

Evaluation of Chinese Chaozhou Embroidery Clothing Product Design from the Perspective of Pattern Innovation

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ABSTRACT

This study aims to evaluate and position Chaozhou embroidered clothing products in Chaozhou City, Guangdong Province, China. As a characteristic cultural treasure of Chaozhou City, Chaozhou embroidery has profound historical heritage and exquisite craftsmanship. The research analyzed the cultural value, market awareness, product design status and future development trends of Chaozhou embroidered clothing products through literature review, expert consultation, consumer research, field visits and data statistical analysis. The study found that there is room for improvement in the current Chaozhou embroidery clothing products in terms of cultural value presentation, design innovation, market competitiveness and industrial sustainability. To this end, strategies such as deeply exploring cultural values, innovating design concepts, enhancing brand competitiveness and focusing on sustainable industrial development are proposed.

Keywords: Chaozhou Embroidered Clothing Products, Cultural Value, Market Evaluation, Development Strategy

INTRODUCTION

With the booming cultural industry, the promotion and inheritance of local characteristic culture have become a key element in promoting regional development. Chaozhou embroidery clothing products, Chaozhou City, Guangdong Province, China, as a very representative cultural crystallization of Chaozhou City, contain hundreds of years of profound historical accumulation and unique embroidery skills, and are a distinct symbol of Chaozhou regional culture. Chaozhou embroidered clothing not only records the humanistic evolution of the Chaozhou area, but also embodies the cultural emotions and identity of the local people. As the demand for cultural consumption continues to rise, Chaozhou embroidered clothing products, as an important carrier of cultural dissemination and exchange, play a decisive role in highlighting the charm of Chaozhou culture and driving industrial economic growth.

Chaozhou embroidered clothing products must not only demonstrate their outstanding cultural and artistic value, but also meet the aesthetic and practical needs of contemporary consumers, thereby enhancing consumers' love for Chaozhou culture. However, Chaozhou embroidered clothing products are currently facing many difficulties, such as insufficient display of cultural elements, lack of novelty in design, and unclear market

competitive advantages. These problems have hindered the further development of Chaozhou embroidered clothing industry to a certain extent. Therefore, carrying out a comprehensive assessment and precise positioning of Chaozhou embroidered clothing products, and proposing practical and effective development strategies and suggestions are of vital practical significance for enhancing the cultural influence and market value of Chaozhou embroidered clothing and promoting the prosperity and development of Chaozhou cultural industry.

Research Objectives

This research aims to evaluate and position the design of Chaozhou embroidered clothing products in Chaozhou City, Guangdong Province, China.

LITERATURE REVIEW

Non-Materialism and Digital Design

Non-materialism and digital design are closely related. Chinese scholars have done less research on non-materialism, but more research on digital design. Most of the research is a combination of the two, or uses interdisciplinary research to integrate topics in different fields, such as digital design and clothing product design, animation design, environmental art design, cultural and creative product design, etc. Wei Zifan (2024) integrated Maonan intangible cultural heritage into digital design in his project, and explored the reshaping and value of cultural and creative design from the intangible and digital levels. In the project, Guo Zhimin (2023) introduced in detail the digital living inheritance and protection of She clothing in the Chaozhou area, and revealed the current situation and prospects of intangible design. On this basis, he focused on elaborating on the feasibility and importance of digital living inheritance and protection. The integration of immaterial design and digital design is affirmed. Yang Qihua's (2024) study systematically constructed an innovative design framework based on an extensive combing of the traditional core cultural elements of Chaozhou embroidery, and explored the specific directions and strategies on how to effectively combine traditional Chaozhou embroidery elements with modern design. It provided theoretical support for promoting the modern transformation of intangible cultural heritage and verified feasible practical paths in the field of intangible cultural heritage protection and creative design. Guo Jian (2024) realized the construction of a micro-professional curriculum system for the digital inheritance of intangible cultural heritage through four paths: construction of intangible cultural heritage project resource case library, digital creative content generation, virtual reality space design and display scene practice education. Hu Yibin (2024) analyzed the digital inheritance, development and innovation of cork paintings from the perspective of intangible cultural heritage. Through the innovation of cork paintings, we can revitalize the skills of cork paintings, explore the artistic characteristics, humanistic connotations and cultural values of cork paintings, promote the integration of cork paintings with Chinese and foreign culture, and modern society, let more people know about cork paintings, jointly "living" protect, develop and inherit cork paintings, and reproduce the brilliance of cork paintings.

Digital Inheritance of Clothing Product Design

In recent years, as the country advocates cultural self-confidence, society has paid more and more attention to the protection of cultural relics and cultural inheritance. The rapid development of technologies such as big data, artificial intelligence, VR, AR, and three-dimensional virtual fitting has brought long-term and profound impacts to the cultural and museum industry, especially the protection of clothing cultural relics. Sun Yueru (2024) analyzed the current status of digital exhibitions in nine representative textile and clothing museums, and integrated them with new technologies that can be applied to museum exhibitions, providing new possibilities for the digital construction of textile and clothing museums, and proposed thoughts on the construction direction of clothing museums. Zhu Yanan (2023) discussed the development trends of digital production methods, 3D design methods, "integration of two industries" in the digital presentation of clothing, and platformization of sales methods in the context of the development of the digital economy, and proposed the realization path of clothing digitization: digitalization of fabrics, digitalization of fashion models, static and dynamic display of 3D clothing designed in series, and 3D clothing display design.

Protection of intangible cultural heritage and digital revitalization and inheritance

Tao Hui (2024) summarized the symbiotic development model of cultural subjects from dispersion to unity, indicating that the modernization practice of intangible cultural heritage tourism in Enshi Tujia Daughter City mainly unfolds in three stages: construction period, integration period and symbiotic period, among which the evolution of the emotional energy of cultural subjects from freedom to consciousness is the core driving force of the symbiosis of intangible cultural heritage subjects. The research reveals the inheritance, innovation and value reshaping logic of cultural communities in intangible cultural heritage, aiming to provide theoretical support and

scientific guidance for the innovative practice and digital transformation of intangible cultural heritage tourism in ethnic areas. Deng Yuge (2024) discusses the virtual presentation, re-creation and reuse of cultural and museum collections based on the metaverse, and combines preliminary practices around the world to explain a new model of activation communication. On this basis, we reflect on the challenges brought by the metaverse, strive to promote innovation in the preservation and inheritance of national history and culture, enhance global communication, provide theoretical inspiration for the digital iteration of the cultural and museum industry, and help Chinese traditional culture achieve deep resonance and empathy.

Evaluation and Positioning of Chaozhou Embroidered Clothing Product Design

In terms of evaluation and positioning of Chaozhou embroidered clothing product design, many scholars and industry experts have proposed multiple perspectives and measurement systems. (Zhang, 2015) provides an in-depth analysis of the artistic characteristics, cultural connotation and application of trendy embroidery in clothing design, and provides a theoretical basis for establishing an evaluation structure on the use of trendy embroidery elements and the embodiment of cultural value. Through research on the integration of trendy embroidery stitches, colors, and patterns in clothing design, it can be used as an important reference for evaluating the cultural heritage value and design innovation of trendy embroidery clothing products.

