

On the application of ethnic minority dress patterns in dress design

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Abstract: Ethnic pattern is one of the most important existence of ethnic traditional costumes, in which both brocade and embroidery decorate the rich and beautiful costumes and gather the cultural heritage of the ethnic group. In the long river of history, they are simple and solemn, rich and beautiful, or exquisite and elegant, or luxuriant and beautiful. They all appear on their clothing according to their own rules. After finishing the pattern of ethnic minorities and making them, they have related to the relevant technology Carry out heritage protection, carry it back to modern clothing design applications, comprehensively enhance the effective use of ethnic patterns in clothing design, and inherit the Chinese minority clothing culture.

1. Introduction

Yunnan is a region with a large number of ethnic minorities and has a rich and colorful clothing culture, among which ethnic minority clothing patterns are one of the bright links [1]. Different nationalities and even different branches have their own unique patterns, such as the sun pattern of the Jino ethnic group. The complicated expression of their craftsmanship implied the yearning for a better life [2].

2. The Historical Origin of Patterns of Ethnic Minorities

Patterns of ethnic minorities have been circulating for thousands of years, of which the written materials can be traced back to "Biographies of the Later Han Dynasty" in which it is recorded that Pan Hu "has colorful fur" and therefore its descendants "weave wooden skins, dye them with grass, and are colorless clothes" [3]. It is mainly about the myths and legends of the ancient clans in the south. Panyu was one of the ancestors of the southern minority because it was a dog ancestor with bright hair. Because there were no outsiders near it, they cut wood and weaved mixed The grass is used as clothes. In order to commemorate Pan Mao, these clothes are dyed colorful, and there is a "tail ornament" on the back of the clothes, which indicates that the ethnic minorities in the south have mastered and possessed their own clothing decoration characteristics [4].

From the Warring States Period to the Qing Dynasty, various ethnic groups merged with each other, and their patterns were even more colorful [5]. Among them, in the task of depicting the unearthed bronze statue and bronze drum of Yunnan national youth, it can be seen directly that Yunnan people use hemp, wool and leather as important clothing raw materials, and men and women wear the same clothes with round neck and double-breasted coat, without fastening, and the clothing is decorated with highlights and embroidery [6-8].

Up to now, the patterns of brocade or embroidery in the costumes of ethnic minorities are still the visual highlights.

3. Classification of ethnic patterns

China belongs to a multi-ethnic country, and each ethnic group has its own unique ethnic culture. The clothing patterns involved are even more numerous, and the expression methods are also various. Different patterns are presented by dyeing, embroidering, inlaying and painting [9]. Due to the

different national cultures, the patterns have various layout and color matching. Among ethnic costumes, it is mainly used in collars, chests, backs, waists, clothes hem, cuffs and other positions. Different positions have different performance methods [10]. The reasonable configuration is the most ingenious pattern of ethnic patterns Unique design elements.

3.1 esentation of minority patterns

3.1.1Plane Representation of Minority Patterns :

The graphic expression of patterns on clothing conveys different meanings according to the cultures of various nationalities, unique handicraft inheritance and totem, etc.

Batik and tie-dyeing are common decoration methods of Buyi and Dali Bai ethnic groups. They use natural dyes such as isatis root to draw the desired patterns on indigo-based cloth with wax, mostly reflecting blue and white colors, presenting a concise and elegant effect [11].

Brocade: Dai brocade and xilan kapoor of Tujia nationality are all famous for brocade. in the process of fabric formation, circular weaving is carried out according to the expected patterns by adopting the method of warp and weft breaking. Most of these brocade patterns are colorful and strong. For example, the tapestry of the Dai people simply weaves the width of the tube skirt and the pattern of the tube tape directly into the clothes and accessories without cutting.

3.1.2Three-dimensional Expression Forms of Ethnic Minority Patterns

On the basis of brocade and dyeing, ethnic minority patterns also have a three-dimensional presentation, highlighting patterns and enhancing the layering of clothing. The following features are more distinctive:

Embroidery: Embroidery, as one of the most ancient decorative techniques in our country's clothing, shows extraordinary splendor in the representation of ethnic minority clothing patterns. The smoothness of Ping Xiu, the magnificence of plait embroidery, and the simplicity of cross-stitch are all perfect combinations of patterns and clothing, showing the magnificence and solemnity of clothing.

Mosaic and collage: The ethnic minorities in China use the ancient inlay technology incisively and vividly, for example, the Mongolians paste various patterns on boots, arrange silver bubbles, silver spikes and silver medals on the clothing with various patterns and inlays, and wear dingdong when walking.

3.2The Content of Ethnic Costume Patterns

Ethnic costumes have gone through thousands of years of extraction, integration, development and re-integration. Most of them come from the living environment and historical origin of the nation. Mainly divided into: natural, historical and cultural, auxiliary decorative patterns.

3.2.1Natural category

There are some differences among different ethnic groups and even different branches of the same ethnic group, but one of the common points is that ethnic minority patterns are mostly based on nature. In addition, the natural categories of ethnic dress patterns also include plants, animals, natural environment, etc.

Plants: Most of these patterns come from beautiful plants commonly found in living environment. For example, the Yi nationality's cockscomb cap is shaped with the shape and coherence of cockscomb flowers, and the colorful Ma Yinghua is also common on the front skirts of Yi women. In addition, common flowers, trees, fruit crops, etc. often appear in concrete or abstract patterns in the clothing of ethnic minorities.

