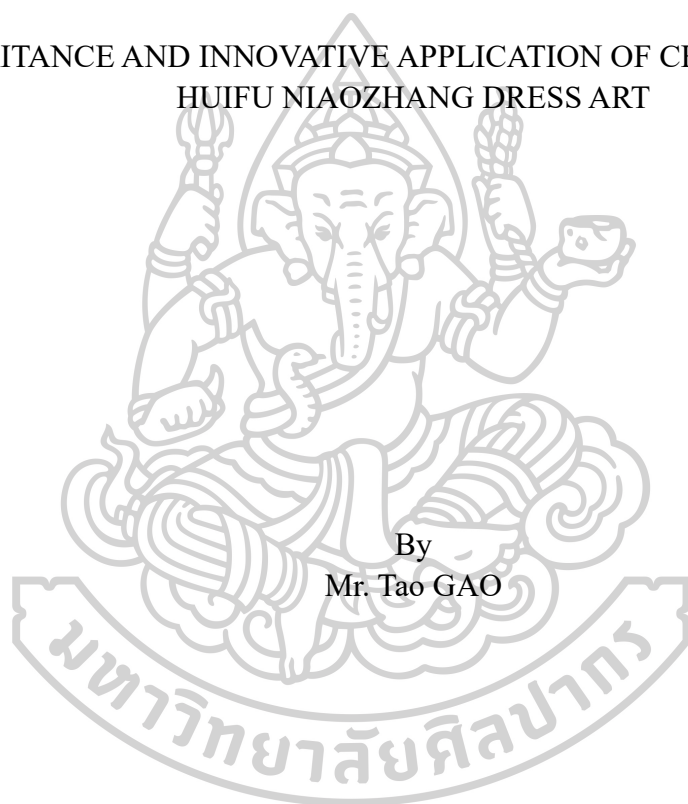




INHERITANCE AND INNOVATIVE APPLICATION OF CHINESE HMONG
HUIFU NIAOZHANG DRESS ART



A Thesis Submitted in Partial Fulfillment of the Requirements
for Doctor of Philosophy DESIGN
Silpakorn University
Academic Year 2023
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By
Mr. Tao GAO

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Title Inheritance and Innovative Application of Chinese Hmong Huifu Niaozhang
 Dress Art
By Mr. Tao GAO
Field of Study DESIGN
Advisor Asst. Prof. Dr. Pensiri Chartniyom

Faculty of Decorative Arts, Silpakorn University in Partial Fulfillment of the Requirements for
the Doctor of Philosophy

..... Dean of Faculty of Decorative
(Dr. Thanatorn Jiarakun) Arts

Approved by

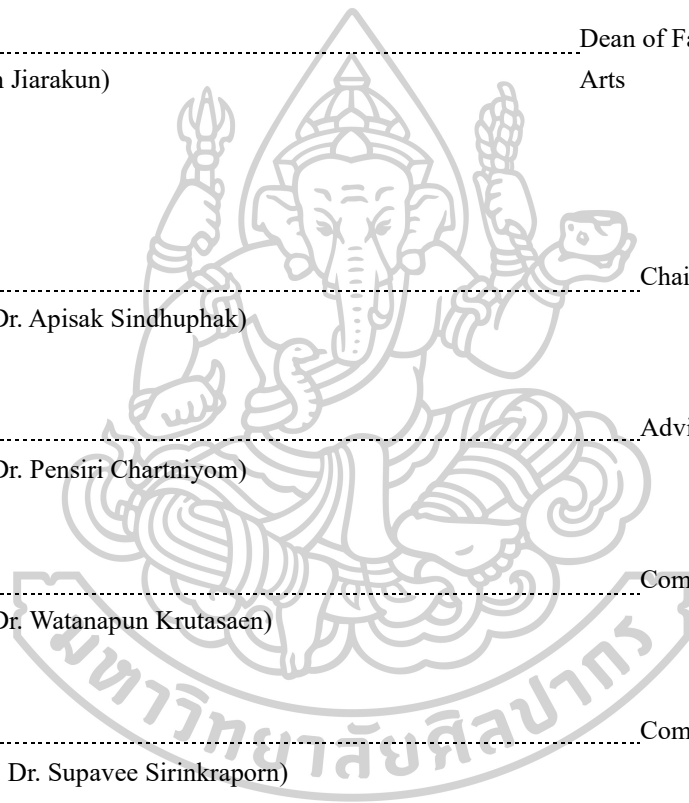
..... Chair person
(Asst. Prof. Dr. Apisak Sindhuphak)

..... Advisor
(Asst. Prof. Dr. Pensiri Chartniyom)

..... Committee
(Asst. Prof. Dr. Watanapun Krutasaen)

..... Committee
(Assoc. Prof. Dr. Supavee Sirinkrapom)

..... Committee
(Asst. Prof. Dr. Gomesh Karnchanapayap)



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The Hmong nationality has its unique clothing art, and is an intangible cultural heritage of China. The Huifu Niaozhang dress is one of the most representative costumes of the Hmong people in Guizhou, which belongs to the traditional costumes of the Ga Nao branch. Due to the rapid development of China's economy and the increasing urbanization rate, also the difficulty of costume production techniques, the Huifu Niaozhang dress art is facing a state of decline and extinction.

The objectives of research are 1) To study the traditional production techniques of the Huifu Niaozhang costumes and its embroidery. It is to find data that appropriated to use through technology methods for preserving culture and could be transmit into new design clothing style. 2) To analysis the artistic DNA of the Ga Nao Hmong costume and to structure the digitally restoration of its unique artistic patterns and costume styles. This is to advocate a sample of computer-aided design process. 3) To create set of costume that can represent the traditional elements and characteristics of Huifu Niaozhang clothing along with the Chinese mainstream fashion styles.

This study combined qualitative and quantitative methods to carry out the research. The data had collected by the field survey method, case study analysis, statistical analysis method, and comprehensive experimental method. A field survey was conducted in the Hmong region of Guizhou, China, to analyze the cultural relationship between the distribution of the Hmong people, living environment, and their clothing. Also, this was to quantitative analysis about the data traditional decorative patterns and styles.

The research results showed by the most famous bird-shaped decorative patterns. There are 4 themes, total in 16 clothes. The bird-shaped were extracted by the computer design technology, adapting methods of symmetry and realistically. These were to express a minimal of bird decorative pattern but can be recognized natural bird alike. The new design had been processed by vectorized redrawing, attached with the innovative of clothing pattern. Interviews, consultations, and evaluation feedback were given to 215 people, including inheritors, producers, ordinary people, experts, professors, and designers, to analyze the value and significance following the objectives of research and the feasibility of their marketing.

The research of this project can enhance the artistic value of Hmong clothing. It creates a new design method for clothing products and enriches the product categories of Chinese ethnic-style. It further promotes the social and economic value of the inheritance of the Hmong intangible cultural heritage increasing its recognition globally.

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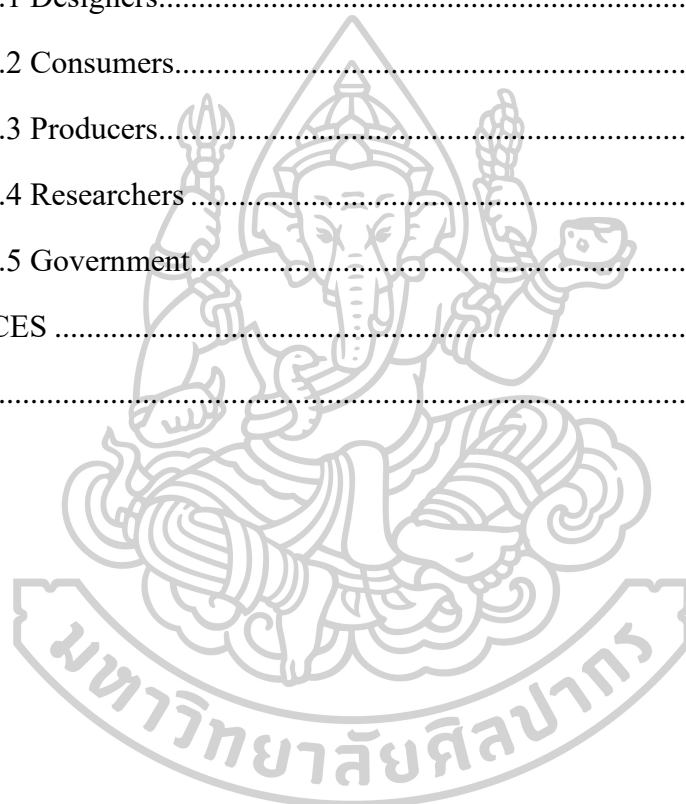
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CHAPTER 1

INTRODUCTION

1.1 Background and Problems of the Project Study

The costume has been a part of the development of human society and is closely related to human life and is an accumulation of human civilization. It reflects people's aesthetic habits and cultural traits, the style of different countries and regions, and an essential medium for people to gain a sense of identity.

The costume has the function of distinguishing identity, ethnicity, and nationality. All countries have different styles and distinctive ethnic groups whose dress is linked to their economy and culture. The Hmong have slowly moved and developed from the Yellow River Basin in China to Laos, Vietnam, Thailand, and the United States. For this reason, it has become an ethnic group internationally represented worldwide with a multinational cultural mix.

Hmong dress culture is the most remarkable characteristic of the Hmong. The Hmong costumes are exquisite in craftsmanship, and the costumes are colorful and rich in decorative patterns, which are breathtaking (Zou, 2021). There are many branches of the Hmong in China, and the most significant difference between different branches of the Hmong is their costumes and accessories.

The Ga Nao Hmong people are mainly distributed in the remote mountains of Guizhou Province, China, where the steep paths and difficult access have led to poverty and economic deprivation, resulting in an abysmal level of social development in the region (Yang, 1997). The Huifu Niaozhang costume culture is mainly found among the Ga Nao Hmong, one of the subdivisions of the Hmong people in China.

The Huifu Niaozhang Suit is one of the most representative costumes of the Hmong people in China. It is an essential item of clothing for the Ga Nao Hmong people, and in ancient times that was worn by men, women, and children. It is the most representative traditional costume of this branch of the tribe. The embroidery of various bird motifs on the body of the Huifu Niaozhang costume has led to the costume's name, "Bai Niao Yi" (Liao, 2018).

The Huifu Niaozhang Bai Niao Yi, like other Hmong costumes, is beautifully crafted, with richly organized patterns and bright colors, and has a special historical culture and significant artistic value. It

was inscribed as an intangible cultural heritage by the Guizhou government of China in 2007, and its production technique - Hmong embroidery - was also inscribed as an intangible cultural heritage by the Chinese government (Government, 2007).

In the face of the new era of China's economy, the rapid development of society, art, and culture has forced all ethnic groups in China to face changes. In such a trend, the art of traditional ethnic dress in traditional Chinese culture faces changes and development, as well as a state of disappearance and extinction. As an essential element of traditional Chinese culture and an art form of dress for ethnic minorities, the Hmong costume is worthy of in-depth study and practical exploration, and innovative development and application in the process of practical products of life.

The 5 factors that are affected:

1) Influenced by Chinese Han culture.

Over the years in China, due to the integration of the Hmong with the influential Han culture, the relatively poor Ga Nao Hmong people's way of life and production has gradually been integrated by the Han (Weng, 2018). In the process, the Hmong have begun to abandon the unique culture that characterizes their ethnicity and have been learning and using Han Chinese culture for a long time.

2) Impractical and underutilized.

The Huifu Niaozhang Dress is an essential traditional costume of the Hmong Ga Nao branch, first used to attend the rituals of the 13-yearly Gu Zang Festival. It is inconvenient and impractical to wear in life and also easily damaged. It is rarely seen and used outside of major festivals, and demand is decreasing yearly.

3) The impact of China's national development strategy.

In 2021 China's national strategy to develop a new type of urbanization - the integrated development of urban and rural areas - reached 63.89% of the urban population. This is accompanied by the structural change of population movement from rural to urban areas. The transition from rural to urban areas has been vigorously promoted, with rural farmers detaching from their ethnic production and way of life (Zhou, 2022).

4) Affected by regional economic income.

Due to the lack of transportation and the single source of economy, life is impoverished. The Ga

Nao Hmong people rely on the traditional economic income from farming production, which can no longer sustain their families' needs adequately, and the number of people leaving the mountains in search of new jobs is increasing yearly.

5) The imbalance in the structure of skilled personnel.

The older people who have mastered the traditional costume-making skills of the Huifu Niaozhang are relatively old, and their physical abilities are beyond their capacity; most young people still need to possess this skillfully, and the brain drain is severe (Yang, 2015). At present the art of making Bai Niao Yi costumes is facing the state of disappearance and extinction.

With the current global spread of computer technology, the garment industry relies increasingly on computer-aided technology, which is very important in developing, evaluating effectiveness, and managing garment products. Computer technology is compared to traditional technology, mainly through Photoshop and CorelDRAW auxiliary design system, which has the advantages of fast development, easy operation, convenient preservation, and cost saving. This is especially true for the graphic-rich national costumes and patterns.

This project aims to conduct a comprehensive study of the traditional Chinese Hmong costume art of Huifu Niaozhang and to combine this ancient art with modern computer technology in an innovative use of modern costume products. The project is based on Hmong legends, stories, historical development, religious beliefs, and production. It is based on fieldwork in Rongjiang, Danzhai, Leishan, and Sandu counties in Guizhou Province, China, where the art of Huifu Niaozhang is practiced, as well as by collectors and technical successors. The research was conducted to find the ancient methods and techniques of making the traditional Huifu Niaozhang – Bai Niao Yi and to classify the artistic design elements of the Huifu Niaozhang costume graphics and styles. Experimentation with heirs, researchers, and sellers of ethnic costume designs to design products in the style of the ethnic group to make up for the lack of products and increase the economic income of people in the region. The project will provide data and methodological references to international people and institutions designing clothing items.

1.2 Significance of the Study

1) The research for this project enhances the artistic value and global recognition of the Ga Nao

Hmong costume.

This project will help to raise awareness and a new understanding of the traditional costume art of the Hmong Huifu Niaozhang in China on a global scale so that more people will know and enjoy this unique costume art and help to increase its artistic value. It can also raise the social status of the Hmong people in the world and a new understanding of Hmong culture.

2) The research for this project will enable the selection of new design methods and the enrichment of the Chinese ethnic-style clothing product category.

The design of fashionable clothing products with elements of the Huifu Niaozhang enrich the range of Chinese ethnic clothing products and provide a basis for designers to draw on the innovative application of ethnic clothing products.

3) The project's research can help promote the social and economic value of the orderly transmission of the Hmong intangible cultural heritage.

The systematic study of the various techniques used in the production of the Huifu Niaozhang costume will enable the excellent traditional artistic skills of the Ga Nao Hmong to be kept alive, preserve the excellent traditional Chinese culture, and create economic value that will enhance the income level of the Hmong people in the Ga Nao Hmong Division of China and promote the economic development of the region.

4) The project's research can enhance the world discourse of Chinese culture.

The systematic study of this project allows Chinese dress culture to reach other countries around the world so that they can not only provide a reference point for a better understanding of China's history and current situation but also establish an essential element of Chinese fashion, Chinese style, and Chinese spirit in the world.

1.3 Research Objectives

This project aims to study the traditional costume art of Huifu Niaozhang among the Ga Nao Hmong people, who live deep in the mountains of Guizhou, China, in a state of disappearance and extinction due to poor transportation and economic poverty, and whose ancient and beautiful art is gradually being discovered but not well preserved under the influence of the development of China's

social towns and the development of China's tourism market.

This study aimed to call on the Chinese government and people to increase their efforts to protect the traditional art of the Hmong ethnic group and to raise awareness of the traditional art of Hmong clothing among the people of China and Thailand, including the strengthening of innovative applications in the design of modern lifestyle clothing products so that elements of the Hmong Huifu Niaozhang art can be fully used for new functions. This is because it will preserve the traditional art of the Hmong people and increase the economic income of the Hmong people in Guizhou, China, as well as provide new ideas, methods, and approaches to clothing product design for clothing designers and researchers in China and outside China.

The objectives are summarized in the following 3 points:

- 1) To study the traditional production techniques of the Huifu Niaozhang costumes and its embroidery. It is to find data that appropriated to use through technology methods for preserving culture and could be transmit into new design clothing style.
- 2) To analysis the artistic DNA of the Ga Nao Hmong costume and to structure the digitally restoration of its unique artistic patterns and costume styles. This is to advocate a sample of computer-aided design process.
- 3) To create set of costume that can represent the traditional elements and characteristics of Huifu Niaozhang clothing along with the Chinese mainstream fashion styles.

1.4 Research Scope and Definition

This study was conducted in the China-wide region, and the Ga Nao Hmong villages in Rongjiang County, Leishan County, and Danzhai County in the Hmong region of Guizhou, China, were selected for the research study.

The subject of the study is the most characteristic traditional Huifu Niaozhang-Bai Niao Yi garments of the Ga Nao Hmong, including the types of garments, the culture of decorative motifs, and the methods and techniques of making them.

The participants in this study include 36 garment makers, non-heritage culture inheritors, ordinary farmers, collectors, government officials, experts and researchers.

1.5 Keywords and Definitions

The Ga Nao Hmong refers to a division of the Hmong people in the Guizhou region of China, who call themselves Ga Nao in their language.

The Huifu Niaozhang refers to the important dress of the Ga Nao Hmong, also known as the Bai Niao Yi, and in this report, refers to all Ga Nao Hmong clothing styles.

Innovative applications refer to using Huifu Niaozhang Bai Niao Yi graphics combined with mainstream Chinese fashion style clothing styles to create practical clothing products with Chinese aesthetic qualities.

Computer-aided design refers to a computer-operated skill that is the front end of the production of clothing products, by using virtual computer technology to design the style of the clothing product and the style of the design graphics to give samples for production.

1.6 Process of the Study and Methodology of the Study

The current situation of the Hmong ethnic group is sorted out from the historical changes, population distribution, classification of ethnic groups, totem beliefs, and legends and stories. The regional distribution, living customs, economic development, culture, and art of the "Ga Nao" Hmong ethnic group in Guizhou, China, is taken as the base point to study the production techniques of Hmong embroidery and Hmong paper-cutting by the heirs of the intangible cultural heritage. The study of the style, structure, pattern, and material of traditional Huifu Niaozhang costume art and the establishment of a database of men's and women's clothing styles, structural data, and decorative patterns; in-depth experimental innovation practice research, its traditional patterns, traditional styles combined with the current Chinese mainstream fashion, global trends, innovative experimental practice design, design with Chinese aesthetic characteristics of the Ga Nao Hmong art style Practical clothing products. The final designs will be evaluated through community experience, competitions, and exhibition displays for data collection, comparative analysis, and summary results. The project's final results will be disseminated throughout China and the global Chinese region.

The specific research methodology is as follows:

- 1) Literature research method: By categorizing and organizing the relevant theoretical circles,

historical clerks, government documents, local notes, and other literature, relevant theoretical research is carried out, and relevant literature is collected.

2) Field research method: Through field research in each village, field interviews with local research scholars and skill inheritors, discussions with residents, and participation in the usual life production to collect objective information related to Ga Nao Hmong costume art techniques.

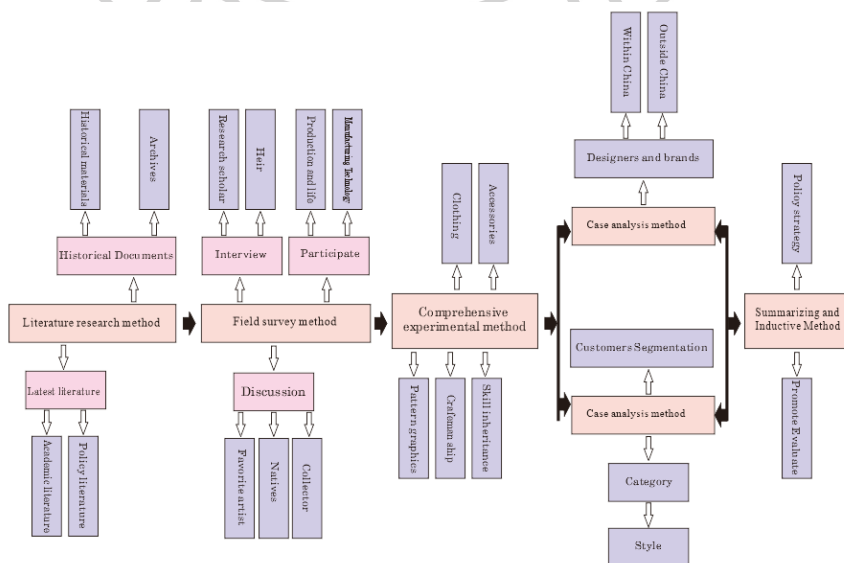
3) Case Study Method: Through analysis of different regions, designers, representative technical heirs, makers and domestic and foreign designers, and typical costumes, the trend and design requirements of ethnic costumes and innovative products are grasped.

4) Statistical analysis method: Through the age, gender, and occupation of different groups of people to classify the questionnaire statistical research, summarize the actual problems of clothing products, and obtain new content to get scientific and reasonable data.

5) Integrated Experimental Method: Innovative fashion apparel product case design through integrated interdisciplinary practical research in design, sociology, ethnography, and aesthetics.

6) Summary and induction method: Summaries the project's experimental research data, design theory, pattern design, dress structure, style design, and various production techniques; summaries and analyze the project's results and write a thesis.

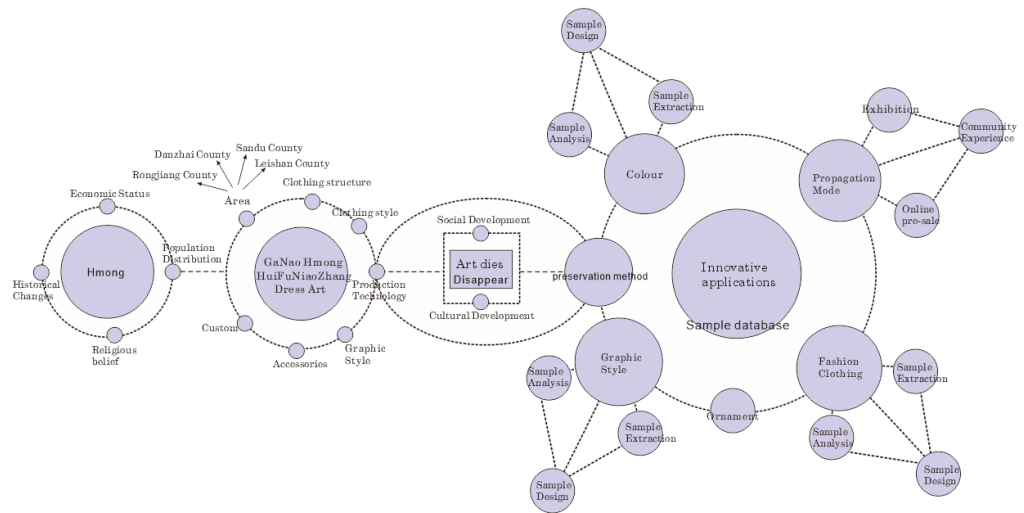
Table 1: Methodological Framework



Source: Author, 2020

1.7 Research Framework

Table 2: Research Framework



Source: Author, 2020



CHAPTER 2

LITERATURE REVIEW

2.1 Chinese Hmong and Gu Zang Festival

2.1.1 The Origins of the Hmong People

The Hmong nationality has a long history and is an ancient nation worldwide. In the pre-Qin period, the ancestors of the Hmong people lived in the central region of the Changjiang River Basin in China. In the period of Yao, Shun, and Yu, the footprints of the ancestors of the Hmong people can also be found (Jiao, 2018). This is the period when the footprint culture of the Hmong people is the farthest. Like the Han, the Hmong in China have historically gone through the primitive, enslaved person and feudal societies, and the formation and development of the nation have gone through the evolutionary process of clans, tribes, and combinations of tribes (Fan, Yang, & Lan, 2018).

According to the Chinese history book "brief history of the Hmong," records and the Hmong people's memory heritage are believed to be the ancestors of the Hmong people Chi You. In ancient China, Chi You led a coalition of 81 brothers from the Jiu Li tribe in frequent wars with the Yan and Huang Emperors. After the defeat of the Chi You tribe in the Battle of Zhuo Lu, he was killed, and the Hmong began to migrate southwards, looking for a place to settle (Wu & Long, 1992).

During the establishment of the Zhou Dynasty, tribal alliances and clans of the Hmong began to form (Jiao, 2018). Afterward, the tribes and clans slowly began to communicate to strengthen their ties, and through many developments, the Hmong nation began to take shape.

After the Eastern Zhou Dynasty, many Hmong people concentrated in the central region and lower lived off the Changjiang River, and developed into various tribes and tribes (Zheng, 2014). With the condition of "territory merging into a common territory of a nation," the Hmong people opened up fields. They expanded the soil, multiplied and thrived, and achieved unprecedented stability after a long period of turmoil.

During the Spring and Autumn and Warring States Periods, the Hmong people began to move into other regions of China, and since then, the Hmong people's parts have flourished (Wu, 1992). The famous Chinese book of the Later Han Dynasty records "language Zhu Li." The Hmong had their language and everyday economic life, with rice as the staple food, millet, beans as miscellaneous grains,

and fishing as a sideline. They also had a more advanced foundry industry. These common cultures have slowly evolved, and society has changed to become very prosperous. People now call it the Hmong Wu culture.

After the Qin and Han periods, the unification of the regime was established. This promoted the further development of ethnic relations and the development of the Hmong. The Hmong, who was close to the Han territory, received the management of the feudal ideology. In order to create more freedom and power and to avoid wars, Hmong villages began to move deeper into the mountains. New villages were established in the mountains of Sichuan and Guizhou, seeking a new living environment to reproduce their offspring.

In period of 700 years, the Yuan, Ming, and Qing dynasties had related war, movement, and development. At the beginning of this period, the Hmong people moved out of China and branched into Southeast Asia in Laos, Vietnam, Thailand, and Burma. After 1970, the wars in Southeast Asia forced many Hmong refugees from the Southeast Peninsula to migrate overseas, resulting in Hmong populations spread across the United States, France, and Canada (Huang, 1998).

The main reasons for the several large-scale migrations of the Hmong population are directly related to the ethnic repressive policies pursued by the rulers of the time and the wars that occurred at different times. It is also reflected in the fact that the causes of artificial disasters and natural disasters. In order to avoid disasters, migrations of different scales occurred. Thousands of years of historical migrations of the Hmong people have resulted in the present-day distribution in Hunan, Yunnan, Sichuan, Guizhou, Hubei, Hainan, and other countries. The Hmong have formed the characteristics of today's society, with other ethnic groups forming the characteristics of mixed dwellings, centralized internal dwellings, and widely dispersed distributions.

The Hmong experienced four large-scale movements during ancient times, the Zhou-Warring States period, the Qin-Han period, and the Yuan-Ming-Qing period (Wan, 2023). As the Hmong are a particular ethnic group, they have undergone many large-scale population movements and wars. As a result, the language and writing have been damaged, and very few primary sources can completely record the history of the origins of the Hmong people.



Figure 1: Chi You Statue at the Chi You Memorial Hall in Shandong

Source: http://picture.youth.cn/qtdb/201901/t20190126_11855881_4.htm, 2020

2.1.2 Current Situation of the Hmong People in China

The Hmong are an ancient people with a long history, and generations of Hmong people have been migrating, resulting in a large and widespread Hmong population. The Hmong people living in the mountainous regions of China use tree trunks as pillars and peeled bark as wall surfaces for their houses. Tiles made of woven weeds, bamboo and wood are used as shingles. Indoors, the bedrooms and kitchens are separated, and the furnishings are very simple (Liu, 2022). The Hmong live in a closed environment and rely mainly on manual labor to maintain a variety of livelihoods. As most of them live in the high mountainous and hilly areas, the Hmong are mainly engaged in agricultural production, supplemented by a life of catching fish and hunting, and all Hmong men are hunters.

According to the Chinese government's China Statistical Yearbook report, the Hmong population in China is 110,679,929, ranking fifth after the Han, Zhuang, Uyghur, and Hui among the 56 ethnic groups in China. The distribution of the Hmong population is mainly characterized by a big mixed and small settlements, with the Hmong found in all regions of the country. According to the official statistics of the Guizhou provincial government, many Chinese Hmong people live in Guizhou,

Sichuan, Hunan, Yunnan, and Guangxi. Hmong people also live in Hubei Province, Guangdong Province, Hainan Province, and Chongqing City in China. According to the sixth census, the Hmong in Guizhou province number 3,968,400 people, accounting for 11.42% of the province's population and 31.63% of the province's minority population, making them the most populous ethnic group in the province, mainly concentrated in the autonomous prefectures of Qian Dong Nan, Qian Nan, and Qian Xinan.

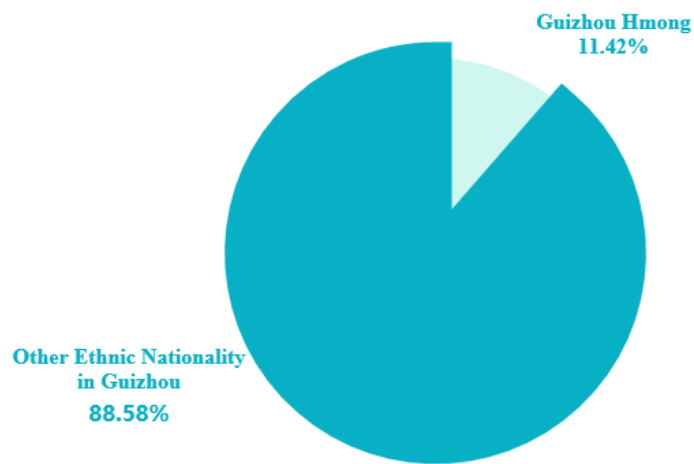


Figure 2: Proportion of Hmong People in Guizhou

Source: Author, 2021

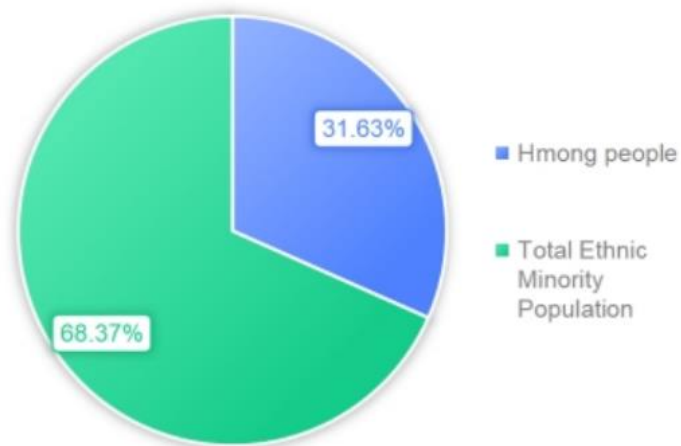


Figure 3: Proportion of Hmong People in the Minority Population in Guizhou Province

Source: Author, 2021

Nowadays, most of the Hmong people in Guizhou, China, live in remote mountainous areas, but because of their wide geographical distribution, the natural environment varies greatly from place to place. Southeast Guizhou Province, South Guizhou, and North Guangxi are on the edge of the Yunnan-Guizhou Plateau, with altitudes dropping from over 1,000 meters to about 400 meters. The terrain slopes from northwest to southeast, with the Hmong Ling mountain range stretching across the whole territory and the famous Yunnan-Guizhou Plateau and Wuling Mountains passing through the area. In Chinese folklore, there is a saying that "the mountains are high and rocky, and when you go out, you have to climb uphill" to describe the geographical environment of the Hmong people (Shi, 2006). The Hmong are local outsiders in the continuous migration and have no choice but to live in the mountains. At the same time, the prolonged wars have also deeply distressed the Hmong, who prefer to continue their lives where they are not in conflict with the rest of the world. In the mountainous areas, the Hmong are rich in forest resources, and the superior natural conditions and relatively closed geographical characteristics have brought the Hmong new concepts of cultural awareness and artistic aesthetic forms.

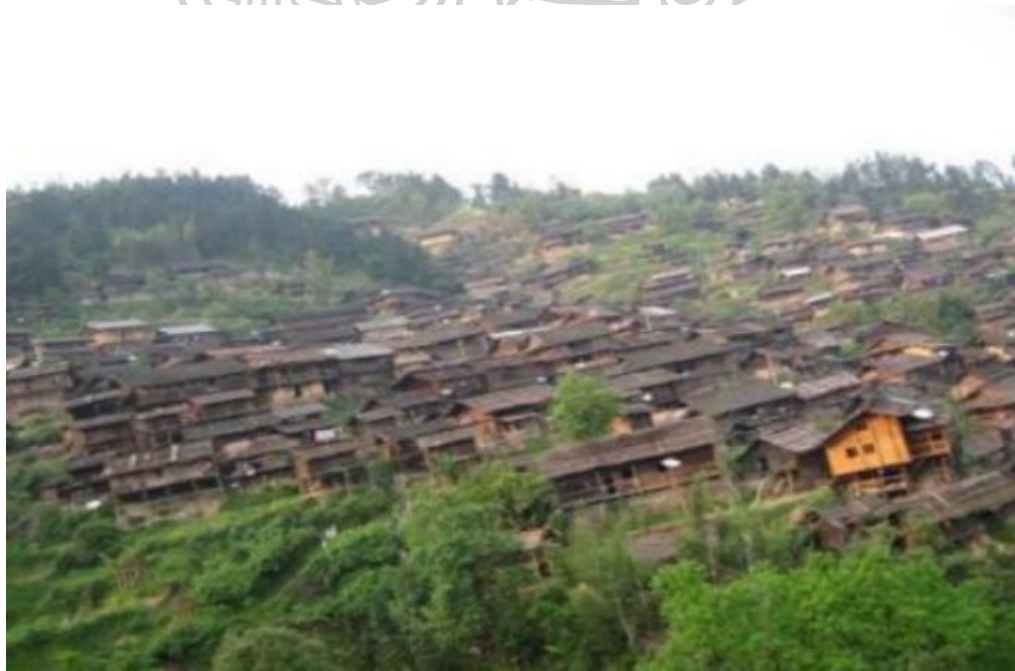


Figure 4: Baibei Hmong Village

Source: Author, 2021



Figure 5: Yahui Hmong Village

Source: Author, 2021



Figure 6: Scenes of Hmong's Life in Leishan County

Source: Author, 2021

2.1.3 Classification of Hmong in China

Due to the wide distribution of the Hmong, it is not easy to walk in mountainous areas. In the early days, the Hmong people used the Gu Zang Festival gatherings to exchange affection and continue kinship ties. Meanwhile, due to the increasing distance of overall relocation, it became difficult to continue to return long distances to attend the Gu Zang Festival. Although the Hmong have always pursued the goal of commonality, they have slowly developed their characteristics. The differentiation was gradually reflected in language, beliefs, and clothing. Because clothing has the most direct, universal, and necessary characteristics that unite the same ethnic groups, it was later used as an essential symbol to differentiate Hmong clans (Fu, 2022).

According to field research, many Chinese Hmong subgroups can be classified according to their geographical location, clothing, and degree of assimilation into the Chinese Han nationality. They are classified according to the color of their clothing, such as "Red Hmong," "Flower Hmong," "Cyan Hmong," "White Hmong," and "Black Hmong." The Hmong are classified according to the style of their clothing. In clothing "Guo Quan Hmong." According to their place of residence, "Eastern Hmong," "Western Hmong," "Western Hmong," "West Hmong," and "Ba Fan Hmong." According to their degree of Sinicization, "Sheng Hmong" and "Shu Hmong." Due to the complex geographical distribution, natural environment, and folk activities of the Hmong, the Chinese have roughly divided the Hmong clans into more than 80 clans according to their self-designation, language, costume, and region (Yang, 1998).

The Ga Nao Hmong branch is a local language in which the Hmong call themselves 'Ga Nao,' hence the name Ga Nao Hmong branch group, also known as the Ga Nao Hmong (Ma, 2020). According to the author's investigation, the Ga Nao Hmong sub-clan belongs to the Flower Hmong sub-clan, also known as the Hundred Bird Clothes Hmong Clan. The Ga Nao Hmong sub-clan is distributed in Danzhai County, Leishan County, and Rongjiang County in Kaili City, Guizhou Province, living in villages in the middle of deep mountains and forests, mainly in Baibei Village and Gao Pai Village in Xinhua District of Rongjiang County, and Jiao Che Villag, Fen Zhong Village in San Jiang District; Song Long Village, Pailu Village, Shang Cong Village, and Yang Gao Village in Yahui District of Danzhai County; and Dadi Village, Yemeng Village in Leishan County. There are Du Jiang Village,

Yang Fu Village, Yang Guo Village, Pai Bao Village, and Da Rong Village in Sandu County. The area is economically poor due to poor transport access (Yan & Li, 2021). The choice of the natural environment and the constraints of the economic model of the Ga Nao Hmong have become the two main objective factors in shaping Hmong clothing. For example, Ga Nao Hmong Huifu Niaozhang clothing can be reflected in the custom of dressing and production skills.

2.1.4 Gu Zang Festival

The Gu Zang Festival is the most crucial ancestral festival of the Hmong people, also known as eating drums Tibetan. Gu Zang Festival originated at what time the current Hmong village people have been unable to say expression accurately. It can only be clear that it was inherited from generation to generation. From the community leaders know the legendary story of the Hmong ancestor Jiang Yang Gong sacrificed their mother related. The Gu Zang festival is an essential manifestation of the Hmong's collective historical memory, identity, and cultural inheritance (Shi, 2013). This festival of the Hmong has the functions of cultural transmission, stabilization of the Hmong community, and the social order in the community. The Gu Zang Festival is the grandest festival of the Hmong people in the Leigong and Lunar Mountains of Guizhou southeast part Prefecture, Guizhou Province (Peng, 2021). During the Gu Zang Festival, there are very grand and solemn ancestor worship ceremonies and joyful and lively entertainment activities. It is an auspicious festival with many meanings in the hearts of the Hmong, praying for a good agricultural harvest, health and peace, and the elimination of pestilence.

The Hmong's Gu Zang Festival is divided between the "big bull" and the "little bull." The "big bull" is generally held once every 13 years, the time is held every 13 years, each time lasting up to four years, and later changed to last three years. The first year is known as the start of the drum, which lasts for seven consecutive days. The second year is known as the re-drumming over, lasting nine consecutive days. The third year is called Zang Gu, lasting ten consecutive days (Peng, 2021). "Xiao Gu" is held once a year, mainly during the agricultural season, often at the beginning of spring or towards the end of autumn, and the exact time is still being determined.

Gu Zang Festival was not open to the public before the development of scenic tourism; outsiders cannot casually participate in it; it is a sacred, solemn festival of sacrifice. According to the custom of the Hmong people, on the day of the Gu Zang Festival, after killing the sacrificial pig and sacrificing the ancestors, all the guests attending the Gu Zang Festival will be sent away. Only on the thirteenth day will these people return to celebrate the festival, stepping on drums, blowing shengs, and dancing with their fellow Hmong. The festival is so important to the Hmong that some families spend their entire fortune on the "Eating Drums and Zang." The government banned the custom because it was too wasteful, but after 2000, it was revived in the Hmong villages of Leigong Mountain and Moon Mountain in Guizhou.

