

# Research on Information Visualization of Chaozhou Embroidery

## -- Taking Cultural Creative Brand Design of Chaozhou Embroidery as an Example

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### Abstract

Chaozhou embroidery is an excellent display of the Chinese traditional crafts, and is the crystallization of the wisdom of the local people under the historical precipitation. With the development of the times, Chaozhou embroidery is declining day by day, facing the dilemma of survival. Chaozhou embroidery has distinct characteristics in the use of graphics and colors, and it is mainly used in religious ornaments, costumes, wedding dresses, embroidery paintings, screens and some daily necessities. This paper will conduct information visualization research on the culture of Chaozhou embroidery. Taking the cultural and creative brand design of Chaozhou embroidery as an example, this paper analyzes the feasibility of Chaozhou embroidery information visualization in three aspects: promoting the creative brand design of Chaozhou embroidery culture with science and technology, Chaozhou embroidery culture being rich in content and expressive, and information visualization helping the inheritance and innovation of Chaozhou embroidery. Further, the design exhibition of information visualization of Chaozhou Embroidery is showed from two aspects, i.e., the graphic and color design of the cultural and creative brand image of Chaozhou embroidery, and the key points and difficulties of design exhibition. It is hoped that, through design, more people can know and even understand Chaozhou embroidery, so as to promote the inheritance and development of Chaozhou Embroidery.

### Keywords

Chaozhou Embroidery; Culture; Information Visualization; Cultural and Creative Brand Design.

### 1. Introduction

The development of the Internet has brought countries closer together, and the concept of global village has emerged. Under the development of the high-tech industry and in the collision of traditional culture and modern civilization, the popular cultures of all countries in the world are becoming more and more convergent. The uniqueness of national culture is more important in the global village. The native culture of a country is the largest and richest cultural resource of a nation and a country, which can fully demonstrate the cultural soft power of the nation and the country. The transformation of cultural soft power has also become a key indicator of the economic development of a country nowadays.

Chaozhou embroidery is an excellent display of the Chinese traditional crafts, and is the crystallization of the wisdom of the local people under the historical precipitation. Traditional handicraft industry is an important part of the Chinese national folk culture, but today there are many traditional handicrafts declining and facing the dilemma of survival and Chaozhou embroidery is no exception. With the development of the times, Chaozhou embroidery in the

Chaoshan area is gradually replaced by some modern items. In order to better protect and carry forward Chaozhou embroidery, a craft that gathers the creative spirit of ancient laborers, and conform to the trend of the development of the times, the traditional craft should be innovatively inherited, e.g., presenting the cultural resources of Chaozhou embroidery by information visualization, to promote the cultural dissemination of Chaozhou embroidery. As one of the important means of visual communication, Cultural and creative brand design is the embodiment of the spirit of the times and a good medium for information visualization design of Chaozhou embroidery. Excellent cultural and creative product design has played a good role in cultural communication in many information dissemination fields today, and helps explore new development models for the inheritance and development of Chaozhou embroidery.

## 2. Overview of Chaozhou Embroidery

Chaozhou embroidery, as the traditional folk crafts in Chaoshan area, is one of the four famous embroideries in China. Chaozhou embroidery and Guang embroidery are collectively called Cantonese embroidery. Chaozhou embroidery has an ancient history. As the traditional art and culture of Chaozhou, Chaozhou embroidery first appeared in the Tang and Song dynasties, when Chaozhou embroidery was mainly used in some costumes, such as official court costumes. In Ming and Qing dynasties, under the influence of the Silk Road, Chaozhou embroidery gradually flourished, and became the main foreign trade product. In the 1960s and 1970s, the development of Chaozhou embroidery reached its peak, when there was a grand scene of “every family placing an embroidery frame, and every household owning an embroidery lady”. In 2006, Chaozhou embroidery was selected as the first batch of national intangible cultural heritage conservation programs, and its intangible cultural heritage value was affirmed [1].

