



The Redesign of Suzhou Embroidery Patterns Based on the Perspective of Artistic Characteristics: Application in Today's Society

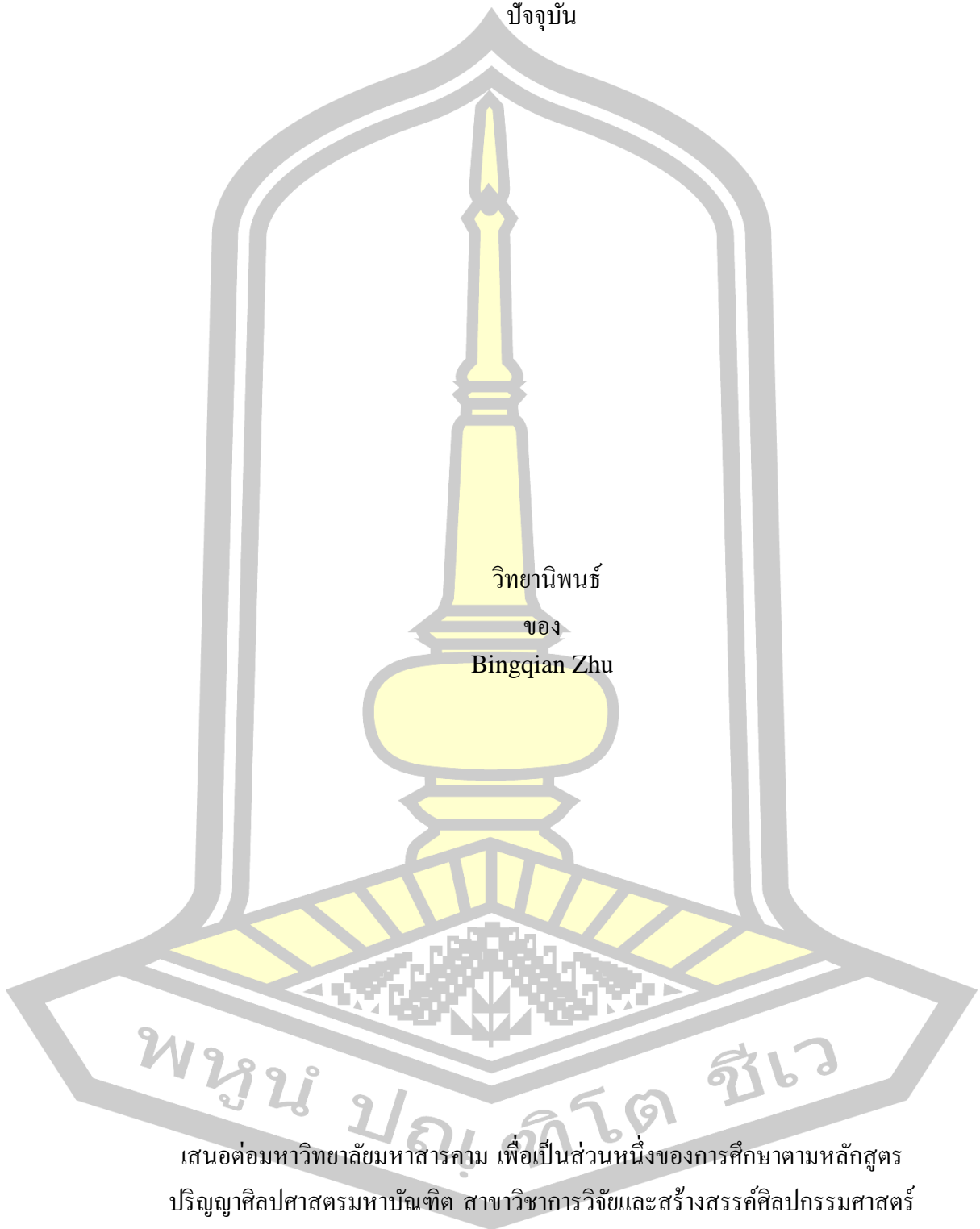
Bingqian Zhu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Arts in Fine and Applied Arts Research and Creation
December 2023

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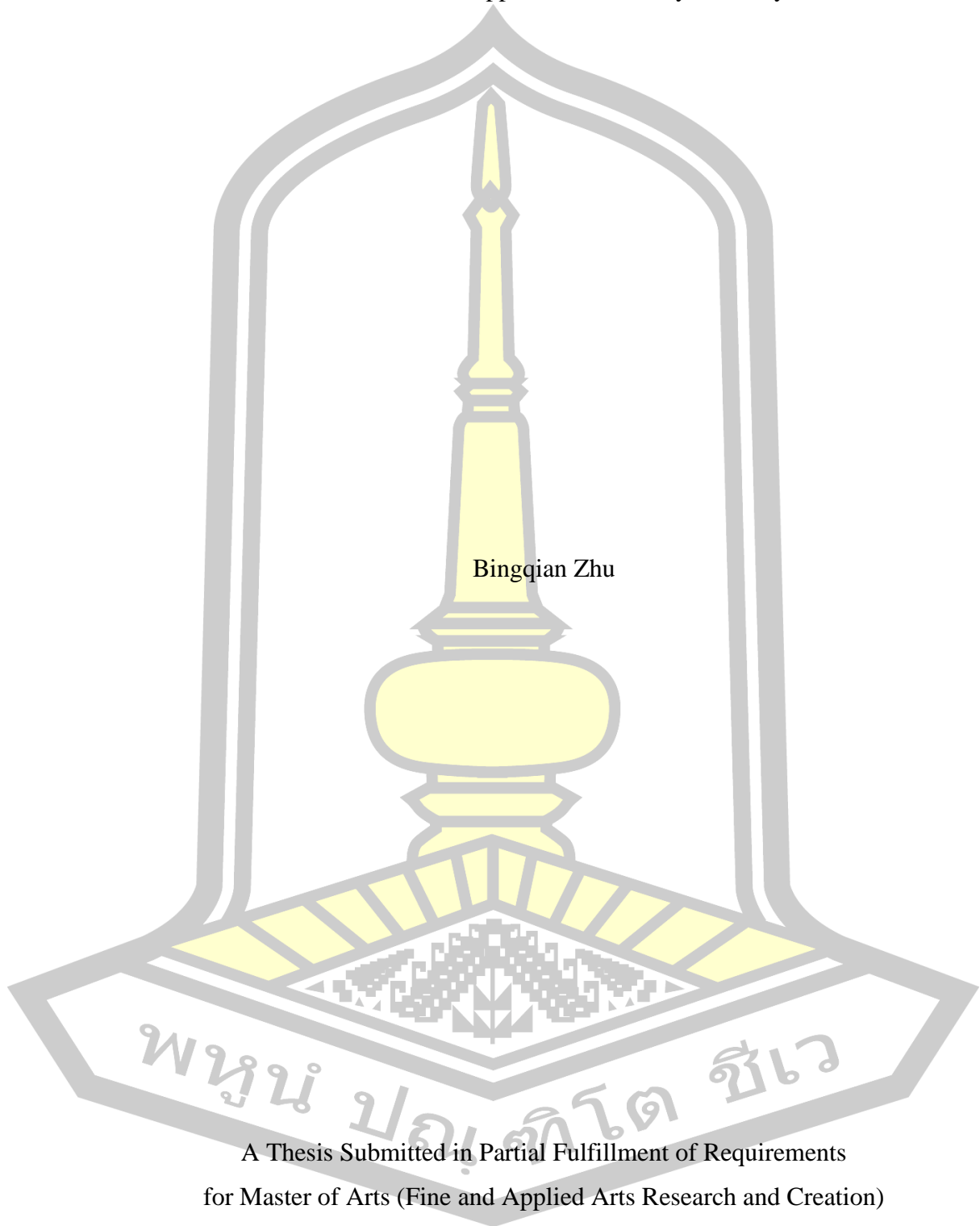


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Characteristics: Application in Today's Society



Bingqian Zhu

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December 2023

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The examining committee has unanimously approved this Thesis, submitted by Ms. Bingqian Zhu , as a partial fulfillment of the requirements for the Master of Arts Fine and Applied Arts Research and Creation at Maharakham University

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TITLE	The Redesign of Suzhou Embroidery Patterns Based on the Perspective of Artistic Characteristics: Application in Today's Society		
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ABSTRACT

This is research a qualitative one. The research objectives of this paper are threefold: (1) to study the history and cultural background of the development of Suzhou embroidery and Suzhou embroidery patterns (2) To analyse the artistic characteristics of Suzhou embroidery motifs (technical characteristics, expressive content, modelling methods, colour characteristics compositional features. (3) To creation into the redesign of Suzhou embroidery patterns based on the perspective of artistic characteristics: application in today's society

The samples and population used in this study are divided into two groups: (1) the information research group of the Suzhou embroidery pattern patterns, i.e. for all types of finished Suzhou embroidery patterns, mainly for all types of finished Suzhou embroidery products in Zhenhu street, Suzhou (2) the design analysis data and satisfaction assessment group for embroidery manufacturers, embroidery product shop owners, sales workers of embroidery, embroidery designers, embroidery maids, Suzhou embroidery culture enthusiasts, Zhenhu locals and tourists. The sampling technique used was purposive sampling. The instruments used in the study were surveys, observations and questionnaires. The statistical data used were the mean and standard deviation.

As far as the results of this study are concerned, Suzhou embroidery, the first of the Four Great Embroideries, has some of the commonalities of the art of embroidery in terms of artistic form and expressive techniques, but the unique style of Suzhou embroidery has been formed by the continuous exploration and innovation of successive generations of Suzhou embroiderers on the basis of their heritage. Suzhou embroidery is renowned at home and abroad for its long history, diverse embroidery techniques, rich and elegant colours, exquisite craftsmanship and a wide range of subjects. In recent times, Suzhou embroidery has been reformed and innovated with the changes of history, showing its vitality. Through a study of the four main aspects of Suzhou embroidery: technique, expression, modelling, colour and composition, this article details the artistic characteristics and cultural connotations of Suzhou embroidery motifs and demonstrates the unique artistic charm of Suzhou embroidery.

Through a specific study of a large number of Suzhou embroidery documents as well as works, the unique aesthetics of Suzhou embroidery are analysed and the patterns of Suzhou embroidery are redesigned on this basis.

In this paper, 10 patterns of Suzhou embroidery were designed, and through the analysis of the satisfaction questionnaire of the target group, the first place is pattern 4 with an average satisfaction score of 4.5, the second place is pattern 9 with an average satisfaction score of 4.12, the third place is pattern 8 with an average satisfaction score of 4.02, and the last place is pattern 8 with an average satisfaction score of In general, each pattern has certain artistic characteristics and traditional cultural meanings of Suzhou embroidery.

Keyword : artistic identity, Suzhou embroidery culture, motifs, floral design



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Life is like the passing of a white horse, it just happens. It has been a privilege to spend this time at this university's School of Art, Design and Applications. As I am about to graduate, the past two years are playing in my mind. It is always when we leave, when we part, when we lose, that we reflect and think about whether we have cherished our time and the people around us. There is no end to the sea of learning, the master's level study career is over, but the learning does not stop.

First of all, I would like to thank Assoc. Prof. Dr. Prathabjai Suwanthada for his many valuable comments on my research, which gave me a goal and direction for my thesis. He is very gentle and often has a peaceful and serene look in his eyes, with an innate kindness and gentleness. I am very fortunate to have met such a patient and rigorous supervisor who has passed on his knowledge and experience to me without reservation, and I wish my teacher good health, good work and success in her work!

I am grateful to my parents for raising me and caring for me. No matter what I do, my parents have always tried to love and care for me giving me the utmost love and affection, making me feel like the happiest and most joyful person in the world all the time! My life is full of sunshine and love, and I wish my family good health and happiness forever! I would also like to thank my friends Su Jiajia and Zhao Jianqiao for their care and companionship, and my friends Tang Shuang, Qian Lei and Wang Rui for their help and encouragement.

The end of a learning journey is both the end and the beginning, and may we always maintain our independence of spirit and freedom of thought!

พหุบัณฑิต ชีวะ

Bingqian Zhu

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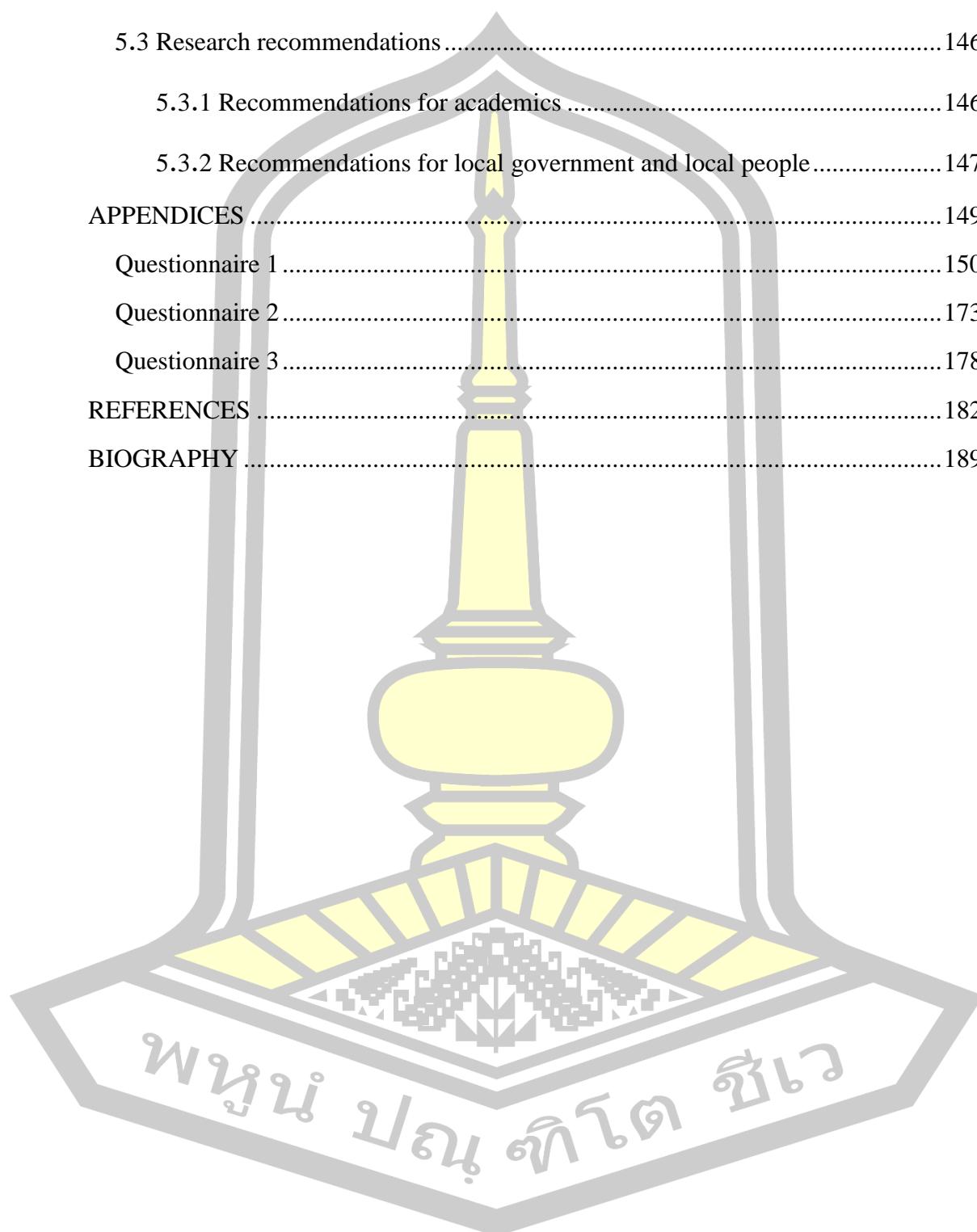
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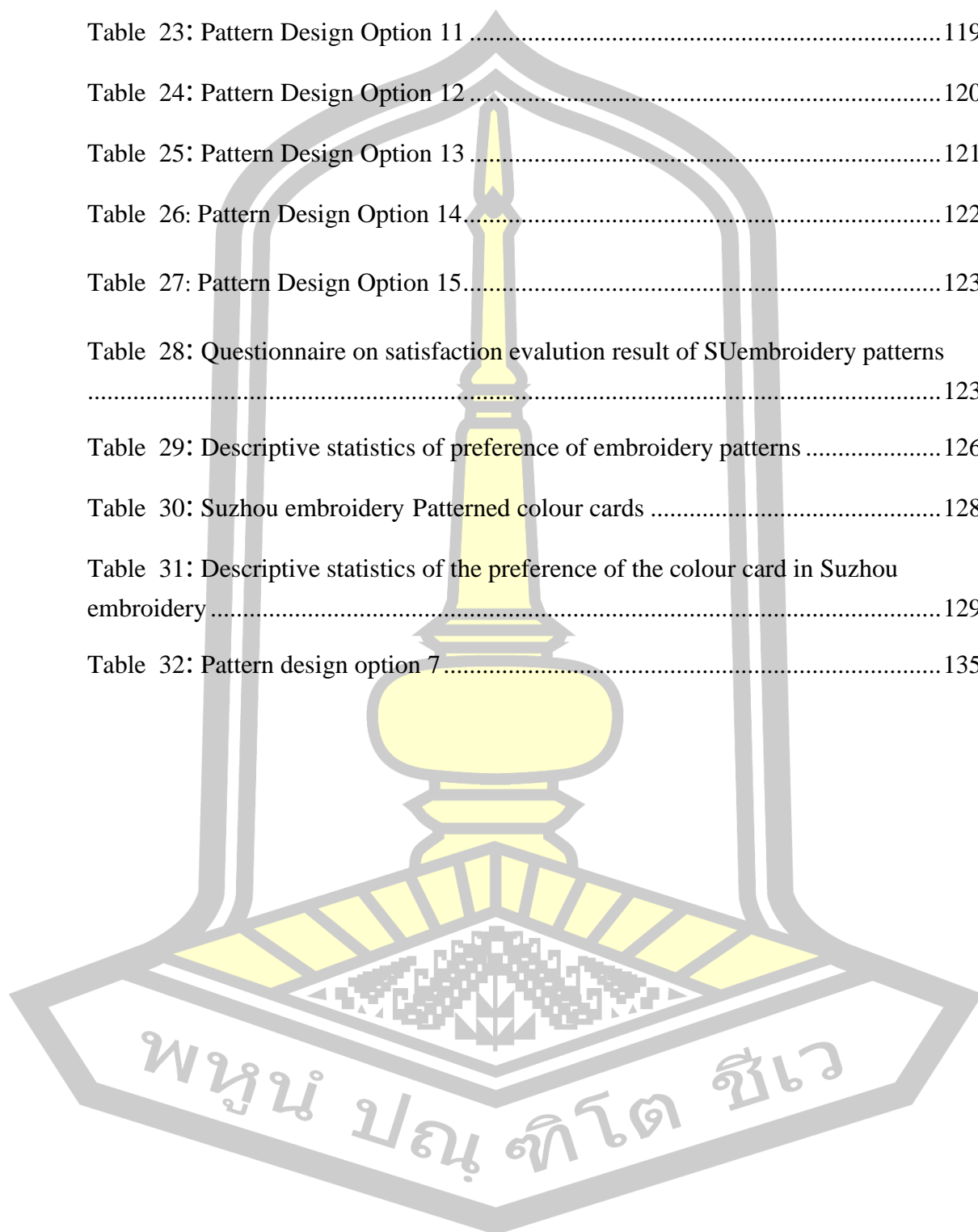
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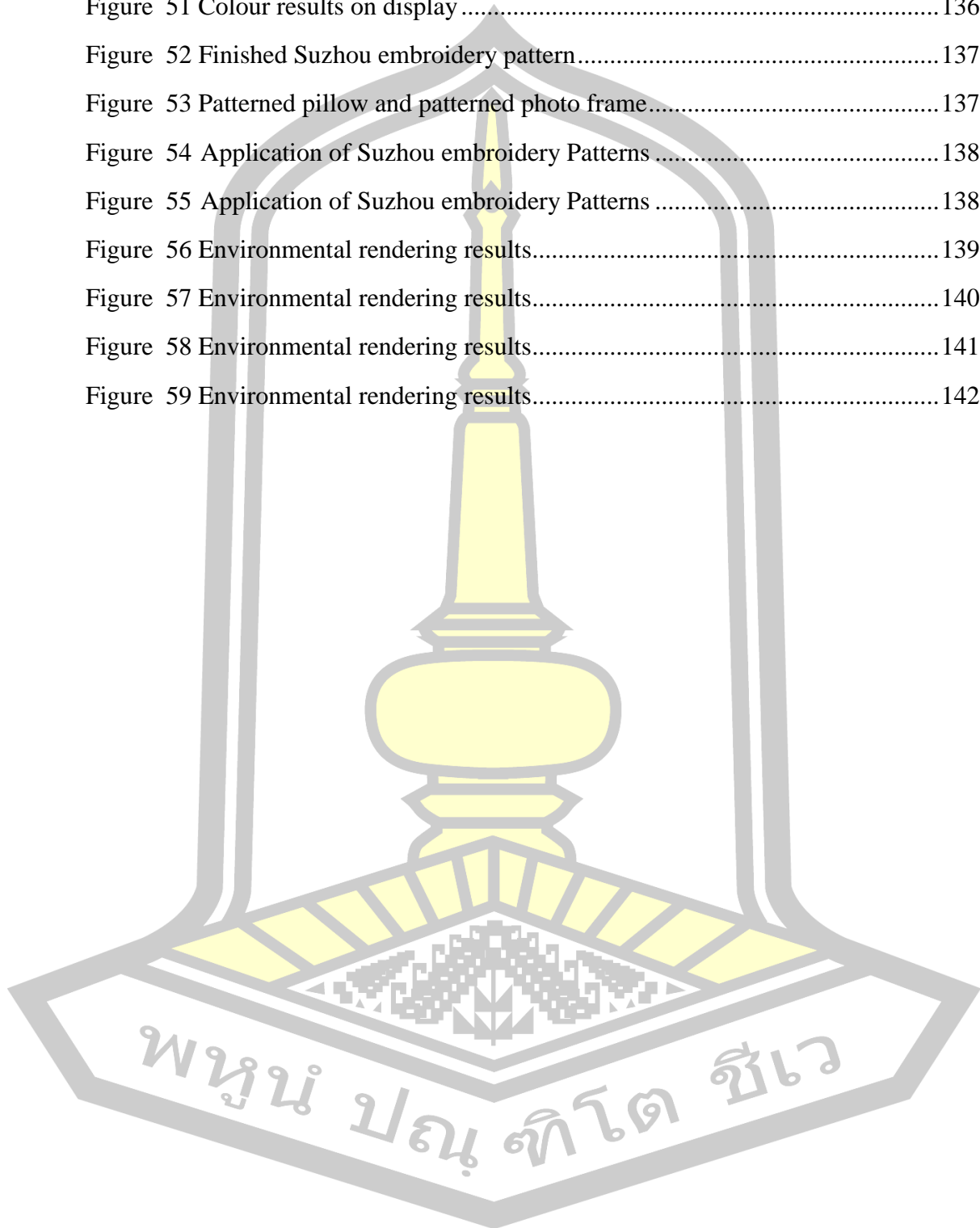


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CHAPTER I

INTRODUCTION

1.1 Background of the study.

Suzhou embroidery is a generic term for the embroidery art of the "Wu Culture Circle", which is now the Taihu Lake Valley and the Yangtze River Delta, covering mainly the south-central part of Jiangsu, the northern part of Zhejiang and the Shanghai area. As a traditional handicraft product of Suzhou, Suzhou embroidery, along with Xiang embroidery and Cantonese embroidery In 2006, Suzhou embroidery was inscribed on the first national list of intangible cultural heritage, and as the city's calling card, it carries the cultural identity of the Wu people, their attitudes, ideology and aesthetic habits, and influences the modern Wu people.

Suzhou, abbreviated as "Su", was known in ancient times as Gusu Suzhou Pingjiang It is located in the middle of the Yangtze River Delta and the southeast of Jiangsu Province. Suzhou is located in the middle of the Yangtze River Delta and the southeastern part of Jiangsu Province, bordering Shanghai to the east, Zhejiang to the south, Taihu Lake to the west and the Yangtze River to the north, with a total area of 8,657.32 square kilometres. The city's topography is low and flat, with rivers and lakes running through its territory, and most of the water surface of Taihu Lake is within Suzhou. Suzhou has a dense network of rivers, fertile land and developed agriculture, and is known as a "water township", "the granary of the world" and "the land of fish and rice". the land of fish and rice It is also known as the "land of water", the "granary of the world" and the "land of fish and rice". Since the Song Dynasty, it has been

known as "Suzhou and Lake are ripe for the world". It mainly grows rice, wheat and rape, and produces Cotton The main products are rice, wheat, oilseed rape, cotton, silkworms, mulberry and Forest fruits It is also known for its specialties such as Biluochun tea, Yangtze River swordfish, Taihu Lake silver fish and Yangcheng Lake hairy crabs. Jiangsu has a fertile land, a mild climate, developed silkworms and mulberry, and has been the home of silk embroidery since ancient times. The geographical environment, the gorgeous and rich brocade, and the colourful threads have created favourable conditions for the development of Suzhou embroidery. The excellent water transport conditions provided strong support for the trade of Suzhou embroidery, and the local production of silk, embroidery thread and even the "hard but not brittle" Suzhou needles made the "material beautiful", while the affluent social environment created a large number of talented literati and inkmen. The wealthy social environment created a large number of talented literati and artists, making the art of Suzhou embroidery a profound cultural connotation, which was expressed by many famous embroiderers. According to Liu Xiang's "Sayings" of the Western Han Dynasty, Suzhou embroidery was used for clothing in the state of Wu more than two thousand years ago, during the Spring and Autumn period (Liu Xiang, 17 B.C.: 5 vols.). Suzhou embroidery originated in the area of Wu County in Suzhou and has now spread throughout Jiangsu Province to Wuxi, Changzhou, Yangzhou, Suqian and Dongtai. Suzhou is one of the first national famous historical and cultural cities of national historical and cultural cities, with a history of nearly 2,500 years, and is one of the Wu culture It is one of the most important birthplaces of the Wu culture and has the reputation of being paradise on earth" reputation. The land of Wu originated from from the Five Hegemons of the Spring and Autumn Period one of the five hegemonies

of the Spring and Autumn Period State of Wu at that time, the territory of Wu was roughly bounded by Jiangsu south of the Yangtze River and as far south as the Qiantang River to the north, and as far north as north of the Su the abandoned Yellow River. The area to the south of the Yangtze River, nowadays mainly refers to the Wu dialect area and the Wu culture area. The origin of Suzhou embroidery is related to the custom of the ancestors of the Wu region to "break their hair and tattoo", and in the course of a long history, during the labour and production of people, this embroidery combined with the unique nature, humanity and art of Suzhou, resulting in the unique embroidery art of Suzhou, Suzhou embroidery (Sun (Sun Peilan, 1982: 9).

After the Xinhai Revolution, under the influence of the old and the new, the western style was introduced to the east, and traditional embroidery was closely integrated with western art, absorbing the merits of western oil painting, photography and sculpture, and drawing on the essence of these, allowing traditional embroidery to innovate and flourish. According to Zhao Keng's "China's appearance at the Panama World's Fair a century ago", the US Department of Commerce's survey of China's trade in 1915 showed that China's exports to the United States in that year jumped by US\$60 million compared to the previous year, with national exports of silk and embroidery alone reaching US\$14,000. The scale of the industry was gradually reduced and people's way of life changed, so the demand for luxury and fine work was not as strong. For a long time, therefore, the development of embroidery was very worrying. After decades of collision between traditional and modern culture, local and global culture, and rural and urban culture, Suzhou embroidery in the twenty-first century has reached new heights of artistic attainment and has shown great vitality in the development of the industry. " In 2009, the government invested 40 million yuan in the renovation of Zhenhu Embro

idery Street in order to further expand the brand of "Suzhou embroidery", and some masters of Suzhou embroidery arts and crafts have set up their workshops. The government invested 40 million in the renovation of Zhenhu Embroidery Street. At the 2014 APEC meeting in Beijing, Suzhou's 'Song brocade' and 'Suzhou embroidery' became keywords of global discussion. The 2013-2015 Embroidery Art Innovation Youth Training Programme was launched at Jiangnan University with the Jiangsu Province's "First Intangible Cultural Heritage Research Base". "The programme is designed to meet the needs of contemporary embroidery art development and innovation, and to continue to bridge the gap between domestic embroidery talents and promote the revitalisation and prosperity of Chinese embroidery art (Ministry of Culture and Tourism of the People's Republic of China. (2015). The National Arts Foundation actively supports the development of intangible cultural heritage projects. https://www.mct.gov.cn/whzx/zsdw/gjysjj/201504/t20150417_775097.htm). In 2016, for the G20 Hangzhou Summit, the combination of Suzhou embroidery and Song brocade stood out from the many other options across the country and was presented to the Chinese government. In the G20 Hangzhou Summit in 2016, the combination of Suzhou embroidery and Song brocade was chosen as a national gift for state guests. Since 1998, sales of embroidery have grown at an average annual rate of over 30%, reaching 1.3 billion yuan in 2014. The number of embroidery enterprises has also grown from two or three at the beginning to more than 400 today, and the number of shops selling embroidery products in other areas of Suzhou has also grown rapidly. In 2013, the "National Research Base for Intangible Cultural Heritage Protection" was officially inaugurated at the "Suzhou City Suzhou Embroidery Art Innovation Centre", marking a new stage in the protection of intangible culture

ral heritage of Suzhou embroidery, from "rescue protection, memory protection and production protection to research protection". At present, 16 countries in Central Asia, West Asia, Southeast Asia and ASEAN countries along the Belt and Road have good economic and trade relations with Suzhou, and Suzhou has also formed friendship city relations with more than 10 cities along the Belt and Road. This has laid an important foundation for Suzhou to form a community of interests with various regions and cities to achieve mutual benefit and win-win situation.

Sun Jiazheng has highlighted the following major issues regarding the protection of China's intangible cultural heritage: First, the succession of China's intangible cultural heritage, which is on the verge of extinction due to the decline in the number of inheritors and the lack of successors (Sun Jiazheng. (2006). Chinese folklore literature from <http://cel.cssn.cn>). Secondly, the laws and regulations on the protection of intangible cultural heritage are not yet sound, and intangible cultural heritage has not yet received adequate legal protection; thirdly, the awareness of intangible cultural heritage protection is not strong and needs to be further improved; fourthly, the mechanism of intangible cultural heritage protection is not yet sound. All these problems are reflected in varying degrees in the cultural heritage of Suzhou embroidery. The traditional handicraft culture and other types of intangible cultural heritage are important components of a diversified cultural system, carrying the values, customs and artistic aesthetics of a region, a nation and a country, and only by strengthening their protection and transmission can cultural diversity be maintained. Therefore, strengthening the protection and transmission of Suzhou embroidery culture is of great significance, both for the protection of Suzhou embroidery culture itself and for the protection of other cultural heritages, and is a contribution to the

maintenance of cultural diversity (Li Qingyang & Zhao Ye, Journal of Kaifeng College of Education, 2019: 227-228). In recent years living conditions have increasingly improved due to economic development. Changes in living conditions have increased the demand for Suzhou embroidery products, and people have begun to pursue spiritual enjoyment alongside material consumption. People have higher requirements for the aesthetic mood of life. All this is an important factor in the development of the modern art of embroidery. As a popular form of art, Suzhou embroidery has a wider scope for development. At present, Zhenhu Street in Suzhou High-tech Zone is the main area for the production and sale of Suzhou embroidery, and with the active planning of the Zhenhu government in recent years, although a sizeable Suzhou embroidery industry cluster has been formed, the lack of publicity and promotion, the lack of innovation in the embroidery itself, the indiscriminate use of embroidery and the falsification of the brand have led to the development of the "Suzhou embroidery" brand. However, due to a lack of publicity and promotion, a lack of innovation in the embroideries themselves, and a lack of falsification, the development of the "Suzhou embroidery" brand is not satisfactory. Nowadays, Suzhou embroidery has been protected and passed on as a national intangible cultural heritage. The excellent works of famous artists and contemporary craftsmen have been fully protected by the government and cultural authorities at all levels, and the frequency of exhibitions of classic works of embroidery has increased. "In a deeper sense, the 'physical state' of Suzhou embroidery has been given attention and protection by the relevant government. However, as a kind of 'intangible cultural heritage', the heritage of embroidery cannot be protected and passed on only in the

'material' sense, but also in the production process of embroidery. "This is obviously not done enough in the heritage of embroidery, i.e. the heritage and protection of embroidery is now more about the material state than the 'living state'. In the face of new aesthetic standards and consumer demands, the art of embroidery needs to develop its own artistic characteristics and new ideas in order to continue the cultural aspirations and national spirit embodied in it.

Suzhou embroidery has a profound cultural connotation and artistic value, and the culture of Suzhou embroidery has been enriched and matured in the process of inheritance and development, in the process of which the patterns of Suzhou embroidery have shown increasing value, mainly in the following points: firstly, it has an important historical value. From the Three Kingdoms to the Song dynasty to the Ming and Qing dynasties to the Republic of China, Suzhou embroidery has been preserved and passed down through the dynasties and history, and has become an integral part of the life of the people of Wu, and an important vehicle for their pursuit of beauty and expression. We can feel the changes in the values, folk customs and artistic tastes of the people of Wu, and identify the patterns of their development, so that they can corroborate and make up for the history of Wu as recorded in the documents of successive dynasties, and give people a deeper and more three-dimensional experience of Wu culture and history. In addition to this, the works of art and texts left behind by previous generations are not only the crystallisation of the artists' wisdom, but also their knowledge and understanding of the social culture and moral customs of the time, and therefore these works and texts are also a microcosm of the social and cultural customs of each historical period. "The second is their cultural value. Secondly, it is of great cultural value. Suzhou embroidery carries the

essence of the spiritual culture of the Wu region, and is permeated by the Wu people's quest for harmony, their spirit of accepting all rivers and daring to innovate, and their elegant artistic taste for meticulous perfection. It carries the values and cultural pursuits of generations of the Wu people, and is the result of the attitudes, ideology and aesthetic habits of the Wu people, which have influenced the modern Wu people. The protection and inheritance of Suzhou embroidery is not only the protection of this traditional craft, but also the continuation of the regional culture and even the national culture. Thirdly, it has an important artistic value. Suzhou embroidery, as a traditional art and craft discipline in China, has been universally recognised and well protected, and it has grown to a considerable size and still retains its vitality, which is of great value to the Suzhou region's art and craft industry and even to the traditional art and craft industry nationwide. In addition, Suzhou embroidery's exquisite craftsmanship and rich and daring stitching techniques are the result of the creativity and aesthetic taste of our traditional craftspeople, and learning from the spirit and style of Suzhou embroidery's integration and innovation will be of great benefit to the progress and development of traditional arts and crafts. It is therefore important to actively study the artistic characteristics of Suzhou embroidery and to promote the cultural and artistic value of Suzhou embroidery. The fourth is that it has important commercial value. In the context of the country's vigorous development of cultural and creative industries, dissecting the artistic forms, cultural connotations and design characteristics of Suzhou embroidery cultural and creative products, analysing and summarising their design methods can help guide the design and development of other cultural and creative products in China. At the same time, learning from the development ideas and modes of development of Suzhou embroidery cultural creative products can also be an important reference for promoting the development of other

traditional arts and crafts industries, which will undoubtedly eventually bring commercial effects and economic benefits, drive local economic development, increase the income of traditional handicraft practitioners, and promote the further promotion and development of Suzhou embroidery and other traditional handicraft arts.