Hmong songs, dances, and rituals have become part of the Hmong culture and an essential part of local tourism resources. Due to the expansion of China's tourism industry, the Gu Zang Festival has gradually evolved into a tourist project with simplified ritual procedures in the Guizhou Miao Nationality Tourist Area. In this way, it also meets the needs of inheriting Chinese traditional culture. With the continuous upgrading of tourism in Guizhou, the number of foreign tourists has increased rapidly. Driven and publicized by the local government, many tourists come here. The solemn and mysterious atmosphere of the Gu Zang Festival deeply attracts tourists and is loved and sought after by the audience. 2010, the government increased its efforts to promote the tourism of the Gu Zang Festival, which has become a "special business card" of the Hmong region (Cheng, 2021).



Figure 7: Guizhou Hmong Gu Zhang Festival Scene

Source: http://picture.youth.cn/qtdb/201901/t20190126_11855881_4.htm, 2021

2.2 Current Status and Classification of Guizhou Hmong Clothing

2.2.1 Current Situation of Hmong Clothing in Guizhou

Clothing is a practical object and an artwork; it also has a rich social connotation and carries a wealth of historical and cultural information, which is the accumulation and presentation of the cultural psychology of the people for generations (Xie & Zhou, 2021). Influenced by various factors such as the social system and social development of the Hmong at the time, although the Hmong people strive for ancient commonalities, there are increasing changes between individual clans, manifested in customs, language, and clothing. As clothing is the most direct, popular, and necessary material culture in the constant change of human civilization and economic expansion, it is in clothing that the main characteristics of the various Hmong branches coalesce, and it is for this reason that there is a wide variety of Hmong clothing.

Guizhou, as one of the regions where the Hmong population is most concentrated, has more than 200 types of clothing styles due to the large Hmong population base. The types of Hmong costumes in this region are rich and well-preserved and are known as the "Museum of Hmong Costumes" by the Chinese (Li, Wan, & Liu, 2023). Hmong writing was extinguished by factors such as war and migration, and the constraints of writing and the conditions of migration have led the Hmong people to choose easy and convenient items to carry as records. The migratory life beliefs and other cultures were recorded on the dresses with paintings, so the Hmong dresses were known as "the history book on the body" (Zou, 2021).

According to the text of the Chinese "book Bai Hmong Paint," they are classified according to the style and color of their clothing, mainly into Flower Hmong, Red Hmong, White Hmong, Cyan Hmong, and Black Hmong (Chen, 2021). Flower Hmong costumes are mainly in the areas belonging to Guiyang, An Shun, and Zun Yi in Guizhou province; Red Hmong costumes are mainly in the areas belonging to Tongren; White Hmong are mainly in the areas belonging to Long li, Gui Ding, and Qian Xi Cyan Hmong are in the areas belonging to Qian xi, Zhen Ning, Xiu Wen, and Guizhu, and Black Hmong costumes are in the areas belonging to Du Yun, Zhen Yuan, and Ba Zhai.



a: The front of the garment



b: The back of the garment

Figure 8: Hmong Clothing

Source: https://www.sohu.com/a/273642409_488491, 2020

2.2.2 Functions of Huifu Niaozhang Dress

The Huifu Niaozhang is a dress worn by the Ga Nao Hmong people during the Gu Zang Festival to show respect for their ancestors. It is also known as the Drum Zang Clothing and sometimes called the Hundred Birds Clothing. It is the exclusive traditional clothing of the Ga Nao branch of the Hmong people in Guizhou, a product of the production activities of the Hmong people. Although with heavy to-object characteristics, floral clothing bird chapter clothing also has a profound social and cultural characteristic and is a practical art of human civilization accumulated. The composition of multi-element symbols gives it a unique aesthetic and spiritual value, and the significance of its function and social value can be studied from different research perspectives.

The Ga Nao Hmong have inherited all types of cultures of the Hmong ethnic group and have a rich tradition of festivals. After a long development period, the Hmong people attend festivals in their community-specific dress. The Ga Nao Hmong women's Huifu Niaozhang clothing has evolved in the Hmong Spring Festival, Dumpling Festival, New Rice Festival, and other important festivals and events used by the costume to express the enthusiasm, cheerfulness, grand function of the festival. Also, in the Hmong marriage, wear an important dress to express the father, the mother, of the daughter's pampering kinship function; the male Huifu Niaozhang clothing will only be held in traditional rituals and funerals will be wearing a dress for activities, mainly to express the severe belief's function. The costume has been preserved in its heritage and development, its structure, patterns, craftsmanship have maintained traces of its history. The Bai Niao Yi has high cultural research value and artistic aesthetic value due to its exquisite skills, numerous patterns, and bright, colorful shapes, and is made from Hmong embroidery, an intangible cultural heritage of China and The Hmong Bai Niao Yi was listed as the second batch of intangible cultural heritage protection in Guizhou Province (Li et al., 2018).



Figure 9: Hmong "Gei Ha Dance"

Source: http://dzb.cnxsg.cn/html/2018-02/24/content_3_5.htm, 2020



Figure 10: Guizhou Hmong Beginning of Spring Festival

Source: <http://qdn.gog.cn/system/2017/02/05/015393169.shtml>, 2020

2.2.3 Classification of Huifu Niaozhang Dress

According to Historical Records, the Dongyi group was a clan with birds as their totem. The Chinese historian Gu Jiegang suggested that there was a prominent clan in the East of ancient China called the Niao Yi (Gu, 2000). They used birds as their totem, and any clan that was a Niao Yi clan or settled in the East to embrace the Niao Yi culture said they were born from bird eggs. Exactly what is now the early Hmong.

The Ga Nao Hmong is a branch of the many branches of Hmong, belonging to the flower Hmong branch of a category. Clothing art and ancient bird totem have a vital connection, clothing full of embroidered birds for totem performances and the most characteristic. In the life of its people, according to different occasions and the function of clothing, researchers classify them into daily life clothes, dresses for major collective activities, and various matching ornaments. According to the production characteristics of different villages, they can be divided into pendulum shell type, Ya grey type, and Mon type. According to people's gender, it can be divided into male and female categories. It is because the Ga Nao Hmong clothing is based on the theme of birds and animals, with gorgeous colors, rich patterns, high production techniques, and complex clothing structures. During the Tang Dynasty, it was called the Huifu Niaozhang by the Tang Emperor Li Shimin.



Figure 11: Rongjiang Gu Zang Festival Ritual

Source: <http://pic.people.com.cn/big5/n1/2020/0122/c1016-31559684.html>, 2020

2.3 Cultural Connotation of Huifu Niaozhang Dress

2.3.1 Emotional Sentiment of Huifu Niaozhang Dress

Cultural exchange is the integration of human life, an important activity between people, and an important manifestation of activities between countries and nations. Just as humankind cannot live without air, humankind cannot without cultural communication. The spread of culture has become contemporary humanity's primary way of life and living space (Pang, 2008).

The Ga Nao Hmong ancestors migrated thousands of miles to this area over thousands of years. Their incessant walking experience has kept the cultural tradition of remembering their ancestors alive in the culture of the Hmong people so that they have developed the sentiment of respecting, honoring, and remembering their ancestors from generation to generation, which can also be seen in their traditional customs of dress. In the process of migration, no matter what hardships and difficulties they encountered, the Hmong did not lose their desire for a better life in the subsequent settlement, feeling the joy of life in nature and putting their love for natural life in the worship of various totems, which is also reflected in the decoration of their costumes.

In a simple and intuitive state of hazy thinking, the Ga Nao Hmong imagined relying on the power of the gods to achieve power over their people and mastery of the future. The cultural practice of praying for blessings and reverence for life has continued to the present day, showing a rich and colorful custom of praying for blessings and clothing. The art of the Huifu Niaozhang costume can be understood through the decorative patterns and superb embroidery work of the dress and the millennium-old totemic culture and unrestrained, non-hierarchical concept of the Hmong people. The harmony of its dress forms and colors with the context of existence expresses the emotion of freedom and harmony towards life (Liu & Li, 2018).



Figure 12: Hmong Traditional Faith Blessing Event

Source: <http://dcpp.gog.cn/system/2016/06/14/014962333.shtml>, 2020

2.3.2 Aesthetic of Huifu Niaozhang Dress

In the process of the interaction between national culture and aesthetic phenomena, the forms of expression are based on the degree of understanding of cultural identity, which varies according to the understanding and the ability to understand (Xu et al., 2023). The Chinese Hmong Huifu Niaozhang is appreciated and interpreted as a work of art. It is also an art of an ethnic minority embodying their mode of life with remarkable aesthetic qualities.

1) The Production of Aesthetics

The uniqueness of the Ga Nao Hmong costume stems from the natural environment and historical culture of southeast Guizhou, which has profoundly influenced their sense of life. The enclosed living space has created their complete and unique aesthetic consciousness. Therefore, the accumulation of Hmong culture, the creation of Hmong art, and the aesthetic consciousness are closely related to the long history and nature of the Hmong. As seen in the various patterns and ornaments in the costumes of the Ga Nao Hmong people in Guizhou, their expression of the personification of nature results from a simple and meritorious pursuit. Through the recognition and simulation of nature, a kind of natural power is acquired that people revere and is endowed with a unique character.

The sources for the creation of decorative patterns for Huifu Niaozhang garments can be divided into two categories: first, inherited patterns passed down from generation to generation of Hmong people, and second, decorative patterns that Hmong women see and think about in their daily lives. Hmong women are also good at observing the natural environment and getting inspiration for their creations from nature. Regardless of whether they are mnemonic motifs or bionic motifs, the style of Hmong embroidery motifs is on the side of abstract aesthetics, and the stylistic structure of the garments and the decorative patterns show the Hmong people's ability to mimic nature and their unique art of abstraction. These provide the necessary foundation for aesthetic products.

2) Aesthetic Connotations

Hmong costumes did not come about overnight but have continued to change and develop. During the change and development, the costumes of different branches of the Hmong will leave many different traces and marks of history. Through the Huifu Niaozhang costumes, one can discover the different aesthetic views and aesthetic connotations of the different branches of the Hmong people that have been formed in the long-term historical development.

The Hmong ancestors had a unique understanding of the phenomenon of life; they believed that the origin of human life was closely related to plants and animals in nature and that nature nurtured the phenomenon of human life. This understanding of the origin of life inevitably led to a unique understanding of the moral and ethical relationship between life, the kinship between man and nature, and the sense of equality between man and man changed the relationship between subject and object in aesthetic activities, leading to a unique expression of the Hmong aesthetic consciousness. Therefore, the Hmong ancestors' consciousness of life encompasses both the phenomenon of human life and the phenomenon of the life of objectified things, and they promote the beauty of human life as well as the beauty of the life of other life phenomena in objectified nature.

3) The Culture of Aesthetics

There are many branches of the Hmong people in China, each with distinctive clothing. The clothes and ornaments of different Hmong clans reflect, to a certain extent, the ethnic beliefs and nature worship of their clans. The decorative patterns and styles of clothing are of sacred significance to the ancestors of the Hmong people, and the different objects of worship in the clothing can reflect

the different characteristics of the various Hmong clans. They can even be used as a symbol to differentiate between the different clans.

Influenced by the mountain plains, the design of the Hmong Huifu Niaozhang dress has a certain solidity and originality. The visual emphasis of the Hmong costume is on material abundance and prosperity, but in essence, it reflects the spiritual beliefs of the Hmong people. The visual materiality of the dress is the "material carnival" of the Hmong people after they have lived a secure and prosperous life, especially during the festivals when the human body is almost overwhelmed by silver jewelry and costumes. This is partly due to the improvement in modern living standards and the removal of state restrictions on the supply of silver, which provided a rich material basis and source for costume design. On the other hand, Hmong costume design's piled-up, exuberant beauty is a modern material compensation after the historical suffering of poverty, and it is a kind of spiritual material solace.

2.3.3 Materials and Techniques for the Huifu Niaozhang Dress

The Hmong dresses of the Ga Nao Huifu Niaozhang Clothes are all made by hand, and their dress-making techniques have a long and rich history, divided into paper-cutting, embroidery, batik, and brocade (Wan, 2023). The dress of this ethnic group is made by women, which is a heavy workload and a difficult task. Hence, girls of this ethnic group have to learn dress-making skills early, and their skills will be used as an evaluation criterion for their handiness.

Based on the results of the field survey to sort out the characteristics of their dress-making techniques, it was found that most of the techniques used in the production of Huifu Niaozhang are the same as those of other branches of the Hmong and that embroidery is the most valuable material in the production of Huifu Niaozhang. It is one of the critical factors in determining the value of Huifu Niaozhang (Wang & Yu, 2017).

The embroidery piece is an integral part of the Hmong costume. It is made by laying a paper cut-out on top of a silk background, meticulously applying the paste with scissors, and waiting for the cut-out to dry before starting the embroidery. Unlike the four famous embroideries, which are mainly ornamental, Hmong embroidery is more realistic in its presentation and is mainly decorated on costumes, which tend to be abstract and realistic.

2.4 Typical Villages of the Ga Nao Hmong

2.4.1 Rongjiang Baibei Hmong Village

The location of Baibei Hmong Village is located in the mid-hillside 54 kilometers south of Rongjiang County, Guizhou Province, belonging to Xinghua Village, with an area of 15.3 square kilometers and a total arable land area of 817.3 acres; the village has more than 350 households and 1,700 people, with 99.8% of the Hmong ethnic group. It is one of the oldest Hmong villages at the foot of the Moon Mountain. It is a typical representative of the Hmong villages, the original home of the Bainiao Feather Costume, a village with nature and spirits. It is known as an open-air Hmong folklore museum (Yang, Wu, & Yang, 2017).

2.4.2 Danzhai Songlong Hmong Village

Songlong Village is located in Guizhou Province. It is 69 kilometers southeast of Danzhai County and southwest of Yahui Township. This is a beautiful and quiet Hmong village surrounded by mountains and bamboo. The village's total area is 8.8 square kilometers, with 798 acres of arable land. The village has more than 302 households and 1,138 people, with the Hmong ethnic group accounting for more than 98%. The village was listed in the second batch of Chinese Traditional Villages in 2013. In 2017, the State Ethnic Committee of the People's Republic of China listed Songlong Village as one of the seven "Chinese Minority Characteristic Villages" in Danzhai County (Mu, 2018). had two provincial intangible cultural heritages, the Hmong folk art of Huifu Niaozhang-Bai Niao Yi and Gupiaoqin.

2.4.3 Leishan Yemeng Hmong Village

Yemeng Village is located in the southwest of Dadi Shui Ethnic Group Township in Guizhou, 99 kilometers from Leishan County, with a geographical area of 7.08 square kilometers, 2,198 acres of arable land and 1,076 people in 223 households, mainly Hmong people. The village is on top of a small hill with a beautiful ecological environment. The village is famous for its Bai Niao Yi and Gu Piao Qin Dance. Over 90% of the villagers still focus on cultivating traditional agriculture, and most of the family farmers' income comes from traditional farming. Yemeng Village was listed as an

ethnic tourism village in Leishan County in 2007 and was also listed as one of the key villages for developing tourism in the southern route of Leishan County.

2.4.4 Natural Environment

The natural environment is the material basis for the survival and development of human beings by providing suitable space and the necessary resources for their use (Fan, 2000). The emergence and development of culture are inseparable from the natural environment because the geographical and natural environment provides the necessary conditions for the birth of a culture. The relationship between the Hmong people and the natural environment is manifested in the Hmong people's pan-life concept, and the Hmong life consciousness is the basis for constructing the relationship between human beings and nature.

The Ga Nao Hmong of Guizhou is located on the Yunnan-Guizhou Plateau, with the highest point being the peak of Huang Yang Mountain in the Leigong Mountain Range, which is more than 2,000 meters above sea level. Ga Nao Hmong is in the middle-subtropical monsoon humid climate zone, with no severe cold in winter and no scorching heat in summer; the climate is very comfortable. Ga Nao Hmong region, river water resources are prosperous, is a network distribution in the territory; Guizhou Ga Nao Hmong region of the natural environment and Ga Nao Hmong region of the development of clothing culture is very closely linked.

2.5 Traditional Chinese Culture and Intangible Cultural Heritage

2.5.1 Traditional Chinese Culture

The excellent culture of the Chinese nation is the foundation of Chinese culture, and the thought, morality, and ethics reflected are the classic spiritual core of the Chinese nation and play a vital role in solving the problems that arise in humankind (Xiao, 2023). China has a long history and culture as one of the four ancient civilizations. Traditional Chinese culture represents the development of civilization, customs, and the Chinese national spirit. Chinese national spirit is essential support for the nation in its quest for stability and sustainable development (Guo & Liu, 2021). The traditional Chinese culture has been passed down for thousands of years, and Chinese people have received so

much influence that it has become a vital spiritual pursuit of the Chinese nation. China's crucial traditional culture has accumulated the profound spiritual culture and pursuit of the Chinese nation, and the traditional culture of each nation has a highly profound and long-lasting influence on the nation's development. Each culture has a spirit inherent in the culture itself, and excellent traditional culture is closely linked to the real life of the Chinese people.

Chinese traditional culture has a long history, a complete system, rich content, and far-reaching influence. While traditional Chinese culture has many advantages, it also has some disadvantages. This determines that China should follow the "taking the essence and removing the dross" method when using traditional culture. It should be analyzed cautiously, thought out rigorously, and chosen carefully. The foundation of the founding of the Chinese nation lies in the inheritance and development of traditional Chinese culture. The Chinese government is constantly promoting the inheritance and development of excellent traditional Chinese culture and vigorously cultivating more excellent talents to inherit traditional culture so that the Chinese nation will flourish and develop, inherit the past, and explore the future under the impregnation of traditional culture.

2.5.2 Intangible Cultural Heritage of China

China's intangible cultural heritage is a form of cultural expression passed down from generation to generation by the Chinese. It reflects the Chinese nation's people in various social life activities. It encompasses related physical objects and places, such as traditional skills, calligraphy, music, painting, rituals, folklore, and language. As a valuable asset of our traditional culture, it has significant cultural and artistic values. Intangible cultural heritage is the cultural crystallization of a region formed over a long period, and behind it is the cultural accumulation of a nation (Yan, 2022).

There are 56 ethnic groups in China, each with its own characteristics, distinct cultural connotations, and corresponding intangible cultural heritage. The importance of culture is becoming increasingly prominent in the country's development, and the importance China attaches to intangible cultural heritage is increasing.

Intangible cultural heritage can reflect a nation's values and corresponding aesthetic sense. As an essential representative of China's intangible cultural heritage, traditional Chinese

handicrafts contain the crystallized wisdom of our ancient ancestors and are a valuable cultural asset for China. Cultural diversity can bring more opportunities for national development and offer more possibilities. Safeguarding intangible cultural heritage is even more conducive to cultural exchanges between countries, forming an equal dialogue and constantly strengthening national self-confidence, and advancing the global economy.

2.5.3 Direction of Development in China

In March 2014, the Chinese government issued the "Guidelines for Improving the Education of Excellent Chinese Traditional Culture," and in 2017, issued the "Opinions on the Implementation of the Inheritance and Development Project of Chinese Excellent Traditional Culture," which clearly stated that Chinese culture is the blood of the Chinese nation and the heritage of the Chinese people. Chinese leader Xi Jinping pointed out that to effectively promote the development of the excellent traditional culture of the Chinese nation, China should correctly understand the history of Chinese civilization. The innovation and transformation of China's excellent traditional culture can effectively promote the construction of Chinese characteristic culture and is conducive to the construction of modern civilization of the Chinese nation.

Currently, China vigorously promotes the construction of a socialist cultural power, enhances China's cultural soft power, and realizes China's great and rejuvenated Chinese dream (Liu & Wang, 2023). The cultural departments of the governments of various regions in China are vigorously promoting the branding of national culture and pushing the distinctive national cultural traits into the social market as the name, term, symbol, symbol, and design of a particular product or service.

2.5.4 Developments in the Chinese Market

With the advent of the era of a knowledge-based economy, more and more people in China have discovered that culture is an essential driving force. In practice, Chinese people have gradually realized the importance of culture in regional development, and that culture is industry. Culture is the economy (He, 2022). The cultural industry in the Chinese market is an operating industry engaged in cultural production and cultural services and is an inevitable requirement for developing

socially productive forces. The gradual improvement of China's market economy system, the gradual development of China's modern production methods, and the rise of emerging industries will become an essential part of China's national cultural construction.

The "Report on the Development of National Culture and Related Industries in 2022" released by the Statistics Bureau of the Chinese Government shows that the scale of Chinese culture and related industries continues to expand as the main body of the Chinese cultural market grows. In 2022, China's cultural industry will realize an operating income of 16.5502 billion yuan, an increase of 169.8 billion yuan or 1.0% over the previous year. Under the condition of a market economy, intangible cultural heritage such as Chinese ethnic minority clothing culture belongs to the cultural category that can be operated, and the rich, unique, and cultural symbols with cultural differential effects contained in it can become cultural resources for the development of cultural market industries, to provide a source of inspiration for the production of the symbolic value of cultural products.

2.5.5 Chinese Interest

In recent years, the state has been vigorously promoting excellent Chinese traditional culture, and more and more intangible heritage brands have entered the public eye in a new way, especially among young people, setting off a Chinese-style boom. As the market demand gradually expands, some non-heritage inheritors have begun to consciously build their brands, actively responding to the state's policy of encouraging mass entrepreneurship and innovation and throwing themselves into market practice.

Emerging intangible cultural heritage brands are rising, and with the return and revival of Chinese traditional culture, intangible cultural heritage has driven a trillion-level service market between inheritance and innovation (Feng, 2000). Chinese people have raised their confidence in their own traditional culture to a new level, forming a large number of Chinese national style clothing brands and national style clothing, setting off the "Chinese style" of various products, especially in the "Chinese style" of clothing products. " With the prevalence of the Chinese style craze, more and more brands have begun to pay attention to traditional classical culture, traditional aesthetics, and intangible cultural heritage craftsmanship and incorporate intangible cultural heritage techniques into brand

design. Intangible cultural heritage will bring more hope and light to the brand and bring more experience of modern fashion and traditional culture to people (Chen, 2022).

2.6 Opportunities and Challenges for the Heritage of Huifu Niaozhang Dress

2.6.1 Cultural Heritage of the Huifu Niaozhang Dress

As a part of the culture, the evolution of Hmong clothing in the process of cultural dissemination has been manifested in two ways: one is represented by women's clothing, which has evolved selectively in the process of cultural dissemination, and the other is represented by men's clothing, which has been passively cultured under the impact of foreign solid cultures. Economic development and convenient transport have brought great opportunities for the modernization process of the Hmong. However, they have also brought irreversible problems to the traditional dress culture of the Hmong.

As a unique and ancient ethnic group among the 56 ethnic groups in China, the Hmong people have a history of 1,000 years. The Hmong have gradually formed their unique culture through continuous development and precipitation. In the eyes of the outside world, the Hmong seem to have always had a mysterious temperament, attracting researchers throughout the ages to find out more (Lv, 2022).

Floral and bird costume is a part of the intangible cultural heritage and an external "history book" of the Hmong people. The rich styles, exquisite craftsmanship, and colorful folklore of Hmong clothing contain the life interests and aesthetic concepts of the Hmong forefathers, as well as marriage morality and religious beliefs (Li, Wan, & Liu, 2023).

Chinese government attaches great importance and support to the inheritance and development of national culture and has successively promulgated various policies and guidelines on the development of traditional national culture. People from all over the world have gained a deeper understanding of the Hmong people, which has triggered the interest of people from all over the world in the traditional costumes of the Hmong people, and people who love the Hmong costumes have traveled to Hunan, Guizhou and Guangxi to conduct field studies and research on their traditional costumes. In France, Japan, Taiwan, and other places, people who love the Hmong costumes have

traveled to Hunan, Guizhou, Guangxi, and other places to go deep into the Hmong villages to conduct fieldwork and study their traditional costumes.

These are pivotal to developing the Hmong dress culture, which not only promotes the Hmong Huu clothing bird chapter hundred bird clothes dress culture. At the same time, it also opens up tourism development in the Hmong gathering area so that more and more people come into the Hmong village and understand it.

2.6.2 Researcher Cases

According to Nie Sen, a researcher at the Guizhou Institute of Ethnology and Anthropology and a professor of folklore and human art at the School of Design of Guizhou Normal University, the Huifu Niaozhang-Bai Niao Yi is a relic of the Hmong people's history and culture, demonstrating the ecological values and aesthetic appeal of the Hmong people, created through repeated struggles and integration with nature and developed as the Hmong people developed (Sun & Nie, 2018). Whether it is the style, pattern, or color of the dress, it is closely related to nature, fully reflecting the Hmong's ecological view of nature, showing the Hmong people's aesthetic mentality of respecting nature and worshipping all things, revealing the Hmong people's deepest religious beliefs about totem worship, deity worship, and ancestor worship.

Bei Ren, Tian Ji and Lei Hu think: Huifu Niaozhang-Bai Niao Yi can be in the Ni Shang Yu Yi prevalent in the Tang Dynasty won the praise of generations, there must be their superb technology: Hmong women spend their whole life, only 1-2 pieces of the hundred bird's clothes. For the Hmong people, Huifu Niaozhang is not simply a piece of clothing but the most essential "dress" to attend the wedding and funeral secular activities, but also "Gu Zang Festival" ritual activities "Gu Zang clothes." "It is more of a totemic symbol than anything else and is made regardless of labor cost.

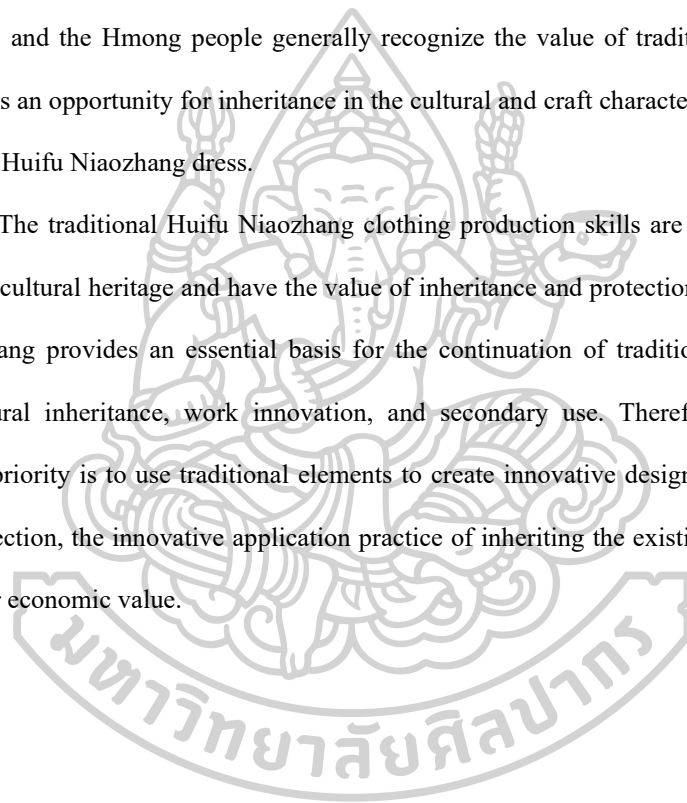
2.6.3 Utilization of Huifu Niaozhang Dress Cultural Heritage

With the transformation of modern social life and production methods and the advancement of modern industrialization and urbanization, protecting the cultural heritage of the Hmong people's Huifu Niaozhang is facing challenges. Many facts in China and other countries have

shown that the protection and development of cultural heritage resources play a vital role in economic development (Huang, 2018). Countries worldwide regard cultural heritage as a national identity and symbol, which can still reflect the national characteristics of their respective countries in global integration.

The Chinese Government's efforts to protect and pass on cultural heritage started relatively late. Now, the work of local governments at all levels in China to organize the nomination of national intangible cultural heritage is progressing rapidly. The Guizhou government is also actively involved in it, and the Hmong people generally recognize the value of traditional cultural resources, which provides an opportunity for inheritance in the cultural and craft characteristic innovation practice of the Hmong Huifu Niaozhang dress.

The traditional Huifu Niaozhang clothing production skills are an indispensable part of the intangible cultural heritage and have the value of inheritance and protection. The costume art of the Huifu Niaozhang provides an essential basis for the continuation of traditional clothing heritage to promote cultural inheritance, work innovation, and secondary use. Therefore, in modern fashion clothing, the priority is to use traditional elements to create innovative designs. In this way, based on adequate protection, the innovative application practice of inheriting the existing value of clothing can derive broader economic value.



CHAPTER 3

METHODOLOGY

Part I: Fieldwork

3.1 Field Visits and Surveys in the Ga Nao Hmong Villages

The "Bai Hmong Map" records that the "Huifu Niaozhang-Bai Niao Yi" is one of the most distinctive styles of dress among the Hmong, and due to the different geographical distribution and cultural differences, it has formed its style characteristics (Yang, 2003). The dresses' styles, shapes, and patterns for men and women are different but echo each other.

In the course of this project study, the researcher conducted field research and studied in villages of the Ga Nao Hmong people in Guizhou, China, by taking photographs, videos, and measurements to address the stylistic characteristics of the different costumes. Due to the different characteristics of the costumes, the Huifu Niaozhang dressing costumes can be divided into Rongjiang- Baibei style : mainly in villages such as Baibei and Gao Pai in Xinhua Township, Rongjiang County, Southeast Guizhou Hmong, and Dong Autonomous Prefecture; Danzhai Yahui style: mainly in villages such as Song Long, Pailu, Shang Cong and Yang Gao in Yahui Township, Danzhai County, Southeast Guizhou Hmong, and Dong Autonomous Prefecture; Leishan Yemeng style (also known as Leishan style): mainly in Yemeng villages in Dadi Township, Leishan County.



Figure 13: Researcher's Map of the Ga Nao Hmong Village

Source: Author, 2020

3.1.1 Research into the Records of Ancient Chinese Books

The term Huifu Niaozhang was first recorded in the Xuan Zhou Pictorial Book - Biography of Yan Lide (Chen, 2021). It is mainly recorded that during the Zhen Guan period of the Tang Dynasty, the eastern barbarian leader Xie Yuan Shen came to visit Li Shimin. Emperor Ta Zong of the Tang Dynasty, and brought with him a procession of people all dressed in a kind of 'Huifu Niaozhang,' which was so beautiful that the emperor Li Shimin was so amazed by it that he ordered Yan Lide, a painter at the time, to paint and record the content, and named the painting 'Wang Hui Tu' The painting was passed on to future generations. In modern times, because the cloths are trimmed with all kinds of patterns and motifs, mainly bird patterns and motifs, they are also referred to as Bai Niao Yi.

Huifu Niaozhang - refers to the clothing made from linen and kudzu materials by ethnic minorities in southeast China in ancient times (Wu, 2010). It is recorded in the book "Bai Niusheng Zhuan" by Song Lian of the Ming Dynasty in China that although the Jingyi and Hui Fu are different, they are both made of cloth woven from kudzu fiber to keep warm. Yan Shigu in the Book of the Later Han is also recorded in Yan Shigu book Geography: Hui Fu, with the properties of linen and kudzu. Kong Yingda in "shang shu zheng yi" recorded that Hui Fu, also known as Ge Yue, is the name of a cloth in southern China made of Ge fiber. Sometimes it would also refer to the minority groups on the border.

Niao Zhang, refers to birds-shaped Patterned decorations (Liao, 2018). It is written in the book "Poem - Xiao Ya - June" that the birds are woven with a phoenix pattern, and the white banner is bright. The "Gao Guan," "five-colored costume," and "Niaozhang in floral costume," contained in ancient books such as Guo Xuruo "Pictures and Witnesses" and Zhu Fu "Xi Man Cong Xiao," refer to birds -shaped decorative motifs. Nowadays, the Chinese also use its beautiful symbolism to represent Chinese Ethnic Minorities.

Through the investigation of a large number of Chinese historical sources, it is recorded that during the Tang Dynasty, the Hmong Huifu Niaozhang Dress of Guizhou were very mature in terms of production techniques, with a variety of exquisite patterns, exquisite production techniques, and unique styles.

3.1.2 Legendary Tales from the Hmong Region

Chinese mythological stories are a form of literature the ancient Chinese people created through long-term social practice during their labor and life. Chinese fictitious stories are rich in content, cover a comprehensive range of events, and are expressed concisely. The content of the stories is close to life and has a divine mood. Chinese mythological stories contain the Chinese nation's deep historical and humanistic memories, carry the Chinese government's fine cultural traditions and spirituality, and influence the formation of the spirit of the Chinese nation to a greater extent (Ding & Tang, 2022). The myth of the rebirth of life during flood events is one of the myths circulating among the Hmong, and the flood story has both the commonality of human flood regeneration myths and the individuality of the region and ethnicity (Wang, Yao, & Xue, 2018). Knowledge and understanding of Chinese mythological stories can accurately recognize the characteristics of the Chinese culture implicit behind them. Chinese mythology is an essential source for the study of traditional Chinese culture, and by studying the mythology of the Hmong people, it is possible to reflect the various cultures and spirits of the Hmong people.

One of the mythological stories of the Hmong is "The Story of the 12 Eggs", which focuses on the story that the maple tree raised the mother butterfly, so the mother butterfly gave birth to 12 eggs, which were hatched by the Ji Yu Bird and then became all things in nature and the Hmong forebears, and that is why the Hmong people worship the bird as an initiator. It is because of the Hmong people's high admiration for birds and their immense fondness for animal birds that the Hmong recorded this sentiment in their clothing. Through constant changes, it developed into the exquisite decorative patterns it is now.

The second of the Hmong mythological stories is the story of the thunder god who triggered a great flood, which tells of a pair of Jiang Yang's sons and daughters, Xiang Liang and Xiang Mang, who escaped the disaster by hiding in a gourd. When the water subsided, the gourd was stranded on a high mountain wall, and the rock eagle carried the two siblings to the flat ground. Later, brother and sister marriages allowed Hmong humans to reproduce again. This story has been passed down in the Hmong region of China. It conveys well the origins of the Hmong people in the Guizhou region, mainly expressing the origins of the ancestors of the Hmong people.

The Classic of Mountains and Seas records the story of the Battle of Zhuo Lu, in which the Yandi and Huangdi allied against the Chi You Jiu Li Hmong tribe 2600 years ago (Meng, 2011). Chi You, the ancestor of the Hmong tribe, later lost frequent wars, and the Hmong continued to migrate southwards from the Yellow River basin into Sichuan and Guizhou, others went to Hunan, Guangxi, and Yunnan. There were even successive exits from Yunnan to the northern mountains of the south-eastern peninsula tells story about the development of the Hmong.

3.1.3 Physical Samples from Hmong Villages

Chinese traditional costumes are diverse and convey a vibrant clothing culture. The Huifu dress of the Ga Nao Hmong is essential to represent the classic Hmong costumes among ethnic minorities (Yang, 1997). The Hmong dress styles are divided into 14 dress types, further divided into Leishan, Tai Jiang, Danzhai, Dandu, and Rong Shui styles (Nationalities, 1985). They authored a field study on the Ga Nao Hmong in southeastern Guizhou and mainly focused on the three styles of Huifu Niaozhang dress: Pendulum Bei style, Leishan style, and Yahui style.



Figure 14: Interview at the Home Guanglin Shi in Danzhai County

Source: Author, 2020



Figure 15: Field Research on Min Wei Family Museum in Guizhou Province

Source: Author, 2020



Figure 16: Interview at the Home of Craftsman Erpa Pi in Danzhai County

Source: Author, 2020



Figure 17: Interview with Embroidery Expert La Fu from Guizhou Province

Source: Author, 2020



Figure 18: Interview with Laoben Jiang in Guizhou Province

Source: Author, 2020



Figure 19: Interview with Shixiu Zhang in Guizhou Province

Source: Author, 2020

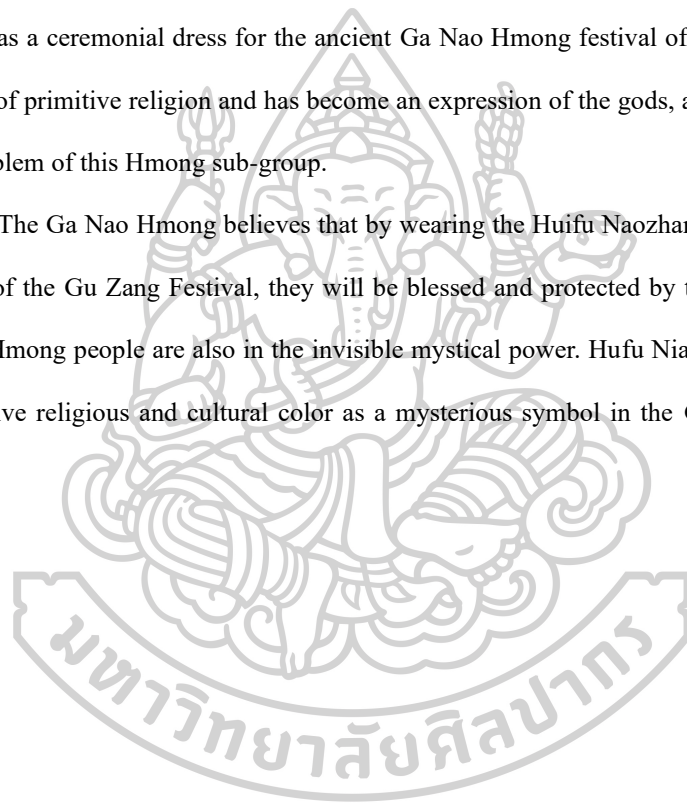


Figure 20: Interview with Embroidery Expert la Pan from Guizhou Province

Source: Author, 2020

Through field visits to Rongjiang County, Danzhai County, and Leishan County field investigation, for the Baibei Hmong Village, song Long Hmong Village, and Yemeng Hmong Village in the inheritors the interviews found that: Ga Nao Hmong because of its community in the high mountains, steep roads, economic backwardness, isolation in the mountains, so very few people know. Huifu Niozhang-Bai Niao Yi from ancient times since the ancient Ga Nao Hmong as a ritual dress Gu Zang Festival, with the sacred power of primitive religion as the expression of the spirit of the evidence of this sub-clan of the spirit and totem symbols. The Huifu Niozhang-Bai Niao Yi has been used since ancient times as a ceremonial dress for the ancient Ga Nao Hmong festival of Gu Zang, which has the sacred power of primitive religion and has become an expression of the gods, a unique spiritual symbol and totem emblem of this Hmong sub-group.

The Ga Nao Hmong believes that by wearing the Huifu Naozhang costume to participate in the rituals of the Gu Zang Festival, they will be blessed and protected by their gods and ancestors. The Ga Nao Hmong people are also in the invisible mystical power. Hufu Niozhang clothing is given a solid primitive religious and cultural color as a mysterious symbol in the Ga Nao Hmong people's thinking.