Chaozhou embroidery has a history of more than 1,000 years, but the status quo of Chaozhou embroidery is that, most of the Chaozhou embroideries are used for temples, Buddhist temple decorations, New Year festivals and theatrical costumes, except a few used for high-end costumes and decorative ornaments [1]. However, due to the decline of traditional culture, and the small audience and narrow area of Chaozhou embroidery, Chaozhou embroidery has encountered unprecedented difficulties. On the other hand, Chaozhou embroidery, as an excellent traditional art and culture with a long history, is mainly characterized by needlework and craftsmanship, which is a pure handicraft. Chaozhou embroidery’s needlework has more than two hundred kinds, but with the death of the older generation of craftsmen, many embroidery methods have been lost. A Chaozhou embroidery work needs various processes, which results in the replacement of traditional handicraft with computerized embroidery mechanization, when faced with modern and industrialized production mode. To sum up, with the development trend of modern civilization, and under the impact of the development of multiculturalism and technology, traditional handicraft creation has been gradually replaced by modern market, making the inheritance and development of Chaozhou embroidery suffer from unprecedented difficulties.

## 3. Characteristics of Chaozhou Embroidery

Chaozhou embroidery is characterized by nail gold embroidery with a golden, rugged and majestic cushion convex relief effect, which is different from other embroidery types. The themes of Chaozhou embroidery include characters, dragons and phoenixes, Bogu, animals, flowers, etc. These themes are brightly and vividly represented by full and symmetrical composition as well as warm and festive colors, making Chaozhou embroidery produce a rich and magnificent artistic effect [2].

### 3.1. Graphic Use of Chaozhou Embroidery

Chaozhou embroidery is rich in themes. Through refining and summarizing the shape of nature, the form of Chaozhou embroidery is exaggerated but has the characteristics of the object, subjectively depicting the ideal image in the heart. By graphically processing all objects, Chaozhou embroidery has a strong style of flat decoration, as well as strong and distinctive characteristics; its composition is full but does not lose the primary and secondary, has appropriate density contrast, and makes the picture full of rhythm. The unique cushion convex process of Chaozhou embroidery makes the picture present the effect of relief, which has a strong sense of three-dimensionality.

### 3.2. Color Representation of Chaozhou Embroidery

The theme of Chaozhou embroidery is mostly auspicious, rich and peaceful, so the colors are bright, bold and flamboyant, expressing a beautiful meaning. Gold is often the main color, and black, red, and dark blue are the background color. The picture colors are set according to the tone of the theme. As shown in Figure 1, the bright golden color of *Nine Dragon Screens* combines with a green bottom, and through contrast, the highly saturated color gives people a strong visual impact, i.e., expressing emotions with color. As shown in *Kylin Peony* in Figure 2, the high saturation color collocation of gold, red and yellow is very common in Chaozhou embroidery. Moreover, the mixed embroidery of gold velvet makes the picture more three-dimensional, and the color more abundant.

### 3.3. Traditional Application of Chaozhou Embroidery

Traditional Chaozhou embroidery is mainly used in religious ornaments, costumes, wedding dresses, embroidery paintings, screens and some daily necessities, mostly religious ornaments, the main reason of which is that there are many folk activities in the Chaoshan region throughout the year, deriving many religious ornaments and costumes. In order to highlight the festive atmosphere and express the reverence for the gods, most of the colors of embroidery are auspicious and festive red and gold. In addition to religious ornaments, traditional Chaozhou embroidery is widely used in wedding dresses, sachets and home decor.



Figure 1. Nine dragon screens



Figure 2. Kylin Peony

## 4. Research on Information Visualization of Chaozhou Embroidery

According to the research, the human eye's perception of images is far more sensitive than that of words. Information visualization is a way to visualize complex information. The information visualization of the culture and techniques of Chaozhou embroidery can more intuitively show

the Chaozhou embroidery to the public, so that more people can be aware of, know and even understand Chaozhou embroidery, so as to spread Chaozhou embroidery.

#### **4.1. Feasibility Analysis of Chaozhou Embroidery Information Visualization**

In the information visualization design of Chaozhou embroidery, whether it is with the help of traditional media or emerging media, it can make the cultural communication of Chaozhou embroidery more diverse, convenient and humanized. In particular, the use of emerging media makes the way the audience accepts and conveys information become diversified, and can change the previous one-way communication to become two-way or even multi-directional interaction, so as to receive feedback in a more timely manner, provide communication, and promote the cultural dissemination of Chaozhou embroidery.