As an important part of Suzhou's regional culture, Suzhou embroidery culture is a representative of Suzhou's excellent traditional culture. However, at present, there is a huge crisis in the inheritance and development of Suzhou embroidery due to social and cultural changes, changes in the dependent environment, and a decrease in the number of inheritors and audiences. In particular, the impact of the new urbanisation strategy pursued by the state on local traditional Chinese culture cannot be underestimated. However, the current academic research on the art of Suzhou embroidery is mostly focused on the production of Suzhou embroidery, the identification of Suzhou embroidery and the Suzhou embroidery industry, and relatively little research has been conducted on the characteristics of Suzhou embroidery, which does not yet provide practical ideas and methods for the development of Suzhou embroidery in the contemporary environment. In this context, the study of the artistic characteristics of Suzhou embroidery patterns and motifs has become an important research direction to promote the further development of Suzhou embroidery culture and to provide sustainable development for Suzhou embroidery, and the study of the artistic characteristics of Suzhou embroidery patterns is of great practical significance.

Through the collection and collation of relevant literature on Suzhou embroidery, the current research on Suzhou embroidery includes the following main areas.

The main works include Ding Pei's *The Embroidery Book* (China Book Bureau, 1821); Li Eying's *The Technique of Suzhou embroidery* (Light Industry Press, 1965); Zhu Feng's *Suzhou embroidery* (Educational Science Press, 1993); and Sun Peilan, Zhang Meifang and Shen Guoqing's *Suzhou embroidery Stitches and Techniques* (Jiangsu Science and Technology Press, 1989). These texts summarise the characteristics of the various types of Suzhou embroidery stitches from ancient times to the present, mainly from a technical point of view. The second is the study of the history of Suzhou embroidery, represented by Lin Xidan's *Suzhou Embroidery* (Soochow University Press, 2004); Sun Peilan's *Suzhou Embroidery* (Light Industry Press, 1982); and Duan Benluo and Zhang Qifu's *History of Suzhou Handicrafts* (Jiangsu Ancient Books Press, 1986-9). The third is a systematic and comprehensive study of the inheritance of Suzhou embroidery, such as Yao Jue's *Embroidered Beauty: Passing on the Fire: Cultivating Suzhou embroidery Craft Talents* (Journal of Suzhou College of Arts and Crafts, 2022); Sun Yingqing and Ma Jie's *The Thousand-Year-Old Wonder of Suzhou embroidery* (China Handicrafts, 2006), which summarizes the inheritance and preservation of Suzhou embroidery and Suzhou embroidery culture; and the fourth is the study of Suzhou embroidery patterns. The fourth is the study of Suzhou embroidery patterns, mainly represented in Suzhou Craft and Art Research Institute's *Suzhou Embroidery Patterns* (Chaohua Art Publishing House, 1962) and Liu Bingyuan's *Traditional Patterns of Suzhou Embroidery* (Shanghai People's Art Publishing House, 1983), which mainly compiles traditional patterns of Suzhou embroidery and summarises the characteristics of

Suzhou embroidery patterns. There are few studies of Suzhou embroidery in foreign literature, but Patrick Dowdey's *Threads of Light* (1999) collects a large number of Suzhou embroidery works with photographic motifs completed in the 1980s and 1990s.

In general, the total amount of research results on the art of Suzhou embroidery in China is still relatively small but growing, but among them, research results on the origin, development history, stitching techniques and inheritance protection of Suzhou embroidery are relatively abundant, while research results on the characteristics of Suzhou embroidery art, the cultural connotation of Suzhou embroidery and the modern application of the art of Suzhou embroidery patterns are relatively few, especially the artistic research on Suzhou embroidery patterns. The research results on the artistic characteristics, cultural connotations and modern applications of the art of Suzhou embroidery are relatively few, especially the artistic research on Suzhou embroidery patterns. This paper takes the artistic characteristics of Suzhou embroidery in an aesthetic perspective as its research theme, hoping to make up for the lack of existing research on Suzhou embroidery art and provide a reference for the development of Suzhou embroidery art and design.

In summary, the study of the characteristics of Suzhou embroidery in an aesthetic perspective can provide feasible countermeasures for the promotion and development of Suzhou embroidery, and can provide new cultural ideas for the preservation and transmission of Suzhou embroidery. It can also serve as an inspiration for the regeneration and application of the traditional arts and crafts industry as a whole. The study of the characteristics of the art of Suzhou embroidery can also help to inherit and promote the culture of Suzhou embroidery, enhance the influence and popularity of Suzhou embroidery, expand the audience for the art of

Suzhou embroidery and nurture its heirs. As a visual symbol, the study of traditional embroidery can provide a rich source of reference for modern design. The study of the artistic characteristics of Suzhou embroidery has a profound impact on the inheritance, innovation and development of Suzhou's regional culture and even of China's traditional culture.

1.2 Purpose of the study

2.1 To study the history and cultural background of the development of Suzhou embroidery and Suzhou embroidery patterns

2.2 To analyse of the artistic characteristics of Suzhou embroidery motifs (technical characteristics, expressive content, modelling methods, colour characteristics compositional features)

2.3 To creation into the redesign of Suzhou embroidery patterns based on the perspective of artistic characteristics: application in today's society

1.3 Research questions

3.1 What is the historical, cultural and social background of Suzhou embroidery and its patterns? Why was Suzhou embroidery created in the Wu region?

3.2 What are the artistic characteristics of Suzhou embroidery? How has the artistic character of Suzhou embroidery changed in different social and cultural contexts

3.3 How does Suzhou embroidery need to innovate in the face of new aesthetic standards? How to maintain one's own identity in the midst of innovation? How expressive are the emotional symbols of Suzhou embroidery patterns?

1.4 Definition of terms

Redesign in this paper, it means to the effective fusion of Suzhou embroidery motifs with the allegorical meaning of the subject matter through the extraction, deformation and combination of typical Suzhou embroidery motif elements into a new motif pattern with a new allegorical meaning and style.

Suzhou embroidery is an embroidery pattern using the Suzhou embroidery stitch in the Wu region, with the human and artistic characteristics of Suzhou.

Artistic characteristics in this text refer to the study of the figurative, aesthetic and subjective aspects of Suzhou embroidery motifs. Figurative, in this article, refers to the degree to which the concrete and vivid aspects of Suzhou embroidery achieve a certain social consciousness, a social tendency. Aestheticity is in reason and emotion, the subjective and objective perceptions of embroidery. Subjectivity refers to the role, status and identity of the embroidery itself in the process of its development. This article refers to the technical characteristics, expressive content, modelling methods, colour characteristics, and compositional characteristics of Suzhou embroidery patterns.

1.5 Scope of the study

1.5.1 Study area

The town of Zhenhu in Suzhou



Figure 1 Suzhou Zhenhu Town
 Source: <https://baike.so.com/gallery/list/>

1.5.2 Duration of the study

Suzhou embroidery is divided into five main time periods from the Ming and Qing dynasties to the present day: this paper focuses on the artistic characteristics of typical patterns in Suzhou embroidery from the Ming and Qing dynasties to the present day

1.5.3 Other ranges

Examine embroidery from a historical perspective, embroidery from a technical perspective, embroidery from an artistic research perspective, art from an aesthetic perspective, embroidery from a historical, cultural perspective

1.6. Research methodology

1.6.1 Study sample

1.6.1.1 Suzhou embroidery

Suzhou embroidery in different colour categories, Suzhou embroidery with different graphic features, Suzhou embroidery of different periods, Suzhou embroidery patterns with different symbolic meanings, Suzhou embroidery works made of different materials, Suzhou embroidery works with different stitches, Suzhou embroidery works by different masters

1.6.1.2 Lovers of the art of Suzhou embroidery

People who love Suzhou embroidery works and art, people who are interested in Suzhou embroidery culture, people who collect Suzhou embroidery artworks

1.6.1.3 Visitors to Suzhou

Suzhou embroidery is the city's calling card, and tourists visiting Suzhou are interested in the shops, souvenirs and products of Suzhou embroidery. The impact of this is significant.

1.6.1.4 Locals of the Wu Di

Suzhou embroidery is a perfect blend of Wu culture and the traditional craft of Suzhou embroidery, which carries the values and cultural pursuits of generations of Wu people and condenses the attitudes, ideology and aesthetic habits commonly recognised by the Wu people, and influences modern Wu people.

1.6.1.5 The embroiderer of Suzhou embroidery

Craftspeople who have mastered certain skills in Suzhou embroidery, called embroiderers because there are more women, are usually systematically trained and have good skills in embroidery.

1.6.1.6 Suzhou embroidery

Suzhou embroidery in different colour categories, Suzhou embroidery with different graphic features, Suzhou embroidery from different periods, Suzhou embroidery patterns with different symbolic meanings, Suzhou embroidery works made of different materials, Suzhou embroidery works with different stitches, Suzhou embroidery works by different masters].

1.6.2 gauges/tools

1.6.2.1 Drawings, log books, forms, etc. required for the survey

1.6.2.2 Questionnaire

1.6.2.3 Tools for field research, video camera.

1.7 Data collection

1.7.1 Collect opinions from tourists, embroiderers, Suzhou embroidery enthusiasts and Suzhou locals.

1.7.2 Interviews with embroiderers and embroidery shop operators to collect data

1.7.3 Through the National Bureau of Statistics, China Statistical Information Network, Chinese Academy of Sciences, Resources Environmental Science Data collection through authoritative data bases such as the Data Centre

1.7.4 Acquisition of data through national and international books and journals

1.8 Data analysis

1.8.1 Through the analysis of a large number of historical and theoretical materials of Suzhou and other regions of folk embroidery, the historical origins and

craft characteristics of Chinese embroidery are combined to summarise the artistic characteristics that distinguish Suzhou embroidery from other embroideries.

1.8.2 Using the physical art of embroidery as a data case, the work of Suzhou embroidery is compared, studied and analysed through different regions, different embroidery methods and different expressions, and the traditional patterns are recreated and imagined, based on the original form as well as the connotations.

1.8.3 Through reading and understanding of domestic and international literature, and field research, fieldwork and data collection on Suzhou embroidery, discussions with local embroidery craftsmen and locals, analysis, generalisation and summing up, to provide feasible suggestions for the inheritance and development of the art of Suzhou embroidery.

1.9 Research Reports

1.9.1 Presented through descriptive analytical writing with pictures and diagrams.

1.9.2 Publication in international journals or TCI

1.10 Review of relevant literature and research literature

1.10.1 Review of relevant foreign research

There has been less research on the subject of Suzhou embroidery abroad, focusing more on folk crafts and other issues. China has a long and varied history of traditional crafts, but the construction of the discipline of traditional crafts lags far behind that of the West, and there is no systematic standard for the unified classification and scientific definition of various crafts. "Craft refers to the various means and methods of processing and handling principle raw materials and semi-finished products using various tools in order to transform them into finished

products." (General Editorial Committee of the Encyclopaedia of China, 2009: 507). According to the information collected, research on embroidery abroad has mainly focused on the techniques and styles of embroidery. In her article 'The influence of traditional Chinese embroidery on traditional Korean embroidery' (Humanities and Social Sciences edition, 2004.), Kim Tae-ja summarises the commonalities and the uniqueness of each culture through a comparison of embroidery works, embroidery techniques and embroidery styles between China and Korea. Institute of Embroidery in collaboration with the American photographic artist Robert Glenn Kochumu, who photographed Suzhou embroidery in the 1980s and 1990s.

It is clear from the above studies that overseas research on embroidery has focused on embroidery patterns and techniques, but less on the development of the industry as a whole.

1.11 Review of relevant domestic research

Throughout China, research works on embroidery have concentrated more on generalizations and less on a specific aspect of research. Among the existing ancient and modern texts, the most important include Ding Pei's Embroidery Manual (Shanghai Ancient Books Press, 1821) and Shen Shou's Xuehuan's Embroidery Manual (Shandong Pictorial Press, 2004). These texts are important sources of information on the transmission and innovation of the art of embroidery, and made a significant contribution to the promotion of the art of embroidery, the development of stitching techniques and the transmission of skills. The Xuehuan Embroidery Book contains only 18 types of embroidery techniques, but nowadays there are more than forty types of embroidery in seven categories, which shows the development and

evolution of the art. Lin Xidan's Suzhou Embroidery (Soochow University Press, 2004), Sun Peilan's Suzhou Embroidery (Light Industry Press, 1982) and Bo Jia Hengnian's Rambling on Suzhou Embroidery (Light Industry Press, 1987) provide a systematic and comprehensive introduction to the history of Suzhou embroidery and provide historical information on the art. In terms of techniques, Li Eying wrote Techniques of Suzhou embroidery (Light Industry Press, 1965); Zhu Feng's Studies in Chinese Embroidery Techniques (Shanghai People's Fine Arts Press, 1957); and Ren Huixian, Zhou Xunxian, and Zhang Meifang: Techniques of Messy Needle Embroidery (Light Industry Press, 1982), which systematically summarise the techniques of Suzhou embroidery through the ages. In 1957 the Suzhou Embroidery Institute was officially established, and since then China has had a professional institution that combines research, heritage, production and sales of embroidery in one place. By the middle of the 20th century, the Institute had developed the techniques of Suzhou embroidery to a total of over 40 stitches in seven major categories, which were collected and collated. In particular, in 1956 the Suzhou Embroidery Techniques (Suzhou Institute of Embroidery, 1956) was published, a milestone in the collection of techniques, which not only covers the types, characteristics, structure and range of application of the stitches, but also illustrates the use of the stitches in a variety of practical and appreciative works of embroidery, including examples of birds, flowers, fish and insects, figures and landscapes. The book is easy to understand and of great academic and practical value. The research and summaries of these experts and scholars have made a positive contribution to the promotion and development of the art of Suzhou embroidery. In the case of Suzhou embroidery patterns, the Suzhou

Institute of Arts and Crafts compiled Suzhou Embroidery Patterns (Chaohua Art Publishing House, 1962), and Liu Bingyuan collected and summarized traditional Suzhou embroidery patterns. As for the practitioners, the masters of the art, who are the main workers in the transmission and preservation of the art, how they perceive it and how its transmission is significant for the transmission and development of this traditional art, the studies on these artists also reflect the current state of development and the future prospects of the art. Ye Jihong's *Traditional Techniques and Cultural Regeneration A Sociological Examination of a Pair of Suzhou Zhenhu Embroiderers and Embroidery Activities* (Qunyan Press, 2005).

Lu Qun's *The Embroiderers of Zhenhu* (Times Literary Press, 2008) explores the development of the embroidery cluster in Zhenhu, the main source of contemporary embroidery, and the survival of its practitioners, as well as analysing the organisational management of the local market and its future development. Lu Qun introduces the artistic development of the current generation of female embroiderers in Zhenhu and their artistic achievements. Secondly, from the perspective of "intangible heritage" protection, the author searched the Internet for a total of 7,905 articles on the subject of intangible cultural heritage protection. According to the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, intangible cultural heritage refers to the practices, performances, expressions, knowledge systems and skills, as well as their associated instruments, objects, artefacts and cultural spaces, which are regarded as cultural heritage by groups, communities and sometimes individuals.

In general, the total number of research results on the art of Suzhou embroidery in China is still small but growing, but among them, the research results on the origin,

development history, needlework techniques and heritage protection of Suzhou embroidery are rich, while the research results on the characteristics of Suzhou embroidery, its cultural connotation and its modern application are relatively few and less systematic, and need further improvement. This paper takes an aesthetic approach to the art of embroidery. In this paper, we take the artistic characteristics of Suzhou embroidery from an aesthetic perspective as the subject of research, with the aim of filling the gaps in the existing research on Suzhou embroidery and providing feasible ideas and practical references for the preservation and transmission of Suzhou embroidery culture.

1.12 Relevant theoretical concepts and research frameworks

Within this research framework, the main object of study is Suzhou embroidery patterns, and the concepts studied in this paper are 'pattern design' and 'artistic identity'. Using these two concepts, I will analyse the artistic characteristics of Suzhou embroidery patterns in the context of intangible cultural heritage

Pattern redesign: pattern is the design of graphic solutions, is practical art, decorative art, architectural art, about the form, colour, structure of the pre-design. Pattern design is the use of the arrangement and combination of points, lines and surfaces, as well as the laws of formal beauty to create a pattern form with a sense of form (Hu Concubine , 2011:14).

Artistic identity: This paper cites Kant's view of artistic identity as the dynamic creation of man, and through his study of the relationship between art and nature, art and science, and art and craft, he both sees art as connected to all related fields and points out the unique characteristics of art. (Kant, 1790: 152-153) In this paper, this refers to the study of figurative, aesthetic and subjective aspects, in this case the study

of the technical characteristics, expressive content, modelling methods, colour characteristics and compositional characteristics of the embroidery patterns.

This paper examines the redesign of Suzhou embroidery patterns through the regional culture of the Wu region, the artistic characteristics of Suzhou embroidery patterns and the cultural connotations of Suzhou embroidery, and on this basis concludes the target audience, the design principles of Suzhou embroidery patterns and the artistic value of Suzhou embroidery in this paper.

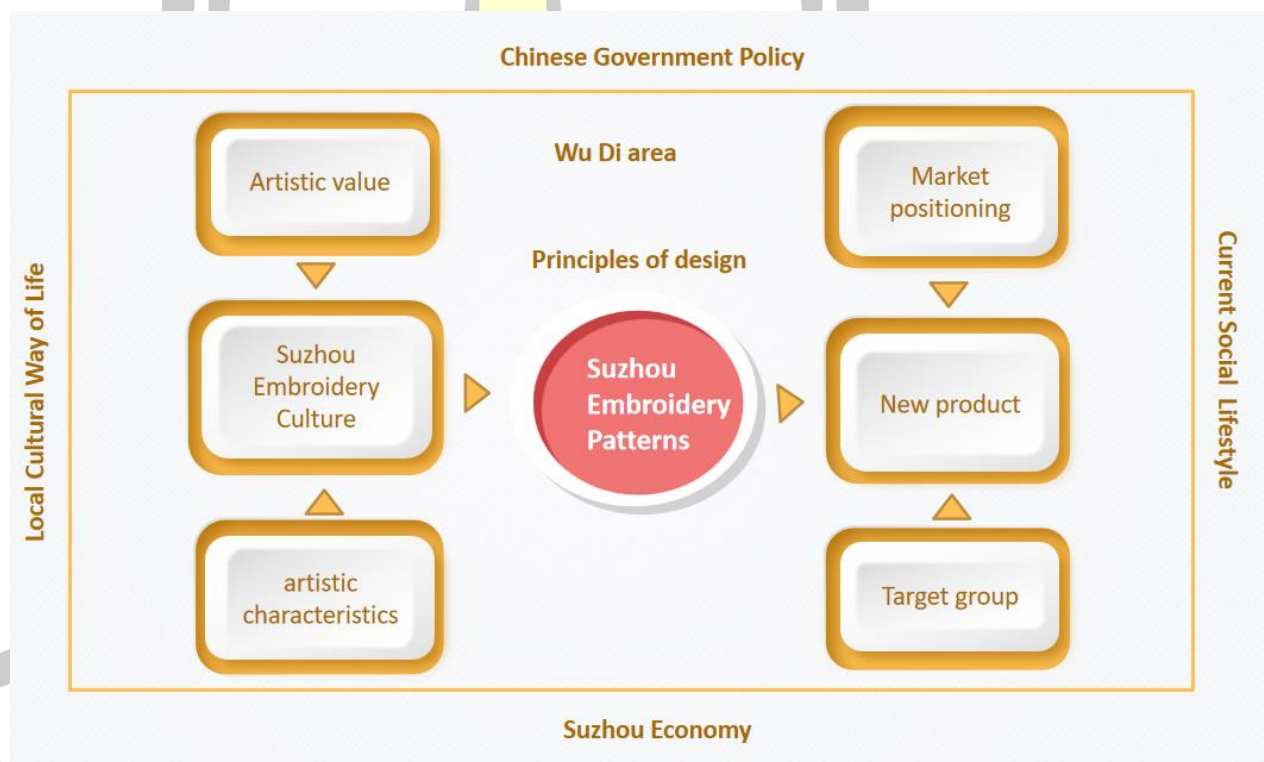


Figure 2 Conceptual framework diagram

Source: Produced by the author

1.13 Research plan

Table 1: Research plan

No.	plans/activities	Period				
		Nov. 65	Dec. 65	Jan. 66	Feb. 66	Mar. 66
1.	TS2 Research Proposal	→				
2.	Data Collection Chapter 2 Literature Review	→	→			
3.	Chapter 3 Data Analysis visit the area Sample (Target group)	→	→			
4.	Chapter 4 Creativity/Design Process 4.1 Inspiration/concept design and Idea sketch (preliminary screening with the advisor)		→			
5.	4.2 Sketch Design (Selected by experts and distributors)		→			
6.	Design process			→		
7.	4.3 Create a prototype Improve with the advisor (if any)			→		
8.	Chapter 5 Conclusion, Discussion and Recommendations				→	
9...	Research presentation - Thesis defence examination - Full report - published research papers				→	→
10.	Graduation				→	→

1.14 Chapter structure

1.14.1 Chapter 1. Introduction

1.14.2 Chapter 2. Cultural background of Suzhou embroidery and Suzhou embroidery patterns, literature review

1.14.3 Chapter Three. The artistic characteristics of Suzhou embroidery motifs

1.14.4 Chapter 4. Secondary Creation of Suzhou embroidery Patterns

1.14.5 Chapter 5. Conclusions and recommendations

1.15 Research expectations

1.15.1 Through a study of the history and culture of Suzhou embroidery, and in the context of the historical origins and craft characteristics of Chinese embroidery, summarise the artistic characteristics of Suzhou embroidery that distinguish it from other embroideries. The reasons for the formation of the decorative Wu Di Suzhou embroidery patterns are explored.

1.15.2 Through the study of the artistic characteristics of Suzhou embroidery, it is possible to summarise the artistic characteristics that distinguish it from other embroideries. The study of Suzhou embroidery, as a visual symbol, is also rich in connotation and meaning, and can reflect the history and cultural environment of the development of Suzhou embroidery. A study of Suzhou embroidery through its time span, cultural attributes and visual concreteness can summarise the artistic value of Suzhou embroidery itself.

1.15.3 The article hopes that by summarising the national culture, customs and design ideas contained in the traditional patterns of Suzhou embroidery, the secondary creation of Suzhou embroidery patterns will enable the traditional patterns to maintain the traditional culture and local characteristics while absorbing the essence of foreign cultures, so that Suzhou embroidery patterns can be enhanced through innovation and provide a source of inspiration and useful reference for modern design.

CHAPTER II

THE HISTORICAL ORIGINS OF SUZHOU EMBROIDERY AND

SUZHOU EMBROIDERY MOTIFS AND ARTISTIC

DEVELOPMENT

Chapter II will provide a detailed introduction to the origins and development of Suzhou embroidery and Suzhou embroidery motifs. Firstly, the material and spiritual conditions were essential to the formation of Suzhou embroidery. The material conditions for the formation of embroidery included the creation and development of embroidery tools and the development and advancement of textile technology. The most original function of embroidery was to decorate and beautify clothing. Decorating garments is more in keeping with human needs, but is also more complex. The spiritual conditions include the need for decoration and the need for social symbolism. Secondly this chapter also introduces the regional culture of Suzhou embroidery and the field of this thesis, Suzhou Zhenhu. Finally there is a summary of the research related to the development and innovation of the art of Suzhou embroidery. The research and summary of the development and innovation of the art of Suzhou embroidery can help the author to better research the patterns of Suzhou embroidery.

2.1 Historical overview of Suzhou embroidery

2.1.1 The origins of embroidery and embroidery motifs

In Wu Zixu, Feng Zhi mentions the custom of 'hair-cutting and tattooing', which refers to the ancient practice of cutting hair short and painting designs on the body. The distinctive symbols of the Wu Yue people are the bowing of boats, farming, mound tombs, seal-printed hard pottery, bravery and martial prowess, as well as

rituals and hair-breaking tattoos. Of these, the most distinctive feature of the Wu Yue is the 'broken hair and tattoo'. So why did the Wu Yue people have the custom of cutting off their hair and tattooing? Because the Wu Yue people lived in the hot and humid trees, lakes and swamps, river networks, between. They had to cut their hair short to make it easier to work and escape the heat. The Wu Yue people would tattoo their bodies in the shape of 'dragons and snakes', and the tattoos were not just for aesthetic purposes, but to avoid snakes and insects in the water. Tattoos and totem worship, the ancient Yue is located in the southeast coast, the water country, fishing and hunting for a living, so the totem is mostly aquatic. The purpose of tattooing was, firstly, to pray for good fortune, and secondly, as a means of strengthening the idea of kinship and reuniting the tribe (Sina.com: Whale Throne Museum). This was a primitive artistic creation, and since then the custom of tattooing designs on the body has gradually evolved into tattooing patterns on clothing, which gradually led to the craft of embroidery (Li Qingyang, 'Research into the preservation and transmission of Suzhou embroidery culture' 2016:10-11). Figure 1 shows an image of the ancient Yue people from more than two thousand years ago, a figure sitting on his knees at the base of a staff. The eyes are open, the forehead is covered with neatly cut hair, and the whole body is covered with various shapes and ornaments, a typical 'broken hair tattoo' of the ancient Yue people. Embroidery began as a way of decorating the body and has evolved from painting the body to tattooing, then to painting clothes, and finally to embroidered clothes.



Figure 3 Bronze figure with broken hair tattoo, a bronze dove staff, excavated in Shaoxing, the dove staff consisting of the head, body and header of the staff, the figure with hands on the knees, the body decorated with geometric, cicada and scrolling cloud motifs, the belt tied around the waist.

Source: <http://k.sina.com.cn/article>

Embroidery, also known as 'needle chiselling' or 'women's work', is the art of using embroidery needles as a tool to create patterns and lettering on silk, cloth and silk, using silk thread as the main material. It is one of the traditional handicrafts of China. The long history of embroidery is well illustrated by the phrase "Su Yi Zhu Embroidery" in the Poetic Edda. Embroidery is a handicraft in which a secondary process is applied to the fabric. This is why it is generally accepted in the arts and crafts community that embroidery emerged later than textiles and developed along with the development of sewing techniques.

A Neolithic textile fragment excavated at the Cao Shoes Mountain site in Wuxian, Jiangsu, is 6,000 years old (Nanjing Museum). The Cao Shoes Mountain site in Wuxian, Jiangsu [J]. In the same period, a large number of textile implements were

excavated, such as the He Gushan site in Anren County, Bangzhou City (Hunan Provincial Museum, 1980). Briefing on test excavations at the Neolithic site of Anren, Hunan [J]. Archaeology, 1960, p. 6-7). The silk from the mid-Yangshao period found at the Yangshao culture site in Zhengzhou is about 5,500 years old, predating the silk from the Qianshanyang site of the Liangzhu culture, which is more than 4,000 years old, and is the earliest silk found in China today (www.sohu.com).



Figure 4 Archaeologists working on silk weaving found at the Yangshao culture site in Zhengzhou

Source: www.sohu.com

พหุ ม ประ โท ชี เว



Figure 5 Silk weaving found at the Yangshao culture site in Zhengzhou

Source: www.sohu.com

China is known as the "Silk Country" and was the first country to start raising silkworms and producing silk textiles. It is written in the ancient book "After the History of the Road" that "Fuxi transformed silkworms and the Xiling clan began to raise silkworms." This is a story about the raising of silkworms. According to legend, in ancient times, there was a beautiful girl named Rayon in the Xiling Kingdom. She went to a distant Ji Shu slope to pick wild fruits and found a tree that she had never seen before, and there were many small white insects on the tree, spitting out silk in a constant stream. Curious, Slave took off one of the knotted white balls and saw that it was shaped like a bird's egg the size of her thumb, and when she broke it open, there were white worms inside too. The moths soon transformed into moths, and the male and female mated, producing numerous children. The eggs were carefully preserved until spring, when they hatched and produced baby moths. The young insects grew in size and their bodies turned white, and they began to spit out silk balls, which Rayu named 'cocoons'. The cocoons were boiled in hot water to soften them so that the silk

could be easily extracted. The silk is tough, smooth and colourful in the sunlight. Like the silkworm, Rayon wove the silk into cloth to keep her warm in winter and cool in summer.

After a long period of experience, Rayon fully mastered the art of reeling silk from silkworms and taught it to the people, and Rayon was revered as the god of silkworms by later generations (National Academy <http://www.guoxue.com>). The story of the silkworm god offering silk is also recounted in the Estonian History of the Emperor, and these mythological stories all reflect the history of the development of silk reeling in China. Zhengzhou Institute of Cultural Relics and Archaeology, Report on the excavation of textiles from the Qingtai site in Rong Yang (Zhongyuan Cultural Relics, 1999: 4-9) and Zhejiang Cultural Relics Management Committee. The first and second excavation reports from the Qianshanyang site in Wuxing (Archaeological Journal, 1960: 86) both show that silk reeling was already practised in China as early as the Neolithic, and that these techniques provided the necessary material basis and technical conditions for the development of embroidery.

As early as the Spring and Autumn period, more than two thousand years ago, Liu Xiang of the Han dynasty recorded a scene in his Sayings in which the people of Wu were seen sending off diplomatic envoys wearing embroidered clothes (Liu Xiang and Lu Yuanjun, Sayings, Tianjin Ancient Books Publishing House, 1977: 291), suggesting that embroidery was already being used to decorate clothing during the Spring and Autumn period. In addition, the archaeologists found traces of embroidery on textile fragments found in the burial chamber of Yubo's tomb, with stitches of the same size and neatly arranged, and the shape of the embroidery resembling a floral

pattern, suggesting that embroidered textiles had already been produced during the Shang and Zhou periods, and that embroidery techniques had developed to a certain level.

Suzhou embroidery began as a common women's art in the Wu cultural circle of the Taihu Valley, but gradually developed and matured into a relatively professional handicraft industry in response to market demand. Over the course of more than two thousand years, Suzhou embroidery was stimulated by market demand, the influence of the Wu culture, the guidance of Kun Opera costumes, and the indoctrination of Buddhist culture, and its techniques and artistic styles evolved and progressed, finally taking shape in the traditional sense during the Ming and Qing dynasties. The original geographical scope of Suzhou embroidery was initially only local to Suzhou, but later Suzhou embroidery developed into a general term for embroidered products centred on Suzhou, showing the continuous development and expansion of the geographical scope of Suzhou embroidery. In her book "Suzhou Embroidery in the Land of Wu", Sun Peilan suggests that the geographical scope of the land of Wu should be a total area with Taihu Lake as the heart, Shanghai and Nanjing as the first, Suzhou, Wuxi, Changzhou and Zhenjiang as the trunk, Hangzhou, Jiaxing and Huzhou as the limbs, and Nantong and Yangzhou as the sides. This shows that the concept of Suzhou embroidery is gradually becoming more complete and clear.

2.1.2 The development of Suzhou embroidery and Suzhou embroidery motifs

According to historical records such as the "Primer of Things", Chinese embroidery was created by Shun in primitive society. In the Zhou Dynasty, the Book of Rites and Rituals states that "in ancient times, the sons of heaven and the vassals all

had offices to raise silkworms. When the silkworms were ripe, the cocoons were reeled and dyed in red, green, brown and yellow for the purpose of embroidery, i.e. using silk threads of different colours to embroider various designs on the dresses. The Book of Rites - The Book of the Moon says that "Wen embroidery is constant", and according to the commentary "Wen means painting, and in ancient times the upper garments of ancient ritual dresses were painted and the lower garments were embroidered". In a word, embroidery has a very early origin and has been practised since ancient times.

Through the unremitting efforts of successive generations of artists, Suzhou embroidery, Hunan embroidery, Shu embroidery and Cantonese embroidery have developed into unique regional characteristics and artistic styles. Over time, Suzhou embroidery has come to occupy the top position among the Four Great Embroideries. Since its creation, Suzhou embroidery has undergone different periods of development and has evolved into what it is today. The development of the art of Suzhou embroidery is the result of continuous exploration by successive generations of artists who have continued to inherit and innovate.

During the Shang dynasty there was already a specialised textile and sewing industry. The earliest form of embroidery was lock embroidery, and the earliest known embroidery is the 'Dragon, Phoenix and Tiger Embroidery Luo', excavated from the tomb of the Warring States period in Jingzhou. This is a well-preserved example of lock embroidery on a Luo ground. In the later Han tombs, more embroideries were unearthed, such as the embroidered silk and cotton robe, yellow embroidered robe, and the red diamond embroidered robe from the Western Han

Dynasty at Mawangdui. During the Song dynasty, the government set up a cultural embroidery institute. Embroidery reached an unprecedented level as a result of the government's initiative and the folk culture. The reign of Wenjing in the Han Dynasty led to rapid economic development and increased spending power. In this context, embroidered garments became more and more specialised.



Figure 6 A dragon, phoenix and tiger embroidered robe from a tomb of the Warring States period (Chu)

Source:<https://baike.so.com/doc>

The Ming and Qing dynasties were the heyday of the development of feudal society in China, and embroidery craftsmanship in the Qing dynasty was still divided into two forms: government embroidery and private embroidery, with the official weaving being concentrated in Nanjing, Suzhou and Hangzhou, known as the Three Weavers of Jiangnan, which produced imperial officials' goods with the most sophisticated techniques and thus produced works of astonishing technical standards. Embroidery shops were established in the cities, and many painters were involved in the design of embroidery sketches, with a wide range of embroidery products,

including everyday items, being the mainstream of embroidery, and embroidered goods being exported to Japan, the South Seas, Europe and America. At this time, the embroidery works were exquisite and dazzling, with a variety of styles beginning to form, and local embroidery systems were formed throughout the country, and it was at this time that Suzhou embroidery was formed.