(Yang, 2023) Understand consumer demand for Cantonese embroidery products through market research, explore how to promote Cantonese embroidery to a wider market, and enhance its market competitiveness. From the perspective of cultural inheritance, exploring how to innovate the design of trendy embroidery clothing while retaining the essence of traditional craftsmanship is of great reference value for evaluating the craftsmanship, cultural heritage and fashion integration of trendy embroidery clothing products. The innovation strategies and design cases proposed in this article can provide ideas for setting indicators for each dimension in the evaluation architecture. From the perspective of cultural communication, it is proposed that the design of Chaozhou embroidery clothing products should focus on cultural storytelling and communication, and enhance the cultural influence and appeal of the product by incorporating rich Chaozhou cultural stories.

RESEARCH METHODOLOGY

Step 1: Collect documents related to Chaozhou embroidered clothing products, intangible cultural heritage, clothing design, etc. through libraries, academic databases, online resources and other channels. Focus on collecting domestic and foreign academic papers, books, reports, etc. on cultural heritage protection, clothing design, fashion industry development, etc. Classify and organize the collected literature, extract key information, and form a literature review to provide a theoretical basis for subsequent research. Conduct an in-depth analysis of the compiled literature, summarize the results and shortcomings of existing research, and clarify the entry points and innovation points of the research.

Step 2: Select intangible cultural research experts, fashion designers, local embroidery craftsmen, and clothing consumers in the field of Chaozhou embroidery clothing as interviewees. Design a detailed interview outline, covering the historical and cultural origins of Chaozhou embroidered clothing products, embroidery craft characteristics, clothing design style, market sales status, consumer demand preferences, etc. Communicate with the interviewees through face-to-face interviews, telephone interviews, or online interviews, and record the interview content. Organize and analyze the interview content, extract key information and opinions, and form a systematic research conclusion.

Step 3: Design a detailed questionnaire covering consumers' awareness of Chaozhou embroidered clothing products, satisfaction with clothing design, purchase intention, etc. Distribute questionnaires through a combination of online and offline methods to ensure the broadness and representativeness of questionnaire distribution. A total of 500 questionnaires were distributed and 550 were recovered, with an effective recovery rate of approximately 91.7%. Use SPSS software to conduct statistical analysis on the recovered questionnaire data to understand consumers' awareness of Chaozhou embroidered clothing products and their satisfaction with clothing design.

Step 4: Select Chaozhou embroidery clothing studios, brand stores, clothing exhibitions, fashion events, etc. as objects of observation. Record observations by taking photos, videos, notes, etc. to ensure the detail and accuracy of the records. Organize and analyze observation records, extract key information and phenomena, and combine the results of interviews and questionnaires to form comprehensive research conclusions.

Step 5: Collect sales data, market feedback data, brand communication data, etc. of Chaozhou embroidered clothing products. Use SPSS software to organize and analyze the collected data to evaluate the performance of Chaozhou embroidered clothing products in terms of cultural connotation display, clothing design innovation level, market competitiveness level and sustainable development potential. Based on the data analysis

results, specific design strategies and suggestions are proposed to guide the design team in product optimization and innovation.

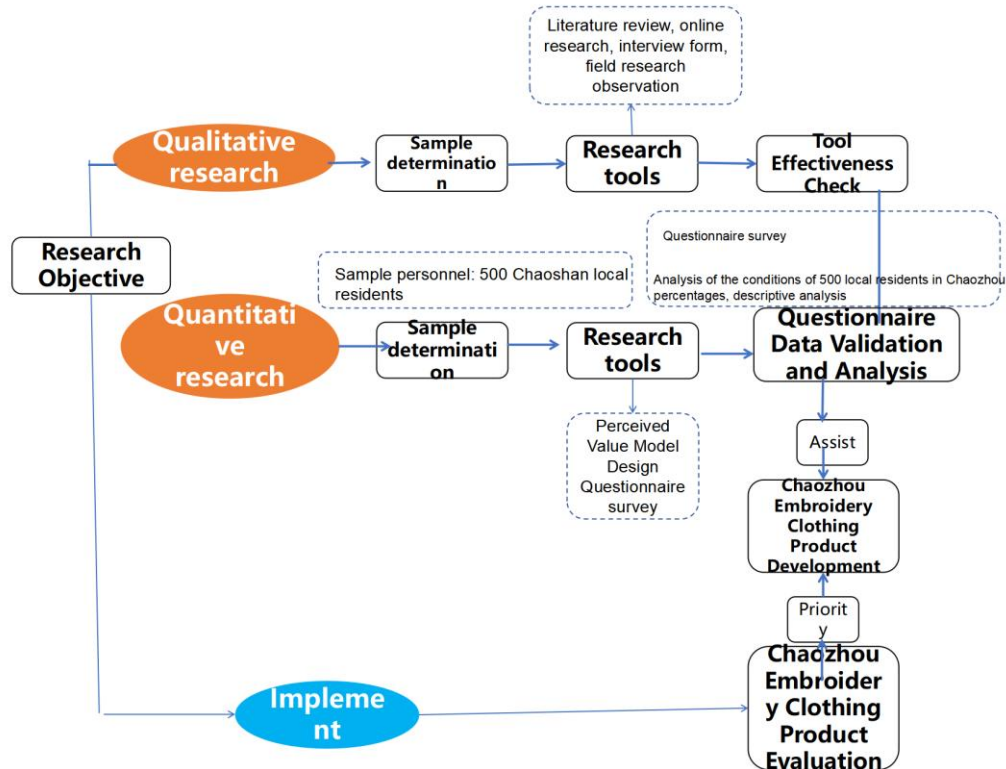


Figure 1 Research method framework diagram
 Source: Author

RESEARCH RESULTS

Explore the Application of the History and Pattern Innovation of Chaozhou embroidery in Guangdong, China in Clothing Product Design

Chaozhou embroidery is a traditional Chinese embroidery craft. The areas that have always been engaged in Chaozhou embroidery skills are mainly concentrated in Chaozhou City and its surrounding areas in Guangdong Province, China. At present, Chaozhou embroidery skills have been well inherited and developed in Chaozhou City, especially in specific workshops and family inheritance, which focus on the creation of different types of embroidery works, such as clothing, hanging ornaments and home decorations.

There are records of Chaozhou embroidery in the literature of the Ming Dynasty, praising its exquisiteness and delicacy. In the relevant historical materials such as "Chaozhou Prefecture Records", the exquisite skills and wide range of uses of Chaozhou embroidery are described, such as decoration of official uniforms, folk dresses and daily necessities. By the Qing Dynasty, Chaozhou embroidery industry had been quite prosperous, not only enjoying a high reputation in the local market, but also exported to Southeast Asia and other places. In the early 20th century, Chaozhou embroidery introduced new needlework and color matching, which greatly enriched the expressiveness and artistic value of embroidery. In particular, with the increase in foreign exchanges, Chaozhou embroidery absorbed elements of foreign cultures and formed a unique style. Since the reform and opening up, although Chaozhou has experienced rapid economic transformation, Chaozhou embroidery, as a traditional handicraft, still occupies an important position in the local economic and cultural life.

