

RESEARCH ON COUNTERMEASURES FOR THE LIVING INHERITANCE OF INTANGIBLE CULTURAL HERITAGE IN CHINA

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ABSTRACT

Ou embroidery is a treasure of art in Wenzhou, Zhejiang Province, and its traditional weaving and embroidery techniques have been listed in the World Intangible Cultural Heritage. The pattern characteristics, design law and cultural integration of Ou embroidery are of great value for investigation. Starting from the current situation of the protection and inheritance of Ou embroidery, we analyze in depth the characteristics of Ou embroidery's inheritance intermingling with contemporary life, fully excavate its cultural value, build a new inheritance and development standard empowered by science and technology, gather the advantages of all walks of life, build a path of Ou embroidery's living inheritance, and provide necessary theoretical support for the construction of Ou embroidery's knowledge system and inheritance and innovation.

Keywords: *China; Intangible Cultural Heritage; Ou embroidery; living heritage*

1. INTRODUCTION

At a time when national self-confidence is emphasized and importance is attached to the inheritance of China's outstanding traditional culture, more and more attention is being paid to China's unique intangible cultural heritage (hereinafter referred to as intangible cultural heritage), which is an important part of China's outstanding traditional culture, and which has been handed down from generation to generation and is unending in its existence from a long period of history. They are the crystallization of the wisdom of the Chinese people over thousands of years and possess inestimable contemporary value. Likewise they need to be preserved by us, but the purpose of preservation is not to let them exist statically, but to regrow them in our lives in a new form.

In China's multicultural system, the arts and crafts of all ethnic groups are an important part of the cultural heritage. Among them, Ou embroidery art of Wenzhou has won countless praises for its unique aesthetics and symbolic significance. Ou embroidery art is not only a part of Wenzhou people's life, but also an important embodiment of their spiritual world, and still has far-reaching influence in modern society. It is praised for its exquisite composition, rigorous needlework, flexible needle movement, rich colors, bright embroidery surface, rich in local characteristics, and has become a unique school of embroidery techniques. However, compared with its aesthetic value, there are not many in-depth researches on how to inherit and protect Ou embroidery, mostly focusing on the historical change and development of Ou embroidery as well as Ou embroidery's techniques and skills, and few scholars pay enough attention to the protection and inheritance of Ou embroidery.

The protection of cultural heritage, especially intangible cultural heritage, in the final analysis, is to make it effectively preserved, continued, inherited, and passed on for a long time, benefiting future generations[1]. In recent years, the state has paid more and more attention to the protection and inheritance of intangible cultural heritage, in this background, ou embroidery has ushered in a new development opportunity. The original static protection way for ou embroidery can not meet the development of ou embroidery in the modern social context, the inheritance and innovation of ou embroidery must adhere to the times, so that ou embroidery can realize the sustainable development of living inheritance. Therefore, this paper aims to discuss and study the living inheritance and development of Ou embroidery by clarifying the advantages and difficulties of the inheritance of Ou embroidery in today's era, to improve the visibility and recognition of

Ou embroidery through the living inheritance, and to closely contact with the public to continue the vitality of this art form. This paper will conduct a comprehensive inquiry from the perspective of theory and practice by reading and analyzing relevant literature, fieldwork and in-depth interviews.

2. THE HISTORICAL INHERITANCE OF OU EMBROIDERY CRAFT

Wenzhou, Zhejiang Province, located in the Oujiang River Basin, is not only one of the important birthplaces of Ouyue culture, but has also nurtured many intangible art treasures such as Ou embroidery, Ou plastic and Ou kiln in its long history of development, and has been known as the "Hometown of Hundreds of Craftsmen"[2]. Ou embroidery has a long historical and cultural background, which relies on the long cultural history from Tang Dynasty to modern times, and was successfully listed in the second batch of national intangible cultural heritage list on June 7, 2008, project number VII-73. as one of the five major embroideries in China, it is known as "three carvings and one embroidery" (Dongyang wood carving, Huangyang wood carving, Qingtian stone carving and Ou embroidery) in Zhejiang. As one of the five major embroideries in China, it is known as "Three Carvings and One Embroidery" (Dongyang Wood Carving, Huangyang Wood Carving, Qingtian Stone Carving and Ou Embroidery) of Zhejiang Province, which has strong local cultural characteristics [3].