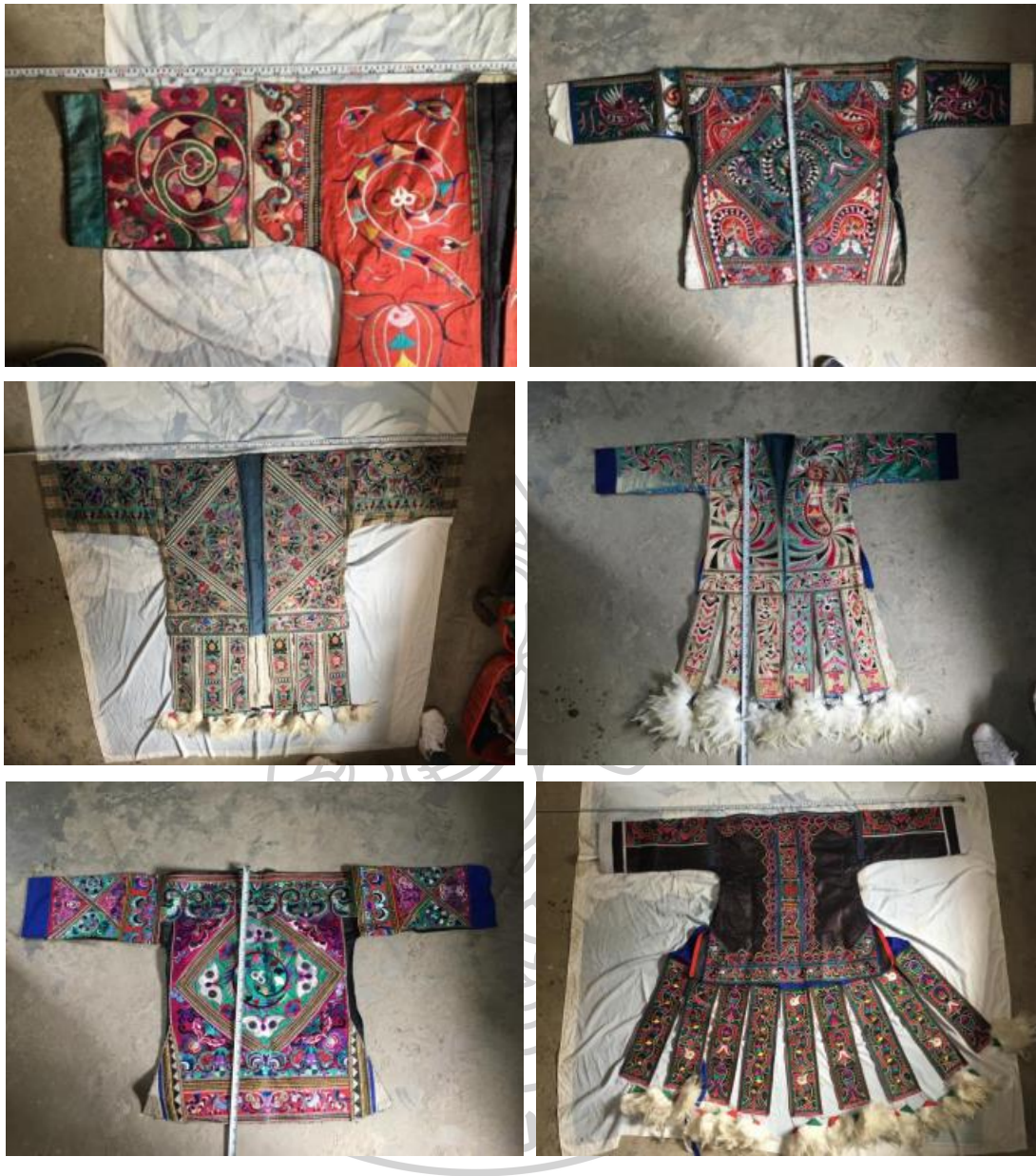


Figure 21: Sample Data Collection of Traditional Clothing of Hmong HuiFu NiaoZhang

Source: Author, 2020

The researcher conducted a field study by examining a sample of 135 Huihu Niao Zhang costumes from the collections of the Guizhou Ethnic Museum, the Hmong Costume Collector Guanglin Shi, the Hmong Costume Collector and Heir Apparent Wei Min, and the Laoben Jiang Collector. There are 32 pieces of men's clothing and 103 pieces of women's clothing; 7 pieces from the Qing dynasty period, 11 pieces from the Republican period, and the rest from modern times were analyzed.

Table 3: Checklist for Field Trips in Different Places

Investigation time	Investigation location	Number of samples (pieces)
2020.5-6	Kaili city museum	48
2020.6-7	Xinhua Village Baibei Hmong Village	22
2021.7-8	Yahui Township sends Long Village	33
2021.8-9	Sandu Shui Autonomous County	32

Source: Author, 2021

Table 4: Categorized Field Trip Checklists for Different Periods

Subject	Number of samples (pieces)
Qing Dynasty Clothing	7
Republic of China Clothing	11
Modern Period Clothing	127

Source: Author, 2021









Table 5: Gender Apparel Field Trip Checklist

Subject	Number of samples (pieces)
Men's Clothing	32
Women's Clothing	103

Source: Author, 2021




The traditional Chinese dress form is defined as the structure of the dress is mainly divided into two kinds, 1). Connect up and down Style; 2). Split up and down Style. However, with the extensiveness of the dress research, the more in-depth the research process, the dress form is wider than the structure of the dress style (Yang, 2014). The description of dress form involves the dress as a whole and is not limited to the structure of the dress. In addition to describing the structure and form of Hmong women's clothing, it also describes how they wear it and the fabric culture. Therefore, the present study defines *dress form* as the whole dress, including the color pattern, craft structure, and other factors. In the process of field research, the author will start with the basic shape of clothing and systematically study the style, structure, and shape of clothing. On this basis, in-depth analysis of the form of decorative patterns of clothing and cultural relations, beliefs, and totem worship. Systematically study the data information of traditional clothing samples.

Table 6: Huifu Niaozhang Dress Connect Up and Down Style

Clothing styling	Sample		Place	Quantity
Rong Jiang joined style			Rong Jiang	22
Dan Zhai joined style			Ya Hui	21
Tai Jiang joined style			Rong Jiang	22
Dan Zhai joined style			Ya Hui	12

Source: Author, 2021

Table 7: Huifu Niaozhang Dress Split Up and Down Style

Clothing styling	Sample	Place Quantity
Dan Zhai style upper and lower separated style		Dan Zhai 13
Sandu type upper and lower separation type		Sandu 57
Dan Zhai style upper and lower separated style		Dan Zhai 13

Source: Author, 2021

The study found that: the Huifu Niaozhang is embroidered with a variety of bird motifs, supplemented by dragons, phoenixes, cows, snakes, bats, butterflies, fish, frogs, centipedes, and various types of flowers, with white feathers attached to the hem of the men's dress and the bottom of the women's skirt, hence the name Bai Niao Yi. It is made by stitching different complete pieces together using various embroidery techniques such as X, +, ▣, ◇ △, etc. It takes 3-5 years to complete each piece of the Huifu Niaozhang-Bai Niao Yi dressing.

There are mainly adult sub-male and female styles of the Huifu Niaozhang dressing gown, a piece of decorative embroidered strips joined together by a suit of dozens of pieces of varying sizes. The dressing gown is mainly a sacred costume worn by the Hmong people during the traditional Hmong Gu Zang Festival, used to participate in rituals (Chen & Zhou, 2021). Later, due to social development in China, the Hmong people wore Huifu Niaozhang dress and various rich silver ornaments to raise the importance of traditional Chinese festivals, weddings, marriages, and funerals during social events.

The men's dresses are one-piece and are similar in structure to the Baibei, Yahui, and Yemeng dresses. The structure of the dress is mainly lapel, collarless, unbuttoned, long-sleeved, and one-piece, with a "T" shape, the body having a straight line as the main feature and a curve as a supplement, the upper part consisting of two pieces in the front and one in the back, and the hem with a long-embroidered piece. The structure is very different from that of other minority dresses, and the shape is simple.

The Baibei and Yahui is made up of 11 to 13 pieces of embroidery, depending on the maker's requirements, and the length of the cloth is 110 cm, the net length of the decorative pieces 100 cm, the width of the cloth with sleeves 170 cm, and the net width of the cloth 75 cm. The cloth is mainly made up of about 30 pieces of embroidery of different sizes, stitched together to form various pieces. Then the front and back "cross" are joined together to form the cloth, with bird feathers attached to the hem (chicken feathers are also used instead).

The upper part of the Yemeng dress is the same as the Baibei style and the Yahui style. However, the lower hem is made with more significant distinction, consisting of 2 fronts and one back piece stitched together, with no feather decoration on the edge of the hem. According to Shi Guang Lin,

the Yemeng dress is a unique style that has developed and changed from the Yahui style but with the genetic characteristics of the Yahui style.

In conclusion: according to research, the complete female dress consists of a floral dress, pleated skirt, trousers, bibs, leggings, and fine silver jewelry. The Baibei style gown for men can be worn by women, which is its most significant difference from the Yahui style and Yemeng style and has its own women's specific style. The upper cloth is a lapel top with a pentagonal bib and a pleated skirt with dozens of embroidered ribbons around the outside of the skirt. The cloth's material is a bright green doily with white fabric patchwork around the cuffs.

3.2 Huifu Niaozhang Dress Patterns

Patterns play a vital role in the functional interaction of the Hmong people, especially in the Ga Nao Hmong costume. The clan values beliefs because of the agreed patterns, handicraft techniques continue to be passed on because of the patterns, and the conversation among the Hmong always revolves around the patterned patterns, which invariably unites unity and friendship among the clan.

In the Hmong Huifu Niaozhang-Bai Niao Yi, bird, dragons, snakes, butterflies, frogs, pomegranates, flowers, and plants, and geometric patterns are used.

These patterns are not only decorative but also carry many cultural connotations, including totem worship, fertility worship, and ancestor worship. This section was mainly extracted from the sample data collected during the fieldwork, and their graphics were rationalized and classified for preservation.

3.2.1 Bird Shaped Decorative Patterns

Totem worship has been widespread throughout China's long history. The Hmong people, who call themselves the Ga Nao, a minority group in China, have used bird as their totem, and this group is also descended from the Yu people, who used bird as their totem in ancient times. It is for this reason that the Bird totem is used as a symbol of the ancestry and prosperity of the Hmong people.

In their daily lives, the Hmong people would paint and dye bird on cloth, embroider them on cloths, weave them on ribbons, skirts, waists, and headdresses, make bird shaped pendants out of wooden materials to hang on looms, and use them as dominant spindles, and make silver bird out of

silver to wear as silver jewelry.

The use of bird shaped decorative patterns in traditional costumes, mainly in the various corners of the cloths, is more frequently used as a secondary decorative motif and is one of the most used in Genao Hmong costumes.

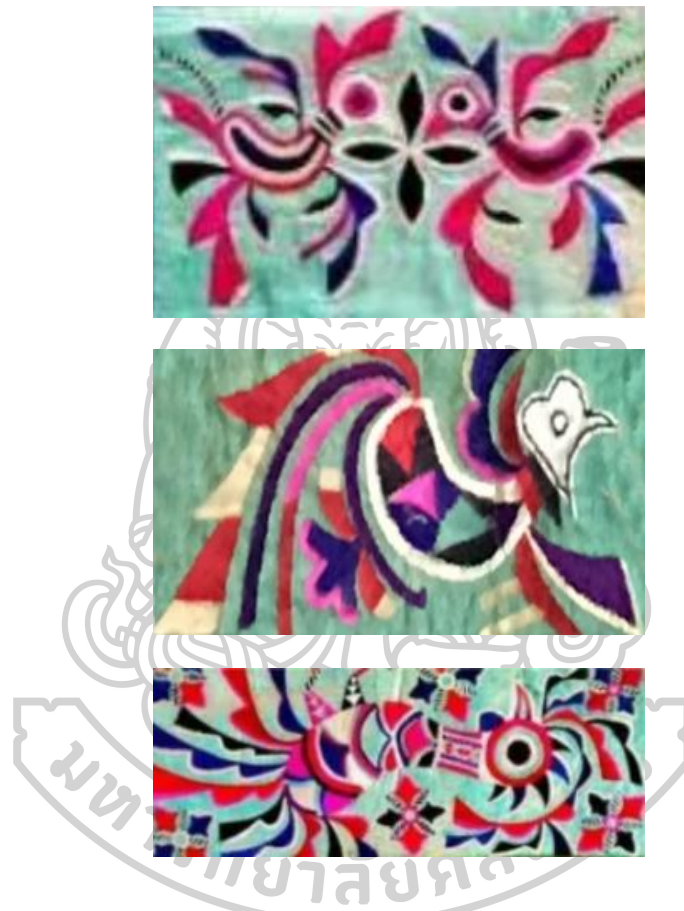


Figure 22: Bird-Shaped Decorative Patterns in Huifu Niaozhang Dress

Source: Author, 2021

The bird shaped decorative figure in the Huifu Niaozhang dress has a primitive, rugged personality with many variations in appearance and exaggeration. It can also be divided into abstract and figurative, and this representative pattern is colorful and has a substantial decorative art effect.

Figurative bird decorative patterns that can be accurately distinguished include chickens, swallows, and nectar-picking feng-bird.

The abstract ornamental patterns in the shape of bird do not correspond precisely to the categories of bird in nature, and it is not easy to correspond precisely to the natural species of bird. The main shapes are expressed in the various dynamics of bird life in nature and the harmonious coexistence with plants. This has led to the development of bird motifs with decorative plant figures growing out of the head, serrated figures decorating the head and tail feathers, and combining two completely different species, such as the bird-dragon decorative motif with the head and body of a bird.

3.2.2 Dragon and Snake Decoration

The dragon is an illusory divine object in Chinese culture, a product of the nature worship of ancient societies (Zhou, 2020). The Hmong also worship the dragon, which comes from praying for good fortune. The deeper meaning lies in the imagery of the dragon as the ancestor of the Hmong people.

Regarding the origin of the dragon and its beliefs, after exploring Mr. Wen Yiduo, a famous scholar in China, many experts have explored its causes and left behind many research texts. The dragon culture has a supreme status in China (Li & Li, 2015). As a representative element of Chinese national culture, the dragon has permeated the cultural soil for thousands of years and is an inseparable part of Chinese culture. At the same time, the dragon also represents the Chinese nation and is an important symbol symbolizing Chinese culture.

The cultural and ecological significance of the dragon motifs in Hmong embroidery is expressed in their perception of the dragon as an imaginary animal capable of bringing good luck.

In the Ga Nao Hmong costume pattern, the dragon graphic and the snake graphic are fused and have both the characteristics of a dragon and a snake and are also called the dragon and snake graphic. It is a more frequent decorative pattern motif, a particularly well-known phenomenon containing Hmong costume patterns.

During the feudal period in China, the use of dragon motifs was restricted to the royal family, who were considered to be the true sons of the dragon. However, the ordinary people of Hmong people could freely and unrestrictedly depict dragon motifs in their costumes, a rare and invaluable cultural phenomenon in China.

The Hmong dragon and snake motifs are prevalent mainly among the Ga Nao Hmong tribe, the most prominent Hmong people of southeast Guizhou.

The dragon and snake motif of the Hmong is not as fixed as the dragon form of the Han, so much as a thousand dragons, and it is free to change form. In contrast to the dragons in Han culture, the Hmong dragon is also a fictional object of worship. The biological characteristics given to the dragon by the Hmong ancestors exist as a creature similar to the animals in Hmong's life; in addition, the dragon has divine powers that limit its speech and behavior.



Figure 23: Dragon and Serpent Combination Motifs-Shaped Decorative Patterns in Huifu Niaozhang Dress

Source: Author, 2021

3.2.3 Butterfly Shaped Decorative Motifs

The Ga Nao Hmong people of Qian Guizhou regard butterflies as their ancestors and are reverentially known as Mother Butterflies.

Folklore stories record that in their ancient days, butterflies laid 12 eggs, of which the Hmong patriarch Jiang Yang was a member (Yang, 2020). It is in this way that the Hmong worshipped the mother butterfly. The heart of the maple tree is the cradle that nourishes the mother butterfly, so it is regarded as a sacred tree and has become the protective tree of the Hmong fortress. The maple tree and the butterfly then become a set of cultural symbols unique to the Hmong.

Through research, maple wood and butterflies are found together in the Qian southeast Hmong embroidery motifs, and of course, the imagery expressed is strongly reproductive and life-giving. The butterfly motif appears very often on the hui clothing and bird chapters of the Bai Niao Yi decoration, and although not as the central motif, the many variations of the butterfly shape have a place in the clothing.

The butterfly motifs that appear mainly as secondary motifs on clothing include eye butterflies, nymphs, and phoebes. They come in figurative, abstract, and composite forms. Due to the nature of the embroidery process, the butterflies are primarily symmetrical on the front, with very few butterfly motifs being lateral or asymmetrical.



Figure 24: Butterfly-Shaped Decorative Patterns in Hui Niao Zhang Dress

Source: Author, 2021

3.2.4 Decorative Motifs in the form of Fish, Frogs, and Spiders

Fishing and hunting as a means of livelihood for the Hmong people of southeastern Guizhou, the Ga Nao Hmong ancestors developed an initial collective memory of fish. They formed a fish cult in the historical development of their society.

Culturally, as with the butterfly, they use the form of the fish and its exuberant fertility to describe or express the native female and fertility, intending to express the desire to procreate.

Researchers have found that fish plays an integral part in the daily life of the Ga Nao Hmong, whether it is a main course at a Hmong festival or when inviting guests, fish is the main dish that appears on the table, and fish spines are offered as a precious part of the meal to most important guests.

The patterned shape of the fish mainly presents the fish in a top and side view, with the prominent appearance of the fish evident in its scales, fins, and mouth.

Whenever the river dries up during a drought, the Hmong po fish burrows into a mud pit and enters a semi-dormant state. When there is rain, it returns from the mud to the water and rejuvenates. This vital life of the fish has won the admiration of the local Hmong people, making people feel a reminder of natural life and necessary encouragement to survive in the dangerous environment of the Hmong villages in the mountains of southeast Guizhou, China. The fish pattern forms a spiritual force in this particular environment.

While the Ga Nao Hmong Huifu Niao Zhang costume prominently showcases a captivating array of artistic elements, it's important to note that while the figures of frogs and spiders do indeed grace the ensemble, their roles within the larger context are more akin to that of supplementary embellishments rather than central focal points. These intricate and meticulously crafted representations of frogs and spiders are skillfully woven into the complex tapestry of the costume's design, contributing to the overall visual splendor that complements and enriches the embroideries narrative rather than commanding the primary spotlight. Their position as secondary decorative patterns imbue the costume with an added layer of depth and complexity, inviting observers to explore and appreciate the subtle nuances that contribute to the holistic aesthetic experience of the Ga Nao Hmong Huifu Niao Zhang dress.

The presentation is similar to that of the fish motif, appearing in an overhead position on the cloth, with its vivid image, which is extremely close to the daily life of the Hmong people, and to some extent, reflects their Ga Nao Hmong dining culture. The frogs and spiders are abstract, figurative, and composite, both of which are presented in an overlooking frontal state and have a symmetrical character, mainly around the sash and central motifs of the cloth.



Figure 25: Fish, Frog, and Spider-Shaped Decorative Patterns in Huifu Niao Zhang Dress

Source: Author, 2021

3.2.5 Geese and Centipede Motifs

The relationship between the Hmong people and their mountainous environment is intricately woven into the fabric of their culture, and this symbiotic connection is vividly reflected in the choice of decorative motifs within the Ga Nao Hmong Huifu Niao Zhang dress. Among the many wild creatures that coexist and thrive alongside the Hmong community in the rugged terrains, geese and centipedes emerge as the most prevalent and familiar wildlife.

With their communal gatherings, Geese symbolize unity and harmonious coexistence

with nature. Similarly, with their elusive yet resilient nature, centipedes embody the idea of adaptation and tenacity within the challenging mountainous landscape. This deep familiarity and shared existence with these creatures have ingrained their images into the cultural psyche of the Hmong people.

The research found that the geese and centipede motifs in the garments play an important role. They evoke a sense of continuity and tradition as symbolic links between the Hmong people and their enduring connection to the mountains and the creatures that inhabit their environment. While visually enigmatic, these motifs lend the Huifu Niaozhang garments far-reaching impact in a narrative that interweaves culture, nature, and the passage of time into a harmonious and meaningful whole.

These abstract representations of geese and centipedes, which function primarily as marginal ornamentation, are thoughtfully integrated into the delicate framework of the Huifu Niaozhang Torajang costume. They are thoughtfully distributed throughout the costume elements, adorning the headband, trimming the hemline, and accentuating the waistband. This distribution of design can give a garment a coherent visual appeal and carries subtle connotations beyond its aesthetic function.



Figure 26: Goose and Centipede-Shaped Decorative Patterns in Huifu Niaozhang Dress

Source: Author, 2021

3.2.6 Decorative Plant Motifs

The Hmong community boasts diverse plant motifs that hold significant cultural significance. These botanical elements intricately adorn Hmong costumes, drawing from many floras, including peonies, lotus flowers, pomegranates, sunflowers, wild chrysanthemums, and even

unclassified mountain and wilderness blossoms. Additionally, the Hmong people ingeniously incorporate various parts of plants, such as branches, leaves, stems, and the revered maple tree, into the fabric of their costumes. Remarkably, the maple tree holds a pivotal role in the birth myth of the Hmong people, further enhancing its symbolic importance. It is this very tree that provides the foundational material for the creation of the decorative motifs that grace the Hmong attire. Through the intricate utilization of these plant-inspired elements, the Hmong costumes emerge as vivid and complicated expressions of cultural identity, deeply rooted in a reverence for nature and enriched by the profound.

In a harmonious creation, nature has bestowed upon the Hmong ancestors a vast embroidery art of diverse plant life, each a wellspring of creative inspiration. This intrinsic connection with the natural world is artfully woven into the fabric of the Hmong Huifu Niaozhang dresses, where reverence for and reliance upon nature manifest through their clothing patterns.

The botanical motifs adorning the Ga Nao Hmong costume are a testament to this profound relationship. These motifs, with their kaleidoscope of shapes and hues, mirror the exquisite diversity found within the natural realm. They occupy a distinctive place within the ensemble, often assuming the role of secondary embellishments that gracefully frame the core decorative motifs. Through these intricate embellishments, the Bai Niao Yi Hmong people transmute their deep-seated reverence into a visual language, paying homage to the essence of the natural world that sustains them. The interplay of colors and forms not only elevates the aesthetic appeal of the Ga Nao Hmong costume but also echoes the delicate balance between humanity and nature, resulting in an ensemble that is at once a testament to ancestral legacy and a living testament to the enduring harmony between culture and the environment.



Figure 27: Botanical-Shaped Decorative Patterns in Huifu Niaozhang Dress

Source: Author, 2021

3.2.7 Geometric Decorative Motifs

Geometric patterns within the context of artistic expression represent intricate amalgamations of abstract decorative motifs skillfully fashioned from the foundational trio of essential elements: point, line, and surface.

The historical lineage of geometric decorative motifs within the Ga Nao Hmong dress pattern traces back to antiquity, positioning them as some of the most ancient embellishments. These geometric motifs, characterized by their structured precision, predominantly grace the lower edges and waistline of the Huifu Niaozhang dress, imprinting upon it a timeless allure.

It was found that the geometric patterns were expressed continuously and repetitively in the left, right, up, and down directions and that the reason for this was that the ancestors of this ethnic group collected, organized, generalized, and recreated the images of objects in nature, a process from realism to symbolization. The geometric decorative pattern that now adorns the garments of the Kanao Hmong was also formed because the production skills of the people were only able to realize this simple method, which made it easy to produce. In addition, this repetitive geometric arrangement was only partially motivated by artistic intent. It also stemmed from practical considerations of the

productive capacity of society at that time. This complex evolution from realism to symbolism resulted in the emergence of these geometric patterns. Thus, these enduring geometric motifs culminated in the harmony of cultural heritage, artistic development, and practical feasibility.

There are various types of geometric motifs, such as the 回 decorative pattern, mountain and river decorative pattern, 井 decorative pattern, water decorative pattern, X decorative pattern, 田 decorative pattern, rhombus decorative pattern, and other ancient motifs that cannot be named, and the use of geometric decorative motifs in the Huifu Niaozhang dress is generally used separately.



Figure 28: Geometric-Shaped Decorative Patterns in Huifu Niaozhang Dress

Source: Author, 2021

3.2.8 Variety of Interlocking Decorative Motifs

The Ga Nao Hmong motifs are complex and varied, with a variety of interlocking decorative motifs created by the group combining wisdom, aesthetics, and other factors, and these are mainly found in the form of central symmetry of the core decorative motifs or in horizontal or vertical symmetry.

They do not correspond to any of the objects and representations in nature but are mainly

a combination of multiple objects and representations, with no specific expressive meaning.

In the course of the study, it was found that they are found in the center of the embroidered piece of cloth when used as the central motif on the Huifu Niaozhang cloth. When they are used as secondary motifs, they are mainly found around the central motif at the edges of the costume and occasionally on the triangular pieces.



Figure 29: Multiple Combined-Shaped Decorative Patterns in Huifu Niaozhang Dress

Source: Author, 2021

3.3 The Art of Making Huifu Niaozhang Dress

In the course of the researcher's fieldwork, he found that the Hmong people did not weave cloth to make clothing in their early days as far as they could remember and that the Hmong used maple leaves to make body coverings during the occasional period, which was the earliest prototype of Hmong clothing.

With its bright colors, complex and diverse patterns, and exquisite embroidery, the Huifu Niaozhang dress has a high historical, cultural, artistic, and aesthetic value as well as a collection value. With its exquisite embroidery, rich patterns, and bright colors, the Bai Niao Yi Dress has a high

historical and cultural value and was named a national intangible cultural heritage in 2008.

Unlike other ethnic minorities where men's clothing is plain, the men's and women's dresses are just as showy and even more flamboyant and elaborate than some of the embroidered women's dresses.

Among the many southern ethnic minorities, decorative is common, but there are differences between men and women. The Bai Niao Yi Hmong ladies' dresses are decorated with a great deal of embroidery with very distinctive characteristics of the ethnic group, and the men's dresses are as colorful and beautifully made as the women's, which is very eye-catching.

3.3.1 Hand Embroidery Techniques

Silkworm piece embroidery is a manual embroidery technique of Huifu Niaozhang-Bai Niao Yi. It is often called silk embroidery or flat silk embroidery. It is a hand embroidery technique that involves embroidering flowers on silk fabric with colored silk threads.

This is the unique embroidery method used in producing the Huifu Niaozhang dress of the Hmong branch of the Ga Nao people.

Silk fabric sheets are also needed for embroidery and appliques commonly used to make Huifu Niaozhang-Bai Niao Yi dress. Silk fabric is a natural non-woven fabric made by placing silkworms on a flat board and the silkworms spitting out the silk. The fabric's surface is flat and smooth, with a specific suede effect on the surface.

This embroidered pattern on silk fabric allows a better grasp of the hand embroidery effect, a skill created by Hmong women inspired by their daily lives.

A study of more than 100 pieces of Huifu Niaozhang dress from the Songlong Hmong Village and Baibei Hmong Village in Guizhou revealed that the main techniques used for the costume patterns are: flat embroidery, piping embroidery, stacking embroidery, openwork embroidery, stitching embroidery, and chain embroidery techniques. Different embroidery techniques are combined to create different effects, and the stitches can be divided into one stitch and a V-stitch.

In making the Hmong traditional Huifu Niaozhang-Bai Niao Yi is made by first embroidering two dozen pieces of embroidery individually into a complete embroidered fabric well and then fixing and binding the finished embroidered fabric onto the cut fabric. To achieve an overall

aesthetically pleasing visual effect, the Hmong added an extra rectangular strip of embroidery to the stitching between each embroidered piece. The materials used are mainly flat silk and satin, cotton and linen, shiny black cloth, and silk thread.

1) Flat Embroidery Techniques



Figure 30: Partial Effect of the Flat Embroidery Technique on Huifu Niaozhang Dress

Source: Author, 2021

In learning and using the technique of flat embroidery, the Hmong people must follow the basic requirements of "evenness, flatness, neatness, and order."

"Uniformity" means that the distance between the embroidery threads in the pattern should be evenly controlled and not unevenly spaced.

"Flat" means that the surface of the embroidery pattern should be flat, with no interlocking lines overlapping each other to create unevenness and no exposed bottom fabric.

"Neat" means that the upward point of the stitch and the downward point of the stitch

must pass neatly through the starting line of the fabric pattern and must not be less than the starting line or more than the starting line, or unevenly long or short.

The "order" refers to the direction of the embroidery threads on the surface of the embroidery pattern, which should be in a particular order and in the same direction without any discrepancies.

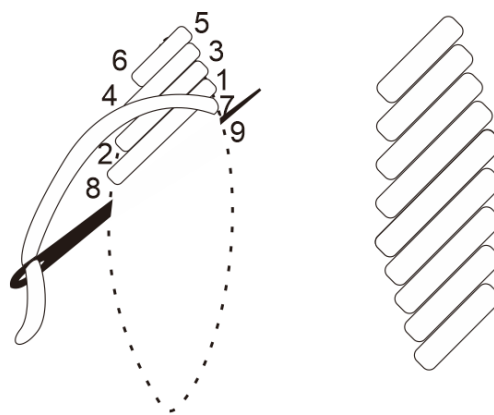


Figure 31: Diagram of the Flat Embroidery Technique Drawn by the Researcher

Source: Author, 2021

Flat embroidery can be divided into three categories according to the direction in which the needle and thread travel: straight flat embroidery, horizontal flat embroidery, and diagonal flat embroidery.

The author's research found that flat embroidery is the most common stitch in the Hmong embroidery handicraft technique, which generally involves simply embroidering a design of one's choice on silk or embroidered cloth without the need for complicated processes such as portrayal or yarn counting. Flat embroidery has the visual effect of bright colors, vivid images, and lively forms.

2) Rolled edge embroidery technique



Figure 29: Effect of Partial Piping Embroidery Technique on Huifu Niaozhang Dress

Source: Author, 2021

The three common types of piping embroidery can be divided according to the size of the presentation: wide border piping, thin border piping, and thin line border piping.

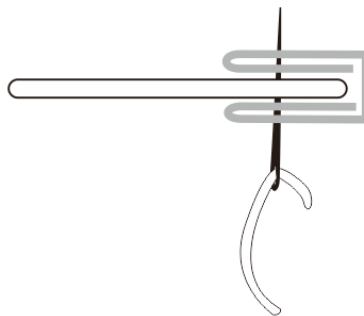


Figure 32: Diagram of the Roller-Edged Embroidery Technique Drawn by the Researcher

Source: Author, 2021

Wide edge strip piping is mainly used when the width of the edge strip used is 0.3 cm or more. The 0.6 cm edge strips are known as two-point edge strips, 0.9 cm three-point edge strips, 1.5 cm five-point edge strips, and 3 cm one-inch edge strips. Wide border strips are more decorative and practical. The disadvantage is that wide border strips cannot be used on edges with ample graphic curves.

The width of the thin edge strips is generally 0.3 cm, a method of piping used in the Hmong region and has a popular decorative approach.

Delicate line border piping presents the final effect as if it were the width of a single line. Generally, smaller than 0.2cm, delicate line piping was a popular style in China in the 1930s, appearing most often on traditional Chinese cheongsams, which have fine quality, an elegant appearance, and require a high level of skill.

3) Stacked embroidery techniques

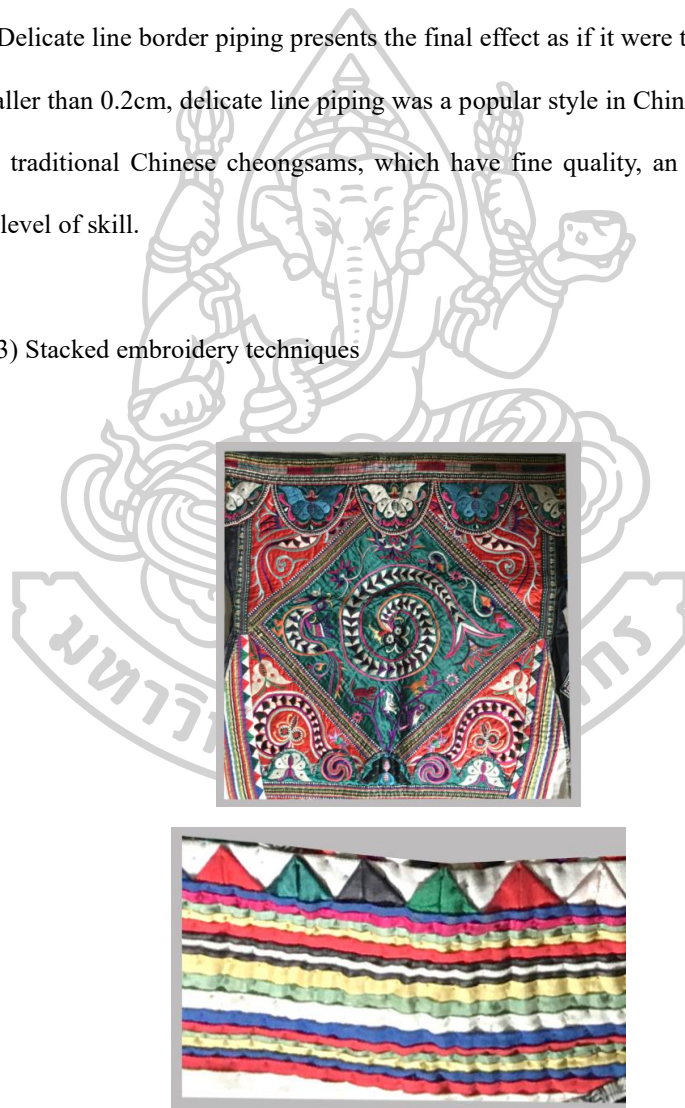


Figure 33: The Effect of Partial Stacking Embroidery Technique on Huifu Niaozhang Dress

Source: Author, 2021

Stacked embroidery is a relatively unique and common decorative embroidery technique in the Hmong region.

The stacked embroidery technique begins with applying special soapstone water (*Gleditsia sinensis* Lam) to the base material, which is repeatedly dried to stiffen the fabric. The fabric is then cut into small pieces, folded into triangles, and then embroidered onto the fabric using an embroidery needle.

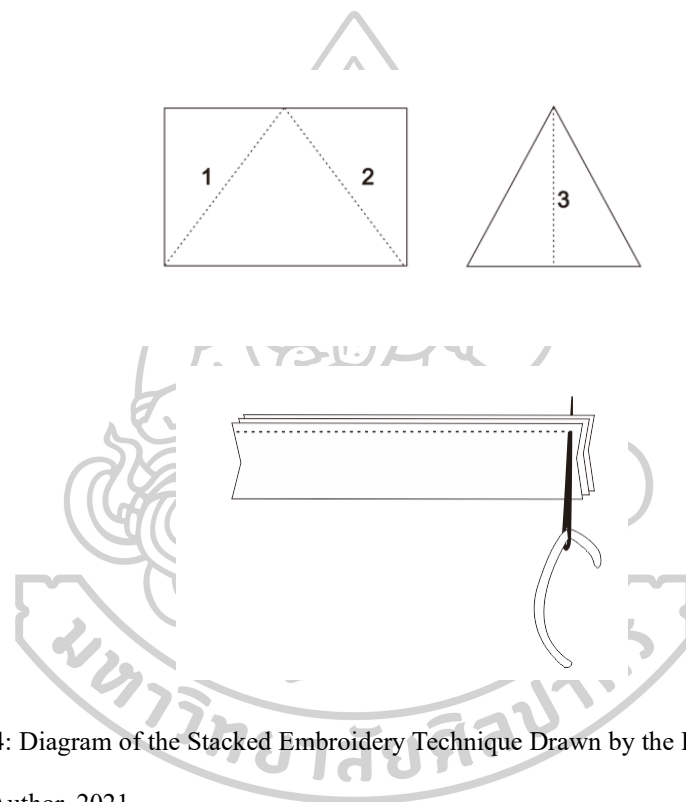


Figure 34: Diagram of the Stacked Embroidery Technique Drawn by the Researcher

Source: Author, 2021

Stacked embroidery is characterized by the stacking of evenly sized triangular pieces of fabric, which are fixed to the base material using a triple stitch technique. The three-needle stitching technique allows for the orderly arrangement of small pieces of fabric to create a beautiful pattern, giving a unique visual effect.

The author's research has revealed that the difficulty in this technique lies in how to neatly stitch these triangles together to achieve a beautiful pattern, which requires not only subtlety and skill but also an uncanny ability to express oneself creatively in space.

Stacked embroidery on cloths is a unique decorative skill that combines embroidery techniques with relief effects in cloths making. The unique process and technique of stacking give the embroidery a robust three-dimensional effect, with layers of triangular fabric combined to create a relief-like decorative feature.

The embroidery technique uses geometric elements to a certain extent, and the layers of decorative motifs presented in the Huifu Niaozhang reveal a cultural weight and nobility, with the arrangement of small pieces of cloth creating a unique sense of order.

4) Openwork Embroidery Technique

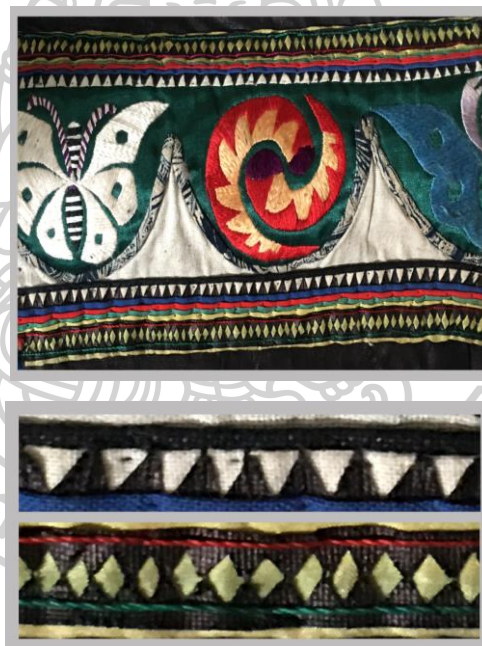


Figure 35: The Effect of Partial Openwork Embroidery on Huifu Niaozhang Dress

Source: Author, 2021

The technique of openwork embroidery is similar to the Chinese art of paper cutting, as both are created by cutting out different materials with scissors.

The art of paper cutting has a long history in China and is an excellent traditional Chinese culture. The art of cutting and hollowing allows scissor tools to cut out various delicate

patterns. For this reason, it is often used in decoration and has a unique Chinese style aesthetic value.

