it is copied and used directly, it will inevitably be difficult for the public to accept.

With the gradual rise of Chinese wedding attire in the current Luoyang market, the use of traditional elements from the Tang Dynasty in Chinese wedding attire seems to be a new development opportunity. As far as the current designers are concerned, they should actively apply the traditional elements of the Tang Dynasty to the design of Chinese wedding clothes, so

that the designed Chinese wedding clothes can adapt to the actual needs of people today, so as to make the traditional elements of the Tang Dynasty Breathe new life into Chinese wedding attire. With the development of Chinese wedding attire in the new era, the combination of traditional elements in the Tang Dynasty and Chinese wedding attire will inevitably become closer. The use of traditional elements in the design of Chinese wedding attire is also presented to the public in more ways, and has A more fashionable element. The unique charm of the traditional elements of the Tang Dynasty needs to be continued, and at the same time, it must be in line with international standards to truly create Chinese wedding dresses with excellent enough traditional elements, combined with new fashion design concepts and dress design techniques, so as to bring the traditional elements of the Tang Dynasty to life. Inheriting and carrying forward, Chinese wedding attire will appear on the world dress stage in a brand new way.

### 3.2 Luoyang wedding dress analysis

With the continuous promotion of Luoyang's cultural tourism, more and more tourists come to Luoyang to wear Hanfu to check in and play. This is also gradually affecting the local young people in Luoyang's pursuit of traditional Chinese costumes during weddings. More and more Luoyang Bridal shops display a complete range of Chinese wedding dresses in a variety of styles (see Figure 3.15 below). However, after visiting several bridal shops, we found that the styles of Chinese wedding dresses are very similar. There are many clothing styles that are exactly the same, and brides often conflict with each other. phenomenon occurs.



Figure 28 Luoyang Gongxi bridal shop displays wedding clothes  
**Source:** photo by the author himself

There are basically three pieces of local wedding dresses in Luoyang. Wedding dresses for outings are mostly in gauze, Xiuhe or new Chinese cheongsam styles; formal wedding dresses are mostly white gauze and Chinese-style dresses with tails; and the final toast dresses are generally fashionable dresses with different colors. Lots of brightness. Because Chinese people love red. It is also believed that red represents joy, enthusiasm, auspiciousness and other meanings, so newlyweds will definitely choose one or more sets of red wedding clothes to represent the prosperous and prosperous days to come. The picture below is a thumbnail of the recent local wedding dress styles in Luoyang.



Figure 29 Luoyang local wedding dress  
Source: photo by the author himself

#### 4 Marketing data and consumer behavior analysis

The following is a questionnaire survey conducted by the author on the ownership of wedding clothes in Luoyang city, focusing on urban women of different ages. The work units of the respondents include foreign-funded enterprises, private enterprises, state-owned enterprises, government agencies, free entrepreneurs and others, in order to conduct a more comprehensive data survey. We can see in Figure 3.17 that the consumers surveyed are all between 15 and 35

years old. This way we can more accurately understand some of the current young people's perceptions and opinions of Chinese wedding attire.

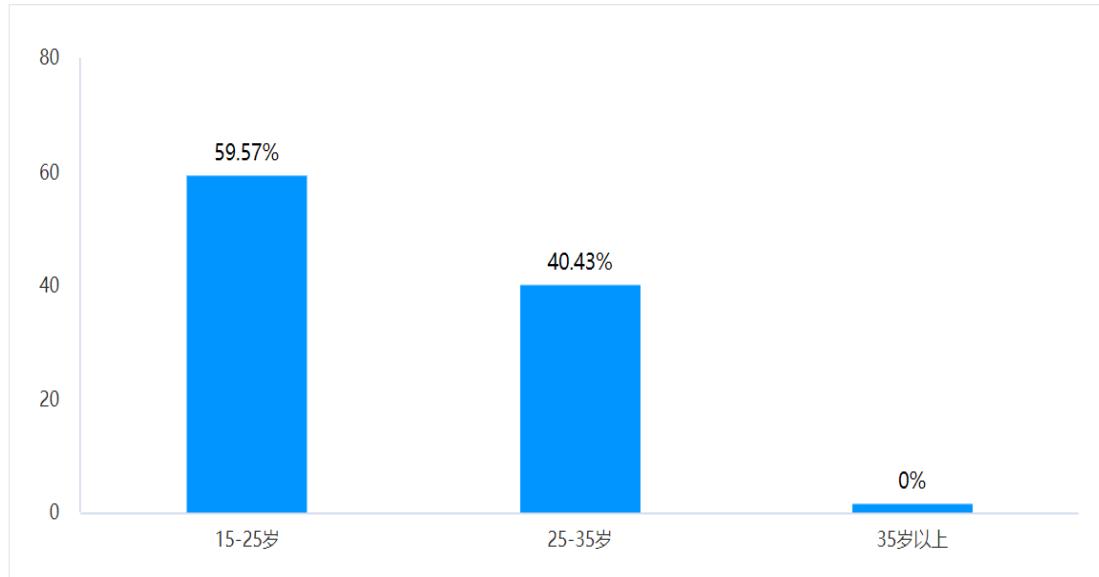


Figure 30 Respondent's age  
**Source:** photo by the author himself

We can see from Figure 3.18 below that 48.94% of the average salary is 3001-6000 yuan. The overall consumption level in Luoyang is not particularly high. Therefore, the overall price of the clothing should also be considered when designing wedding clothes. It can suit most people's needs. A suitable price that is acceptable. At the same time, when I surveyed the data, 65.96% were not married, which can also illustrate the reference value of the questionnaire.

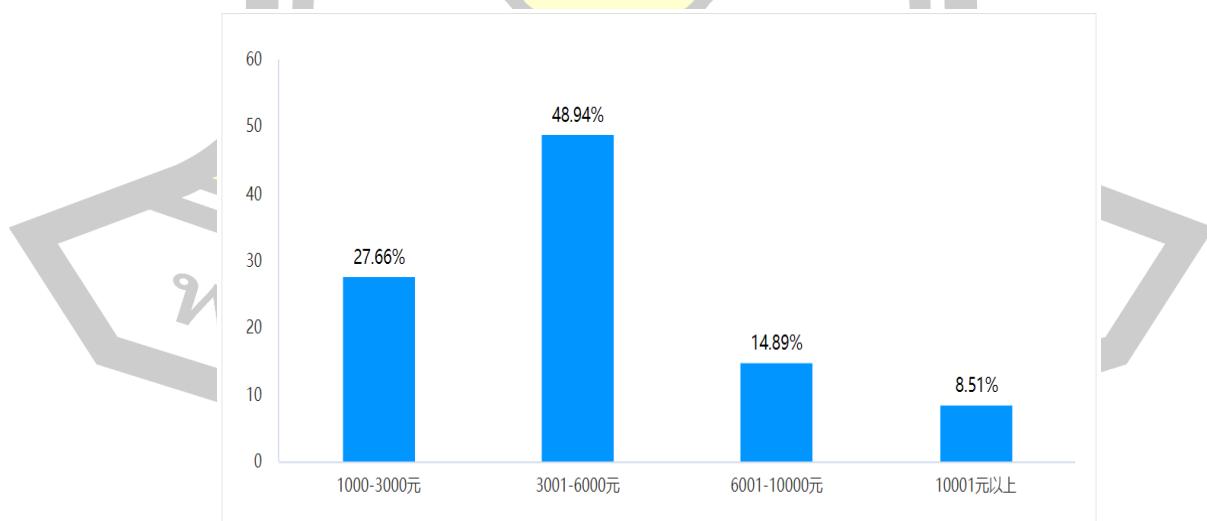


Figure 31 Average salary of survey takers  
**Source:** photo by the author himself

As shown in Figure 3.19, 13.64% of the respondents believe that they have a good understanding of traditional wedding attire, 70.45% of the respondents believe that they have some understanding of traditional wedding attire, and 15.91% of the respondents believe that they have a good understanding of traditional wedding attire. Don't understand at all. It can be seen that only a small number of people are very familiar with our country's traditional wedding attire. This proportion is indeed too small for the level of understanding of our country's traditional wedding attire. This may have a lot to do with our country's historical environment and the strong impact of Western culture. Big impact. However, now that our country's economy is booming, people are already pursuing spiritual satisfaction. Therefore, our country has the conditions to carry forward our country's traditional culture. We should contribute to the innovative design of traditional wedding dresses.

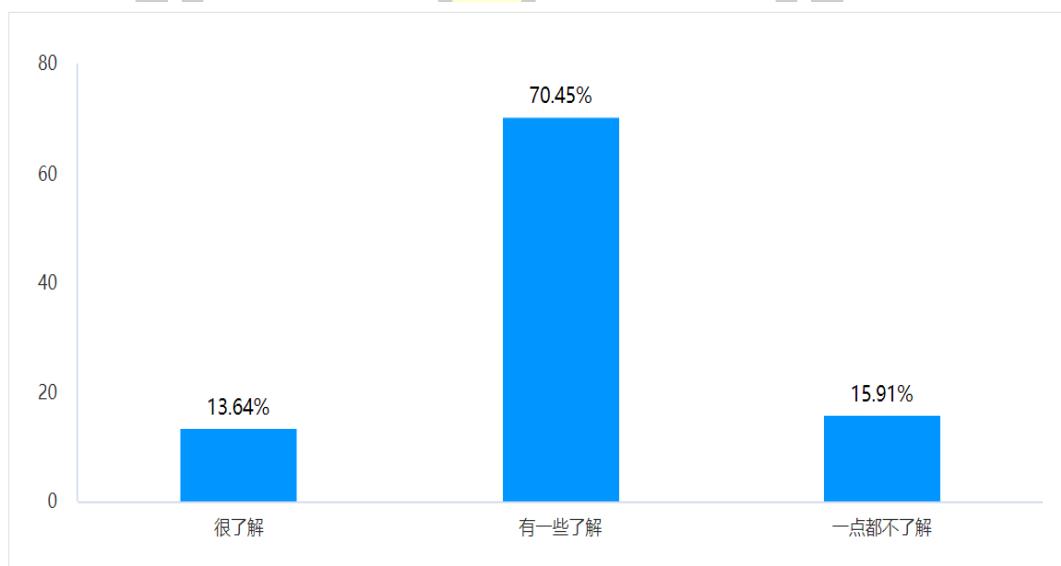


Figure 3.22 Do you know about traditional Chinese wedding attire?

**Source:** photo by the author himself

95.45% of the respondents believe that it is necessary to revive my country's traditional wedding attire, 4.55% of the respondents hold an indifferent attitude, and no respondent believes that it is not necessary to revive my country's traditional wedding attire (Figure 3.20), and Figure 3.21 shows that the people surveyed affirmed the promotion of the traditional costume culture of the Tang Dynasty. As a local in Luoyang, we should promote our local history and culture in Luoyang to foreign friends by designing wedding costumes. It can be seen that no one has any objection to the revival of traditional wedding costumes. The vast majority of people think that it is very necessary to revive our country's traditional wedding outfits. Every country should have its

own clothing that matches its cultural beliefs, especially wedding clothing. It has a symbolic meaning and does not need to take into account the dressing habits of today's society. This further confirms that integrating traditional elements from the Tang Dynasty into today's wedding attire is a very worthy thing.