##### **4.1.1. Science and Technology Promoting the Dissemination of Excellent Culture**

In today's digital media era, information visualization is not only a simple graphical representation, but can apply advanced science and technology to the innovation of visual presentation to stimulate the curiosity of the audience, or let the audience have a culturally immersive experience. Chaozhou embroidery has been developing for more than a thousand years, the process of which is complex, and there are more than two hundred kinds of recorded stitches. Embroiderers worked in a white embroidery cloth with only the contour. The use of thread, color matching and the use of specific stitching all require embroiderers' independent creation, which can only be accomplished by accumulating a wealth of embroidery experience and is a great challenge to personal craftsmanship and costs a lot of time. After investigation, it was found that there are not many people who understand Chaozhou embroidery in Guangdong, and the production process of Chaozhou embroidery is complicated, so that there are even fewer people who can make an in-depth understanding to Chaozhou embroidery. So the first step in the inheritance and development of Chaozhou embroidery is to spread the Chaozhou embroidery culture, so as to make more people realize the importance of Chaozhou embroidery. Relying on the media, the culture and technology of Chaozhou embroidery can be disseminated with information visualization, which can create economic benefits while saving a certain cost, and ensure the effect of promotion of Chaozhou embroidery culture while reducing the waste of material resources.

##### **4.1.2. Chaozhou Embroidery Being Rich in Content and Expressive**

The history of Chaozhou embroidery is the history of the rise and fall of Chinese traditional national handicrafts. Chaozhou embroidery culture has a profound historical background and unique local cultural characteristics, showing the love of the people in Chaoshan area for life, which can fully reflect the customs and cultural features of one place. The two outstanding craft characteristics of Chaozhou embroidery, "three-dimensional elevation" and "combination of gold and silver", make Chaozhou embroidery unique in the history of Chinese embroidery art. These characteristics of Chaozhou embroidery bring a wealth of research content to the information combining process of the information visualization of Chaozhou embroidery. As the excavation and research of the history and technology of Chaozhou embroidery go deeper, the unique and rich cultural content of Chaozhou embroidery are also greatly beneficial to the dissemination of information visualization, which not only make information visualization have distinct cultural color and style so as to meet people's spiritual and cultural needs, but also inject new vitality into the development and inheritance of Chaozhou embroidery.

##### **4.1.3. Information Visualization Helping the Inheritance and Innovation of Chaozhou Embroidery Culture**

Chaozhou embroidery is deeply loved by the people in Chaoshan area. In order to carry forward and promote the Chaozhou embroidery culture all over the world, we can conduct an information visualization design through the extraction of the traditional art and cultural

elements of Chaozhou embroidery, to present a different kind of cultural creativity, which is manifested as not only full of traditional culture but also having modernization following the trend. Such a creative expression can not only retain the traditional art and culture of Chaozhou embroidery, but also be in line with the aesthetics and love of modern young people, so as to make more people know and understand Chaozhou embroidery, and provide a new thinking on how to carry forward and inherit Chaozhou embroidery in a manner that conforms to the trend of the times. Moreover, such a creative expression is not only the process of enriching the content for information visualization, but also a guarantee that the Chaozhou embroidery can consistently provide people with excellent source of spiritual and cultural life. Finally, such a creative expression not only is in line with people's lives, but also formally keeps up with the pace of the times, so as to maintain fresh vitality to carry forward and promote Chaozhou embroidery all over the world.

## 4.2. The Exhibition of Information Visualization Design of Chaozhou Embroidery

The graphics of Chaozhou embroidery have a strong style of flat decoration and have strong and distinctive characteristics, and the unique cushion convex of Chaozhou embroidery makes the picture appear as a relief. This paper selects the appropriate Chaozhou embroidery elements as the research focus of information visualization, so as to guide the cultural and creative brand image design of Chaozhou embroidery.