Chaozhou embroidery was originally dominated by simple floral patterns, and later gradually developed into a variety of themes including figures, landscapes, flowers and birds. From the mid to late 20th century, Chaozhou embroidery industry reached a new peak. However, with the acceleration of industrialization and the popularization of modern lifestyles, traditional handicrafts are facing severe challenges. The proliferation of plastic products and machine-produced textiles has reduced the market demand for hand embroidery. For a time, many embroidery workshops had to close, and the inheritance and development of Chaozhou embroidery skills encountered difficulties.

China attaches great importance to the protection and inheritance of intangible cultural heritage, and Chaozhou embroidery skills are one of the treasures. Its revival and innovation have become a top priority. In

recent years, the themes, styles and techniques of Chaozhou embroidery works have been constantly innovated. From traditional clothing embroidery to modern decorative arts, Chaozhou embroidery shows strong vitality and adaptability. The traditional Chaozhou embroidered clothing and modern element design works shown in Figure 2 not only retain the traditional exquisite skills, but also make bold attempts in design and materials.



Figure 2. Trendy embroidered clothing products that combine traditional craftsmanship with modern elements
Source: <https://image.baidu.com>

As an important part of intangible cultural heritage, Chaozhou embroidery skills are an effective way to revive Chaozhou embroidery skills by integrating their works into the tourism market and using tourism platforms to promote the living inheritance and development of intangible cultural heritage. This will not only promote local economic development and provide economic support for Chaozhou embroidery skills, but also inspire more people to participate in protecting and learning Chaozhou embroidery skills. The design of Chaozhou embroidery works needs to keep up with the times, and innovation and development are the keys to its revival. Not only should we seek innovation and change in themes and styles, but we should also be brave in exploring embroidery techniques and materials, and try to combine Chaozhou embroidery with modern materials to create both traditional and fashionable daily necessities, thereby broadening the scope of use and audience of Chaozhou embroidery works.

Chaozhou embroidery, as one of the main schools of Guangdong embroidery, is known as the four famous embroideries in China along with Su embroidery, Hunan embroidery and Shu embroidery. It has a long cultural history and has profound cultural heritage and artistic value. Chaozhou embroidery originated in the Tang Dynasty. At that time, there were frequent wars in the Central Plains. Many skilled craftsmen moved south, and some of them came to the Chaoshan area. They brought embroidery skills from the Central Plains, combined with local culture and customs, and gradually formed the unique Chaozhou embroidery style. Chaozhou embroidery had developed to a very high level in the Song Dynasty and became a symbol of the identity and status of local prominent families. By the Ming and Qing dynasties, Chaozhou embroidery had developed a unique style and was widely spread in China and Southeast Asia. Embroidery shops and workshops were widely established in Chaozhou and other places, and Cantonese embroidery was flourishing. According to records, there are more than 20 embroidery shops near the Tiandi Temple, Busu Street and Kaiyuan Temple outside the west gate of Chaozhou. Embroidery products are not only sold domestically, but also exported to Singapore, Thailand and Malaysia in large quantities, occupying the Nanyang market. In particular, the embroidery products for halls and Buddhist temples with strong local folk characteristics are in short supply. In the 1960s and 1970s: Chaozhou embroidery reached its heyday, with a wide range of categories, embroidery workers all over cities and rural areas, more than 100,000 employees, and an output value of more than 100 million yuan. "Nearly every household has an embroidery frame and an embroiderer." Chaozhou "Chaozhou Embroidery" is famous for its raised three-dimensional embroidery method, rich and colorful colors, various and complex stitching methods, full and balanced composition, rich and diverse materials, as well as its traditional styles such as grandeur, folk craft charm, equal emphasis on practicality and appreciation, and long and orderly inheritance.

Compare Characteristics of Domestic and Foreign Embroidery Design Works

Compare the development of related embroidery at home and abroad, and think about the cultural inheritance and clothing product design and development of "Chaozhou Embroidery" in Chaozhou City.

Comparison of China's Four Major Embroidery Cultures

There are four famous embroideries in China, namely "Suzhou embroidery", "Cantonese embroidery", "Hunan embroidery" and "Shu embroidery". Cantonese embroidery includes "Guangzhou embroidery" and Chaozhou embroidery. They all focus on the fineness of embroidery and exquisite craftsmanship, and pursue the perfection and sophistication of their works. Their themes are quite wide, including flowers and birds, landscapes, figures, animals and so on. The four famous embroideries are very particular about the use of colors, pursuing the harmony and richness of colors. Su embroidery is famous for its fineness and elegance; Hunan embroidery has rigorous composition and bright colors; Guangdong embroidery has full composition and rich and bright colors; Shu embroidery is rigorous and delicate with bright colors. The four famous embroideries each have their own merits in stitching techniques, such as Su embroidery's flat stitches and straight stitches, Hunan embroidery's mixed stitches, flat stitches, etc., Guangdong embroidery's simple stitching techniques, and Shu embroidery's 122 kinds of stitches. Regional characteristics: The four famous embroidery styles represent the cultural characteristics and artistic styles of different regions, such as the Jiangnan water village style of Su embroidery; the Hunan regional characteristics of Xiang embroidery; the Lingnan cultural charm of Yue embroidery; and the Sichuan Basin style of Shu embroidery. In summary, the four famous embroidery styles in China have their own characteristics, but are also interconnected, and together they constitute the treasures of Chinese traditional embroidery art as shown in Table 1.

Table 1 Comparison of characteristics of China's four famous embroideries

	Su embroidery	Xiang embroidery	Yue embroidery	Shu embroidery
Origin	Suzhou, Jiangsu	Changsha, Hunan	Guangzhou, Chaozhou, Shantou, Guangdong, etc.	Chengdu, Sichuan
Historical background	More than 2,000 years of history, starting from the Three Kingdoms period	More than 2,000 years of history, dating back to the Spring and Autumn and Warring States period	Originated in the Tang Dynasty, brought to Lingnan by immigrants from the Central Plains	It has a long history, dating back to the Sanxingdui civilization
Artistic characteristics	-Exquisite and elegant, simple composition, prominent theme, exquisite skills, beautiful patterns, elegant colors, commonly used needlework, such as flat needlework, straight needlework, etc.	Strict composition, bright colors, expressive needlework, such as mixed needlework, flat embroidery, etc., using needle pens and lines to blur colors to pursue the artistic recreation of the original appearance of the drawing	Full composition, complex but not messy, strong decorativeness, rich and bright colors, smooth embroidery, simple needlework, and loose embroidery threads	Rigorous and delicate, bright and smooth, the composition is sparse, thick and round, and the colors are bright. There are 122 kinds of stitches in various categories.
Differences (artistic style)	Known for its exquisiteness and elegance, it has the style of a Jiangnan water town.	The composition is rigorous, the colors are bright, and the texture is strong, with Hunan's regional characteristics.	The composition is full, the colors are rich and bright, and it has the charm of Lingnan culture.	Rigorous and delicate, bright colors, with the style of the Sichuan Basin
Differences (needle technique)	Commonly used stitches are various, such as flat stitch, straight stitch, etc., focusing on the expressiveness of lines.	The needlework is expressive, such as mixed needles, flat embroidery, etc., pursuing the artistic recreation of the original appearance of the drawing.	The needlework is simple, the embroidery thread is thick and loose, and the focus is on the presentation of the overall effect.	There are as many as 122 kinds of acupuncture methods, which are flexible and adaptable.
Representative works	"Cat", "Peony", etc., are delicate and vivid, rich in Jiangnan humanistic connotations.	"Tiger", "Eagle", etc., with vivid and realistic images and strong texture	"A Hundred Birds Paying Attention to the Phoenix", etc., are gorgeous and complex, full of vitality and vitality.	Mainly focusing on pandas and other animal themes, the works have a wide range of themes and a variety of stitching techniques.

