

旗袍製作



馮綺文 著

織品服裝技藝叢書
Textiles/Clothing Art and Technique Series

旗袍製作

中式傳統服裝技藝
②

*Art and Techniques of Traditional Chinese Dress Making Vol. 2
Art and Techniques of the Unlined Qipao*

馮綺文 著



輔仁大學織品服裝系所中華服飾文化中心
Chinese Textiles and Clothing Culture Center,
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系主任序

中國的傳統服飾歷來衣袖平面寬大，均著重於服裝表面的圖案裝飾和細節設計（例如衣襟、袖、領、扣、邊、褶等），並不著重於凸顯人體本身的主體和型態，有所謂「輕人本重文本」的觀念，將身體曲線隱藏於衣袍中。民國初年，傳統漢族和滿族服飾的融合，再受西方文化的服飾美學、服裝結構、裁縫技術與流行趨勢的影響，衣袍從原本的平面版型輪廓，演變為剪裁立體合身，並採用當地布料材質，融合中西方服裝的設計元素和身體美學思想。在此過程中，西方色彩逐漸減少，而本地特色則不斷增加，最後變成象徵中華族群和文化身分的民俗傳統服裝——旗袍與唐裝。

但隨著工業化西服的大量普及，採師徒傳授制的中式傳統服裝製作技藝漸趨沒落，使年輕一代對中式傳統服裝的設計與製作認識有限。有鑒於中式傳統服裝工藝技術的凋零，且可供參考的出版品不易取得，身為織品服裝教育者的我們深感應當及時記錄和整理相關的技術，以傳承發揚中式傳統服裝技藝與文化。

廣州出生、成長於香港的馮綺文修女，從小熱愛服裝，十四歲自學成材，本身專業雖為洋裁，但曾與多位上海師傅共事，從他們的裁縫中領略許多中式服裝的製作技法，並曾拜師學習棉襖的縫製。1980年本系創系主任羅麥瑞修女慧眼識英雄，延攬馮修女於系上教授「國服設計與製作」課程，該課程不但一直是本系極熱門的選修課程，更時有業界人士登門或致電求教。近年來，馮修女年事漸高，健康每況愈下，馮修女寶貴之技術與經驗的傳承更是刻不容緩。

因此自2008年開始，於經費拮据的情況下，我們仍決定開始以影音錄製之方式，記錄整理馮修女的中式傳統服裝製作技術，將其畢生所學及教學模式全數集結成冊，以分享馮修女六十年的經驗及四十年的研究分析。本次我們所出版的《中式傳統服裝技藝》叢書一套四冊，以前述種種發展下而誕生的旗袍與唐裝為主軸，涵蓋縫製的基本技法、具有畫龍點睛效果之中式扣藝，以及各式鑲、嵌、檔、緞邊的製作教學。內容除書面的流程圖文講解外，更有影片詳實呈現製作過程，讓讀者能如親身體驗般學習。內容力求適於不同程度的讀者，期望為有志者提供實用之參考資訊外，更能延續中式服裝的精細工藝，期盼有助傳統服裝技藝的保存與發揚，以利後學者的學習與承傳。

鄭靜宜

輔仁大學織品服裝學系系主任

作者序

「我的心靈頌揚上主，因為祂垂顧了弱小卑微！」

我願以聖母瑪利亞的頌詞，當作我對天主的讚美！

回顧我的一生，幼年生長於戰亂年代，無法定居一處求學受教育，中間更歷經與親人失散，加上體弱多病，在香港勉強唸到中四，可是一般的學科及音樂等，卻無一能學有所成。以我這樣的學歷，卻能在輔仁大學織品服裝學系，長達三十年的教學生涯，除了衷心感謝一生信賴的主耶穌基督之外，還要感謝輔仁大學織品服裝學系創系主任羅麥瑞修女。與羅修女結識於1979年，那天夏天我在師大開設暑期裁剪研習班，羅修女輾轉看到我的旗袍講義及作品後，非常感動，延聘我到輔大教導「國服設計及製作」課程。