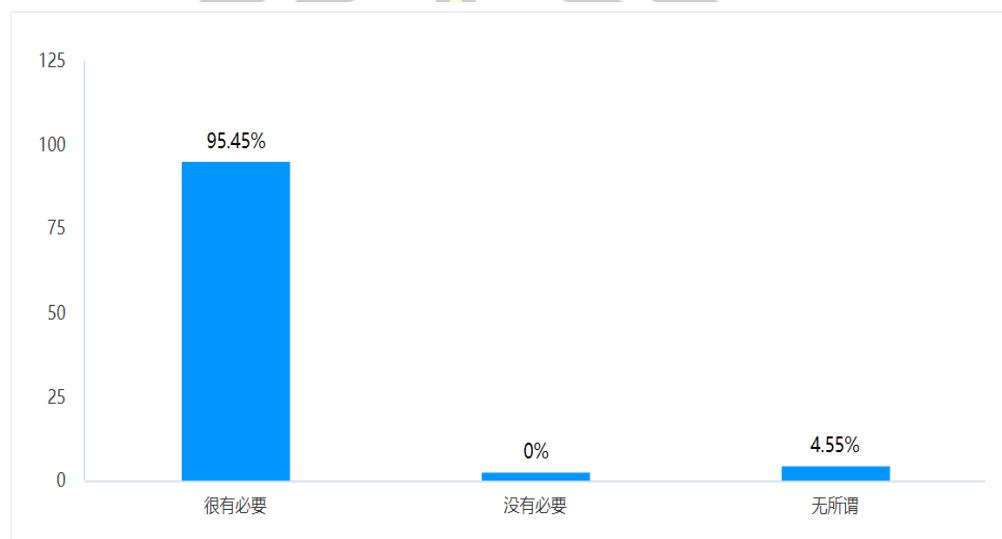


Figure 33 Do you think there is a need to revive traditional Chinese wedding attire?  
**Source:** photo by the author himself

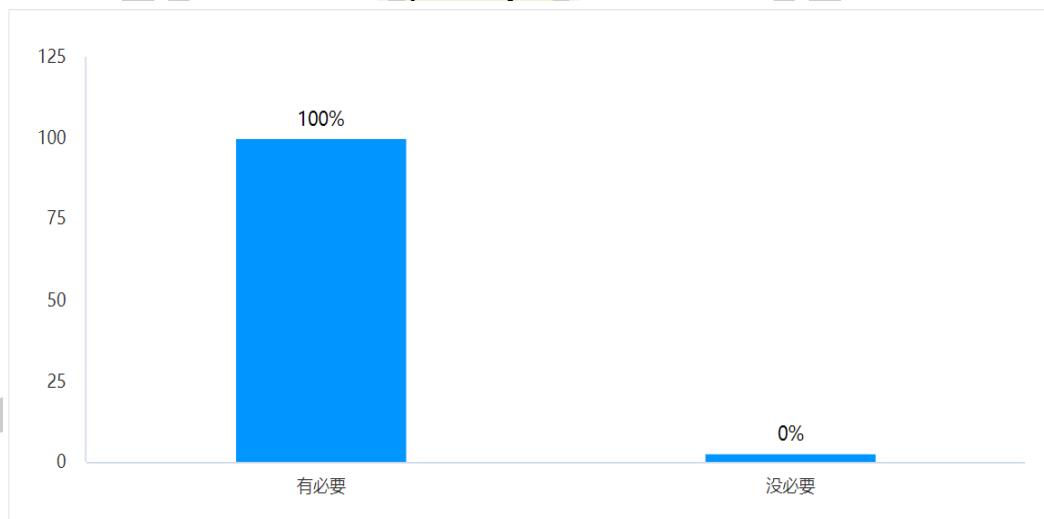


Figure 34 Luoyang is the ancient capital of thirteen dynasties. Do you think it is necessary to promote the costume culture of the prosperous Tang Dynasty?  
**Source:** photo by the author himself

According to the survey data statistics, the choice of wedding dress ownership options is shown in Figure 3.22. 65.91% of people choose to rent, 6.82% of people choose to buy, and 27.27% of people choose to customize.

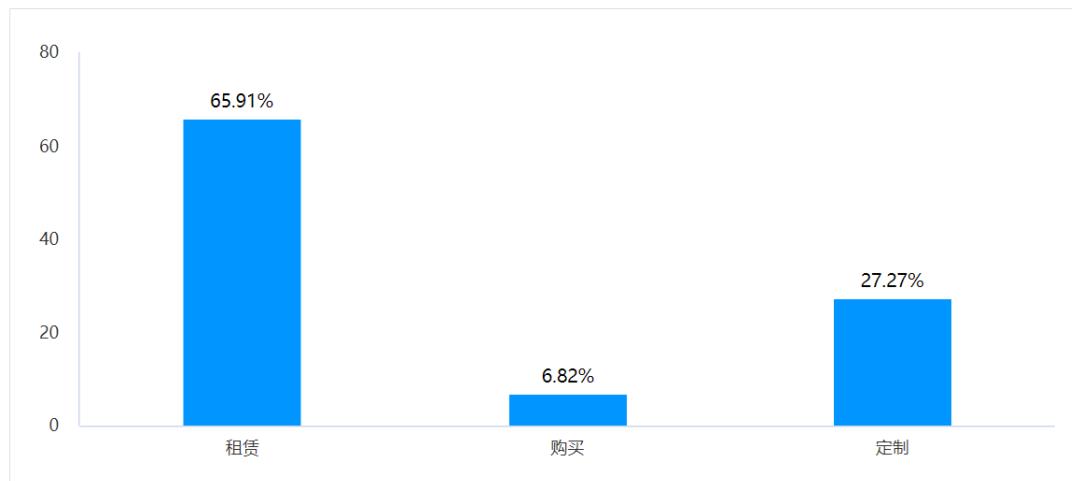


Figure 35 Have a wedding dress style  
**Source:** photo by the author himself

The above survey data shows that the number of brides who are willing to rent wedding clothes is on the rise. A small number of consumers are willing to customize their own wedding clothes, because getting married is an important day in life, and they hope to wear a suit that only belongs to them. Your own wedding dress. Only 6.82% of people choose to buy wedding dresses, which also shows that the current wedding dress market is not suitable for buying and selling wedding dresses. If the concept of renting wedding dresses can be popularized among consumers across the country, I believe the entire wedding dress market will be driven to develop. According to statistics, the rental volume of wedding dresses in my country is growing at a rate of at least 20% every year. Cai Minqiang, chairman of Mingrui Group, a famous enterprise in China's wedding dress industry, said, "The wedding photo studio industry has reached its peak, and it has been replaced by a new wedding consumption culture. And this culture will be represented by renting or customizing high-quality wedding dresses." In terms of the market, wedding clothing stores are gradually gaining momentum. Many wedding clothing brand stores have begun to be established in major cities in the country. Many stores also undertake wedding clothing customization business, which has enriched young people's demand for wedding clothing. In addition, online marketing of wedding dresses has also begun to appear, and various forms of sales channels have expanded the wedding dress market.

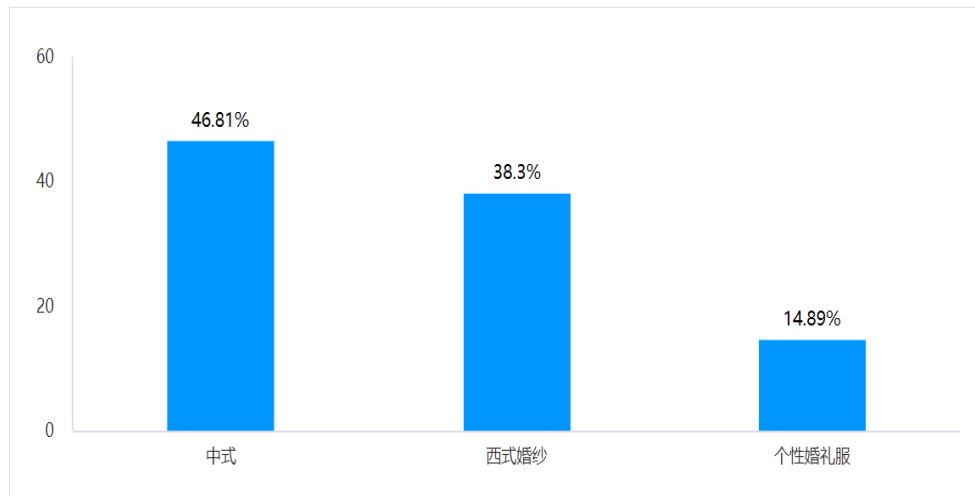


Figure 36 What kind of wedding dress would you choose for your wedding?

**Source:** photo by the author himself

At the same time, we have researched the wedding market in the past few years. Many couples particularly admire Western-style wedding dresses. They feel that white wedding dresses represent cleanliness, flawlessness, good-looking and elegant. However, with the frequent emergence of national trend culture in recent years, more and more people of Chinese people are willing to choose Chinese wedding attire as the grand attire to wear when they get married, because in China, red represents celebration, enthusiasm, and love, so we can see from Figure 3.23 that 46.81% of consumers are willing to choose Chinese wedding attire as their wedding dress. However, 38.3% of consumers are willing to choose Western-style wedding dresses. Therefore, to sum up, there is still a lot of room for development of traditional wedding dresses. The author believes that only if we continue to design Chinese wedding clothes with local characteristics, integrate traditional elements into contemporary Chinese wedding clothes, innovate and redesign, and constantly try and update, more and more Chinese people will recognize and accept them. Would love to try Chinese wedding attire.

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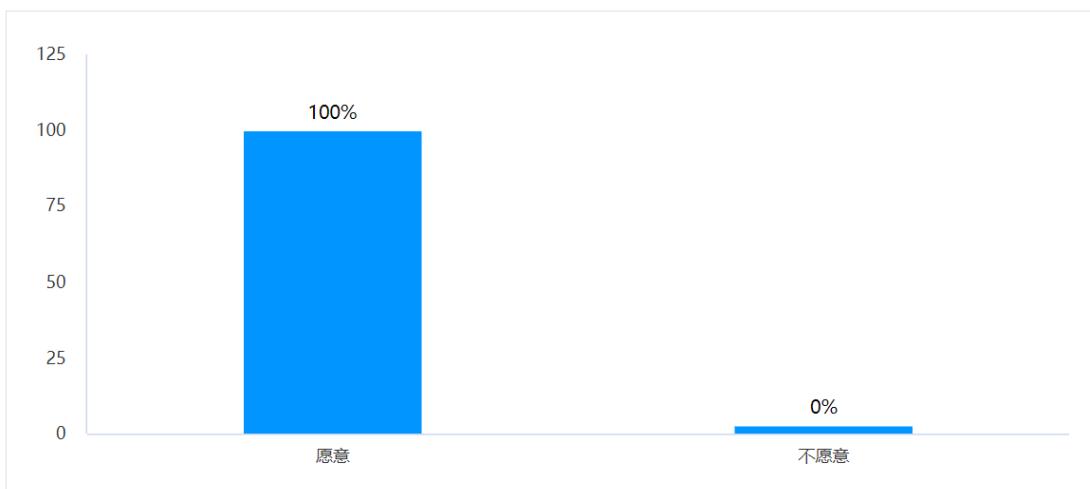


Figure 37 Are you willing to try innovative designs of Chinese wedding attire *combined with traditional elements?*

**Source:** photo by the author himself

we can see that all consumers surveyed are willing to try to integrate traditional elements from the Tang Dynasty into current Chinese wedding clothes. This shows that we are willing and able to accept the continuous improvement of traditional culture. We respect and are willing to promote the local traditional culture of Luoyang. Chinese wedding dresses have experienced thousands of years of cultural accumulation and have Chinese national characteristics. They carry the past and foreshadow the future, and can well set off the temperament of Chinese women; in the current wedding dress design, Only by truly integrating traditional elements into the design can Chinese wedding clothes be more vital.

After thousands of years of development, Chinese wedding dresses have been replaced by Western wedding dresses. This status quo is obviously unreasonable. We need to pay attention to the development and protection of Chinese wedding dresses. Fortunately, many young people are beginning to pursue traditional culture and re-learn folk traditions, which gives Chinese wedding attire a chance to rise again. If Chinese wedding attire wants to develop better, it also needs the promotion of more celebrities, thereby forming a fashion trend, which will also help the inheritance of Chinese wedding attire. I think the media should also promote Chinese wedding attire, and can cooperate with relevant organizations to hold more Chinese wedding attire design activities to increase the market popularity of Chinese wedding attire. The "China Red" fashion show organized by Beijing Satellite TV can advocate Chinese traditions. The innovation of clothing culture has attracted public attention to traditional Chinese clothing culture; it can be seen that the media plays a greater role in creating a cultural atmosphere for Chinese wedding

clothing, and can guide the audience's aesthetics, thus making this classic Chinese traditional clothing The charm can be better displayed.