Source: Author

Comparison of "Chaozhou Embroidery" and the Embroidery Culture of Middle Eastern Countries

Chaozhou embroidery, like other classic domestic embroideries, has rich cultural connotations and unique artistic characteristics. Compared with Middle Eastern embroidery, Chaozhou embroidery shows the unique charm of Lingnan culture in terms of composition, stitching, and color, while Middle Eastern embroidery is famous for its geometric patterns, bright colors, and strong ethnic and religious overtones. These embroidery arts are an important part of their respective cultures and demonstrate the brilliant achievements of human wisdom and creativity as shown in Table 2.

Table 2 Comparison of characteristics between "Chaozhou embroidery" and Middle Eastern embroidery

Comparative item	"Chaozhou Embroidery"	Middle eastern embroidery
Origin and popular areas	Chaoshan area (China)	Countries in the Middle East, such as Iran, Türkiye, etc.
Historical background	It began in the Tang Dynasty and flourished in the Ming and Qing Dynasties.	Has a long history, dating back to the early Islamic era
Artistic features	The composition is full, the stitches are numerous, the colors are rich, and the decoration is strong. Especially the pad embroidery and gold nail embroidery are unique.	Often geometric and linear patterns are the main ones, with bright colors and various styles.
Materials used	Mostly made of silk, silk, satin and other fabrics, inlaid with gold and silver threads	Various materials, including cotton, silk, gold and silver thread, etc., vary according to region and national habits
Representative works and applications	Mostly used for decoration and festive purposes in temples and clubs, such as embroidery, hanging screens, theater costumes, etc.	It is often used in clothing, home decoration, religious supplies, etc., and has strong ethnic and religious colors.
Cultural connotation	Reflecting the delicacy and splendor of China's Lingnan culture	Reflect the history, religion and living customs of various ethnic groups in the Middle East

Source: Author

Chaozhou Embroidery Pattern Design Practice

Chaozhou embroidery is a unique traditional skill, and its process contains rich ingenuity and wisdom. Roughly speaking, it can be broken down into a series of rigorous and orderly steps such as determining the theme and style of the design work, collecting materials, designing (draft), needle draft, brushing, sample retention, stretching, wiring, and embroidery. After the embroidery draft of Chaozhou embroidery is carefully designed, the first task is to make the stitch draft and keep the sample. Through this process, not only can precious design files be properly preserved, providing detailed data support for subsequent skill inheritance and experience accumulation, but it can also provide clear and accurate reference for embroidery workers during the actual embroidery process, thus greatly improving the convenience and accuracy of embroidery work.

Step 1: Determine the Theme and Style

First of all, you need to clarify the theme of the embroidery work, such as flowers, animals, traditional patterns or others. Chaozhou embroidery has a delicate style, bright colors and full composition. Taking the "Phoenix" theme as an example, you can choose representative flowers from the Chaozhou region such as Phoenix flowers.

Step 2: Collect Materials

Collect relevant materials based on the determined theme. It can be obtained by taking photos, reading books, browsing Internet pictures, etc. For example, for the phoenix theme, collect photos of phoenixes from different angles and postures.

Step 3: Sketching

Use a pencil to lightly outline the outline of the embroidery pattern on the paper. Starting from the overall composition, determine the size, position and distribution of the main elements of the pattern. For example, when drawing a sketch of a phoenix flower, you need to show the shape of the flower, the layers of the petals, and the details of the stamens.

Step 4: Needle Draft

The production of needlework is a highly technical part of the trendy embroidery process. During the specific operation, specific machinery and equipment need to be used to accurately punch a series of closely connected small holes on a piece of translucent cellophane according to the drawing below. The operation process and results can be seen in Figure 3.



Figure 4 Operation of needle draft
Source: Chinese Trendy Embroidery

Step 5: Brush up the Manuscript

The step of brushing is to carefully place the sulfuric acid paper with pinholes on the fabric to be embroidered. Then, a paste of paint skillfully mixed with powder and kerosene was applied to the sulfuric acid paper with an even and careful technique. During this process, the paint will follow those fine holes and leak and imprint onto the surface of the fabric below. As the painting is completed, exquisite patterns will naturally appear on the fabric. The specific effect is shown in Figure 5.



Figure 5 Brushing process
Source: Chinese Trendy Embroidery

Step 6: Leave a Manuscript

The significance of retaining a sample is to make a copy of the manuscript completed by acupuncture by printing on paper. This printed draft can not only serve as a reliable base map for the stitch draft in the subsequent embroidery process, providing a clear reference for the embroiderer, but more importantly, it can also be properly preserved as a pattern archive, providing valuable information for the inheritance and research of trendy embroidery techniques, as shown in Figure 6. When the pattern on the fabric is successfully brushed, the trendy embroidery process enters the next critical stage - stretching. At this point, the fabric is fully prepared for the subsequent embroidery work.



Figure 6 Leave a manuscript
Source: researcher

Step 7: Jump up

The stretching step in the trendy embroidery process plays a key role in the smooth development of subsequent embroidery. For its specific operation methods, please refer to Figures 7 to 10 for details. First, prepare a piece of white fabric, usually cotton, and cut it to the appropriate size. Then, carefully insert one end of the piece of fabric into the gap of the embroidery frame. This operation process is shown in Figure 7 to ensure that the fabric is firmly embedded in it. Then, use an even and steady technique to slowly roll the fabric around the embroidery frame, as shown in Figure 8, so that the fabric is evenly attached to the surface of the embroidery frame.

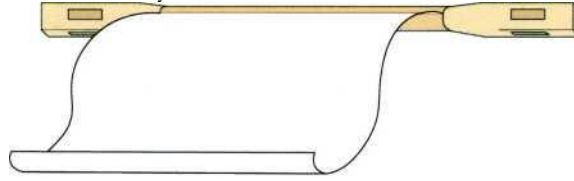


Figure 7 Put one end of the fabric into the gap of the embroidery frame

Source: Chinese Trendy Embroidery



Figure 8 Roll the fabric on the embroidery frame

Source: Chinese Trendy Embroidery

Then, take out the fabric that has been brushed with exquisite patterns, place it face up, and accurately align it with the fabric on the embroidery frame. In order to prevent the fabric from shifting during the alignment process, you can first use a bead needle to temporarily fix it. After the position is completely determined, you can then carefully sew along the edge of the fabric. Please refer to Figure 9 for the specific operation situation. After both sides of the fabric are sewn properly, use the embroidery frame to slowly roll the fabric and adjust it to the appropriate width so that the fabric appears flat and tight on the embroidery frame, as shown in Figure 10. This state is conducive to the smooth progress of subsequent embroidery work.