Wenzhou is good at sericulture and weaving since ancient times, which creates favorable conditions for the development of ou embroidery craft and promotes the ou embroidery craft. As early as in Tang and Song Dynasty, Wenzhou folk embroidery spread to thousands of families. At that time, mostly for the folk women's work, is from the Tang dynasty brocade development, plus by Buddhism influence, ou embroidery was born our country's earliest double-sided embroidery products: unearthed in wenzhou rui'an huiguang tower's "veiled ground flat needle embroidery on yuanyuanuan group of flowers sutra baggage". After the Tang and Song dynasties, religious activities flourished, embroidery artists devout religious beliefs, so that they treat embroidery more excellence, constantly expanding the use of embroidery, rich embroidery patterns, materials, and improve the embroidery process [4]. At the end of Ming and early Qing Dynasty, handicrafts flourished, people's aesthetics increasingly improved, the embroidery industry around the competition is fierce, in order to develop, by the influence of Shanghai Gu embroidery, increased "satin coloring" painting embroidery

process[5], ou embroidery artists learned to form the expressive and artistic effect of dozens of kinds of stitching, embroidery is more rich, embroidery is more colorful. To the Ming Dynasty, ou silk enjoys the national reputation, adding to the ou embroidery craft. Qing Xianfeng three years (1853), wenzhou opened a professional embroidery store, at first, embroidery store to embroidery official robe, dragon robe, birthday screen and temple application of embroidery mainly, the content of the characters, birds and flowers, landscapes and so on. Later, expanding the business, the variety began to increase, with embroidery of pillowcases, quilt tops, clothing and so on. Time passes, after hundreds of years of circulation, ou embroidery is more and more colorful, more and more varieties, gradually formed in the process of unique embroidery.

Although after the cultural revolution, due to various reasons, ou embroidery gradually lost its radiant feather Ji, but in this period there is no lack of fine works presented. Such as Mr. Wei Jingxian's Peony Peacock Figure, Pine and Crane Figure and other works, are in the traditional works on the development of the huge fine. Mr. Liu Danzhai design and Mr. Liu Songqing embroidery of the old Mr. Dream of Red Mansions is ou embroidery superb, priceless treasure. Old Mr. Zhang Guo Min's design of "Pine Eagle Figure" also gives play to Ou embroidery's specialty of showing plumes and achieves a better artistic effect, and another masterpiece of his, "Brocade Feather Welcomes Spring", is collected by the Great Hall of the People in Beijing and selected into the annual calendar.

Figure 1: Ou embroidery "Peony Peacock Figure"



In modern times, Wenzhou was forced to open ports, the inheritance of ou embroidery craft was affected by the western trade towards the decline, and then it was replaced by the industrialized products, and the market was seized by the machine embroidery. After the establishment of new China, because the government introduced the policy of protecting traditional culture, helping the old artists to return to the team, and fostering the embroidery industry in many ways, Ou embroidery has been able to recover and develop.

3. OU EMBROIDERY CULTURAL CHARACTERISTICS AND PRODUCTION PROCESS

Through literature survey and visiting survey, it is found that the cultural characteristics of Ou embroidery craft can be analyzed from four major categories: composition, embroidery theory, color, and production process.