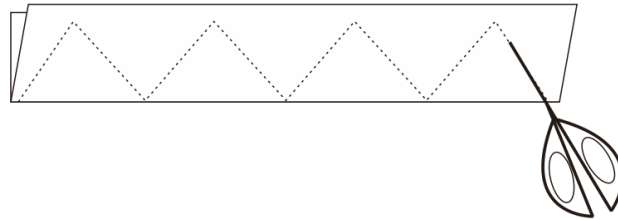


Figure 36: Diagram of Openwork Embroidery Drawn by the Researcher

Source: Author, 2021

Openwork embroidery is the process of removing the fabric with the help of techniques such as cutting and carving knives so that the excess fabric is removed by cutting with a knife and stitched onto the Huifu Niaozhang fabric using suitable stitches, resulting in a variety of decorative designs with different artistic effects.

A flat fabric cannot accurately represent the effects of perspective, volume, and space of an object, so the artist is left to his own experience and creativity to express creative patterns.

In China, the expression of the following technique can be divided into yang and yin engravings derived from Chinese carving handicrafts.

Yang engraving means that the entire outline of the figure is retained, leaving the lines of the composition partially connected to the outline lines and deleting the parts beyond the outline lines, each line being connected to the other so that the work is smooth, elegant, and luscious.

In contrast to the Yang engraving, the internal lines representing the figure are cut away, and the outer part of the figure is retained; the contour lines of the image shown are expressed through interrupted hollowing, the lines are not necessarily connected, and the deleted area on the block is expressed as lines, resulting in a simple, heavy and contrasting work.

Combining this unique hollowing technique with embroidery stitches and its flexible use in costumes can give them a different artistic look.

5) Stitch embroidery techniques

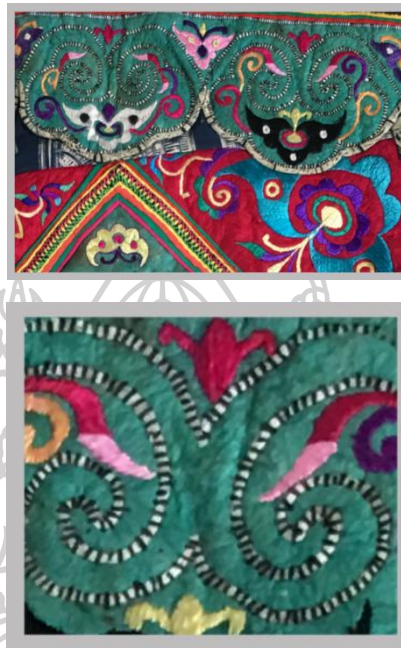


Figure 37: Effect of Partial Stitching on Huifu Niaozhang Dress

Source: Author, 2021

Staple thread embroidery, also known by the Hmong people as series thread embroidery consists of special embroidery threads pinned to the surface of the fabric for decoration, including double strands of strongly twisted clothing thread. These threads include double-stranded, strongly twisted clothes threads and iron-stemmed threads made from horsehair or refined copper or multi-stranded silk as a core and wrapped tightly with colored floss. A thin silk thread is used as the core, and a thicker double twisted thread is coiled around it, giving the surface a beaded appearance, with two rows of staple threads evenly spaced in the embroidery.

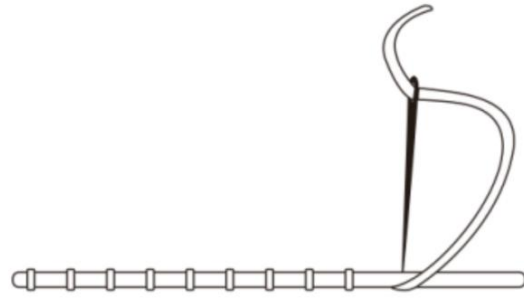


Figure 38: Schematic of the Researcher Drawing of Spike Thread Embroidery

Source: Author, 2021

It is a simple, long-established, and elegant style of embroidery that involves stitching various ribbons and strings onto Huifu Niaozhang in a specific pattern.

The author's research has revealed that this embroidery technique is used daily with both open and concealed stitches, the open stitches exposed on the stems and the concealed stitches hidden in the stems.

6) Chain embroidery technique



Figure 39: The Effect of the Chain Embroidery Technique on the Partial Huifu Niaozhang Dress

Source: Author, 2021

The chain embroidery technique is not one of the most commonly seen techniques in the making of the Hmong Huifu Niaozhang it can be embroidered either as a decorative line or as a flat artistic effect. It is most often used on the edges of the design to decorate and emphasize the shape of the outline of the edges.

The author's research has revealed that the variations in stitch length and thread control during the embroidery process allow for different effects of the chained form, interlocking like chains.

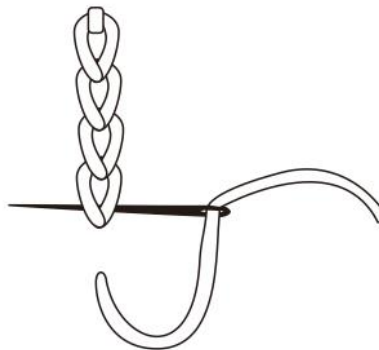


Figure 40: Diagram of Chainmail Embroidery Drawn by the Researcher

Source: Author, 2021

The chain embroidery technique is simple to use, flexible, and easy to control, and can be used to embroider a variety of different patterns, fonts, etc. This is because this feature, is favored by modern people and studied to produce a variety of decorative paintings.

3.3.2 Hand Cutting Techniques

The art of paper-cutting is an important intangible cultural heritage in China, and the Hmong paper-cutting technique in Guizhou is a representative treasure of Chinese paper-cutting art and, therefore the epitome of Hmong culture in Guizhou province. The Hmong paper cuttings are used as a base for costume embroidery patterns, engraving many features of ancient cultures and primitive art, exaggerating fantastic images of fantasy, and containing a great deal of mystical thinking and allegory (Wang, 2021). The study of paper-cutting techniques in Guizhou can tap into the local history and

culture contained therein and the spiritual soul of the minority people of Guizhou and is of unique theoretical and practical research value.



Figure 41: Paper Cuttings Art in Guizhou

Source: Author, 2021

The Hmong, in their long development history, have created a splendid and colorful national culture, and Hmong paper-cutting is an essential cultural form formed by the Hmong people during their long production life. Therefore, they are the art of engraving history on paper.

Guizhou is a multi-ethnic region, and its Nuo culture, ancient Hmong songs, and Dong songs are all reflected in Guizhou's paper-cutting art, which expresses folk aspirations for a better life and the worship of ancient totems. The art of paper-cutting in Guizhou expresses the folk's desire for a better life and the worship of ancient totems.

The author's research has revealed that the Hmong paper cutters of Guizhou's Ga Nao Hmong people are good at combining a variety of figures, animals, plants, and other objects together to produce a desirable and beautiful result. When making costumes, it can reflect the idea that Hmong women must have an intention and an auspicious meaning when taking pictures and making shapes according to objective natural forms.



Figure 42: Making Paper Cutouts for Decorative Clothing Patterns

Source: Author, 2021

In the process of making the Huifu Niaozhang-Bai Niao Yi, the Hmong women of the Ga Nao ethnic group mainly use paper-cutting techniques to create the embroidered designs they need, as Hmong women are not able to draw or paint and can only use paper-cutting techniques to create their designs.

The process of creation emphasizes that the image is more prominent than the prototype, eliminating the non-essential, and emphasizing the characteristic and characterful parts. The use of exaggerated decorative techniques emphasizes the characteristics of the objects based on their deletion, enlarging, reducing, elongating, thickening, and deforming the most memorable parts of the work, making the image more characteristic and artistically attractive.



Figure 43: Embroidery Work Being Done on Huifu Niaozhang Dress

Source: Author, 2021

The cut-out paper pattern is attached to the silk fabric with a special glue to hold it in place. Then you can proceed to the next step, embroidering the pattern on the cut-out paper pattern using different embroidery techniques to create a complete embroidered Huifu Niangzhang dress piece.



Figure 44: Part of the Embroidery in a Woman's Dress

Source: Author, 2021

Guizhou South Ga Nao Hmong nationality Paper-cutting is an art form in which patterns are carved out of paper using tools such as carving knives and scissors and using hollowing techniques. As a base for embroidery patterns for costumes, the Ga Nao Hmong paper-cutting records many features of ancient cultures and primitive art, exaggerating fantastic fantasy images and containing a great deal of mysterious thinking and allegory. It is not only a way and means of beautifying the lives of Hmong women but also a figurative carrier of the history and culture of the people.

3.3.3 Hand Stitching Techniques

There are various techniques for making the embroidered pieces of the Huifu Niao Zhang. The authors' study found that when studying the production process in Leishan, Rongjiang, and Danzhai, the Ga Nao Hmong people follow a particular pattern when making Huifu Niao Zhang dress and have developed a different sense of traditional order and beauty.

The length of the piecing strip is determined by the size of the embroidery piece being joined, and the width depends on the part being joined, with sizes ranging from 1-7cm wide.

There is a wide variety of styles and colors in the embroidered Huifu Niao Zhang dress pieces, but they are all produced in different combinations using four techniques: solid triangular

patchwork, openwork patchwork, plain embroidery, and overlapping fabric embroidery.

Flat embroidery is abbreviated as F, herringbone embroidery as H, and hollow embroidery as W. There is a convex, abbreviated as X, and a concave, abbreviated as E. Stack embroidery is abbreviated as S. The two main effects are the flat stacking effect and the folding effect. There are two main effects, a flat stacking effect, and a folding effect.

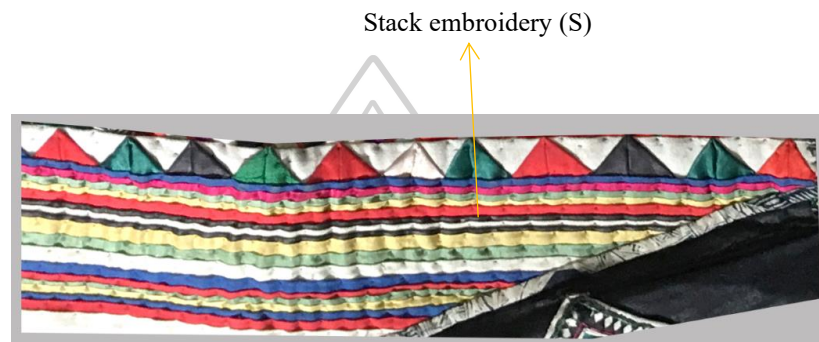


Figure 45: Part of the Display Extracted from Huifu Niaozhang Dress (Type S)

Source: Author, 2021

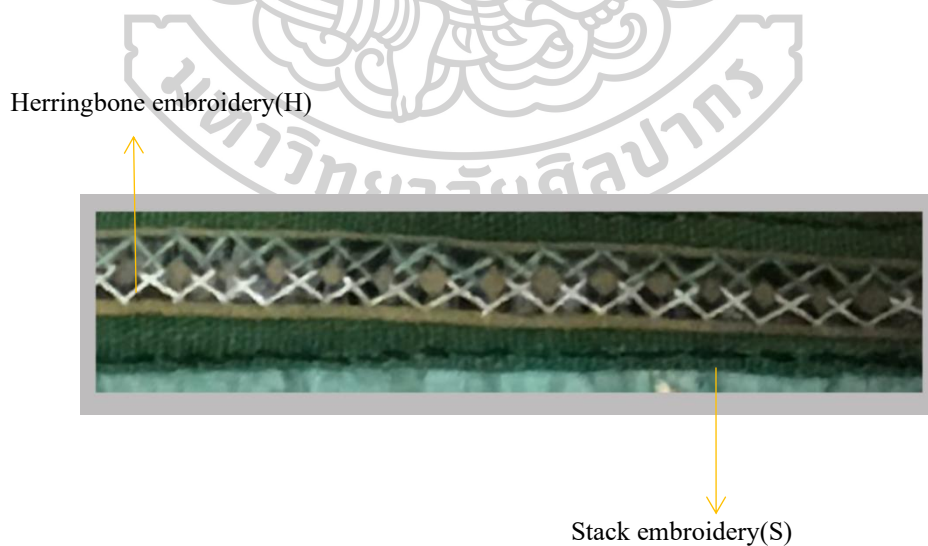


Figure 46: Part of the Display Extracted from Huifu Niaozhang Dress (Type HS)

Source: Author, 2021



Figure 47: Part of the Display Extracted from Huifu Niaozhang Dress (Type SWE)

Source: Author, 2021

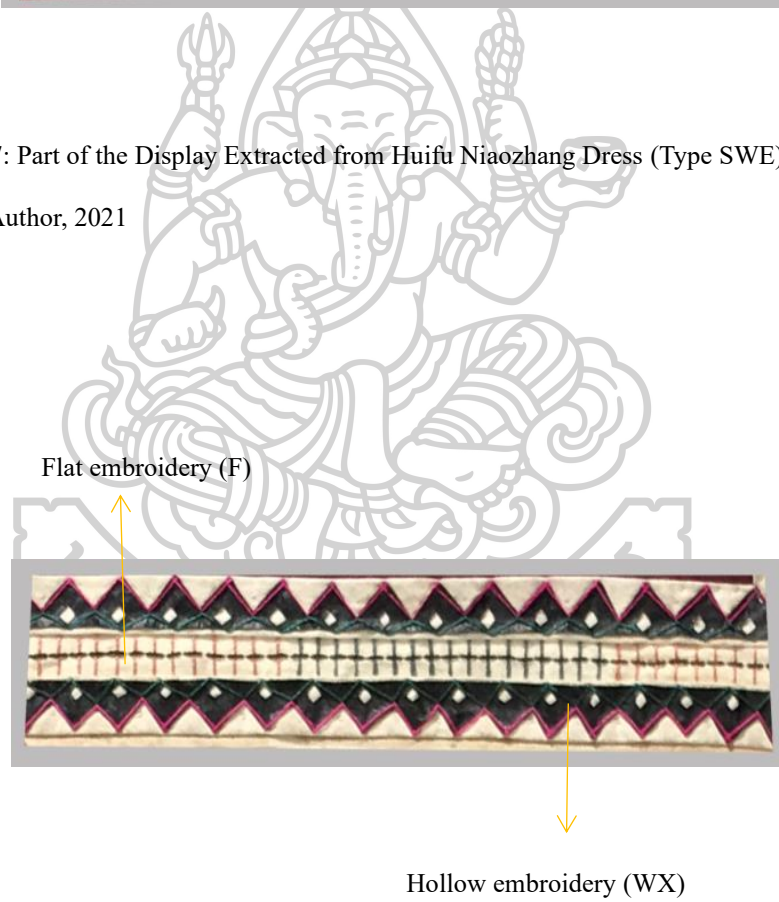
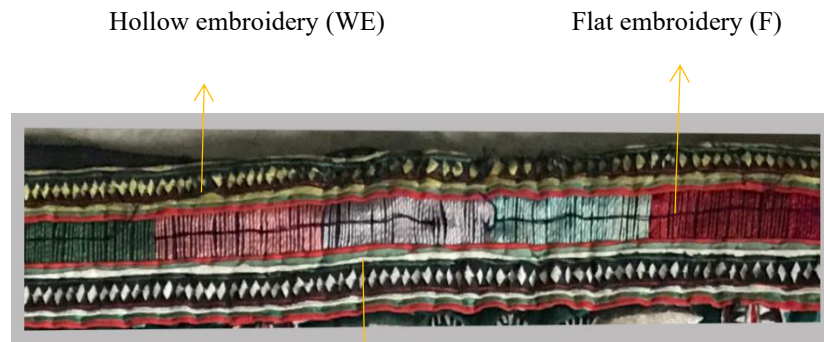


Figure 48: Part of the Display Extracted from Huifu Niaozhang Dress (Type FWX)

Source: Author, 2021



Stack embroidery (S)

Figure 49: Part of the Display Extracted from Huifu Niaozhang Dress (Type FSWE)

Source: Author, 2021

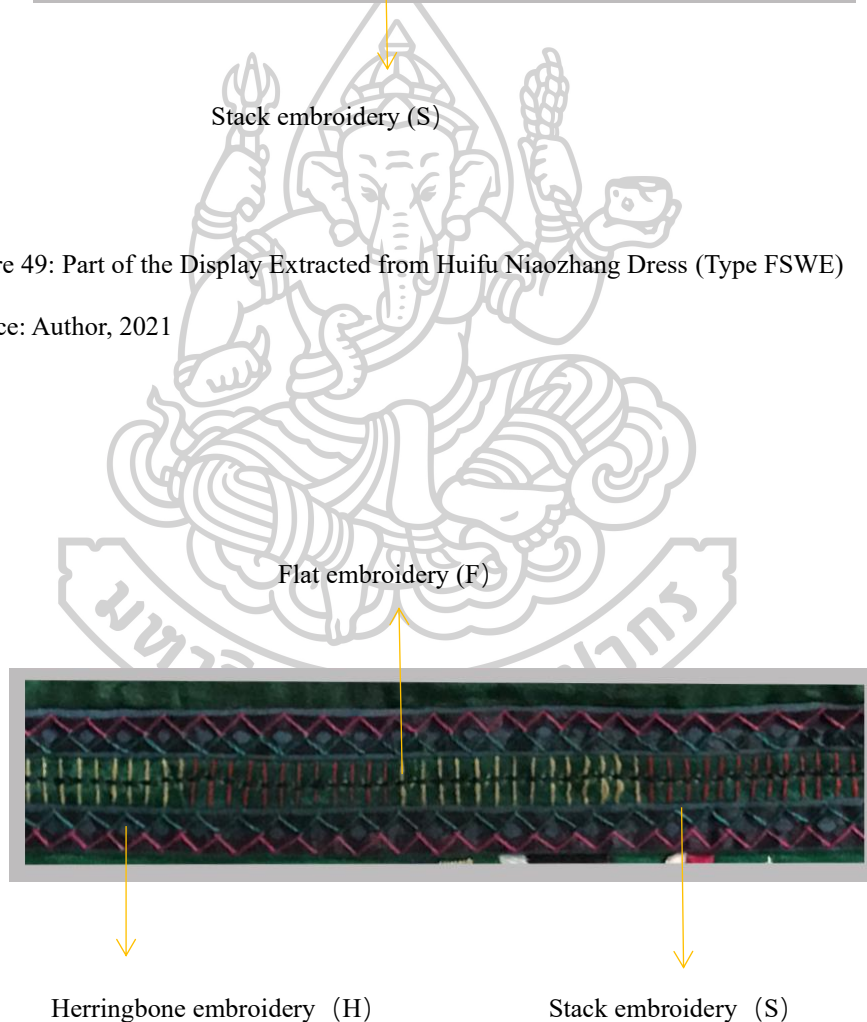


Figure 50: Part of the Display Extracted from Huifu Niaozhang Dress (Type FSH)

Source: Author, 2021

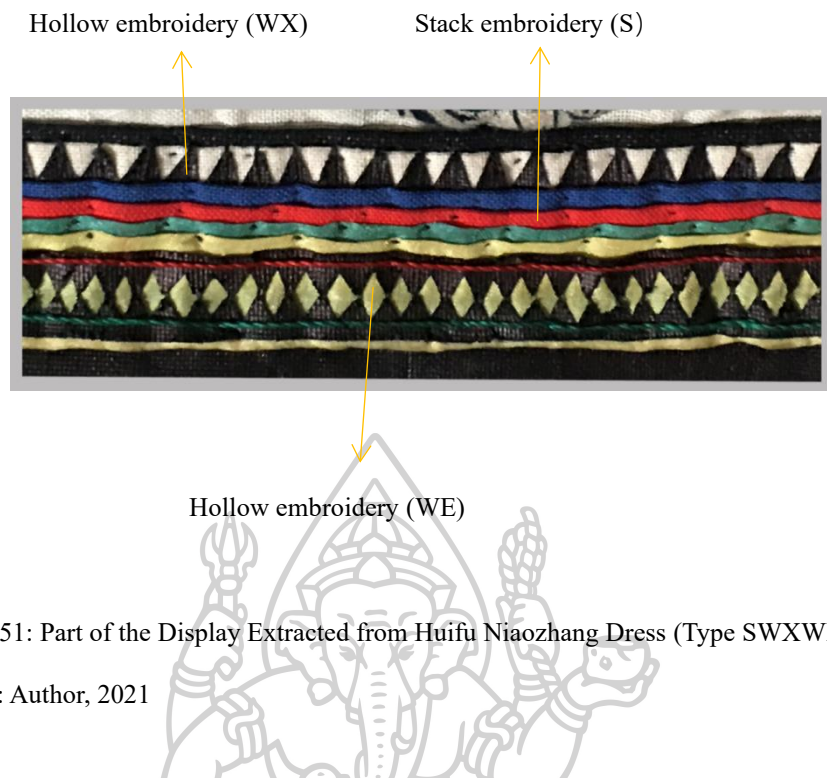


Figure 51: Part of the Display Extracted from Huifu Niaozhang Dress (Type SWXWE)

Source: Author, 2021



Figure 52: Assembled Stitched Complete Embroidery Pieces

Source: Author, 2021

It has been found that the FSWE, FWX, and SWE types are the most basic styles in the Huifu Niaozhng-Bai Niao Yi dress decoration, with the most layout parts. A combination of openwork patchwork and stacked fabric embroidery craft methods. The stitching of smaller embroidery pieces is mainly localized, with less use going out to the collar and more common use in other parts.

FSWE type, FSH type, FWX type, and HS type are four styles, mainly in the larger embroidery piece of clothing and smaller embroidery piece of clothing splicing each other. It is more common in the garment's back, hem, and lapel parts. The primary purpose is to beautify the edges of the embroidered parts so that the garment parts will not be deformed, but also to maintain the service life of the garment.

SWXWE type and S type are mainly used in the production of the patchwork of the Ga Nao wear Huifu Niaozhang dress decoration, mainly in the individual partial decoration and the back, shoulder, and sleeve embroidery piece stitching.

Hmong women choose different stitching methods according to their personal preferences, and this technique is mainly used to connect, fix and beautify the cloth. Through the combination of stitching, a single material is enriched and made three-dimensional by using a variety of embroidery techniques, which are complex and detailed. It not only enriches the technique of the Huifu Niaozhang dress of the Ga Nao Hmong people but also enhances the aesthetic value of the cloth.

Part II: Computer Digital Technology

Computer digital technology refers to visual graphic design software that uses computer-aided apparel product design.

The digital design technology of the computer has won widespread recognition in the apparel design world from industry personnel, providing space for apparel designers to draw, and has become a trend for future development. With the advantages of efficiency, accuracy, and convenience, it is well worth mentioning the efficient advantages of computerized digital, which will be particularly important in future commercial operations and the development of apparel products.

3.4 Digitization of Computer Decorated Patterns for Sample Costumes

Decorative pattern digitization here refers to recovering sample patterns of Hmong clothing through sample recovery techniques and painting techniques of computer software and finally obtaining computer vector images of the Huifu Niaozhang dress.

Utilizing advanced computer-aided design technology, the structural composition, color palette, and intricate patterns inherent in the Hmong Huifu Niaozhang-Bai Niao Yi clothing sample have been meticulously scanned and captured. The resulting data, meticulously measured to match the actual dimensions, has been intricately preserved. This sophisticated process aims to attain a targeted authenticity that faithfully replicates the real attire, thereby contributing to the development of the Ga Nao Hmong Huifu Niaozhang sample clothing. The whole process is fully utilized with the drawing techniques of the computer software and the retouching simulation techniques of the software to achieve a state close to the original.

At present, there are already many companies that have developed software with graphic modeling functions to professionally assist design. The main ones commonly used are the CorelDRAW Graphics Suite software developed by the Canadian company Corel, the Adobe Photoshop software developed by the American company Adobe and the Adobe Illustrator software.

In front of the complex Ga Nao Hmong costume, the decorative pattern recovery advantage is highlighted; virtual effect display software will be through the clothing plane style, on the computer for digital image painting recovery, present and get clothing plane graphics virtual sample display effect.

3.5 Computer Aided Clothing Design

Computer aided clothing design here mainly refers to the use of computers for the virtualization of clothing products to show the state-of-the-art image of the design.

Many companies around the world have developed fully functional virtual clothing effect display and structure plate-making professional software, CorelDRAW Graphics Suite developed by Canada's Corel company, Adobe Photoshop and Adobe Illustrator software developed by the United States Adobe. The CLO3D was developed by a Korean company, the Opti Tex software by the American EFI company, and the Style3D software was developed by China Ling Di Digital Technology Co.

In the process of the study, the author hopes to take the Hmong people Huifu Niao Zhang as a sample, and through the full use of current computer digital technology, the use of clothing virtual design software to achieve the digital recovery of clothing graphics and product design innovation application effect virtual display.

Computer virtual digital expression is an expression that can better present the conceptual effect of the design of clothing products, but also an important way to promote the digital design of traditional clothing propaganda and development, which can solve the digital computer protection of Hmong clothing, but also the digital image for innovative design use, which can effectively save time, but also greatly improve the efficiency of the designer's design, and can allow customers to feel the product The design effect of the intuitively.

Part III: Aesthetics of Chinese Modern Style Design

Design aesthetics are a product of the modern design movement after the industrial revolution, and its leading research is the aesthetic phenomena and laws of the design process, and in the study of the product design style, excellent and flawed standards, etc. That arises from solving a particular problem of ideas and values.

The famous Chinese design educator Li Chao De has repeatedly said that the world looks to the East for aesthetics, and the East looks to China for aesthetics.

Chinese history has accumulated over 5,000 years, resulting in various traditional cultures. Chinese traditional culture is even more enduring and long-standing. For example, there is Chinese poetry, philosophy, and folk art, all of which contain many designs and aesthetics that are different from those of other countries worldwide and have Chinese characteristics (C. Li, 2022a).

Whether in ancient China or today's Chinese society, this idea of Chinese design aesthetics is constantly changing, reforming, and innovating according to the trajectory of real Chinese folk life and is born out of the actual production activities of the Chinese people rather than being innate.

Modern Chinese design aesthetics is in pursuit of the lightness of things and is opposed to the complexity of objects. It is based on the aesthetic criteria of technological excellence, the ability to fully demonstrate the beauty of the material's texture, and the rigorous beauty of the object's shape.

The Chinese worldview of the unity of heaven and man and the aesthetics of the world, and the idea of making things according to their materials are among the various processes that influenced design in different periods (Du, 2020).

The pursuit of fashion, individuality, simplicity, and practicality of Chinese style clothing products is the pursuit of people-oriented, the pursuit of the simple and unadorned beauty of the use of people; is the design of the integration of innovation, advocating the ecological harmony of the unity of heaven and man; or the design of the collection of beauty, the pursuit of the transcendent simplicity and indifferent beauty.

3.6 Eastern Design Aesthetics Fashion Aesthetics Pursuit of Lifestyle

The world's fashion design trends have always been determined by the upstream part that occupies the forefront of the global cultural mainstream. As the most significant specimen of design aesthetics research and theoretical breakthrough value, fashion aesthetics is the concrete, practical embodiment of Eastern design aesthetics. Chinese aesthetics is an essential representative of Eastern design fashion aesthetics (C. Li, 2022b).

In recent years, China's fashion industry has undergone radical changes, from learning from foreign fashion to establishing a local fashion discourse, from learning to doing and constantly weeding through the old to bring forth the new. China International Fashion Week is a window for China to showcase Chinese fashion design to the world. Has seen the emergence of Chinese-inspired design shows, gradually forming a Chinese style system with a Chinese flavor and triggering changes in Chinese style and fashion brand building.

3.6.1 Chinese Style

1) Chinese style expressed by Westerners

When delving into the realm of Chinese style, an essential starting point is the exploration of 'chinoiserie,' a term originating from the French word 'chinoiserie.' This term encompasses the ornate and sophisticated oriental decorative arts style that gained prominence and widespread appreciation in 17th and 18th century Europe (Zhang, Liu, & Chen, 2022).

"chinoiserie" emerges from a distinctly Western standpoint, shaped by Western perspectives and creative imagination. At its core, it represents a vivid interpretation of Chinese style, culture, and elements through the lens of Western observers. While it outwardly embodies Chinese aesthetics, its underlying essence remains deeply influenced by Western sensibilities.

A noteworthy example of this phenomenon occurred in 1977 when the eminent French designer Saint Laurent introduced the *Les Chinoises* collection—a couture ensemble of 138 pieces. This collection was artfully curated, drawing inspiration from a fusion of Chinese literature, cinema, and art (Su, 2019).

Similarly, the Spring/Summer 1997 Haute Couture collection by the acclaimed British fashion designer John Galliano for Dior featured a design that captured the essence of Chinese inspiration, seamlessly melding cultural elements into the couture piece (Liu & Li, 2005).

In 2001, Jean Paul Gaultier explored refined womenswear, channeling the spirit of the Peking Opera to create a captivating collection suffused with Chinese influence. Further exemplifying this dynamic is Tom Ford's "The Last Emperor" collection for Yves Saint Laurent, unveiled during the Autumn/Winter of 2004 (Wang, 2023).

A discernible pattern emerges from these design works, indicating that incorporating Chinese cultural motifs serves as symbolic gestures rather than emanating from an authentic Chinese design ethos. These creations are emblematic instances of Western artists engaging with Chinese elements within a Western context, resulting in a fusion that is both evocative and emblematic.

2) Chinese expressions of Chinese style

In China, the Chinese style was first proposed around 1980 and began to take shape on some scale in 2000. After a long period of exploration and design practice, a relatively independent and stable artistic identity began to take shape in 2010.

The study of Chinese style should focus on the main body of Chinese culture, the transmission and interpretation of traditional Chinese cultural connotations, the expression of Chinese aesthetic paradigms and traditional material forms, and the refinement and sublimation of traditional Chinese culture in contemporary aesthetic concepts.

Chinese-style clothing fashion is based on the background of the new era, originally from

China, based on modern world fashion, featuring design elements covering traditional Chinese culture, or the life and culture of current Chinese contemporary society, and in line with the current needs of people for fashion aesthetics and lifestyle.

The Chinese style is based on Chinese civilization, one of the earliest places where the world's civilization originated. Despite the internal changes and war persecution by foreign enemies at different times, the culture has maintained its indigenous and stable character. Chinese traditional culture plays a vital role in the world.

Today, the globalization of the fashion and apparel industry is gradually maturing into a state where innovative fashion products need to open the doors of their countries and pursue global creativity. Under the commercial logic of post-modernism, fashion clothing is more about chasing form than content, and designers and researchers are forced to investigate deeper into more cultural symbols to suit the needs of the commercial fashion market.

With the development of China's corresponding big data in recent years, China's enormous economic strength, as well as its powerful market space, requires the development to have its system and approach. Chinese style is gradually establishing its influence internationally, breaking through the fashion barriers of Europe, America, and other countries, gradually getting rid of the influence of Korean and Japanese fashion culture, and establishing a fashion system belonging to China's local style.

Chinese style is no longer limited to design inspiration and marketing gimmicks in art and fashion. However, it has become a true reflection of economic strength and national confidence, expressing the strong desire of the contemporary Chinese people, Chinese fashion designers, and fashion brands for the revival of Chinese culture and the return of Oriental culture, and increasingly becoming an essential factor influencing the economy, culture, consumption, aesthetics and daily life.

As a result, Chinese style fashion with Chinese elements has become one of the basic styles in the international fashion system.

3.6.2 China-Chic Style

The term " China-Chic " has become a hot term since 2018, and the attention and

searches for it in all areas of society have been rising crazily (Deng, 2021).

China-Chic is a fusion of youth culture and street fashion with a niche, rebellious spirit such as hip-hop, graffiti, and skateboarding with traditional Chinese culture. Here China-Chic style mainly refers to the combination of currently popular, modern, and avant-garde clothing elements with artistic elements from traditional Chinese culture, thus creating a fashionable style with Chinese characteristics.

In the national trend style of clothing, clothing items usually adopt post-modernist design techniques such as collage, playfulness, metaphor, retro, and crossover, which have the characteristics of quick feedback on social hotspots and cultural phenomena and reveal the designer's advocacy and attitude towards life.

The essence of the National Dynasty style lies in the inheritance and dissemination of traditional Chinese culture through trendy fashion, realizing the infinite value of manifesting national culture, inheriting the Chinese spirit, emphasizing national consciousness, leading Chinese innovation, and adding value to Chinese goods and brands.

3.6.3 Design Aesthetics of Chinese Clothing Fashion

Throughout the long evolution of human society, design has created a wide variety of artifacts in response to people's needs, whose function and form have changed how people live and the world.

Fashion, as an essential representation of the anesthetization of daily life, is an artistic expression of fashion and a carrier of artistic expression, which can, of course, be interpreted as a result of the creative generation of design (Zhao & Lin, 2023).

The aesthetics of Chinese fashion design is the result of the creation of Chinese people in their daily lives and labor, which has been constantly pushed into new ideas and formed into the design rules or ideas of the local fashion system.

As the standard of living of the Chinese people increases, the construction of a clothing system with Chinese characteristics to show the nation and the self has become an urgent need for society and the public, resulting in the emergence of a new era of Chinese national style clothing

fashion in large numbers, with Chinese fashion designers taking Chinese culture as the core theme of their creations.

China's current new era of national style clothing fashion represents a new interpretation of Chinese culture by local Chinese design, a new embodiment of the inheritance and development of contemporary Chinese cultural excellence, and a manifestation of the design aesthetic of Chinese clothing fashion.

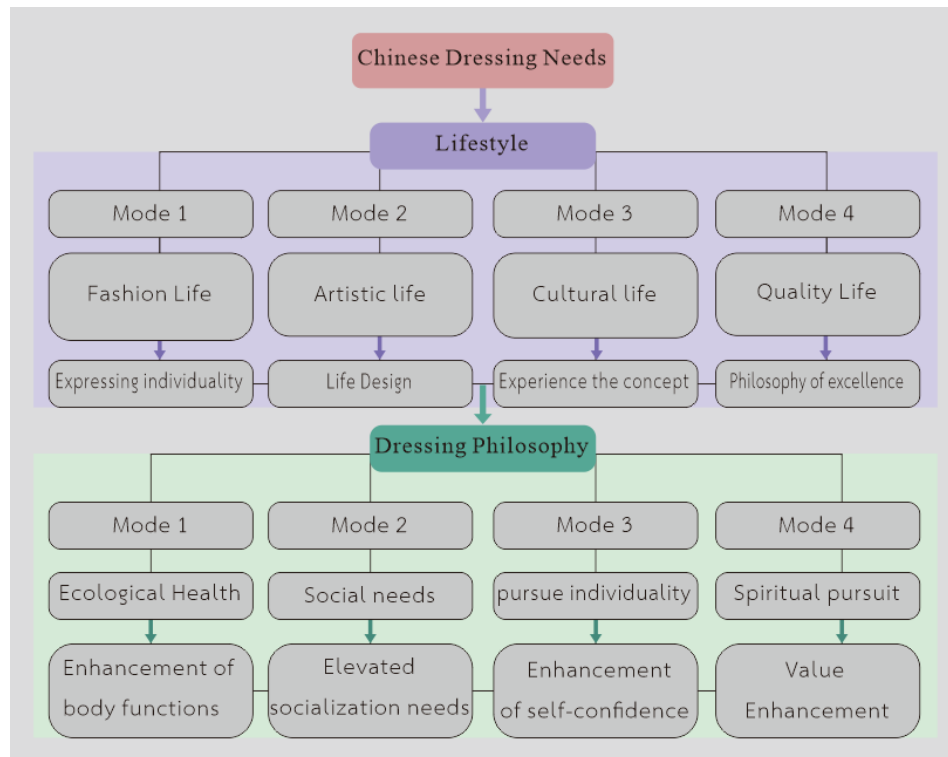
Chinese style fashion design is about conveying Chinese culture, promoting the Chinese spirit, and emphasizing the Chinese position (Jia, 2022).

Chinese fashion designers are surrounded by civilization, and their fashion plans should flourish. Whether it is the mass assimilation of foreign cultures or the improvement of their design level, it has become an obstacle to the progress of Chinese fashion and clothing design aesthetics, and contemporary Chinese fashion design lags behind the world's developed countries. An important research issue is how Chinese traditional culture can be transformed and adapted to contemporary life and how to pass on and innovate traditional culture in a contemporary context.

As a style that connects Chinese culture and current fashion aesthetics, the new Chinese style of fashion has been given full play in national fashion and other clothing, corresponding to the design expressions under the three perspectives of local design and breakthrough, antique design, and reproduction, improved design, and innovation, forming a cultural expression in the cross-cultural context of material culture and spiritual culture, traditional culture and modern culture, Chinese culture, and world culture. The design expressions are formed in the cross-cultural context of material and spiritual cultures, traditional and modern cultures, and Chinese and global cultures.

At present, the new Chinese style of fashion design not only represents China's local design strength but also is a kind of outward-looking, showing China's fashion style to the world. The development of the new Chinese style construction in the Chinese fashion system is bound to play an important role in establishing China's image and promoting Chinese-style clothing in the development of fashion.

Table 8: Chinese Dressing Needs



Source: Author, 2022

People's dress code is closely related to lifestyle, which is the content of people's participation in social activities and can reflect and derive people's demand for dress code performance in the region. China's lifestyle and people's clothing requirements promote the further development of Chinese fashion. The fashion life category can find the range of human personalities in pursuit of fashion. Artistic life category reflects the range of Chinese people pursuing design artistry. The cultural life category can reflect the human concept of life. The quality life category directly reflects the human's further pursuit of life requirements. It can directly reflect the human dress demand and guide the designer in clothing fashion design planning. Ecological health. Is wearing needs to meet physical health requirements, focusing on enhancing the body's physiological needs. Social needs. The requirements of social communication focus on meeting the needs of social interaction. Pursue individuality. It is the personalized shaping requirements focusing on the enhancement of self-confidence needs. Spiritual pursuit is the demand for self-spiritual value, focusing on enhancing

self-artistic cultivation. Chinese fashion-style clothing products are an essential initiative to inherit and carry forward the excellent traditional culture and protect the roots of national culture. Chinese style design should start from the reality of Chinese people's lifestyle to accomplish the development, evolution, inheritance, and innovation of Chinese clothing. The fashion life category Can find the range of human personalities in pursuit of fashion.