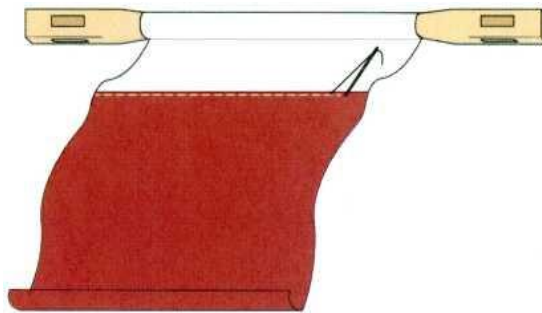


Figure 9 Align the patterned fabric with the fabric on the embroidery frame

Source: Chinese Trendy Embroidery

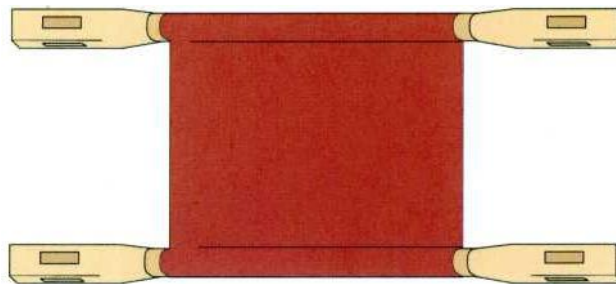


Figure 10 Use the embroidery hoop to roll the fabric to the appropriate width

Source: Chinese Trendy Embroidery

Finally, add matching components to the left and right sides of the embroidery frame and secure them firmly in a suitable way. At this point, the stretching operation is complete. The specific fixing effect is shown in Figure 11.

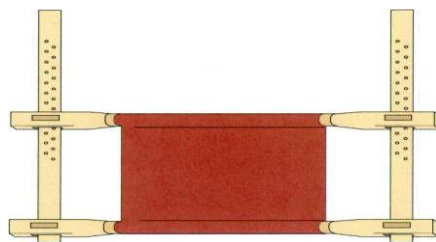


Figure 11 Add left and right embroidery frames to fix
Source: Chinese Trendy Embroidery

In order to make the fabric used for embroidery reach a more ideal flat state, thereby laying a good foundation for subsequent fine embroidery work, after completing the previous stretching step, a key finishing operation needs to be performed. Specifically, small bamboo poles must be carefully sewn on the left and right sides of the fabric. The support of the small bamboo poles can be used to keep the fabric flat and tight in the transverse direction. This operation process can be seen in Figure 12.

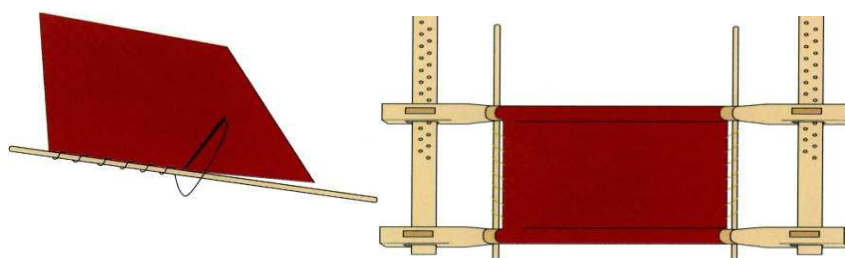


Figure 12 Sew small bamboo poles on both sides of the fabric
Source: Chinese Trendy Embroidery

After the small bamboo pole is sewn properly, select a tough cotton rope and carefully pass it through the bamboo pole, and then tie the two ends of the cotton rope firmly to the embroidery frame on the left and right sides respectively. In this way, through the tension of the cotton rope and the auxiliary support of the small bamboo pole, the fabric can be evenly and stably tightened on embroidery frame. The specific binding effect is shown in Figure 13. When the fabric is perfectly stretched and shows a flat, tight and stable state, it means that all the preliminary preparations have been completed, and then delicate and artistically charming embroidery process of trendy embroidery can be officially started.

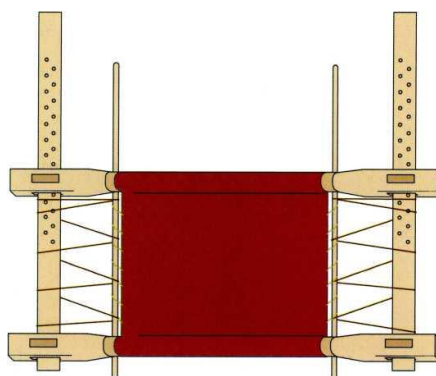


Figure 13 Stretched fabric
Source: Chinese Trendy Embroidery

Step 8: Wiring

The embroidery threads commonly used in trendy embroidery include wool thread, gold and silver thread, floral thread, etc. Each type of embroidery thread has different categories.

Yarn: There are two types of commonly used wool threads (Figure 14), one is untwisted wool thread, and the other is twisted wool thread. The wool thread used in traditional fashion embroidery is untwisted silk thread. Nowadays, twisted silk thread is also used according to the performance content and needs of the work, among which silk thread produced in Suzhou is mainly used. The untwisted wool thread (Figure 15) can be divided into any number of threads according to the needs of the embroidery content. When thicker threads are needed, just take out the corresponding number of threads. Its characteristic is that it can express detailed content as thin as a hair, and it can express large-area embroidery without any trace.



Figure 14 Wool thread

Source: *Chinese Trendy Embroidery*

Twisted Wool Thread: (Figure 16) Usually there are 16 filaments in one piece. Threads within 16 filaments can be taken out and used directly. Threads with thickness exceeding 16 filaments need to be loosened and then merged together.



Figure 15 Untwisted wool yarn

Source: *Chinese Trendy Embroidery*



Figure 16 Twisted wool yarn

Source: *Chinese Trendy Embroidery*

Gold and Silver Thread: Gold and silver threads can be divided into different types according to different materials, processes and origins, as shown in Figures 17 to 20. According to the material, it can be divided into pure gold wire and gold-filled wire. Pure gold wire is a gold wire made of gold, and gold-filled wire is a material that is made of other non-ferrous metals and replaces gold wire. According to process, it can be divided into hand-rolled thread and machine-rolled thread. According to the place of origin, it can be divided into imported gold and silver thread, domestic gold and silver thread, etc.



Figure 17 Positive gold line

Source: *Chinese Trendy Embroidery*



Figure 18 Japanese machine thread rolling

Source: *Chinese Trendy Embroidery*



Figure 19 Nanjing machine rolling thread

Source: *Chinese Trendy Embroidery*



Figure 20 Hand-rolled thread

Source: *Chinese Trendy Embroidery*

Floral Thread: Flower thread is also a commonly used embroidery thread in trendy embroidery. It is made by hand-winding colored wool threads on gold or silver threads. The floral thread has both the luster of gold and silver threads and the rich colors of wool threads. Figure 21 shows floral threads of different colors. From Figure 22, you can clearly see that the floral thread is wrapped with blue wool thread on silver thread. Works embroidered with floral threads have gorgeous and elegant artistic features.