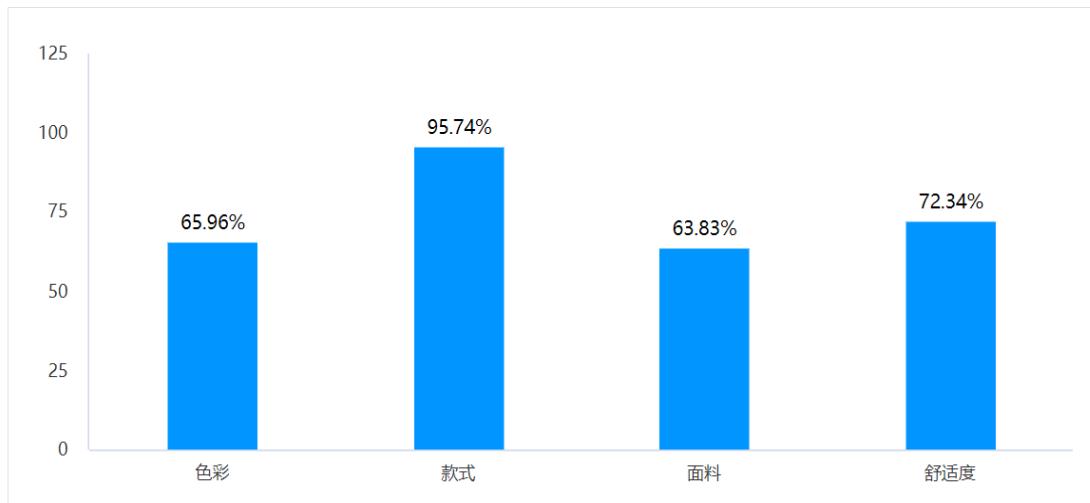


Figure 38 What aspect of wedding dress design do you pay most attention to?

Source: photo by the author himself

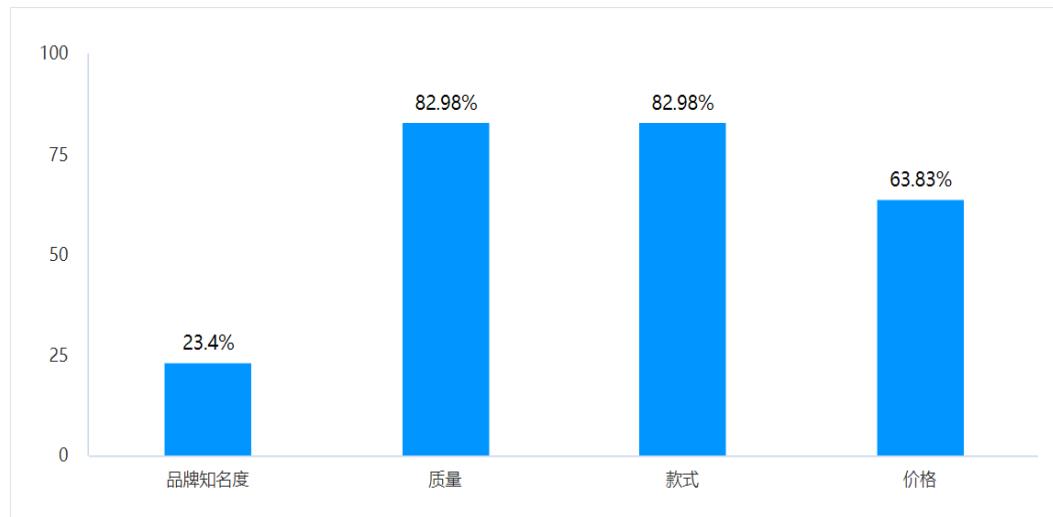


Figure 39 What are the first factors you consider when buying wedding clothes?

Source: photo by the author himself

we can see that consumers pay more attention to the style, quality, comfort, color and price of Chinese wedding clothing. Relatively speaking, the brand awareness of clothing is not very important. This also shows that when we are designing innovative Chinese wedding dresses, we need to take into account the current popular Chinese dress styles, the quality of the fabrics, the comfort, and the cost-effectiveness of the overall clothing. At the same time, the clothing must be highly compatible and suitable for as many body types as possible. worn.

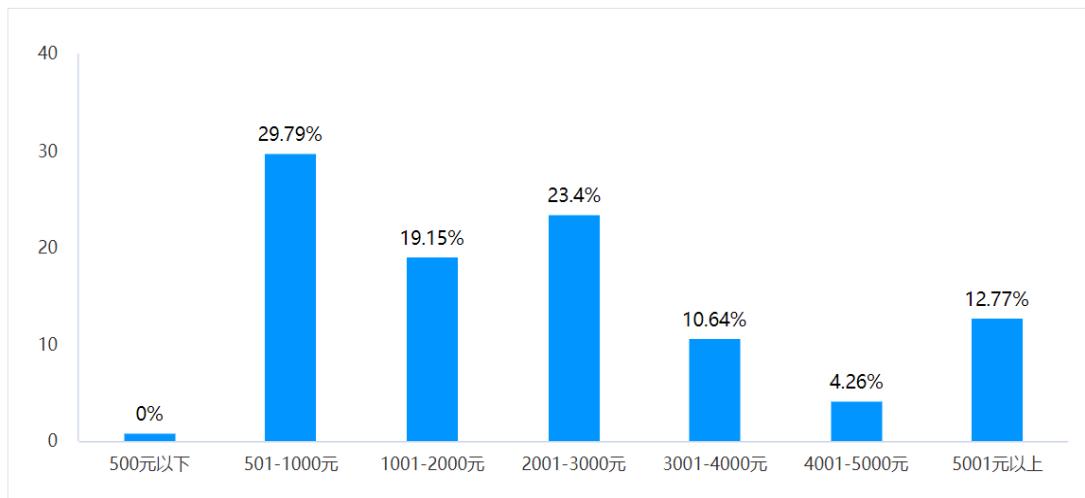


Figure 40 What is the price range of Chinese wedding attire that you can accept?

Source: photo by the author himself

From the picture, we can see that most people who can accept the price of Chinese wedding clothes are basically between 500 and 3,000 yuan. Because from the previous data, we know that the age of the surveyed people is basically in their twenties, and they are basically students and those who have just worked. There are many groups of people, so their economic power is relatively weak, and the acceptable price for renting wedding clothing is not too high. Then we will also consider the production cost in subsequent clothing production, and output as cost-effectively as possible, so that More consumers can wear their favorite Chinese wedding attire at an acceptable price.

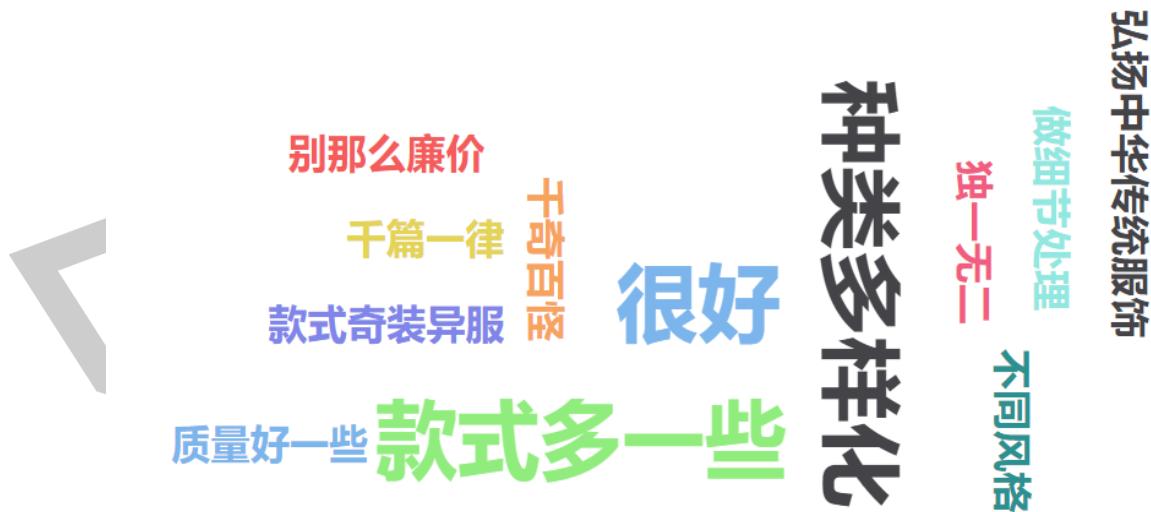


Figure 41 What are your suggestions for improving current wedding wear products?

Source: photo by the author himself

The last item is an open question and answer. The author hopes to get the opinions of the surveyed people on the current Chinese wedding attire. Because only by truly understanding the demands of consumers and designing clothing from the perspective of consumers can we achieve real success. Through questionnaire surveys, we can see that consumer groups pay more attention to keywords such as clothing style, color, and cost-effectiveness.

Through the above questionnaire survey, we can find that consumers are very willing to try to combine traditional elements from the Tang Dynasty with current Chinese wedding clothes. However, there are too many similarities in the current wedding market, and most of them are based on online designs. There is a lack of New ideas are the same, so how to grasp the application and innovation of traditional cultural elements in the prosperous Tang Dynasty is the main problem faced by contemporary fashion designers. We should first understand a truth, that is, the premise of clothing fashion innovation is the inheritance of traditional culture. If we do not understand traditional culture, then modern clothing design will be a rootless tree, and innovation will become meaningless. Mr. Zhang Qizhi, an expert on my country's ideological and cultural history, once said: "There is no doubt that we should learn everything that is useful to us from foreign countries, but if any foreign culture is not combined with our own culture, it will be difficult to absorb the foreign culture. Strengths: Cultural integration and transplantation are necessary conditions for cultural progress and development, but 'transplantation' requires fertile soil. Without such a foundation, transplanted seeds will have difficulty taking root, sprouting, blooming, and bearing fruit.

## 5 Wedding dress fashion trends in 2023-2024

### 5.1 Various styles coexist and develop towards diversification and personalization

With the development of our country's economy, the wedding dress market has entered a prosperous period. In the future wedding dress market, there will be a situation of "a hundred flowers blooming and a hundred schools of thought contending". New people's choices will be more diversified, and various styles of wedding dresses will coexist. . In the field of wedding wear, future Chinese brides are faced with more and more choices. With the development of wedding dress and wedding industry, wedding clothes tend to be diversified and personalized. From the latest information brought by Taiwan's wedding photography industry, we found that a type of plot photography (also known as Film story) is rapidly emerging. This is a series of

multiple storyline photos, with virtual plots and simulated scenes. As a background, let the couple perform a touching love story, such as the classic film "Hua Dieyi" (costume), "The Blue Bridge" (military uniform), and various fashion dramas. This photography style has greatly expanded the scope of wedding dresses and enriched the styles of wedding dresses. Depending on the time and environment of the wedding, the wedding dress can be luxurious and palace-style, or it can be idyllic and free and easy. As people's concepts of dressing change, Chinese youth in the future will pay more attention to the expression of personal taste. For avant-garde couples who like creativity, sea, land and air will become the stage for their long-term alliance, and wedding clothes will also become A wetsuit or a skydiving suit. With the deepening of the openness of Chinese society, the styles of wedding dresses will tend to be diversified and personalized, and wedding dresses with various unique styles will become the pursuit of couples.

### 5.2 Combine folk customs to reflect national characteristics

With the acceleration of the popularity of clothing, the acceleration of information transmission, and the formation of the global village, people will discover the value of unique culture. Some newcomers who are the first to awaken will definitely return to the essence of Chinese clothing and wear traditional ethnic wedding dresses again. Wedding dresses, red hijabs, big red flowers, and even sedans draped in red and colorful decorations, ethnic custom wedding dresses have become people's favorite. China is a multi-ethnic country. Each of the 56 ethnic groups has its own unique wedding customs and wedding dress characteristics. Yao girls have many decorations on their wedding dresses, such as peacocks in full bloom, fish swimming in the water, thirty-six plum blossoms, etc. Miao girls like to wear silver jewelry. They wear silver locks and silver press collars on their chests. They wear silver cloaks on their chests and backs with many small silver bells hanging down. The two sleeves have embroidery with fiery red as the main tone, and the cuffs are inlaid with a wider ring. Silver jewelry, mostly pleated skirts, plus hand-embroidered flower belts and flower breast pockets are very distinctive. The wedding clothes of the Shui people are mostly collarless half-length gowns or gowns made of Shuijia cloth. The shoulders of the jacket, the cuffs, and the knees of the trousers are all inlaid with embroidered ribbons. There are also colorful patterns on the turbans, which are worn on the head. He wears a silver crown, a silver collar on his neck, a silver bracelet on his wrist, a silver press collar on his chest, silver earrings on his earlobes, and embroidered shoes on his feet. On her wedding day, Yi

brides should wear a lace red wedding dress, a red hikerchief (similar to the Han custom hijab), and a finely crafted wool felt... Many ethnic groups have their own unique and splendid wedding dress culture. These will become a source of inspiration for wedding dress designers in their future designs.