多年來隨著西服的普及，國服日顯式微，但年輕學生們對國服設計的濃厚興趣並未隨之消滅，每年預選課程時，因為想修此課的人數過多，必須經由抽籤決定錄取名單，這些現象再再的激發了我，努力的教學外，更打算理絡出一套簡單易學的教材，供國服愛好者自學。以免年輕一代只有從書本、電影中想像長袍飄飄的一介君子與溫婉女子身穿一襲旗袍所展現出的典雅風韻。

中式服裝蘊含著無盡的詩意與文化涵養，其製作手工之精美，更呈現了先人們的巧思，例：水線與漿糊、燙縮與燙拔的搭配，使得這套中國功夫，益顯高明、深邃。我個人非科班出身，製作技巧大半自學而成，在香港時因緣機會與上海師學習得製作棉襖的技藝，因此也更加深了我對中式服裝技藝的了解，逐步有系統地整理「體型觀察、尺寸測量、計算、製圖及製作方法」，如：人體各部位的參考表，自行研發「馮式旗袍製作範本」，並以隨手可得的回收材料，製作經濟實用的製作工具，如：頸型、側頸點測量器、褶子整燙輔助片、水刷…等，雖然有些繁瑣，但卻能協助初學者應用此製作模式及輔助工具，得以事半功倍地具備準確的判斷與專業能力。直至今日走過了近一甲子的教學歲月，我不斷翻新製作方法、力求改進，以期能出版一套既能保留傳統技藝特色，又能使初學者易學易懂的理想教材，讓「自己動手做旗袍」不再是件遙不可及的事。

我二十四歲認識天主和領洗，三年之後加入天主教瑪利亞方濟各傳教修女會，在許



多事上，我敬愛天主和信靠天主，特別在我困難無助的時候，天主給我這個才疏學淺的人很多靈感，我有很強的使命感，希望成為天主手中可用的工具，願意與別人分享，將一生的教學經驗及專業知識，集結出版「中式傳統服裝技藝」叢書，一套四冊，使這項技藝能夠繼續傳承發揚。

對我而言，這是天主賞賜的莫大恩典。同時也要感謝輔仁大學服裝系歷屆的系主任、我的助理暨本書編撰黃青霞、中華服飾文化中心的助教及工讀生們，此處無法一一詳列，另於致謝頁一併作謝。由於他們六年來的努力不懈，才能將這套叢書以數位化的風貌展現在世人面前。我們雖已傾力編著，但難免有掛一漏萬之嫌，誠懇地希望讀者及各界先進們不吝賜教，予以指正，無任感激。

感謝天主！並求天主降福所有的恩人們！

～ 馮綺文 修女

中心主任序

今年本中心精選部份旗袍收藏，與國立臺灣博物館合辦「旗麗年代：伊人、衣事、新風尚」特展，以慶賀國立臺灣博物館成立一百週年。

本系由1975年開始，致力於收藏保存具有歷史文化的織物與服裝。此乃根植於輔仁大學加強中西文化交流的創學精神與宗旨目標，透過不同文化的真善美，增進人類福祉，邁向世界大同。要落實這個使命與目標，首先要能鑑賞並致力於保存、維護與創新自己的傳統文化。因此，我們織品服飾的典藏領域先以臺灣原住民及臺灣漢人（客家、閩南）作為發展核心，逐漸擴展到中國漢人以及其他少數民族服飾。藉由這些文化珍寶，激勵學生對織品服飾在文化意涵的研究興趣。同時豐富了課程內容、教學研究及創新設計，進而促成了1993年「中華服飾文化中心」的成立。

本中心有關旗袍專題的收藏，雖只是近十幾年的事，然而我們對於旗袍的關注淵源甚深。可追溯到三十多年前，織品服裝學系成立之初，所開設的國服製作課程。從那時起我們的學生就一直對旗袍設計與構成等課程，表現出極高的興趣，這要歸功於馮綺文修女。