Figure 21 Floral threads of different colors
Source: Chinese Trendy Embroidery



Figure 22 Blue floral thread
Source: Chinese Trendy Embroidery

Step 9: Pattern Embroidery

The phoenix is the spirit and king of all birds. In ancient times, the phoenix was described as an auspicious bird that pursues light. With the phoenix as the theme, it is a symbol of magnificence, nobility and auspiciousness. This gold and silver thread embroidery "Luan Feng Mei" is a traditional theme in Chaozhou embroidery and nail gold embroidery. The combination of silver thread, gold thread and wool thread in the whole embroidery makes the embroidery magnificent and elegant at the same time (Figure 23). Let's analyze the stitching techniques of Luan Feng's head, tail, wings and tree trunks.



Figure 23 Pattern Embroidery "Luan Fengmei"
Source: Author

According to the shape of the head and neck of the Luan Phoenix, padding with cotton batting is done to create a relief effect, and then densely stitched with gold and silver threads (Figure 24). There is a saying of "Green Luan and Red Phoenix" in tide embroidery. Luan is often embroidered with silver thread, stitched with green woolen thread, phoenix is embroidered with gold thread, and red woolen thread is stitched embroidered. Luan and phoenix eyes are embroidered with wool thread, and the phoenix crown is decorated with red wool thread and seed embroidery stitch.



Figure 24 Silver thread embroidered phoenixImage & Gold thread embroidered phoenix Image
Source: Author

To embroider the Luan and Phoenix wings, first use double strips of paper to sew the feathers of the wings. The center of the semicircular feathers is padded with cotton, and the long feathers are not padded with cotton. According to the shape of the feather, embroider gold and silver thread densely on the paper and cotton, and finally outline the outline with velvet, as shown in Figure 25. The embroidery method of the phoenix feet in Figure 25 is to first pad the phoenix feet according to the shape of the phoenix feet, then use yarn to sew and fill the cotton, then staple and embroider the gold thread, and finally use velvet dings to outline the structure and outline.



Figure 25 Luan Yu, Phoenix Feather, PhoenixFeet
Source: Author

The embroidery methods of the phoenix and the phoenix are slightly different. The embroidery of the phoenix tail feathers in Figure 26 is to first use wool thread to embroider the silver thread in the center according to the dynamics of the feathers, leaving a water path of about 2 mm in the center. The silver thread here is double-threaded. Then use a single silver thread to embroider the outer edge of the feathers using the method of row line flow. A center line is embroidered in the center of the feathers with a coiled needle. Finally, the densely embroidered area in the center of the feathers is decorated with wool thread using needle embroidery. The phoenix tail feathers in Figure 27 are embroidered with two gold threads according to the dynamics of the feathers. Near the top of each feather, two gold threads are embroidered separately, one in front and one behind. The outer gold thread is embroidered first, then folded back and combined with the inner gold thread, and then the two threads are embroidered together. This method creates a contrast between reality and illusion. After the main body of the feather is embroidered, a main thread is embroidered in the center with a curling needle, and red wool thread is used to decorate the feathers with a needle. To decorate the top of the luan and phoenix tail feathers (called Phoenix Pearls locally in Chaozhou), first use cotton pads to create a relief, and then use wool threads to embroider in layers from the outside to the center, as shown in Figure 28. In this work, the tree trunk is embroidered using a paper pad method. First, paper nails are used to sew the outline and structure of the tree trunk, and then gold thread is used to embroider densely according to the structure of the trunk. The gold thread and the paper dice should be kept at a certain angle. Usually when embroidering, silk thread will be used to divide several areas on the tree trunk before starting to densely stitch, as shown in Figure 29.



Figure 26 Peacock tail feather
Source: Author



Figure 27 Phoenix tail feathers
Source: Author



Figure 28 Peacock tail feather
Source: Author



Figure 29 Ding embroidered tree
Source: Author

Step 10: Combine the digital creation of Chaozhou embroidery patterns to improve the design of clothing products and cultural and creative products



Figure 30 Improved design of Chaozhou embroidery patterns combined with digitalization.
 Source: Author



Figure 31 Chaozhou embroidery patterns combined with improved design of digital cultural and creative products (computer keyboard)
 Source: Author



Figure 32 Improved design of Chaozhou embroidery patterns combined with digital series of clothing product designs
 Source: Author

Evaluate the application of Chaozhou embroidery pattern innovation in the design of clothing products and cultural and creative products

The researchers evaluated and analyzed data from 500 valid questionnaires from Chaozhou citizens and 5 intangible cultural heritage staff with professional knowledge of Chaozhou embroidery techniques.

Table 3 Evaluation results of Chaozhou embroidery pattern innovation in the design of clothing products and cultural and creative products based on gender, age, education level, and income.


Basic information of the interviewee		Number of people	Percentage%
1. Gender	Male	208	41.60
	Female	292	58.40
Total		500	100
2. Years old	Under 18 years old	58	11.60
	20-29 years old	82	16.40
	30-39 years old	117	23.40

	40-49 years old	233	46.60
	50 and above	10	2.00
Total		500	100
3. Education level	Junior high school and below	175	35.00
	High school/technical secondary school	93	18.60
	Undergraduate/College	105	21.00
	Master's degree and above	127	25.40
Total		500	100
4. Family monthly income	No more than 3,000 yuan	140	28.00
	3001-6000 yuan	93	18.60
	6001-10000 yuan	123	24.60
	More than 10,001 yuan	144	28.80
Total		500	100
5. Time of residence in Chaozhou	No more than 1 year	117	23.40
	1-5 years	175	35.00
	6-10 years	93	18.60
	More than 10 years	115	23.00
Total		500	100
6. Career	Student	222	44.40
	Corporate staff	93	18.60
	Freelancer	58	11.60
	Educational and scientific researcher	35	7.00
	Cultural and artistic workers	58	18.40
Total		500	100

Source: Author

The analysis results are to better evaluate Chaozhou embroidery clothing products. Table 4.8 mainly statistically evaluates the frequency and percentage statistics of gender, age, education, monthly family income, length of residence in Chaozhou, and occupation of 500 Chaozhou citizens. It can be seen from the table that proportion of men is 41.60, and the proportion of women is 58.40, so there are more women than men in sample; the proportion of people under the age of 18 in the sample is 11.60, and the proportion of people aged 20-29 is 16.40, the proportion of people aged 30-39 is 23.40, the proportion of people aged 40-49 is 46.60, and the proportion of people aged over 50 is 2.00, so the age of the sample is concentrated between 30-50 years old. The education level of the sample accounted for 35.00 with a high school degree, a total of 175 people. The proportion of those with a college degree is 18.60, the proportion of those with a bachelor's degree is 21.00, and proportion of those with a master's degree or above is 25.40, a total of 127 people; the proportion of sample family income below 5,000 yuan is 28.00, the proportion of 3001-6000 is 18.60, the proportion of 6001-10000 is 24.60, and the proportion of 10001 and above is 28.80, so income of sample is concentrated in high-income groups. Proportion of sample who has lived in Chaozhou for 1 year is 23.40, number of people who have lived in Chaozhou for 1-5 years is 35.00, number of people who have been 6-10 years is 18.60, and number of people who have lived in Chaozhou for more than 10 years is 23.00. Therefore, the number of people who have lived in Chaozhou for 1-5 years accounts for the largest proportion of sample population, which is 175 people. In final sample, occupations of students accounted for 44.40, enterprise employees accounted for 18.60, freelancers accounted for 11.60, education and scientific research workers accounted for 7.00, and cultural and art workers accounted for 18.40. Therefore, the occupations of the sample were mostly concentrated in students (222 people) and enterprise employees (93 people).