The Ming and Qing dynasties were the heyday of the development of traditional Suzhou embroidery , with the continuous development of social productivity and unprecedented prosperity in national arts and crafts. In addition, the Ming Dynasty saw an unprecedented development of Wu culture and art, especially painting, and like the worship of poetry in the Tang and Song dynasties, the Ming art world highly praised painting, which provided an opportunity for the emergence of appreciative works of art in Suzhou embroidery, and as the creation of literati paintings coincided with the aesthetic interests of Suzhou embroidery art, literati painters actively participated in the appreciation of Suzhou embroidery, making the appreciation of Suzhou embroidery art based on painting that had emerged in the Song dynasty . The involvement of literati and artists in the creation of the art of Suzhou embroidery greatly enhanced the art of embroidery and refined the style of Suzhou embroidery. During the Qing dynasty Suzhou embroidery was even more developed than during the Ming dynasty, when Suzhou was known as the 'embroidery city'. This was a time when Suzhou embroidery continued in the style of the Ming dynasty, with a wide variety of everyday admirers and embroidery used in everyday objects. Although the patterns of Suzhou embroidery at this time were constantly being updated in terms of needlework, none of them were out of the previous pattern, and they were characterized by delicate, elegant and clean embroidery.

Following the Opium War, Western ideologies were introduced and, as a result of the exchange of Chinese and foreign crafts and cultures, our arts and crafts were clearly influenced by foreign cultures. Suzhou embroidery was no exception, and there was a fundamental change from the traditional. The best artists began to learn from Western painting, using external light to express the light and darkness of objects and applying the Western principle of perspective to create Suzhou embroidery, giving it a new look and ushering in a new era of Suzhou embroidery.

By the early years of the Republic, when our country was undergoing changes and warlords were at war, there was no longer a need for official uniforms decorated with embroidery, and the culture of folk embroidery learning and engaging in the craft was not as strong as before. In the 1930s, the Chinese artist Yang Shouyu, inspired by Western oil paintings, invented the "messy needle embroidery" with its interlocking lengths, layers and colours. ". With a new form of line organisation, messy needle embroidery expresses the artistic effects of Western oil paintings. This flexible embroidery method is a major breakthrough in the thousands of years of traditional Chinese embroidery methods. It is a pioneering work combining Western oil painting with the art of Chinese embroidery, and the most successful example of the development of oil painting into China. It has made an irreplaceable contribution to the development of Chinese embroidery from craft to art.

After the founding of the country in 1949, when New China entered a new stage of socialist history, Suzhou embroidery ushered in an unprecedented stage of development. Suzhou embroidery not only inherited its fine traditional features, but also paid more attention to the craftsmanship of the embroidery and the characteristics of the basic materials, which allowed it to display elegant patterns, bright colours, rich

stitches and fine embroidery work. The main representative of this period is Ren Huixian. During her 70 years of embroidery, she created many works of appreciation for the art of Suzhou embroidery, demonstrating a high level of skill. Thinking whether she could create a newer and more beautiful art by using the needle as a substitute, she combined the painting theories and sketching methods of Western painting with the traditional Chinese embroidery craft more perfectly, enriching the messy needle embroidery, creating the messy needle embroidery with different colours and patterns, and pioneering the double-sided embroidery. In the 1950s she was involved in the founding of the Institute of Suzhou embroidery, which has now become an institute for the development of Suzhou embroidery and has trained a large number of artists for the art (Liu Ning, master, thesis, 2006, P4-P7).

Today, the steady growth of the national economy, the prosperity of society and the rapid development of various social undertakings, including arts and crafts, have provided unique conditions for the development of Suzhou embroidery. The art of Suzhou embroidery has continued to develop in a diversified direction through the efforts of older generations of master embroiderers. As one of the traditional origins of Zhenhu Suzhou embroidery, embroidery has always been the most famous traditional sideline in Zhenhu. Since then, local leaders in Zhenhu have seized the opportunity to develop the production of embroidery, forming an embroidery market of a certain scale, making it an important part of Suzhou embroidery production. After decades of collision and friction, in today's century the Suzhou embroidery industry has reached an unprecedented level of artistic attainment in the national embroidery industry, while creating a momentum for the industry to flourish. Since the establishment of the Suzhou embroidery Institute in 2004, the industry has made great strides and has been

included in the first batch of the national Suzhou embroidery Institute's Intangible Cultural Heritage Protection List and selected as one of China's Creative City Culture Cards, marking the transformation of the art of Suzhou embroidery from mere intangible cultural heritage protection to research-based protection. These performances and changes have also led to a new phase of growth for the art of embroidery (Liu Di, master, thesis, 2019, p. 3). After more than two thousand years of development, Suzhou embroidery has developed a unique style of embroidery, and the craft of Chinese Suzhou embroidery has now reached a high level. The present-day Suzhou embroidery is an embroidery that uses the Suzhou embroidery stitch in the Wu region, centred on Suzhou, and is characterised by the humanities and art of Suzhou.

2.2 Conditions for the formation of Suzhou embroidery

Everything in the world arises, takes shape and develops under specific socio-historical conditions. There is no such thing as a completely independent development. In the course of its long historical development, the formation and development of Suzhou embroidery cannot be separated from its fundamental support on both the material and spiritual levels.

2.2.1 Physical conditions

The material conditions for the formation of Suzhou embroidery were many, but the three main ones lie in the creation of embroidery tools, the guarantee of a supply of raw materials and the development of textile technology.

2.2.1.1 The creation of embroidery tools

The craft of embroidery cannot be done without needles. In the Shada wrong site, Sichuan University and the Tibetan Institute of Cultural Relics Protection joint archaeological team found the Neolithic grinding stone needles, (CCTV surging

news). After entering the Neolithic period, especially in the Longshan era, numerous textile tools were found. Among them are a number of bone needles, which is ample evidence that in primitive societies, humans were already sewing animal skins to cover their bodies from the cold. The bone needles in the collection have sharp tips and smooth bodies, with or without holes in the tails. The production of such bone needles required a high level of craftsmanship, as the bones had to be cut, finely scraped, ground and the eye of the needle dug through (Guangzhou Hao Pu Art Museum www.hpbwg.cn). During the Neolithic period, humans were already breeding animals and animal bones were readily available. Using the tough and hollow nature of animal bones, they were ground and made into bone syringes, which were engraved with patterns to store sharp needles and could be hung on the body as decoration. (Museum of Ethnic Costume, Beijing Costume Institute). All of these archaeological elements show that humans were already sewing objects with bone needles at that time. The presence of stone and bone needles thus laid the necessary tool base for the creation of embroidery.



Figure 7 A Neolithic stone needle

Source : CCTV surging news



Figure 8 Neolithic bone needle

Source:Guangzhou Hao Pu Art Museum、 Beijing Costume Institute Ethnic Costume Museum www.hpbwg.cn

2.2.1.2 Security of raw material supply

In ancient times, human clothing was very simple, with leaves made of clothing easy to make noise and easy to damage, and with animal skin called clothing, although very strong but heavy and hard, and the heat will make people smothered in sweat, hot and stuffy, making people unbearable. Later, people found that the skin of the hemp plant can be peeled off, after hand processing can be woven into linen, made into clothes, worn on the body than wearing leaves or draped animal skins to be much more comfortable. However, although the clothes made of linen were light, breathable and durable, they were still very rough and not soft on the body. So, in the search for a new material for clothing, silk was discovered and used to weave silk clothing. Silk is one of the products of ancient Chinese civilisation, and its invention is said to be very early. Some 7,000 years ago, the excavated artefacts from the Hemudu site in Yuyao, Zhejiang province, tell us that our ancestors may have started using silk as a raw material for weaving at that time. Between 1973 and 1978, archaeologists in China excavated this site in two phases. Among the unearthed artefacts, in addition to wooden, ceramic and stone spinning wheels used to draw and twist yarn, some parts

of the original loom were also found, such as a wooden weft beater, a long wooden toothed tool for combing warp yarn and a spool of cloth with notches cut at both ends. A cocoon cut by a knife was unearthed at a Yangshao culture site in Xiyin Village, Xia County, Shanxi, more than 5,000 years ago. The unearthing of this cocoon caused an immediate sensation, as it was the only physical evidence that could be used to prove the origin of silk in China. After the examination and analysis of the cocoon's species, its age and its significance, evidence was obtained that China was the 'source of silk' (Zhang Xiangyang, 'The Silkworm's Baby in the Arts, Tracing the Origin of Silk'). The Mu Tianzi's biography In the biography of Mu Tianzi King Mu of Zhou "rested in Zuangze (present day Yangcheng County, Shanxi) Yangcheng County) to observe the mulberry makers, and then drank at the mulberry grove"; the Records of History also records that Zhang Qian's mission to the West When Zhang Qian travelled to the West, he saw foreign merchants selling Chinese silk cloth, which shows the wide range of silk producing areas and the variety of Chinese silk weaving products (<https://baike.baidu.com/item/>). In ancient Chinese society and until modern times, reeling silkworms was the most time-consuming and busy agricultural activity in the Jiangnan region, and the economic income generated by reeling silkworms exceeded that of cultivating land for grain, making it an important economic pillar for families in the region. The importance of sericulture and silk production in ancient China can be seen from the fact that Sima Qian recorded in The Records of the Grand Historian that in 519 B.C. there was a large-scale war between the states of Wu and Chu over the mulberry fields in the border area (Song Dequn: 2005: 28) . The discovery of silk and the maturation of silk production techniques also provided the raw material for the development of embroidery.

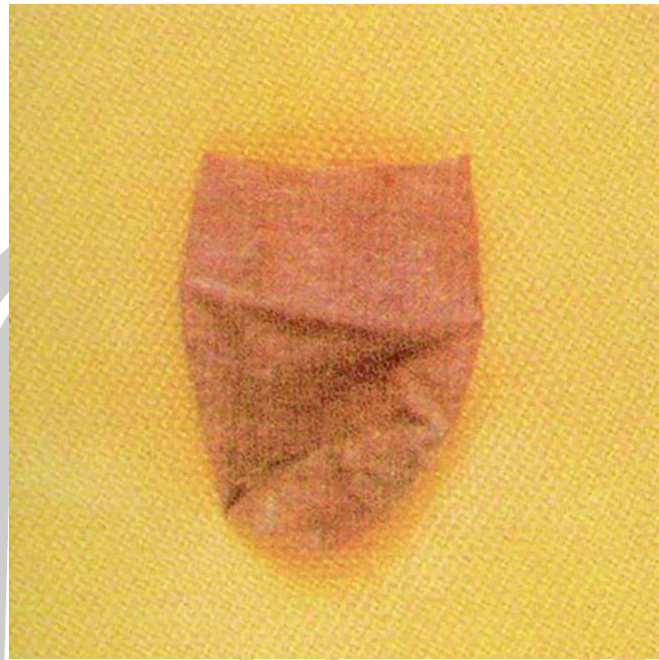


Figure 9 Knife-cut cocoons from a Yangshao culture site

Source: <https://www.163.com>

2.2.1.3 Development of textile technology

Zhang Daoyi's *The Culture of Women's Red* suggests that Chinese embroidery was developed on the basis of silk weaving and guided by sewing. As a traditional handicraft, embroidery requires subjective initiative under certain production conditions in order to be completed (Zhang Daoyi, 2006:4).

During primitive society, people created the technique of spinning based on the experience of rolling rope. An ivory goblet with insect-shaped patterns resembling silkworms carved around it was unearthed at Hemudu, proving that people at the time had recognised the importance of wild silkworms in addition to the use of plant stem bark. During the Neolithic period, weaving tools began to appear. Weaving techniques evolved from the production of knotted nets for fishing and hunting and baskets and mats. Weaving machines in primitive societies included the girdle loom and the heddle loom. "They used wooden frames or stakes to make the warp surface,

and used their fingers or bone needles to pick the warp and weave the weft. This is confirmed by the fabric fragments and weaving tools excavated from the Cao Shoes Mountain in Wuxian and the Hemudu site in Yuyao, where simple weaving machines were already in use in Suzhou and the surrounding areas more than 6,000 years ago. When weaving on the primitive loom, the weaver sat on the floor and used his body as a frame (China Silk Museum, *The World of Looms and the Art of Weaving*). The invention of the primitive loom was one of the major achievements of Neolithic textile technology, which enabled mankind to solve the real problem of clothing and enter the age of textiles.

After the Xia Dynasty and up to the Spring and Autumn and Warring States Periods, the combined textile tools evolved over time into primitive hand-weaving machines such as reeling carts, spinning wheels and looms. Labour productivity increased significantly. A part of the textile producers gradually specialised, so the craftsmanship became more and more exquisite, and the silk weaving technology developed prominently during the Shang and Zhou Dynasties. By the Spring and Autumn Period and the Warring States Period, hand-made machines such as reeling chariots, spinning chariots, foot-operated slanting looms and weaving methods such as waist machine picking and multi-integrated jacquards had all emerged. The variety of weaving patterns and the richness of colours made silk fabrics a noble garment known far and wide. This was the stage at which hand-made machine weaving took shape from its infancy. During the Spring and Autumn and Warring States periods, the original loom was built on the basis of a frame, heald frame, windlass and treadle, resulting in a slanting loom with a foot-operated lifting heald. The weaver's hands were freed for weft drawing and weft beating, thus promoting the innovation of weft drawing and weft beating tools. During the Han Dynasty, after the Xia Dynasty and up to the Spring and Autumn Warring States period, the textile combination of tools evolved over time into the original reeling wheel, spinning wheel, loom and other manual textile machines. Labour productivity increased significantly. Some textile

producers gradually specialised, and as a result, craftsmanship became increasingly sophisticated, with silk weaving techniques developing prominently during the Shang and Zhou Dynasties. By the Spring and Autumn Period and the Warring States Period, hand-made machines such as reeling chariots, spinning chariots, foot-operated slanting looms and weaving methods such as waist machine picking and multi-integrated jacquards had all emerged. The variety of weaving patterns and the richness of colours made silk fabrics a noble garment known far and wide. This was the stage at which hand-made machine weaving took shape from its infancy. During the Spring and Autumn and Warring States periods, the original loom was built on the basis of a frame, heald frame, windlass and treadle, resulting in a slanting loom with a foot-operated lifting heald. The weaver's hands were freed for weft drawing and weft beating, thus contributing to the innovation of weft drawing and weft beating tools. Most of the jacquard fabrics made in China before the Sixth Dynasty were made with coloured warp threads to show the pattern, which could be as large as a full width, but with fewer weft thread loops and a broad rectangular shape. The use of coloured weft threads to reveal patterns already existed before the Qin Dynasty.

During the Tang and Song dynasties, the main fabric tissues known today, namely plain, twill and satin, were all present. Silk fabrics not only maintained their status as high-grade products, but also continued to appear for the ornamental arts and crafts woven products. During the Yuan and Ming Dynasties, cotton textile technology developed rapidly and people's daily clothing was gradually changed from linen to cotton. This was the stage of development of hand-made machine weaving

(History of the Development of Textile Technology in China <http://www.360doc.com/content>).

Advances in textile technology also had something to do with the shaping of embroidery. Advances in textile technology laid the foundations for hand embroidery and provided the technology to perfect the craft of Suzhou embroidery.



Figure 10 Shizhai mountain bronze waist machine yunnan provincial museum collection

Source:Chinese Silk Museum <https://www.chinasilkmuseum.com/>

2.2.2 Spiritual conditions

2.2.2.1 Aesthetic decoration needs

The most original function of embroidery is to decorate and embellish garments. Decorating garments is more in keeping with human needs, but it is also more complex. Indeed, human garments have been decorated since the dawn of time. The embroidery process is meant to enhance decoration and highlight decorative means.

After the basic functions of clothing have been met, such as protection from the cold, warmth and protection from the body, people will improve their demand for clothing in the spirit, hoping that the clothing will be more beautiful, so they will use embroidery and other ways to process and decorate clothing, which is also the aesthetic needs of human beings. Embroidery is an important ornament for clothing, it is the art of using needle and thread to add designs to fabric, and the many different patterns reflect the human pursuit of beauty in life.

From the findings of archaeologists and anthropologists we can see that human beings used embroidery on clothing and decorative objects long ago, reflecting the development of human aesthetic consciousness and suggesting people's prayers and wishes for a better life (Jia Jia, master, thesis, 2014:7). When economic development reached a certain stage, folk embroidery was presented to society in the form of art in the process of inheritance and development. Furthermore, as a result of the emergence of a class society, folk embroidery was divided into two categories: those that were exclusively for the enjoyment of the royal family and officials, or for everyday use, or for purely ornamental purposes; and those that remained rooted among the people, continuing to draw from primitive ideas and becoming a necessity for the general population. These two types of work show different artistic styles and cultural tendencies, and the colours of the embroidery, whether harmonious or contrasting, festive or plain, give the embroidery a visual beauty that gives it a different aesthetic value. The patterns of embroidered decorations usually reflect the good life of the people. Visually, the pattern shapes are often bold and exaggerated to highlight the meaning of the motif expression and make the garment as a whole stand out and vivid to achieve the effect of decoration (Fu Xianghong, 2018: 36). As an embroidery craft, the most basic function of Suzhou embroidery is costume decoration, and the ornamental value of the accessories is greatly enhanced through the decoration and embellishment of the embroidery. Embroidery uses jewellery as the base material, and most fabrics such as cotton or silk products are monochromatic in colour, so only the accessories appear monotonous and simple. When decorated with exquisite dotted patterns embroidered on a solid-coloured base material through exquisite workmanship, the matching accessories become lively and warm, playing the role of a finishing touch.

2.2.2.2 Social symbolic needs

Just as people today are known for their clothing. In the same way that clothing was used to express individuality, personal value and wealth, people in ancient times also used clothing as an external decoration and symbol. In the I Ching (Book of Changes), it is written that 'the Yellow Emperor, Yao and Shun wore clothes and the world was ruled', which emphasises the social significance and symbolic role of clothing. The symbols of primitive embroidery patterns reflect deep cultural connotations, and the diagrams at this time represent a division between different classes, giving what would have been a natural and beautiful object a strong class overtone. The low productivity of ancient society, the relatively small variety and output of products, the long time and effort often required to produce an embroidered item, and the unique visual effect and artistic appearance of the embroidery made it seen as a symbol of splendour, preciousness and affluence, and considered an integral part of the luxury lifestyle by the upper classes who held power. The thread embroidered heraldry on the garments, with its magnificent decorative effect, clearly indicated the status and position of the wearer and was a sign of the division of class. (Huang Can Yi, 2011: 50).

In folk embroidery, animal symbols are one aspect of the symbolic system. In the long process of conquering and transforming nature, human beings have realised that some plants can be used not only as a supplement to life, but also for viewing and beautifying it. People use plants to extend the properties or harmonies of nature a plant, to express good luck and blessings, reflecting people's thoughts and wishes for good. Myths and legends are also an important part of the symbol system. Myths and legends handed down from folklore and classic stories from history are refined and processed as symbols to convey messages to express people's longing for a happy life and their desire for glory and wealth (Li Hongfu, 2008:94-95).

2.3 The regional cultural profile of Suzhou embroidery

2.3.1 Wu Di Culture

First of all, according to the political map of Wu during the Spring and Autumn Period, Wu is located on the west coast of the Pacific Ocean, at the midpoint of the Chinese mainland coastline, between 118°22'~121°45' East and 29°11'~32°37' North. It mainly includes the hills of Ningzhen and the plains of Taihu Lake, and has obvious natural regional advantages, with the Yangtze River to the north, the Qiantang River to the south, the sea to the east, Anhui to the west and the Beijing-Hangzhou Grand Canal to the north and south. According to today's administrative divisions, it includes the nine city limits of Nanjing, Zhenjiang, Changzhou, Wuxi, Suzhou, Shanghai, Jiaxing, Huzhou and Hangzhou, covering an area of 60,753 square kilometres. (Zheng Kai, 2020:7) In summary, the Wu Di was located in the Yangtze River Delta region around the Taihu Lake basin, and today the areas of Suzhou, Wuxi, Changzhou, Jiaxing and Huzhou around the Taihu Lake basin are considered to be the core of the Wu Di. This unique geographical environment has given rise to a rich and splendid Wu culture. Wu culture is the culture of the Wu region in a broad sense, referring to all the achievements of the spiritual and material civilisation of the Wu region from ancient times to the present. It is also known as Wu culture, Wu-yue culture, Jiangnan culture, etc. In the course of its development, a rich variety of cultural types have been formed. This includes economic, political, literary, gardens, architecture, art and folklore, all of which, while fulfilling different social functions and values, are unified by the unique 'Wu-style charm' of the Wu region. It can be said that Wu culture is a fusion of the cultural forms of the Yangtze and Yellow River basins. The fusion of the indigenous cultures of the Jiangnan region with the Shang and Zhou cultures of the Central Plains has made it progressive in terms of political systems and customs and rituals at the spiritual level, as well as in terms of production methods and tools of production at the material level.



Figure 11 Wu culture area

Source: <https://bajiu.cn/ditu>

It is located in the Taihu Lake basin, on the shore of the East China Sea and on the southern bank of the Yangtze River. The four seasons are distinct and precipitation is abundant, creating a natural state where lakes and rivers are crisscrossed and densely distributed. Geographically, Wu has rivers and lakes inside and rivers and seas outside, making it a very convenient place for water transport, fishing and hunting. The intervention of the Central Plains culture also fused the inland culture with the water culture, making it show its cultural diversity and compatibility. In terms of connotation, Wu culture is a refined and delicate culture, presenting a fine and thorough way of thinking. It is because of this clever combination and fusion that Wu culture is characterised by its flexibility and richness of transformation, showing a distinctive style in its path of development in terms of the precision of the large and the small, the contrast between the inner and the outer, the combination of the static and the dynamic, the delicacy of the rigid and the soft, and the choice between advance and retreat. Suzhou gardens, Suzhou embroidery and kunqu are famous in China and abroad, all of them displaying great artistic and cultural value. Suzhou craftsmanship has become a representative of skillful and fine craftsmanship. The

natural climate was conducive to mulberry and silkworms, which produced high-quality raw materials for embroidery; the well-developed waterways provided a convenient way to circulate and develop the cotton textile industry and to communicate and spread the skills of Suzhou embroidery; and the relaxed and leisurely character of the southern water town, which was characterised by a gentle, practical and meticulous approach, also greatly influenced the creation and development of Suzhou embroidery.

In summary, the excellent geographical environment, the richness of the brocade and the colourful floral threads created favourable conditions for the development of Suzhou embroidery. The excellent water transport conditions provided strong support for the trade of Suzhou embroidery, and the local production of silk, embroidery thread and even the "hard but not brittle" Suzhou needles made the "material beautiful", while the affluent social environment created a large number of talented literati and writers. The rich social environment created a large number of talented writers and artists, making the art of Suzhou embroidery a profound cultural connotation. The people of the Wu region have lived, produced and developed in a watery geographical environment since ancient times, as they are located in the Taihu Lake basin of the Yangtze River Delta in China, which is full of rivers and lakes and abundant rainfall. It is also believed in the law of survival that "lowlands choose water for living", and Wu Di has adapted to this law of survival (Zhao Tianyi, 2015:11). The characteristics of water, which is flexible and flexible, and changes according to the time of the year, have led the people of the Wu region to develop their gentle, refined, self-improvement and adaptable character, and the Wu culture is thus diverse and creative. In addition, as a product of social ideology, Wu culture must have been created by the people of Wu, both in terms of material activities and spiritual civilisation, and since it was not formed spontaneously but created by human beings, its primary characteristic must be creativity. The creativity of Wu culture is reflected

in its economic pioneering and innovation, as well as in the novelty of its cultural transformation.

As each local product is different, the folk art products produced are also highly varied. Traditional folk art is an art form that manifests itself in different artistic forms in folk life, in which the instinctive desire to create plays a decisive role. Artists create works that express themselves in a different way. The distinctive cultural thinking of the people, from the region to the various ethnic groups, can be reflected. Most of the specific customs are profound and transcendent, and in the appreciation of Suzhou's arts and crafts one can often experience a resilient craftsman's spirit, which is closely related to the unique human characteristics of the city, and which reflects the wisdom and charm of the regional culture, making it the most obvious and direct sign of cultural distinction. Customs and traditions that reflect people's way of thinking and attitudes to life can appear consistent and similar within a certain region, and customs can also vary according to the natural environment and conditions of existence; they move with the social environment and the changing customs of the times, and one of the most important features of customs is that they vary from place to place, and their formation and change is slow compared to socio-economic and institutional ones. The development of the Wu culture shows that the influence of custom on regional culture is indirect and lasting, subtle and imperceptible. The outstanding cultural qualities of the Suzhou people and their traditional craftsmanship have been skillfully combined through embroidery and continue to be so to this day.

2.3.2 Zhenhu Suzhou embroidery

Zhenhu, also known as Xihua, is located in the west of Suzhou city, close to Taihu Lake, surrounded by water on three sides, and is a peninsula in Taihu Lake. The town has a long and narrow topography, with a total length of 9.3 kilometres from east to west and a perimeter of 20 kilometres along Taihu Lake. The town has many lakes and rivers, with 104 rivers in total, crisscrossing each other, with a wide water

surface, fertile land, beautiful scenery and elegant environment, and is known as the " Water Town of Jiangnan" . Before the opening of the Beijing-Hangzhou Grand Canal, inter-city freight trade was commonly done through water transport logistics in the cities around Taihu Lake. Zhenhu Street is an important transportation hub for material trade and cargo transportation in the Taihu Lake region of Suzhou. It cultivated a unique Wu and Taihu culture (Zhu Lixian, 2020: 10). Zhenhu has been mainly engaged in food production since ancient times. In the off-season, men were engaged in fishing and women in embroidery, the main traditional sideline of farmers in Zhenhu. Zhenhu has a long history of embroidery. As early as the Warring States period, embroidery was common in this area. As a traditional industrial base for embroidery in the south of the Yangtze River, Zhenhu has a rich historical and cultural heritage and is known as the "hometown of embroidery". In the 1990s, a large number of embroiderers were actively engaged in side work during their spare time in agriculture. At this time, the embroidery was not very profitable, but with the gradual rise of the private sector, embroidery gradually changed from a family sideline to an individual private enterprise, with private embroidery factories appearing to produce and sell on a small scale; later, with the development and construction of the local embroidery street in Zhenhu Township, Zhenhu Xiuniang had a professional market and a centralised and fixed commercial camp. At the beginning of the construction of the embroidery street, Zhenhu introduced a number of preferential policies for entering the embroidery street to encourage folk embroidery owners to buy or rent shops to sell their embroidery products, and was awarded the national title of "Suzhou Embroidery Industry Cluster". Zhenhu is located in the western part of Suzhou High-tech Zone, where embroidery has been a traditional cultural industry for thousands of years, and is one of the main origins of Suzhou embroidery. With a population of 20,000 people, 8,000 embroiderers are engaged in the production of embroidery and around 3,000 people are employed in the industry. With nearly twenty years of effort, Zhenhu embroidery has become a pillar of the local industry with a strong cultural

dimension. The annual revenue of Zhenhu embroidery industry has reached more than 600 million yuan. Zhenhu Street It has won more than 500 awards for its work and has held cultural and skill exchanges with countries such as New Zealand, France, Korea and Japan. Zhenhu Embroidery It has become an art and craft product with high reputation, considerable scale, unique characteristics and popular among consumers. Chinese Embroidery Art Museum Located in Zhenhu Embroidery Street Chinese Embroidery Art Museum It covers an area of 8,000 square metres and is the largest professional embroidery museum in China. The museum was established to build on the strong embroidery industry in Zhenhu and the surrounding towns, and also to further promote the development of the local embroidery industry. Zhenhu Street It has been continuously organising technical and artistic training, extensive cultural exchanges and exhibiting works, and has won over 500 awards for its works, and has conducted cultural exchanges and exchanges of skills with countries such as New Zealand, France, Korea and Japan. Zhenhu Embroidery It has become an art and craft product with high reputation, considerable scale, unique characteristics and popular among consumers. Chinese Embroidery Art Museum Located in Zhenhu Embroidery Street Chinese Embroidery Art Museum It covers an area of 8,000 square metres and is the largest professional embroidery museum in China. The museum was established to build on the strong embroidery industry in Zhenhu and the surrounding towns, as well as to further promote the development of the local embroidery industry (<https://baike.so.com/doc>). Today, embroidery has become the leading industry in Zhenhu. The industrial chain related to embroidery has formed a clustering effect, effectively enhancing the competitiveness of the industry and creating a cluster effect of Zhenhu's embroidery industry, which has become an important pillar of local economic development and a major source of local fiscal revenue (Lu Xinyi, 2019: 13-14).

2.4 The development of the art of Suzhou embroidery

2.4.1 Innovation and development of the art of embroidery

The art of embroidery began with the adornment of the body, and as society progressed and human civilisation developed, the practice of tattooing gradually moved from the body to clothing. And the transfer of tattoo designs to fabric eventually provided the necessary conditions for the creation of Suzhou art.

During the Northern and Southern Dynasties, religious painting became a major discipline in the field of painting, and a school of landscape painting also began to take shape. The rapid development of painting provided a rich source of embroidery on the one hand, and objectively demanded a higher level of embroidery skills on the other.

In the affluent social environment of the Song Dynasty, the literati gradually developed a distinctive literati taste, which in turn deeply influenced the development of Suzhou embroidery in terms of subject matter and artistic style, resulting in the emergence of embroideries based on works of calligraphy and painting, known as "painting embroideries". The use of paintings and calligraphy by the great masters of the Tang and Song dynasties was widespread, with flower and bird sketches being the predominant subject of embroidery. This type of painting and embroidery is more realistic in style, seeking to imitate the brushwork and colour effects of the original, reflecting not only the aesthetic tendencies of the literati, who were soft and delicate, fresh and ebullient, but also incorporating the local colours of the Wu culture, which is "elegant and timeless, exquisite and elegant, and exquisitely crafted".

Suzhou embroidery has a long history, but the academic study of it by experts and scholars started much later, with the first work on embroidery in China, *The Book of Embroidery*, being written by Ding Pei of the Qing Dynasty. Ding Pei, the first work on embroidery in China was written. The first work on embroidery was written by

Ding Pei in the Qing dynasty, less than two hundred years ago. Rather than discussing embroidery in terms of embroidery, the book combines painting, calligraphy and embroidery to highlight the special features of embroidery by exploring their similarities and differences. The book is divided into the following sections: choosing a place, selecting a sample, and selection of materials the work, colour identification, engineering, and discussion of the product, which are summarised in six chapters. Embroidery The book is divided into six chapters: choosing the place, selecting the sample, picking the material, identifying the colours, engineering and discussing the work, and summarises the seven key points of embroidery: 'flush, light, straight, even, thin, smooth and dense'. It is a well-documented and well-organised summary of the techniques and aesthetic features of embroidery, and is still of great value as a guide to the art of embroidery today (<https://book.douban.com/subject>). The Xuejiao Embroidery Book is the first theoretical monograph in China to provide a detailed introduction to traditional hand embroidery. It contains nearly 1,000 embroideries, ranging from the four major Chinese embroideries to folk embroideries, and presents a comprehensive overview of the skills and cultural essentials of traditional hand embroidery. The author has gathered a lifetime of experience in the art of embroidery to systematically discuss the essence of the 4,000-year-old art of Suzhou embroidery. Divided into volumes on embroidery tools, embroidery matters, stitching techniques, embroidery essentials, embroidery products and embroidery generalities, the book elaborates on the use of the 18 stitches in Suzhou embroidery, as well as on the essentials of embroidery such as the examination of the situation, composition and colour. In addition, the three major embroideries of Hunan, Guangdong and Shu have been added to the compilation, as well as more folkloric embroidery clocks, in order to provide a detailed analysis of the extensive connotations of traditional embroidery and the most complete reading of traditional embroidery.

In modern times, a large number of experts and scholars in the field of Suzhou embroidery and researchers in related disciplines have begun to pay attention to the

study of the art of Suzhou embroidery, exploring and combing it from different artistic perspectives and depths, so that the research literature related to the art of Suzhou embroidery has gradually increased, and Sun Peilan in Suzhou embroidery mentions that Suzhou embroidery works of the Qing dynasty were often surprising in their layout and colouring, thus causing a visual pleasure in the figures, not being limited by natural images or It is not limited by mechanical symmetry, but is complex but neat, simple but not simple, unified but varied, and reflects the simplicity and interest of folk craftsmanship. In the article, he points out the differences between Gu embroidery and Suzhou embroidery in terms of historical overview and artistic style. This shows that there was already some theoretical knowledge of colour composition in the art of Suzhou embroidery. The Book of Embroidery Patterns was made by Liu Bingyuan, a famous old artist of Suzhou embroidery. It was compiled and painted on the basis of her six years of practical experience in designing Su Shi embroidery patterns. Since the age of fourteen, Liu Bingyuan has been in contact with and practising the traditional patterns of Suzhou embroidery, so he has been able to master the basic features of the traditional patterns and their presentation methods. His traditional designs are vivid and beautiful, and he is able to bring the traditional techniques of embroidery into full play. Over the years, he has also made many positive explorations and gained new experiences on how to carry forward the traditions and bring out new ideas. In addition, he has compiled "Traditional Suzhou embroidery Patterns". With its distinctive theme, auspicious meaning, vivid and lively shape, and reasonable chapter layout, it highlights the characteristics of Suzhou embroidery, reflecting both the profound skills of traditional brush painting and decorative aesthetics, and is of great reference and application value to arts and crafts designers and painting enthusiasts. Although this book is a design for a Suzhou embroidery cushion, it can be used for a variety of purposes, such as printing and dyeing, wood carving, garment, carpet and textile design, etc.



Figure 12 Suzhou embroidery Patterns by Liu Bingyuan, published by Shanghai People's Fine Arts Press

Source:www.kongfz.cn

Suzhou embroidery evolved from tattooing, to painting and then to embroidered garments, from simple to elaborate forms. The art of embroidery evolved from "pattern embroidery" to "painting embroidery" for pure appreciation. After a thousand years of historical accumulation and relentless artistic innovation, Suzhou embroidery has developed an artistic style that is "refined, fine, elegant and clean", and has become a vibrant industry in contemporary times.