CHAPTER 4

DESIGN PROCESS

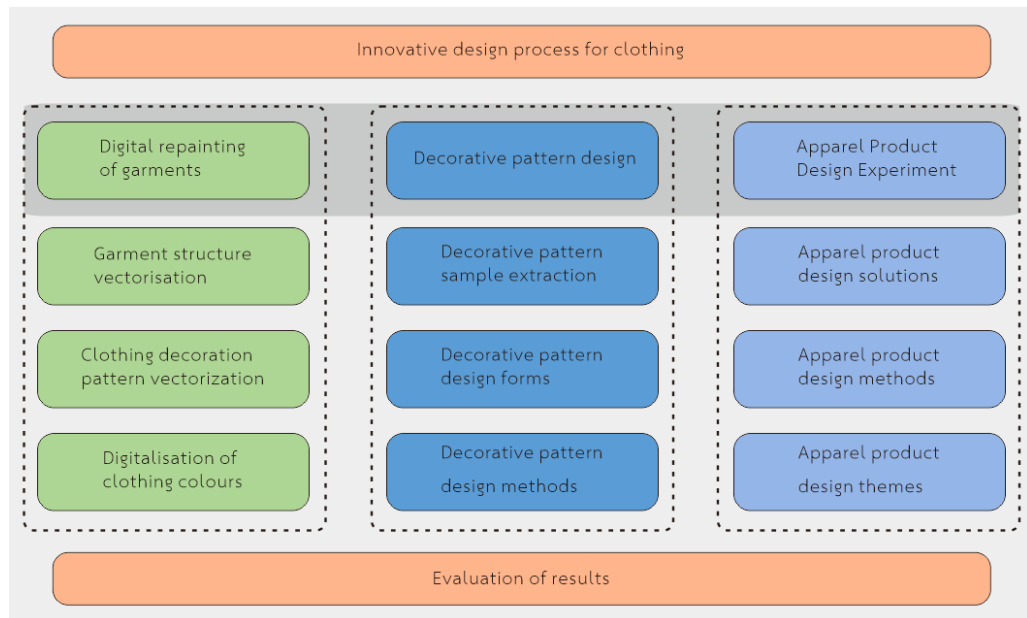
Both artistic creators and product designers use the design process of research projects to carry out art-making-related work.

In the research process of design creation, not only is it essential to work through practical design experiments, but the theory in design work is also critical. The theory in this process is a systematic way of researching experimental design for a project. It is essential to anticipate and use it to suggest solutions to various unexpected and erroneous accidents during experimental design work.

With computer technology becoming increasingly popular, the specialized software that can be applied to garment design has also become abundant. Choosing the right computer-aided design software for garment design can achieve rapid efficiency improvement. At the same time, a certain sense of technology can also enhance the brand image and competitiveness of clothing enterprises, which will help clothing design products to gain a good market advantage, thus obtaining high economic and social benefits.

The focus of this chapter is on the design process of the study. Based on the preliminary study in Chapter 3, research related to the art of decorating Guizhou Huifu Niaozhang-Bai Niao Yi is carried out in terms of vectorized recovery, virtual design, and product production based on the concepts of decorative symbols, computer technology, and Chinese design aesthetics. Firstly, the research is based on recovering the main symbols of the vectorized decorative patterns used to draw them, based on accurate data, through the computer's digital vectorized painting recovery function, and the extraction of elements from their vectorized symbols that can be used for applied design. Secondly, strictly following the basic requirements of Chinese design aesthetics, the computer-aided virtual design function is used to help the process of garment product design requires links to complete the design work of the rendering in the research program. Third, to complete sample production research work and evaluation according to the requirements of the design scheme.

Table 9: Experimental Innovation Design Model for Apparel Products



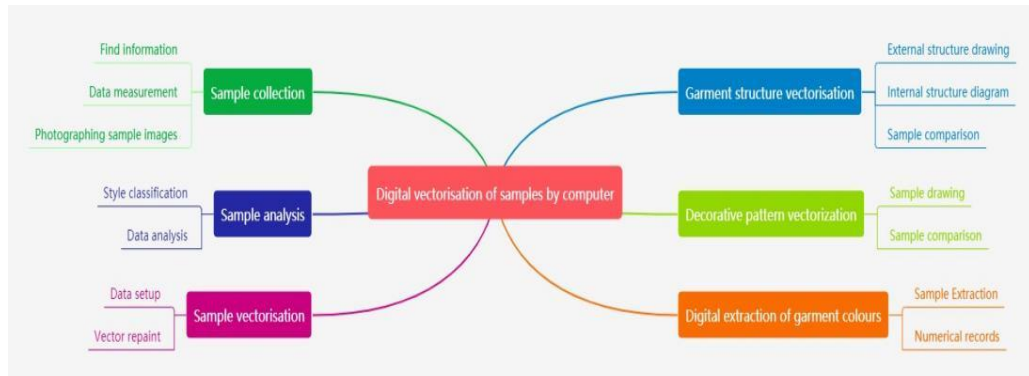
Source: Author, 2021

4.1 Application of Computer Digital Vectorization Techniques

Currently, global computer technology is compelling, and computer technology for digital factorized mapping restoration of the Hmong costume of Huifu Niaozhang-Bai Niao Yi is a crucial way to protect China's intangible cultural heritage better. The author has conducted the study at three levels: sample collection, sample analysis, and sample restoration and the restoration of the costume structure, decorative patterns, and colors is an integral part of the whole digital restoration process.

Vectorization is converting a dot matrix image into a vector image. The principle is to identify points, lines, circles, arcs, polygons, etc. From the pixel points that make up the dot matrix image and obtain these identified geometries through computer calculations to achieve the image format conversion.

Table 10: Computerized Digital Vectorization Research Model of Huifu Niaozhang Dress



Source: Author, 2022

4.1.1 Computerized Digital Vectorization Recovery of Garment Structures

CorelDraw software is computer-aided design software in the process of creative graphic design; the function of vector graphics drawing has the performance of flexible simple and efficient processing, especially in the higher precision of the structure of the line drawing, graphic modeling structure deduction and other aspects of more flexible use of the way (Liu, Lu, & He, 2022).

The Hmong Huifu Niaozhang has a separate upper and lower costume style and a combined upper and lower costume style. The Hmong and Han traditional costumes are both part of the traditional Chinese costume and in terms of costume structure, they both fall within the 2 forms of the "shang yi" and "xia shang" garments. Xun Zhou, Chunming Gao in the compilation of Chinese Clothing through the Ages" wrote: Chinese clothing through the ages in a variety of shapes and forms, a variety of forms, but in terms of style, there are only 2 basic forms: Connect up and down Style and split up and down Style.

In the computer digital vectorization restoration study, according to the multiple characteristics of the Hmong Huifu Niaozhang-Bai Niao Yi, which is rich in color, simple in structure, and complex in pattern, the process of restoration study using computer digital graphics drawing, the researcher carried out a flat structure graphics restoration drawing study by using the CorelDRAW Graphics Suite software developed by the Canadian company Corel. In combination with the physical

restoration method, the physical garment samples were drawn based on visual restoration and compared with the restored images to check the effect of the restoration.



Figure 53: Collecting Baibei Style Dress Data

Source: Author, 2021

This sample is one of the male closes of the Hundred Birds Costume of the Ga Nao Hmong people and is constructed in a top and bottom jointed style. The garment's structure is summarized in a geometric style based on accurate data collected from field research and the garment's shape, mainly made by combining different shapes of simple geometric embroidery pieces. The sleeves, collars, and shoulders are on the same level, and the sides of the garment are vertical and downward, flush with the fluttering belt on the garment. The middle bodice is shaped in a pair of lapels, symmetrical to the left and right, and the garment is characterized by straight lapels, with the overall garment shape resembling that of a cross.

Table 11: Data Measured by the Author from the Sample on the Different Parts of the Dress Sample in the Pendulum Style.

LIST OF SAMPLE DATA FOR BAIBEI STYLE			
Name	Data	Name	Data
Length of Clothing	100cm	Sleeve Length	66cm
Garment Width	120cm	Collar Width	7cm
Shoulder Width	54cm	Cuffs	20cm
Top Length	52cm	Belt Length	54cm
Belt Width	10cm	Pontoon Width	10cm
Number of Pennants	12 articles	Long Peplum	38cm
			UNIT: CM

Source: Author, 2021

According to the style requirements of different clothing, the geometry of the T-shaped base will be drawn during the vectorized recovery drawing process using the computer's CorelDRAW Graphics Suite software. The data is compared using the graphic drawing tool of the additional design software, the graphic modification tool several times.

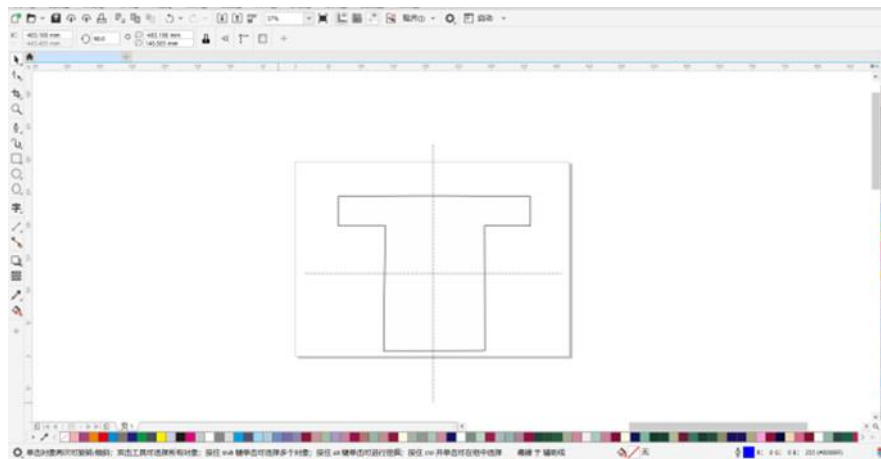


Figure 54: Computer Interface Used During the Researcher's Experiments

Source: Author, 2021

The cross-coordinate auxiliary lines are determined according to the midline division of the body. This ensures that the data for the left and right sides of the garment pieces are identical and will not be altered, creating a completely symmetrical shape. In the computer design software, the actual data for each part is entered into the garment length and width based on the data from the mobile phone. The 100 cm bodice length and 120 cm bodice width, which is the external structure of the garment, are used to determine the basic outline of the Huifu Niaozhang.

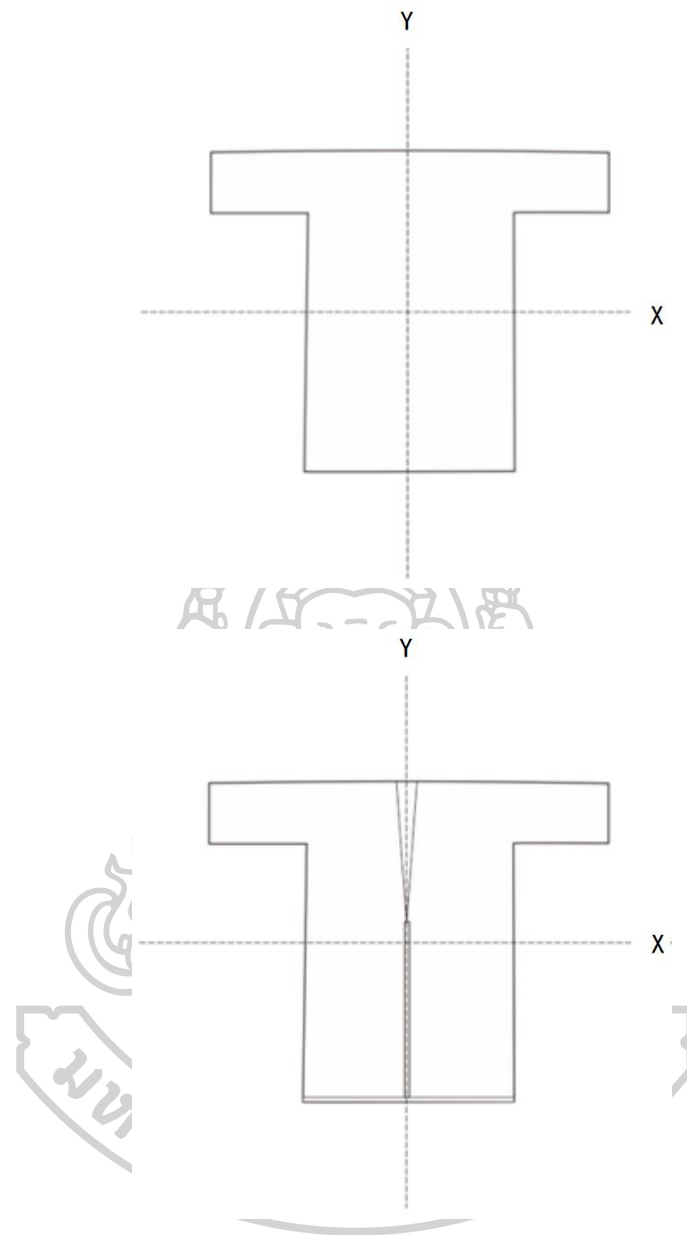


Figure 55: Vector Adjusting Outer Contour Structure of the Garment During the Study

Source: Author, 2021

Based on the contour shape, the vertical auxiliary line is used as the base point to determine the neckline's position, the collar width data, and the collar depth data according to the human midline principle. The collar depth point is the center point of the ten auxiliary lines. The collar depth and the placket of the garment sample are interconnected into one, connecting the center point with the collar width point to recover the internal structure of the collar shape.

The neckline is positioned at the center of the auxiliary line, and the width of the neckline is determined by dividing the center line equally into both sides. The actual data for the collar width is marked as 7 cm, moving 3.5 cm in both directions to the left and right to determine the position of the collar.

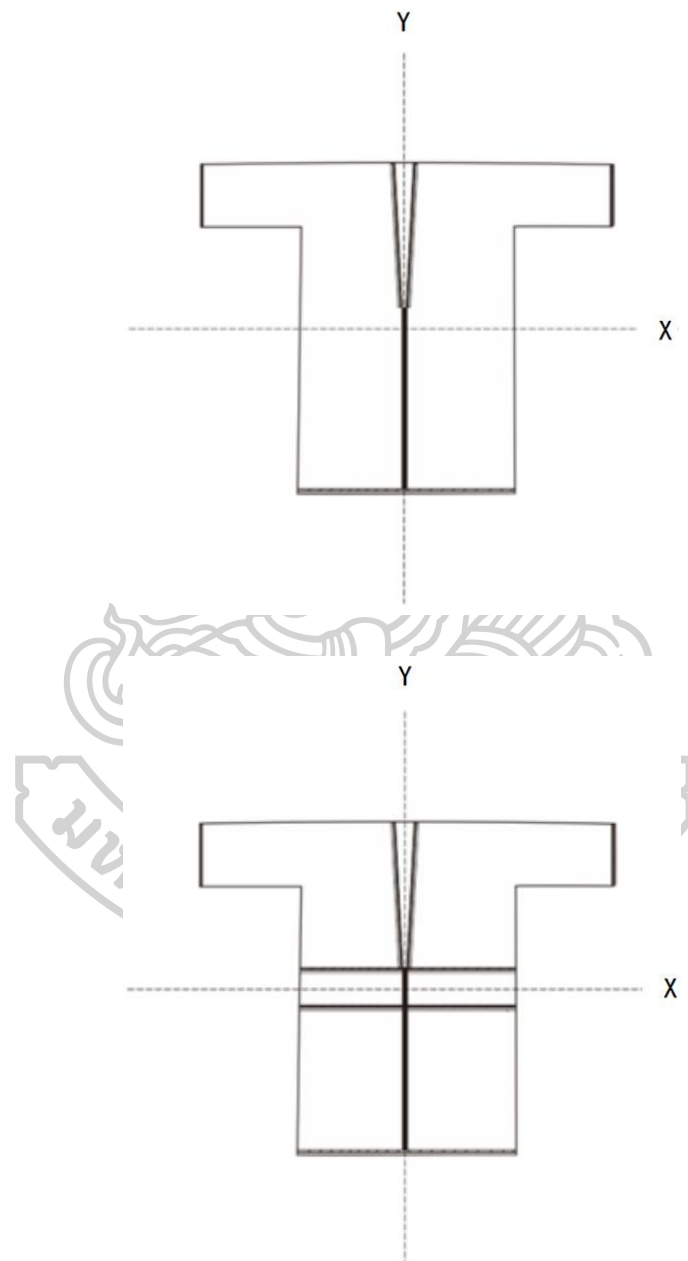


Figure 56: Vector Adjusting of the Inner and Outer Structure of the Garment During the Study

Source: Author, 2021

The sleeve and body structure are an integral part of the garment and plays a vital role in

the comfort and emphasis of wear. Accurately setting the data for the cuffs and the data for the bodice length in the computer software is vital to restoring the sample and enabling an accurate recovery of the original structure of the waistband. The cuff value is 20 cm, and the data for the upper garment length is 52 cm. After determining the data on the upper garment, the data for the waistband is entered below according to the auxiliary line coordinates, the waistband data is 54 cm long, and the waistband data is 10 cm wide.

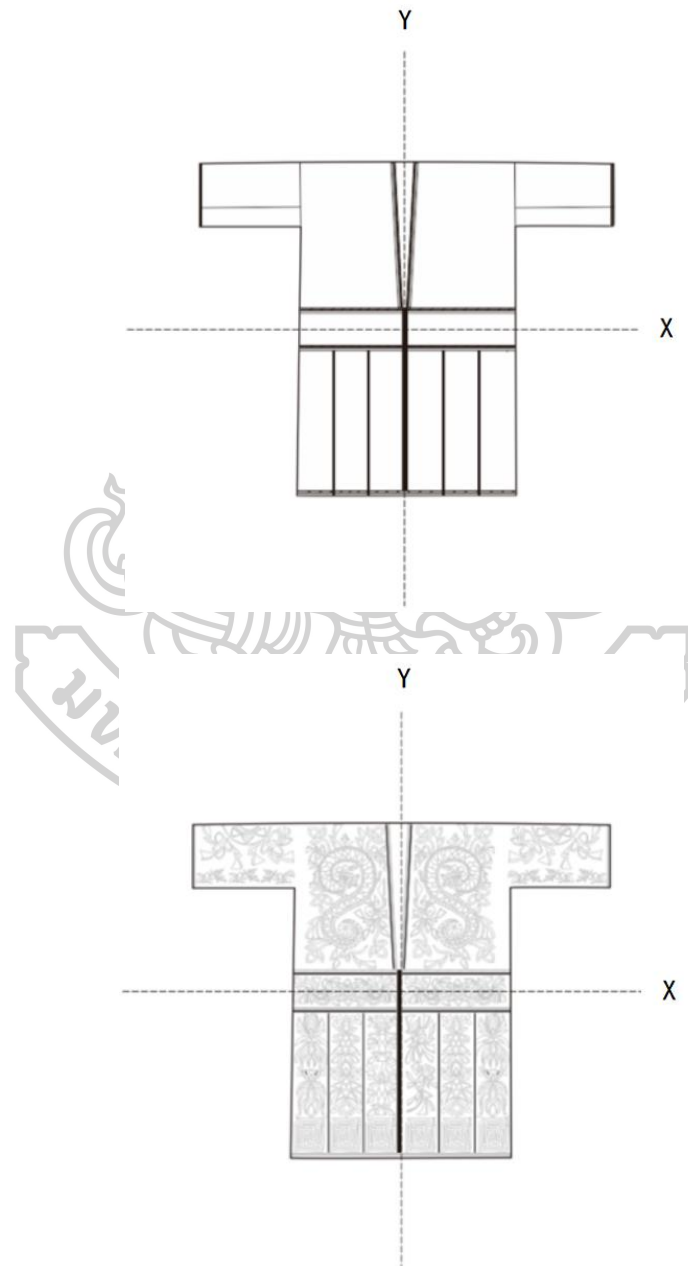


Figure 57: Complete Structure of the Vector Adjusting of the Garment During the Study

Source: Author, 2021

Based on the method described above and the main features of the pendulum one-piece Huifu Niaozhang-Bai Niao Yi sample, it was possible to recover the original structure of the hem flutter. The hem of the garment consists of 12 rectangular-shaped embroidery pieces; the width of the band is 10 cm, and the length of the hem band is 38 cm.

The structure of garments is a necessary foundation and the inner core of clothing. The Huifu Niaozhang structure contains the Chinese ancestors' wisdom. It is the result of the adaptation of different ethnic minority peoples to their living environment, the heritage of their historical community culture, and the improvisation of the material base of their living area. Digital vectorized restoration graphics are an essential category of graphics required in studying all types of clothing and the innovative design of clothing products and are an indispensable part of clothing designers and researchers.

In summary, it is significant to study the Sample of Painting Reduction of the structure of traditional Chinese costumes. Computer technology has a vital role in the vectorized restoration of traditional costumes, which can satisfactorily record the accuracy of the structure, facilitate the modification, be efficient, and be stored conveniently. Through the computer vectorization drawing function, the structure diagrams of the Hmong Huifu Niaozhang are vectorized recovered, recorded, and preserved, effectively protecting their heritage and understanding their intrinsic structural changes. They can provide methodological references for the vectorized recovery of other cultures.



Figure 58: Vectorized Drawing of the Huifu Niaozhang Dress Structure

Source: Author, 2021

Table 12: Vectorized Drawing (Connect Up and Down Style Dress Structure)



Connect up and Down Style



Source: Author, 2021

Table 13: Vectorized Drawing (Split Up and Down Style Dress Structure)



Split up and down Style



Source: Author, 2021

4.1.2 Computer Vectorized Restoration of Decorative Patterns

The rich decorative patterns are an essential feature of the traditional Huifu Niaozhang, which is the artistic feature that best reflects the Hmong costume of Ga Nao (Li & Qi, 2021). In the process of decorative pattern restoration, the vector drawing function in CorelDRAW Graphics Suite software is also used to restore the various embroidered graphics on the traditional Chinese Hmong Bai Niao Yi to their actual state using computer technology vectorized drawing.

When using the computer to recover the drawing, it is essential to start with the core of the decorative pattern, moving from the partial to the whole, from the outer outline to the internal structure. The core of the decorative motif of the pendulum-style garment is the combination of a bird and snake on the body of the garment. During the restoration study, the head of the decorative pattern is restored, the outline is restored according to the shape of the decorative pattern, and the vectorized restoration is modified to the exact size and condition of the sample drawing.

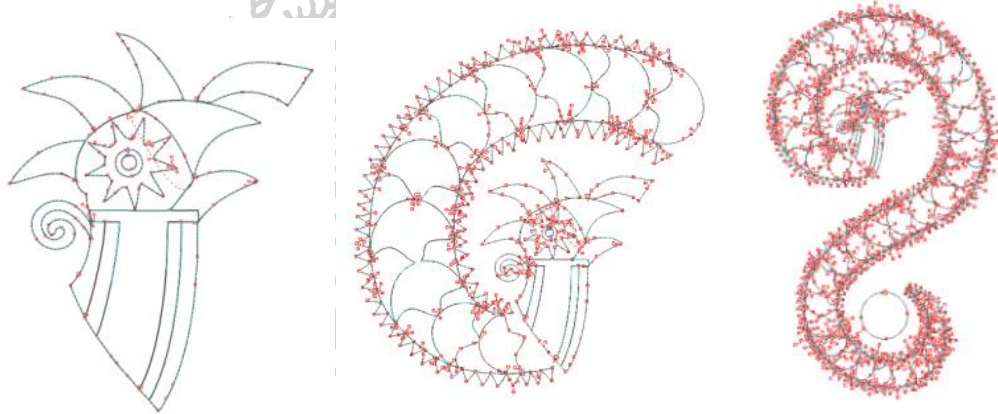


Figure 59: Drawing of the Outline of the Core Part of the Bird-Snake Combination Decorative pattern

Source: Author, 2021

After determining the core part of the graphic, refine the surrounding auxiliary graphics as described above and repeat the comparison experiments to ensure that the restored decorative patterns are consistent with each other and the silhouette of the sample.



Figure 60: Bird-Snake Combination Decorative Pattern Vectorized Core Part Complete Structure

Source: Author, 2021

Based on the actual data of the garment sample, the color extraction function of the computer-aided design software is used to extract the accurate color data from the sample garment. The actual data obtained from the sample is processed by filling the color with the color fill function of CorelDRAW computer-aided design software to obtain an accurately restored digital graphic at the end.



Figure 61: Vectorized Restoration Finished Bird-Snake Combination Decorative Pattern

Source: Author, 2021

With its exquisite patterns, meticulous artistry, and unique craftsmanship, the Bai Niao Yi of the Hmong ethnic group is a traditional handicraft with a long history in Guizhou, China. This extraordinary skill has a unique status and artistic value in world arts and crafts history and is an integral part of China's outstanding cultural heritage.

The patterns are predominantly geometric and floral with birds, dragons, and snakes, and the overall layout is balanced and symmetrical. However, the traditional pattern design still follows the manual workshop production method, the pattern drawing process is time-consuming and inefficient and requires high skill for the artisan.

In summary: (1) The dot matrix images of hand-embroidered pattern motifs are converted into vectorized decorative patterns that can be freely deflated, deformed, and reorganized through a series of digitization processes such as primitive segmentation, contour extraction, corner point detection, and curve closure by computer. (2) After the experimental research, the digital restoration method of the decorative patterns has a high practicality, increasing the usage rate and the diversity of the patterns and improving the work efficiency based on inheriting and using the traditional ethnic elements of the Hmong people.

Affected by the rapid and robust rise of science and technology in various countries, restoring and conserving traditional Chinese Hmong costume patterns is significant. The complex Chinese Hmong traditional patterns can be well recovered using computer technology. It can be rich in the conservation and use of decorative patterns in social life, considerably providing the efficiency of the design.

4.1.3 Extraction of Color

The richness of the color of the Hmong costume is evident in the ancient Chinese text "Sou Shen Ji," where it is recorded that the Hmong had "good five-colored clothes," which shows the richness of the Hmong costume during the Qin and Han dynasties. Vivid colors were an essential feature in distinguishing the various Hmong clans. Each branch of the Hmong tribe chose its clothing colors differently, reflecting their different aesthetic characteristics.

Most of the Hmong in Guizhou have red and black as their base colors. The main object

is outlined with lines of strongly contrasting colors, followed by filling, designing, and decorating the object with lines of available contrasting colors. For example, with a red background, the central motifs use large areas of dark red and dark blue to form large blocks of color and to set off the outline of the motifs by contrasting lightness. The interior details are decorated with small areas of high brightness and purity colors such as violet, white, and orange, highlighting the vivid beauty of the color scheme.

Traditional Chinese Miao decorative patterns attach great importance to color schemes, such as the contrast between warm and cold, light and dark, and purity when matching colors. Miao people use the contrasting relationship between neutral tones and large-area colors and use highly saturated small-area color blocks to decorate based on the primary color. It cleverly divides the large area of color blocks, thus creating a strong visual impact. Alternatively, in the high saturation of the overall color tone, the use of other colors to reconcile to achieve an organic visual balance so that the decorative pattern of the Main decorative pattern and secondary a more three-dimensional and hierarchical sense.

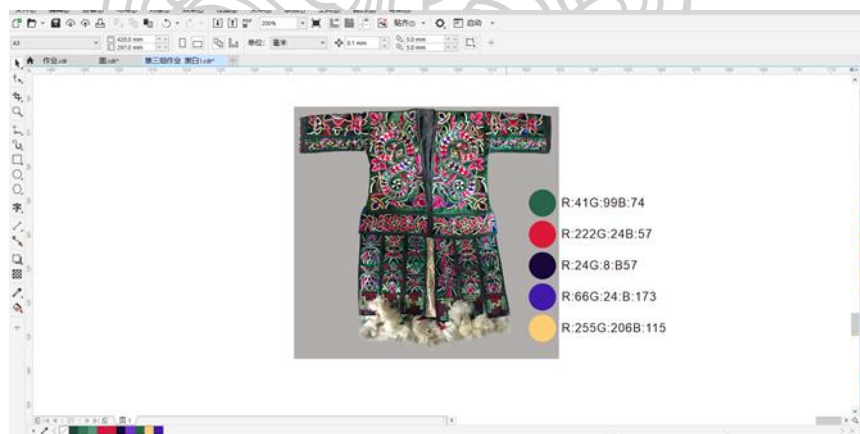


Figure 62: Color Extraction of Traditional Garment Samples Using Computer During

Source: Author, 2021



Figure 63: Data Extraction of Colors from Traditional Clothing Samples

Source: Author, 2021

Researchers have discovered that the Hmong costume is a functional item and a form of artistic expression and carries profound social implications. Laden, with a treasure trove of historical and cultural significance, stands as a testament to the collective cultural psyche of generations, reflecting the Hmong people's perceptions of their life and environment. Moreover, it is intrinsically connected to traditional Chinese culture, embodying an integral aspect.

With the continuous progress of today's human age, the application of information technology in various industries at this stage of the world has become very extensive, and computers have gradually become one of the essential tools in production life. In the 1970s, the United States began to adopt computer-aided design for apparel industrial design, which optimized the design process and effectively improved design efficiency, allowing more designed products to be obtained in a limited amount of time.

To sum up: the powerful vectorized restoration graphics ability and data processing ability of the computer can not only help people to complete the drawing task more quickly but also enhance the accuracy of the design, the characteristics are very consistent with the working habits and requirements of clothing designers. In the actual process of garment design, the color data of the sample is extracted with the aid of computer-aided design, which can reduce many workloads and improve the efficiency and taste of the design. In order to further explore the application strategy of

computer-aided design in garment design.

4.2 Experimental Study of Decorative Patterns

4.2.1 Design Forms of Traditional Hmong Dress Decoration Patterns

According to Hmong motifs, researchers have classified into three categories through research, namely natural motifs (A), geometric motifs (B), and abstract motifs (C).

Decorative motifs that express narrative through a realistic approach are known as naturalistic motifs, commonly found in floral and animal motifs.

The patterns that are narrative through geometric composition are known as geometric patterns, and the common abstract decorative patterns are clouds, serrated patterns, tic-tac-toe patterns, back patterns, sun patterns, star patterns, etc. The abstract motifs include the bull and dragon motif, the double-headed or multi-bodied dragon motif, which fantastically expresses blessings and prayers.

1) Line-based, surface-based combination approach

Points form lines and lines form surfaces, which is the basis of the modeling language. Most of the Hmong decorative motifs are made up of lines and exaggerated and abstractly deformed according to the subject matter to shape the overall and local graphic contours. Hmong decorative motifs are mainly realistic, with tight lines with more cross-cutting characteristics. For example, the bird-shaped decorative motifs have a varied and lively modeling language; the specific characteristics of the bird are expressed in general terms through the combination of lines, which, when combined with the picture, demand decorative butterfly decorative motifs and decorative plant motifs, can reflect the emotional feeling of the bird spreading its wings and flying.

2) A combination of standard specification and free variation

The design of Hmong costume decorative motifs establishes a link between the whole and the parts, with the central motifs being squarer and more regular. In contrast, the local motifs are lighter and more accessible, with a sense of movement between the motifs. Combining the central motifs, which are more sensual, and the partial motifs, which are more rational, expresses the aesthetic aspirations of the Hmong ancestors. The central decorative motif is more rigorous, organizing the pattern for the overall style, expressing calm and atmosphere. On the other hand, the localized images

reject standardized forms of expression, adding to the sense of dynamism in the artistic creation of the Hmong people.

3) A combination of morphological structure decomposition and reorganization

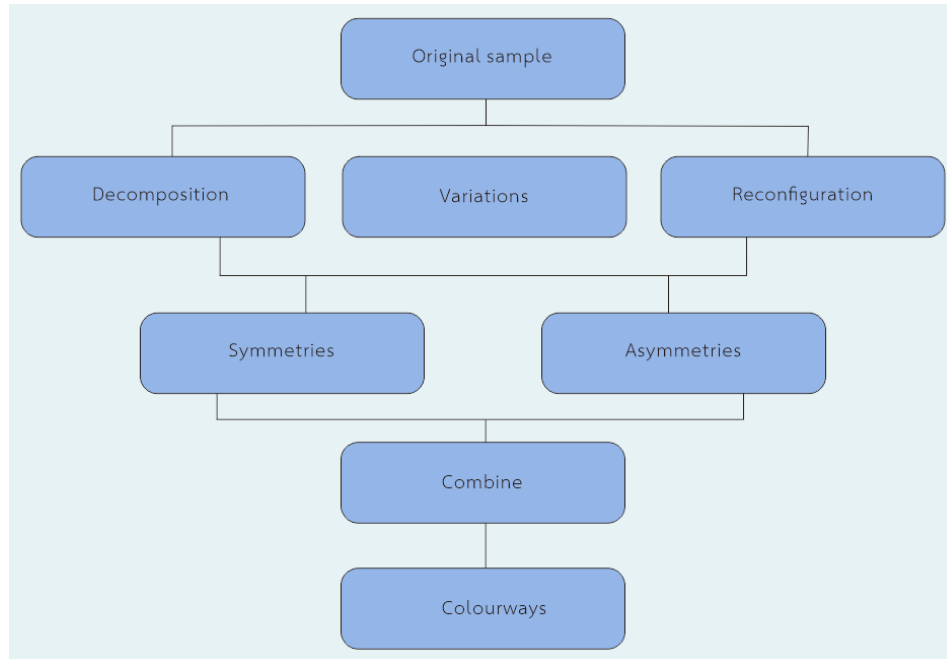
The design method of deconstruction and recombination is commonly used in the design of Hmong costume decorative patterns, where objects are split up, their characteristic elements are extracted and then recombined, and the pattern design is completed based on recognizable features to form a new form or structure. There are two main types of reconfigurations and combination between plant and animal, between animal and animal. The most represented pattern is the fusion of butterfly and flower patterns: the butterfly and the flower are deconstructed and reorganized, the flower and the butterfly are intermingled and superimposed, the butterfly has flowers in it, the flower has butterflies in it, and the combination expresses a beautiful meaning. The combination of bird-dragon and bird-snake decorative motifs can be found in the Hmong pattern, which is a totem is the actual practice of the deconstruction and reorganization design method, which reveals the extraordinary imagination and creativity of the Hmong ancestors and contains the world view of the Hmong ancestral people of life and equality and the coexistence of all things.

4.2.2 The Design Process for Decorative Motifs

The decorative motifs of the Huifu Niaozhang have a vital totemic cult significance, with the bird shape being the most characteristic. For this reason, they are also known as the Bai Niao Yi. In this experimental design process, the most representative bird-shaped decorative motifs of the Bai Niao Yi of the Ga Nao Huifu Niaozhang were chosen for the case study experiment.

The innovative design of decorative patterns involves selecting decorative pattern samples, extracting their base graphics, decomposing the patterns from the traditional samples, using different decomposition and reconfiguration combinations variations, and optimizing the color scheme to achieve a state and effect suitable for using the scheme.

Table 14: Research Methods in Decorative Pattern Design



Source: Author, 2021

This research sample uses the bird-shaped decorative motif element of the main bird medallion garment as the primary decorative symbol for design research to find modern design effects of Chinese Hmong-style decorative motifs.

The shape of the decorative pattern gives a natural psychological feeling with a specific stability of the decorative pattern (Q. Li, 2022). The vector drawings of traditional samples are optimally designed, combined with geometric shapes of different shapes that meet contemporary preferences. The decorative patterns are modeled with balanced and unbalanced design composition methods. They are designed with patterns that meet modern Chinese style in a contemporary aesthetic context, both in the traditional Chinese characteristic style and with new Chinese fashionable aesthetic features graphics.

Color of many shades, brightness, and purity can cause aesthetic fatigue and a feeling of clutter. The same brightness and purity of color collocation can make people in the visual perception achieve a sense of harmony and unity (Wu & Ge, 2023). Using decorative patterns of color to choose a

unified approach away from traditional clothing, color contrast has a strong artistic effect. Uniform purity or brightness boldly searches for a new sense of visual color harmony and fashion to enhance the modern aesthetic effect of decorative pattern design.

The experimental process phase of the sample pattern design compared the design effects of three different decorative patterns. The first is an abstract, unbalanced, plain artistic effect. The second is an integrated, balanced, vibrant artistic effect. The third is a figurative, simple, and bright artistic effect.

Case 1

Through the extraction of the original samples of the bird-shaped decorative patterns, the use of geometric decomposition, and generalization, the main body of the bird-shaped decorative pattern base samples.

The graphics will change the design, get with abstract artistic effect set, make the main decorative pattern from the completely traditional art form, to achieve a particular modern decorative art effect, but cannot be detached from the theme, can express the main body of the Hmong bird-shaped decorative pattern effect. Abstract patterns can create visual interest and impact by introducing unique geometric shapes, specific patterns, and exciting compositions.

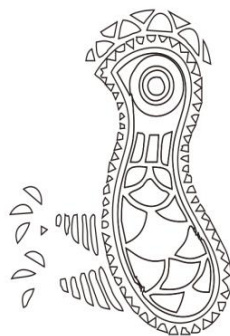


Figure 64: Traditional Decorative Patterns Extracted by Computerized Digital Technology

Source: Author, 2021

The main bird-shaped decorative pattern around the distribution of feathers (abstract geometric shapes). A, B, C, and D areas four areas, and B and D are two areas with diagonal diagonals to separate the composition.

The number of auxiliary shapes in the decorative pattern in the A, B, and D areas is relatively large, and the combination achieves a dense effect. The number of geometric shapes in the B, C, and D areas is relatively small, and the combination achieves a decentralized effect.

Parts A and B form asymmetrical designs, producing a powerful contrasting visual art effect. When using asymmetrical design methods to design decorative patterns, it is crucial to maintain a sense of balance, harmony, and intentionality. Careful consideration should be given to the pattern's placement, scale, and relationship to create a visually cohesive and pleasing composition.

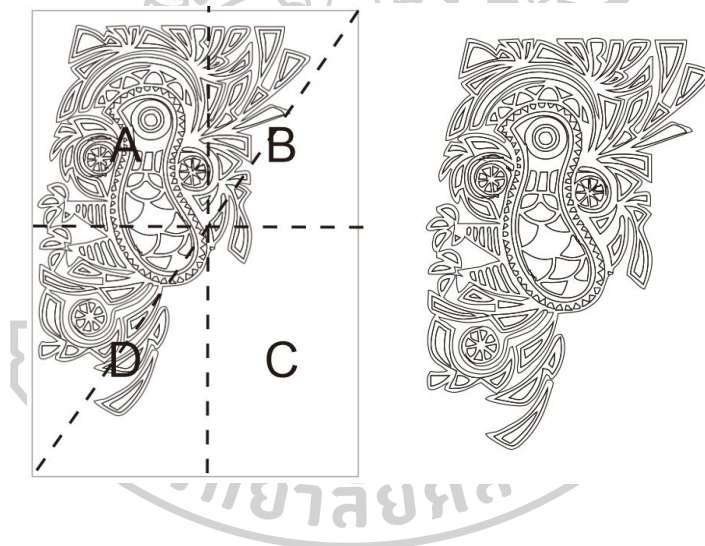


Figure 65: Further Design of Decorative Pattern

Source: Author, 2021

The color in design is in Black: R3, G4, B4, Purple: R86, G85, B166, Red: R158, G46, B66, Green: R85, G167, B118, and Yellow: R165, G99, B56. Colors are trimmed at the edges through the use of grey. Elegant colors are a way of using color combinations. This method can create a clean, simple, and unified aesthetic; attention is focused on the design's form, composition, and content and will not be subject to the interference of multiple colors.

The overall effect of the color of the class is more straightforward and plain so that it cannot make customers appreciate the state of visual fatigue to achieve a harmonious and unified effect, conveying a sense of modernity, elegance, and sophistication.