來自德國的我與來自香港的馮修女，1979年結識於台灣。當時透過本系服裝組的一位助教，看到馮修女精彩的教學示範樣品，各式旗袍與唐裝的小尺寸作品及製作流程的部份縫，驚豔之餘深感佩服。以求這項傳統技藝能夠傳承給年輕的莘莘學子，即刻向校方申請，延聘馮修女成為本系師資。而馮修女原是短期的台灣之行，在獲得修會的支持下，就此落地生根。

旗袍相關技藝精巧細緻，十分講求經驗，馮修女一直致力於理絡出一套精闢而系統化的「馮式旗袍製作法」。從體型觀察、尺寸量測、計算及製圖乃至製作，整理成各類參考表；並以隨手可得的回收材料製作便利且實用的裁縫輔助工具，如頸型及側頸點測量器、褶子整燙輔助片、水刷等等，降低學習門檻，讓初學也能快速上手。因此多年來，馮修女所教授的「國服設計與製作」一直是非常熱門之選修課。期末時，學生都會穿上自己親手完成的作品，欣喜自我成就而歡喜拍照留念。

如今馮修女已高齡82歲，累積了一甲子以上的服裝製作經驗，與豐富的研究及教

學成果，我們很高興能配合這次的展覽，同時將馮修女畢生智慧及巧思，真實地記錄下來，集結出版『織品服裝技藝叢書』一套四冊。內容涵蓋「基礎技法 中式扣藝」、「旗袍製作」、「緞邊製作 夾裡旗袍」及「唐裝製作」等，希望藉此提供年輕設計師們靈感，發掘並結合傳統的製作方法及形式，應用於現代服飾設計中。對於我們的文化遺產，不僅是保存，而是以文化為基礎進行創新應用，確保文化的傳承。進而激發臺灣文創產業中，對於時裝的熱忱，也為臺灣在地性的服飾，提供新的可能。並以自身文化的多元性而自豪，在地球村中推展發揚。

羅麥瑞

中華服飾文化中心主任



■ 每學期結束前，同學們都會穿上自己親手完成的旗袍，與修女開心合影。

馮綺文修女（第一排，左4）、羅麥瑞修女（第二排，左3）

Preface

At this time our Department, specifically the Chinese Textiles and Clothing Culture Center, is staging a major exhibition in collaboration with the Taiwan Historical Museum which celebrates its 100th birthday entitled: "Qipao - Memory, Modernity and Fashion" which draws on our Center's 600 plus historic collection of qipaos.

One area of the exhibition is reserved for the work of Sister Teresa Fung, , FMM. In addition, we are highly pleased that we finally are ready to present the public with a four volume publication entitled: "Art and Techniques of Traditional Chinese Dress Making" which incorporates Sr. Teresa's life-long accomplishment - just in time for the opening of the exhibition on May 19, 2013. We are confident that the book will find many lovers for what is truly representative of our own and our best. All the more so, since in our era of rapid globalization with its tendency toward a worldwide mono-culture, people will become more and more interested in what is different, special or unique, which is to say: local, indigenous, and symbolic of cultural identity.

The publication consists of four volumes: (1) Basic Techniques & Frog Closures; (2) Art and Techniques of the Unlined Qipao; (3) Piping, Binding & Lined Qipao; and (4) Art and Techniques of the Tang Suit. An entire set of DVD'S has been produced with Sister Teresa demonstrating and commenting in a step by step manner on the processes involved. One can follow the book or the DVD instructions; each in itself offers a complete in-detail learning process which has been tested out with our own students. Needless to say, the volumes not only are excellent textbooks or manuals for classroom teaching but are also intended for self-learners with a personal interest in Chinese traditional ways of dress-making in whatever aspect of this vast area one wants to make progress.