In 'A Study of the Memory of Suzhou embroidery in Modern Folk Costume Accessories', modern scholar Gaja proposes that traditional folk-style colour matching is an important part of the history of China's art development. Traditional folk embroidery colours are mainly contrasting, with two or more contrasting colours placed together to form contradictions and differences in colour through differences in brightness, hue, purity and area, highlighting the expressive power of colour even more and creating a cheerful colour effect, which in turn achieves harmony in the picture. Although the traditional folk colour scheme is characterised by its brightness and intensity, the viewer does not get bored with the visual psychological sensation,

because its contrasting colours are moderately toned, in line with the formal aesthetic law of diversity and unity. In addition, he suggests that the colour scheme of Chinese calligraphic embroidery prefers to use warm and subtle colours of the same type and similar colours, and to harmonise the colours by varying their brightness and purity. It also concludes that the choice of motifs reflects the subjective intention and emotion guiding the image of the embroidery. All pattern choices are intended to express the embroiderer's love of life and are derived from it. In 'The Application of Traditional Chinese Costume Elements to Modern Clothing', Chen Hongshan concludes that there are three aspects of the application of traditional ethnic elements to ready-to-wear design in a modern aesthetic vision: drawing on the artistic techniques of traditional craftsmanship; drawing on the graphic elements of traditional costume; and using the culture of traditional creative thinking. In 'An Exploration of Zhuang Brocade Patterns in Garment Design in a Modern Aesthetic Perspective', Cheng Bingmei concludes that the typical embroidery elements extracted in a modern aesthetic perspective should be graphic patterns that adapt to the trends and add their characteristic connotations to modern clothing design, so that the pattern design contains the cultural spirit of the nation and thus spreads traditional culture. Lu Liu also suggests in 'The construction of a cultural gene map of Zhuang brocade and its application in the design of cultural and creative products' that the embroidery cultural material database can be used as a basis for finding the links between cultural genes, and using the cultural structure hierarchy as a basis for dividing the materials that were once in juxtaposition into a gene tree, which can be used to find the inner development pattern of the embroidery culture, and as a structural tree of cultural genes to guide the subsequent It also serves as a structural tree of cultural genes to guide the construction of subsequent cultural gene maps. In 'Silver Motifs: Cultural Gene Extraction and Redesign', Li Chenchen and Gong Renjie argue that the introduction of shape grammar into the process of motif reconstruction can provide a feasible design rule for motif samples, a rule that allows for a variety of innovative

solutions while retaining the traditional motif genes, and that can easily create a sense of order in line with the aesthetic characteristics of traditional motifs. Meng Guanqi, in his report on the market survey of Suzhou embroidery and related cultural and creative designs, makes four recommendations: firstly, to improve the originality of the work and prevent plagiarism through distinctive images; secondly, to refine the elements of Suzhou embroidery, streamline the embroidery patterns and improve the practical value of Suzhou embroidery works; thirdly, to take into account contemporary aesthetic needs, incorporate modern aesthetic elements and keep up with the times in the process of inheriting traditions; fourthly, to introduce modern branding concepts and to make Suzhou embroidery fashionable by seriously implementing the work of science and technology.

Based on the above understanding, we should better grasp the principle of the dialectical relationship between production forces and production relations in the practice of innovation, take the initiative to adapt to the trends and requirements of the development of the productive forces, carry out institutional innovation, and properly deal with the various contradictions in the process of social development.

2.5 Summary

The development of the art of Suzhou embroidery is the result of continuous exploration by successive generations of artists who have continued to inherit and innovate. From the initial tattoo, Suzhou embroidery developed into painted garments, and then evolved into embroidered garments, with the forms becoming simpler to more elaborate and perfected day by day. Throughout its long development and the tireless efforts of successive generations of artists, embroidery has developed unique regional characteristics and artistic styles. By now, the art of Suzhou embroidery has continued to develop in a diversified direction through the efforts of the old masters of embroidery, Plays an important role in the application of today's society.

CHAPTER III

THE ARTISTIC CHARACTERISTICS OF SUZHOU

EMBROIDERY MOTIFS

For thousands of years, the art of Chinese embroidery has been renowned for its exquisite and elegant features and its rich and exquisite craftsmanship. Suzhou embroidery, the first of the Four Great Embroideries, has some of the commonalities of embroidery in terms of art form and expression techniques, but generations of embroiderers have continued to explore and innovate on the basis of their heritage, forming a unique style of Suzhou embroidery. The artistic effect of the embroidery depends on the pattern of the embroidery and is influenced by the stitches used and the embroidery work. Therefore, to gain an in-depth understanding of the components of the artistic characteristics of traditional Suzhou embroidery, it is necessary to analyse them in terms of stitches, embroidery methods, workmanship, expressive themes, colour characteristics and composition characteristics.

3.1 Technical characteristics

3.1.1 Suzhou embroidery stitches

It is the application of this rich variety of stitches that makes Suzhou embroidery products more exquisite and beautiful and much loved by all, and it also promotes the development of Suzhou embroidery culture. Based on Zhu Feng's " Suzhou embroidery stitches and their application" , the author has organised the 12 main categories of stitches in Suzhou embroidery: straight stitches, wrapped stitches, pan stitches, sets of stitches, brio and stitches, snatching stitches, golden flat stitches, scattered wrong stitches, messy stitches, braided embroidery, winding embroidery and variant embroidery.

Table 2: Suzhou embroidery stitches**Source:** The author based on Zhu Feng's "Suzhou embroidery stitches and application

Straight pins	Completely embroidered in vertical lines, the lines are large at the edges and parallel
Needle wrapping	Embroidery with short diagonal strips of thread wrapped around
Plate needle	Four types of needle for curved forms, including cut, join, roll and spin needles
Set of needles	The main stitch of Suzhou embroidery, available in single and double sets
Brio and Needle	Long stitches, short stitches interacting with each other
Grabbing the needle	A development of the straight stitch, embroidery with short straight needles following the form of the gesture
Jinping	Using gold and silver threads instead of silk
Scattered wrong stitches	A mixture of stitches
Messy stitches	Irregular use of stitches, shaped by crossing short and long coloured threads
Embroidery	Embroidery similar to knitting
Winding embroidery	Knot and buckle embroidery, including seeding, pulling up bursts, buckle embroidery, braided strands of chicken feather stitch, etc.
Variant embroidery	Variations in embroidery with the help of other tools

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2008.com/news/html/361.html arrange

Design	<p>There are two main sources of embroidery sketches: one is a drawing created specifically for embroidery and the other is a selection of works from famous artists, including Chinese paintings, oil paintings and photographs, which also serve as blueprints for embroidery. Daily embroidery is designed according to the type of embroidery as white sketches of folded flowers, scattered dots, a group of four corners, sympathetic corners, border flowers, individual patterns, etc., and a small number of coloured sketches. The embroidery is designed and chosen to bring out the artistic language of embroidery and the expressive power of embroidery stitches in Chinese painting, oil painting, decorative painting and photography of figures, landscapes, portraits, flowers and birds.</p>
Uploaded	<p>Before the sketch is put on, the proposed drawing is reviewed and the type of embroidery, stitching technique and the type of base material to be used are considered according to the content and subject matter of the drawing.</p>
Outline	<p>From the finished embroidery design, reproduce a single line black and white outline. In the case of oil, watercolour or photographic sketches, the light and shade levels are also outlined. This outline is pinned to the backing material, which is airbrushed onto the silk fabric using a professional printer.</p>
Upper bandage	<p>To place the base material on the bandage, two pieces of bandage (white cotton) are sewn together with the two ends of the base material to form a whole material. The fabric is then embedded in the grooves of the two taut shafts, which are tightened with inlay strips, and the shafts are rotated to taut the backing between the two shafts. The two ends of the latch are inserted into the rectangular holes at the ends of the shafts, and the nails are inserted into the small holes of the latch to fix the position. Then embroider the two</p>

	<p>sides of the ground with cotton thread back and forth cross-stitching, followed by a taut thread through the intersection of the stitching, wrapped to the taut latch, and then in turn, one by one to pull tight, so that the taut surface of the weft to the flat service.</p>
<p>Hooked and taut</p>	<p>The sketch is pinned to the reverse side of the backing with a fine needle, the transparent backing showing the sketch from the front, then the lines are sketched on the backing with a pencil or brush, or on a glass table with a light if the low material is not transparent. The lines on the sketch are used as the basis for the embroiderer's stitching. For everyday items, which are usually mass-produced, the needle can be used to poke small, evenly spaced holes in the sketch before covering the base with the sketch and wiping it lightly with an ink broom so that the ink passes through the holes and prints the sketch onto the base.</p>
<p>Wiring</p>	<p>Choose your thread according to the colour of the embroidery. For example, a red peony flower requires more than ten colours from dark to light in order to achieve the desired effect. For example, a red peony flower can take more than ten colours from dark to light to achieve the desired effect.</p>
<p>Embroidery</p>	<p>The stitches are selected according to the requirements of the embroidery script and the embroiderer's creative intentions, with threads of different thicknesses and colours. The thread is usually broken into a single thread or several threads before the embroidery. After the thread has been broken, the needle is threaded and the embroidery begins. This is done in a circular fashion until the pattern is perfect in shape, colour and quality.</p>

Falling Tension	When the pattern on the base material is all embroidered and the desired effect is achieved, the embroidery is removed from the bandage frame, called drop bandage. After the embroidery is completed, the embroidery piece is simply removed from the taut thread, the taut pegs are pulled out, the taut latch is withdrawn from the inlay slot and the taut cloth is removed from the stitching of the low material and the taut cloth, and the embroidery piece is removed.
Framing	Embroidered appreciation piece. All need to be framed. The framing makes the embroidery surface flat and flattering, and facilitates the appreciation of the embroidery.

3.1.3 Technical characteristics

The precision and beauty of Suzhou embroidery is inseparable from its stitches, which are summarised in 9 categories and 43 types, commonly used in flat stitches, robbing stitches, rolling stitches, chain stitches and pan gold stitches. The combination of these stitches is what makes Suzhou embroidery works so well layered and delicate. Generally speaking, all the stitches in Suzhou embroidery are made from a single thread split into ten, twenty or even forty parts, so it is very fine, which can better show the fine workmanship of Suzhou embroidery; on the other hand, the colour selection of Suzhou embroidery is also very elaborate, each colour is divided into more than ten kinds from light to dark, and even two hundred colours are used in one work. It is a very simple technique, using gold or silver thread instead of ordinary silk thread. The specific method is to lay the gold or silver thread flat on the embroidery surface, then tie it on with a short silk needle at a moderate distance, and then fill it up according to the pattern you want to embroider; robbing the needle, also called bumping the needle, is to use a short straight needle to follow the posture of the form, following the previous needle, and grabbing it up one by one; rolling the needle is to use two needles to embroider. This makes the line turning simpler and more realistic.

It is not possible to have one long or one short line, but where there is a need to turn, it is better to have a shorter line to facilitate the turning; chain stitch, also known as braid stock, is shaped like a braid of hair and is stronger and more even, and is made by snapping together equal lines in parallel. It is based on a silk embroidery pattern, with the gold threads twisted back and added to the edges of the pattern. It is a simplification of flat gold, which is based on silk embroidery, where the gold threads are twisted and added to the edges of the design. The term 'slow work makes fine work' refers to the long process of working with thousands of stitches to achieve a good aesthetic effect, with a small piece taking around three months, and many more taking up to two or three years even with multiple collaborators.

Finally, the artwork of Suzhou embroidery is constantly innovative in its stitching techniques (Zhou Wuzhen, 2022:207). The unique artistic characteristics of Suzhou embroidery are not only its choice of composition and fine stitching techniques in combination with paintings and calligraphic works, and its elegant colours, but also the constant innovation and development of its stitching techniques. Suzhou embroiderers have worked hard on their needlework techniques, creating unique stitches that have been patiently refined to create a world-renowned embroidery. Today, Suzhou artists continue to seek breakthroughs in their stitching techniques, striving to create stunning works of art.

3.2 The expressive content of Suzhou embroidery

3.2.1 Botanical motifs

Chinese textile decorative art has a long history of development and a rich treasure trove of textile decorative patterns, of which botanical patterns are an important part. The material used in botanical motifs ranges from branches and buds to vines and petals, from tall woods to delicate herbs, and covers a wide range of subjects, and the patterns are flexible in composition and rich in cultural meaning. Traditional botanical motifs, as a unique traditional culture in China, have been influenced by changes in

time, dynasties and the development of Chinese culture, and are thus endowed with a rich cultural connotation and meaning. In the early years of its existence, botanical motifs did not receive much attention and were relatively subordinate and weak, and the motifs themselves were at a single, rudimentary, crude and imperfect stage. However, as the times progressed, botanical motifs were refined and embellished, and from their previous subordinate status, they became an integral part of the culture of motifs. The importance attached to botanical motifs in China over the ages has led to a variety of different patterns, expressions and connotations in different periods of history, which has led to the diversification of the external forms and internal meanings of botanical motifs, leaving many examples of classic motifs for future generations. As history evolved, the composition and expression of traditional botanical motifs continued to change. In the prehistoric period, botanical motifs were more restricted and were mostly abstract in form, full of rustic, natural and simple beauty. During the Warring States, Qin and Han dynasties, there was a marked increase in the number of botanical motifs, and the composition of the motifs also changed from the original abstract patterns to the figurative realistic direction, making the overall style of the motifs beautiful, ornate and regular. During the Sui and Tang dynasties, the form and technique of botanical motifs underwent great changes, with the motifs becoming more secular and more everyday; in terms of expression, two or more different botanical motifs were integrated and recreated, thus creating more complex, elaborate and decorative motifs. As an important classification of imagery, botanical imagery is both a profound cultural connotation and an important part of the artwork. Traditional Chinese botanical motifs have been influenced by folk culture, religious beliefs, period features and cultural traditions over the ages, giving them a rich connotation and meaning alongside their increasing decorative beauty. As an external expression of our national culture, traditional botanical motifs have been endowed with exquisite decoration and rich symbolism over the course of their long historical development and evolution. Therefore, when inheriting and using botanical

patterns, it is not enough to focus only on the decorative nature of botanical patterns, but to combine the decorative nature with its symbolic meaning in order to better inherit and promote the culture of traditional Chinese botanical patterns, and also to provide better reference and reference for modern decorative pattern design. Traditional Chinese botanical patterns have been perfected and developed from ancient times to the present day, and the use of allegorical motifs implies the aspirations of the general public for a better life, and to a certain extent, the material standard of living and civilisation of the time, and the development of botanical patterns to their height has reached a point where there is always an allegorical meaning. Traditional Chinese botanical motifs originate from reality, but are above it, and have been given different connotations and expressions throughout the long history of culture.

Botanical motifs in Suzhou embroidery are mainly taken from flowers and trees in the natural world. The main botanical motifs include lotus, peony, peach, plum, peony, camellia, moonflower, begonia, bamboo, orchids and daffodils.

(one) Lotus pattern

Also known as the lotus flower or water hibiscus, it is rated as one of the ten most famous flowers in China and is mainly found in the middle and lower reaches of the Yangtze River. The lotus flower is one of the main subjects of Suzhou embroidery's botanical motifs, which were first introduced to China from ancient India with Buddhism. In Buddhism, the lotus is a symbol of purity and innocence. The lotus flower is one of the most common botanical images in Chinese literature, and can be found in poems and songs throughout the ages. The lotus is a symbol of integrity, honesty and elegance, and has been the subject of many poets and painters through the ages, embroidered by the skilled hands of artists. In addition, the lotus flower is also a symbol of pure love. If a man gives a woman a lotus flower, he wants to use it to symbolise the woman's kind and innocent character traits, a beautiful and pure love,

and in ancient times, a symbol of a lover's broken heart and a lost and found love. In ancient times there were lotus ponds and lotus lanterns, where wishes were made for a good marriage. The many seeds of the lotus are also a symbol of many children and many blessings. Suzhou is a watery village in the south of the Yangtze River, and its watery environment is suitable for lotus flowers, which is why people are so fond of lotus motifs in Suzhou embroidery.

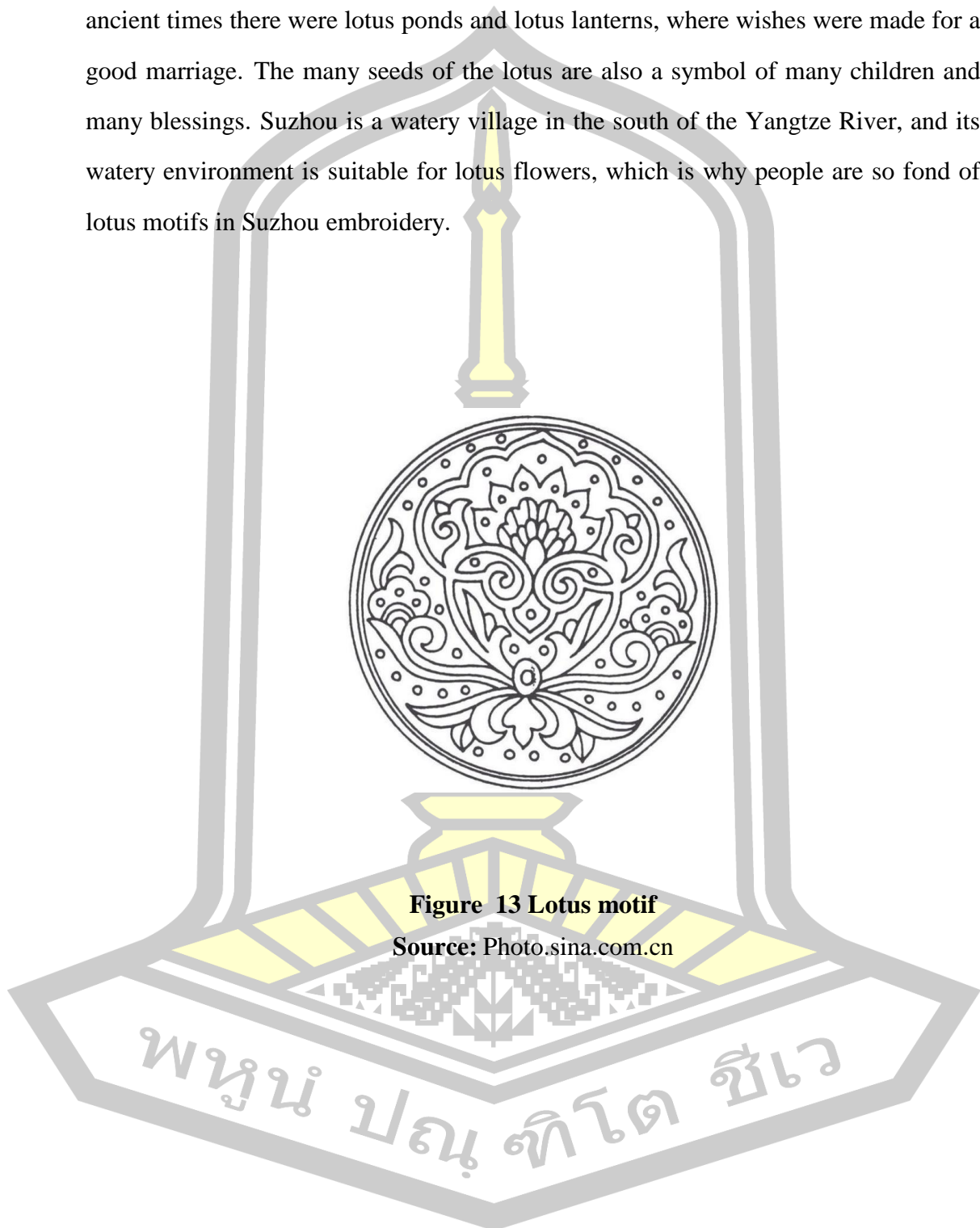




Figure 14 Traditional lotus flower pattern

Source: <https://www.duitang.com/blogs/tag>

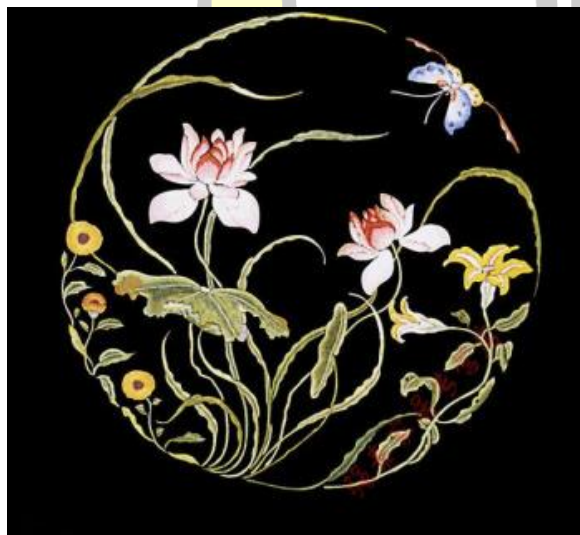


Figure 15 Lotus Flower Suzhou Embroidery

Source: www.huazhidao.com

(two) Peony

When in bloom, the peony flower is beautiful, beautiful and magnificent, giving the impression of wealth and nobility from its temperament. People in the Sui and Tang dynasties were fond of peonies, especially in the imperial palace and in the homes of the rich and powerful, and then they were also popular among the people. Zhou Dunyi wrote in his 'Love of the Lotus' that 'peonies are the richest of flowers', which is why

they are also known as the 'rich and noble' flower. Different colours of peonies have different symbolic meanings, such as red peonies, which give people a sense of elegance and luxury, as well as signifying a complete and happy life. Pink peonies have the symbolism and meaning of elegance and luxury. The autumn peony signifies light love and the beautiful symbolism of welcoming life into being. The peony motif in Suzhou embroidery is atmospheric and graceful, with brighter and more flamboyant colours, representing a happy life, rich and complete, noble and elegant, and prosperous.



Figure 16 Peony Suzhou Embroidery

Source: tool.qqyou.com

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Figure 17 Peony Suzhou Embroidery

Source: www.qqyou.com



Figure 18 Peony patten

Source: <http://www.gerentushuguangerentushuguan>

(three) Orchid pattern

Orchid is an alternative name for the spring orchid, also known as orchids and dodos, which grows mainly in China and is a Chinese specialty. The orchid grows in clumps,

with short, narrow and tough leaves, fleshy roots and bulbous stems. One of China's most famous flowers, orchids have a long history of cultivation and can be used as indoor ornamental plants, emitting an elegant fragrance when in flower. The orchid has the symbolic meaning of nobility, virtue and indifference. The orchid is known as the traditional gentleman of flowers, symbolising the noble temperament of a scholar, and with its small flowers and slender leaves, the orchid looks very simple and slender, just like a person who does not compete and is indifferent to fame and fortune, making it a suitable gift for someone who is selfless and dedicated. The orchid is one of the Four Gentlemen of Flowers and represents the intellectual temperament. The flowers are very small and have long, slender leaves like weeds, but when in bloom they give off an enchanting fragrance, sharing the best of themselves with passers-by. Giving an orchid to a friend expresses praise for his or her kindness and virtue. The flower represents a person who is indifferent to fame and fortune. The orchid's appearance is very rustic and the plant blooms mainly in the autumn when everything withers and dies, not competing with other flowers for its beauty, symbolising a person who does not compete or steal. In ancient times, brothers with different surnames were also known as brothers of the Golden Orchid, and the brotherhood of the Golden Orchid represents the love of a brother like the sea and the brotherhood of the liver and guts. Elegance Amongst the many symbols and meanings of orchids, elegance is the most widely transmitted. Many people describe the orchid as being of great interest, and it is well known for its noble character. It is not like the enchanting peony, nor is it like the peony. A single branch opens alone, inevitably giving people a symbol of profound meaning and high and noble. In addition, the orchid is not as weak as other herbs, but rather is resilient and stands proudly in the world. Such a scene is a symbol of the steadfastness and defiance of power of the ancient literati (<http://www.qingtianwangluo.cn/>).



Figure 19 Orchids Suzhou Embroidery

Source: spro.so.com

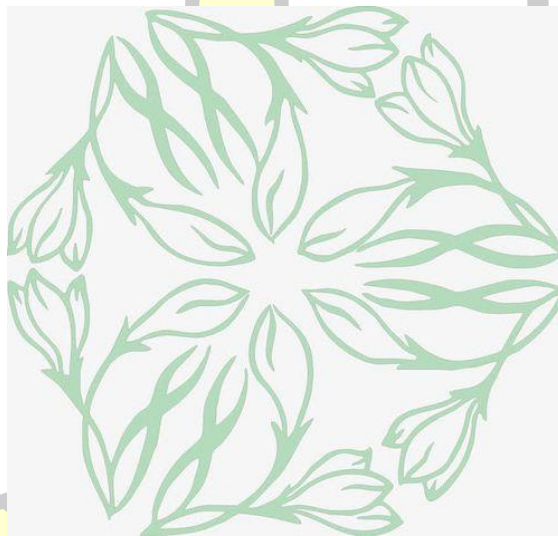


Figure 20 Orchids patten

Source: <https://www.51yuansu.com/>

(four)Bamboo

In ancient times, people were fond of using plants as metaphors for people. A gentleman was the common image of bamboo, saying that it was a person who stuck to himself, was not afraid of intimidation, was upright, had integrity and was modest. When we watch historical costume dramas, we see the figure of bamboo in the courtyard, and the ancients even said "you cannot live without bamboo", which is

interpreted as a metaphor for the bamboo, unlike people who only chase worldly fame and fortune. Bamboo is said to be unyielding, even if it bends, it will not be broken. It has a strong and righteous spirit and has the poise of a decent man. That is, a positive, decent, masculine aura. Bamboo is considered the most long-lasting of plants, so people also use it as a metaphor for longevity and tranquillity, etc (www.huazhidao.com).



Figure 21 Bamboo Suzhou Embroidery

Source: <https://detail.com/offer>

3.2.2 Animal motifs

The continuous flow of culture in traditional Suzhou embroidery, with its sense of history and weight, can become a distinctive feature and symbol of the Chinese nation, showing the unique glory of Chinese culture. They are a reflection of human thought and consciousness at various stages of history, and their various forms and styles and cultural connotations can show the unique charm of traditional culture. The animal motifs in Suzhou embroidery are an expression of the subjective consciousness of the Wu people, which has been passed down from generation to generation.

(one) A dragon pattern

The dragon is a symbol of the Chinese nation, created by our ancestors based on the cult of nature and the richness of their imagination. Throughout the millennia of Chinese culture, from the dazzling to the dusty to the awakening, the dragon has always been regarded as a symbol of Chinese civilisation, and the dragon motif has always been a cultural symbol of our nation full of vitality. It is important to explore the cultural connotations behind the dragon motif in order to use it as a symbol in fashion design. The dragon is a symbol of 'China': the idea that 'the Chinese are the descendants of the dragon and that the Chinese nation is a nation of dragons' is ingrained in the hearts of every Chinese. The image of the dragon has occupied an irreplaceable place in the hearts of the Chinese people from ancient times to the present day. The dragon is a symbol of Chinese culture and has always been recognised by the world. Today, with the rapid rise of China, the dragon is a symbol of the absorption and integration of this national culture, and the historical significance behind it makes the dragon symbol irreplaceable. The dragon is a symbol of power in traditional culture: during slavery, the dragon as a sacred beast was a powerful deterrent to the whole nation. The rulers wanted to be worshipped for their power and used the image of the dragon, who could communicate with heaven and earth, to claim that they were the embodiment of the dragon and that their power came from the gods. They claimed to be the sons of the dragon and used this name to rule the world. The dragon motif has evolved numerous times from ancient times to the present day, beginning with the appearance of a snake, then becoming a beast with the face of a beast, with limbs and claws for walking. After the Ming dynasty, the image of the dragon was gradually refined. The image of the dragon combines the characteristics of many animals: antlers, a cow's head, a python's body, fish and eagle claws, a beard at the corner of its mouth and a pearl under its stool. The dragon is a symbol of divinity, authority and dignity, and people regard it as sacred, auspicious, festive and fearless. In the history of Suzhou embroidery, the dragon motif was the

exclusive preserve of the royal family, and fine hand embroidery was the main decorative technique. During the Spring and Autumn and Warring States periods, as costumes became more colourful, dragon motifs began to be used in abundance. The dragons in Suzhou embroidery are slender, with smooth lines, showing the softness of water and a romantic flavour. Although they do not have the strength of thick lines, the slender bodies of these dragons are no less powerful and have a sense of beauty and vitality that is very oriental and philosophical, with their soft and varied curves giving a rich sense of ethereality and mystery, while still concealing a feminine beauty.



Figure 22 Dragon Suzhou Embroidery

Source: <http://tiebac.baidu.com/p>

พหุพันธ์ ปณฺ ทิโต ชีเว



Figure 23 Dragon pattern

Source: <http://www.gerentushuguan.com>

(two) Phoenix motif

The phoenix image is a universally recognised image of good fortune in China and is worshipped as a symbol of light and happiness wherever in the world it is found. Chinese phoenix images have a history of thousands of years of development. From early societies to the present day, phoenix images have changed through the ages and their images themselves have undergone many changes, but their cultural connotations have remained unchanged. The external shape of the phoenix image has changed in response to the aesthetic and political and economic requirements of different societies, while the symbolic meaning of the phoenix image itself has become a cultural link between the emotions of the Chinese people and the descendants of Yanhuang throughout the world. In terms of the pictorial representation and content of the phoenix image, it vividly reflects the local customs, arts and crafts and design conditions of different periods of Chinese social development, and in terms of its cultural connotation and symbolic meaning, it is a continuation and development of the auspicious and symbolic culture of traditional Chinese culture. The symbolic meaning of the Chinese phoenix image has become even more obvious today, as long as we see the phoenix image, we can interpret the symbolic meaning behind the image. As a more mature and well-developed symbol of

good fortune in traditional Chinese culture, the phoenix image is a totemic object of worship for the Chinese people, and has been given cultural meanings and physical forms in line with the characteristics of the times in different periods of social development. As an auspicious symbol of hope for light and happiness, the phoenix has carried the wishes of generations of Chinese people.

The Phoenix is the ancient legendary [king of all birds](#) It is also called [Dan Bird](#) and [Firebird](#) and [Wei Feng](#) etc., have been important elements of Chinese culture since ancient times. The phoenix, like the dragon, does not exist in the real world and is a divine bird of ancient fantasy, similar to the [Dragon](#) It is a totem of the Han Chinese people, and similar legends can be found in the history of other East Asian countries. The phoenix is a divine animal created by humans in primitive societies as a result of their devotion, veneration and worship of the gods. As a bird of prey that combines the real and the ideal, the phoenix has evolved over a long period of history and has become a symbol of blessing and good fortune, warding off evil and avoiding disasters. In a sense, it is a symbol of the spiritual philosophy and aesthetic form of the Chinese people, and is often used to symbolise good fortune, with the phoenix flying in unison, a symbol of good fortune and harmony. The phoenix pattern as interpreted in Suzhou embroidery is often used to symbolise the abundance of grains, the happiness of families, the love of husband and wife, a bright future, a symbol of wealth and good fortune and the spirit of eternal youth.

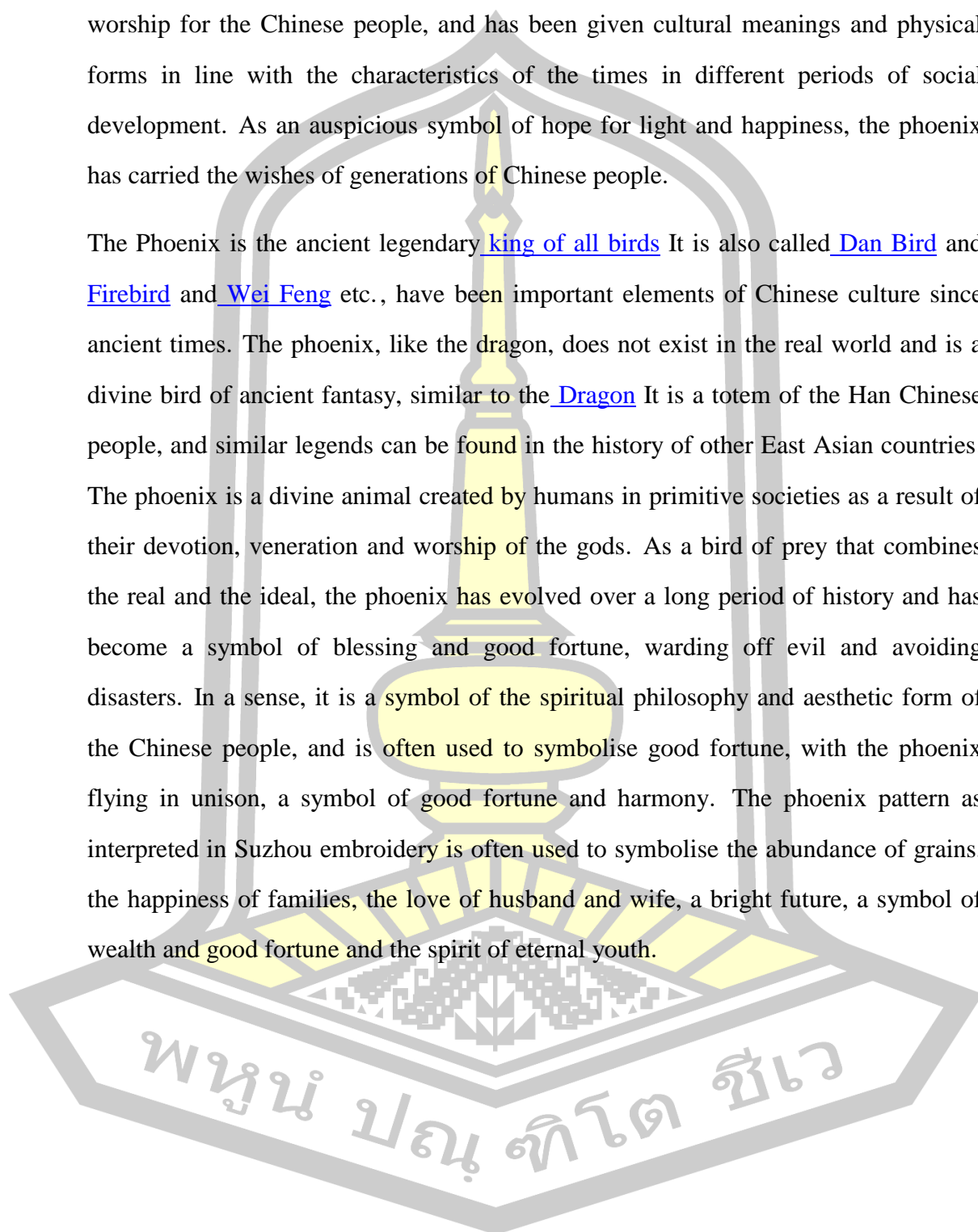




Figure 24 Phoenix Suzhou Embroidery

Source: <http://huaban.com/pins>

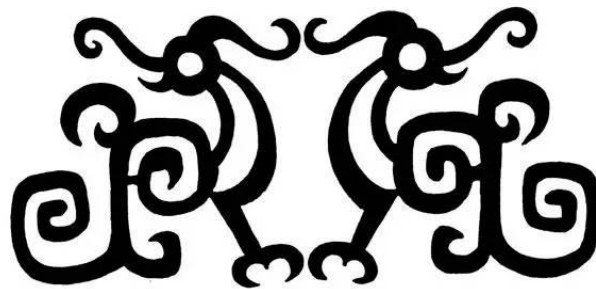


Figure 25 Phoenix pattern

Source: <http://www.gerentushuguangerentushuguan>

(three) Butterflies

The butterfly motif is one of the most commonly used decorative motifs in Chinese ethnic folklore. In traditional Chinese culture, the butterfly is a symbol of beauty and is also regarded as an auspicious object. Butterflies are often found in spring when flowers are in full bloom, and are therefore often used as a metaphor for the bright and brilliant light of spring. Many ancient poets and lyricists have written poems on the theme of 'butterflies loving flowers'. Butterflies love flowers express the theme of

love, symbolising the sweetness of love and the beauty of marriage (Fan Miao Miao, 2015:17).