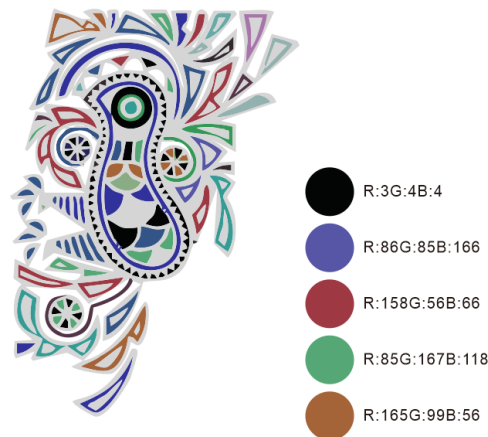


Figure 66: Decorative Patterns for the Final Result

Source: Author, 2021

In case 1, the Decorative pattern design using the asymmetrical design method. The left and right sides of the decorative pattern form a robust comparison of visual art effects. The left side of the decorative pattern uses many abstract geometric figures and abstract bird-shaped decorative patterns to wrap the design. In contrast, the right side of the decorative pattern leaves a large area blank to create a contrast. The color reduces the contrast of color brightness, thus creating an asymmetrical but harmonious and unified artistic visual effect. The survey revealed that the users are relatively individual, independent, and generous in character.

Case 2

By visualization design methodology, the primary avian-inspired pattern is imbued with a heightened sense of figural intricacy and vividness, meticulously capturing the distinctive traits intrinsic to the Hmong bird-shaped decorative pattern.

The overarching design is meticulously synthesized around the central bird-shaped motif through an artful amalgamation with auxiliary graphics. These supplementary elements encompass a

range of components, notably geometric decorative patterns, animal-inspired motifs, and botanical designs derived from the rich cultural heritage of the Hmong people. The harmonious fusion of these diverse graphic elements yields a multifaceted and comprehensive array of artistic effects, allowing for a diverse and captivating amalgamation of visual nuances.

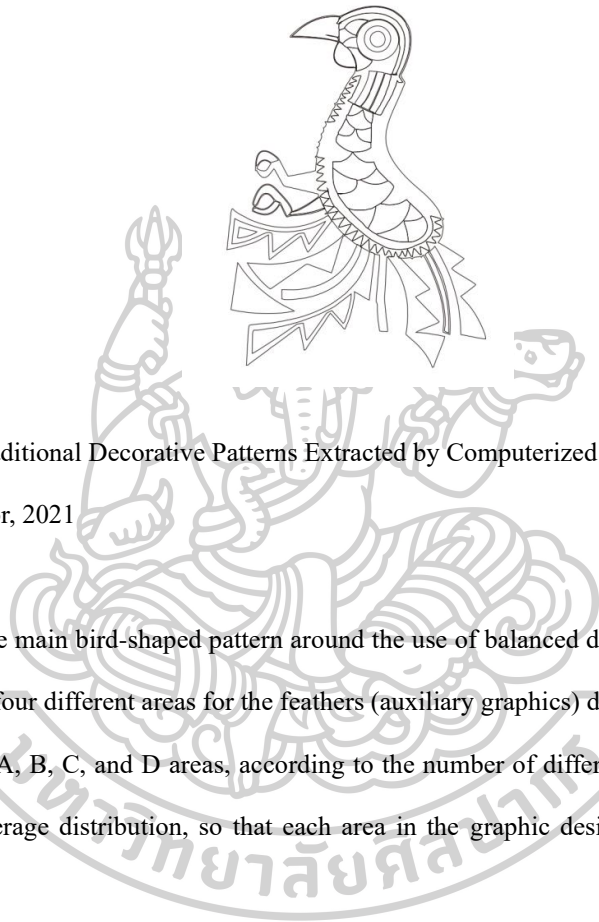


Figure 67: Traditional Decorative Patterns Extracted by Computerized Digital Technology

Source: Author, 2021

In the main bird-shaped pattern around the use of balanced design methods, respectively, in A, B, C, and D, four different areas for the feathers (auxiliary graphics) distribution.

The A, B, C, and D areas, according to the number of different graphics and the size of the area of the average distribution, so that each area in the graphic design of the area occupied by more than half.

The overall design and theme graphics echo each other, so the decorative pattern achieves a balanced artistic effect. Symmetry can create a sense of balance, called: bilateral symmetry (mirror image along the center axis) or radial symmetry (circular or rotational symmetry).

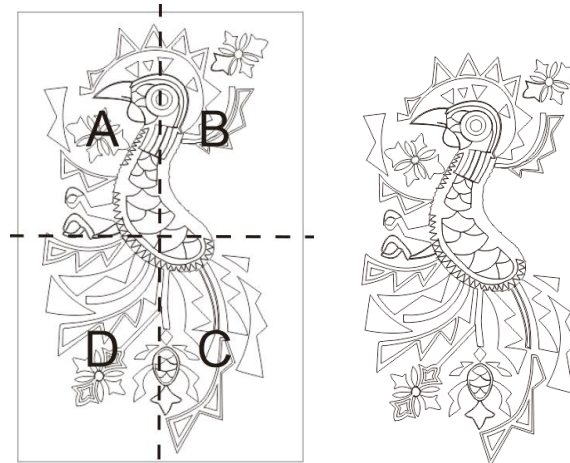


Figure 68: Further Design of Decorative Pattern

Source: Author, 2021

Adopt rich color matching design to highlight the design requirements, yellow: R161, G139, B113, blue: R52, G71, B153, purple: R106, G57, B113, orange R250, G95, B47, pink R225, G177, B225, green R120, G197, B165.

In order to make the balanced decorative patterns more visually appealing and to highlight the style of the decorative patterns, meet the use of color in the balanced decorative graphics to enhance the visual appeal, and the rich colors can achieve the artistic effect of highlighting the decorative patterns and highlighting the artistic style of the traditional Hmong characteristics.

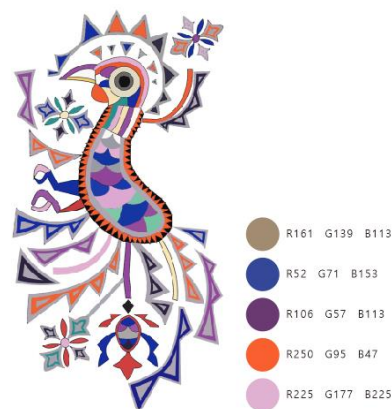


Figure 69: Decorative Patterns for the Final Result

Source: Author, 2021

In case 2, the decorative pattern uses a balanced design approach. The decorative motifs are mainly figurative bird-shaped decorative motifs, surrounded by a combination of geometric decorative motifs, decorative plant motifs, and animal decorative motifs, and evenly distributed around the main bird shape to form a balanced visual composition, emphasizing the central role of the bird decorative motifs. Using brighter colors enhances the contrast of hue, brightness, and purity and improves the visual contrast of the whole graphic. The survey revealed that the users are relatively fashionable, traditional, and change-oriented personalities.

Case 3

The decorative pattern design is through the method of deletion and reconstruction. The central figure is a figurative bird-shaped decorative pattern, and the requirements of the figurative design are closer to the actual bird. The bird's characteristics are apparent, not detached from the primary original samples of the bird in the Hmong decorative pattern, and the overall modern artistic effect is outstanding.

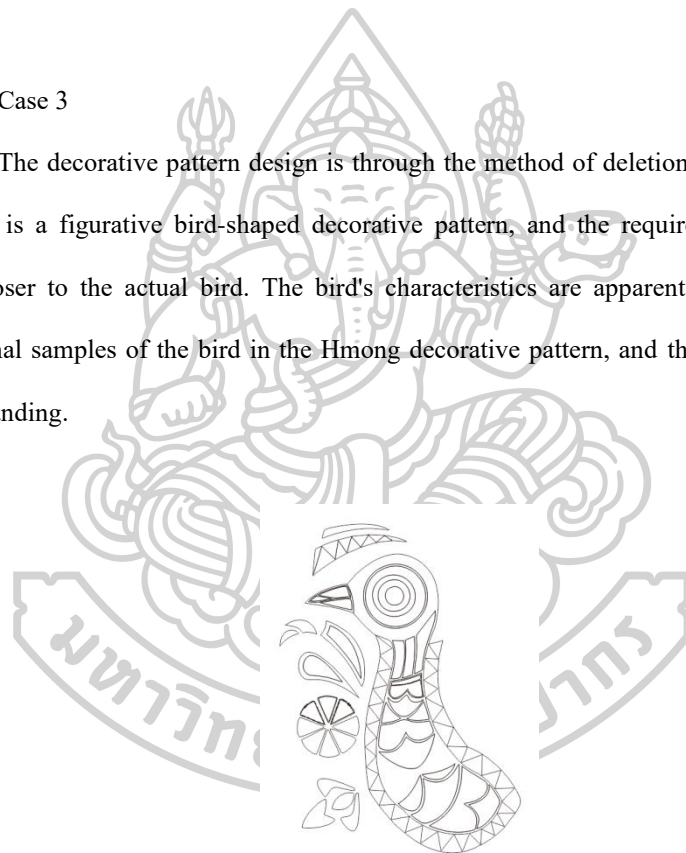


Figure 70: Traditional Decorative Patterns Extracted by Computerized Digital Technology

Source: Author, 2021

In the main bird-shaped decorative patterns around the distribution of auxiliary feather graphics, auxiliary geometric shapes must also be figurative, designed as a feather effect.

In the A, B, C, and D, four areas for the design, the area cannot be distributed full of auxiliary geometric shapes or other animal and plant graphics. The A, B, C, and Dare four areas in the

graphic distribution of the graphic area; the number of close to the same value, and the area occupied by the region cannot be more than half.

Through the reconstruction of the combination, the auxiliary graphics to the center point of the aggregation to achieve the theme of highlighting the bird-shaped decorative patterns, decorative patterns simple artistic effect.

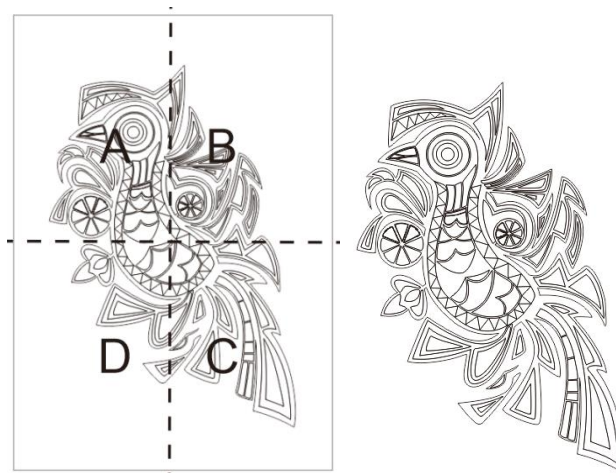


Figure 71: Further Design of Decorative Pattern

Source: Author, 2021

By increasing the brightness of the color, blue: R26, G192, B224, green: R90, G207, B147, cyan: R27, G45, B130, yellow: R212, G171, B122, red R172, G53, B57.

The use of bright color collocation optimizes the quantitative relationship between the main body figurative bird-shaped decorative pattern and the surrounding feathers' decorative pattern symbols; the decorative pattern, and color organic unity and fusion, simple decorative pattern, can make the pattern more modern to achieve combination of traditional and modern.

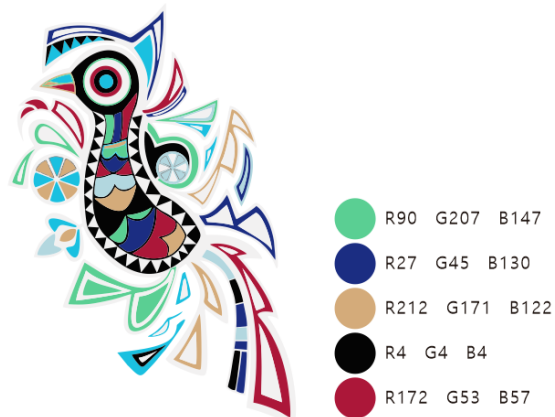


Figure 72: Decorative Patterns for the Final Result

Source: Author, 2021

Case 3 uses a minimalist design approach to the design of the decorative pattern. The decorative pattern as a whole is treated with a simplified design method, optimizing the quantified relationship between the main figurative bird-shaped decorative pattern and the surrounding feather decorative pattern symbols, integrating the decorative pattern with the organic unity of color and enhancing the brightness of the color, making the decorative pattern have a modern and fashionable atmosphere and achieving a simple and bright decorative art effect.

To summarize: The traditional decorative patterns of Chinese Hmong have the cultural significance of this nation, and it is of good practical significance that in the research of innovative design, it cannot be detached from the essential requirements of its Hmong culture and traditional decorative symbols and it should be in line with the aesthetic demands of the current consumer population. (1) Decorative pattern counting way, using decomposition, deformation, and reconstruction of the way to the main decorative graphics as the center of the spatial distribution design. Get the artistic effect of figurative design and abstract design. (2) The composition of the decorative pattern can be symmetrical and asymmetrical, and the visual effect can be balanced and unbalanced, with simple and complex design paths for composition. (3) Decorative pattern color matching can be used in clothing design: rich hue, high purity, and low color brightness. (4) In the combination of decorative patterns, the combination of balanced artistic effect and color richness, the combination of

asymmetrical design form and low color brightness, and the combination of simplicity and high color purity highlight the stylistic characteristics of the decorative patterns of the Ga Nao Hmong people.

4.3 Product Design Practice Context

The development of modern technology has brought us convenience, but at the same time, people are only moving upwards and upwards to chase trends and novelties. The globalization of information and the integration of cultures have homogenized everyone's aesthetics and choices, forgetting to experience traditional culture and art to experience life and to think about the connection between man and nature. This has led to a reflection on whether it is necessary to return to one's origins, experience culture, and enjoy life while keeping up with the times. The development of multiculturalism to meet people's spiritual aspirations and the preservation and protection of traditional culture and craftsmanship is a responsibility that people worldwide cannot shirk.

As ancient and straightforward people, the Hmong people have developed their unique costume culture over a long period of social development. Traditional Hmong clothing is an essential element of Chinese culture and an important part of world culture. It is rich in design elements, and the art of Hmong embroidery is one of the most important representatives of traditional Hmong culture.

The Bai Niao Yi is characteristic of the Hmong costume and is more artistic than practical in the traditional Bai Niao Yi. It is hoped that the research will change this situation and the research will use the critical traditional culture in real life, and through innovative design methods, making such a traditional art of dress fashionable and practical. It will be used and enjoyed by the public in real life.

Although China has attached great importance to conserving the art of the Bai Niao Yi in recent years, efforts still need to be made for various reasons. Therefore, the Chinese must be more aware of the need to protect the cultural heritage.

4.4 Product Design Process

In the product experimental design process, the researcher observes the basic principles of clothing product design and explores the methods of designing clothing products with Chinese characteristics in the Hmong style. The design plan is the guiding document for the design solution, and

a scientific design plan can correctly guide the design implementation. The design context is the real situation of the design needs and ensures the actual value of the design. Sample research is the reference material for the design, and a wealth of sample material ensures the integrity of the product design. Element extraction is the process of collecting and finding materials that can be used for the design. The three elements that are reflected in the design of a garment are the style design of the garment product, the decorative pattern design of the garment product, and the color design of the garment product.

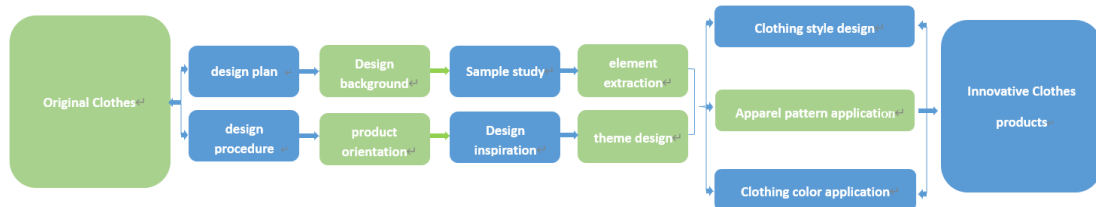
Designing Hmong style fashionable clothing products is rigorous, designer should make all the work programs before the design planning begins. These adhere to foundational principles of clothing product design while delving into methodologies specifically tailored for the creation of clothing products showcasing Chinese characteristics within the Hmong style. Central to this process is the formulation of a comprehensive design plan, serving as a guiding blueprint for the subsequent design solution. A judiciously crafted design plan plays a pivotal role in accurately steering the design implementation toward the intended outcomes.

An integral facet of this process involves the establishment of the design context, rooted in the authentic exigencies of the design requisites. By anchoring the design within its practical context, the genuine value of the ensuing design is assured, as it remains attuned to real-world needs and considerations.

Integral to the process is the utilization of sample research, furnishing a rich repository of reference materials that underpin the design endeavor. This reservoir of samples substantially contributes to upholding the integrity and coherence of the product design, ensuring a well-informed and substantiated approach.

At the core of design refinement is the meticulous task of element extraction, entailing the meticulous curation of materials that align with the design objectives. In the specific context of garment design, three paramount elements come to the fore: the stylistic composition of the garment product, the ornamental pattern design adorning the garment, and the chromatic arrangement encompassing the garment's aesthetic. These elements collectively shape the holistic design of the apparel product, encapsulating its visual essence and overarching aesthetic conception.

Table 15: The Framework of Clothing Product Design Research



Source: Author, 2021

The design process of Chinese Hmong-style clothing products:

1) Stage of preparing concept of clothing products: do the market research about users and the use of occasion and season, choose the product's theme source, determine the product's style, choose the production materials and techniques. Set a design scheme.

2) Stage of designing decorative patterns of clothing products: obtain the decorative pattern design elements from the Hmong traditional clothing samples. Using computer vectorization design experimental method to complete decorative pattern design scheme; (1) Obtaining original samples. (2) Adopting symmetrical and balanced forms of composition. (3) Highlighting figurative forms of design. (4) Combining with geometric and animal drawings. (5) Use Multiple color combinations. (6) Adjust the final draft.

3) Stage of coloring clothing products: select the colors from the Chinese traditional color system that meet the theme, and contribute to the occasion use of clothing products. The rule is about the hierarchical requirements of the colors used by the ancient Chinese emperors, black for power and respect and red for celebration, highlighting the Chinese style theme.

4) Stage of style design: obtain the design elements from classic Chinese traditional clothing that can be used to become a modern clothing. Combines the structure and components of classic Chinese robes (such as stand-up collars, slanted collars and crossed lapels) with modern home-life casual styles.

5) Stage of final clothing product design: according to the determined design scheme of clothing styles, colors, and decorative patterns, use computer technology to complete the virtual model production, determine the production techniques and complete the final clothing product design

scheme.

- 6) Stage of clothing production: complete the production of clothing products in physical pieces.

4.4.1 Design Inspiration

The Bai Niao Yi is included in the list of Intangible Cultural Heritage of Guizhou Province, China. It is a ritual costume worn by the Ga Nao branch of the Hmong people during the traditional festival of Gu Zang. In the production of clothing, the most traditional Hmong embroidery craft is adopted, which takes a very long time. The world has entered a stage of rapid development, which has become more efficient and tends to be industrialized and rationed. The Bai Niao Yi has gradually become simpler and more mechanized in modern production, leading to a situation where the Bai Niao Yi handicraft skills of the Hmong are gradually being lost.

The innovative design of costumes about ethnic culture in life is one-sided, primarily drawing on elements without examination, creating a stereotypical image of ethnic costumes.

This project study mainly takes the decorative patterns in the Hmong traditional costume Bai Niao Yi as the starting point, integrates the main style features of traditional Chinese costume, and combines the elements of embroidery, color, and craftsmanship with the current design style of new Chinese style clothing, highlights the artistic characteristics of the traditional decorative patterns in the Hmong traditional costume elements Bai Niao Yi, brings the Hmong traditional costume elements into the field of modern clothing design, makes it more directly express that design style is innovative and brings more Chinese and Hmong elements to the modern clothing design field.

4.4.2 Product Design Positioning

The Hmong embroidery motifs classified by Pierce's design semiotics were used to create a questionnaire with the question "The most attractive Hmong embroidery motifs" as the perceptual imagery. 150 questionnaires were received, and the data was collated. The results of the questionnaire showed that patterns A1, A2, and A3 had the highest scores among the elements, suggesting that the use of A1, A2, A3, A5, C2, C5, and C6 as design elements may have a higher potential for consumer appeal.



Figure 73: Researcher's Extracted Traditional Pattern Picture Geometric Pattern (Sample A)

Source: Author, 2021



Figure 74: Researcher's Extracted Traditional Pattern Picture Geometric Pattern (Sample B)

Source: Author, 2021

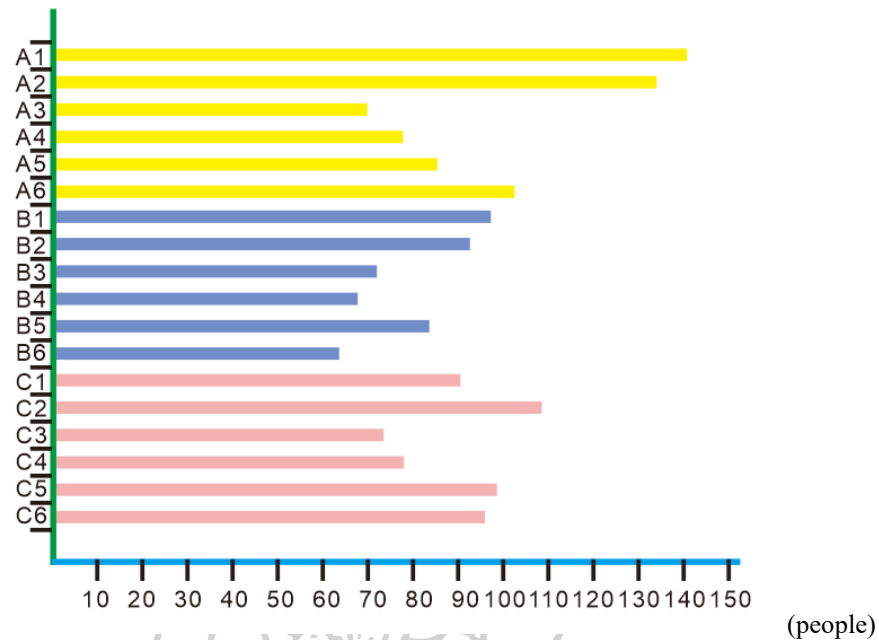


Figure 75: Researcher's Extracted Traditional Pattern Picture Abstract Motifs (Sample C)

Source: Author, 2021

Table 16: Researcher Questionnaire Statistical Data Sheet

(Patterns)

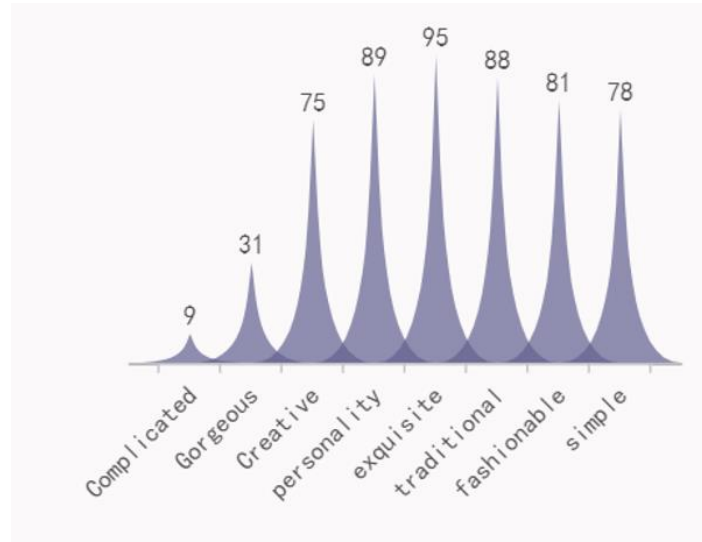


Source: Author, 2021

The product is designed for consumers who like Chinese Hmong -style clothing products. Consumers usually have a certain level of cultural literacy and aesthetics. According to Maslow's hierarchy of needs theory, they have high social interaction, respect, and self-actualization pursuits. A questionnaire survey was used to investigate the perceptual demand for Hmong style products. By analyzing the data from 95 targeted questionnaires collected from the target group of 18-60-year-olds, it was concluded that the consumers' demand for the products' styling can be characterized by 8 categories as following; Complicated, Gorgeous, Creative, Personality, Exquisite, Traditional, Fashionable, and Simple (Figure 11). 81 people in the survey liked this product style, and 14 people did not like this type of product. The results show that: (1) The products in this study have a more significant market value with 85% of the market share. (2) Consumers consider the products to be “Exquisite”, “Personality”, “Traditional” and “fashionable” respectively. (3) The Hmong decorative patterns on the product are exquisite and have outstanding characteristics of traditional Chinese clothing style.

Table 17: Statistical Data Sheet for Researcher Questionnaire

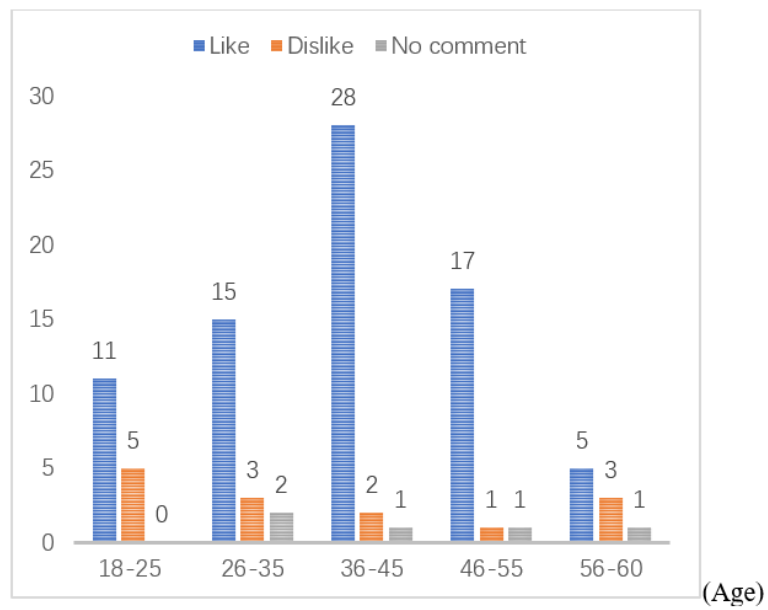
(People)



Source: Author, 2021

Table 16: Statistical Data Sheet for Researcher Questionnaire

(People)



Source: Author, 2021

According to Jia Xizeng, a Chinese fashion designer, educator, and professor at Tsinghua University, Chinese-style clothing is a refinement and sublimation of traditional Chinese culture based on an international perspective rather than a purely traditional and nationalized one. Chinese style is no longer limited to art and fashion as a design inspiration and marketing gimmick (Hao, 2022). However, it has become a true reflection of economic strength and national confidence, expressing the strong desire of the contemporary Chinese people, Chinese fashion designers, and fashion brands for the revival of Chinese culture and the return of Oriental culture. The design language.

According to Bian Xiangyang, a renowned fashion designer, educator, and professor at Donghua University, the "New Chinese Style" fashion of the new era represents both a new interpretation of Chinese culture by local Chinese design and a new embodiment of the inheritance and development of contemporary Chinese cultural excellence (Bian & Li, 2021). As a style that connects Chinese culture with current fashion aesthetics, New Chinese Style fashion is entirely played in Chinese national fashion, Hanfu design, and dresses.

The Legend Gaia is a well-known Chinese-style clothing brand in China, with very high cultural value as an essential attribute, making it a representative of Chinese national fashion brands (Fig 76). With its unique style, the legend of Gaia has brought this Chinese style to the world, showing the added value generated by the convergence of brand spirit, artistic spirit and national spirit, which is a part of the Chinese style clothing brand that should not be underestimated due to its specific cultural function.



Figure 76: Heaven Gaia-China 2022 Apparel Launch Show

Source: https://www.sohu.com/na/457583123_162522, 2022



Figure 77: Heaven Gaia-China2023 Apparel Launch Show

Source: https://www.sohu.com/a/656623311_559321, 2023

The Gaia Legends brand is a representative of Chinese style clothing, and the entire clothing style of these branded garments, featuring traditional Chinese Han books, is characterized by Chinese style (Fig 77). The design expressions in the three perspectives of local design and breakthrough, imitation design and reproduction, and improved design and innovation form a cultural representation in the cross-cultural context of material culture and spiritual culture, traditional culture and modern culture, and Chinese culture and world culture.

The product design style orientation of the project research is mainly based on Chinese style clothing; the theme design process can be further divided into traditional Chinese style, new Chinese style, and Chinese national trend style design research, echoing each other and unique characteristics. The most representative and influential Chinese clothing style is Han Fu, also known as Han Fu Chinese clothing, the formal name for the traditional clothing of the Han nation. Chinese style clothing design is inseparable from the clothing style of Han Fu.

Traditional Chinese colors are part of traditional Chinese culture and have been passed down through the ages. Unlike Western colors, traditional Chinese colors integrate the concepts of nature, history, ethics, and philosophy into an inherent artistic system. During the experimental research, the colors of the product design were mainly studied using traditional Chinese colors to make the overall clothing design product style more uniform.

4.4.3 Theme Design

Theme 1: Bai Niao Zheng Ming

This theme has four sets of garments, with the overall design positioned in a new Chinese style. Each set fully combines the essential elements and stylistic features used in traditional Chinese clothing, demonstrating the classic artistic beauty of traditional Chinese clothing.

The establishment of a unified empire in China during the Qin and Han dynasties provided the conditions for the spread of the Chinese robe costume, which is an essential garment in traditional Chinese clothing. Today, in developing Chinese-style clothing, the characteristics of the robe costume had to be incorporated into the product design in the process of design, using the stylistic features of the robe costume from the Qin and Han dynasties and experimenting with innovative

combinations of Ga Nao Hmong decorative patterns.

During the design process of the Birds of Prey-themed clothing style, the series of clothing designs are all based on the robe suit as a primary feature, with each garment being linked and different from the other. This clothing product uses the asymmetrical design of the left and right garment pieces to change the traditional robe suit's original structure based on the robe suit's characteristic variation. The effect of the garment is to make up for the characteristics of the Chinese-style robe by having two pieces of clothing in the form of an inner and outer set. It also makes full use of the slanting lapels of the traditional robe, changing the length of the slanting lapels and with the coiled buckle design of traditional Chinese clothing to fix the lapel function so that it can be better used for the closing function of putting on and taking off the clothing.

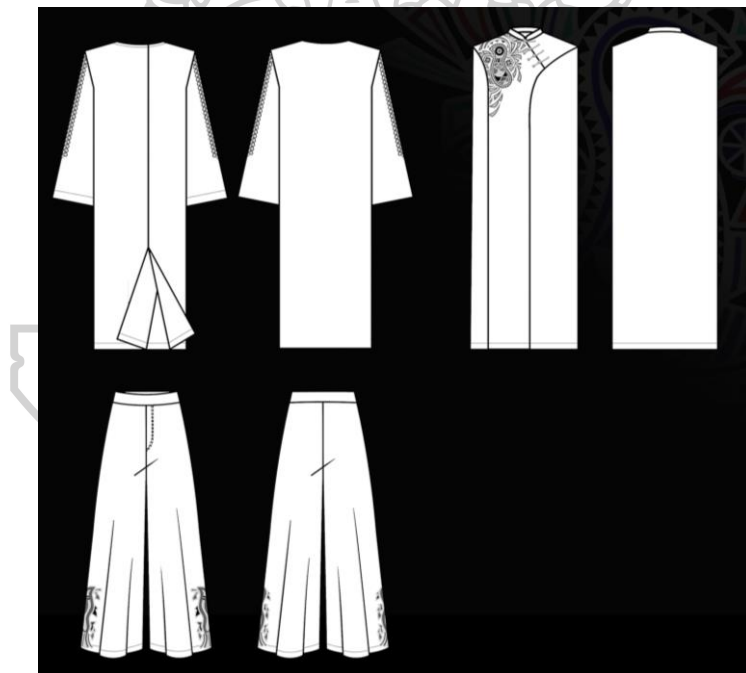


Figure 78: Theme 1 Design Conceptualization of the First Clothing

Source: Design by Tao Gao, 2021

This costume maintains the basic features of the robe costume design while changing the layers of the costume from the inside to the outside. The length of the traditional gown lapel is

shortened, the basic structure and modeling features of the lapel are changed, the design of the jacket vest garment is added, and the left and right garment pieces are designed asymmetrically to make the dress features of Chinese gown style more prominent and individualistic to pursue.

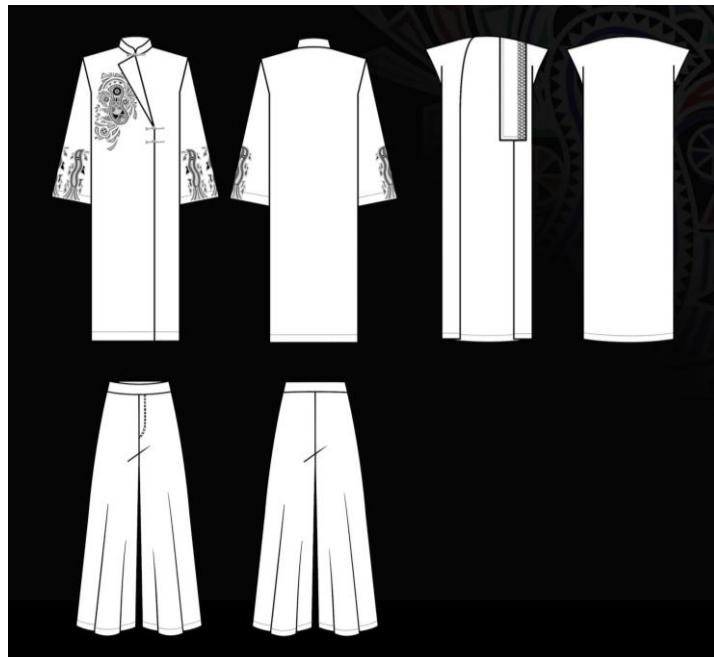


Figure 79: Theme 1 Design Conceptualization of the Second Clothing

Source: Design by Tao Gao, 2021

The design of this garment is based on the inheritance of the Second (Fig79) models and continues to move the position of the lapel structure; the lapel line changes from the side to the midline position, and innovative design on top of the traditional gown will continue to use the Chinese plate buckle locking lapel, the overall product is practical to put on and take off function, the gown features outstanding.

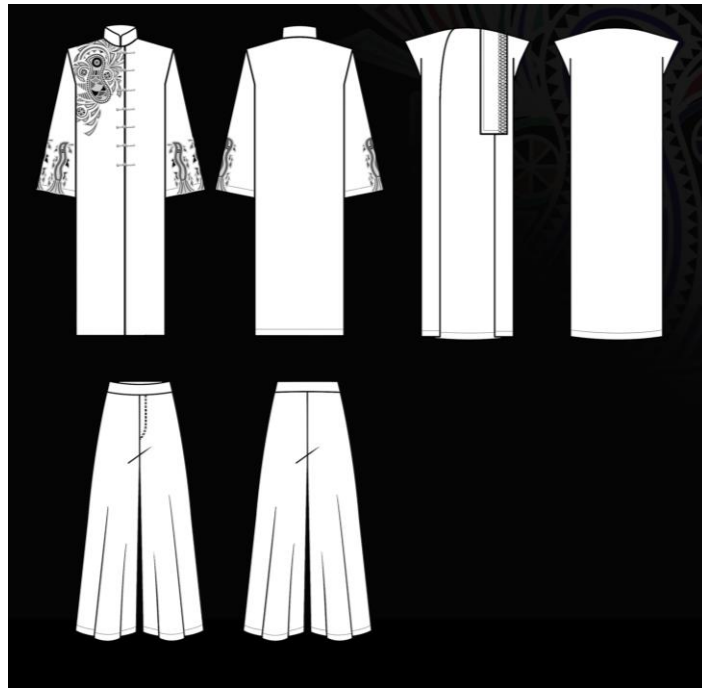


Figure 80: Theme 1 Design Conceptualization of the Third Clothing

Source: Design by Tao Gao, 2021

This garment is based on the First (Fig 78) and Third (Fig 80) models, with a partial change of shape redesign, the front placket line change length, the Chinese traditional robe side opening features into the style design, and embellishment role in enriching the main features of the garment do not change the robe modeling characteristics, innovative product design.

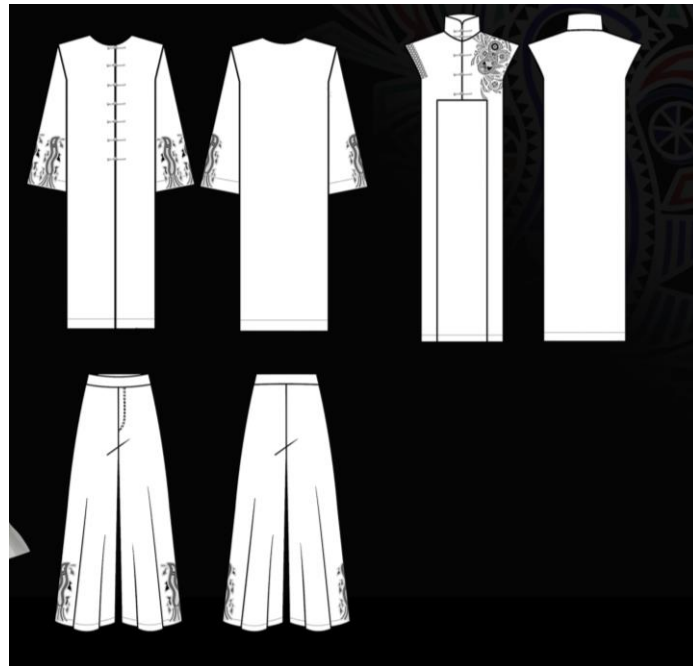


Figure 81: Theme 1 Design Conceptualization of the Fourth Clothing

Source: Design by Tao Gao, 2021

Theme series of clothing design research, the decorative patterns of the above study will be designed mainly in the shoulders, cuffs, body, back, trouser legs, and other parts of the clothing products to play a decorative art effect to express the Hmong style, the Chinese Han Fu elements with characteristics of Chinese clothing product style and Chinese Hmong decorative pattern elements to combine, the whole clothing with the new Chinese style of Ga Nao Hmong characteristics.

The overall color is mainly white, and the "white" in traditional Chinese clothing color is a complex visual perceptual image and spiritual rational cognition. It is an important entry point to the traditional Chinese color culture and its aesthetic characteristics. White is a pure visual color that enters our cognitive system. In traditional Chinese colors, white is not only a visual color but also a rational spiritual perception with a profound cultural connotation. The theoretical aspects of the Chinese doctrine of the five elements and colors, the Confucian view of color and the Taoist view of color, are traced back to their roots and the ancient Chinese Yin people, for example, the Jin people and the Jin people were typical representatives of white (Cao, 2021).

The virtual design presentation through the computer can better express the designer's design ideas and intuitively feel the artistic effect of the designer's design scheme, which provides convenience for the production and modification of the finished garment at a later stage and saves a lot of time, money, and workforce.

The virtual clothing effect solution is to create a virtual clothing product effect on the model's body with the help of computer design technology functions, the decorative pattern position, size proportion, decorative parts and fabrics, etc., according to the requirements of the design experiment solution and according to the actual situation, and finally take shape.