### 5.3 Integration of wedding attire from different regions

Chinese fashion design likes to learn and adapt, and has a strong ability to digest and absorb. After wedding dresses from other countries were introduced to China, they were quickly improved and developed into Chinese characteristics. With the further exchange of world economy and culture, the exchange of clothing culture will also unfold at a deeper level. Under the general trend of the integration of world clothing culture, the different elements of Chinese wedding clothing and Western wedding clothing will influence each other, giving both inject new vitality into its development. These will be reflected in the changes in color, style and structure of the wedding dress. It is foreseeable that in the coming days, with the further development of international transportation and information, this kind of integrated wedding clothing will definitely become one of the development trends.

### 5.4 The quality of wedding clothes is developing towards high-end

With the development of the economy and the improvement of living standards, people are paying more and more attention to wedding clothes, and wedding clothes are gradually developing into high-end products. Nowadays, the popular wedding clothes not only pay attention to the elegance and nobility of the front, but also pay attention to some detailed designs on the back of the wedding clothes. The fabric selection is luxurious and comfortable, focusing more on the natural, comfortable, breathable and other characteristics of the fabric. In addition, satin fabrics are also widely used in wedding dress design this year. Nowadays, wedding dresses pay more and more attention to details. Even in invisible places, such as the bustle hidden under the skirt, its length, swing, hardness and workmanship are all very exquisite. With the improvement of economic conditions and the strengthening of the wedding dress market, the core of business competition is design and quality. Therefore, upgrading has become an inevitable trend in the development of wedding dresses.

### 5.5 The combination of art and technology is an inevitable trend in the innovation and development of wedding wear

With the advancement of art and technology, many novel imitation natural textures, wrinkled and other fabrics have been invented and promoted, which has brought a broad space for wedding dress design and brought a new look to wedding dresses. Due to the development of clothing industry-related technologies (such as dyeing and finishing techniques), many folk printing and dyeing techniques (such as tie-dye and batik) have been widely used in modern clothing design. These new elements can bring special artistic effects to wedding clothes. In addition, many high-tech fabrics (such as fluorescent fabrics, scented fabrics, warm fabrics, etc.) also bring broad design space for wedding dress innovation. Cashmere has won the favor of many people for its excellent wearing comfort and breathability. The Chinese-style wedding clothes have been well received since they were put on the market. Some synthetic fabrics added with spandex are better than satin in color, luster and elasticity, and the price is also moderate. Many Chinese wedding dresses now use this fabric. Once these new elements are tested by the market and recognized by consumers, they can easily become popular elements. The innovation of wedding clothes is inseparable from the development of art and technology. Many high-tech decoration and production techniques also bring new vitality to wedding clothes. The combination of art and technology is an inevitable trend in the innovation and development of wedding wear.

## 6 Design analysis

In the contemporary Chinese wedding dress market, there are many works that draw on the traditional clothing culture of the Tang Dynasty. There are more and more designers who can both inherit the tradition and innovate. Domestic wedding dress brands also pay more attention to the inheritance and development of traditional clothing culture, which is the future development trend of China's wedding dress market. The court women's clothing in the prosperous Tang Dynasty was an important part of China's traditional clothing culture and had a profound impact on the subsequent development of Chinese clothing. After studying the court women's clothing in the prosperous Tang Dynasty, I tried to inherit the costume culture of the prosperous Tang Dynasty and at the same time, Add modern design elements, introduce new ones, carry out design practice on the basis of theory, and then conduct more in-depth research on the application of palace women's clothing in modern Chinese wedding clothes during the Tang Dynasty.

The process of clothing design is relatively complex. It requires not only understanding the market demand, but also keenly capturing fashion trends, constantly innovating in the fabrics, patterns and silhouettes of clothing, simplifying and sorting them, and finally presenting them in clothing. In the design of contemporary Chinese-style wedding clothes, designers are increasingly fond of using the traditional clothing culture of their own nation as the basis for design, combining it with modern design elements to create Chinese-style designs that have both national soul and fashionability. Wedding wear.

The author chose the classic pattern of the Tang Dynasty court - peony pattern, and redesigned it on the clothing pattern. There is an old saying in China: Luoyang's peonies are the best in the world, which is to describe Luoyang's reputation as "the thousand-year-old imperial capital and the city of peonies". The poems of Bai Juyi, a poet of the Tang Dynasty, "It takes twenty days for flowers to bloom and fall, and everyone in the city goes crazy" and Liu Yuxi's poems, "Only peonies are the true national beauty, and they move the capital when they bloom" vividly portray the custom of peony appreciation in Luoyang, the eastern capital. Peonies are stacked in layers and have a full shape. They have been called the "King of Flowers" since ancient times. Peony pattern is a decorative pattern with peony flowers as the theme. Since the Tang Dynasty, peonies have been loved by people and regarded as a symbol of prosperity, beauty and happiness.

At the same time, the author also chose the phoenix pattern for redesign. In the Tang Dynasty, the status of women's clothing in the palace was different, so the patterns in the clothing were different. The phoenix is the king of birds, she is beautiful, auspicious, beautiful and elegant. Since ancient times, the phoenix has not only been a symbol of the success of emperors in the past and the prosperity of the king, but also a symbol of auspiciousness. Among the people, the phoenix is also a symbol of purity and love. The appearance of the phoenix symbolizes a prosperous and peaceful world.

The author innovates and redesigns several styles of court women's clothing in the prosperous Tang Dynasty. The first is the skirt. Through the previous analysis of the skirts in the palace women's clothing, we can draw the conclusion: one of the characteristics of the skirt in the prosperous Tang Dynasty It is high-waisted, and there are few natural waistline or low-waisted styles. Women's clothing with a high waistline is usually 3cm or more higher than the natural

waistline. This design shifts the visual center point from the waistline to the bust, thus shortening the length of the top and visually making the legs appear more slender; Another characteristic of skirts is low-cut, topless women's clothing, which is a major feature in the history of Chinese clothing. Its appearance not only reflects the grandeur and tolerance of the Tang Dynasty civilization, but also better adapts to the overall needs of clothing styles. Women in the Tang Dynasty advocated the beauty of plumpness. Topless clothing can lengthen the neck line and focus the visual center above the chest. It aesthetically modifies the body defects caused by excessive plumpness and also reflects the graceful and gorgeous beauty of Tang women. . This style of underskirt is still popular in modern times and is deeply loved by women.

At the same time, the author uses the half-arm shape. The half-arm shape has been inherited from the Tang Dynasty to this day. It is still loved by people in modern times. However, due to the limitations of its style characteristics, the innovation of half-arm in contemporary Chinese wedding dress is relatively small compared with other styles. Less. According to the wide and straight characteristics of the half-arm during the Tang Dynasty, we can innovate the sleeve shape and collar shape of the half-arm. Figure 3.29 is the author's innovative rendering of the half-arm shape. This The series of clothing is mainly half-arm shape, and has added waist, pleats, and shoulder pad designs. The pleats are used to make the sleeves have the characteristics of puff sleeves, or the collars are changed to innovate them.

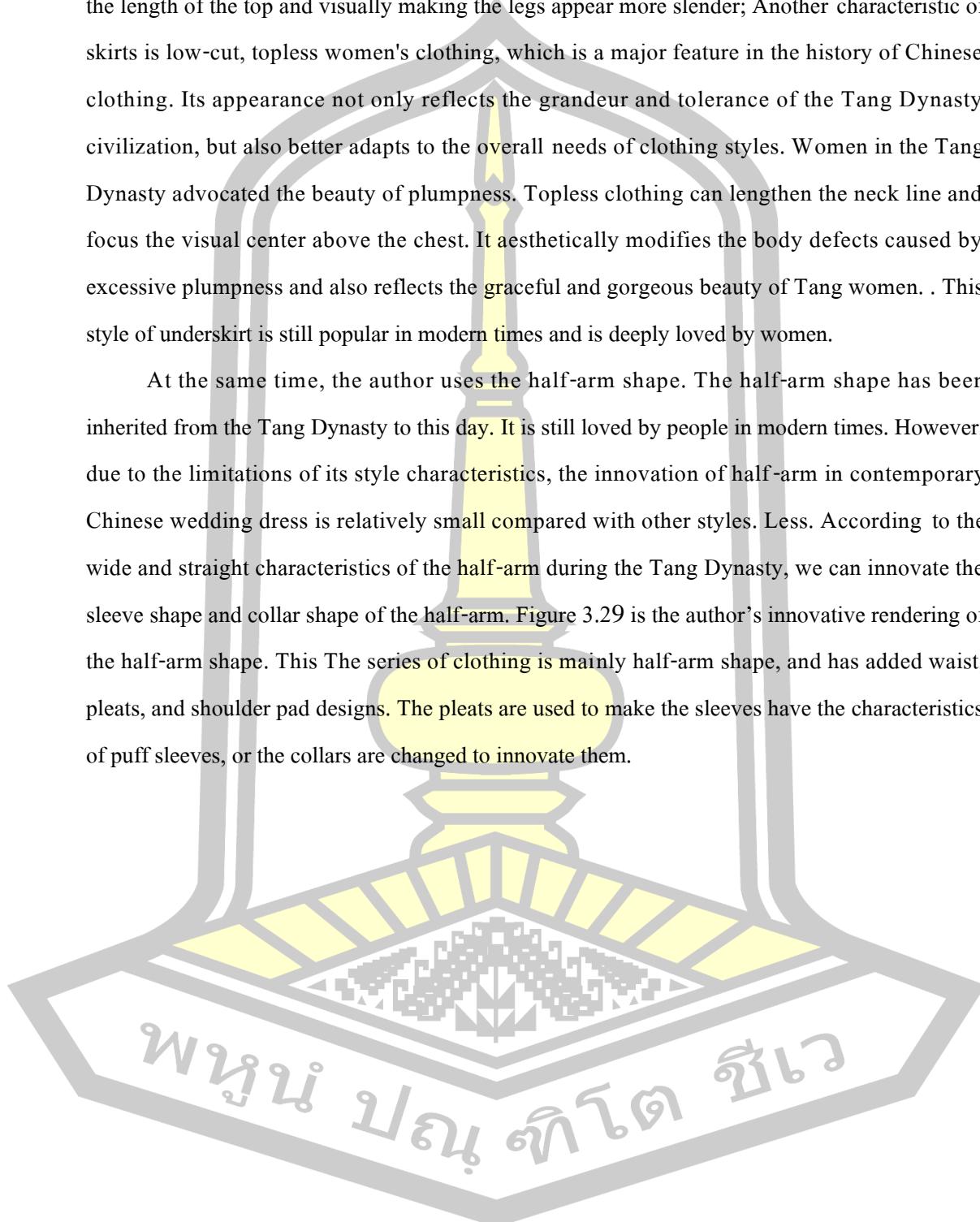




Figure 42 Hand drawn draft diagram  
**Source:** photo by the author himself

Silk shawls were most popular during the prosperous Tang Dynasty, and it can also be seen that shawls were always used with skirts and skirts. High-waisted skirt, paired with a light and elegant shawl. Not only does it harmonize the top and bottom skirt, but it also adds a charming sense of movement. It is the most common clothing accessory for women in the prosperous Tang Dynasty, and it is also the most common clothing accessory in daily clothes. The silk is draped over the short sleeves and short jacket, casual and graceful. The fabric is made from textured sheer leno. From an aesthetic point of view, the combination of silk and silk makes the whole outfit smart and elegant. The author innovatively redesigned the shawl. Because it needs to be matched with a headdress later, the material was changed to organza to make the overall

garment more three-dimensional and make the head-shoulder ratio more coordinated, as shown in Figure 3.30.