Table 1: Analysis of Traditional Rituals of Dragon Boat Festival

Ou embroidery cultural characteristics	specificities
(art) composition embroidery coloration	The brushwork is neat, the lines are clear, and the painting and embroidery are combined.
Production process	indexing method Bright and bright, decorative, southern Zhejiang local flavor complicated and cumbersome

3.1 (art) composition

Analyze the "embroidery" process can be introduced to the "painting", the two in fact belong to the original modeling process, but the biggest difference between the two that is the use of tools and the difference in the performance method, "painting" Performance is aimed at a plane, and "embroidery" can show more three-dimensional, so embroidery in the visual art effect is easy to be better. And in the level of labor time and cost, embroidery and painting are even worse distance. But ou embroidery is not simply only

consider embroidery, its composition is also very attentive and exquisite, with neat brushwork, bright colors, its fusion of painting and embroidery the advantages of the two, the integration of ou embroidery their own special style, the whole meaning of the "painting and embroidery together" composition realm.

The subject matter of ou embroidery is very wide, with flowers, plants, insects and fishes, birds and animals, landscape scenery, auspicious patterns and so on as the main theme, and the subject matter of characters is outstanding[6], set calligraphy and painting, embroidery beauty as one. At present, the service object of ou embroidery is mainly clothing and daily life articles: fan, screen, calligraphy and painting, which shows the high skill level and deep traditional cultural connotation.

3.2 embroidery

Ou embroidery to embroidery character as a trick, in ancient times there is said "eleven twelve mother comb head, twelve thirteen mother teach embroidery" embroidery tradition, can show that ou embroidery in ancient times can reach the degree of household name, similar to the women's compulsory courses. Embroidery is mainly refers to the needle method that is: to needle lead color line, similar to the real sketch of the technique, the reality of things transferred to the embroidery process, converted into a needle painting image, so its unique art words, needle method: with the needle row line. In the process of ou embroidery inheritance, embroidery and embroidery theory is also constantly multiplying and changing. Once rigorous ou embroidery traditional formation to today's flexible and changeable innovation needle ensemble up to dozens of kinds. Ancient cloud "embroidery difficult to repair building", ou embroidery artists unique embroidery way that is the painting embroidery works brushwork trend research thoroughly, comprehensive and reasonable grasp of silk change law, the use of flexible and different needlework, as mentioned above, "painting and embroidery together", so that the artistic expression of works vivid and flexible. The artistic expression of the work is vivid and flexible.

For embroidery character, the craftsman will specialize in finding a chat thing research targeted needlework, make its embroidery three-dimensional image, structure vivid. For embroidery scenery, ou embroidery "painting and embroidery together", half painting and half embroidery, combination of reality and falsehood, in the works of vivid rhyme at the same time, but also save time and labor.

3.3 coloration

In ancient times, because our embroidery is inherited in the folk, so our embroidery color folk public welfare is stronger. According to our embroidery old generation our embroidery craftsmen recall, before our embroidery people study will use flowers, birds and beasts specimens supply observation and learning. Will also organize students field browsing landscape browsing, observation of forest growth, finally make our embroidery craft to reach "from life" professional level, make it more artistic, rich local scenery flavor.

3.4 Production process

A successful embroidery often need hundreds of thousands of needle hand, so we understand that the production process of our embroidery can be said to be and its complex and cumbersome, small process and not to mention, our embroidery is mainly divided into six major processes

Drawing the most test of technology, which is "painting and embroidery together" of the general merit, often make the artist in person, so as to achieve the picture is really, a combination of reality, focus on the near and far, the effect of clear color!

Pro satin is a copy of the drawing to the embroidery surface. The traditional practice is to put a glass plate on the table, the drawing spread on the glass plate, and then the embroidery satin over the surface of the draft, the glass plate under the lighted lamp, you can reflect the pattern, and then copy with a brush or hard pencil according to the sample. Nowadays, there are also modern technology means of borrowing satin, especially for the processing of photographic works. The picture can be scanned into the computer, to be adjusted to the exact shade, size and size, and then spray-painted to the embroidery surface.

Tinting refers to the use of watercolor paints to color the embroidery surface, usually used for larger areas of distant mountains, floating clouds, flowing water, etc.. Coloring also includes painting directly on the embroidery surface with brushes covered with coloring.