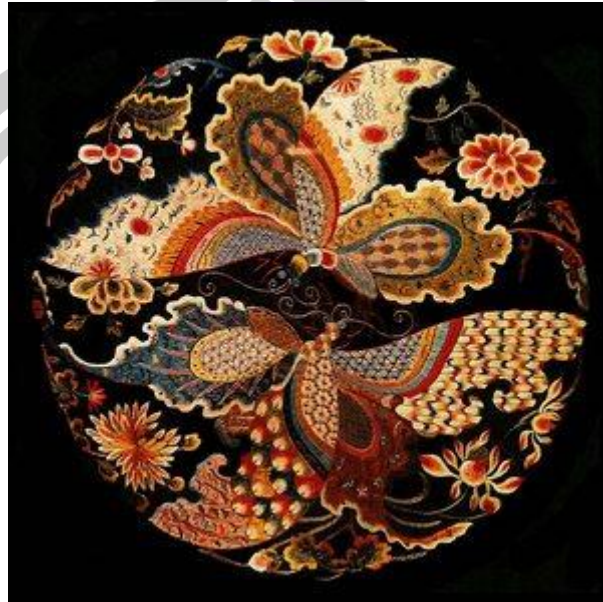


Figure 26 Butterfly Suzhou Embroidery

Source: www.qqyou.com



Figure 27 Butterfly pattern

Source: www.ztupic.com

(four)Fish pattern

The auspicious meaning of fish motifs is often expressed in the form of harmonies, so they often have the meaning of a good harvest and a prosperous family, and have become a common blessing among the people. The fish motif has always been regarded as a symbol of good fortune and prosperity. In primitive societies, it was

difficult for the ancestors to withstand various natural disasters and illnesses, and the mortality rate was high, thus increasing the desire for reproduction (Zhou Ting, 2019: 14) . Fish motifs in Suzhou embroidery usually appear together with lotus flowers, indicating a succession of years, conjugal love, many children and long-lasting happiness. For example, the harmony of fish and water indicates that the relationship between husband and wife is harmonious like fish and water; the carp leaping over the dragon gate indicates moving forward against the current and striving for prosperity.



Figure 28 Fish Suzhou Embroidery

Source: <http://sucal.redocn.com>

พหุ ประถมศึกษา ชีวะ



Figure 29 Fish pattern

Source: <http://sucan.redocn.com>

3.2.3 Character classes

(one) Buddhist themes

Buddhism, the earliest religion, has a history of more than 3,000 years and signifies the desire for good things. It has been developed through the Six Dynasties, the Tang, Song, Yuan, Ming and Qing dynasties, and has been home to a large number of monks, and has seen the rise of Zen, religious, pure and legal religions, as well as the establishment of many ancient temples. Today, as an important symbol of the soft power of Suzhou's economic and social development, Suzhou's Buddhist culture is playing a more active role in building a harmonious Suzhou (Shi Yuting, 2020:7).





Figure 30 Buddha Suzhou Embroidery

Source: <https://www.xiaohongshu.com/explore>

(two) Character life themes

Unlike the animal and beast motifs, the figure motifs are more representative of the cultural beliefs and artistic expression of the people of the Wu region, as they are more direct expressions of the people's understanding and trust in themselves, their families and the development of their communities. (Qian Ruoyun, 2020: 95) The figures are mostly found in the main image, with a certain amount of storytelling and plot. The figures in the main panels are a reflection of the everyday life of the people of the Wu region, either depicting a trip on a bright spring day, a group of children playing, or women gathering to talk about their family life, all of which are lively and auspicious scenes that give a sense of joy and happiness.



Figure 31 Character Life Scene Suzhou Embroidery

Source: <https://www.xiaohongshu.com/explore>

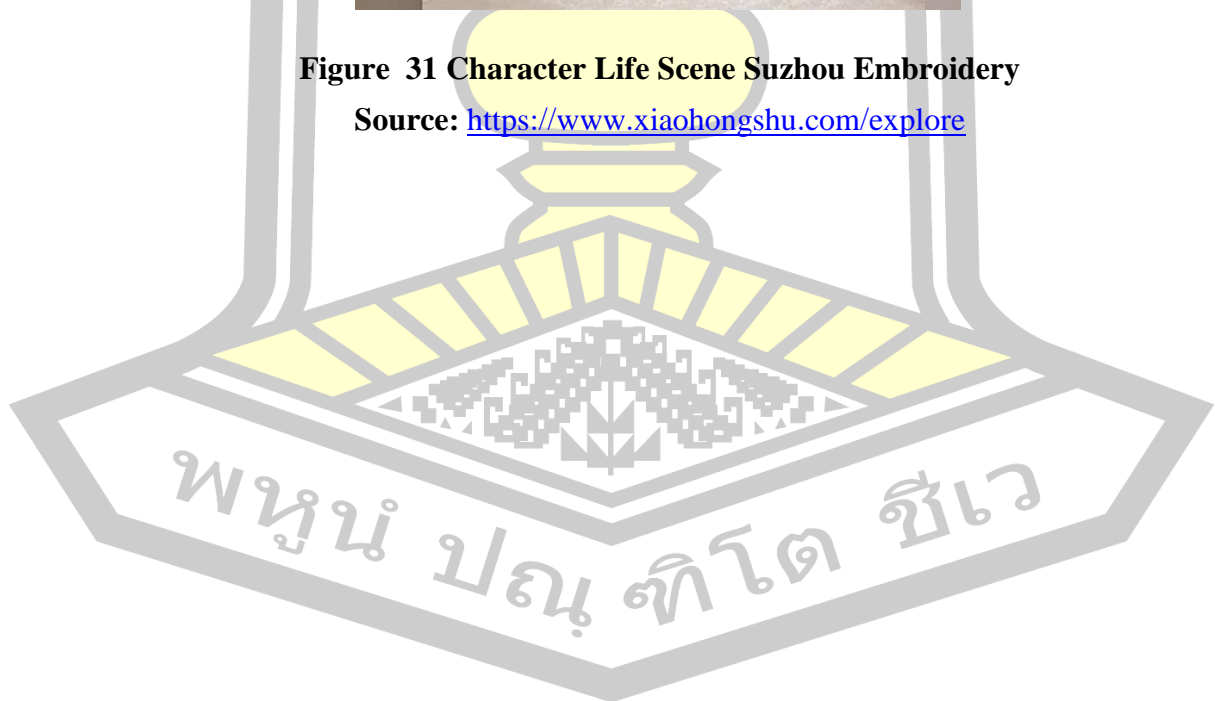




Figure 32 Character Life Scene Suzhou Embroidery

Source: <https://www.xiaohongshu.com/explore>

(three) Portrait

It is a reflection of the relationship between Chinese and Western culture and art, and a dynamic expression of traditional handicraft skills seeking survival space and self-worth in an industrialised context. "Simulation embroidery" is a technological innovation induced by visual aesthetics, which has changed the existing visual habits and knowledge system of embroidery. The portrait of the figure focuses on the realism of the face and the contours of the five senses, as in Shen Shou's Portrait of Jesus, fig. 28, in which the eye is the visual focus of Jesus' misfortune and inner world. In the eye section, in order to express its realistic structure and the visual effect

of light and colour, Shen Shou uses a short and varied application of stitches, and in the white of the eye he uses false and solid stitches to sparse not only the colour of the silk thread, but he also borrows its texture, texture and strength to achieve an expression of the white of the eye. The reflective part of the eye is an unprecedented object in traditional Chinese embroidery, and Shen Shou splits the threads very thinly and then layers them to achieve a richly coloured and subtly textured effect, reflecting the resilience and fortitude of Jesus in the midst of great pain and suffering.



Figure 33 Statue of Jesus Suzhou Embroidery

Source: zunyi.news.fang.com

พหุบัน ปณฺ ทิโต ชีเว



Figure 34 Statue of Jesus Suzhou Embroidery

Source: dy.163.com

3.2.4 Landscape Nature

Landscape painting, or 'shanshui' for short, is a type of Chinese painting that depicts the natural scenery of mountains and rivers as its main subject. It occupies an important place in the history of painting in China. In the course of its development, Suzhou embroidery has also developed into a category of embroidered landscapes. The characteristic of this type of embroidery is that it has scenery and emotion, where the author incorporates the beauty of nature into his own emotions and expresses them through artistic techniques. Suzhou embroidery uses the needle to paint, usually taking the structure of the original painting and re-creating it according to the characteristics of the Suzhou embroidery process, blending the deep rocks and valleys, the high peaks and flat slopes, the flowing streams and flying springs, and the waves and smoke into one, bringing the flat heirloom painting to life in three dimensions. With multiple perspectives of high, deep and flat, it vividly reveals the shape and spirit of the original painting, as if you were there. The composition is varied and coherent in its sparseness, and every detail can be appreciated. The

painting also incorporates a very powerful technique, silk splitting, in which a thin, natural silk thread is split into two, four, sixteen or even more parts, the thinner the thread, the denser the stitches. The needle is used as a painting, the thread is used as ink, and the layers of embroidery are made in such a way that the landscape embroidery is spectacular and at the same time very detailed.



Figure 35 Landscape Suzhou Embroidery

Source: www.love-sourcing.suzhou-screen-printing.com

3.2.5 Geometric motifs

Traditional Chinese patterns have a long history and are an important part of traditional culture, and are widely used in life. These patterns are the culmination of the wisdom of the ancestors, the origin of art, and represent the awakening of the aesthetic consciousness of the ancients. Geometric patterns are often used in Suzhou embroidery as outer motifs, to set off the main figure, or to make the whole pattern more harmonious in its layout, or as decoration on the cuffs or collars of clothing (Hao Jing, 2019: 10). Geometric patterns commonly used in Suzhou embroidery

include the wanzhi pattern, the back pattern, the thunder pattern and the water wave pattern.

(one) Back to patten

The "Hui" pattern, also known as the "Hui" pattern, is a pattern that is known in Chinese folklore as a pattern of constant wealth and prosperity, as it is a square or circular pattern of short horizontal and vertical lines that are folded and wrapped around each other in the shape of the character "Hui". It is a rhythmic pattern, and because it is used without interruption, it is also a symbol of good luck. A continuous two-sided backstripe can present a neat and tidy visual effect, so it is often used as a spacing or locking pattern, and the backstripe that appears in the Suzhou embroidery pattern is usually combined in a four-sided continuous form.



Figure 36 Back to tattoo Suzhou embroidery

Source: www.kongfz.cn



Figure 37 Back to patten

Source: <https://image.baidu.com/search/detail>

(two) Wan Zi pattern

The Wan character pattern: one of the traditional patterns of ancient China. The wanzhi, or ten-thousand-character ornament, is written in the counterclockwise direction of ten thousand, and was used as a talisman or religious symbol in ancient times, often considered to be a symbol of the sun or fire. The Wan character pattern is an embodiment of the budding idea of primitive witchcraft, the result of the gradual simplification and abstraction of the totemic images of witchcraft rituals, an abstracted generalisation of natural phenomena by the people, an expression of the people's worship of nature materialised as a tribute to the continuity of life by our forefathers. People put the Wan Zi pattern on their clothes, believing that it would save them from natural and human disasters and guarantee peace and safety. The Wan Zi pattern is rich, dignified and continuous on Suzhou embroidery (Hao Jing, 2019:10).

พหุ ประทีป ชีวะ



Figure 38 Wan Zi Embroidery Suzhou Embroidery

Source: item.secoo.com

(three) Sea wave pattern

The water wave pattern is a distillation of the shape of the water waves as they ripple, and is used to give the patterns in Suzhou embroidery a touch of variety, making them more dexterous and lively. The area where Suzhou embroidery is located is the watery region of the south of the Yangtze River, which is why the watery pattern is so often used in Suzhou embroidery, highlighting the characteristics of Suzhou's watery region with its well-developed rivers.

พหุ ประทีป ชีวะ



Figure 39 Sea wave tattoo Suzhou embroidery

Source: <http://huaban.com/pins>



Figure 40 Sea wave patten

Source: <https://www.veer.com/photo>

(four) Auspicious clouds patten

The auspicious cloud motif is an evolution of the ancient cloud motif. In ancient times, people were particularly interested in the 'heavenly realm' and the 'gods' and always wanted to know what was above the clouds. Once people realised the close

relationship between clouds and rain, and rain and the growth of all things, they developed a sense of worship and awe for the clouds. Watching the unpredictable and towering nature of the clouds gave them an even greater sense of dominance over heaven and earth. People believe that such clouds are creations of the holy heavens, a beautiful symbol of good fortune and exaltation (www.sohu.com).



Figure 41 Suzhou embroidery with auspicious clouds

Source: Photo by the author



Figure 42 auspicious clouds patten

Source: spro.so.com

3.3 Styling methods

3.3.1 Simplifying the complexity

The main idea is to simplify the motifs by removing the overly complex decorative details of the motifs, thus achieving a more modern, simple and generous look.

However, this paper refers to a combination of simplification that retains the skeleton of the motif, simplifies the original complex layers, ensures the fluidity and integrity of the outline, and deforms and abstracts the motif to retain its traditional cultural connotation and meaning, thus highlighting the effect of the local shape of the motif. By appropriately omitting and generalising the motifs, the patterns are more in line with the need for modern motifs to be simple, clear and moderately decorative, thus making the formal language more concise and pure (Yang Mengya, 2019:54).

3.3.2 Adding elements

Typical elements are selected from the original pattern and recombined to form a new figure. The geometric patterns commonly used in Suzhou embroidery are the Wan Zi, Hui, Lei, and Water Wave patterns to carry out the addition of elements. The addition of elements makes the graphic into a new one, which may be used to strengthen the characteristics, that is, to strengthen the allegorical meaning, to make the subject more prominent, to make the thinking clearer, to make the form more suitable for the content; or it may weaken certain parts of the pattern caused by certain omissible parts.

3.3.3 Decomposition transformations

The creation of ethnic graphic treatments, through decomposition and transformation into new forms. Refinement using various forms of decomposition of ethnic graphics to create a new ethnic graphic element, and then in various forms, elements of these ethnic graphics are incorporated into the new graphic production to form new graphic elements. The dispersion and decomposition of the original ethnic graphics; the cutting, that is, the partial selection and then the refinement of these elements is to present the main original ethnic graphics and the typical characteristics of these graphics, and then the deformation of the elements extracted from the different types of graphic elements, so that the original graphics are completely transformed. In the process of transformation the original ethnic graphics can be partially transformed,

and by extension, changed, transformed, and then constantly altered, and then further reshaped using different methods and techniques to bring it to a completely new presentation. The traditional Suzhou embroidery pattern pursues balance and symmetry in form, focusing on a balanced and stable relationship between the various elements, with its own unique composition and formula. This requires that when extracting and applying traditional patterns, we should, on the basis of in-depth research and analysis, identify the connections between the various parts, group, dislocate and cut similar or dissimilar patterns, and then organise them into a more modern aesthetic pattern. The pattern innovation of deconstruction preserves the basic skeleton of the pattern, the structure of the pattern, and the fluidity and integrity of the silhouette in the process of deconstruction and reconstruction. Because of its delicate artistic style, diverse cultural connotations and strong decorative effect, traditional Suzhou embroidery patterns fully meet the needs of modern formal beauty development. This method not only accurately expresses the designer's source of inspiration and design theme, and enhances the visual impact and influence of the dress pattern, but is also a good combination of tradition and modernity, maintaining the cultural connotation of traditional Suzhou embroidery while integrating innovative design (Li Xiaorui, 2014:56).

3.4 Colour characteristics

The colours used in Suzhou embroidery pursue subtle variations and focus on harmonious transitions, from light to dark or deep to light, with a gentle gradation process, thus creating a natural and vivid visual effect. It can be said that the colours in Suzhou embroidery are created through the embroidery base and the embroidery thread. The embroidery base has a variety of colours, which can be used as a background colour by subtly 'borrowing' colours, or it can all be covered with layers of embroidery threads, which form the background through the finely arranged colours of the threads.

The richness and elegance of the colours in Suzhou embroidery are roughly divided into more than ten categories, with hundreds of subdivisions, and this is only the effect that can be seen with the naked eye; in fact, there are more than a thousand colours of thread used in Suzhou embroidery, and each colour has several levels from light to dark in order to make the work colourful and moist. For example, a red peony, although all threads are red, requires about 10 different shades of red from light to dark. Although Suzhou embroidery is very rich in colour, it is generally rare to use very bright colours as the main colour or as the base colour, for example, goldfish are often embroidered in dark green and sky blue to reflect the clarity of the water; ancient paintings of Buddhas are often done in bronze and snuff colours to show their antiquity; as for flowers, birds, insects and animals, the base colours are more varied, usually depending on the embroiderer's customary preferences and the needs of the drawing, but the colours used are also mostly fresh and elegant moon white, However, the colours used are mainly fresh and elegant moon white, ancient moon, dou green, consort, chypre, aubergine, green and beige. Even when large blocks of vibrant colour are required for the work, the embroiderer avoids the vulgarity of overly flamboyant colours by adjusting stitching and colour (Zhang Xiaoying, 2000:79-79).

3.5 Compositional features

3.5.1 The beauty of balance and symmetry

Symmetry is a general aesthetic law on which all peoples of the world have coincidentally agreed. The principle of symmetry mimics the expression of living creatures in nature: the bodies of humans and animals, plants and flowers in nature all illustrate this aesthetic law. Symmetry and balance can be said to permeate all the shapes of a Suzhou embroidery pattern; whatever the pattern, whatever the structure, whatever the position, the final presentation of the pattern is done in accordance with the law of symmetry. The use of the laws of symmetry and balance in Suzhou embroidery patterns is mostly expressed in diagonal balance. Diagonal balance is

achieved using lines and shapes and is very flexible, with positive and diagonal symmetry, parallel and interlocking symmetry, reverse and rotational symmetry, and so on. Moreover, the laws of balance and symmetry are applied in a variety of ways that correspond to the specific shapes that are appropriate to the specific objects being decorated. A typical example of this is the corner pattern, which can be said to always appear in a symmetrical manner, often acting as a border for the pattern without the edge pattern, giving the whole pattern a dense but uncluttered appearance and reflecting a sense of spatial order. In short, because of the sense of symmetry and balance embodied in Suzhou embroidery motifs, they leave a sense of balance and order when viewed from any angle and direction, and because of the variations or different approaches used in the motifs, the whole pattern appears flexible and full of rhythm (Li Xiaorui, 2014:39).

3.5.2 Beauty of visual form and meaning

Shaping is a fundamental component of all visual art creation, and Suzhou embroidery is no exception, requiring consideration of the details of composition, form structure, point, line and surface in the work. When organising the composition of a picture, the embroiderer needs to pay attention to expressing the beauty of visual form and meaning, matching the visual images of the subject and object in a rational way, so as to create a clear and orderly relationship in the picture, thus bringing out the decorative theme. Once the composition has been drawn, the embroiderer needs to arrange the form of each figure in the picture. The structure of the form is used in modern visual art and is the basis for the form of the object and its internal and external structure, including the internal structure and external contours of the object, each of which has a corresponding structure. In Suzhou embroidery it is necessary to understand the structure of the object, to use the block to express the basic features of the object and to grasp the complex structural relationships in the picture, in order to facilitate the next step of choosing different stitches and embroidery threads to shape

the volume of the visual image and to portray the light and darkness of the form, creating an overall spatial relationship. Therefore, in Suzhou embroidery it is necessary to analyse and generalise the form of the object in blocks of varying sizes, considering the stitching and colours that are appropriate to it (Chen Hongying, 2021: 91).

3.5.3 The beauty of form composed of points, lines and surfaces

There are many different ways of organising a Suzhou embroidery pattern, but basically they are all organised using dots, lines and surfaces. The point, line and surface can be said to be the basic elements in the composition of the form of a Suzhou embroidery pattern, implying a special aesthetic significance. The different thicknesses, lengths and densities of the lines are not only used as visual elements, but they can also be used to form patterns of different styles, making them more dynamic and expressive. In general, dots, lines and surfaces play a crucial role in traditional decorative patterns, not only in terms of their rich variation in form and expression, but also in terms of their profound aesthetic significance. The different senses of image and association brought about by the dots, lines and surfaces are the sense of beauty and aesthetic consciousness that the Wudi people placed in their decorative motifs (Zhao Junkai, Li Zheng, 2022:112).

3.6 Summary

This chapter summarises the four artistic characteristics of Suzhou embroidery through a study of the four main aspects of embroidery technique, expression, modelling, colour and composition: firstly, Suzhou embroidery is characterised by fine workmanship, beautiful designs, elegant colours, neatly applied stitches, even and fine filigree, and elegant and clear embroidery style. Secondly, Suzhou embroidery is often based on birds and animals, flowers and plants, landscapes and figures, but also has some decorative motifs that contain symbols of happiness, longevity and good fortune. Thirdly, Suzhou embroidery uses light and elegant colours, pursuing subtle

variations and focusing on harmonious colour transitions, from light to dark or deep to light, with a gentle gradation process, thus creating a natural and vivid visual effect. Fourthly, the composition of the patterns in Suzhou embroidery is about change and unity, symmetry and balance, abstraction and generality.

CHAPTER V

REDESIGNING SUZHOU EMBROIDERY PATTERNS

The fourth chapter will analyse the design principles for the redesign of Suzhou embroidery patterns through the study of the Suzhou embroidery market and the target group of Suzhou embroidery. Through the extraction, deformation and combination of typical Suzhou embroidery pattern elements, the patterns of Suzhou embroidery and the symbolic meaning of the subject matter will be effectively integrated into a new pattern pattern, and a new symbolic meaning and style will be formed. The design analysis data and satisfaction assessment group for the design results in this chapter are embroidery manufacturers, embroidery shop owners, sales workers of embroidery, embroidery designers, embroidery maids, embroidery culture enthusiasts, Zhenhu locals and tourists p i c k i n g , based on the results of the questionnaire to arrive at the redesign results of the Suzhou embroidery motif patterns.

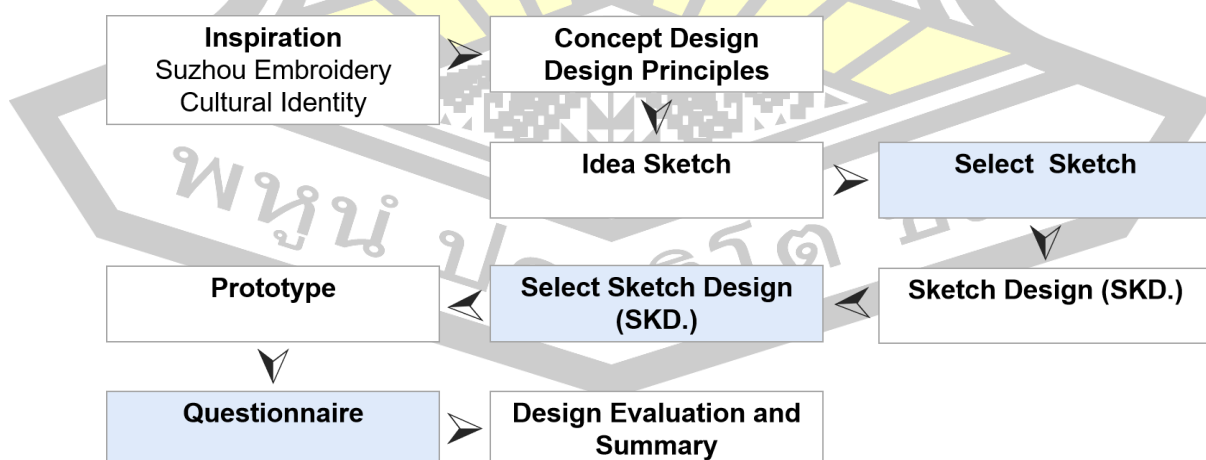


Figure 43 Design process

Source: Created by the author himself

4.1 Design principles

4.1.1 Market research

Zhenhu is located in the western part of Suzhou's High-Tech Zone, where embroidery has been a traditional cultural industry for thousands of years and is one of the main origins of Suzhou embroidery. There are hundreds of shops on both sides of the kilometre-long street, where visitors can view exquisite embroidery works; they can also watch Zhenhu embroiderers threading their needles with their dexterous hands from a distance; and of course you can buy the most original and authentic Suzhou embroidery works. Therefore, in June 2022, I conducted a field trip and market research in Zhenhu, Suzhou. The first thing I did was to learn about the traditional culture of Suzhou embroidery. The Suzhou embroidery patterns, Tibetan architecture and local household items are a concentrated expression of the traditional culture of Suzhou, so I photographed and collected the above on the streets of the area, and set the content to provide powerful material for the pattern redesign later. Walking through the streets of Zhenhu, observing the unique culture of Zhenhu, I felt the simplicity and enthusiasm of the people of Zhenhu. They are positive and energetic in their approach to life, and they are quietly integrated with the Suzhou embroidery culture and Tibetan motifs, filling the city with a sense of exquisite, light, auspicious and peaceful atmosphere.

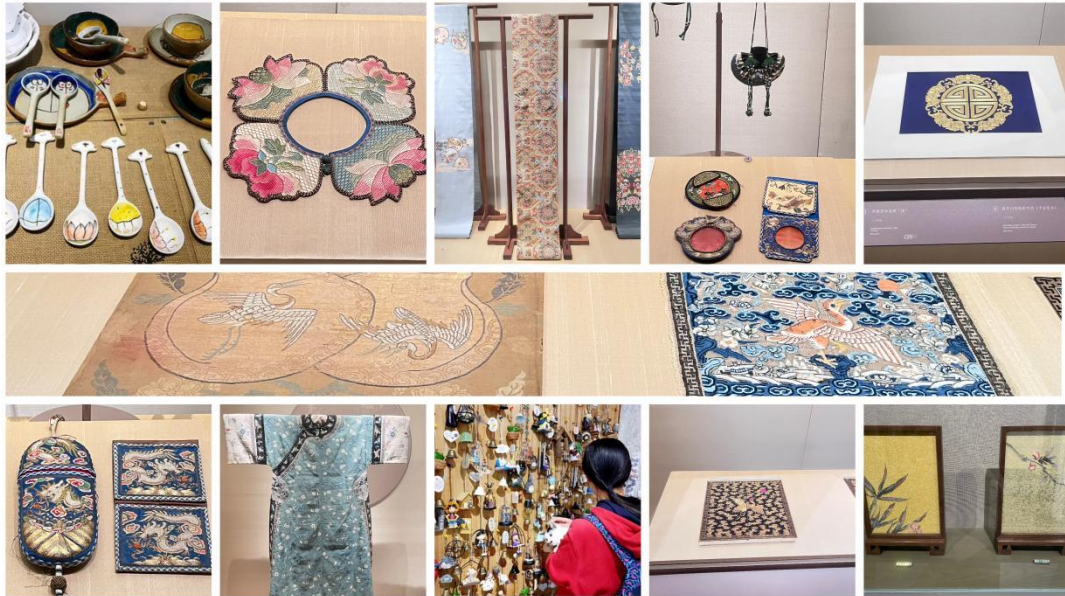


Figure 44 Town Lake research

Source: Photo by the author

4.1.2 Target group research

Zhenhu embroidery is a specialty of Zhenhu Street in Suzhou High-tech Zone, Jiangsu Province, and is a National Geographical Indication product of China. 2006, the current population of the street is 20,000, and 11,000 people are employed in Zhenhu embroidery, accounting for two-thirds of the total workforce in Zhenhu. More than 8,000 of them are embroiderers; another 3,000 are engaged in the sale, design, framing, frame making, transportation and supply of fabrics and threads for embroidery products. With nearly twenty years of effort, Zhenhu embroidery has become a local pillar industry with a strong cultural dimension (<https://baike.so.com/doc>). The embroiderers of Suzhou embroidery are craftspeople who have mastered certain skills in Suzhou embroidery, called embroiderers because there are more women, and are generally systematically trained in good embroidery techniques. The patterns of the designs in this article can be used by these embroiderers as bases for embroidery, or as a reference and reference for the design of bases for Suzhou embroidery artworks. In addition people involved in the sale of

embroidered goods and the design of embroidery, as the graphic design of Suzhou embroidery has an important influence on their work, the audience for the design of Suzhou embroidery patterns should also be part of the group of embroidery manufacturers, owners of embroidery shops and sales workers of embroidery. In addition lovers of the art of Suzhou embroidery, i.e. those who love the work and art of Suzhou embroidery and those who are interested in the culture of Suzhou embroidery, these people will also collect Suzhou embroidery pattern designs. In addition, some locals as well as foreign visitors are also target groups for the design as it perfectly blends the Wu culture with the traditional craft of Suzhou embroidery.

Therefore, the target group for this design is based on embroidery manufacturers, embroidery shop owners, sales workers of embroidery, embroidery designers, embroidery embroiderers, Suzhou embroidery culture lovers, group people from Zhenhu locals and tourists. The author did 50 questionnaires for this study and came up with the proportion of the target group for each person according to the type of person each group of people (Figure 4.3)

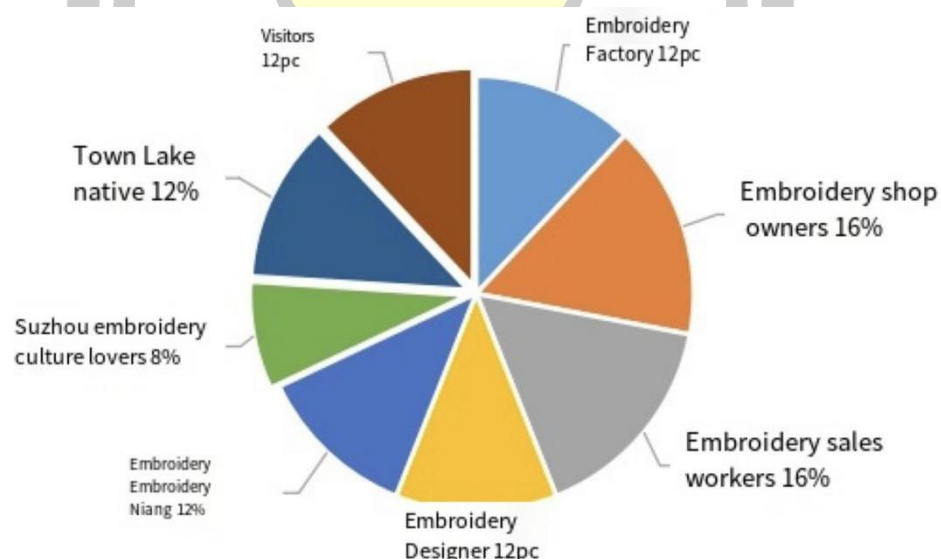


Figure 45 Pie chart of target group weightings

Source: Created by the author

4.1.3 Principles of pattern design

(1) Aesthetic principles of pattern

Through the study and observation of Suzhou embroidery patterns, it is easy to see that the design principles of variation and unity, symmetry and balance, abstraction and generalisation are used, and so the author has continued the use of this design principle when redesigning Suzhou embroidery patterns.

Variation and unity are a variety of unity. Local variation can increase the vividness and interest of the image, while the overall unity of the pattern has a stabilising effect on the image. When the laws of variation and unity are fully applied and mobilised, the whole pattern naturally acquires a sense of beauty. In fact, the truth of change and unity is implicit in the way everything in the world is created and rotated, and the design of this set of motifs also seeks the beauty and rhythm of change and unity in the grasp of the overall style.

The design law of symmetry and balance is concerned with the stability and balance of the centre of gravity, and the form of its picture is mostly symmetrical on the upper and lower sides, symmetrical on the left and right sides, or symmetrical on multiple sides of equal shape, a form that conforms to the laws of nature and matches people's physical and mental mechanisms. The design rules of symmetry and balance are used in the design of the pattern, and the elements of line, colour and shape are set in equal colour, volume and shape, so that the picture forms a symmetrical form of beauty. This rule is applied to a large number of the new patterns in this set, and the overall regularity of the image can be seen.

Abstraction and generalisation are firstly an inductive understanding of the objective, secondly a distillation of the foundations and fundamental elements of the thing, and finally the application of the objective to the motif in a simple and commonplace way;

this part is more symbolic, while generalisation is a universal summary of this type of applied motif.

(2) Principles of colour application

The colours of Suzhou embroidery are delicate, and the design of the pattern should be designed with a fresh and elegant light colour scheme to show the visual effect of elegance and grace. The colours used in the design should be carefully varied, with a harmonious transition from light to dark or dark to light, with a soft gradation process, thus creating a natural and vivid visual effect. Strong contrasting colours and extremely saturated colours should not be used, as this would destroy the sober and elegant character of the colour scheme.

(3) Principles of cultural transmission

It should follow the design principle of aiming to convey cultural connotations. Artworks can not only be used for appreciation, but can equally make the appreciator feel satisfied on a cultural level, becoming a pursuit above the material level. The social attributes that people have determine their emotional fluctuations, i. e. their psychological needs, and the design required should not only be aesthetically pleasing in form, but also convey a certain superficial characteristic with a special intrinsic cultural value.