Figure 43 Hand drawn draft diagram  
**Source:** photo by the author himself

The palace women's clothing in the prosperous Tang Dynasty was generally magnificent and gorgeous. The extremely luxurious clothing also deeply attracted Chinese brides. The palace women's clothing in the prosperous Tang Dynasty was a very brilliant chapter in the clothing history of China. This design was carried out after the author carefully studied the characteristics of palace women's clothing in the prosperous Tang Dynasty. The palace women's clothing in the prosperous Tang Dynasty was rich and colorful and was an important part of China's national cultural heritage. In the series of works designed this time, the author adheres to the design concept of inheritance and innovation, using the most popular peony pattern in the Tang Dynasty as the main pattern element. The silhouette generally adopts contemporary popular Chinese clothing styles. The designer uses Part of the design incorporates the characteristics of palace women's clothing in the prosperous Tang Dynasty, such as large sleeves, exposed collars, etc. The entire series of clothing is fashionable and reflects Chinese characteristics, as shown in Figure 3.31.



Figure 44 Hand drawn draft diagram  
**Source:** photo by the author himself

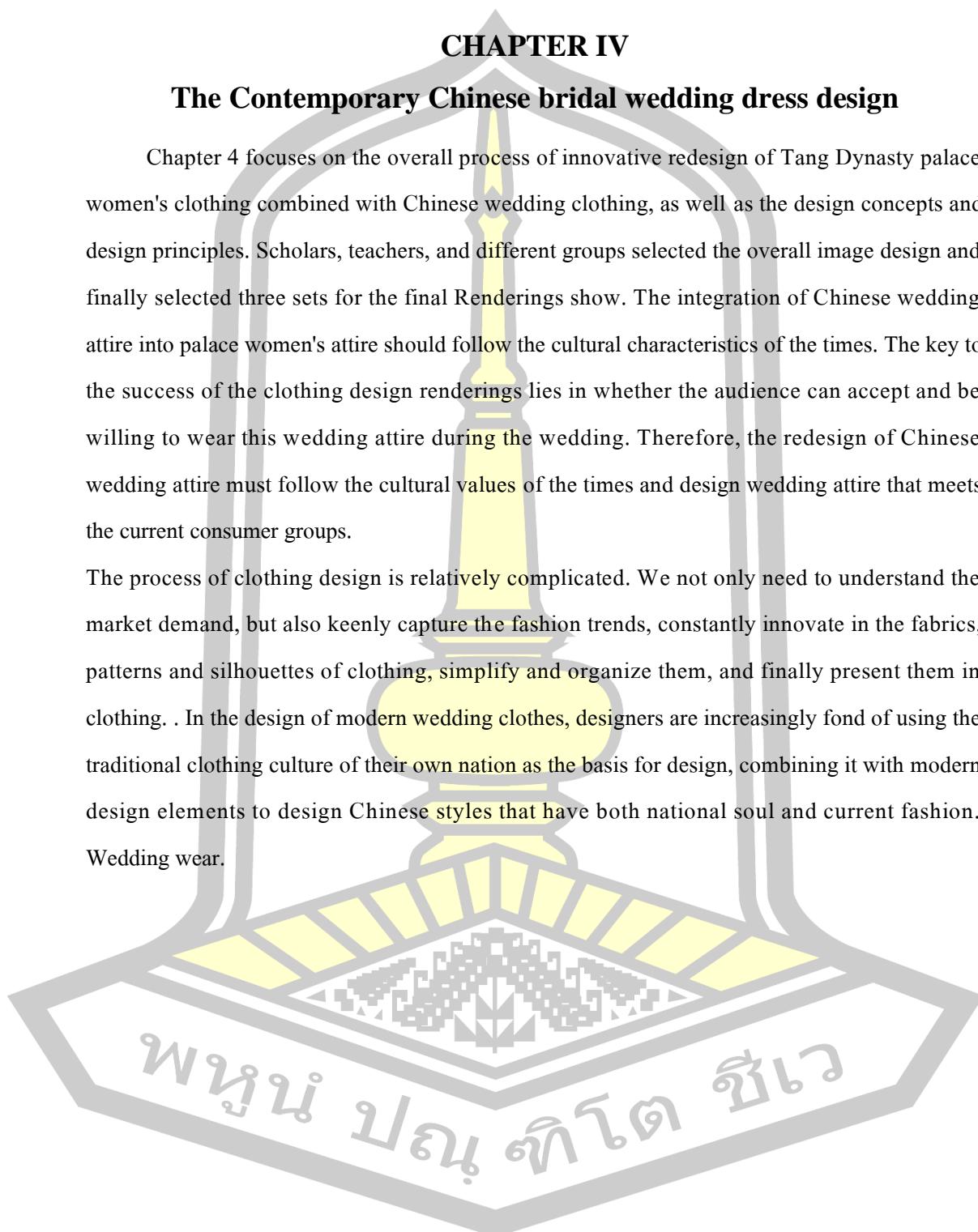
## CHAPTER IV

### **The Contemporary Chinese bridal wedding dress design**

Chapter 4 focuses on the overall process of innovative redesign of Tang Dynasty palace women's clothing combined with Chinese wedding clothing, as well as the design concepts and design principles. Scholars, teachers, and different groups selected the overall image design and finally selected three sets for the final Renderings show. The integration of Chinese wedding attire into palace women's attire should follow the cultural characteristics of the times. The key to the success of the clothing design renderings lies in whether the audience can accept and be willing to wear this wedding attire during the wedding. Therefore, the redesign of Chinese wedding attire must follow the cultural values of the times and design wedding attire that meets the current consumer groups.

The process of clothing design is relatively complicated. We not only need to understand the market demand, but also keenly capture the fashion trends, constantly innovate in the fabrics, patterns and silhouettes of clothing, simplify and organize them, and finally present them in clothing. . In the design of modern wedding clothes, designers are increasingly fond of using the traditional clothing culture of their own nation as the basis for design, combining it with modern design elements to design Chinese styles that have both national soul and current fashion.

Wedding wear.



## 1 Concept design

### The unity of tradition and modernity

The design of palace women's clothing in the prosperous Tang Dynasty combined with Chinese wedding clothing should reflect certain characteristics of the times. Combining the characteristics of palace women's clothing in the prosperous Tang Dynasty with modern Chinese wedding clothing. The innovative integration of Chinese wedding clothing is not only a clothing style, it is also a traditional Chinese style. The blend of culture and modern trends. This integration not only allows more people to understand and appreciate the charm of traditional culture during the prosperous Tang Dynasty, but also promotes the innovation and development of Chinese culture. The innovative application of traditional clothing elements in the artistic design of modern wedding clothing has become an indispensable trend and popularity. The innovative use of materials not only provides the author with more creative space and possibilities, but also injects new vitality and vitality into the cultural information and values conveyed by clothing. In the future, we can look forward to more innovation and application of traditional clothing elements, bringing people a more diversified and exciting world of wedding wear.

### Cultural beauty in wedding clothes

In social life, food and clothing are basic requirements for people. Clothing is a symbol of human civilization and an indicator of the degree of social civilization. With the progress and development of society, the functions of clothing have been expanded and extended. It has transformed from its original function of keeping out the cold to a spiritual carrier, reflecting one's aesthetics and becoming an aesthetic symbol of the times. With the help of clothing, people can change their appearance and image, and at the same time, it can also reflect their aesthetic taste. People often associate clothing design with works of art, and it has become an inherent thought. In fact, this kind of thinking is understandable. Clothing itself has artistic aesthetic characteristics. When designing wedding clothes, you need to use the professional knowledge and skills you have learned, and skillfully use design skills such as painting and matching to design a wedding dress that consumers can accept and like. Chinese wedding dress.

Clothing is the imprint of a nation, a symbol of an era, and plays a leading role in social development. The beauty of clothing is abstract. During the design process, I inject my own

design concepts and cultural connotations into the clothing, integrating my own Thoughts and emotions express the deep connotation of the designed work. At the same time, it is also necessary to pay attention to the external expression of the spirit of the work, and use cultural language to fully express the spirit and thoughts of the work. The author uses the shapes of clothing works to convey art and culture, so that more and more young people can understand and accept the spiritual and cultural power that clothing brings to us, and encourage people to continuously improve their spiritual pursuits.

With the continuous deepening of internationalization and the continuous integration of cultures from various countries, Dongfeng aesthetics has stood out on the international stage, glowing with a different brilliance and attracting the attention of people from all over the world. In this context, some fashion designers in Western countries have studied and borrowed elements of traditional Chinese costumes and integrated them into their designed costumes to create beautiful designs. We should be obliged to innovate and redesign our country's traditional clothing elements to fully demonstrate the unique beauty of oriental culture.

#### The beauty of color in wedding clothes

Color, shape and material are the three major elements of clothing design. People extract clothing color through inspiration sources and use color to create the entire clothing atmosphere. Good color matching can greatly enhance the beauty of clothing design and allow the design to be fully reflected. When the author innovated and redesigned Chinese wedding clothes, I analyzed it from the perspective of color science. On the one hand, the color matching of the clothes needs to have a high degree of fit with the temperament of the person wearing the clothes. There are fixed principles for matching color and temperament, which need to harmonize the temperament and overall shape of the person wearing the clothing. On the other hand, when designing clothing colors, the author will use his creative thinking to break the constraints of traditional ways of thinking and design plans. In the design, he boldly uses pomegranate red and Kongyu blue for color contrast. Because red is the color of traditional wedding clothes, from ancient times to the present, in the hearts of Chinese people, marriage is prosperous, and red wedding clothes are indispensable in weddings. Blue gives people a sense of depth and mystery. It represents loyalty, honesty, protection, and peace. Blue is a symbol of good luck, blue is the color of the sky, dark blue has a feeling of melancholy and calmness, and light blue has a feeling of innocence and

liveliness. In ancient my country, blue had the meaning of removing impurities, so it also meant keeping peace. Color is the most stimulating factor in people's emotions and visual impact. It can cause visual attention and emotional resonance in an instant. The color of clothing represents culture. As a visual symbol of culture, it can not only reflect the cultural traditions and customs of different regions and nationalities, but also convey different emotions. It is an important way for humans to perceive the world.

## 2 Inspiration

Through the above-mentioned nine sets of wedding costumes that were designed by integrating and re-designing the palace women's clothes and Chinese wedding clothes during the Tang Dynasty, the survey and analysis by relevant scholars, couples engaged in the wedding industry, and couples preparing to get married are shown in the figure.

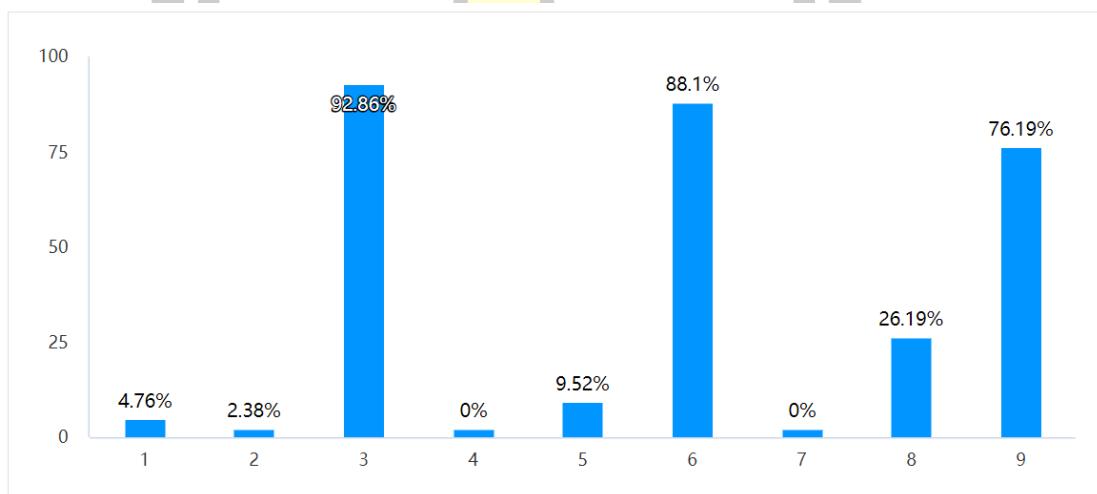


Figure 45 What are your three favorite innovatively designed Chinese wedding outfits?