Tension, is the embroidery used to taut cloth and silk tools. On the taut, that is, the embroidery of the four sides of the cotton or twine cross-fixed on the taut, so that the embroidery around the edge of the flat and straight. But not too tight, or put taut after

embroidery patterns easy to deform. To do the embroidery of the right amount of tension, generally to the needle from the embroidered surface through the plucked thread when the "bang bang" sound is appropriate.

Figure 2: Upper tautness



Embroidery that is, embroidery thread through the needle, one hand on the bandage, one hand under the bandage, and constantly up & down the needle process. It is the key to the success or failure of the embroidery, hands before you need to embroider to get a clear memory, try to complete the embroidery at once, to skillfully use the needle in order to embroider the most perfect finished product!

Generally use thicker color paper or white paper to line the embroidery with the four sides of the front and the four sides of the back, and then set in the frame.

4. THE DILEMMA OF OU EMBROIDERY CRAFT INHERITANCE

Although ou embroidery has an ancient historical and cultural background, but in reality, since the 20th century, so far ou embroidery in the process of civilization evolution destroyed very fast, with the development of the economy and social changes, ou embroidery is facing new development opportunities and challenges, save ou embroidery in fact has been imminent.

4.1 Lack of talent and lack of dynamism

With the popularization of modern lifestyle and the acceleration of urbanization, more and more young people are leaving their hometowns and going to the cities, the

traditional embroidery skill inheritance is facing the risk of interruption. In addition, ou embroidery as a kind of handmade skill has very complicated technical requirements, beginners need 10-12 months time to master basically, the technique purely need 5-15 years time, also depends on whether the learner has talent and enlightenment, less and less people are willing to put into the embroidery learning and creation. More importantly, the development of ou embroidery is the same as other intangible cultural heritage of handmade traditional culture, mainly adopts the family inheritance, master and apprentice teaching, handmade, family workshop and so on, and the teaching is also mainly based on oral transmission. When the number of practitioners decreases sharply, only oral transmission is used, and there is a lack of written records and systematic teaching, Ou embroidery will be endangered and the skills lost as the old artists retire and pass away.

Family inheritance is a "closed inheritance system that is essentially passed on within the family". Similar to family inheritance, master-apprentice inheritance relies heavily on the master's level of skill, personal experience and perceptual awareness, and is a more homogenous mode of inheritance for professional purposes [7].

4.2 Market challenges, innovation and change

Secondly, with the development of market economy, Ou embroidery also faces the challenge of marketization. On the one hand, the market demand for embroidery works has become diversified, and traditional embroidery patterns and techniques may not be able to satisfy consumers' needs. On the other hand, with the influence of globalization, competitors from other regions and even countries have begun to pour into the market, making the competition more intense and forcing embroidery artists to seek new design ideas and production methods.

4.3 Lack of empathy, superficiality

Nowadays, there are traditional culture museums in Ou hai and Longwan, etc., in which there are a large number of ancient embroidery, seal-carving and other art collections, but nowadays, when the masses visit these crafts, they are prone to have the similar mentality of "going through the motions" and "playing a game", i.e., they can only see the surface expression of traditional culture, and it is hard for them to have the enthusiasm to understand the cultural connotation of the craft. That is, they can only see

the surface expression of traditional culture, it is difficult to have the enthusiasm to understand the cultural connotation of the craft. Even some craft even become the existence of luxury goods, its being speculated high price completely make it out of the "civilian" nature attribute. From this point of view, ou embroidery craft is in its dangerous cliff edge, save ou embroidery has been imminent.

4.4 Lack of branding and low recognition

Brand awareness is one of the core competitiveness of an enterprise or product, in today's seller commodity is more saturated, and product difference is not obvious, brand has become the main symbol of the same or similar products to distinguish between each other, high brand awareness also means stronger market competitiveness. Compared with Su embroidery, Xiang embroidery and other "four famous embroidery", Ou embroidery in recent years because of the lack of brand packaging and publicity and promotion, public awareness of Ou embroidery is low.