4.1.4 Mood boards

A mood board is usually a collage of images, text and samples, and is a common visual practice in the design field to express design definition and direction. For both designers and design students, the use of mood boards in the design process allows for better direction seeking and polishing of the design process, as well as the transfer of inspiration and design ideas between teams so that ideas can be fully integrated and designs can be deepened. The essence of a mood board is to visualise emotions, hence the name mood board. The easier way to visualise emotions is to print out the images

and paste them onto a book or wall. As the design deepens, the content of the image is enriched, thus revealing a more complete expression of the emotion. My mood version is mainly in light colours, and is used to reflect the fact that very bright colours are rarely used in general for Suzhou embroidery patterns. The slender leaves of the orchid are used to express the delicate and elegant character of the Suzhou embroidery, the green represents the botanical motifs in the design, and the blue represents the auspicious cloud motifs in the design.








Figure 46 Mood board

Source: Created by the author

4.2 Element extraction




4.2.1 Extraction of elements from typical material

Table 4: Element extraction 1, 2

Elements 1 and 2	Extraction	Deformation
 <p>(Source: Love Sourcing, Suzhou Screen Printing)</p>		 Element 1
		 Element 2




Elements 1 and 2: The leaves of the peony are selected from the classic peony embroidery as the basic element of the element. As a companion to the peony, the peony leaves have a more fresh and offbeat quality, and after extracting the leaves, the author repeats and reduces them to make the element more beautiful. Element 2 is a simplification of the three-piece leaf of the peony, highlighting the freshness and lightness of the leaf.

Table 5: Element extraction3

Element 3	Extraction	Deformation
 <p>(http://m.sohu.com/a/276995588_320493)</p>		




Element 3: Taken from the traditional phoenix embroidery, the tail of the phoenix is selected and placed in a large and small style, making the element more dynamic and lively, like a phoenix in flight, signifying good luck, freedom and harmony, a symbol of a bright future, a symbol of wealth and good fortune and an eternal youthful spirit.

Table 6: Element extraction4

Element 4	Extraction	Deformation
 <p>(Early collection - Qing dynasty Suzhou embroidery, 'A First Class Mandarin's Crane Patch' decorated with a cloud and phoenix motif, trimmed with a loop of rebate motifs http://www.kongfz.cn/43442104/pic)</p>		




Element 4: The golden phoenix is an ancient symbol of divine power and status, and element 4 simplifies the complicated pattern of the original design, making the element simpler and lighter, more in line with the symbolism of the phoenix flying in the sky.

Table 7: Element extraction 5, 10

Elements 5, 10	Extraction	Deformation
 <p data-bbox="336 1025 735 1072">(Source Love Sourcing, Suzhou Silkscreen)</p>		

Elements 5 and 10: Element 10 is taken from the petals of the peony, reflecting the detail of the contours of the petal edges with their delicate beauty, and element 5 is chosen from the leaves of the flower for its simplicity and clarity.

Table 8: Element extraction 6

Element 6	Extraction	Deformation
 <p data-bbox="336 1821 735 1919">(Source: Love Sourcing, Suzhou Screen Printing)</p>		

Element 6: Element 6 is selected from the classic Suzhou embroidery of the lotus flower. Although only the three-spotted lotus pattern is retained, the distribution of the petals and the full and rounded nature of the lotus flower can still be observed.

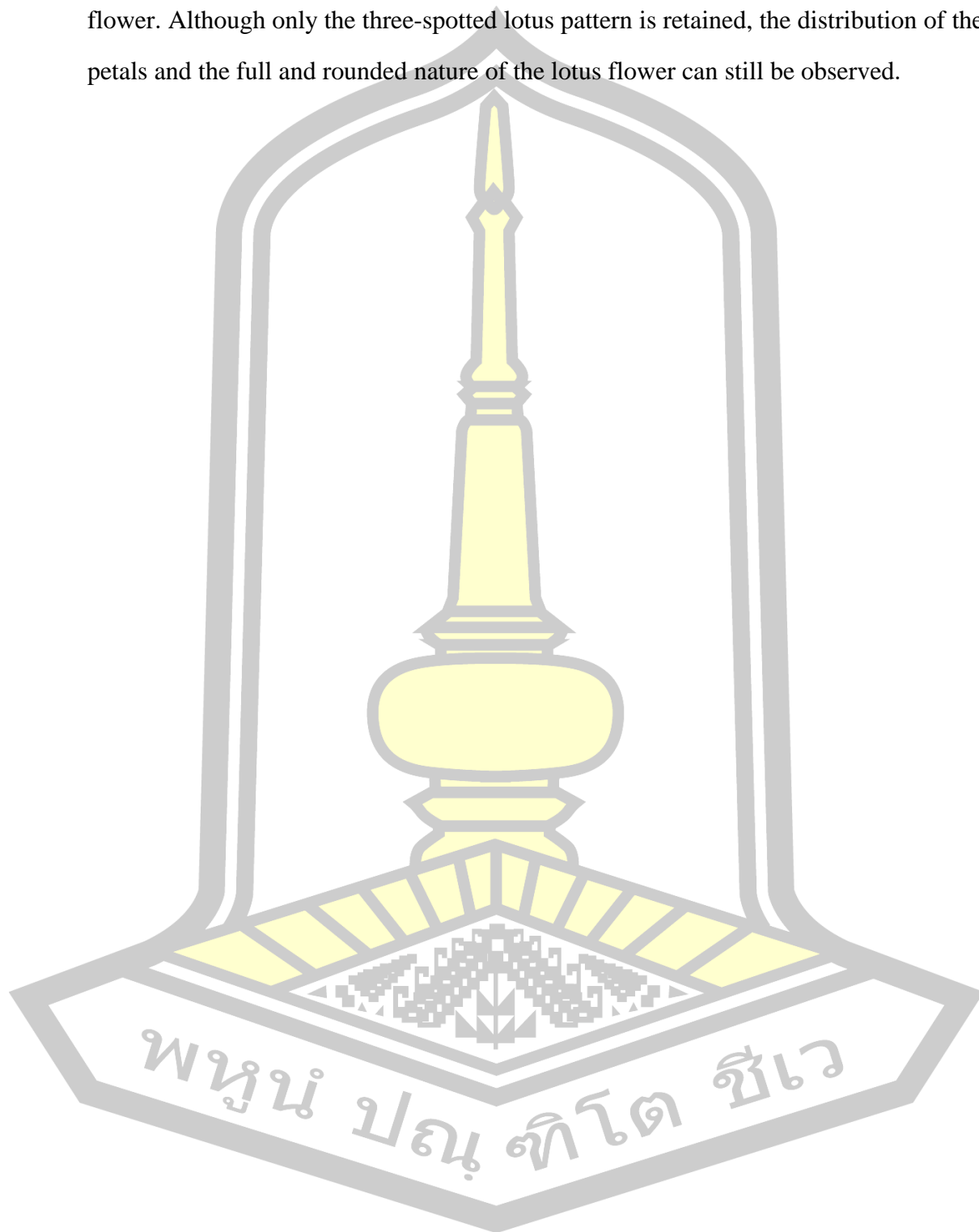





Table 9: Element extraction7

Element 7	Extraction	Deformation
 <p data-bbox="384 927 863 965">https://www.duitang.com/blogs/tag</p>		




Element 7: Element 7 is selected from the sea wave motif in Suzhou embroidery, the extracted sea wave figure is deformed and stretched to make the element more wave-like, and the traditional water wave pattern is added to it, the water wave pattern combined with the element makes the element more beautiful as a whole, and also highlights the water element.

Table 10: Element extraction8

Element 8	Extraction	Deformation
 <p data-bbox="336 1962 687 2000">(Source: www.qqyou.com)</p>		

Element 8: Extracted from butterfly embroidery, element 8 retains the most characteristic butterfly wings, and after symmetry the left wing has been reduced in size to give a vivid image of a butterfly fluttering with an animated aesthetic.

Table 11: Element extraction⁹


Element 9	Extraction	Deformation
 <p data-bbox="488 875 762 909">(Photo by the author)</p>		

Element 9: Element 9 is taken from the cloud pattern in the traditional phoenix motif, and the extracted figure is deformed to make the cloud shape more ethereal and spontaneous, more in line with the ethereal and distant feeling of having wind and clouds.

4.2.2 Questionnaire and data analysis

According to the target group's satisfaction with the elements, the authors divided the satisfaction level into 5 categories, with the satisfaction level from highest to lowest being fond, like, satisfied, average and dissatisfied, and set the scores as 5 for fond, 4 for like, 3 for satisfied, 2 for average and 1 for dissatisfied. The following table is based on the collation and statistics of the 50 questionnaires.

Table 12: Questionnaire on satisfaction with embroidery elements

Element/preference level	Element	Love	Like	Satisfaction	General	dissatisfied
Element 1		150	40	15	6	2


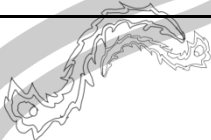







Element 2		25	8	9	40	20
Element 3		50	4	6	14	30
Element 4		175	20	15	4	3
Element 5		10	12	30	20	25
Element 6		50	120	15	6	2
Element 7		60	112	15	6	2
Element 8		50	120	15	4	3
Element 9		175	20	15	2	4
Element 10		150	60	3	4	2

Table 13: Descriptive statistics of the preference of the elements of embroidery according to the author's SPSS descriptive statistics

Descriptive statistics for the preference of elements of Suzhou embroidery				
	Minimum value	Maximum value	Average	Standard deviation
Element 1	2	150	4.26	1.72
Element 2	8	40	2.04	2.632
Element 3	4	50	2.08	2.496
Element 4	3	175	4.34	2.14
Element 5	10	30	1.94	2.327
Element 6	2	120	3.86	1.763
Element 7	2	112	3.9	1.915
Element 8	3	120	3.84	1.44
Element 9	2	175	4.32	2.059
Element 10	2	150	4.38	2.298

(Based on authors' descriptive statistics using SPSS)

From this table it can be analysed that the preference of the public for the elements of Suzhou embroidery in descending order is element 9, element 4, element 10, element 1, element 8, element 6, element 7, element 3, element 2 and element 5, according to the survey as the author retained elements 1, 4, 6, 7, 8, 9 and 10 for the next design.


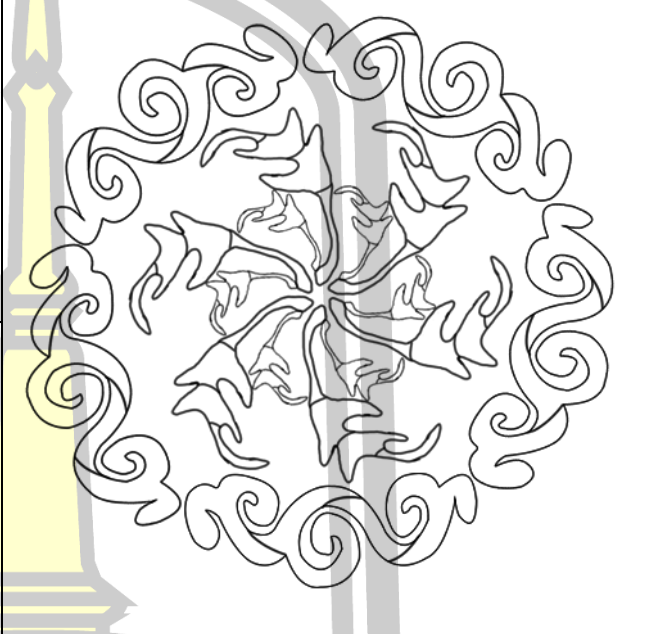
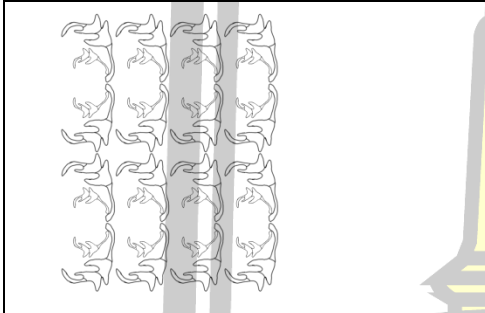
4.3 Pattern design

4.3.1 Pattern design options

Pattern 1: Pattern 1 consists of a curly grass pattern and peony leaves, a combination of the leaves of two plants, the peony leaves are rotated and combined to make the


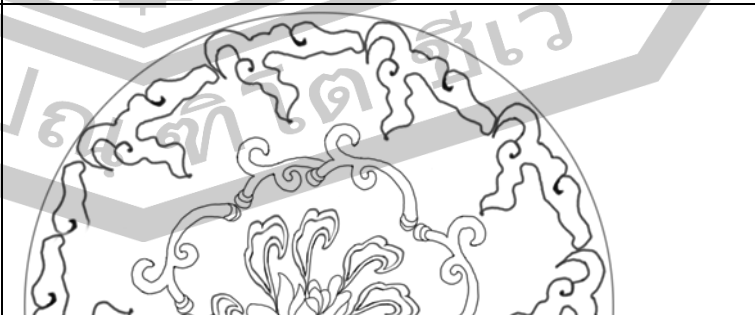
pattern look softer and have a rotating aesthetic, using the curly grass pattern as a locking pattern to make the graphic more integral.

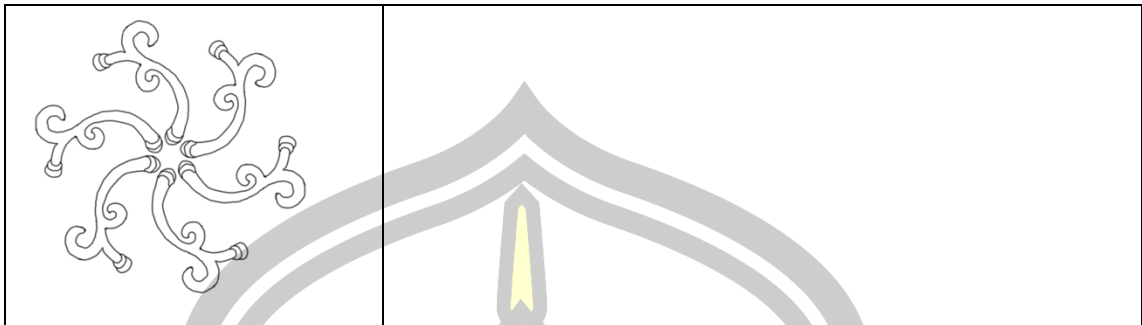
Table 14: Pattern Design Option 1

Process graphics	Final draft (pattern 1)
	
	

Pattern 2: Pattern 2 uses the traditional auspicious cloud pattern as the locking border, with the traditional lotus flower shape as the central motif, and the second layer with a light grass pattern to match. The cloud pattern is used to emphasise the ethereal beauty of the lotus, while at the same time corresponding to the cloud pattern on the lock.

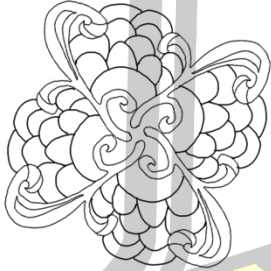
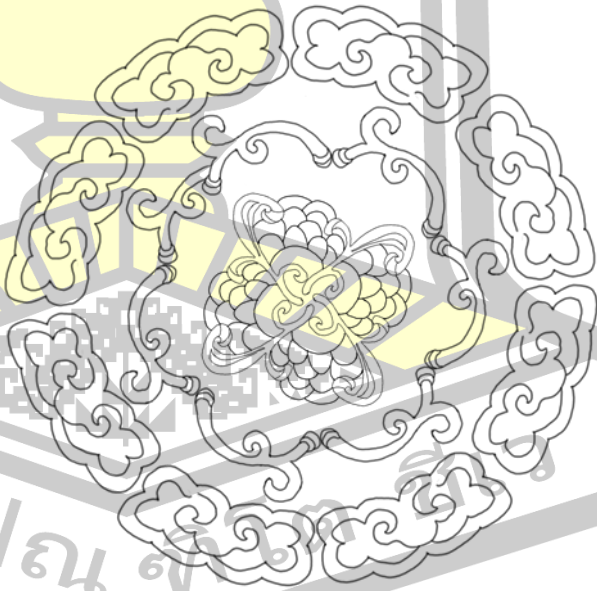
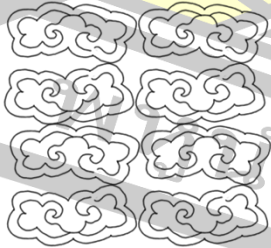
Table 15: Pattern Design Option 2

Process graphics	Final draft (pattern 2)
	




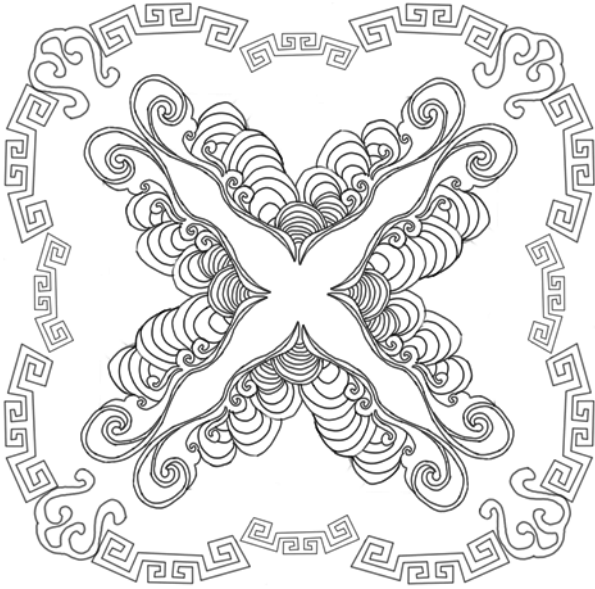
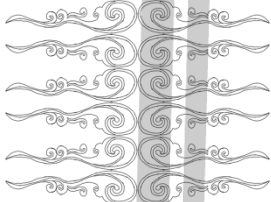
Pattern 3: The centre of pattern 3 is an element extracted from the tail of the phoenix, the four tails of the phoenix form a sense of form with the sky rounded and the scales on the body of the phoenix between the tails, giving it the appearance of a flower in bloom. The pale grass pattern on the outside of the phoenix's tail is thin and long, contrasting with the broader auspicious cloud pattern on the outermost side, one thicker and one thinner to form a contrasting aesthetic, reflecting the symbolic meaning of the phoenix's freedom to soar in the sky.

Table 16: Pattern design option 3

Process graphics	Final Draft (Pattern 3)
	
	


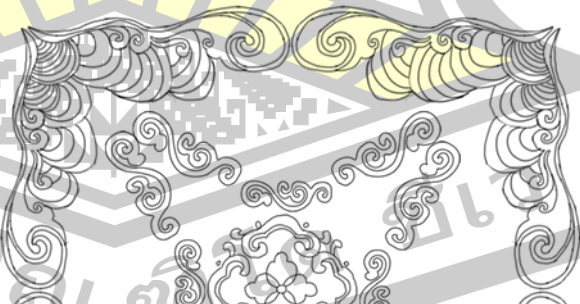
Pattern 4: The locking edge of pattern 4 uses the traditional thunder pattern, which is enlarged and reduced to reflect the variability of thunderstorms and the vagaries of natural weather.

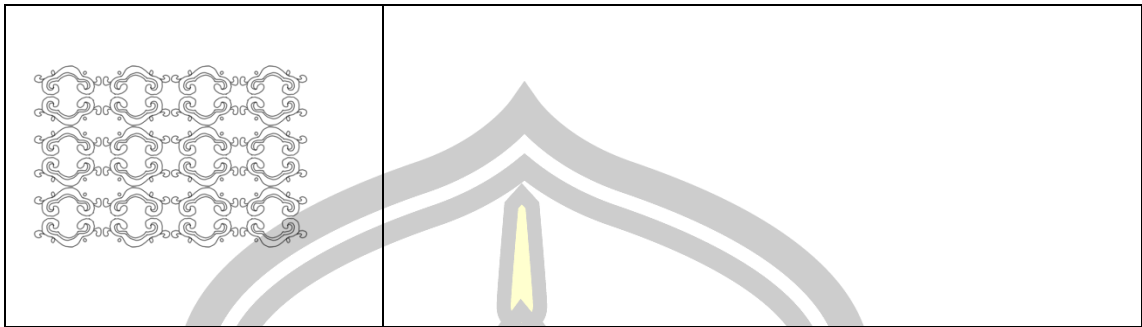
Table 17: Pattern design option 4

Process graphics	Final Draft (Pattern 4)
	
	

Pattern 5: Pattern 5 has a combined wave pattern as the locking edge, with a thin and long curly grass pattern as the second layer, and is composed with four edges, echoing the four edges of the wave pattern to form a corresponding aesthetic, with a flower petal pattern and a broad-edged ruyi pattern in the centre of the pattern, the four ruyi enclosed in a circle representing the locking of good fortune and luck firmly in place.



Table 18: Pattern design option 5

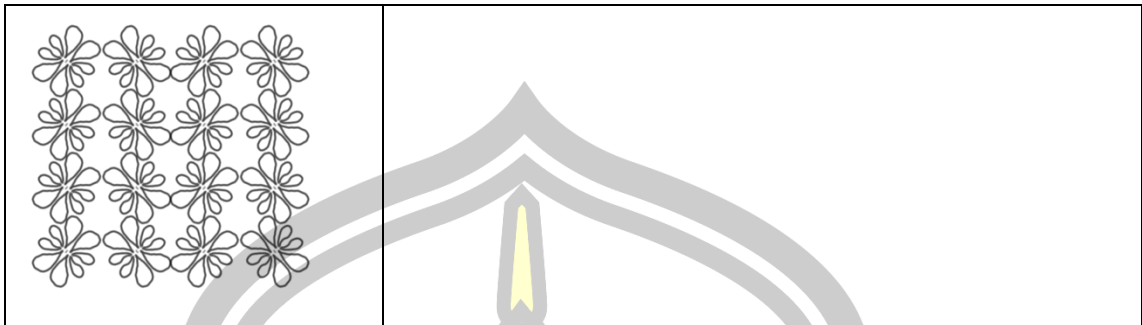
Process graphics	Final Draft (Pattern 5)
	



Pattern 6: The centre of pattern 6 is a derivation of the butterfly motif, the wings of the butterfly motif are flexible and elegant, with beautiful curves, with the second inner layer of the Ruyi motif, making the pattern rich in freedom and good luck, the outermost locking edge takes layers and layers of petal motifs, making the picture richer, and the butterfly is a kind of animal that likes flowers, wrapping the butterfly motif with petal motifs, also makes the whole The butterfly is a flower-loving animal, and the use of the petal pattern wrapped around the butterfly also gives the whole pattern a natural and harmonious atmosphere.

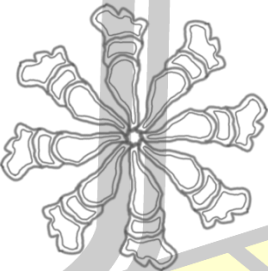
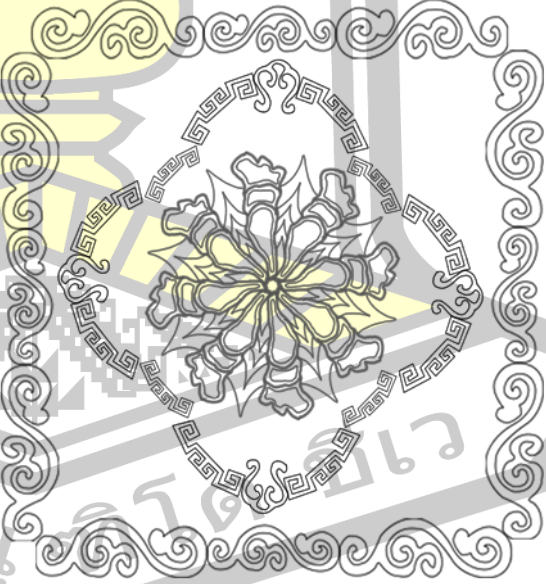
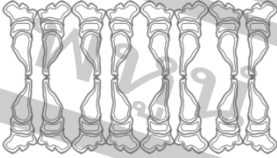
Table 19: Pattern design option 6

Process graphics	Final draft (pattern 6)
	



Pattern 7: The locking border of pattern 7 is made up of a curly grass pattern and a ruyi pattern arranged by rotation. The curly grass pattern adopted in this pattern is more delicate and vivid, and can reflect the edge contour characteristics of the curly grass, and the centre of the pattern adopts a deformed auspicious cloud pattern, with a large curvature of the auspicious cloud pattern, reflecting the thousands of changes of the clouds, together with the curly grass pattern on the locking border, reflecting the peaceful beauty of nature.

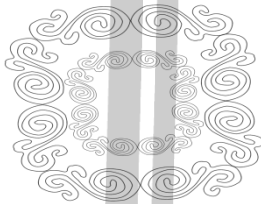
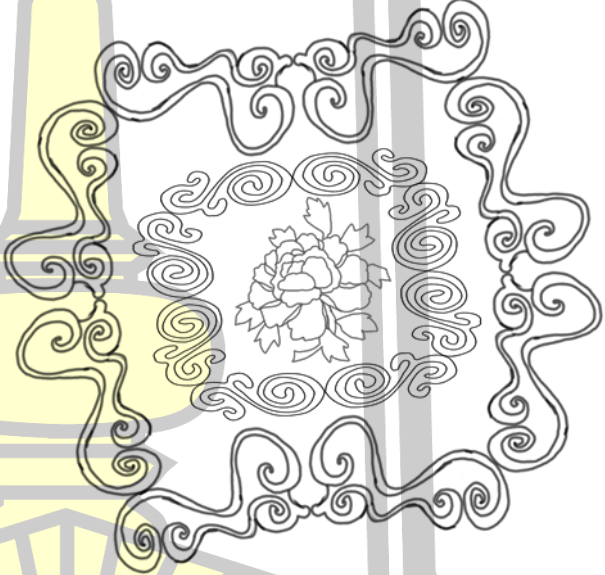
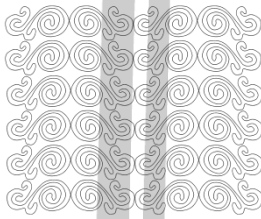
Table 20: Pattern design option 8

Process graphics	Final Draft (Pattern 8)
	
	

Pattern 9: The classic peony flower is the centrepiece, the second layer with two symmetrical scrolling grasses, reflecting the natural attribute of matching flowers and

grasses, and the outermost is a deformed auspicious cloud pattern, the cloud pattern is unpredictable and high, moreover, it has a feeling of dominating heaven and earth, a beautiful symbol of exaltation. The overall feeling is one of diffusion from the centre to the surrounds, with the surrounding decoration contrasting with that of the centre, with differences in unity, signifying seeking common ground while preserving differences, and harmony and beauty.

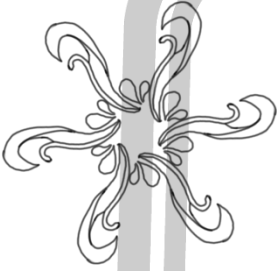
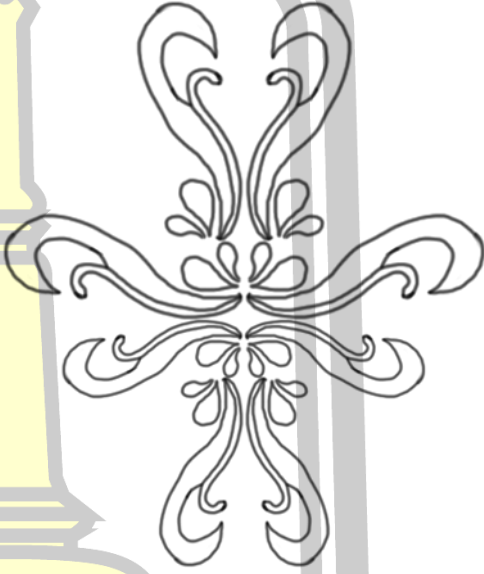
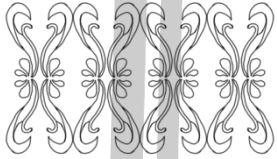
Table 21:Pattern Design Option 9

Process graphics	Final Draft (Pattern 9)
	
	

Pattern 10: A multiple symmetry of the butterfly wing element pattern, reflecting the beauty of butterflies in pairs, leaving a sense of balance and order, signifying lovers, lovers who will finally be together. From the overall perspective, the order of the graphic arrangement is dominated by symmetry, producing a sense of symmetrical beauty, and then from the local elements, which are refined and combined from many elements, such as the form of a water drop, which gives a sense of descent, but the

elements in the middle are condensed into a stable shape, seeking stability in impact, and born upwards.

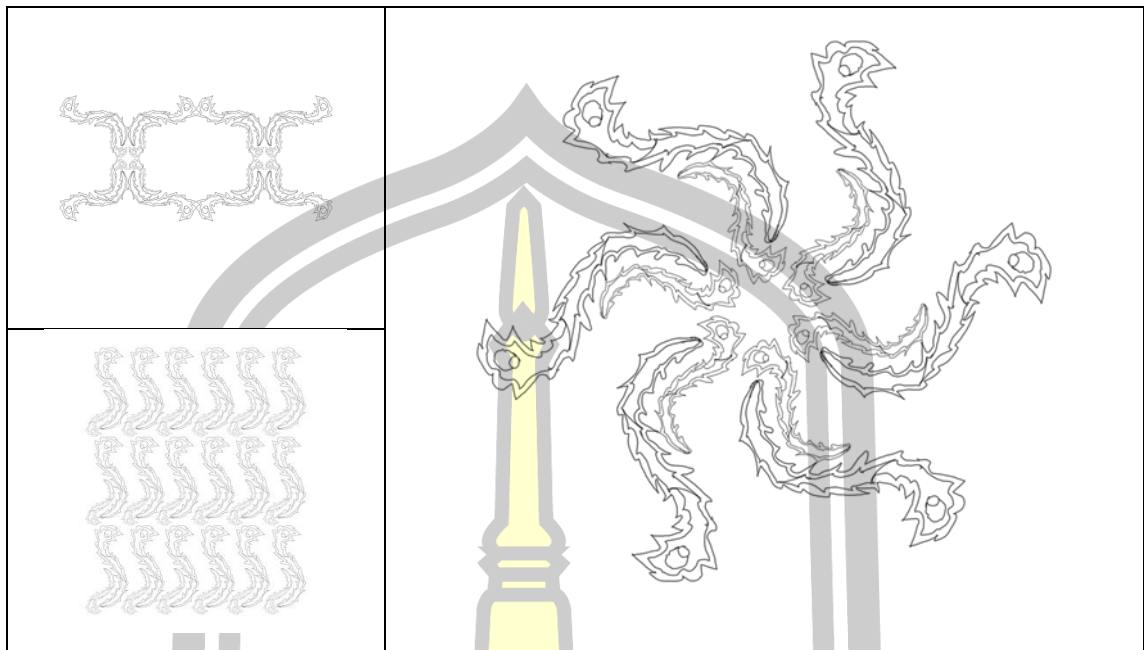
Table 22: Pattern design option 10

Process graphics	Final Draft (Pattern 10)
	
	

Pattern 11: Pattern 11 is a rotation of the tail of the phoenix, signifying the freedom and joy of flying in the sky. From the overall elements, the elements are refined by the tail of a phoenix, and the overall shape forms a state of diffusion from the centre to the surroundings, with the elements inside the middle being expanded further, and the elements are matched in order to make the overall form more lively and dynamic.

Table 23: Pattern Design Option 11



Process graphics	Final Draft (Pattern 11)

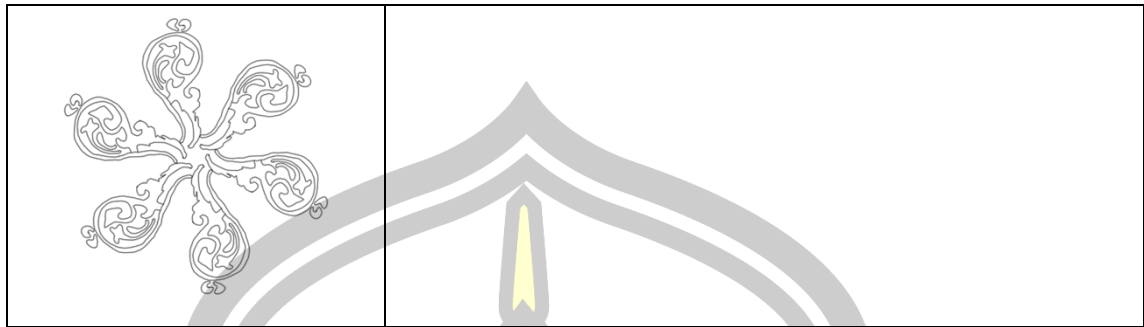


Pattern 12: Pattern 12 is the classic Ruyi Xiang Yun combination of graphics, six Ruyi Xiang Yun two by two symmetry, reflecting the formal beauty of symmetry. The shape as a whole gives the overall feeling of being in the waves of the sea, stable without losing its beauty, with constant changes from a single element, seeking unique elements from the single, from the collective

Get the perfect unity. The feeling of the waves is in a sense of change, harmonising beauty and unity in the search for beauty.

Table 24: Pattern Design Option 12

Process graphics	Final Draft (Pattern 12)
	



Pattern 13: A distortion and patchwork of peony petal textures, the rotation and distortion of the four patterns gives the overall graphic a three-dimensional aesthetic. From the overall elements, the individual petals are extracted and stacked, the individual petals are arranged by repeated rotations, and the individual elements are recombined to form the petals of a butterfly, pieced together and combined. A symbol of good fortune, sentimentality and beauty.