**Source:** photo by the author himself

Finally, based on the voting results, three wedding outfits as shown in Figure 4.2 below were selected for the final design renderings.



Figure 46 Three wedding outfits finally selected by voting

**Source:** photo by the author himself

The design name of this work is "Tang Style Wedding Dress: Chinese Red Clothes", and a total of three sets of clothing works were designed, inspired by Guo Pei's "Chinese Wedding Dress" series. The original intention of the art design is to inherit the cultural heritage. This design incorporates the understanding of palace women's clothing and Chinese wedding dresses in the Tang Dynasty. It is hoped to highlight the unique style of Chinese wedding dresses and break through the traditional strictness of wedding dresses. When designing the style, we chose the traditional palace dress style of the prosperous Tang Dynasty, combined with the grand, festive, beautiful and other styles, and made full use of the elements of the palace women's clothing in the prosperous Tang Dynasty to reflect the unique beauty of women with the characteristics of being tight and fashionable. In the design, different techniques are used to match the fabrics to reflect

the beauty of women's fertility. Sexy and noble; gold and red headdresses were chosen for the braids of the costume, and the effect of the completed work was relatively close to expectations.



Figure 47 First outfit design inspiration

Source: photo by the author himself

The first set of works as a whole gives people a sense of grandeur and elegance. The opposite-sex shawl on the upper body is very distinctive. The material is made of organza, which has a certain supporting effect and highlights the subtle temperament of women. It echoes the front and back of the skirt and adds to the show. The outline shape of the Chinese-style modified cheongsam is very Chinese. The background pattern in the skirt is the Baoxiang pattern that was

popular in the Tang Dynasty. The overall costume is embellished with a small amount of blue to make the overall design lively and outstanding in shape. The visual effect of the skirt is also pleated design, which makes the whole skirt not only limited to a large area of red, but also the light pink background makes the whole skirt more grand; the overall clothing style embodies modernity in tradition and nature. Revealing rigor, every pattern and color design is carefully crafted, and I believe it will be loved by many women.



Figure 48 The first set of clothing design finished product renderings

**Source:** photo by the author himself

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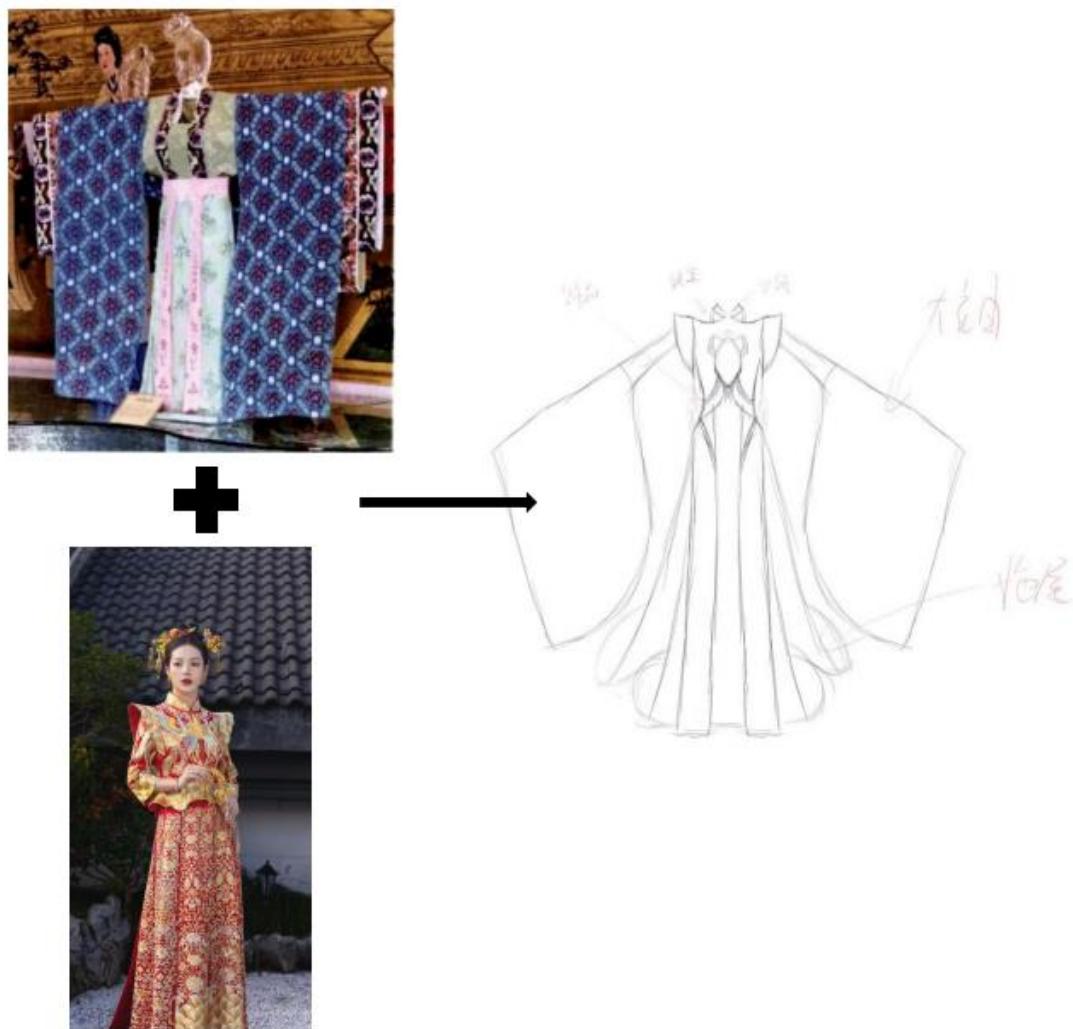
Figure 49 Second outfit design inspiration  
 Source: photo by the author himself

The style of the second set of works is relatively complex. The method of superposition is chosen. The stacking of long skirts reflects the sense of layering. The aura of women wearing this wedding dress is very powerful. It can show the traditional beauty of women and the grandeur of the design. The tail can make the overall look more elegant during the ceremony; the fabric is also made of velvet and satin, making the overall clothing more agile; the use of patterns is bold, and the phoenix pattern is used in a tiled manner. Women's wedding wear can attract the public's attention and give people a strong visual impact, while also making the wedding wear more unique. This long skirt is worn in one piece, so it can increase the convenience of wearing the dress; such a unique design also allows the value of the wedding dress to be better displayed.



Figure 50 Second set of clothing design finished product renderings  
**Source:** photo by the author himself





*Figure 51 The third set of clothing design inspiration*  
**Source:** photo by the author himself

The style of the third set of works combines the style of the royal court gowns of the Tang Dynasty. The large sleeves are deformed and redesigned. The middle part of the sleeves is designed with a zipper, which can facilitate the putting on and taking off of the large sleeves, so that the bride and guests can interact with each other with a certain degree of convenience. Convenience is an art re-creation, taking its essence to interpret the key points of the clothing, and at the same time matching it with the innovative design of modern Chinese clothing shoulder pads. The purpose is to set off some smaller girls on the stage and reflect the gentle characteristics of women. The design is more feminine. It combines the design elements of the dragon and phoenix gown, fits the waist, and adds a pattern design to the waist design, which reflects the beauty of women's curves. The waist is designed with yellow and blue. The belt is embellished so

that the overall color of the design is not single. In terms of details, some hollow designs are added to the neckline, which can show off the bride's beautiful collarbone. It is solemn and elegant without losing some playfulness, but the decoration is not complicated. The entire wedding dress focuses on Atmospheric design concept.



Figure 52 The third set of clothing design finished product renderings

**Source:** photo by the author himself

### 3 Wedding dress design process

#### 3.1 Positioning of works

The purpose of "Tang Style Wedding Dress: Chinese Red Dress" designed this time is to highlight the application of elements of women's clothing in the Tang Dynasty palace in Chinese wedding clothing, reflect the nationality and artistry of wedding clothing, and meet the consumer needs of contemporary women. In terms of positioning of the work, the price is limited to less than one thousand yuan, because this is a price that most consumers can afford; combined with the positioning of this design, the wedding dress design tries its best to ensure the unique style of

Chinese wedding dresses. It may improve the cost-effectiveness of Chinese wedding attire and make the works more accessible to a wider audience.

### 3.2 Design elements

#### 3.2.1 Overall shape

First of all, in terms of styling design, Chinese wedding clothes must not only maintain aesthetics, but also take into account comfort and convenience. Therefore, the silhouette structure of Western wedding clothes was learned in this design, which increased the slimming effect and fashion of the wedding clothes. As the overall structure of clothing, style design is an important part of the main body of clothing. There are various styles of modern wedding clothes, including A-type, H-type, Fully display the charm of the female body. Second, in the Tang Dynasty, women's wedding clothes were paired with high-waisted skirts, which were characterized by long skirts tied at or above the waist to modify the proportions of women's slender figures and show off their slender waists. The overall shape also shows the styling characteristics of the X. Third, as one of the classic shapes of women's clothing, the X-shaped style expresses a classic, grand and elegant spiritual temperament and is also in line with the aesthetic trend of contemporary women. Therefore, the X shape was chosen as the basic shape of the overall costume.

At the same time, in terms of accessories, the work mainly has two main accessory designs: one is a gauze shawl with auspicious clouds, and the other is detachable large sleeves with floral patterns. Because there were many ways to wear shawls in the Tang Dynasty, traditional large sleeves are used in modern wedding ceremonies. During the toasting process, we can remove the large sleeves so that the arms can move when holding the wine glass. In addition, the wedding dresses of women in the Tang Dynasty had wide sleeves, and were also used in the design of modern women's wedding dresses. It shows that these two wedding accessories are loved by some women. Therefore, the design of this work will adopt the characteristics of these two accessories for innovative design.

#### 3.2.2 Pattern

Patterns are an important symbol of clothing style. In contemporary wedding dress design, designers often add traditional Chinese clothing patterns to the clothing for decoration, such as the peony patterns, treasure patterns, etc. mentioned above. These patterns have simple characteristics. , tranquility, elegance, dignity and other symbolic meanings are all patterns

favored by designers. Most of these patterns are gorgeous and complicated, and have certain auspicious meanings, and are deeply loved by newlyweds.

In the series of works designed this time, the author chose the most popular pattern during the Tang Dynasty - the peony pattern. Peonies have been loved by court women since ancient times. Their petals are full and colorful, and they are often used to decorate clothing and household items. Among the three sets of wedding dresses in this series, the peony pattern is used as the main pattern of this design, but the author uses different ways to express it, which makes the texture and texture of the peony change a lot, and adds many popular techniques., making the performance of patterns no longer boring. At the same time, Baoxiang pattern was added as the background pattern of clothing, and patterns with auspicious meanings such as swallows, phoenices, and auspicious clouds were also appropriately added.