Figure 82: Theme 1 Virtual Rendering of the First Clothing

Source: Design by Tao Gao, 2021



Figure 83: Theme 1 Final Virtual Rendering of the First Clothing

Source: Design by Tao Gao, 2021

Virtual computer digital technology saves time by virtually creating a three-dimensional product design to be appreciated visually. It can intuitively appreciate the effect of the product. It is also possible to quickly revise and improve the product's design according to the study's actual modification needs.

According to the design plan, the combination of the finished decorative pattern and the finished garment style, the position of the decorative pattern, the length of the garment, the proportion of the width, and looseness are all in the virtual design performance. This is an integral part of the process before the garment's production and increases the study's design efficiency.



Figure 84: Theme 1 Virtual Diagram of a Complete Design Solution for an Apparel Product

Source: Design by Tao Gao, 2021



Figure 85: Bird Shaped Decorative Pattern Embroidery Sample (Core Pattern)

Source: Design by Tao Gao, 2021

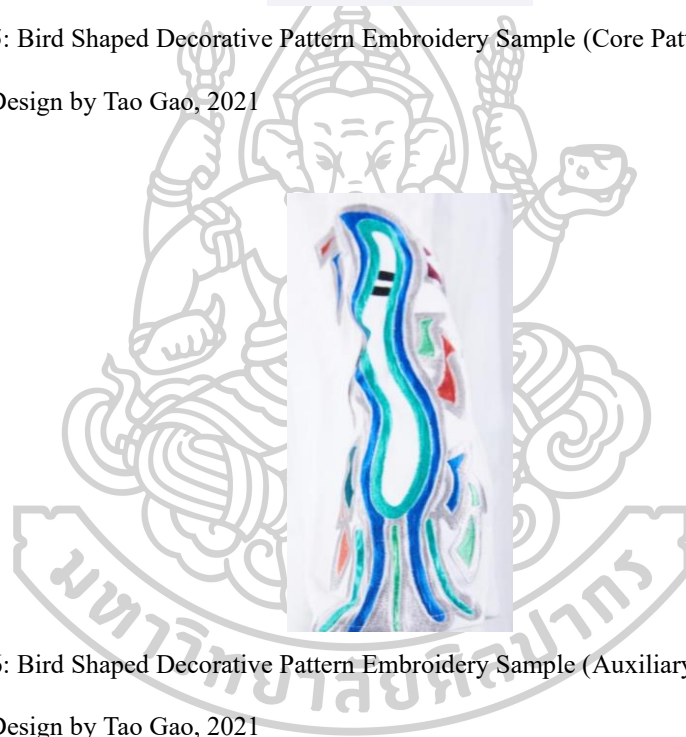


Figure 86: Bird Shaped Decorative Pattern Embroidery Sample (Auxiliary Pattern 1)

Source: Design by Tao Gao, 2021

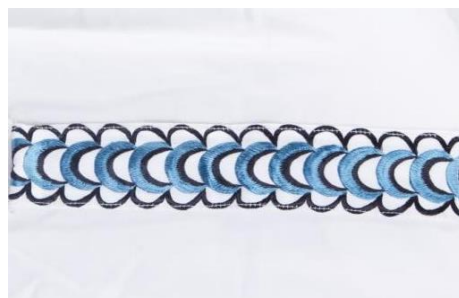


Figure 87: Bird Shaped Decorative Pattern Embroidery Sample (Auxiliary Pattern 2)

Source: Design by Tao Gao, 2021



Figure 88: Theme 1 First Outfit Model Trying on Clothes

Source: Design by Tao Gao, 2021



Figure 89: Theme 1 Second Outfit Model Trying on Clothes

Source: Design by Tao Gao, 2021



Figure 90: Theme 1 Third Outfit Model Trying on Clothes

Source: Design by Tao Gao, 2021



Figure 91: Theme 1 Fourth Outfit Model Trying on Clothes

Source: Design by Tao Gao, 2021



Figure 92: Theme 1 China (Shen Zhen) International Fashion Week Launch Show

Source: Design by Tao Gao, 2021

In summary: this garment is a fusion of the abstract bird-shaped decorative motifs of the Hmong non-heritage art into a new Chinese style of women's clothing design. The Hmong decorative patterns are combined with modern clothing by splitting and stacking to produce symmetrical and asymmetrical design effects, using fabrics of different textures to enrich the layering effect on the shape to create a light and dynamic atmosphere. The combination of gorgeous embroidery and soft silk visually adds a sense of sophistication to the overall look and emphasizes the ethnicity of the redesigned Chinese style.

Theme 2: Hmong Jiang Niao Zhang

The overall style design of this series of clothing products is positioned as a traditional Chinese style, distinguishing it from Theme One with a specific differentiation. This style is currently being actively explored by clothing design researchers in China.

Traditional Chinese style clothing is a refinement and sublimation of traditional Chinese culture based on an international perspective rather than being purely traditionalized and ethicized. Some of the basic features of Chinese folk costume are used in each outfit of the design scheme, combined with the Hmong Huifu Niaozhang-Bai Niao Yi costumes to show the Chinese fashion beauty of modern Chinese costume.

The most representative of Chinese Han folk costume has to be mentioned as the gown. The transformation of Han folk clothing in modern times is a turning point in the history of Chinese costume. Most of the decorative elements of the garment and various traditional techniques have matured, and the garment's characteristics have reflected modernity and even modernity, cultural pluralism, tolerance and openness, and fashion leadership, among many other features. The gown, a garment that covers the outside, was one of the main upper garments for men and women in the Qing Dynasty and was usually worn as a dress for formal occasions.

In the process of experimenting with the design of the Hmong Huifu Niaozhang series, the decorative motifs of the traditional Ga Nao Hmong Huifu Niaozhang continued to be used, and by combining them with the Chinese Han Fu gown in the styling design, an attempt was made to reflect the new era of Chinese style clothing fully.

This garment is mainly based on the style of the traditional gown; the design changes the shape of the lapels to differentiate the style of the traditional gown garment. The lower part of the body is paired with the design of the traditional Chinese Han Chinese pleated prominent skirt feature, and the structural design is adjusted to design to meet modern aesthetics, making it not only a traditional Chinese characteristic Hmong style but also an innovative change with a particular modern personality.



Figure 93: Theme 2 Design Conceptualization of the First Clothing

Source: Design by Tao Gao, 2021

This clothing item features a two-piece suit for the top and loose, wide-legged trousers for the bottom. Continuing the styling style of the gown, the design combines the features of traditional Chinese jerkin clothing and the Chinese folk women's trouser style; the design lengthens the size of the top, and the basic structure of the placket is changed, the placket line is shifted in the middle, and the traditional Chinese plate button element is used, the overall Chinese traditional style is distinctive without being too modern in its clothing features.

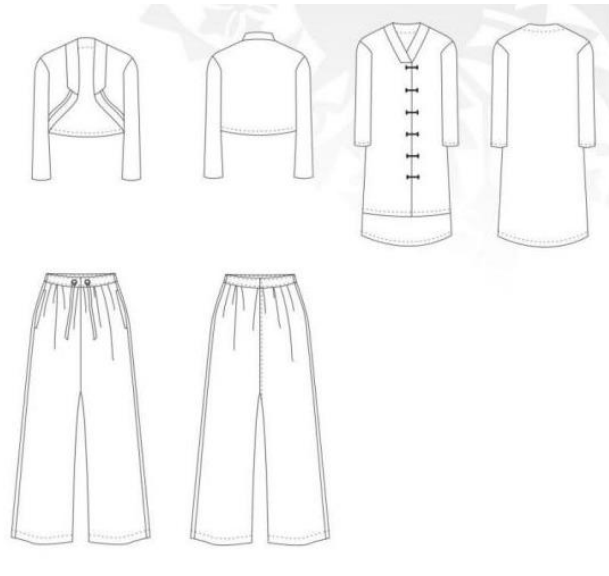


Figure 94: Theme 2 Design Conceptualization of the Second Clothing

Source: Design by Tao Gao, 2021

This garment product is designed based on the basic features of the First (Fig 93) and Second (Fig 94) models with a design variation. Changing the top to a two-layer color-blocking design, it continues to be designed using the traditional Chinese structure of the slanted placket to reinforce traditional features. The garment's hemline has an inner length and an outer short, with straight barrel-shaped trousers underneath for simplicity and practicality, highlighting modernity. The overall product design pursues the characteristics of traditional Chinese style while highlighting the current market's need to pursue a layered approach to dressing.



Figure 94: Theme 2 Design Conceptualization of the Third Clothing

Source: Design by Tao Gao, 2021

This garment product, based on the third garment product, changes the category of the garment, changing from a jacket design to a trench coat, extending the size of the garment with a one-piece design. The design of the traditional coat clothes with straight lapels and the small stand-up collar of the traditional cheongsam clothing can highlight the expression of Chinese style with distinctive features.

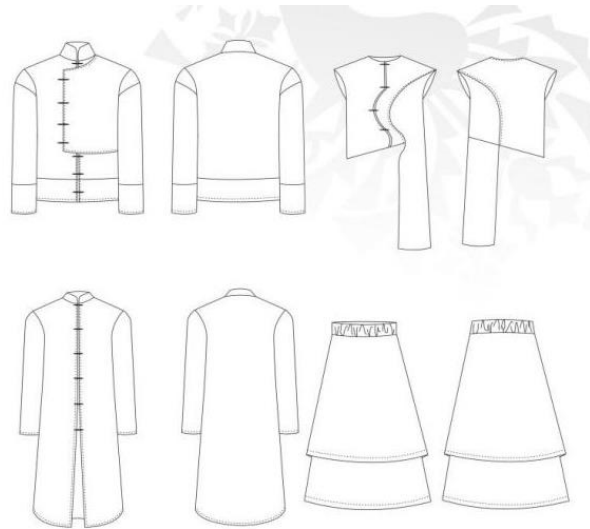


Figure 95: Theme 2 Design Conceptualization of the Fourth Clothing

Source: Design by Tao Gao, 2021

The Theme 2 clothing collection uses the traditional Chinese method of matching red and black. In the Chinese doctrine of the five elements, green, red, yellow, white, and black are the five primary colors of the Chinese people. The ancient Chinese corresponded these five colors with wood, fire, earth, gold, and water and used them to indicate the five directions of east, south, center, west, and north (W. Li, 2022). The traditional Chinese colors of sauce red and black are essential in the Chinese colors and became the authentic colors, representing respectability which was applied to various occasions such as rituals and celebrations, and the ancient Chinese red represented respectability. In the ancient Chinese period of the Yellow Emperor, the upper clothes, like black, and the lower clothes, like yellow, were later used to represent the meaning of power, with the traditional Chinese style cultural characteristics.



Figure 96: Theme 2 Virtual Rendering of the First Clothing

Source: Design by Tao Gao, 2021



Figure 97: Theme 2 Final Virtual Rendering of the First Clothing

Source: Design by Tao Gao, 2021

Using the computer clothing design method in the previous chapter, the virtual effect of Theme 2 is designed following the program design requirements of Theme 2 to facilitate better community research and study the feasibility of the product. The product design can also be systematically optimized to achieve better product results based on community research.

When experimenting with the design of clothing for this theme, the decorative motifs are mainly distributed on the chest area of the garment product, with decorative echoes on different parts of the back, cuffs, and foot cuffs, forming a traditional Chinese style Ga Nao Hmong characteristic clothing product with characteristics and individuality.





Figure 98: Theme 2 Virtual Diagram of a Complete Design Solution for an Apparel Product

Source: Design by Tao Gao, 2021



Figure 99: Bird Shaped Decorative Pattern Embroidery Sample (Core Pattern)

Source: Design by Tao Gao, 2021



Figure 100: Bird Shaped Decorative Pattern Embroidery Sample (Auxiliary Pattern)

Source: Design by Tao Gao, 2021



Figure 101: Theme 2 Outfit Model Trying on Clothes

Source: Design by Tao Gao, 2021



Figure 102: Theme 2 China (Shen Zhen) International Fashion Week Launch Show

Source: Design by Tao Gao, 2021

In summary: this work focuses on integrating the Hmong non-heritage cultural art of figurative bird-shaped decorative patterns into traditional Chinese-style women's clothing design. Through the design technique of combination and reconstruction, the decorative patterns and flat embroidery techniques of the Hmong traditional costume elements are used to express the different flavors of the Hmong people. The stiff trench coat fabric allows the design product to present a fresh, elegant, simple, and natural traditional ethnic atmosphere, but with a personal and fashionable clothing art effect. It awakens people's memories of traditional costumes, thus making traditional Chinese craftsmanship reach the people's hearts and allowing China's excellent traditional culture to flourish.

Theme 3: Hmong Nationality Niao Zhang

"China Chic" is a synonym for combining Chinese culture and current trends. "China Chic" is an embodiment of the combination of Chinese traditional culture and modern culture, and the expression is the consumption trend and fashion produced by the revitalization of Chinese local culture brands that follow the genes of Chinese culture and create diverse cultural and creative products. It is the product of the collision of old and new cultures, the clever fusion of the two cultures across time (Shen & Fan, 2022).

This theme series of clothing products are designed, and the overall style design is positioned as a national trend style. The series of clothing products are all fully combined with the essential elements of traditional Chinese art, combined with modern or Western style modeling features, exploring the traditional Chinese culture and art as the basis and Chinese clothing culture as the representative, showing the spirit of Chinese culture, this and the modern trend of the combination of Chinese clothing culture presents a diversified construction, diversified design concept, and diversified clothing culture.

Under the prevailing minimalist style of modern design, the design method shows a neutral design tendency, which is a new minimalist design style. The unisex style is currently typical in Chinese fashion, with men and women wearing the same style and men and women wearing the same style in Chinese fashion. In the future, the unisex style will impact national fashion more diversely in a more diverse manner, further blurring the boundaries between male and female clothing, and the

research will fully incorporate this feature.

In the design process, the Hmong Niao Zhang series of clothing products use the decorative patterns designed above to collide and combine with traditional Chinese clothing and modern Western trench coat clothing, recreating ancient and modern trends and trying to be able to reflect the new era of the nation's trend clothing look.

The top of this garment is based on a Western-style trench coat with an extended trench coat length design, giving the overall garment a prominent Western-style character. A figurative and simple Ga Nao Hmong embroidery pattern is applied to a large area on the top's chest, highlighting the Chinese style features, and the top is paired with a green Chinese stand-up collar shirt. The overall garment is a complete collision of Western clothing elements and Chinese culture, expressing the fashion, simplicity, and generosity of the clothing products and pursuing the beauty of contemporary national trends.

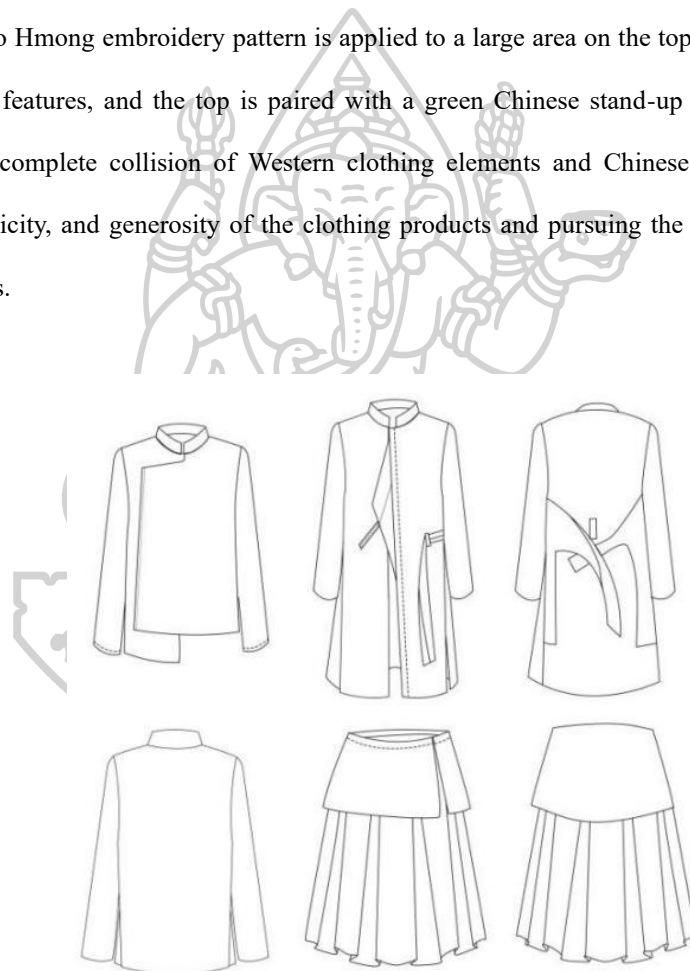


Figure 103: Theme 3 Design Conceptualization of the First Clothing

Source: Design by Tao Gao, 2022

With its overall styling design, this clothing item adopts a multi-layered overlay design approach, shortening the length of the Western-style trench coat and exaggerating the amplified expression of the internationally famous Leg of Mutton sleeve section. The top collar has a small Chinese-style stand-up collar shape, and the underwear is a stylish casual Chinese shirt in green, highlighting Chinese characteristics. The trousers are designed with straight casual trousers, combined with the current international skirt and trouser look to highlight the fashion trend to explore the national trend style under the combination of Chinese and Western clothing.



Figure 104: Theme 3 Design Conceptualization of the Second Clothing

Source: Design by Tao Gao, 2022

This garment is designed to be simple, based on a modified western trench coat, reducing the size of each part of the garment to make it more fitted. The local pockets are designed with the genetic elements of a suit. The top left and right shoulders are decorated with the Ga Nao Hmong decorative pattern, highlighting the combination of Chinese and Western clothing with the current international trend of large straight trousers design. The overall clothing design is fashionable and individual, with a prominent national trend style.



Figure 105: Theme 3 Design Conceptualization of the Third Clothing

Source: Design by Tao Gao, 2022

Based on the continuation of 1-2-3 (Fig 103, Fig 104, Fig 105) clothing products, this clothing product uses asymmetric design for the decorative patterns and design techniques of the clothing. Pocket design three-dimensional sticker bag design. The trousers are made in a loose, sporty style with an enlarged trouser size. A green slouchy shirt is worn underneath the top, a trend that combines East and West and enhances the fashion sense while keeping with tradition. Smooth lines and silhouettes, combined with a clean cut, create a simple, loose, and comfortable garment, with soft fabrics and smooth lines to review contemporary gender-neutral national trends, presenting an unrestrained, spontaneous beauty.

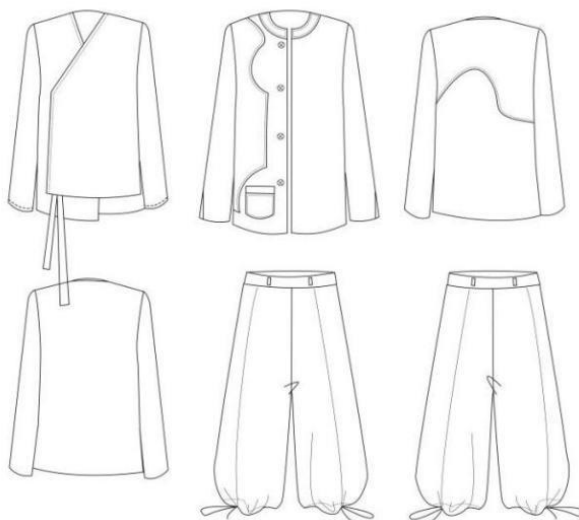


Figure 106: Theme 3 Design Conceptualization of the Fourth Clothing

Source: Design by Tao Gao, 2022

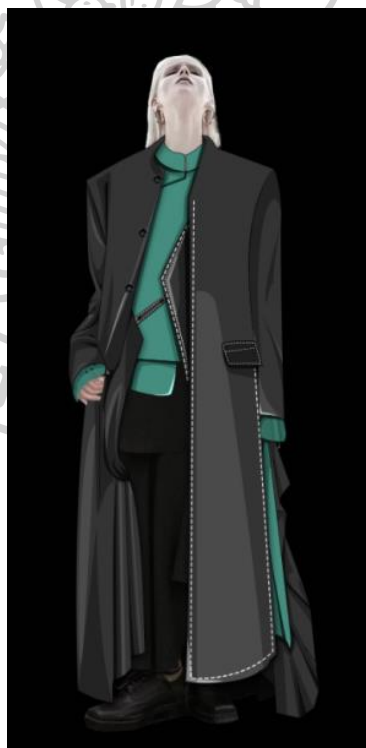


Figure 107: Theme 3 Virtual Rendering of the First Clothing

Source: Design by Tao Gao, 2022



Figure 108: Theme 3 Final Virtual Rendering of the First Clothing

Source: Design by Tao Gao, 2022

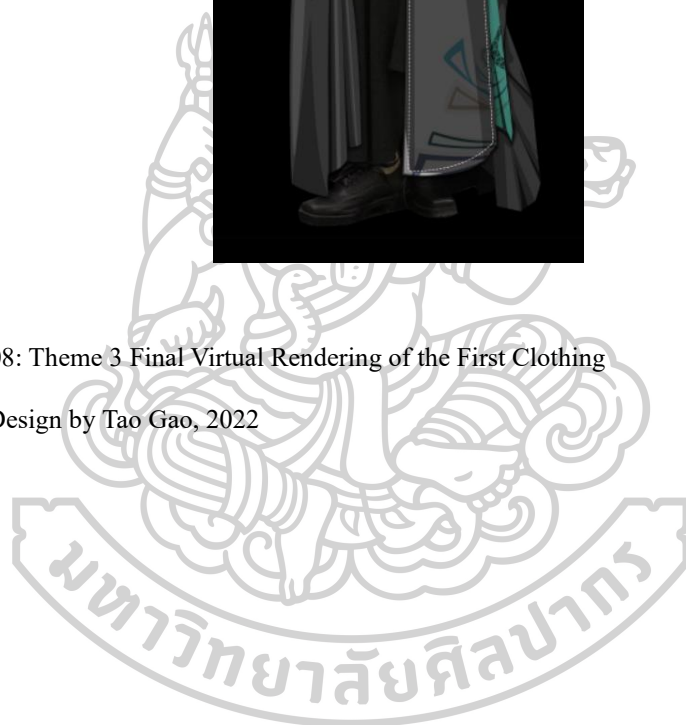




Figure 109: Theme 3 Virtual Diagram of a Complete Design Solution for an Apparel Product

Source: Design by Tao Gao, 2022



Figure 110: Theme 3 Bird Shaped Decorative Pattern Embroidery Sample

Source: Design by Tao Gao, 2022



Figure 111: Theme 3 Outfit Model Trying on Clothes

Source: Design by Tao Gao, 2022



Figure 112: Theme 3 China (Shi Shi) International Fashion Week Launch Show

Source: Design by Tao Gao, 2022

In summary: theme is based on a neutral suit design style structure, partially combined with Chinese-style cultural elements. The product wears a loose silhouette conveying a free and casual attitude to life, making the original formal suit uniform also free from a sense of seriousness and rules, and using decorative patterns of the Hmong ethnic group to embellish it, the overall effect has more attributes of a robust national trend.

Theme 4: Bai Niao Chuan Yun

The theme is that the bird-shaped decorative motifs are not visible in the overall productivity of the Bai Niao Yi Dress series but are designed using a combination of birds and dragons, and snakes in the art of Huifu Niao Zhang-Bai Niao Yi Dress, desiring to express the aesthetic meaning of "simple but tasteful" in classical Chinese aesthetics. The collection has been explored, proving that the decorative patterns in the Bird of Prey dress and Chinese clothing styles can better express the new Chinese Hmong clothing style and have strong regional characteristics.



Figure 113: Theme 4 Design Conceptualization of the First Clothing

Source: Design by Tao Gao, 2022

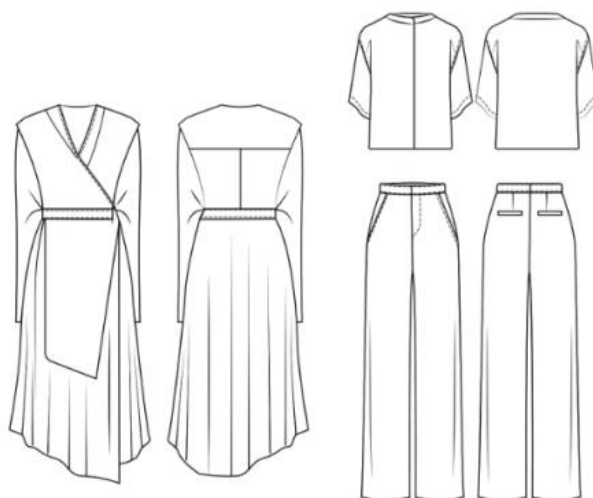


Figure 114: Theme 4 Design Conceptualization of the Second Clothing

Source: Design by Tao Gao, 2022

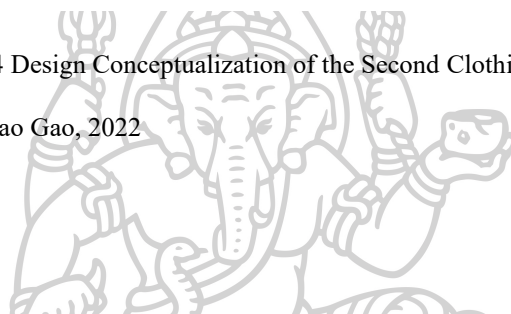


Figure 115: Theme 4 Design Conceptualization of the Third Clothing

Source: Design by Tao Gao, 2022



Figure 116: Theme 4 Design Conceptualization of the Fourth Clothing

Source: Design by Tao Gao, 2022



Figure 117: Theme 4 Virtual Rendering of the First Clothing

Source: Design by Tao Gao, 2022



Figure 118: Theme 4 Final Virtual Rendering of the First Clothing

Source: Design by Tao Gao, 2022

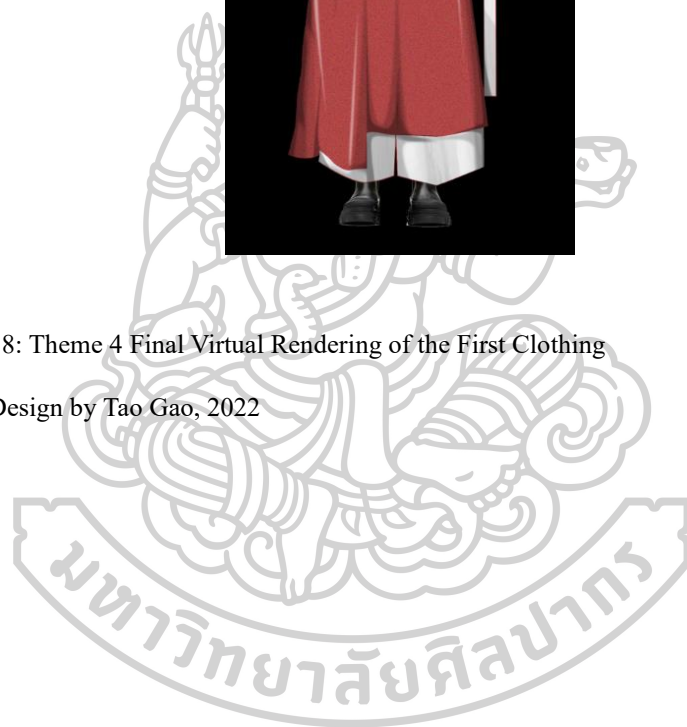




Figure 119: Theme 4 Virtual Diagram of a Complete Design Solution for an Apparel Product

Source: Design by Tao Gao, 2022



Figure 120: Bird-Shaped Decorative Pattern Embroidery Sample (Core Pattern)

Source: Design by Tao Gao, 2022



Figure 121: Bird Shaped Decorative Pattern Embroidery Sample (Auxiliary Pattern)

Source: Design by Tao Gao, 2022

The use of color is bold, using red, the most representative of China, with white. Red is a positive and vibrant color. When Chinese people in foreign countries see Chinese red, they immediately feel at home; when they encounter danger or difficulties, they see Chinese red and feel safe and hopeful; in China, whether it is the New Year or other festivals, all kinds of decorative objects in Chinese red are hung at home or in the streets.

Red in China represents being festive, lovely, solemn, lively, and rewarding, which is the emotion of red and the Chinese people. For this reason, to study the innovative design of Chinese-style clothing products, it is necessary to go deep into the application of red in modern clothing products.



Figure 122: Theme 4 Outfit Model Trying on Clothes

Source: Design by Tao Gao, 2022



Figure 123: Theme 4 China (Shen Zhen) International Fashion Week Launch Show

Source: Design by Tao Gao, 2022

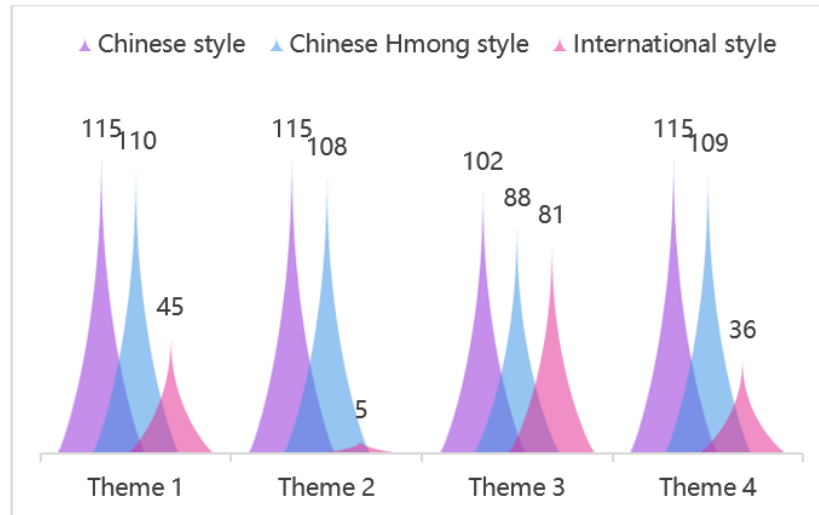
The design process for this series of themed garments draws on the basic features of the traditional Huifu Niaozhang Dress, the basic structure of the crossover garment, the loose silhouette of the garment, and the robe style of the clothing, which is the same as the Huifu Niaozhang Dress. The structure of each garment is based on the prototype of the Huifu Niaozhang. There are variations in the lapels, variations in the structure of the men's and women's Huifu Niaozhang Dress, and variations in combination with the Hanfu Modern trousers and modern skirts are also used to complement the overall style.

The primary purpose of this design is to discard the Ga Nao Hmong traditional Huifu Niaozhang Dress, full of embroidered patterns and structure of ill-fitting, which cannot be practical in real life; after the above division, reorganization, combined with asymmetric design techniques for innovative design, so that the style of clothing products of the most traditional Chinese style state, can have a modern fashionable, simple, trendy product design style, efforts to find the traditional and The design state of the combination of traditional and modern fashion clothing.

In summary: this theme's products are designed to explore man's attitude to life indifferent to fame and the pursuit of freedom through minimal and loose silhouettes, unrestrained layering, and patchwork. Using silhouettes, natural cotton, linen fabrics, and embroidery aims to keep it pure amidst the fashion trends, returning to the authenticity of the Hmong mountains and achieving the vegetal mood of traditional Chinese culture.

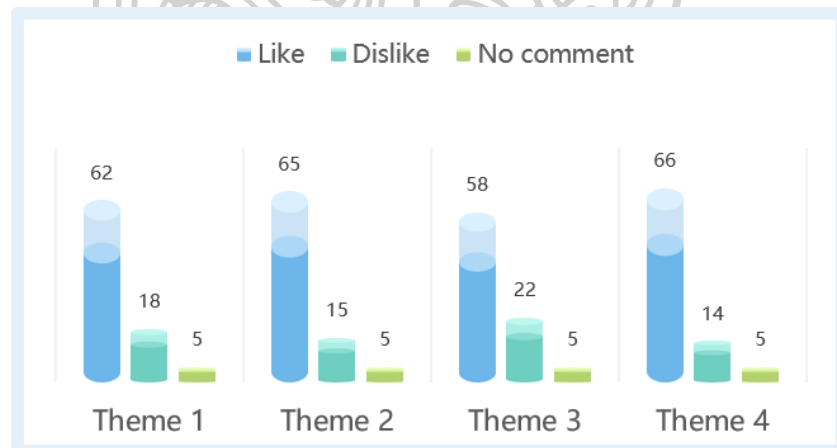
The 115 questionnaires' results show that the four-theme series of clothing design products have strong Chinese Hmong style characteristics and can be directly perceived visually. There are trendy international styles and Chinese Hmong characteristics in theme three series of clothing products, theme one of these two, and theme three. Chinese style advantage is more prominent.

Table 18: Apparel Product Design Style Questionnaire Chart



Source: Author, 2023

Table 19: Apparel Product Design Style Preference Questionnaire Chart



Source: Author, 2023

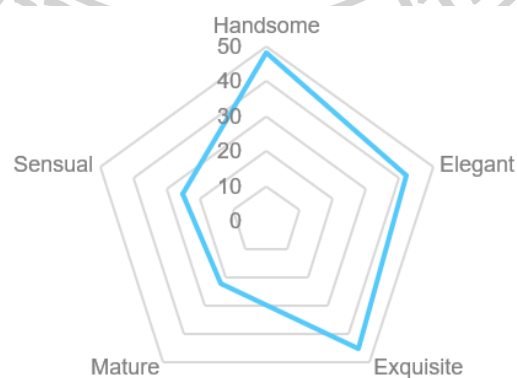
The results of the 85 market survey questionnaires show that the product most accepted by customers in the Chinese market is Theme 4, ranked in order by Theme 2 and Theme 1, and finally, Theme 3 series of products. The design of four clothing products is relatively successful. It

shows that there is a large market for design products with Chinese culture in Chinese society and that clothing products with a distinctly traditional and new Chinese style are more accepted and have a more extensive consumer base than products with an East-meets-West national trend style.

The findings derived from a comprehensive analysis involving a questionnaire survey and in-depth interviews with a cohort of 50 exhibition attendees underscore a distinct visual apprehension of multifaceted attributes inherent within these themed clothing product collections. These attributes include cultural resonance, traditional essence, inherent simplicity juxtaposed with modern sensibilities, creative ingenuity, utilitarian practicality, individualistic expressions, fashionable inclinations, nuanced sophistication, enduring elegance, and aesthetic allure. Collectively, these defining features converge to delineate the thematic identity and quintessence of the showcased clothing product collections.

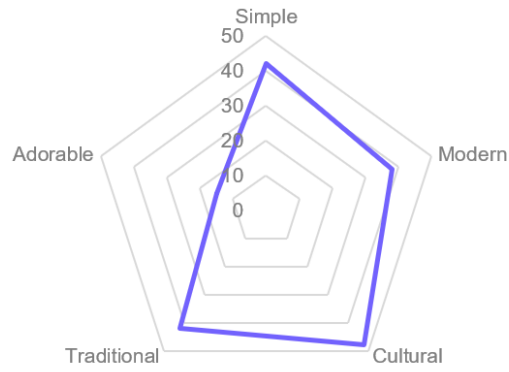
The results of a questionnaire survey and interviews with 50 exhibition viewers showed that a visual perception of elegant, exquisite, handsome, cultural, traditional, simple, modern, creative ones, practical, fashionable and Personalized characterize these themed collections of clothing products.

Table 20: Experimental Apparel Product Design Style Characteristics Questionnaire Chart



Source: Author, 2023

Table 21: Experimental Apparel Product Design Style Characteristics Questionnaire Chart



Source: Author, 2023

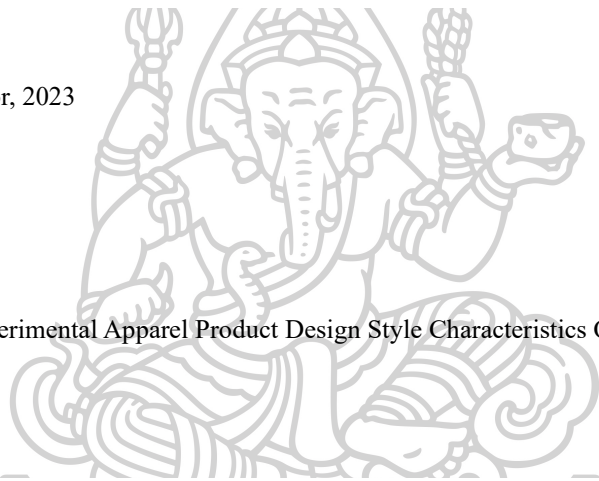
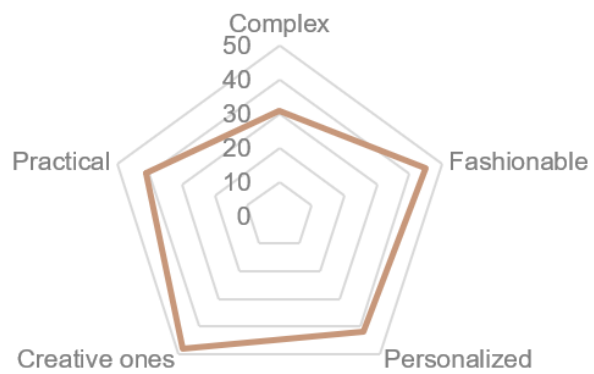


Table 22: Experimental Apparel Product Design Style Characteristics Questionnaire Chart



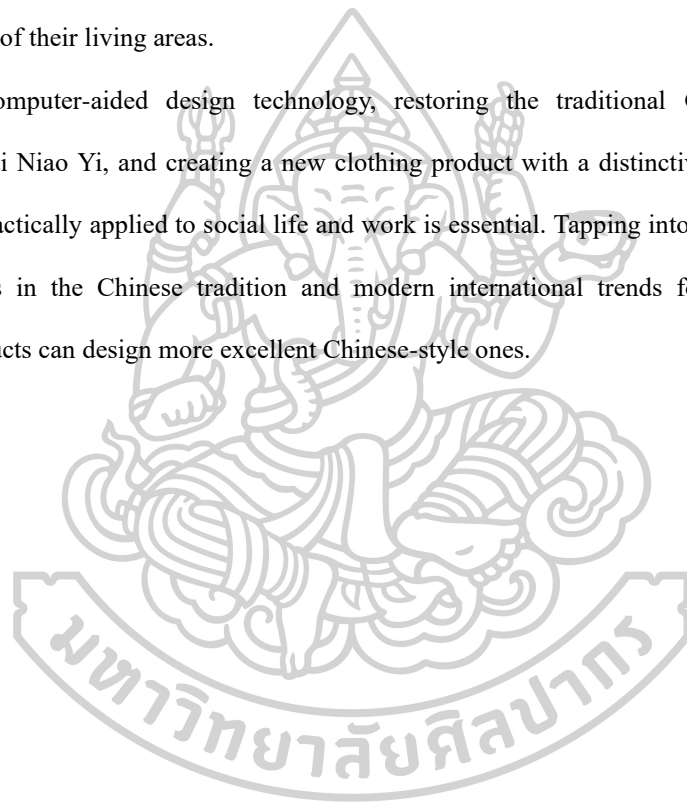
Source: Author, 2023

4.5 Summary

As computer design technology becomes increasingly popular, various software applications for apparel design can be used to improve the efficiency of product design and production with half the effort.