Table 25: Pattern Design Option 13

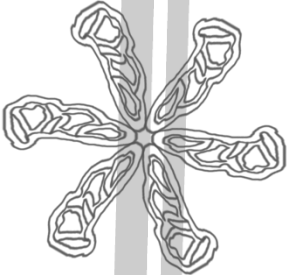
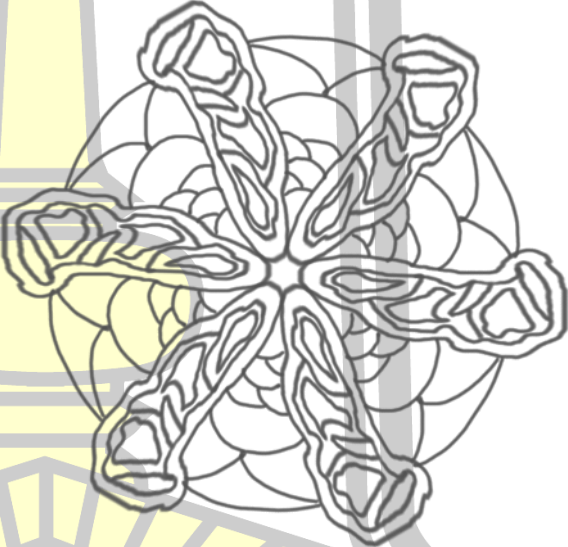
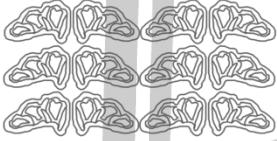
Process graphics	Final Draft (Pattern 13)

Figure 14: The base is a peony flower and has the peony flower as the centre of the picture, with a textured graphic of peony petals, rotated to form a pattern with a

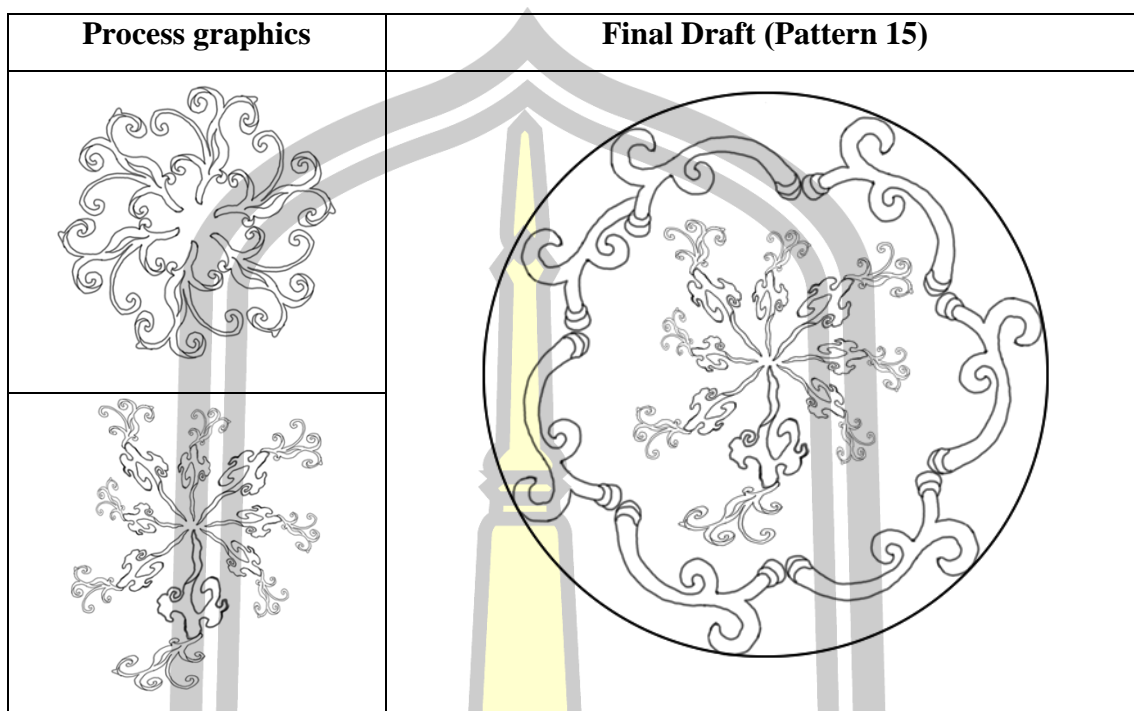
circle as the whole. In terms of the overall form, emanating from the centre to the perimeter, the

The rotation around gives the impression of a central rotation, from dense to sparse, giving a feeling of sparseness. Extracted and condensed from separate elements, the long surrounding form is scattered densely by the form of a lotus flower, a symbol of good fortune and beauty.

Table 26: Pattern Design Option 14

Process graphics	Final Draft (Pattern 14)
	
	

Pattern 15: A circle is used as the locking edge, the second layer is a slender light grass pattern, and the innermost side is a pattern formed by matching the horns of a dragon and the tail of a phoenix, signifying the harmony of a dragon and a phoenix, representing pure love and the desire for love. The different forms of the textures create a different experience, as do the different combinations of a single element, and the mix of multiple elements to create a sense of prosperity.

Table 27: Pattern Design Option 15


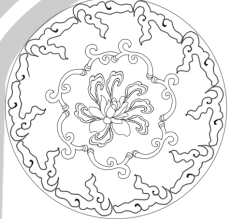
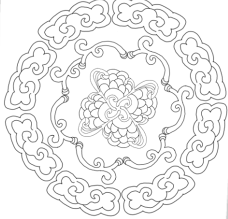
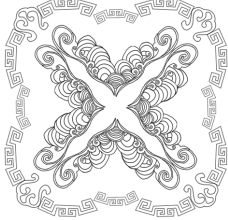
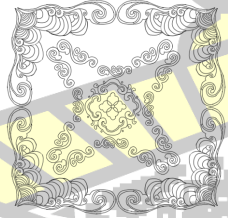
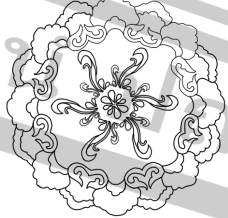
4.3.2 Questionnaire and data analysis

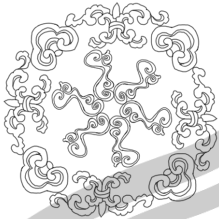

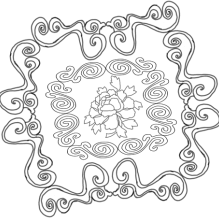
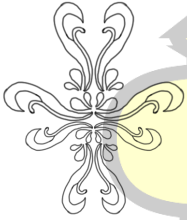


According to the target group's satisfaction with the Suzhou embroidery patterns, the authors divided the satisfaction level into 5 categories, with the satisfaction level from highest to lowest being fond, like, satisfied, average and dissatisfied, and the set scores were 5 for fond, 4 for like, 3 for satisfied, 2 for average and 1 for dissatisfied.

The following table is based on the collation and statistics of the 50 questionnaires.

Table 28: Questionnaire on satisfaction evaluation result of SUembroidery patterns

Element/preference level	Pattern	Love	Likes	Satisfied	General	Not satisfied

Pattern 1		75	60	30	10	5
Pattern 2		100	40	30	10	5
Pattern 3		150	20	15	10	5
Pattern 4		200	8	9	6	2
Pattern 5		100	60	30	4	3
Pattern. 6		50	100	15	16	2

Pattern. 7		80	96	18	4	2
Pattern. 8		150	20	15	12	4
Pattern. 9		125	60	12	6	3
Pattern 10		50	20	60	10	10
Pattern 11		50	8	30	40	10
Pattern. 12		40	20	30	40	10



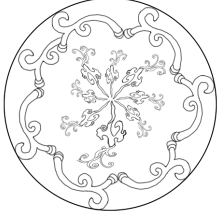
Pattern 13		25	32	36	32	12
Pattern. 14		10	40	6	34	20
Pattern 15		5	16	30	40	10

Table 29: Descriptive statistics of preference of embroidery patterns

Descriptive statistics				
	Minimum value	Maximum value	Average	Standard deviation
Pattern ¹	5	75	3.6	1.727
Pattern ²	5	100	3.7	1.013
Pattern ³	5	150	4.0	2.745
Pattern ⁴	2	200	4.5	2.689
Pattern ⁵	3	100	3.94	2.119

Pattern ⁶	2	100	3.66	1.646
Pattern ⁷	2	96	4.0	1.609
Pattern ⁸	4	150	4.02	1.654
Pattern ⁹	3	125	4.12	2.266
Pattern ¹⁰	10	60	3.0	2.852
Pattern ¹¹	8	40	2.56	2.71
Pattern ¹²	10	40	2.5	1.18
Pattern ¹³	10	36	2.44	2.361
Pattern ¹⁴	5	40	2.1	2.906
Pattern ¹⁵	10	40	2.52	2.05
Pattern ¹⁶	15	30	2.16	2.59

(Based on
authors'
descriptive

statistics using SPSS)

























From this table, we arrive at the following Suzhou embroidery patterns in descending order of satisfaction rating: pattern 4, pattern 9, pattern 8, pattern 7, pattern 3, pattern 5, pattern 2, pattern 6, pattern 1, pattern 10, pattern 11, pattern 15, pattern 12, pattern 13, pattern 14. Based on satisfaction, the author retained patterns 4, 9, 8, 7, 3, 5, 2, 6 and 1.

























4.4 Pattern colours

4.4.1 Colour card extraction

The colours used in Suzhou embroidery should be carefully varied, with a harmonious transition from light to dark or from dark to light, with a soft gradation, thus creating a natural and vivid visual effect.

Table 30: Suzhou embroidery Patterned colour cards

Colour Card I	Swatch Card II	Colour Card III	Colour Card IV	Colour Card V	Colour Card VI
 C :9 M:21 Y :25 K :0	 C :2 M:6 Y :7 K :0	 C :16 M:1 Y :4 K :0	 C :2 M:10 Y :7 K :0	 C :4 M:2 Y :11 K :0	 C :0 M:20 Y :10 K :0
 C :10 M:24 Y :32 K :0	 C :2 M:16 Y :5 K :0	 C :20 M:3 Y :6 K :0	 C :9 M:7 Y :0 K :0	 C :8 M:3 Y :28 K :0	 C :6 M:19 Y :12 K :0
 C :10 M:35 Y :7 K :0	 C :15 M:0 Y :5 K :0	 C :7 M:0 Y :7 K :0	 C :27 M:23 Y :0 K :0	 C :11 M:0 Y :11 K :0	 C :5 M:11 Y :17 K :0
 C :10 M:37 Y :21 K :0	 C :28 M:4 Y :12 K :0	 C :38 M:0 Y :37 K :0	 C :23 M:19 Y :3 K :0	 C :32 M:0 Y :31 K :0	 C :4 M:21 Y :0 K :0
Swatch Card VII	Colour Card VIII	Colour Card IX	Colour Card X	Colour Card XI	Colour Card XII

 C :16 M:0 Y :12 K :0	 C :1 M:10 Y :4 K :0	 C :2 M:51 Y :30 K :0	 C :33 M:100 Y :100 K :1	 C :92 M:74 Y :27 K :0	 C :68 M:76 Y :93 K :52
 C :12 M:0 Y :3 K :0	 C :5 M:13 Y :7 K :0	 C :7 M:31 Y :19 K :0	 C :38 M:74 Y :100 K :2	 C :15 M:43 Y :92 K :0	 C :56 M:74 Y :74 K :21
 C :22 M:0 Y :16 K :0	 C :7 M:1 Y :19 K :0	 C :43 M:0 Y :30 K :0	 C :86 M:78 Y :18 K :0	 C :3 M:2 Y :29 K :0	 C :32 M:23 Y :55 K :0
 C :19 M:0 Y :7 K :0	 C :7 M:5 Y :14 K :0	 C :36 M:0 Y :25 K :0	 C :39 M:37 Y :99 K :0	 C :12 M:92 Y :56 K :0	 C :74 M:59 Y :56 K :8

4.4.2 Questionnaire and data analysis of the Suzhou embroidery pattern colour card

Table 31: Descriptive statistics of the preference of the colour card in Suzhou embroidery

Suzhou embroidery colour card preference description statistics table				
	Minimum value	Maximum value	Average	Standard deviation
Colour card 1	4	120	55.6	1.829
Colour card 2	10	105	48.8	2.126
Colour card 3	3	90	49.8	2.267

Colour card 4	8	165	43.4	1.921
Colour card 5	10	100	35.5	2.473
Colour card 6	4	80	38.6	2.283
Colour card 7	3	65	40.4	1.915
Colour card 8	5	75	38.4	1.44
Colour card 9	6	165	43.2	2.059
Colour card 10	2	150	35.2	1.298
Colour card 11	6	100	30.5	1.115
Colour card 12	10	90	30	1.342
Colour card 13	4	70	28.6	2.124

(based on authors' descriptive statistics using SPSS)

From this table, we arrive at the following colour cards for suzuki embroidery in descending order of satisfaction rating: colour card 1, colour card 3, sheshin kai, colour card 4, colour card 9, colour card 7, colour card 6, colour card 8, colour card 5. Based on satisfaction, the authors have retained colour cards 1, 2, 3, 4, 5, 6, 7, 8 and 9.

4.4.3 Colour results in Suzhou embroidery patterns

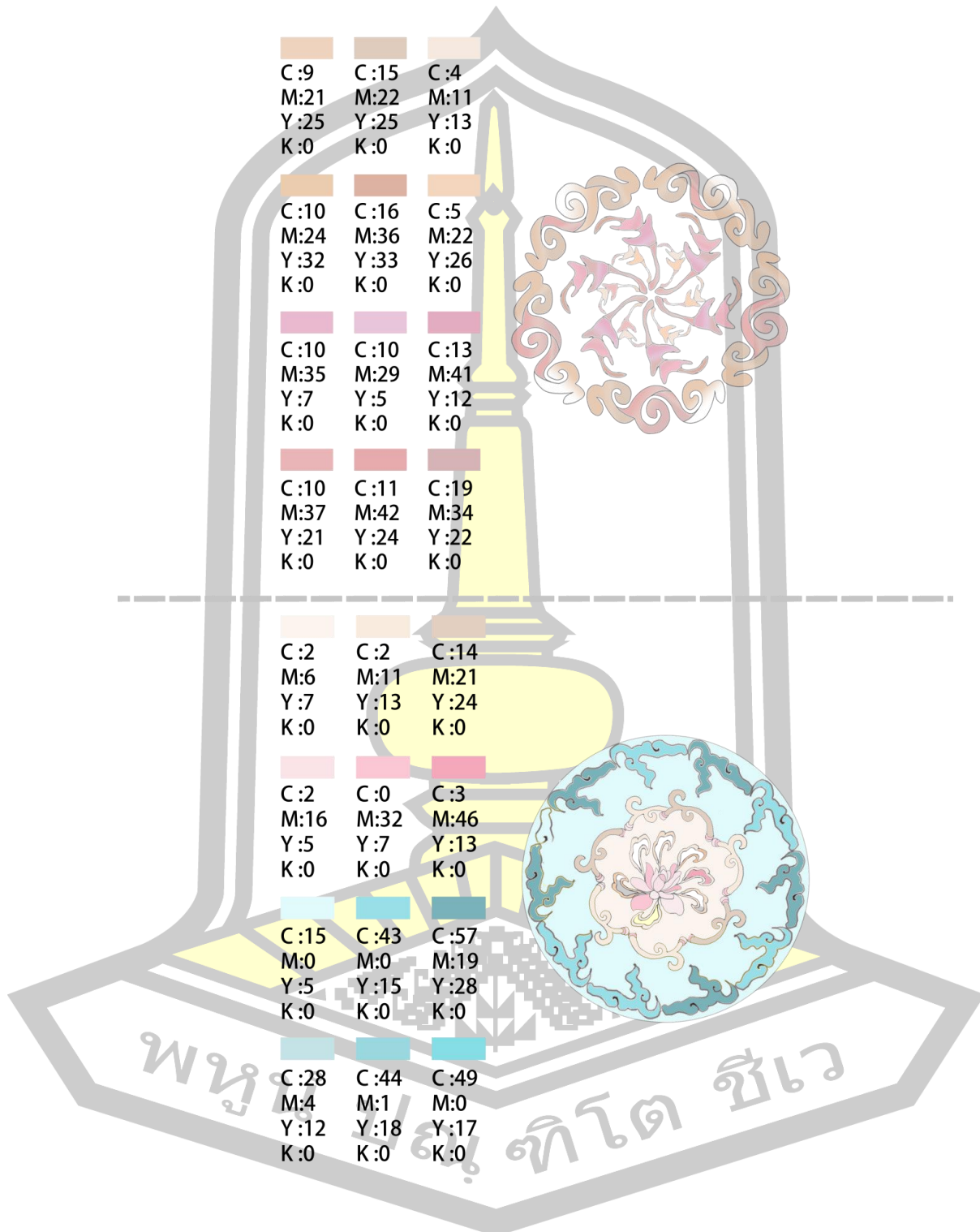


Figure 47 Colour results on display

Source:Created by the author himself

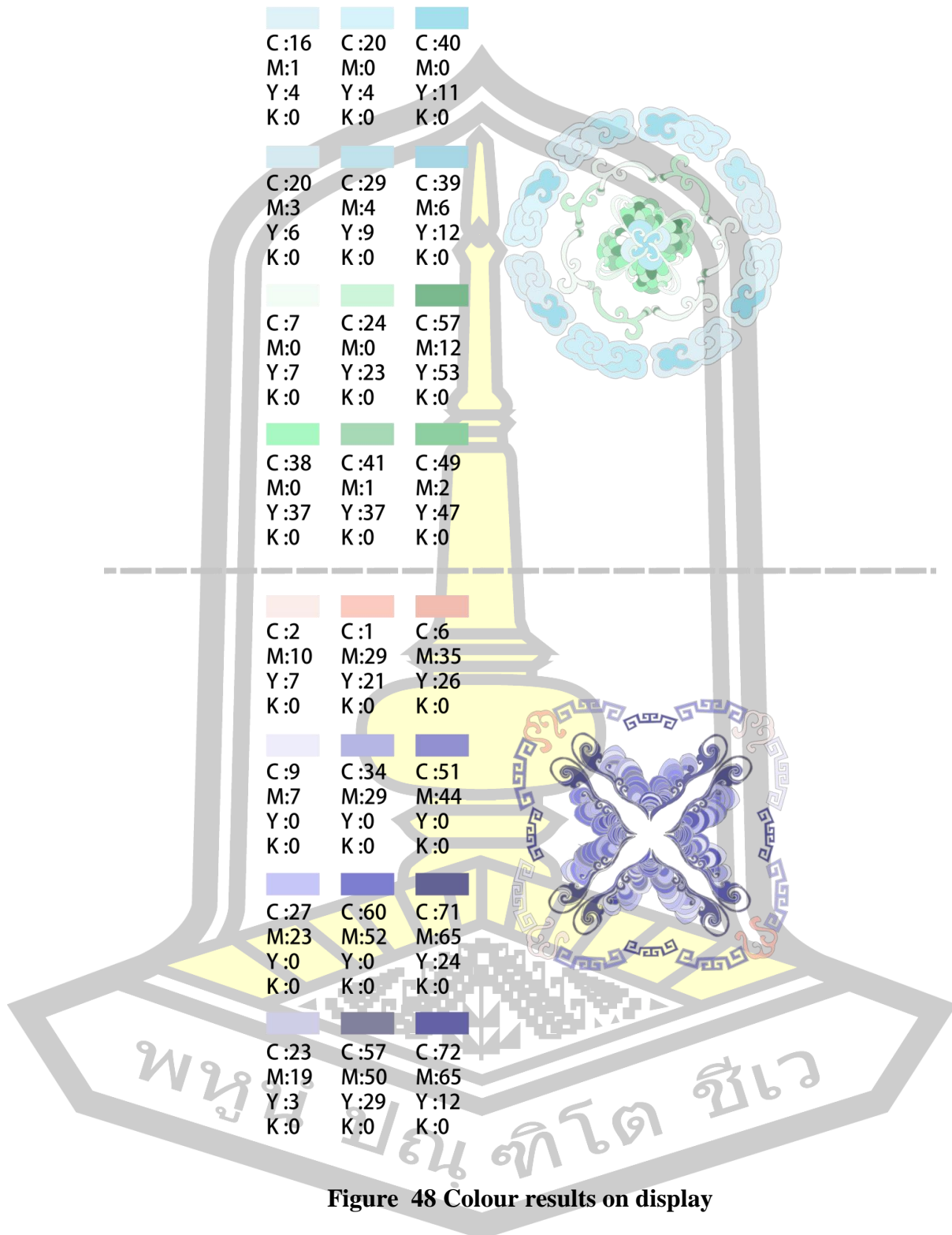


Figure 48 Colour results on display

Source:Created by the author himself

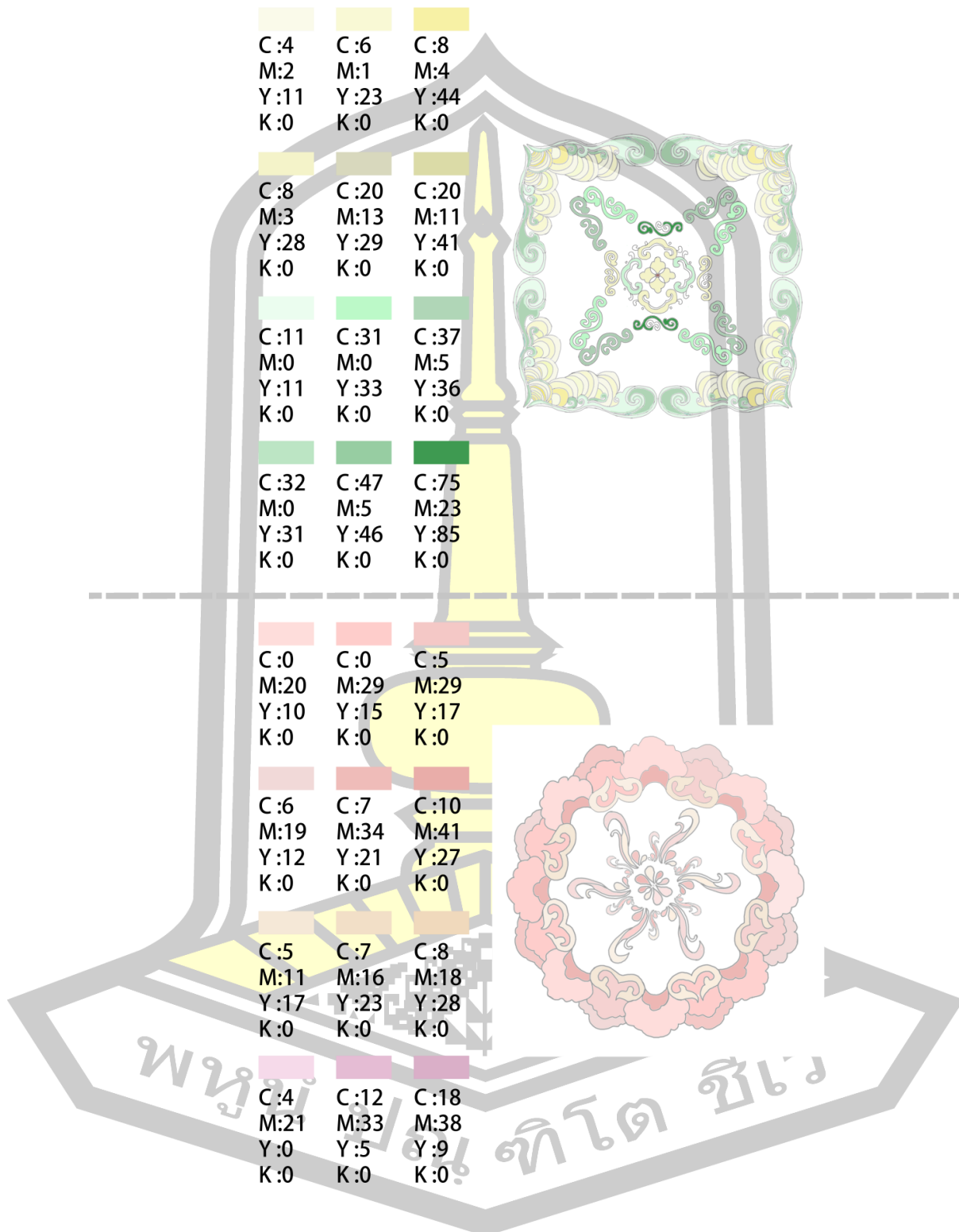


Figure 49 Colour results on display

Source: Created by the author himself

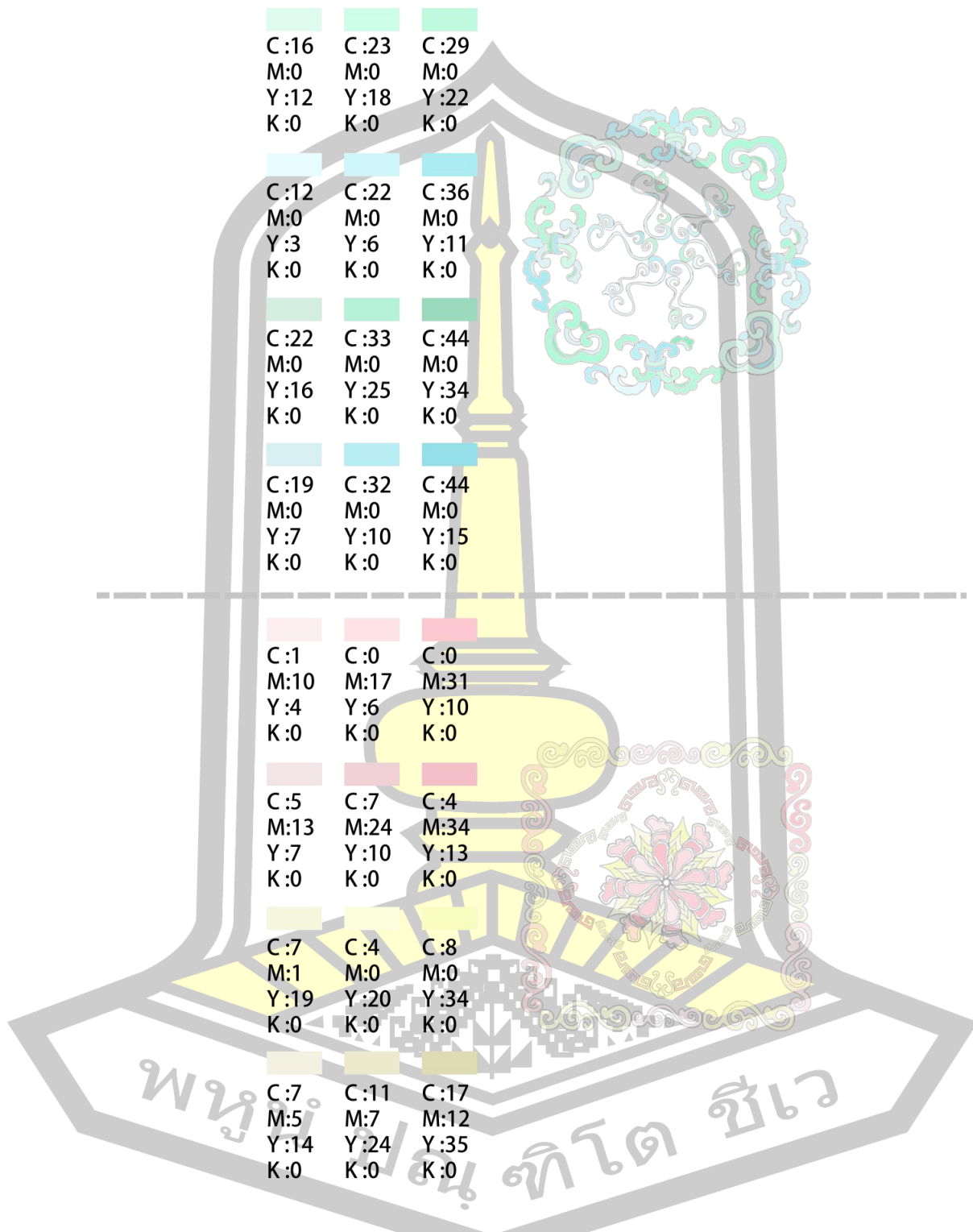

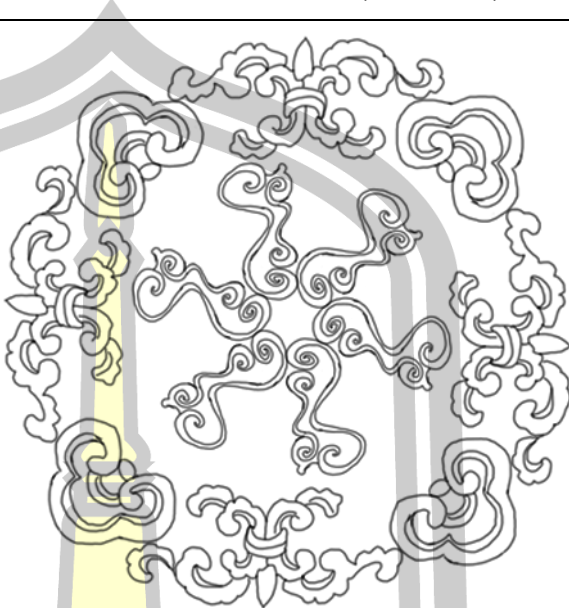
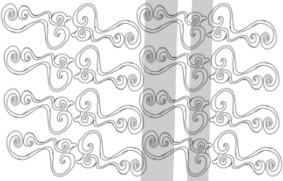


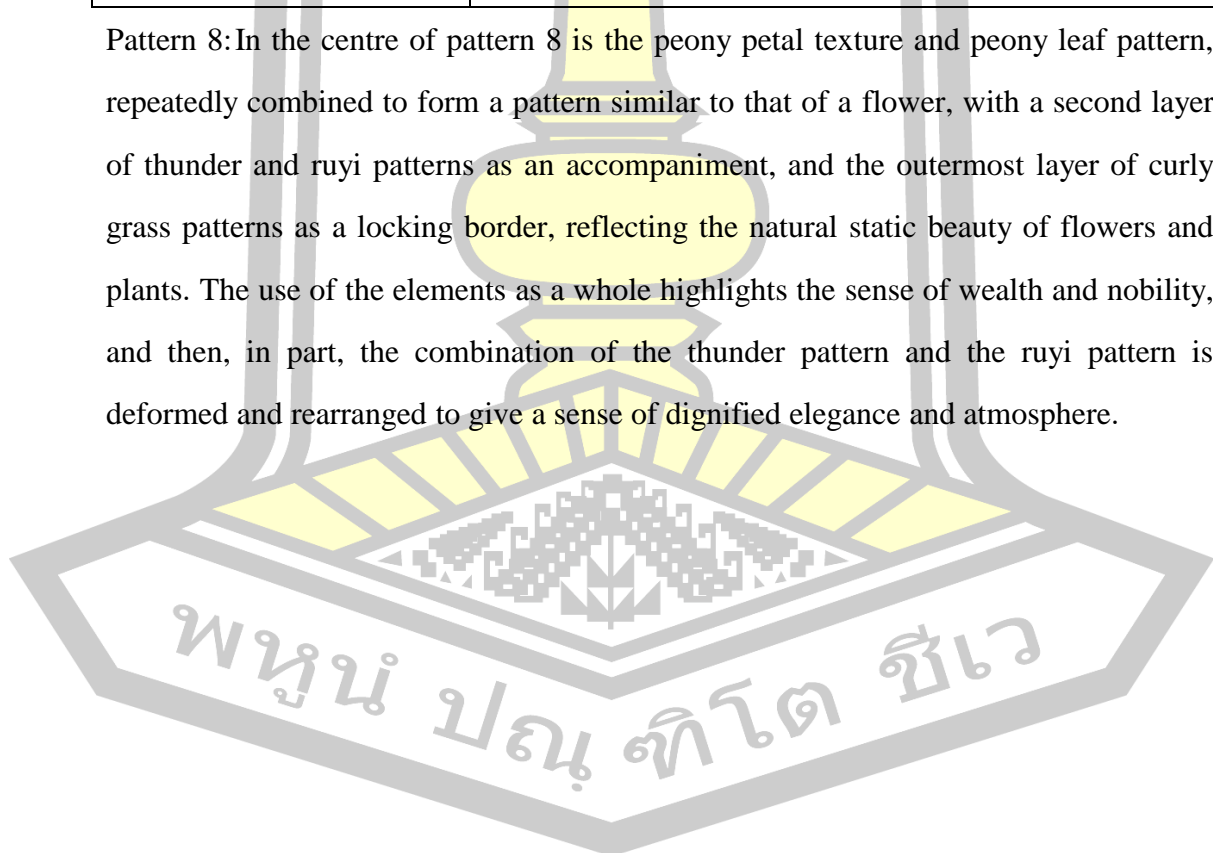
Figure 50 Colour results on display

Source: Created by the author himself

Table 32: Pattern design option 7

Process graphics	Final Draft (Pattern 7)
	
	

Pattern 8: In the centre of pattern 8 is the peony petal texture and peony leaf pattern, repeatedly combined to form a pattern similar to that of a flower, with a second layer of thunder and ruyi patterns as an accompaniment, and the outermost layer of curly grass patterns as a locking border, reflecting the natural static beauty of flowers and plants. The use of the elements as a whole highlights the sense of wealth and nobility, and then, in part, the combination of the thunder pattern and the ruyi pattern is deformed and rearranged to give a sense of dignified elegance and atmosphere.



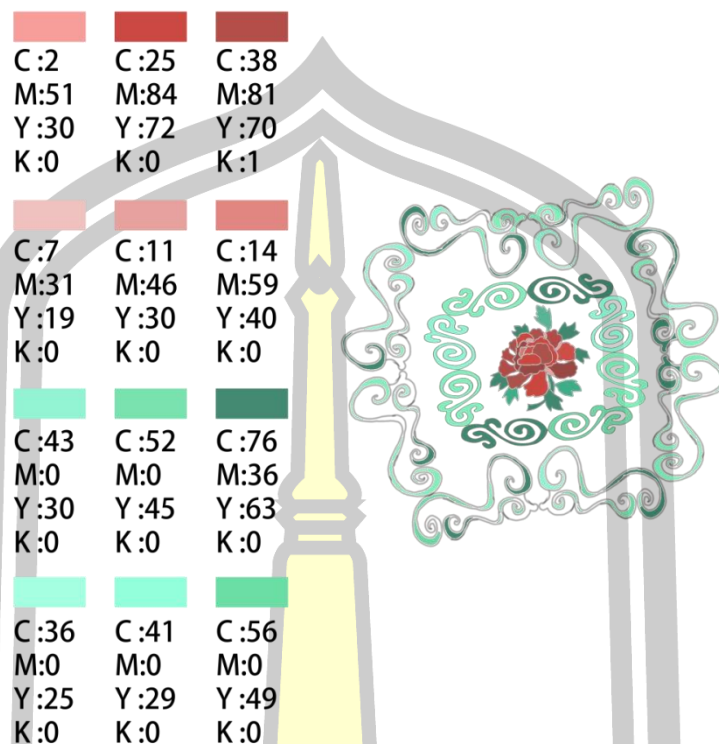


Figure 51 Colour results on display

Source: Created by the author himself

4.5 Application effects of Suzhou embroidery patterns

The application vehicles chosen for this article are silk scarves, photo frames and pillows. Suzhou embroidery patterns, whether used on silk scarves, pillows or picture frames, match the environment and set off a distinctive aesthetic and cultural flavour that works well in today's society. The main effect is selected from the new Chinese interior style, the Chinese sofa seats and pillows are very suitable for decorating with Suzhou embroidery patterns, in the process of decoration, we did not carry the patterns directly into the environment, but cut and pieced the patterns according to the environment is, so that the overall decorative in the general direction of symmetry and unity and has a sense of dynamic beauty, in line with the rhythmic beauty of the Chinese environment in the ancient and calm..