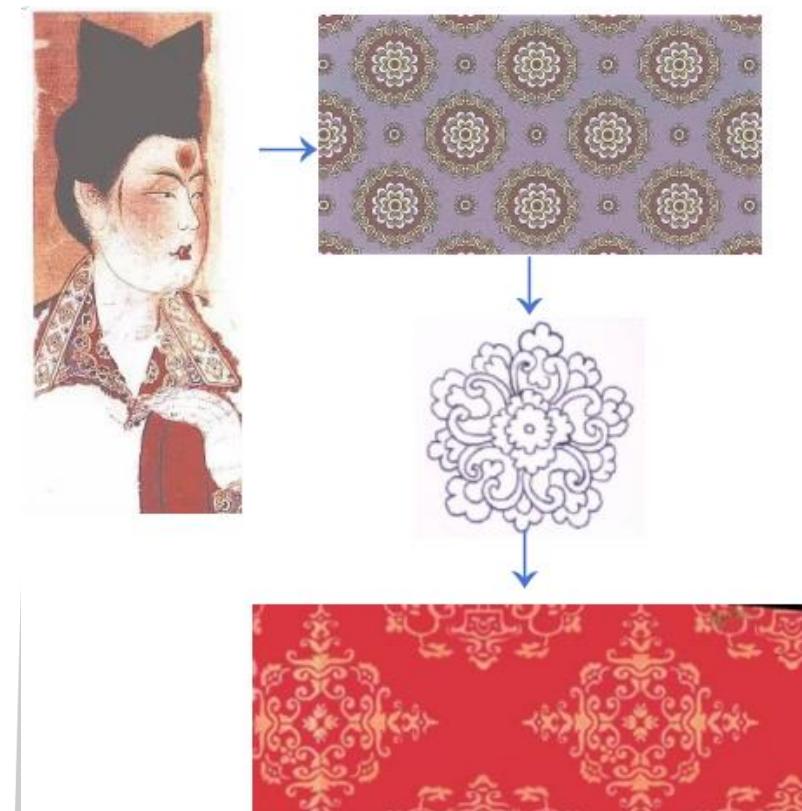


Figure 54 Baoxiang pattern extraction and redesign  
Source: photo by the author himself



Figure 55 Phoenix pattern extraction and redesign  
Source: photo by the author himself

### 3.2.3 Color

The choice of clothing color is also one of the important aspects in wedding dress design. The overall color of the clothing can intuitively express the emotions that the designer wants to convey, which is more prominent than the style and structure. Among the palace women's clothing in the prosperous Tang Dynasty, bright colors were the most popular, and contrasting colors were the most commonly used color matching methods, such as red and green, yellow and purple, etc. This is a very important point in ancient Chinese clothing culture, and through interviews During the survey, I found that among the colors of contemporary Chinese wedding attire, the use of contrasting colors also leads the wedding attire market, and the use of complementary colors is becoming more and more popular among modern women.

In this series, the author mainly uses pomegranate red as the overall tone, which means good luck and is the most representative color of the nation. The complementary color blue is added as an embellishment in small areas such as the collar and cuffs, which is not obtrusive and adds a sense of detail. The auxiliary colors are mainly gold, light pink, white, etc., which mainly play a harmonious role. The patterns are mainly luxurious and noble golden phoenix, peony and other patterns, which are also very suitable for use in lively and festive wedding occasions. At the same time, white pearls, which symbolize purity, are added to the details to complement the overall warm tone, which will not make the overall design look too bright.

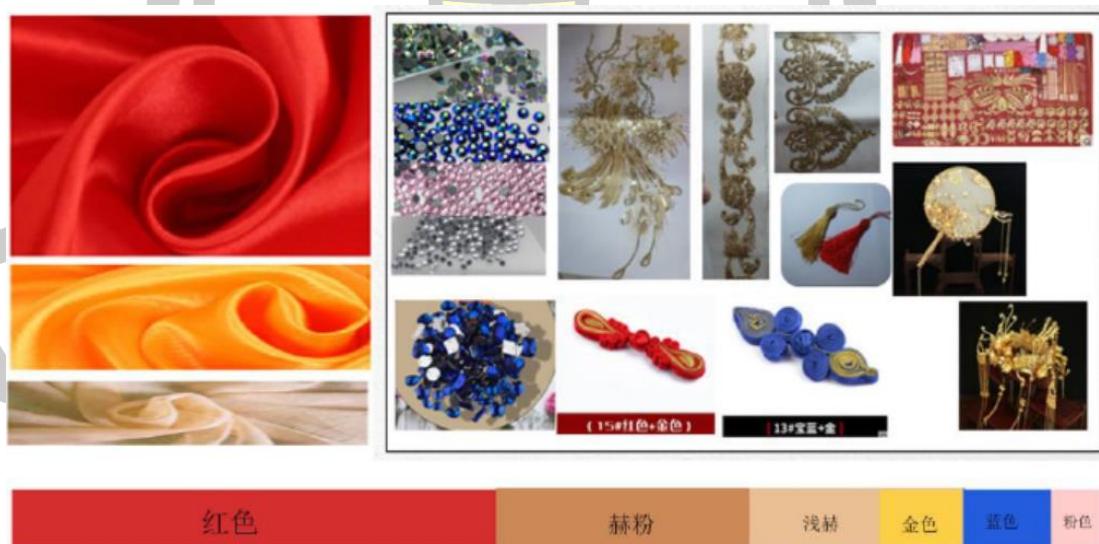


Figure 56 Color source  
Source: photo by the author himself

The fishtail skirt uses a large area of red and blue complementary color contrast, but intentionally controls the color ratio and purity. The area ratio is roughly controlled at 3:1, and the color purity is relatively low, so there is no strong color contrast and the overall tone is still in a harmonious state. The large area of red skirt firmly attracts the attention of the viewer, fully demonstrating the grandeur, elegance and unique effect of the wedding dress.

Table 2 Design Sketch Evaluation Data Sheet

Costume	Concept sketch	Number of people	percentage
1		6	7.5%
2		4	5.06%
3		74	93.67%
4		3	3.75%

5		5	6.25%
6		70	88.61%
7		1	1.27%
8		11	13.92%

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9		66	83.54%
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*Design Sketch Evaluation Data Sheet*

**Source:** photo by the author himself

Starting from Table 4.13, by designing a questionnaire, the nine line drawings of the author's design integration and innovation were evaluated by IDEA. The survey group was between 20 and 35 years old, 35 men and 44 women, through a specific sampling method derived. The evaluation results show that the most chosen garments are the third, sixth and ninth.

#### 4 Satisfaction evaluation

Researchers divided satisfaction and scoring criteria into five stages, with 5 and 4 being high scores, 3 being moderate, 2 being low, and 1 being the lowest.





Figure 57 First set of clothing renderings  
**Source:** photo by the author himself

Table 3

	evaluation items	Very much in line	relatively consistent	generally	Not quite in line	Very inconsistent	average value
1	beauty of clothing	5	4	3	1	1	3.6
2	Dress appropriately	5	4	3	2	1	3.8
3	commercial viability	5	4	3	2	1	4
4	Overall product satisfaction	5	4	3	2	1	3.3



Figure 58 Second set of clothing renderings  
**Source:** photo by the author himself

Table 4 The satisfaction evaluation of 3 experts was good ( $\geq 3$ ).

	evaluation items	Very much in line	relatively consistent	generally	Not quite in line	Very inconsistent	average value
1	beauty of clothing	5	4	3	1	1	4
2	Dress appropriately	5	4	3	2	1	3
3	commercial viability	5	4	3	2	1	3.4
4	Overall product satisfaction	5	4	3	2	1	3.6



Figure 59 The third set of clothing renderings  
**Source:** photo by the author himself

Table 5 The satisfaction evaluation of 3 experts was good ( $\geq 3$ )

	evaluation items	Very much in line	relatively consistent	generally	Not quite in line	Very inconsistent	average value
1	beauty of clothing	5	4	3	1	1	3.7
2	Dress appropriately	5	4	3	2	1	3.2
3	commercial viability	5	4	3	2	1	3.4
4	Overall product satisfaction	5	4	3	2	1	3

## CHAPTER V

### Summary, Discussion and Recommendations

#### 1 Summary

This article mainly studies the dress system, styles, colors and patterns of palace women's clothing in the prosperous Tang Dynasty, as well as the characteristics of traditional Chinese wedding costumes, analyzes the key points of clothing culture in the prosperous Tang Dynasty, and conducts market research on local wedding dresses and weddings in Luoyang to obtain By understanding the views of contemporary young people on weddings and wedding attire, combined with examples of the application of contemporary wedding attire design to the costume culture of the prosperous Tang Dynasty, we hope to inspire the innovative design of Chinese wedding attire for contemporary women.

During the Tang Dynasty, palace costume elements were increasingly used in contemporary Chinese wedding dress designs. By observing Chinese-themed costumes in recent years, we can find that when foreign designers use traditional Chinese elements, they usually combine traditional colors and patterns with modern composition methods. Reorganize and combine it with Western-style women's clothing silhouettes; Chinese fashion designers place more emphasis on the inheritance and development of traditional Chinese culture, such as the application of traditional decorative techniques and the deconstruction of traditional clothing shapes.

The Tang Dynasty was the heyday of the development of my country's feudal society, with glorious and prosperous culture and art. The prosperous Tang Dynasty started from the good social environment created by the rule of Zhenguan, and women's dressing styles gradually became gorgeous and luxurious. The palace women's clothing in the prosperous Tang Dynasty It mainly has the following characteristics: in terms of style, it is mainly composed of a shirt, a long skirt, a half-arm, and a shawl. In terms of matching, it achieves the unity of shirt, skirt, and shawl; the color contrast is strong and bright, with multi-color, contrasting colors, and complementary colors. Multi-color juxtaposition is a commonly used form of color expression; clothing patterns have gradually changed from animal patterns that were dominant during the Han Dynasty to plant

and flower patterns. The exquisite and majestic peonies, gorgeous and luxurious treasure flowers, and smooth and graceful curly grass patterns were the hallmarks of the palace at that time. The representative of women's clothing patterns; clothing fabrics have seen unprecedented prosperity, with rich colors and exquisite textures, and tend to be thin, exposed, and translucent; the use of gold and silver threads to outline the outline of patterns and enhance the three-dimensionality of clothing patterns is an embroidery craft in the prosperous Tang Dynasty A major innovation.

The application of Chinese traditional clothing culture in contemporary wedding dress design is becoming more and more extensive. This article is mainly divided into two directions: the interpretation of women's clothing in the palace of the prosperous Tang Dynasty and how contemporary women's wedding clothing inherits the clothing culture of women's clothing in the palace of the prosperous Tang Dynasty. When studying the application and innovation of palace women's clothing elements in the design of modern women's clothing during the period, through on-site visits to the local wedding dress market in Luoyang and conducting questionnaire surveys, combined with my own design innovation practices, the following conclusions were mainly drawn: (1) During the prosperous Tang Dynasty The palace women's clothing of the 19th century was bold and open in style, and the role of clothing changed from focusing on the basic function of keeping out the cold and covering up shame to focusing on the aesthetic function. Therefore, palace women's clothing has its own distinctive characteristics in terms of styles, patterns, etc., which provides valuable reference for the design of contemporary women's wedding clothing.(2) Chinese local wedding dress brands are influenced by traditional clothing culture. Traditional Chinese clothing culture is increasingly reflected in clothing, and personalized designs often appear in the wedding dress market. (3) Through the analysis and summary of the inheritance of elements of contemporary Chinese women's wedding attire from the palace women's clothing in the prosperous Tang Dynasty, we learned that the inheritance of traditional clothing culture by contemporary women's wedding attire is mainly reflected in the partial application of clothing styles, colors, craftsmanship, etc. (4) The use of traditional Chinese clothing culture must be based on an in-depth understanding of the connotation of traditional clothing culture. The inheritance of traditional clothing culture cannot simply be retro, but should be based on the perspective of modern wedding dress design, using extracted , combination and other methods,

cleverly apply the Tang Dynasty palace women's clothing culture to the design of contemporary wedding clothes.

## 2 Discussion

As young people's pursuits become more and more personalized, based on this phenomenon, more popular elements should be added to the design and application of traditional elements in Chinese wedding dresses with a certain spirit of innovation, and innovative fabrics and modern craftsmanship should be used to update For fashionable and unique styling design, to better realize the integration of tradition and modernity, traditional elements should not destroy the original structural shape in innovative design, and conduct in-depth research on the basis of maintaining the inherent style of Chinese wedding clothes, thereby making the Chinese wedding dress more fashionable and unique. The innovative design of wedding clothes can be better realized. This study combines the analysis of the current application status of palace costume elements, patterns, colors, culture, shapes, and accessories in the design of Chinese wedding dresses during the Tang Dynasty. Combined with design practice, it explains the future development prospects of Chinese wedding dresses and embodies certain theories. Reference and practical guidance value.