5. OU EMBROIDERY OF LIVING HERITAGE AND DEVELOPMENT

The inheritance and innovation of non-legacy culture should follow the logic of "first protect and inherit, then innovate and develop". Through the combing and research on the development situation of ou embroidery, it is found that the living inheritance way is the key to the protection and development of ou embroidery. The living state is the state that exists and develops in the social life, and it is the way of inheritance that is carried on continuously with the development of the society. Even if the aesthetic and cultural value of the non-legacy cultural products is relatively high, if it can not be integrated into the current social life, the traditional form of non-legacy culture will be difficult to attract public attention and face the risk of being eliminated. Under the predicament that Ou embroidery can hardly realize benign development by its own conditions and functions, it becomes necessary and inevitable to promote it to enter the new ecological cycle system with the help of living inheritance mechanism.

5.1 Strengthen talent cultivation, perfect ou embroidery talent echelon

In 2015, the Ministry of Culture initiated the work of salvage records of representative inheritors of national-level intangible heritage to avoid the crisis of the broken generation of inheritors.2021 The Opinions on Further Strengthening the Safeguarding

of Intangible Cultural Heritage pointed out the need to improve the system of representative inheritors. It is very important to implement the project of upgrading the capacity of intangible cultural heritage talent teams. It is necessary to implement the China Intangible Genetic Inheritance Training Program, strengthen the construction of the inheritance echelon, promote the combination of traditional inheritance methods and modern education systems, and further enhance the skills and artistic abilities of the inheritors as well as their digital capabilities. At the same time, it is also necessary to strengthen the digital dissemination and promotion efforts, strengthen the influence of young inheritors, attract more people to accept intangible cultural heritage, pay attention to intangible cultural heritage, willing to join the inheritance team, broaden the channels for talent cultivation, and continue to grow the inheritance team.

Ou embroidery industry lacks the leader who can lead the technical innovation and understand the commercial operation, increase the training of ou embroidery talents and set up the industry leader is the key to the development of ou embroidery industry and set up the brand. The government on the one hand can increase the policy and financial support to ou embroidery master studio, focus on cultivating industry leaders; on the other hand need to strengthen cooperation with colleges and universities, will be non-genetic inheritance of formal education and informal education combined[8]. To carry out joint training of non-heritage design talents and improve the ou embroidery talent echelon. Ou embroidery talent training should not only pay attention to craft technology training, but also to develop in design thinking, cultivate with solid ou embroidery skills at the same time have modern design concept of design ou embroidery craft talents.

5.2 From static preservation to living heritage

Traditional arts and crafts have rich cultural connotations and are an important part of traditional culture, relative to the national

The science represents the classical culture, and the handicraft represents the folk culture, which together constitute the support system of the traditional culture of the Chinese nation[9]. At this stage, the digital protection method of ou embroidery mostly focuses on the plane record and display of ou embroidery pattern, the static image is difficult to mobilize people's curiosity for the non-legacy, so the inheritance of ou embroidery should be "alive". On the one hand, the inheritance of ou embroidery needs to be "alive" in the people's production life, can use different communication media,

open more communication channels, let ou embroidery technology really be more people understand, familiar with, accept and love, especially the contemporary young people, can learn from Yang Lei et al. for the qiang embroidery digital protection and industrialization application, through the online and offline, can learn from Yang Lei et al. for qiang embroidery digital protection and industrialization application, through the online and offline, can make the people's curiosity for the non-heritage. Industrialization application, through the integration of online and offline resources and the construction of embroidery application platform, to meet the learning and selling needs of embroiderers and embroidery enthusiasts, to achieve the long-term development of embroidery. On the other hand, to use three-dimensional technology, let ou embroidery display "live" up, today's two-dimensional preservation and display into three-dimensional simulation of the interactive form, such as the use of AR, VR and other technologies to build the audience can be immersive experience of the digital museum, which ou embroidery works can be more interactive, specifically click on a part of the pattern, then automatically jump out of the embroidery, and the embroidery will be more interactive. Part of the pattern, then automatically pop up embroidery information.