The structure of traditional Chinese clothing contains the crystallized wisdom of the Chinese ancestors. It is the result of the adaptation of people living in different regions to their living environment, the inheritance of the culture of their historical communities, and the improvisation of the material basis of their living areas.

Using computer-aided design technology, restoring the traditional Ga Nao Hmong Huifu Niaozhang-Bai Niao Yi, and creating a new clothing product with a distinctive Chinese Hmong style that can be practically applied to social life and work is essential. Tapping into the design elements and cultural genes in the Chinese tradition and modern international trends for innovative design of clothing products can design more excellent Chinese-style ones.



CHAPTER 5

CONCLUSION

5.1 The Design Approach of the Chinese Hmong Huifu Niaozhang

The Hmong are not only found in China; they are now found in various regions such as Thailand, Laos, and the USA. As a distinctive culture of the world's ethnic minorities, the Hmong style of dress is recognized by the world today. The costume culture of the various ethnic groups in China is an integral part of traditional Chinese culture, and the Chinese Hmong costume culture has a critical representative position in Chinese costume culture. At present, the Chinese government attaches great importance to the preservation of traditional culture and has taken much relevant work.

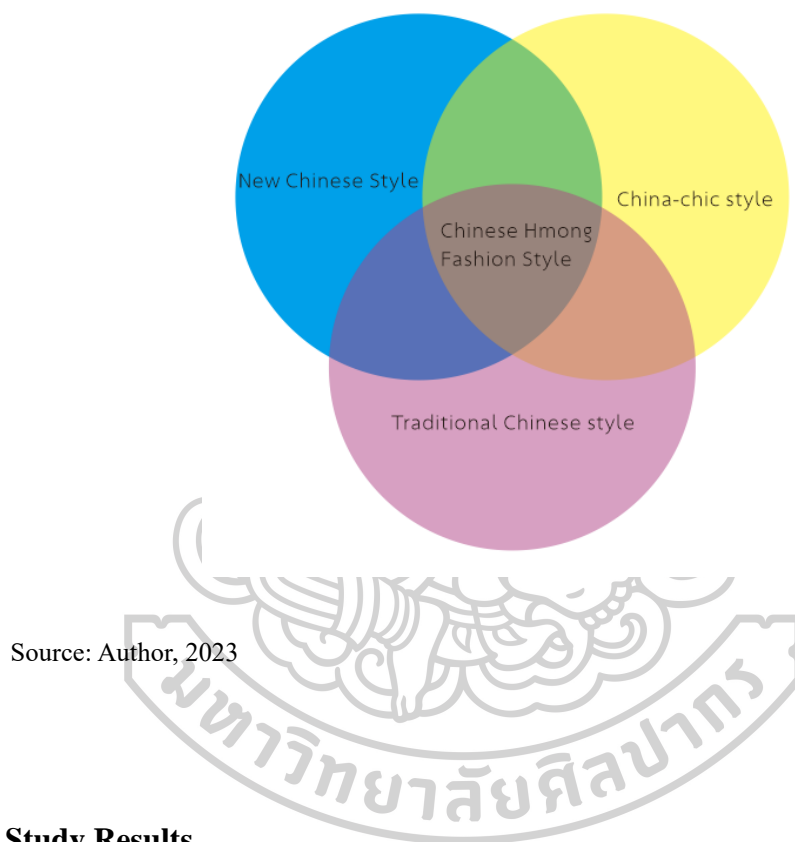
This paper studied the ways of preserving the traditional Hmong costumes in Ga Nao, Guizhou, China, and the innovative ways of applying traditional costume elements in modern living clothes. Through the research of this paper, cultural confidence is genuinely achieved, and the deeply hidden traditional costume culture in Chinese society is fully demonstrated. A systematic study of the production process, patterns, culture, and computer recovery of the Ga Nao Hmong Huifu Niaozhang-Bai Niao Yi costume, followed by the application of the Bai Niao Yi pattern elements to design different themed fashion clothing products.

With the rapid development of the technological level of society, the digital era has arrived. Digital technology for clothing design uses digital technology to virtually process and present clothing design, focusing on digital attempts to innovate clothing design. In the 5,000-year history of Chinese civilization, it is the continuous intermingling and development of the cultures of the various ethnic minorities and the Chinese culture that has created the highly splendid excellent Chinese traditional culture shared by all ethnic groups.

The experience of cultural content is an integral part of the national spirit. To promote the cultural prosperity of society as a whole, designers must fully explore the outstanding components of the cultures of ethnic minorities and constantly promote mutual contact, comparison, exchange, and absorption between the cultures of ethnic minorities and mainstream cultures such as Chinese and Western cultures, stimulate the vitality of cultural innovation and creativity, and seek transformation in collision and innovation in intermingling.

Extracting traditional costume elements and applying cultural and artistic elements such as styles, shapes, and patterns from these costume elements to modern lifestyle clothing has been an essentially design avenue.

Table 23: Chart of Component of Chinese Hmong Fashion Style



5.2 Study Results

5.2.1 Vectorized Restoration of Traditional Huifu Niaozhang Decoration Patterns

The researcher had visited the Guizhou Ethnic Museum, Guanglin Shi, Min Wei, and Laoben Jiang collectors' collections to collect data of 135 pieces of Huifu Niaozhang, 32 pieces for men, 103 pieces for women, 7 pieces from the Qing dynasty period, 11 pieces from the Republican period and the rest are modern pieces. Through the analysis and extraction research, processing methods such as vectorized redrawing were used to refine the elements of costume totem patterns, animal and plant pattern elements, and geometric pattern elements, providing a primary source of data

and pattern knowledge for the study and application of the decorative patterns of Ga Nao Hmong ethnic costumes, which can be used directly for teaching and costume design.

5.2.2 Computer Design Technology is an Essential Vehicle for the Design of Chinese Hmong Costumes

With the development of information technology, computers have gradually become essential tools in production life. Through the powerful computing and data processing capabilities of computers. These can help to complete designer's tasks more quickly and improve the accuracy of design, which is very suitable for the work suitable for the works of fashion design.

In the process of preserving and reinventing traditional Chinese clothing, computer-aided design can reduce the amount of work time and improve the efficiency and taste of the design. Using computer-aided design for stylistic modeling creates a virtual fit in the mannequin and increases feasibility through appropriate modifications. The use of computer-aided design for processing can be very effective in the presentation of colors and fabrics, greatly enhancing the efficiency of the design.

With the continuous development of technology, computer-aided design has become the primary mode of industrial design in the garment industry. As the use of computers becomes more and more popular, the software that can be applied to garment design has also become abundant. Choosing the right software for garment design can achieve twice the result with half the effort and enhance the brand image of garment enterprises and their competitiveness. With their complex structure and long process time, traditional Chinese elements have made computerized garment design technology an essential vehicle for their innovative transformation into the design.

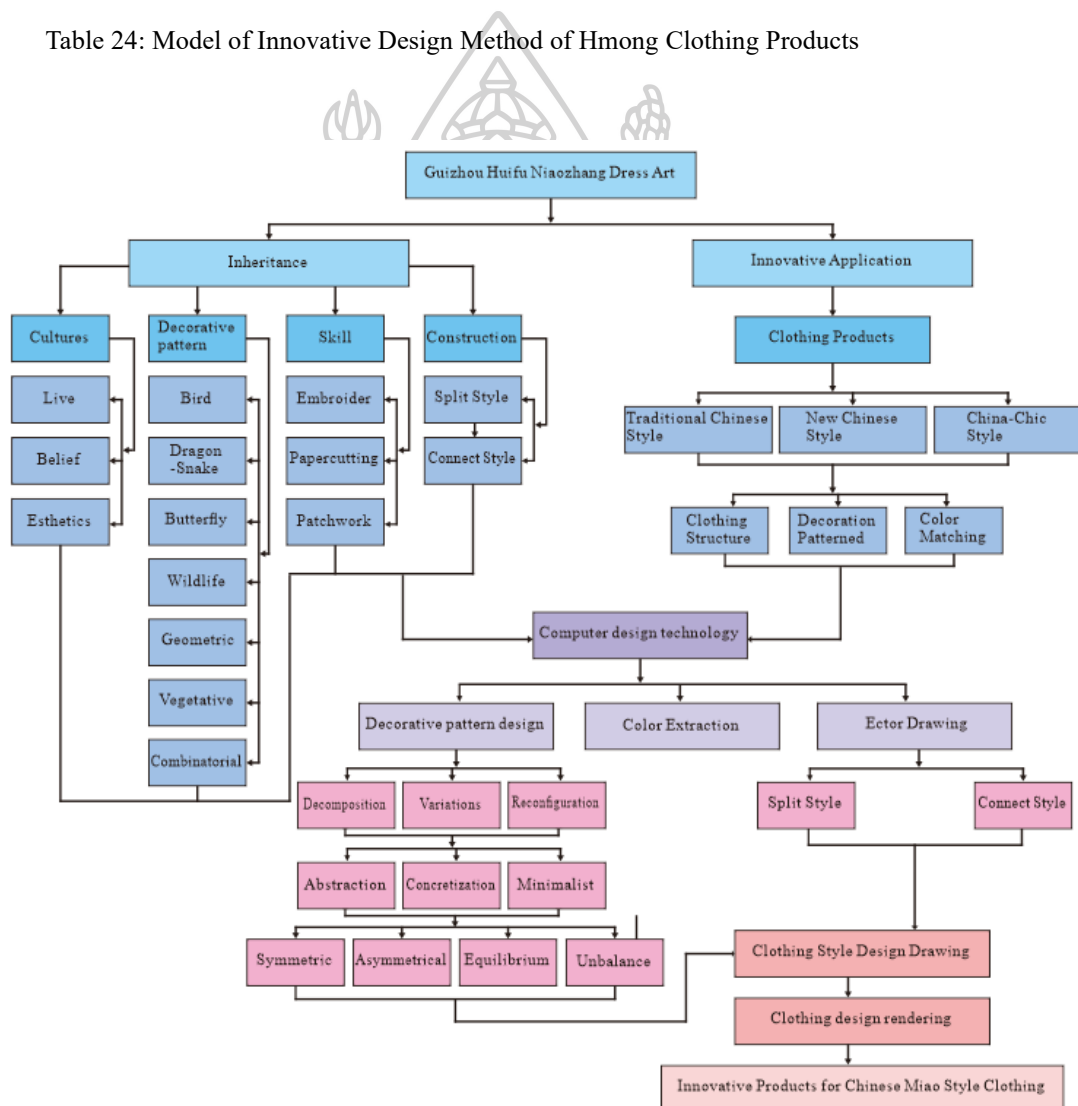
5.2.3 Establishing a Scientific and Rational Approach to the Innovative Design of Chinese Hmong Style Clothing

With the rich variety of Chinese clothing, especially the rise of the new Chinese style and the national trend, fashion designers and fashion design educators are constantly digging into all the resources available in the traditional Chinese culture. The patterns in traditional Chinese Hmong clothing are fully explored and fashioned, simplified, modernized, and personalized so that their colors

and styles can be accepted by modern people and used on top of fashionable clothing in modern people's lives.

Fusing tradition and modernity are fundamental to developing traditional Chinese clothing culture. Fashion design work draws on the ideas and emotions contained in various elements of Chinese tradition to showcase the best of traditional Chinese culture, helping to spread culture and responding more positively to the impact of foreign cultures and retaining their originality.

Table 24: Model of Innovative Design Method of Hmong Clothing Products



Source: Author, 2023

5.3 Key Features of the Project Research

5.3.1 Model Designed to be Highly Operational and Replicable

This design study is inspired by the traditional costume Huifu Niaozhang, which is worn by the Hmong people on traditional festivals and important days. It is a vital living and ceremonial costume for every family of the Ga Nao Hmong people. It is now an ancient traditional costume uncommon in the Hmong region.

Currently, according to a look at the state of fashion clothing design in the world, it is a trend to mine design elements from a country's culture. This study was a great way to explore the most original design elements from traditional Chinese clothing and combine them with contemporary fashion features, which is one of the most important things to do when China needs to seriously innovate the use of the Hmong culture. Not only the Hmong, Chinese, and other countries can use this research to innovate and design different cultural elements to give it more function and value.

5.3.2 Design Patterns are Efficient and Sustainable

The Huifu Niaozhang costumes in this study are long and complex to make. From the making of the fabric to the embroidery of the patterns to the sewing of the garment pieces, there are different methods of making them, all done through traditional hand-made methods. The Huifu Niaozhang-Bai Niao Yi is a relic of the Hmong's historical heritage, especially the dress patterns, and motifs, which have passed on much information about the Hmong's history and culture.

As time and space have changed, the external living, economic and social environment in which costumes are made and used has changed. It is no longer appropriate to wear traditional costumes daily, and it has become rare to see women in costume at traditional festivals. However, the wheel of history cannot stop the culture from moving forward, and the costumes must change with the times.

Clothing design is a complex process that needs to be adjusted through colorful and complicated procedures. In the past, designers have gone through the process of hand-drawing clothing style sketches, adjusting clothing effects, clothing color mixing, decorative patterns, clothing samples, and clothing production, which consumes much time and requires many people to work together to

complete it.

The rapid development of computer technology has become an indispensable tool for human use and will continue. Through the combination of computer digital design technology involved, can imitate the production techniques and decorative pattern style of Huifu Niaozhang clothing, can quickly develop design plans, can significantly reduce the production time of clothing, and will continue to promote in the community.

5.3.3 Opportunities and Challenges in the Transmission of Hmong

Costume Culture

The Hmong costume culture reflects the political, economic, cultural, religious, aesthetic, and other cultural characteristics of the ethnic group at a particular socio-historical stage of production and development through the production techniques, costume shapes, color preferences, pattern forms, and other outward elements, and its deep-seated cultural connotations show the different characteristics of different ethnic groups providing a source of cultural diversity for the Chinese costume culture.

As the costume patterns of the various Hmong clans gradually converge, the cultural diversity between the clans is destroyed. Preserving a centralized Hmong costume culture is of great value to the community's internal understanding of its culture, promoting a sense of self-consciousness and developing a pluralistic Hmong costume culture and even its own ethnic culture.

Under the conditions of a market economy, intangible cultural heritage such as minority costume culture belongs to the category of culture that can be operated. The rich, unique, and culturally indicative cultural symbols contained in it can become cultural resources for the development of cultural industries and provide a source of inspiration for the production of symbolic values of cultural products.

The development work of the cultural heritage of costume is as important as its preservation. Suppose the heritage of costume culture is only singularly reflected in the mere inheritance of the national emotions and artistic language in costume and the collation and inheritance of the aesthetic art and craft aesthetics of costume while neglecting their exploitation and ignoring the creation of their economic value. In that case, it will disappear as the bearers do.

The overall situation of research and protection of intangible cultural heritage in China is relatively good, with Chinese governments at all levels actively organizing the rescue and protection of Hmong costume art, making its ancient cultural content and unique production techniques one of the national intangible cultural heritages. Thanks to the publicity and popularization of the local government, the Ga Nao Hmong people have gradually renewed their understanding of their intangible cultural heritage, including their traditional handicraft skills, and have made it a critical mission to explore elements of their intangible cultural heritage for their development.

5.4 Identified the Relationship Between Traditional Dress Culture and Modern Fashion

A tradition is a culture left over from a previous era. On the other hand, fashion is a style of life that was first experimented with by a few people at a particular time and is expected to be admired and emulated by society. Tradition and fashion are contradictory, but they constantly meet, collide, clash, and reconcile. As time changes, the fashion that stands the test of time will become a tradition. Traditions that can stand up to improvement and innovation in the tide of the times can become fashionable.

True fashion is not the blind admiration of so-called brand consumption and Europeanized ideas but the sublimation and replacement of human thought and behavioral consciousness while maintaining tradition. The aesthetics in fashion represents the elements of fashion while interspersed with deep knowledge and perception of tradition by human beings. Often the more avant-garde something is, the more frightening it is to human beings, and often the most conservative way is more convincing.

Traditional Chinese costumes have found their way into the hearts of modern people, not only because of their external expression but also because of their inner spiritual power. Traditional Chinese art is about the beauty of mood, expressed in the art of dress. The artist strives to embody the individuality of art and to materialize it in the form of shapes, colors, ornaments, textures, and other art forms that are solidified in the dress, and then expresses his design intentions and artistic ideas through the image of the dress, achieving the realm of 'far-reaching beauty outside the matter' and showing the harmony between the beauty of the human soul and the beauty of nature.

5.5 Contribution

5.5.1 Enriching the Style of Clothing Products

Chinese costume culture is one of the jewels of the world's costume culture, and its role and influence are significant. The Ga Nao Hmong costume in Guizhou, China, has a long history, bright colors, and rich patterns and is very influential. Through the study, the traditional Chinese Ga Nao Hmong traditional costume art decorative patterns, clothing structure as design elements applied to the current fashion life clothing can effectively improve the design of Chinese style clothing way, enrich the Chinese style clothing design category, establish the Chinese style in the world of clothing products position.

5.5.2 Help and Reference for Designers

This study has shown that the Ga Nao Hmong Huifu Niaozhang Dress has a simple structure and many patterns. It has been preserved through complex embroidery techniques, forming a cultural language and totem worship unique to the Hmong region. Using computerized digital vectorized redrawing techniques to redraw and preserve the rich and colorful art of the Hmong Huifu Niaozhang Dress and use it in today's product design can provide an avenue for other designers to use as design elements and design references.

5.5.3 Helping to Boost Regional Economic Incomes

This project is a study of modern Chinese Hmong style clothing theme products by studying the Chinese intangible cultural heritage of the Ga Nao Hmong traditional Huifu Niaozhang Dress samples based on the extraction of its decorative patterns and structural samples, away from the traditional production and use of design methods, innovative design and then used in actual life clothing, to enhance the sale rate of regional class products. Culture contributes to regional economic development and increases the economic value of regional clothing products.

5.5.4 Protecting the Art of Making Huifu Niaozhang Dress

The traditional costume of the Huifu Niaozhang, an intangible cultural heritage of China,

is time-consuming and complex to make and generally requires a high level of skill on the maker's part. There are fewer and fewer people working in this field, only a few people understand this ancient art, and even fewer people are systematically studying this direction.

Through this study, a detailed analysis and summary of the Huifu Niaozhang Dress -making method and the way the embroidery pieces are combined can better preserve this ancient Hmong costume-making skill of high quality for researchers, designers, learners, and others as a reference to solve the current situation of being extinct.

5.5.5 Prosperity of Chinese Clothing Culture

Chinese culture's significant development and prosperity cannot be separated from the great development and prosperity of minority cultures. The development and prosperity of ethnic minority costume culture require a high degree of cultural self-awareness. Culture is the bloodline of a nation and its typical spiritual home and is increasingly becoming an important source of national cohesion and creativity. The development and prosperity of ethnic minority culture is a matter of passing on the excellent traditional culture of the nation and promoting ethnic and cultural innovation.

Cultural change is an eternal phenomenon in all costume cultures. In the formation and development of Hmong costume culture, change is inevitable with the transformation of society, and it has its law of change.

Chinese costume culture is an integral part of the culture of all ethnic groups and directly reflects the material and spiritual civilization of human society. These studies, in the implementation of China's cultural prosperity and cultural power strategy, the inheritance and development of Chinese national costume culture, are of great practical significance and value in enhancing the cultural confidence and self-cultural identity of the people, as well as improving national cohesion and international influence of culture.

5.6 Recommendations

As Chinese society continues to progress and urbanize, traditional Chinese costume culture constantly faces development or extinction difficulties. To better preserve and develop and utilize

traditional Chinese costume, the main areas that need further research include:

5.6.1 Designers

The vitality of garment product design cannot be separated from culture and science and technology, and culture is the spiritual embodiment of the vitality of all modern fashion products. With the continuous development and progress of science and technology, the world of digital technology and the clothing industry is becoming more and more closely integrated.

The complete application of various computer digital technologies to all aspects of the conservation and innovative design of Chinese Hmong costumes, encompassing the research and design of traditional Chinese costumes, is of great importance. For example, digital technology for apparel CAD, virtual digital technology for 3Dstly, and virtual technology for VR is used in various aspects of the apparel industry.

5.6.2 Consumers

For Chinese consumers, more access to and use of fashionable clothing products in the Chinese Hmong style will help them to improve their understanding and knowledge of Chinese Hmong culture. It will also effectively help to improve their cultural level and artistic literacy.

For consumers in other countries around the world, being able to access and purchase Chinese Hmong style fashion clothing can increase their knowledge of Chinese Hmong and Hmong culture in the world and teach more about Chinese traditional clothing and culture, which can give them a better understanding of the characteristics of traditional and modern Chinese culture. This direct contact with the cultural experience of feeling changes the impression of China.

5.6.3 Producers

Producers need to do more to pass on and preserve the skills of making Chinese Hmong costumes and other traditional Chinese skills. By vigorously promoting the development of traditional Chinese skills, they can be better and more widely understood, mastered, and carried forward.

The researcher aims to innovate the design elements of modern Chinese-style clothing products by digging deeper into the traditional costume culture of the Chinese Ga Nao Hmong as a lead,

using traditional skills to the fullest, and then incorporating modern computer technology and the basic principles of traditional Chinese aesthetics. Combining the innovative design and transformative application of the ancient Chinese Hmong traditional costume art with modern fashionable clothing will enhance the quality of modern Chinese-style Hmong clothing. The gradually global fashion industry can fully recognize it.

5.6.4 Researchers

The researcher aims that relevant researchers will go through the differentiation of the Hmong ethnic group and the people themselves to systematically study the Hmong costume and human heritage, social development, and cultural preservation perspectives. It will enrich the theory of Hmong traditional culture, build a design system for Hmong-style fashion product design, explore different ways to protect the art and culture of ethnic costumes, and have more theories to provide a reference for future scholars and researchers to guide the practical activities of other studies better.

5.6.5 Government

For the conservation of intangible cultural heritage in costume, digital restoration is a reality as a form of presentation and conservation. As society develops and advances in technology, new technological methods will continue to emerge to preserve better and transmit the cultural heritage of costume.

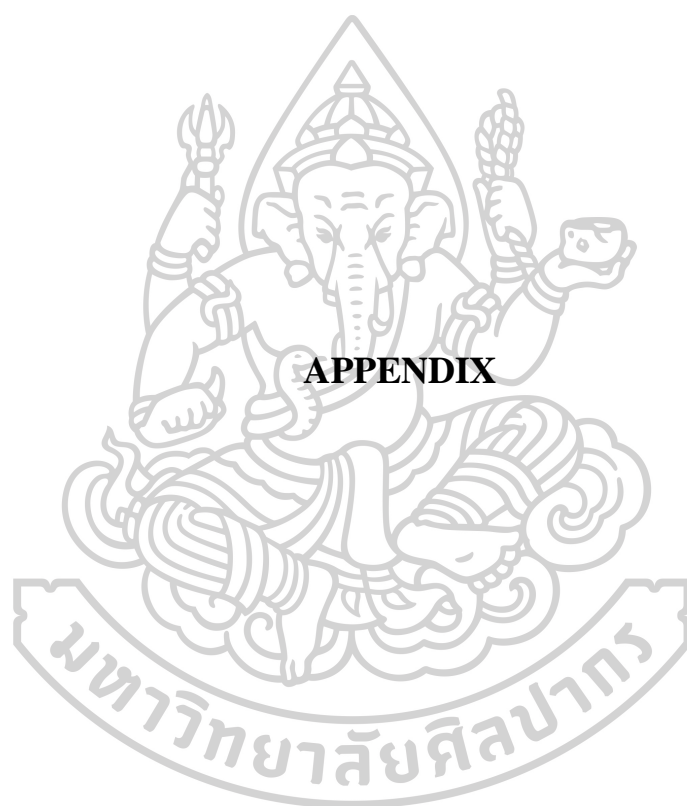
The researcher aims that it will be necessary for the Chinese government to support modern technology, particularly computer-based restoration and design, and virtual displays, by issuing various policies for the study and conservation of costume art to increase efficiency.

Lu Xun once said, the more national, the easier it is to become global, that is, to be noticed by other countries. Today, with the rapid development of high technology, traditional national folk art, and culture are needed in modern society because of its rich folk cultural resources and immense national cultural heritage. The Chinese government can only take its place in the world art forest if it maintains its people's unique artistic and cultural characteristics.

Maintaining our people's excellent cultural traditions in modern fashion design is a

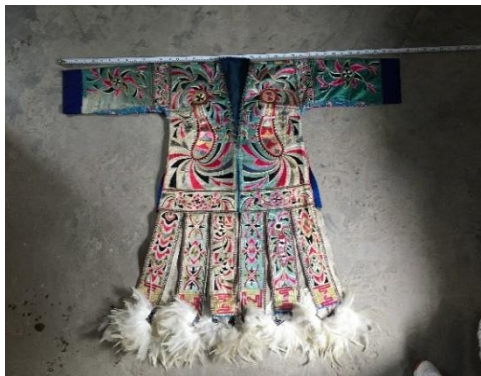
common concern. In particular, designers have made many successful attempts from many countries and regions to use minority art in modern fashion design. The widespread use and outstanding achievements of the world's cultural decorative patterns in domestic and international design show that Chinese minority art, which is deeply rooted in traditional culture, has eternal charm and artistic youth and that to learn and draw on the excellent traditional culture and art of China's ethnic minorities is to open up one's artistic bloodline to connect with the folk and the earth, to create design works with vitality. Let us work together to protect, pass on and promote the culture of ethnic minority costumes, which is the wealth we will leave to future generations.





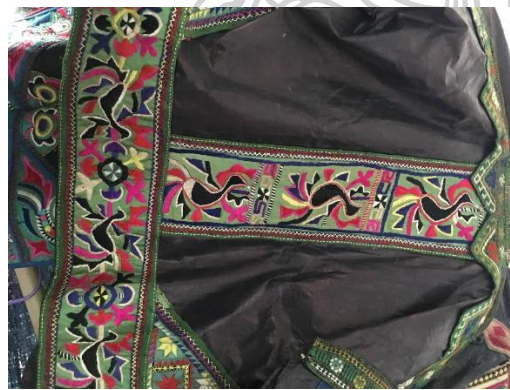
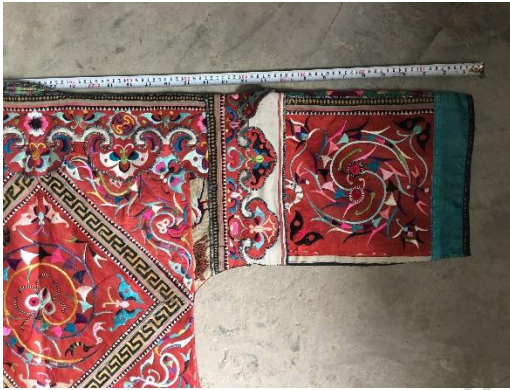
APPENDIX

Appendix A: Survey Sample













Appendix B: Computer Vector Map









میراثی جنتی



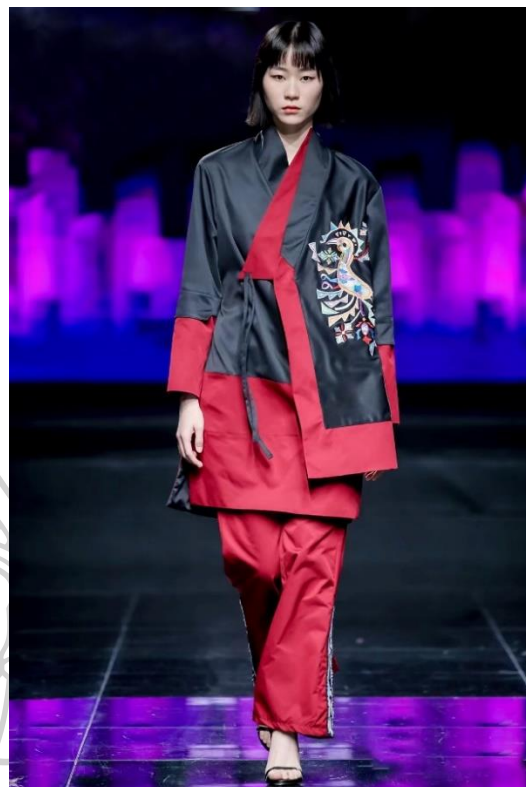
Appendix C: Computerized Virtual Design Drawings

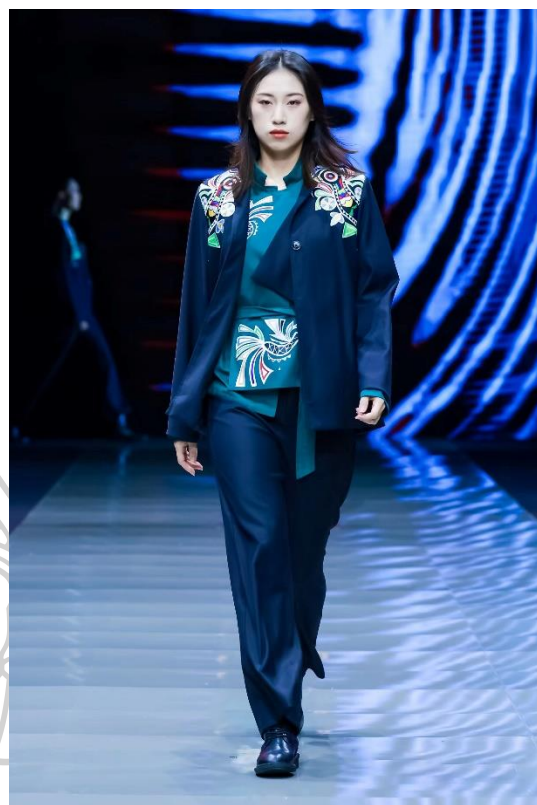




Appendix D: Readymade clothing works









Appendix E: Workshop Exhibition







Appendix F: Seminar







The PHD Research Program of the Silpakorn university

Name of doctoral student: Gao Tao

Teacher Advisor: Pensiri Chartniyom

13 Apr ,2023

Subject: Invitation to be an inspector of research tool quality

Dear

Mr. Tao Gao is a graduate student ID 620430054 at Silpakorn University and is studying for Doctor of Philosophy (Design) at Graduate School, Silpakorn University. Currently, he is conducting his thesis study entitled: Inheritance and Innovative Application of Chinese Hmong Huifu Niaozhang Dress Art. In this regard, like to invite you to inspect the quality of research tools for the student. Your kind assistance and academic contribution is much appreciated.

Opening time: 15:00 PM, 13 Apr--13 May, 2023

Exhibition venue: 1962 Cultural and Creative Industry Park, No.762,
Jiefang West Road, Qingyunpu District, Nanchang City, Jiangxi Province



Appendix G: Interviewer list

No	Name	Occupation
1	Wei Wu	Expert
2	Xue Huang	Expert
3	Jianchun zhang	Expert
4	Yonghong Wu	Expert
5	Xiaofang Bian	Expert
6	Lihong Kuang	Expert
7	Changtin Lu	Expert
8	Haiyan Pu	Expert
9	Guangcai chen	Expert
10	Yi Feng	Researchers
11	Shu Li	Researchers
12	Xiaoguang Jiang	Researchers
13	Jun Zhang	Researchers
14	Jiangfang Han	Researchers
15	Yu luo	Researchers
16	Simin Yang	Researchers
17	Zhengfeng Zhu	Researchers
18	Yue Min	Researchers

Appendix H: Interviewer list

No	Name	Occupation
1	Yumao Kuang	Merchant
2	Zairong Jiang	Merchant
3	Yingxuan Zhang	Merchant
4	Zeqiang Chen	Merchant
5	Xianwen shen	Merchant
6	Xiaomin Liu	Merchant
7	Xiang Fu	Merchant
8	Ping Liang	Designer
9	Ming Lu	Designer
10	Siqi Tang	Designer
11	Liyun Ren	Designer
12	Lingchen Du	Designer
13	Zi Lin	Designer

Appendix I: Interviewer list

No	Name	Occupation
1	Laoben Jiang	Craftsman、Collectors
2	Erpa Pi	Craftsman
3	La Pan	Craftsman
4	La Fu	Craftsman
5	Laona Pan	Craftsman、Collectors
6	Erxia Shi	Craftsman
7	Alao Shi	Craftsman
8	Erqiu Ping	Craftsman
9	Erfu Pi	Craftsman
10	Yao Wang	Craftsman、Collectors
11	Min Wei	Craftsman、Collectors
12	Guanglin Shi	Collectors

Appendix J: Questionnaire

Please rate the state of research on this topic.

Tick in the corresponding box according to your evaluation results.

Nationality: Hmong Han Others

Researcher <input type="checkbox"/> Teacher <input type="checkbox"/> Designer <input type="checkbox"/> Artisans <input type="checkbox"/> Merchant <input type="checkbox"/> Staff <input type="checkbox"/> Others <input type="checkbox"/>	
1. Do you know the art of Hmong Huifu Niaozhang dress art?	<input type="checkbox"/> Yes <input type="checkbox"/> No
2. Age?	<input type="checkbox"/> Under the age of 30 <input type="checkbox"/> 30-45 <input type="checkbox"/> 46-60 <input type="checkbox"/> Over 60 years old
3. Do you like Huifu Niaozhang art element style clothing?	<input type="checkbox"/> Yes <input type="checkbox"/> No
4. Would you like to participate in these design activities together?	<input type="checkbox"/> Yes <input type="checkbox"/> No
5. Is this project valuable? and is there a market?	<input type="checkbox"/> Yes <input type="checkbox"/> No
6. Have you ever designed or seen innovative products?	<input type="checkbox"/> Yes <input type="checkbox"/> No
7. Is the technology protection, cultural development and innovative design of the Hmong nationality valuable?	<input type="checkbox"/> Yes <input type="checkbox"/> No
8. Can it improve the living income of the Hmong people?	<input type="checkbox"/> Yes <input type="checkbox"/> No
9. Can the Huifu Niaozhang garment graphics be used for innovative design?	<input type="checkbox"/> Yes <input type="checkbox"/> No
10. Do you like the traditional Miao style of the Huifu Nzhang?	<input type="checkbox"/> Yes <input type="checkbox"/> No
11. Will you design the graphics of traditional clothes?	<input type="checkbox"/> Yes <input type="checkbox"/> No
12. If there are such new products, will they sell them?	<input type="checkbox"/> Yes <input type="checkbox"/> No
13. Will you engage in this traditional costume-making skill?	<input type="checkbox"/> Yes <input type="checkbox"/> No
14. Will you design the Huifu Niaozhang graphics for traditional clothing?	<input type="checkbox"/> Yes <input type="checkbox"/> No
15. Are you willing to learn this design method?	<input type="checkbox"/> Yes <input type="checkbox"/> No
16. How much can the price of the new product be acceptable?	<input type="checkbox"/> 500 RMB <input type="checkbox"/> 500-2000 RMB <input type="checkbox"/> 2000 RMB
17. Suggestion:	

Appendix K: Apparel Effect Evaluation

Hmong Occupation: Researcher Teacher Designer Artisans Others

Please rate the effect of clothing design.

Tick in the corresponding box according to your evaluation results.

No	Evaluation Content	A=Yes B=No
1	Theme 1 Chinese Style	<input type="checkbox"/> A <input type="checkbox"/> B
2	Theme 1 Chinese Hmong Style	<input type="checkbox"/> A <input type="checkbox"/> B
3	Theme 1 International Style	<input type="checkbox"/> A <input type="checkbox"/> B
4	Theme 2 Chinese Style	<input type="checkbox"/> A <input type="checkbox"/> B
5	Theme 2 Chinese Hmong Style	<input type="checkbox"/> A <input type="checkbox"/> B
6	Theme 2 International Style	<input type="checkbox"/> A <input type="checkbox"/> B
7	Theme 3 Chinese Style	<input type="checkbox"/> A <input type="checkbox"/> B
8	Theme 3 Chinese Hmong Style	<input type="checkbox"/> A <input type="checkbox"/> B
9	Theme 3 International Style	<input type="checkbox"/> A <input type="checkbox"/> B
10	Theme 4 Chinese Style	<input type="checkbox"/> A <input type="checkbox"/> B
11	Theme 4 Chinese Hmong Style	<input type="checkbox"/> A <input type="checkbox"/> B
12	Theme 4 International Style	<input type="checkbox"/> A <input type="checkbox"/> B
13	Like: Theme 1	<input type="checkbox"/> A <input type="checkbox"/> B
14	Like: Theme 2	<input type="checkbox"/> A <input type="checkbox"/> B
15	Like: Theme 3	<input type="checkbox"/> A <input type="checkbox"/> B
16	Like: Theme 4	<input type="checkbox"/> A <input type="checkbox"/> B

Appendix L: Apparel Effect Evaluation

Nationality: Hmong [] Han [] Others []

Please rate the effect of clothing design.

Tick in the corresponding box according to your evaluation results.

No	Evaluation Content	A=Yes B=No
1	Handsome	<input type="checkbox"/> A <input type="checkbox"/> B
2	Elegant	<input type="checkbox"/> A <input type="checkbox"/> B
3	Exquisite	<input type="checkbox"/> A <input type="checkbox"/> B
4	Mature	<input type="checkbox"/> A <input type="checkbox"/> B
5	Sensual	<input type="checkbox"/> A <input type="checkbox"/> B
6	Adorable	<input type="checkbox"/> A <input type="checkbox"/> B
7	Traditional	<input type="checkbox"/> A <input type="checkbox"/> B
8	Cultural	<input type="checkbox"/> A <input type="checkbox"/> B
9	Modern	<input type="checkbox"/> A <input type="checkbox"/> B
10	Simple	<input type="checkbox"/> A <input type="checkbox"/> B
11	Practical	<input type="checkbox"/> A <input type="checkbox"/> B
12	Creative ones	<input type="checkbox"/> A <input type="checkbox"/> B
13	Personalized	<input type="checkbox"/> A <input type="checkbox"/> B
14	Fashionable	<input type="checkbox"/> A <input type="checkbox"/> B
15	Complex	<input type="checkbox"/> A <input type="checkbox"/> B

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VITA

NAME	Tao GAO
INSTITUTIONS ATTENDED	2009 Graduated from Jiangxi Normal University. 2015 Graduated from Qingdao University.
PUBLICATION	Gao, T. & Chartniyom, P. (2023) National Memory and Cultural Identity: The Costume Huifu Niaozhang Decoration of Guizhou Province. The New Viridian Journal of Arts, Humanities and Social Sciences, 3(2). Gao, T. & Chartniyom, P. (2024) The Beauty of Huifu Niaozhang: Exploration of Chinese Hmong Fashion Style Clothing Design Practice. Journal of Social Innovation and Mass Communication Technology, 7(2).
AWARD RECEIVED	Won the third prize of design works of China International (Shenzhen) Fashion Week. Won the Excellent Design Award of China International (Shishi) Fashion Week.