### 4.2.1. Graphic and Color Design of Cultural and Creative Brand Image of Chaozhou Embroidery

The use of auspicious beasts is often seen in the finished Chaozhou embroidery: The phoenix symbolizes auspiciousness and nobility; Dragon is a symbol of luck and success; the kylin symbolizes disaster relief; The mythical wild animal symbolizes warding off evil spirits and fortune. These four beasts all represent the meaning of auspiciousness and express people's good wishes for life. In this case, the four beasts of the phoenix, Dragon, kylin and the mythical wild animal were extracted as the main graphics of the cultural and creative brand image of Chaozhou embroidery (Figure 3), and the brand image design of information visualization of Chaozhou embroidery was carried out with "Xiangrui Bida" as the core brand name.

In the design of cultural and creative brand image of Chaozhou embroidery, Chaozhou embroidery is borrowed to express the characteristics of auspiciousness and festivity, with Chinese red and golden yellow as the main colors, and mainly with warm colors as the overall design. In order to express the combination of technology and culture, the auxiliary color uses a cool color treatment of blue and green to highlight the theme.



Figure 3. Four auspicious beasts

#### 4.2.2. Key Points and Difficulties in the Exhibition of Cultural and Creative Brand Image Design of Chaozhou Embroidery



Figure 4. Details about auspicious beasts

The current market demand is no longer a simple item. Instead, people begin to pay attention to emotions, spiritual food and the forgotten food are good “ingredients” when they are taken out again. To focus on the deeper spiritual needs of consumers, from the perspective of spiritual needs, it is necessary to find those points that people are willing to stay and enjoy in today’s fast-paced era. Fusing the cultural characteristics of Chaozhou embroidery into the information visualization of Chaozhou embroidery brand image design can drive the inheritance of intangible cultural heritage, bring people spiritual strength while transmitting the traditional culture of Chaozhou embroidery, and improve the recognition and popularity of Chaozhou embroidery. The dissemination of Chaozhou embroidery brand image can not only bring visual enjoyment to people, but also has the value of promoting Chaozhou embroidery, and can not only meet the promotion of commodities, but also have the transmission function of culture.



Figure 5. Four auspicious beasts used in the brand image design of Chaozhou embroidery

Based on the characteristics of Chaozhou embroidery, the exhibition of information visualization of Chaozhou embroidery is focused on the texture exhibition of Chaozhou embroidery. Each of the four auspicious beasts used in the brand image design of Chaozhou embroidery has different pattern that simulates the stitch method of Chaozhou embroidery, highlighting the expression of visual texture. On the other hand, the difficulty of the exhibition of the information visualization of Chaozhou embroidery is how to make people identify Chaozhou embroidery. So while designing the shape of the beast, one should try to retain the traditional morphological characteristics, so that people have a clear identification basis for the

Chaozhou embroidery. Moreover, in the physical presentations, one should strive to fuse the embossing and bronzing process, into the presentations of the characteristics, i.e., “three-dimensional elevation” and “combination of gold and silver” of Chaozhou embroidery. The bronzing process can better restore the visual sense of gold silk, whose expressiveness will be better in the finished fabric products.

## 5. Summary

Chinese culture has a long history and rich content. As a handicraft art with national style in China, as early as in the ancient times, accompanied by the birth of painting, jade, pottery, textile, sewing crafts and other arts, Chaozhou embroidery came into being with the needs of people beautifying their lives. It is one of the hundred cultures that have influenced China. Traditional Chinese culture is the cultural root and spiritual source of upholding and developing socialism with Chinese characteristics, and inheriting and innovating excellent traditional culture is of great significance for carrying forward the core values of socialism, enriching the value concept of governing the country, and enhancing cultural self-confidence and cultural responsibility. Rich content can be found when taking a closer look at the culture of Chaozhou embroidery, such as the pattern of the finished product of Chaozhou embroidery, the production process of Chaozhou embroidery, stitching and craftsmanship, and additionally, many folk stories about Chaozhou embroidery passed on by word of mouth and so on, which are the sources of visual design. Culture is the soul, and can make a work more interesting and vivid, and more rich in connotation. The creation of Chaozhou embroidery is really not easy, if its handmade procedure needs to be very time-consuming, and very laborious to complete. In fact, we suggest that other ways of showing Chaozhou embroidery can be used to give it a new life, for instance, design uses secondary reconstruction to give it life. Chaozhou embroidery should not be forgotten. The non-heritage cultures, similar to the Chaozhou embroidery, are worth studying and we should keep them alive and make them live on forever.

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