We are very grateful to the religious Order of the Franciscan Missionaries of Mary (FMM) for their continuous support in making the long-term dream of Sr. Teresa as well as ours become reality in form of this publication which took six years of intensive effort. We are more than grateful to Sr. Teresa herself for her many years of successful teaching and extraordinary dedication to our Department and students which not only contributed to the publication of this book but also, at least partially, to the building up of our extensive historical qipao collection over the last ten years. Not only through her teaching but also through her religious personality

she has had a special influence on our students evident in their continuous interest in electing her course. We thank Ms. Fion Huang, for her immense patience, attention to detail, and insistence on excellence in line with Sr. Teresa's expectations in doing the finalization of the text and the entire editing work. All in all, it was a huge collaborative effort involving also a number of working students with special skills. To all of them, and most especially to the friends and benefactors of Sister Teresa as well as those of the Center who have contributed to the printing cost of this book, we have dedicated a special page of Acknowledgements. Last but not least, we owe immense gratitude to Mr. Gu Shing-Tson on whose special fund we have continuously drawn to cover the monthly expenses for the six year process. May all of you be pleased and feel rewarded in seeing the final outcome of this long-term cooperative project.

As far as I am personally concerned, it has been my privilege, in line with the cultural commitment and support of our Textiles and Clothing Department, to find ways and means to be complete the recording of Sr. Teresa's life-time learning and experience. It is our hope that through this publication, Sr. Teresa's spirit will continue to inspire many especially the young fashion designers of tomorrow, so that her expertise be passed on to future generations!

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The extraordinary Story of Her Life - Sister Teresa Fung, FMM

*Faithful to the Truth of Tradition,
Intent on Perfecting the Good
Enjoying the Creation of Beauty
All for the Love of God: Source of all Holiness!*

These lines well summarize the life story of the author of this book: Sister Teresa Fung, FMM (Order of Franciscan Missionaries of Mary). Truly, Divine Providence has been wonderfully at work throughout her life-time, but not without her wholehearted cooperation, above all her eagerness to strive for constant self-improvement in creating something beautiful and meaningful with her own hands.

This is how her extraordinary life story evolved. Chi-wen was born in Guangzhou City

(Canton) in 1931. The fondest memories of her early childhood years are about making all kinds of fantastic dresses for her sister's little doll. She was only seven years old when her family had to flee to Hong Kong because of the outbreak of the Second Sino-Japanese War. In the turmoil of those years the child got lost. Only after four years of intense searching, when the war had come to an end, was she re-united to her family. Without having completed elementary schooling, Chi-wen followed her personal interest and looked for work as an assistant in a Hong Kong children's wear store. At 16, in 1947, she succeeded to become the head of the children's wear section in a high-class dress-making store. There she had the opportunity to "steal with her eyes," as she describes it, by closely watching the techniques and skills of several in-house first-class qipao master designers from the well-known Shanghai-based Green House Company who, for political reasons, had moved to Hong Kong. What she observed during the day she practiced at night. In 1949, Teresa with some close friends courageously started a children and women's wear dress-making business on their own. In an amazingly short time these women were extremely successful, particularly with a line of dancing dresses that were to be worn with beautiful, stiffened petticoats showing from underneath. It was their store's 'Special' and the news spread rapidly. As a result, Chi-wen, in about a year's time, was able to earn enough money to buy a house for her dear mother in Hong Kong.

It was around this time, the climax of her business success, that Teresa's life turned into a different direction. Her childhood memories of the Sacred Heart Sisters were coming alive again. Filled with gratitude for God's protection and blessings throughout her life, and for having been able to make the best possible arrangements for her mother, her heart was set free in search for deeper meaning to her life: the Source of all Beauty, Goodness, Truth and Holiness. This mysterious inner attraction eventually led her to the decision to dedicate herself completely to God in a life of service for others. Accordingly, she decided to hand over her business to her brother and his wife. Instead of wearing beautiful dresses, high heels, and make-up, she now preferred the simple grey-colored uniform of the Sisters to all the beauty the world could offer by joining the community of Franciscan nuns in Macau in 1958 where she was given the name Sister Teresa.