Figure 52 Finished Suzhou embroidery pattern

Source: Created by the author himself



Figure 53 Patterned pillow and patterned photo frame

Source: Created by the author himself

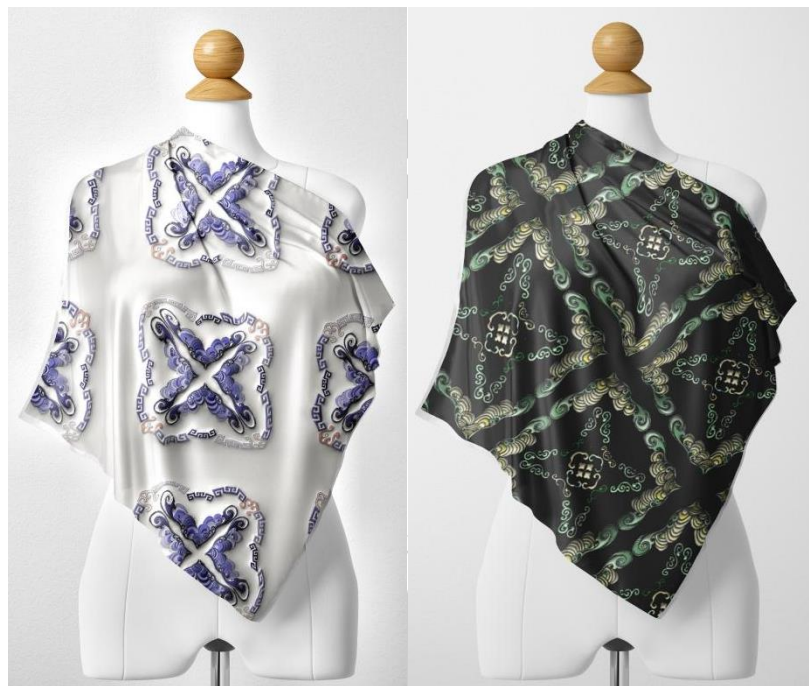


Figure 54 Application of Suzhou embroidery Patterns
Source: Created by the author himself

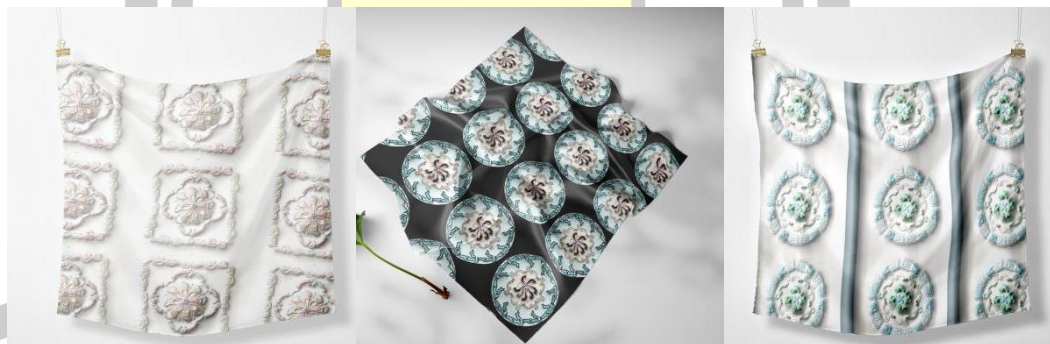


Figure 55 Application of Suzhou embroidery Patterns
Source: Created by the author himself

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Figure 56 Environmental rendering results

Source: Created by the author himself





Figure 57 Environmental rendering results

Source: Created by the author himself

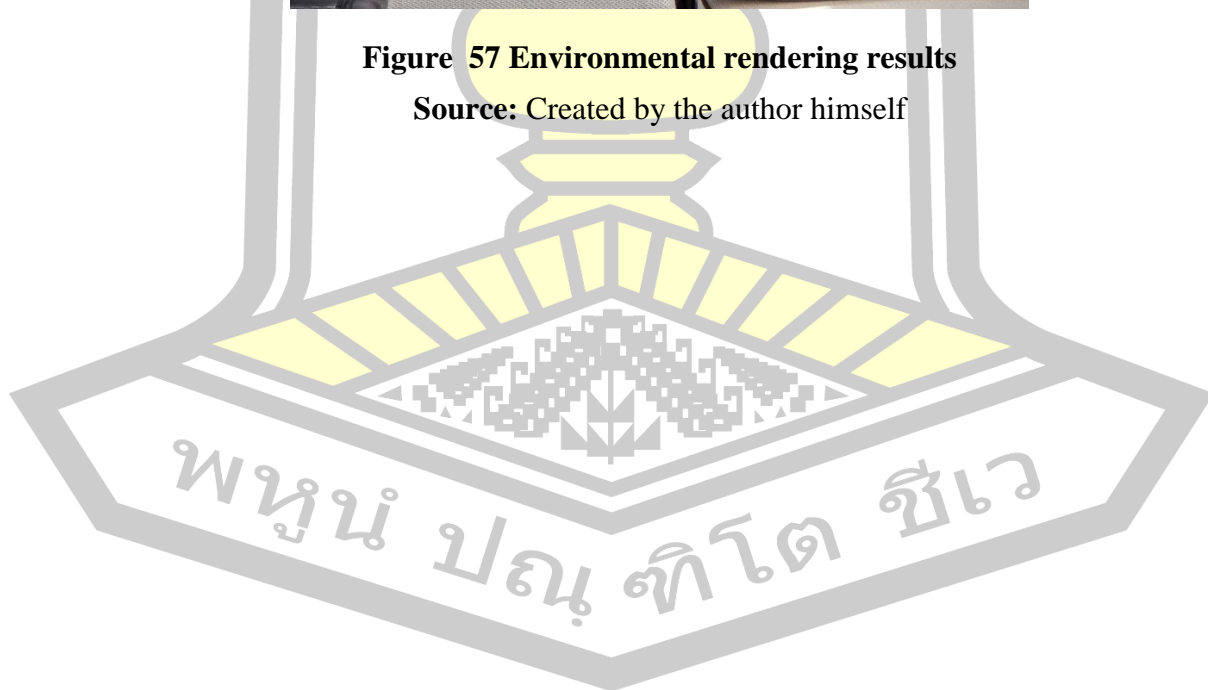




Figure 58 Environmental rendering results

Source: Created by the author himself



Figure 59 Environmental rendering results

Source: Created by the author himself

4.6 Summary

This chapter focuses on the secondary design of Suzhou embroidery patterns. Through the study of the artistic characteristics of Suzhou embroidery patterns, the study of the characteristics of the techniques, expressions, modelling methods, colours and composition of Suzhou embroidery patterns, the study extracts materials that can be beneficial to the redesign; through the analysis of the modelling and characteristics of Suzhou embroidery, as well as the analysis of the field survey questionnaire, the design of 10 patterns with the characteristics of Suzhou embroidery is carried out.,Used to reflect the use of Suzhou embroidery in today's society.

CHAPTER VI

SUMMARY, DISCUSSION AND SUGGESTION

5.1 Summary of the study

The study of the redesign of Suzhou embroidery patterns based on the perspective of artistic characteristics is a qualitative study with three objectives: to study the history and cultural background of the development of Suzhou embroidery and Suzhou embroidery patterns; to study the artistic characteristics of Suzhou embroidery patterns; and to study the secondary creation of Suzhou embroidery pattern patterns.

The results of the study can be summarised as follows.

5.1.1 Purpose one

A study of the history and cultural background of the development of Suzhou embroidery and Suzhou embroidery patterns. Suzhou embroidery originated in the Wu region of Jiangnan, the land of fish and rice, where the superior geographical environment, gorgeous and rich brocades and colourful floral threads created favourable conditions for the development of Suzhou embroidery. From the Three Kingdoms to the Song dynasty to the Ming and Qing dynasties, the Ming and Qing dynasties were the heyday of the development of traditional embroidery, then the end of the Qing dynasty when Western aesthetics changed traditional embroidery, then the beginning of the Republic of China when the fusion of Chinese and Western art drove the transformation of embroidery, and then the continued development of embroidery after the founding of the country. It has become an indispensable part of the life of the people of the Wu region, and the embroidery has evolved from the initial tattoo to painted clothing and then to embroidered clothing, becoming more and more perfect. Suzhou embroidery carries the essence of the spiritual culture of the Wu region, and is permeated by the Wu people's quest for harmony, their spirit of accepting all rivers and daring to innovate, and their elegant artistic taste for meticulous perfection. It

carries the values and cultural pursuits of generations of the Wu people, and is the result of the attitudes, ideology and aesthetic habits of the Wu people, which have influenced the modern Wu people.

5.1.2 Purpose two

A study of the artistic characteristics of Suzhou embroidery patterns. Through the study of four major aspects of Suzhou embroidery: technique, expression, modelling, colour and composition, this paper summarises four artistic characteristics of Suzhou embroidery patterns: firstly, Suzhou embroidery is characterised by fine workmanship, beautiful patterns, elegant colours, neatly applied stitches, even and fine filaments, and elegant and clear embroidery style. Secondly, Suzhou embroidery is often based on birds and animals, flowers and plants, landscapes and figures, but also on decorative motifs, most of which contain symbols of happiness, longevity and good fortune. Thirdly, Suzhou embroidery uses light and elegant colours, pursuing subtle variations and focusing on harmonious colour transitions, from light to dark or deep to light, with a gentle gradation process, thus creating a natural and vivid visual effect. Fourthly, the composition of a Suzhou embroidery pattern is about change and unity, symmetry and balance, abstraction and generality. It can be used as a decorative piece of clothing, as an accessory, and as a form of art appreciation to enhance the environment and atmosphere. The different forms of Suzhou embroidery can be found everywhere in life, providing thoughtfulness, warmth and pleasure in both physical and psychological aesthetics at all times.

5.1.3 Aim three

A study of the secondary creation of Suzhou embroidery patterns. This paper focuses on the secondary design of Suzhou embroidery pattern motifs and examines the secondary design by exploring the artistic characteristics of Suzhou embroidery pattern motifs. Through the study of Suzhou embroidery motifs, the research on the

characteristics of Suzhou embroidery motifs, their expressions, modelling methods, colours and compositions, the research is used to extract materials that can be used for redesign. The design is based on the analysis of the shape and characteristics of Suzhou embroidery and the fieldwork questionnaire.

In the globalisation trend, Chinese traditional culture is the outstanding strength of the Chinese nationality, making it an important part of the cultural competition, therefore promoting Chinese traditional Suzhou embroidery patterns and secondary design is not only a study of Chinese traditional cultural heritage, but also a response to the needs of the times.

5.2 Research Discussion

The total amount of research results on the art of Suzhou embroidery in China is still small but in a growing state, but among them, there are richer research results on the origin, development history, stitching techniques, inheritance and protection of Suzhou embroidery art, etc. In Wang Xin's *Research on Contemporary Suzhou embroidery Art*, the author meticulously classifies the artistic types of Suzhou embroidery according to the different attributes of the embroidery, and provides an overview of the history, artistic characteristics, Contemporary Positioning, Artistic Transmutation, Market Performance, Heritage and Development, a comprehensive encyclopaedic literature on Suzhou embroidery, to which this article provides a more detailed study and addition in the direction of the artistic characteristics of Suzhou embroidery. The difference between the analysis of the artistic characteristics of Suzhou embroidery in Wang Xin's *Studies in Contemporary Suzhou embroidery* is that Wang Xin's analysis of the artistic characteristics of Suzhou embroidery concentrates on the study of the stitching techniques of Suzhou embroidery, analysing the characteristics of each stitching technique. In contrast, much of the paper is devoted to the study of the motifs of Suzhou embroidery, concentrating mainly on the patterns of Suzhou embroidery. Zhang Xiaoying's *A Brief Analysis of the*

Characteristics of the Art of Suzhou embroidery focuses on the specific colours and stitches of specific masterpieces of Suzhou embroidery, introducing in detail the different features of each stitch on the work, which serves as an inspiring example of Suzhou embroidery techniques. In Zou Hongfang's 'An analysis of the artistic characteristics and cultural connotations of Suzhou embroidery', part of the text introduces the cultural connotations of Suzhou embroidery, which is the theoretical support for this article in the study of the cultural connotations of Suzhou embroidery. In addition, Zou Hongfang's analysis of the artistic characteristics of Suzhou embroidery is mainly based on the delicate and vivid landscape painting emotions and historical emotions of Suzhou embroidery works, and the author believes that this aspect of the study is of great significance for the study of the connotations of Suzhou embroidery and is an interesting direction for the subject, and more extended research can be carried out.

Today both the Suzhou Institute of Embroidery and the Institute of Embroidery and Embroidery in Zhenhu are constantly experimenting with new approaches in different perspectives of research practice, trying to find elements in tradition that can be applied to modern Suzhou embroidery. This experimentation and search is proactive, exploratory and research-oriented. Such attempts may not produce immediate results, and may take years, decades or even decades, and require the efforts of several generations or even more, but with this spirit, and with unremitting exploration and practice, breakthroughs in the art of Suzhou embroidery are sure to be made. Let us all look forward to a more glorious future for the ever-living art of Suzhou embroidery.

5.3 Research recommendations

5.3.1 Recommendations for academics

This article focuses on the graphic patterns of Suzhou embroidery, but the richness of the subject matter in this article is not perfect. Compared to other types of minority

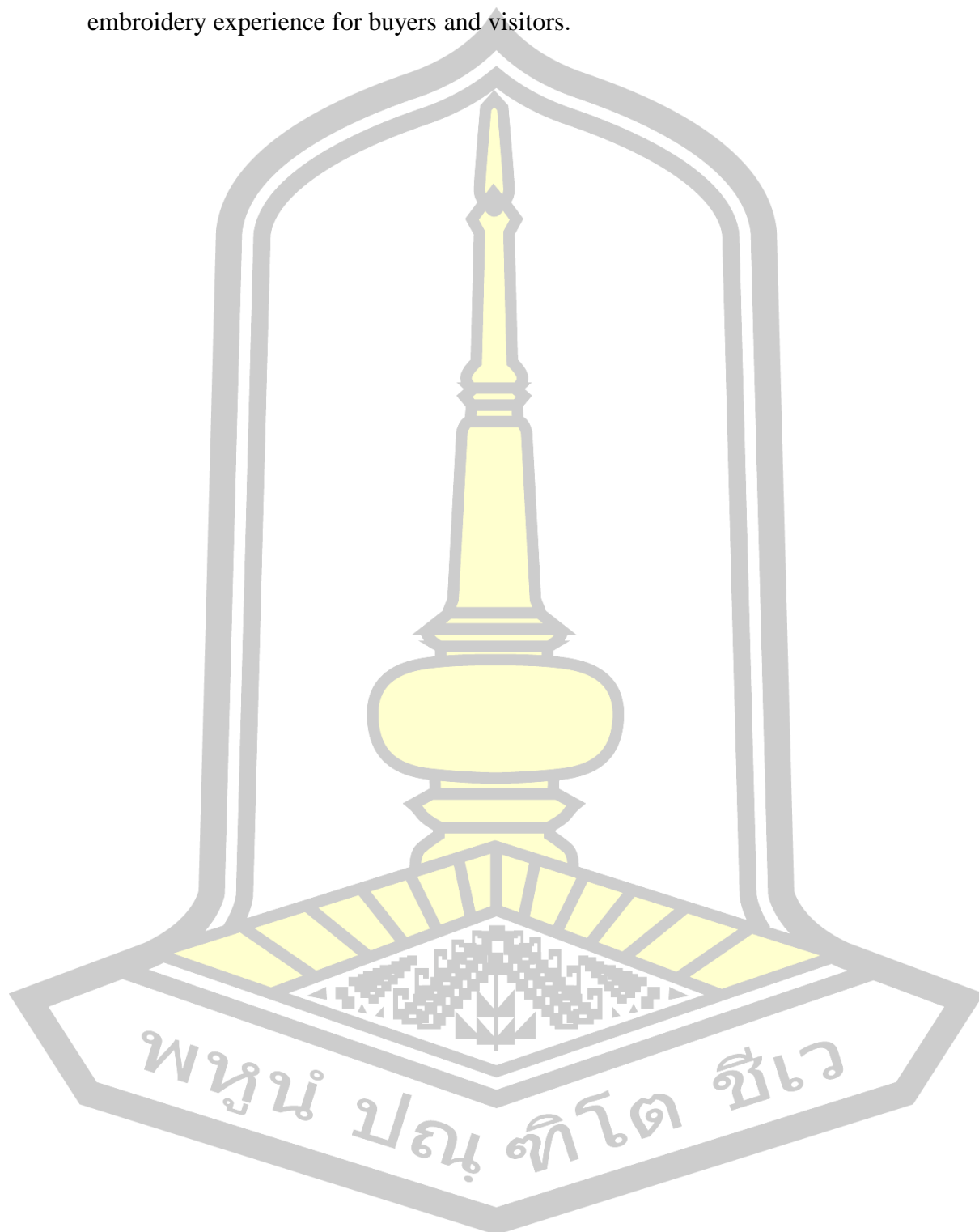
embroidery, not much research has been done on Suzhou embroidery patterns, especially on the colour aspects of Suzhou embroidery, which have rarely been studied in great depth, but mostly in short, superficial analyses. In addition, the author's research has revealed that the study of colour in realistic embroidery of figures is an area in which few scholars have ventured, and it is hoped that some scholars will explore this area in the future.

5.3.2 Recommendations for local government and local people

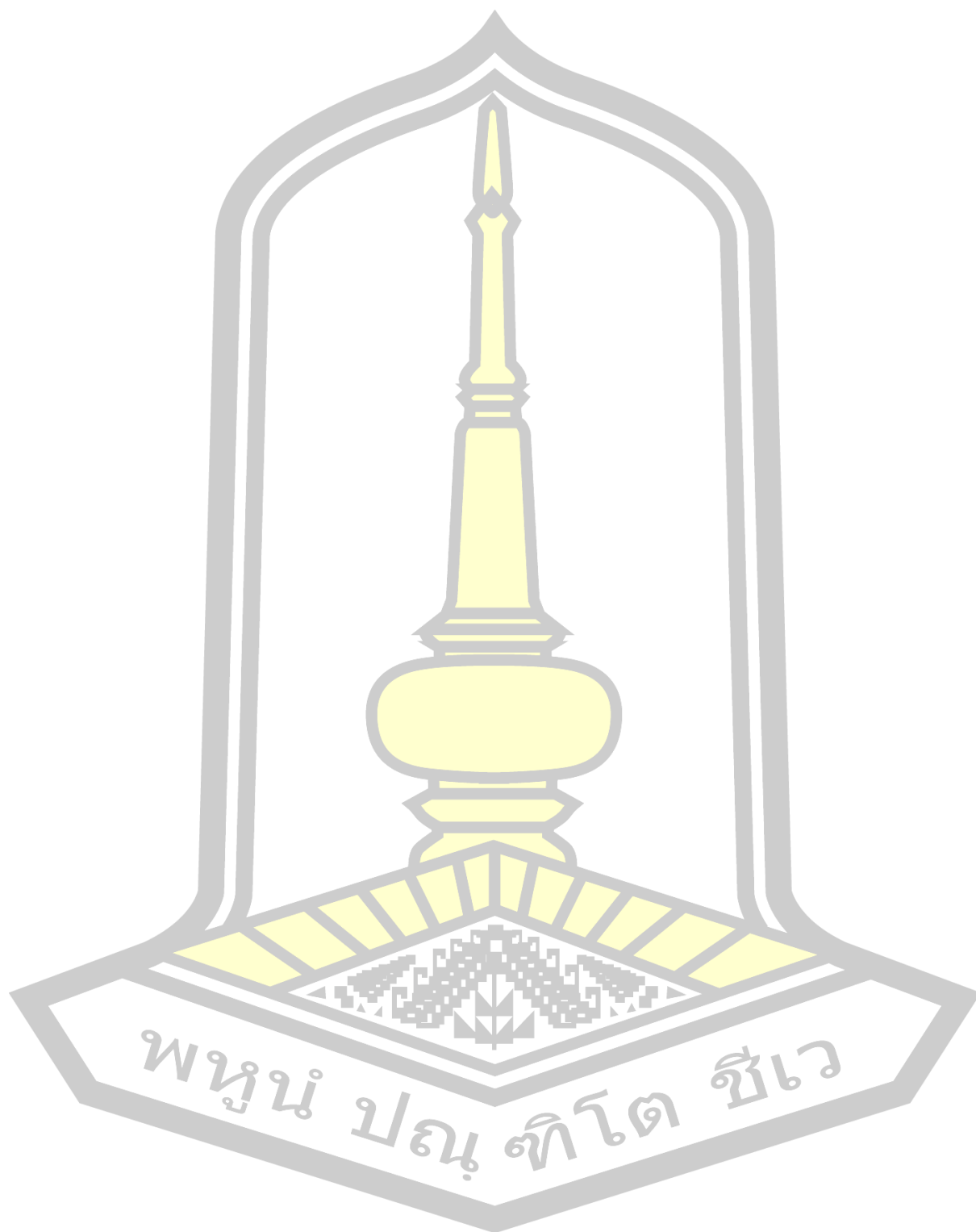
For the business operators of embroidery there is a lack of certain funds in the medium and long term investment in redevelopment beyond the investment in maintaining the operation of orders. The government should increase its financial investment in embroidery enterprises, especially in research and development and innovation, in order to help promote the local art and industry of embroidery. A good way to do this would be for the government education department to offer specialised courses related to Suzhou embroidery in colleges or vocational and technical institutes. Universities should make use of their modern teaching resources and teams of scholars to produce special teaching materials and teaching videos on Suzhou embroidery. Master embroiderers with profound theoretical knowledge and exquisite skills should be hired to teach students the skills and creative courses in Suzhou embroidery.

For local people, Suzhou embroidery is a local cultural treasure and it is hoped that more local people will join in the creation of Suzhou embroidery art or engage in Suzhou embroidery related industries. For local Suzhou embroidery workers in the process of creating Suzhou embroidery works, on the one hand, they need to be conscious of not infringing others' copyright and on the other hand, they need to create more and more original works themselves. For sellers of Suzhou embroidery products, it is important to resist shoddy embroidery products, not to mention

substandard ones, to leave a good impression of the city and a good sense of Suzhou embroidery experience for buyers and visitors.



APPENDICES



Questionnaire 1

调查问卷

苏绣提取图形满意度调查

参与次数: 无次数限制

复制一份 导出文档 邀请好友参与

*1. 您的性别? 【单选】

- A. 男
- B. 女

*2. 您的年龄? 【单选】

- A. 小于25岁
- B. 25-40岁
- C. 41-60岁
- D. 61岁以上

*3. 纹样满意程度? 【单选】



- A. 钟意
- B. 喜欢
- C. 满意
- D. 一般
- E. 不喜欢

*4. 纹样满意程度? 【单选】



- A. 钟意
- B. 喜欢
- C. 满意
- D. 一般
- E. 不喜欢

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*5. 纹理满意程度? 【单选】



- A. 钟意
- B. 喜欢
- C. 满意
- D. 一般
- E. 不喜欢

*6. 纹理满意程度? 【单选】



- A. 钟意
- B. 喜欢
- C. 满意
- D. 一般
- E. 不喜欢

*7. 纹理满意程度? 【单选】



- A. 钟意
- B. 喜欢
- C. 满意
- D. 一般
- E. 不喜欢

*8. 纹理满意程度? 【单选】



- A. 钟意
- B. 喜欢
- C. 满意
- D. 一般
- E. 不喜欢

*9. 纹理满意程度? 【单选】



- A. 钟意
- B. 喜欢
- C. 满意
- D. 一般
- E. 不喜欢

*10. 纹理满意程度? 【单选】



- A. 钟意
- B. 喜欢
- C. 满意
- D. 一般
- E. 不喜欢

*11. 纹理满意程度? 【单选】



- A. 钟意
- B. 喜欢
- C. 满意
- D. 一般
- E. 不喜欢

*12. 纹理满意程度? 【单选】



- A. 钟意
- B. 喜欢
- C. 满意
- D. 一般
- E. 不喜欢

Questionnaire 2

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调查问卷

苏绣图案设计满意度调查

参与次数: 无次数限制

复制一份 导出文档 邀请好友参与

*1. 您的性别? 【单选】

A. 男

B. 女

*2. 您的年龄? 【单选】


A. 小于25岁

B. 25-40岁

C. 41-60岁

D. 61岁以上

*3. 纹理满意程度? 【单选】



A. 钟意【5分】


B. 喜欢【4分】

C. 满意【3分】

D. 一般【2分】

E. 不喜欢【1分】

*4. 纹理满意程度? 【单选】



A. 钟意【5分】

B. 喜欢【4分】

C. 满意【3分】

D. 一般【2分】

E. 不喜欢【1分】

*5. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*6. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*7. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*8. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*9. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*10. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*11. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*12. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*13. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*14. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*15. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*16. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*17. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*18. 纹理满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】



Questionnaire 3



调查问卷

苏绣图案的色彩满意度调查

参与次数: 无次数限制

 再复制一份
  邀请好友参与

*1. 您的性别? 【单选】

- A. 男
- B. 女

*2. 您的年龄? 【单选】

- A. 小于25岁
- B. 25-40岁
- C. 41-60岁
- D. 61岁以上

*3. 色彩满意程度? 【单选】

T: 32
K: 0
C: 10



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

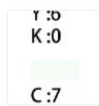
*4. 色彩满意程度? 【单选】

T: 15
K: 0
C: 15



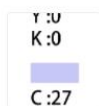
- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*5. 色彩满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*6. 色彩满意程度? 【单选】



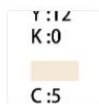
- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*7. 色彩满意程度? 【单选】



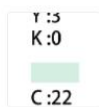
- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*8. 色彩满意程度? 【单选】



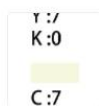
- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*9. 色彩满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*10. 色彩满意程度? 【单选】



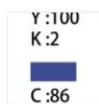
- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*11. 色彩满意程度? 【单选】



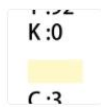
- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*12. 色彩满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

*13. 色彩满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】

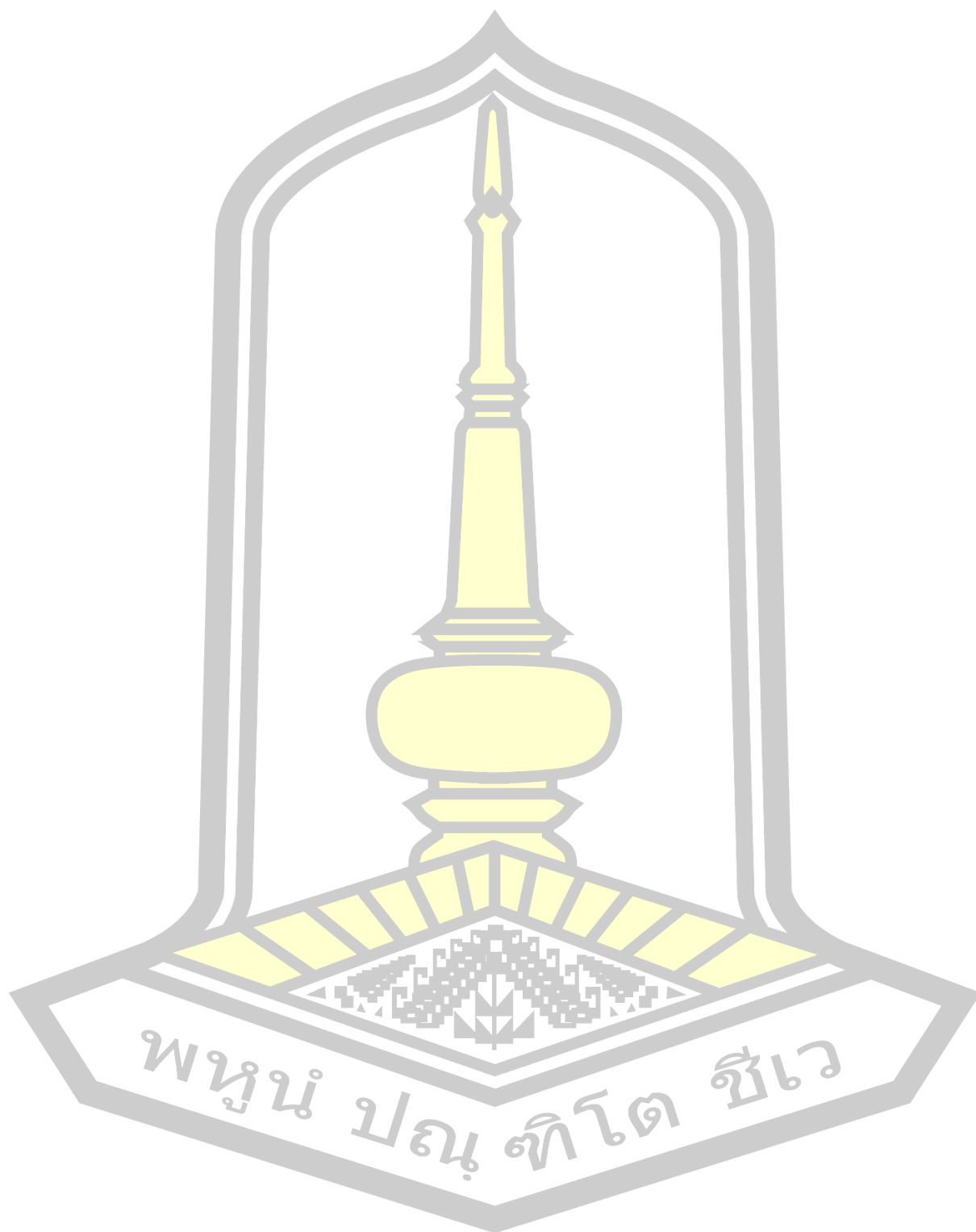
*14. 色彩满意程度? 【单选】



- A. 钟意【5分】
- B. 喜欢【4分】
- C. 满意【3分】
- D. 一般【2分】
- E. 不喜欢【1分】



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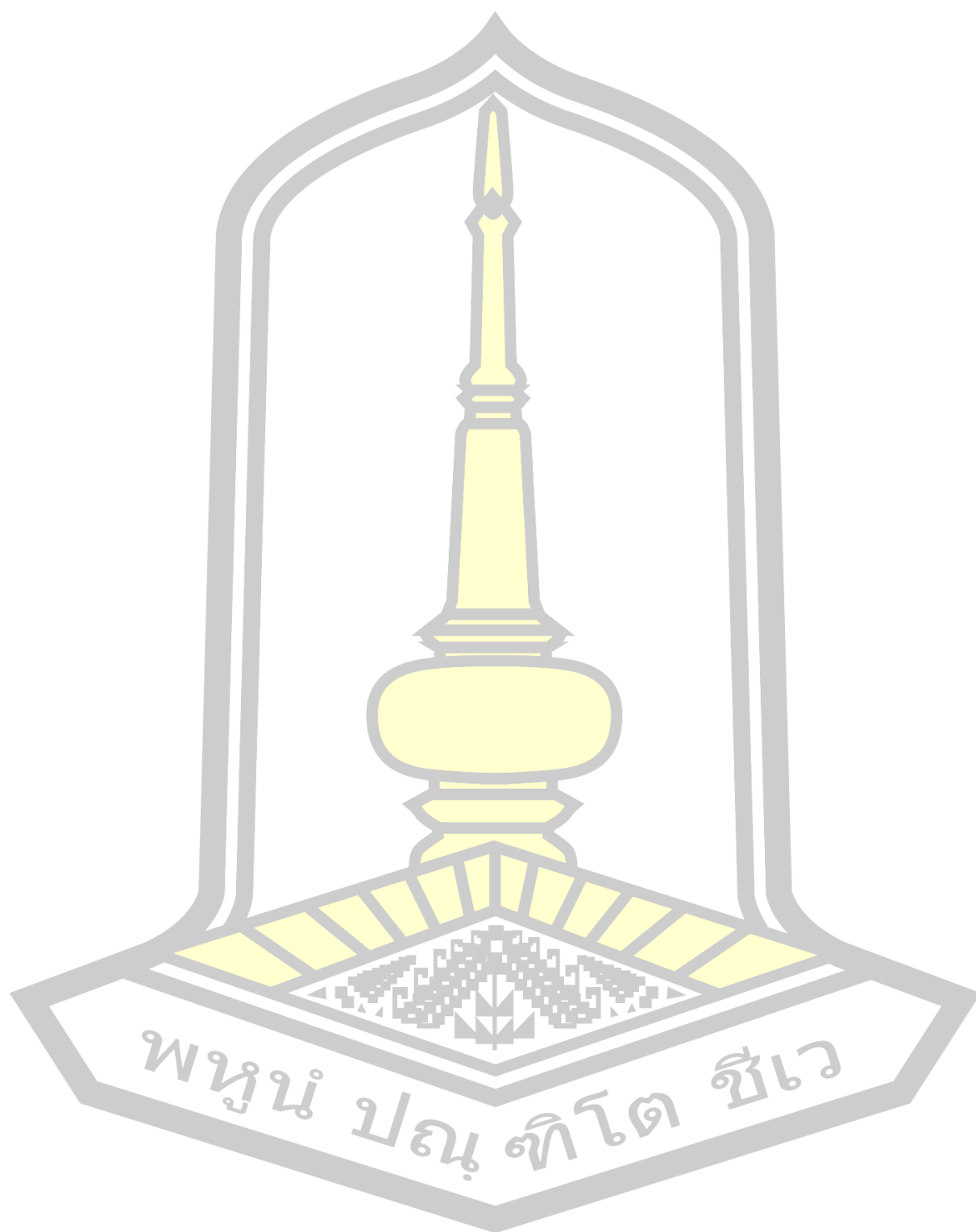
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DATE OF BIRTH	1998.08.22
PLACE OF BIRTH	Suqian City, Jiangsu Province, China
ADDRESS	308 Jiahui Fengjing, Suqian City, Jiangsu Province, China
POSITION	308 Jiahui Fengjing, Suqian City, Jiangsu Province, China
PLACE OF WORK	Suqian City, Jiangsu Province, China
EDUCATION	2021 graduated from Hanlin College of Nanjing University of Chinese Medicine in 2021 - 2023 Master degree Fine and applied arts Mahasarakham University, Thailand
Research output	The redesign of Suzhou embroidery patterns based on the perspective of artistic characteristics: application in today's society