Ou embroidery original static visual feeling into dynamic experience. The public think embroidery surface bright ou embroidery, into public space both science, display, experience and other functions, but also in the "play" at the same time, take the initiative to participate in ou embroidery living heritage, so as to spread ou embroidery culture and value.

5.3 Improve brand awareness and build ou embroidery business brand

Ou embroidery, as a regional cultural symbol of Wenzhou, records to a certain extent the long history of Wenzhou and people's way of life[10], and becomes an important jigsaw puzzle of Wenzhou city brand and cultural connotation. By collecting local non-legacy resources and digging out the history, culture and character stories in Ou embroidery crafts, it helps to explore the cultural imprint of Wenzhou and enrich and continue the connotation of Wenzhou's cultural brand. Therefore, not only can we excavate the cultural connotation of Ou embroidery itself as the cultural resources transformed to economic products, but also deeply excavate the stories of the inheritors and non-legacy handicrafts, and use the cultural resources behind Ou embroidery and humanistic and emotional factors together as cultural genes to create cultural IPs, attract

more attention through publicity and promotion, and realize the fan effect and traffic realization[11].

Expanding the product category of ou embroidery is another important way to promote the living heritage of ou embroidery. In order to protect and inherit the core technique of ou embroidery, the traditional ou embroidery specializes in the production of high-quality products with great collection and aesthetic value, which very few people can obtain because of its excellent workmanship and high price. Today, in order to make ou embroidery products can penetrate into the public, ou embroidery product categories expand to the life of practical goods, indoor household goods, fashionable clothing products and other fields, so as to enter the public life. Such as Shi Chengquan ou embroidery studio launched ou embroidery derivatives - ou embroidery lamps, ou embroidery clock, ou embroidery bookmarks and storage boxes, etc., ou embroidery applied to the life of practical articles, realize the unity of ou embroidery products decorative and practical. Huang Lili founded the ou yu embroidery studio design and development of the "beautiful wenzhou" series of switch products, to ou embroidery technology performance wenzhou landscape, will be the traditional ou embroidery art and modern home products combination, not only maintain the traditional ou embroidery characteristics, but also broaden the ou embroidery application field, more in line with the modern people advocate the concept of healthy and comfortable home life.

In a word, the expansion of ou embroidery product category tends to be new is to find ou embroidery and modern life needs of the fit point, to meet the diversified use of modern people and aesthetic needs, broaden the ou embroidery industry chain, for the ou embroidery into the market and service, so as to help ou embroidery in the contemporary inheritance, innovation and development.

5.4 Introducing market operation to promote industrial development

The development of ou embroidery industry rely on government investment alone is far from enough, we should be good at guiding the private capital to intervene, and use the market force to promote its long-term development. Marketization for ou embroidery non-legacy provides the possibility of self-development, make ou embroidery really do living inheritance. To gradually establish the business model innovation as the internal power of the market development mechanism, with the mechanism of endogenous power, promote the ou embroidery industry market benign operation, and then realize

the sustainable development.

Take the suitable marketization road, realize the practicality and diversity of ou embroidery products through design innovation, let ou embroidery products into more consumers' daily life. Only by keeping the brand core of ou embroidery, insisting on product quality, and breaking research and development innovation, we can make ou embroidery enterprise and brand have strong competitiveness in the fierce market environment, and continue to develop and grow.

6. CONCLUSION

Embroidery craft unites the wisdom achievements of countless beltors of the Chinese nation for thousands of years. This paper starts from Ou embroidery craft, through analyzing and researching the development history, cultural characteristics and production process of Ou embroidery craft, to provide more market solutions for contemporary Ou embroidery to glow with new vitality. It also shows that the potential of the market needs to be further explored in the innovation process of Ou embroidery craft. This paper analyzes the innovative use of Ou embroidery in the contemporary market, in order to provide useful reference for the theory and production practice of Ou embroidery inheritance, and also to provide new ideas for the innovation and inheritance of intangible cultural heritage in China.

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