Animals: Animal patterns are mostly preserved and applied because of the totem and worship of the nation. Due to the value of water, Dai people usually use dragon scales and fish as the main patterns on their tattoos, Hani people often use snakes on their silver medals, and Yi People's cattle and tigers are directly and prominently used on men's waistcoats.

Natural environment: sun, moon, stars, rivers, lakes and mountains are common patterns in clothing. Tujia embroidered shoes and Jinuo sunflowers are reflected in Jinuo's worship of the sun and colorful silk threads embroidered on clothes. The sheepskin shawl of Naxi nationality in Lijiang "By the light of the moon and the stars" is a beautiful display of nature through embroidery, inlay, collage and other forms.

3.2.2 History and culture

In the process of inheritance of ethnic patterns in China, thousands of years of migration and evolution precipitated historical traces. For example, the "Lanjuan Clothes" of Miao women in northeastern Guizhou moved southward under the leadership of Lanjuan female leader. In order to record the way the ethnic group walked, a yellow line was sewn on the left sleeve to commemorate the crossing of the Yellow River. The blue line on the right sleeve commemorates the crossing of the Yangtze River. Each seemingly simple line bears the weight of the pace. The most classic is the display of the "city" pattern on the back of the Miao women's clothing, "a flower on the chi you training ground": using simple diamond pattern, sawtooth pattern, thunder pattern and so on to show a classical city plan.

3.2.3 Auxiliary decorative patterns

Such patterns as dots, lines, faces, blocks and plaids generally have no specific significance, but play a decorative role with the theme patterns. For example, the bank of China bubble in the branch of the Hani yi car and its patterns do not have any special significance, but only play a decorative role.

4. The Application of Ethnic Patterns in Modern Costume Design

4.1 Concrete use

The so-called concrete use is to use the pattern of ethnic minorities as a whole, just like the pattern of Miao people's city back decoration mentioned above. The Naxi people's pattern of "by the light of the moon and the stars" is directly used on the back of modern clothing for large-scale use. The national flavor is quite abundant and the national flavor is relatively strong, and at a glance, we can see the connotation and significance of the pattern. Significance, with a very high pattern dissemination value. For example, in the modern show, Mr. Lawrence Xu's dragon robe is based on traditional yellow, with dragon pattern as the main pattern, and sea water and river cliff pattern on the skirt. The whole is interwoven with each other, and the strong flavor of Chinese court is coming. In addition, the wedding dress produced by Ms. Guo Pei's Rose Square is directly applied to the wedding dress with Chinese traditional auspicious patterns of Han nationality. The tradition contains beautiful implication.

The direct and specific use of ethnic minority patterns in modern clothing can give people an intuitive expression of artistic conception, but it is often too direct to appear simple, and there is a certain market audience.

4.2 Select for use

The more subtle use method for ethnic minority patterns is extraction and use. The so-called extraction and use is to combine or rearrange the concrete patterns into a new pattern through a series of addition and subtraction. These innovative patterns are derived from the traditional existing ethnic patterns, so there is a certain national culture, but the extraction of the traditional patterns on the pattern is no longer an inherent pattern, and it will be designed according to different positions of the clothing. Each pattern element has a certain degree of correlation.

The extracted patterns are mostly simple and have cultural connotations. The most prominent example is the Palace Museum's cultural creation products, which have sprung up in recent years. The traditional Han pattern, such as Longfeng and Hehe long scarf, is the Longfeng pattern in Hexi color painting as the main composition and arranged alternately with auspicious clouds. It has a

beautiful culture and caters to the market influence. In the use of clothing, Jicheng, a Chinese designer, did not directly use the totem and concrete group of Yi people in the clothing, but extracted the color of patterns, two consecutive decorative patterns, camellia, etc. from the 48 sets of Yi People's special clothing displayed in the "origin of all things - autumn and winter 2019 Shanghai Fashion Week Jicheng brand Yi embroidery characteristic Changyi clothing conference" With the combination of hand embroidery and modern cutting and silhouette, it is a bright spot.

4.2.1 Exaggerated use

That is to say, the minority patterns will be greatly changed to improve their appeal and play a focusing role in clothing. For example, the tiger pattern of the Yi people exaggerates their expressions and decorates it on the front and back of the costume, which will attract everyone's vision.

4.2.2 Repeated use

This kind of clothing is mostly used in embroidery handicraft, i.e. overlapping one of the patterns repeatedly to make the clothing appear strong in national flavor.

4.2.3 Reusing

The traditional patterns of ethnic minorities are mostly displayed on clothing by brocade, embroidery, silver jewelry sewing and other methods. These handicrafts are full of charm, but the cost is high. In the development of modern clothing technology, digital printing or sequins, beading and other technologies can be directly used on clothing, the process methods are more diversified, and the effects displayed are also diversified.

5. Conclusion

There are many ethnic minorities in China, among which the pattern of ethnic costumes is not only a display of beauty, but also a masterpiece of ethnic historical migration. It is possible that the patterns of one of the plants will be abstracted, and different nations will show different organizational forms. In the process of integration, nations learn from each other and develop together, which seems unreasonable and true. Patterns of ethnic minorities are the most important existence of traditional costumes of ethnic minorities, among which brocade and embroidery are rich and beautiful decorations that gather the cultural heritage of the ethnic minorities. In the long river of history, they are either simple and dignified, or beautiful, or delicate and elegant, or elaborate and beautiful. They all emerge on the clothing according to their own rules. After finishing and making minority patterns, they carry on the inheritance and protection of relevant technologies, reappear in the application of modern clothing design, comprehensively improve the effective utilization of minority patterns in clothing design, and inherit the culture of Chinese minority clothing.

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