Table 4 Evaluation results of innovative design of Chaozhou embroidery patterns N=5 (design experts)

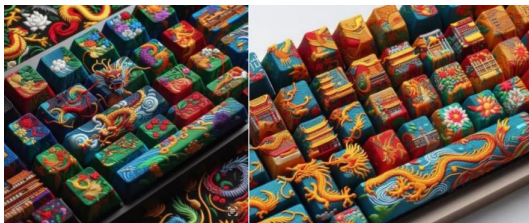
No.	List			
1				
	Improved design of Chaozhou embroidery patterns combined with digitalization			
	Pattern innovation	\bar{x}	S.D.	Level
	1. Degree of integration of pattern innovation	5.00	0	Most

2. The beauty of pattern changes	4.6	0.49	Most
3. Product structure	4.8	0.4	Most
4. The product is practical	4.4	0.8	Much
5. The embroidery pattern matches clothing material well.	4.8	0.4	Most
Design and production	\bar{x}	S.D.	Level
1.The material is very strong	5.00	0.00	Most
2. Matching of materials	5.00	0.00	Most
3. Correct manufacturing method	4.80	0.40	Most
4. Easy to clean	4.60	0.49	Most
5.Sell and generate income	4.80	0.40	Most
Unique aspects	\bar{x}	S.D.	Level
1. Chaozhou embroidery helps to understand the local historical trajectory	5.00	0.00	Most
2. Choice of pattern is beautiful, appropriate, modern and unique	5.00	0.00	Most
3. Unlike other products, it clearly reflects the identity of the community	4.60	0.49	Most
4. The product is closely integrated with Chaozhou embroidery materials	4.60	0.49	Most
5. The appearance of Chaozhou embroidery products will affect their purchase	4.80	0.40	Most

Source: Author

As can be seen from Table 2, the Chaozhou embroidery clothing product evaluation results N=5 (design experts), in terms of pattern innovation, \bar{x} :4.72, S.D: 0.42; in terms of design and production, \bar{x} :4.84, S.D:0.26; in unique aspects, \bar{x} :4.80, S.D: 0.28.


Table 5 Evaluation results of innovative design of Chaozhou embroidery patterns N=5 (design experts)

No.	List			
2				
	Chaozhou embroidery patterns combined with improved design of digital cultural and creative products (computer keyboard)			
	Pattern innovation	\bar{x}	S.D.	Level
	1. Degree of integration of pattern innovation	4.6	0.49	Most
	The beauty of pattern changes	4.6	0.49	Most
	3. Product structure	4.6	0.49	Most
	4. The product is practical	4.6	0.49	Much
	5. Embroidery patterns are very suitable for clothing products	4.6	0.4	Most
	Design and production	\bar{x}	S.D.	Level
	1.The material is very strong	4.80	0.40	Most
	2. Matching of materials	4.60	0.49	Most
	3. Correct manufacturing method	4.60	0.49	Most
	4. Easy to clean	4.80	0.49	Most
	5.Sell and generate income	4.80	0.40	Most
	Local characteristics	\bar{x}	S.D.	Level
	1. Chaozhou embroidery helps to understand local historical trajectory	4.60	0.49	Most
	2. Choice of pattern is beautiful, appropriate, modern and unique	4.60	0.49	Most
	3. Unlike other products, it clearly reflects the identity of the community	4.80	0.40	Most
	4. The product is closely integrated with Chaozhou embroidery materials	4.80	0.40	Most
	5. The appearance of Chaozhou embroidery products will affect their purchase	4.80	0.40	Most

Source: Author

As can be seen from Table 3, the evaluation results of Chaozhou embroidery clothing products N=5 (design experts), in terms of pattern innovation, \bar{x} :4.80, S.D: 0.47; in terms of design and production, \bar{x} :4.72, S.D:0.44; in terms of local characteristics, \bar{x} :4.72, S.D: 0.44.


Table 6 Evaluation results of the application of Chaozhou embroidery pattern innovation in clothing product design N=5 (design expert)

No.	List			
3				
	Improved design of Chaozhou embroidery patterns combined with digital series of clothing product designs			
	Pattern innovation	\bar{x}	S.D.	Level
	1. Degree of innovative clothing with patterns	4.6	0.49	Most
	2. The beauty of pattern changes	4.8	0.40	Most
	3. Product structure	4.8	0.40	Most
	4. The product is practical	4.8	0.40	Most
	5. Embroidery patterns are very suitable for clothing products	4.8	0.40	Most
	Design and production	\bar{x}	S.D.	Level
	1.The material is very strong	4.40	0.80	Most
	2. Matching of materials	4.80	0.40	Most
	3. Correct manufacturing method	4.80	0.49	Most
	4. Easy to clean	4.80	0.40	Most
	5.Sell and generate income	4.40	0.80	Most
	local characteristics	\bar{x}	S.D.	Level
	1. Chaozhou embroidery helps to understand local historical trajectory	4.60	0.49	Most
	2. Choice of pattern is beautiful, appropriate, modern and unique	4.80	0.40	Most
	3. Unlike other products, it clearly reflects the identity of the community	4.80	0.40	Most
	4. The product is closely integrated with Chaozhou embroidery materials	4.60	0.49	Most
	5. The appearance of Chaozhou embroidery products will affect their purchase	4.60	0.49	Most

Source: Author

As can be seen from Table 4, the evaluation results of Chaozhou embroidery clothing products N=5 (design experts), in terms of pattern innovation, \bar{x} is 4.67, S.D is 0.42; in terms of design and production \bar{x} is 4.60, S.D is 0.58; in terms of local characteristics \bar{x} is 4.68, S.D is 0.45.

Table 7 Evaluation results of innovative designs of Chaozhou embroidery patterns based on 500 Chaozhou citizens

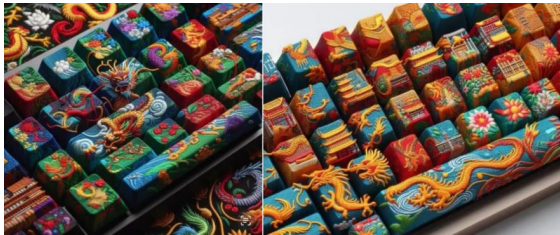
No.	List			
1				
	Improved design of Chaozhou embroidery patterns combined with digitalization			
	Pattern innovation	\bar{x}	S.D.	Level
	1. Degree of integration of pattern innovation	4.19	0.78	Much
	The beauty of pattern changes	4.17	0.86	Much
	3. Product structure	4.52	0.62	Much
	4. The product is practical	4.29	0.58	Much
	5. The embroidery pattern matches clothing material well.	4.23	0.80	Much
	Design and production	\bar{x}	S.D.	Level
	1.The material is very strong	4.19	0.78	Most

2. Matching of materials	4.70	0.46	Most
3. Correct manufacturing method	4.52	0.62	Most
4. Easy to clean	4.52	0.62	Most
5. Sell and generate income	4.70	0.46	Most
Unique aspects	\bar{x}	S.D.	Level
1. Chaozhou embroidery helps to understand local historical trajectory	4.26	0.81	Much
2. Choice of pattern is beautiful, appropriate, modern and unique	4.70	0.46	Most
3. Unlike other products, it clearly reflects the identity of the community	4.52	0.62	Most
4. The product is closely integrated with Chaozhou embroidery materials	4.64	0.60	Most
5. The appearance of Chaozhou embroidery products will affect their purchase	4.70	0.406	Most

Source: Author

As can be seen from Table 5, the evaluation results of 500 Chaozhou citizens on the innovative design of Chaozhou embroidery patterns are as follows: In terms of pattern innovation, \bar{x} : 4.72, S.D: 0.42; in terms of design and production, \bar{x} : 4.84, S.D: 0.26; in terms of uniqueness, \bar{x} : 4.80, S.D: 0.28.