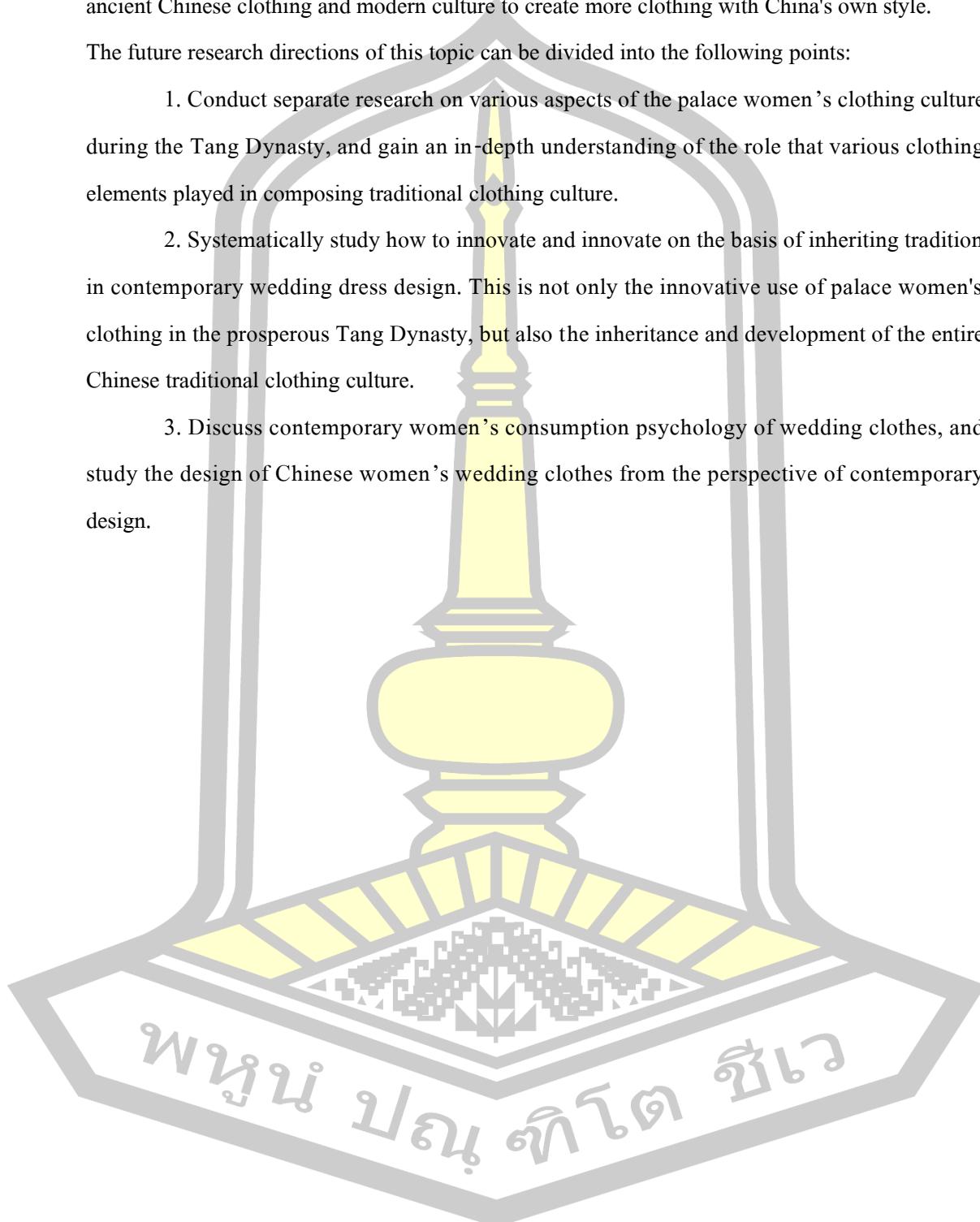
## 3 Recommendations

The return of traditional culture provides an opportunity for the application of classic women's wear in the palace during the Tang Dynasty in modern wedding wear. With the improvement of people's living standards, people's understanding of and return to traditional culture has become stronger and stronger. This can be seen from the increasingly intense collection craze in recent years and the popularity of ancient palace dramas, especially the exquisite works of some excellent palace dramas. Clothing makes people realize the beauty of ancient Chinese court costumes and the vastness of traditional Chinese costume culture. This understanding makes the Chinese people eagerly hope that ancient Chinese costumes can be combined with modern trends and be suitable for both the living room and the kitchen. Therefore, the application prospects of ancient Chinese clothing in modern clothing are broad. This article only focuses on the application of classic women's clothing in the Tang Dynasty in modern

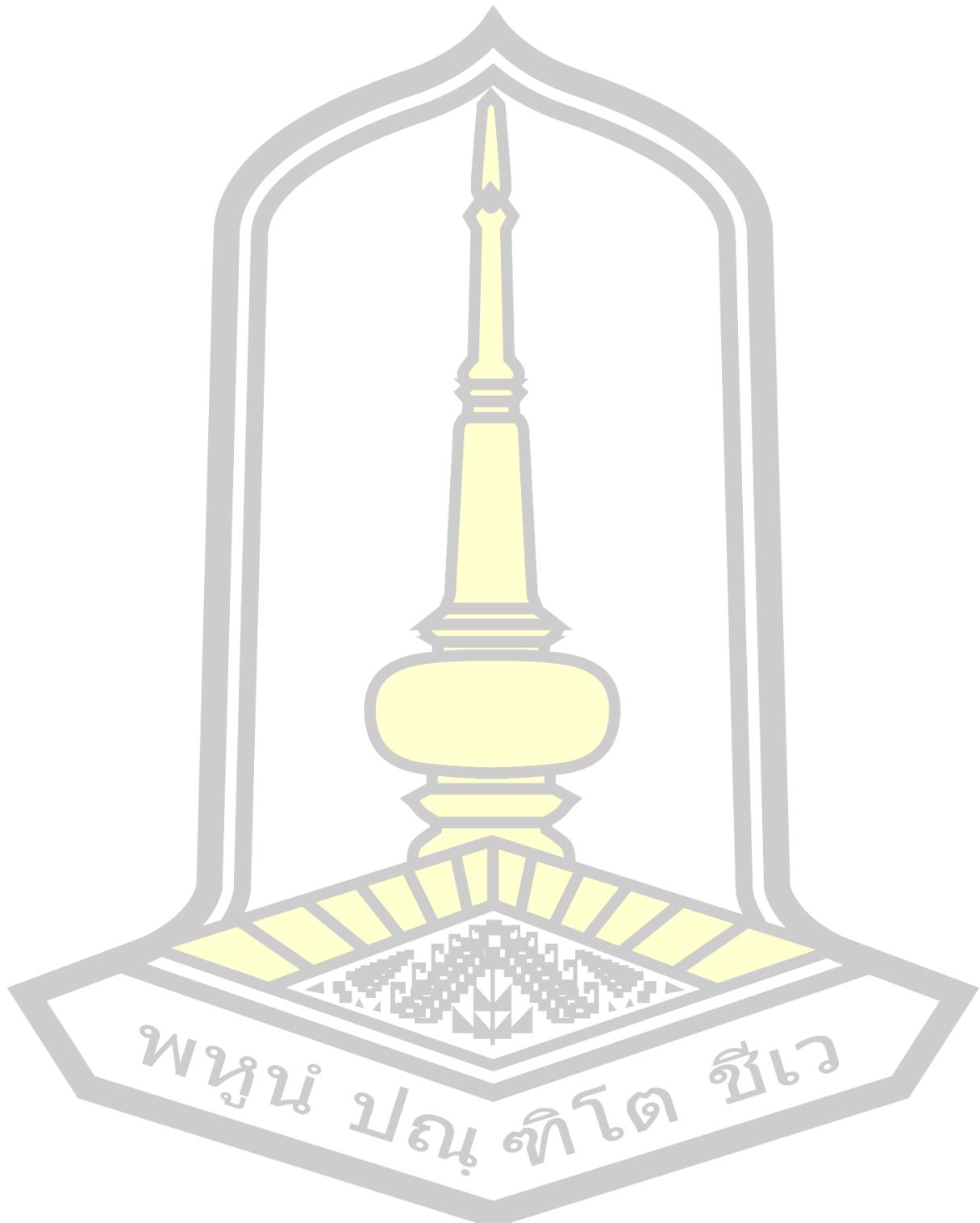
Chinese wedding clothing. I hope it can serve as a starting point for the future combination of ancient Chinese clothing and modern culture to create more clothing with China's own style.

The future research directions of this topic can be divided into the following points:

1. Conduct separate research on various aspects of the palace women's clothing culture during the Tang Dynasty, and gain an in-depth understanding of the role that various clothing elements played in composing traditional clothing culture.
2. Systematically study how to innovate and innovate on the basis of inheriting tradition in contemporary wedding dress design. This is not only the innovative use of palace women's clothing in the prosperous Tang Dynasty, but also the inheritance and development of the entire Chinese traditional clothing culture.
3. Discuss contemporary women's consumption psychology of wedding clothes, and study the design of Chinese women's wedding clothes from the perspective of contemporary design.



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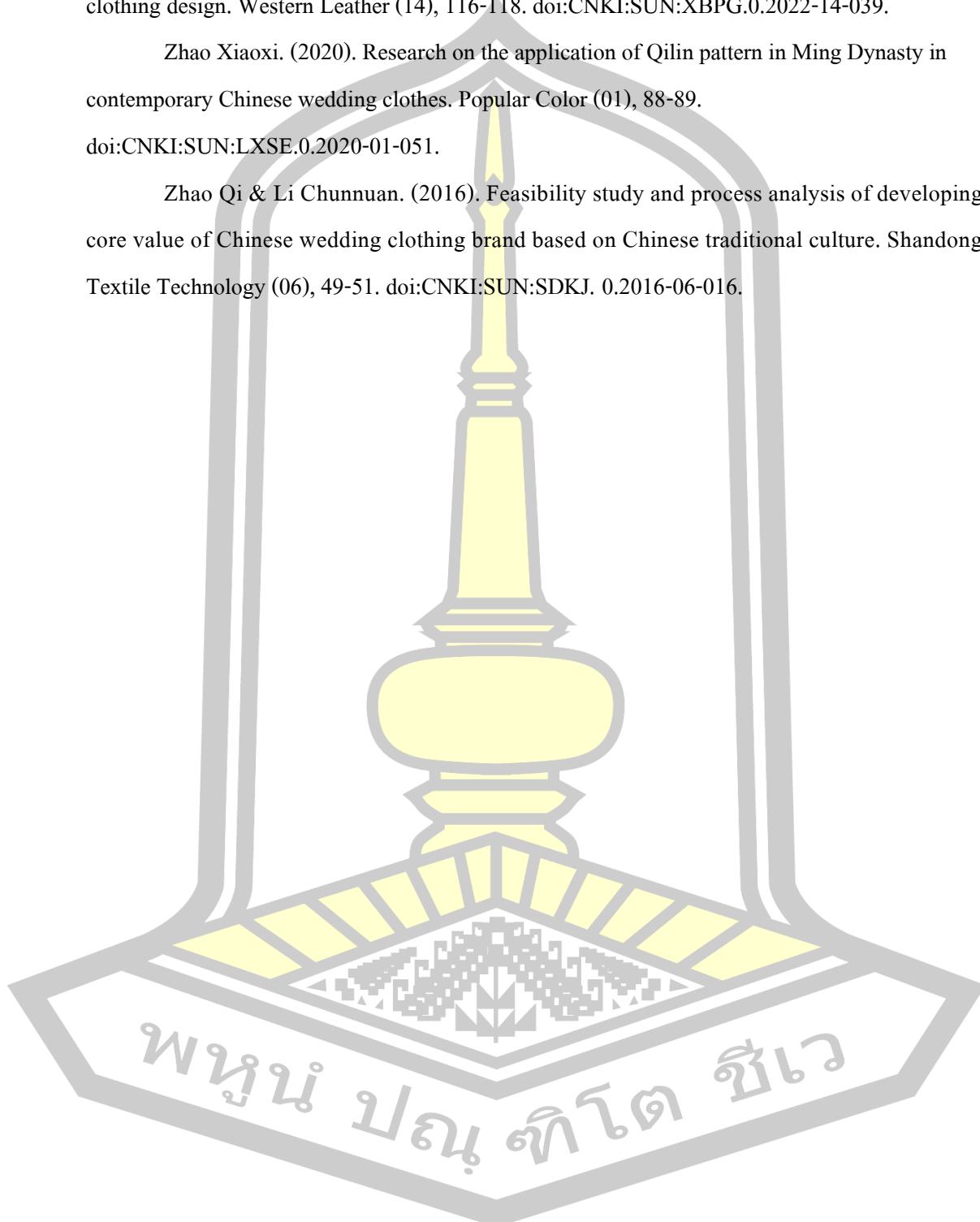
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