After some years of religious formation in the spirit of the Franciscan order, Sister Teresa was assigned to take charge of the St. Gabriel's Women's Wear Dress-making Training Center of her religious order in Macau. Here she worked for seven years to the point of exhaustion,

always intent on providing the best teachers for her trainees. It was during this time that her mother - anxious to do something in return for her generous daughter – arranged and provided for her the extra-ordinary opportunity to take a 3-months intensive training course with an outstanding qipao master. It was indeed ‘extraordinary,’ for in those days qipao masters would pass on their trade to men only, never to women. However, being a nun, he jokingly considered her to be ‘beyond sex differentiation’ and thus accepted her. This was the time when Sister Teresa developed a deep and enduring love for the best of traditional Chinese dress-making.

Eventually, in 1979 at the age of 49, the Franciscan Sisters on Taiwan needed Sister Teresa’s help. She joined the Taipei community at Xinyi Street, assuming responsibility for constructing religious uniforms for her fellow-Sisters. It did not take long, however, before her talent was discovered. She was invited by the National Taiwan Normal University in Taipei to offer a summer course in qipao –making. This was a golden opportunity for her to pass on what she so diligently had acquired over a life-time.

At Fu Jen University, we got to know about Sister Teresa from one of our alumni who had participated in the summer course and who recommended her highly. In 1980 she offered her first course at our Department of Textiles and Clothing. Deeply impressed by the quality and extensiveness of her teaching aids and the favorable reaction of the students, we succeeded to get a University teaching contract for her, so as to be able to offer a regular credit course. Since then, our Department has been offering a two-semester elective course year after year: one semester in qipao-making, the second semester in frog closures and related special techniques.

No doubt, students have been happy with what they learn in her classes. In addition to passing on her expertise with extra-ordinary zeal, Sister Teresa’s personality, her soft-spoken, gentle, and patient approach to the students, has attracted enough students to continuously offer this elective over more than 30 years till this day. One former student described the class atmosphere as ‘almost prayerful,’ leaving some students wonder as to the kind of life this qipao-loving teacher in her grey religious uniform is living. To satisfy their curiosity, Sister in recent years started to conduct a kind of ‘mini-graduation ceremony’ for her student. At the end of the course she invites them to the religious convent where her community is living. There she arranges for a prayer service and picture-taking in the chapel, with students all dressed in their self-designed colorful qipaos, one more beautiful than the other. After that a delicious banquet

is awaiting them with all kinds of 'Cantonese cuisine' prepared by Sister herself. An enjoyable atmosphere indeed, one which the students will treasure in their memory!

From the viewpoint of the Department, we consider ourselves privileged to have had Sr. Teresa among us for so many years to teach and influence a great number of students. We are proud of her indeed! That is why our Chinese Textiles and Clothing Culture Center in 2011 staged a special exhibition entitled "In Memory of Her." Her life story reveals a deep sense of gratitude toward Divine Providence, not only for all that she received throughout her life, but most especially, for the joy of passing on what had been given to her. This calls to mind a word from Sacred Scripture, saying that "there is nothing we have not received; hence we are to pass on freely what has been given to us." This she did all her life, and did it with a most generous heart for love of God and her students. Thank you, dear Sr. Teresa for your inspiring example as an educator, a dedicated religious, and lover of culture!

Meanwhile, Sister is going on 82 and is looking forward to a more restful life. Now that her life's work and wisdom have been carefully recorded and her dream has reached fulfillment, she can be peacefully retire for her courses at Fu Jen can continue even without her physical presence. Beyond this, many more here and abroad, will appreciated this our collaborative effort on behalf of the preservation and promotion of what is best in Chinese culture.

Margta Laumann, S.F.S.

Director of Chinese Textiles and Clothing Culture Center

謝 誌

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第一章

旗袍
概述