Table 8 Evaluation results of innovative cultural and creative design of Chaozhou embroidery patterns based on 500 Chaozhou citizens

No.	List			
2				
	Chaozhou embroidery patterns combined with improved design of digital cultural and creative products (computer keyboard)			
	Pattern innovation	\bar{x}	S.D	Level
	1. Degree of pattern innovation and integration	4.64	0.60	Maximum
	Degree of pattern change and beauty	4.70	0.46	Maximum
	3. Product structure	4.52	0.62	Maximum
	4. Product practicality	4.77	0.42	Maximum
	5. Embroidery patterns are very suitable for cultural and creative products	4.7	0.46	Maximum
	Design and production	\bar{x}	S.D	Level
	1. The material is very strong	4.64	0.60	most
	2. Matching of materials	4.70	0.46	most
	3. Correct manufacturing method	4.64	0.60	most
	4. Easy to clean	4.77	0.42	most
	5. Sell and generate income	4.93	0.25	most
	Local characteristics	\bar{x}	S.D.	Level
	1. Chaozhou embroidery helps to understand local historical trajectory	4.68	0.59	most
	2. Choice of pattern is beautiful, appropriate, modern and unique	4.70	0.46	most
	3. Unlike other products, it clearly reflects the identity of the community	4.75	0.56	most
	4. The product is closely integrated with Chaozhou embroidery materials	4.77	0.42	most
	5. The appearance of Chaozhou embroidery products will affect their purchase	4.93	0.25	most

Source: Author

As can be seen from Table 6, based on the evaluation of Chaozhou embroidery pattern innovation and cultural creative design by 500 Chaozhou citizens, in terms of pattern innovation, \bar{x} : 4.66, S.D: 0.51; in terms of design and production, \bar{x} : 4.73, S.D: 0.47; in terms of local characteristics, \bar{x} : 4.70, S.D: 0.46.

Table 9 Evaluation results of 500 Chaozhou citizens on the application of Chaozhou embroidery pattern innovation in clothing product design

No.	List			
				
	Improved design of Chaozhou embroidery patterns combined with digital series of clothing product designs			
	Pattern innovation	\bar{x}	S.D.	Level
	1. Degree of innovative clothing with patterns	4.68	0.59	Most
	2. The beauty of pattern changes	4.70	0.46	Most
	3. Product structure	4.75	0.56	Most
	4. The product is practical	4.77	0.42	Most
	5. Embroidery patterns are very suitable for clothing products	4.93	0.25	Most
	Design and production	\bar{x}	S.D.	Level
	1. The material is very strong	4.26	0.81	Much
	2. Matching of materials	4.70	0.46	Most
	3. Correct manufacturing method	4.52	0.62	Most
	4. Easy to clean	4.64	0.60	Most
	5. Sell and generate income	4.70	0.46	Much
	Local characteristics	\bar{x}	S.D.	Level
	1. Chaozhou embroidery helps to understand local historical trajectory	4.64	0.60	Most
	2. Choice of pattern is beautiful, appropriate, modern and unique	4.70	0.46	Most
	3. Unlike other products, it clearly reflects the identity of the community	4.64	0.60	Most
	4. The product is closely integrated with Chaozhou embroidery materials	4.77	0.42	Most
3	5. The appearance of Chaozhou embroidery products will affect their purchase	4.93	0.25	Most

Source: Author

It can be seen from Table 7 that 500 Chaozhou citizens evaluated the application of Chaozhou embroidery pattern innovation in clothing product design. In terms of pattern innovation, \bar{x} :4.77, S.D: 0.46; in terms of design and production, \bar{x} :4.56, S.D: 0.59; in terms of local characteristics, \bar{x} :4.73, S.D: 0.47.

CONCLUSION

Through the systematic evaluation and positioning of Chaozhou embroidery clothing product design by 500 Chaozhou citizens and 5 experts, this study provides an in-depth analysis of the connotation of Chaozhou embroidery culture, consumer awareness, product design status and future development directions. The sample population of this study has a certain educational background, stable occupation and considerable income. They are more interested in form of Chaozhou embroidered clothing products. At the same time, they hope that innovative embroidery patterns can reflect their own cultural heritage and highlight the identity of the user. This provides clear guidance for subsequent research and design.

The research results show that Chaozhou embroidery culture has rich historical and cultural resources, which provide rich materials and inspiration for the design of Chaozhou embroidery clothing products. However, the current design of Chaozhou embroidery clothing products has deficiencies in cultural connotation exploration, design innovation, market competitiveness and sustainable development, which has affected the overall development of Chaozhou embroidery culture-related industries.

1. In-Depth Exploration of Cultural Connotations

Chaozhou embroidery culture has rich historical and cultural connotations, including unique needlework techniques, folk culture, etc. These cultural elements not only constitute the unique cultural landscape of Chaozhou embroidery, but also attract a large number of consumers. However, the existing fashion embroidery clothing product designs are superficial in exploring the cultural connotation and fail to fully tell the story of fashion embroidery, which affects the cultural value and market appeal of the products.

2. Shortcomings in Design Innovation

The design form of trendy embroidered clothing products is relatively single, lacks innovation, and is difficult to meet the diverse needs of consumers. Although there are some traditional trendy embroidered clothing and modern improved products, these products lack depth and creativity in design, and fail to effectively combine trendy embroidery cultural elements with modern digital technology, resulting in insufficient market competitiveness of the products.

3. Improvement of Market Competitiveness

Compared with other traditional embroidered clothing in China, Chaozhou embroidery clothing products have a gap in market competitiveness, insufficient brand influence, low market share, and consumer satisfaction needs to be improved. Improving the brand influence and market share of Chaozhou embroidery clothing products through brand building and market promotion is the key to improving its market competitiveness.

4. Sustainable Development Strategy

Consider environmental protection and cultural protection in the design of Chaozhou embroidery clothing products to ensure that the production process meets the requirements of sustainable development. At the same time, pay attention to social and economic benefits, enhance the economic value and social value of Chaozhou embroidery clothing products, and achieve a win-win situation between culture and economy. Through scientific evaluation and positioning, put forward specific design strategies and suggestions to enhance the cultural value and market competitiveness of Chaozhou embroidery clothing products and promote the sustainable development of local culture.

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