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Comparative Study on Visual Culture Gene of Embroidery in Daye of Eastern Hubei and Embroidery in Jianghan and Jingzhou

Ting Yun, Yuanyuan He *

Department of Art and Design, Wuhan Textile University, Wuhan, Hubei, 430073, China
* **Corresponding author**: Yuanyuan He

Abstract: Daye embroidery from eastern Hubei and folk embroidery from Jingzhou in Jianghan are both important intangible cultural heritages of China, carrying rich regional cultural information, but they differ in visual expression. This study aims to clarify the differences in the visual cultural genes of these two embroideries and why these characteristics have emerged. Through reviewing historical materials and field investigations, the study specifically compares their performances in key aspects such as themes and patterns, craftsmanship techniques, and the application of colors and motifs. The research found that the visual genes of Daye embroidery are rooted in its "mining and metallurgy culture" background, presenting robust, pragmatic, and orderly aesthetic traits. The patterns are mostly geometric and abstract, the colors are vibrant and full, and the compositions emphasize symmetry and balance, reflecting the logical legacy of industrial production. In contrast, Jingzhou embroidery inherits the mysterious, romantic, and lively genes of "rice-cultivating Chu culture," with patterns dominated by mythological motifs and natural imagery, colors that are ancient and elegant, and compositions that pursue fluidity and rhythm, embodying the life philosophy of agrarian civilization. This difference is essentially a profound imprint of the distinct geographical environments, economic forms, social structures, and belief systems of the two regions on visual culture. This study provides a typical sample for understanding the internal diversity of Hubei's regional culture and offers theoretical basis for the differentiated protection and innovative transformation of these two types of intangible cultural heritage.

Keywords: Daye Embroidery; Jingzhou Folk Embroidery; Visual Culture Gene; Comparative Study; Folk Art.

1. Introduction

This study examines two significant traditional crafts: Daye embroidery from eastern Hubei and Jingzhou folk embroidery from Jianghan region. Both rooted in Hubei Province, these art forms embody centuries of local wisdom and aesthetic sensibilities [1]. Despite sharing the same province, distinct geographical environments, historical transformations, and cultural practices have shaped their unique visual identities—manifested in patterns, colors, and techniques [2]. The core objective is to compare their visual cultural genes, identifying distinctive features, differences, and the cultural significance behind them [3][4]. Understanding these aspects not only enhances appreciation of their artistic beauty but also deepens our understanding of the regional cultural spirit they represent.

To conduct this comparative study, the research is primarily grounded in the theoretical frameworks of cultural semiotics and regional cultural studies. Cultural semiotics helps us understand how visual elements such as embroidery patterns and color schemes function as symbols to convey specific cultural messages and emotions [5]. Regional cultural studies emphasize the profound influence of geographical environment, historical traditions, and social life on artistic forms [6]. Within this theoretical framework, the paper adopts several research methodologies. First, theoretical analysis involves systematically reviewing and evaluating existing literature on Daye embroidery, Jingzhou embroidery, and Chu-Han cultural arts [6]. Second, the core methodological approach employs comparative analysis, systematically juxtaposing and comparing key visual elements—including thematic selection, pattern composition, color application, and craftsmanship techniques—between the two regions [7]. Additionally, case studies will be conducted by selecting representative classic embroidery works or iconic patterns from both areas for in-depth examination to support the comparative conclusions [3][6]. Through the integrated application of these methods, the study aims to clearly reveal the uniqueness and interconnections of the visual cultural genes in regional embroidery traditions.

This study aims to clearly delineate the distinct visual characteristics and cultural identities of Daye embroidery from eastern Hubei and folk embroidery from Jingzhou in Jianghan region through comparative analysis. The findings will help establish the unique positions of these regional embroideries within China's rich embroidery art heritage, while revealing the roots of their regional differences. More importantly, this comparison seeks to uncover the profound symbiotic relationship between traditional craftsmanship and regional culture, offering a concrete artistic perspective for understanding Hubei's cultural diversity [5]. Limitations include incomplete documentation of historical embroidery samples and insufficient analysis of cross-regional cultural factors. Future research could explore the application potential of these regional embroideries in contemporary design [9]. The study proposes valuable insights: The visual differences between Daye embroidery and Jianghan-Jingzhou folk embroidery fundamentally reflect the long-term interaction between their unique geographical-historical environments and collective aesthetic consciousness. Preserving these precious visual cultural genes requires not only documenting techniques but also understanding their cultural logic and emotional significance [11]. In the contemporary context, respecting regional characteristics and

cultural origins remains essential for innovative development.

2. Historical Background and Development Overview

2.1. Daye Embroidery

The history of Daye embroidery in eastern Hubei traces back to the distant Qin and Han dynasties. During this period, with advancements in textile technology and growing societal needs, simple decorative needlework began to emerge. Although concrete physical evidence from the Qin Dynasty is scarce, fragments of textiles and lock-embroidery techniques discovered in Han Dynasty tombs reveal the embryonic form of early embroidery skills, laying the foundation for the subsequent development of Daye embroidery. During the Tang and Song dynasties, leveraging the convenience of the Yangtze River waterways, the economy and culture in Daye region flourished, driving embroidery's growth. At this stage, embroidery evolved beyond mere decorative elements on practical items, increasingly appearing in clothing, religious artifacts, and interior decorations. The ornate styles of the Tang Dynasty and the realistic painting aesthetics of the Song Dynasty influenced Daye embroidery's motifs, giving rise to more intricate patterns like flowers, birds, and landscapes [2]. By the Ming and Qing dynasties, Daye embroidery entered its true golden age. On one hand, craftsmanship reached its peak, with techniques like flat stitches, loop stitches, seed stitches, and gold-embroidery being masterfully employed, resulting in fine, even stitches and richer, more harmonious color combinations. On the other hand, cultural depth deepened. Embroidery patterns not only pursued visual beauty but also carried auspicious symbolism and regional cultural characteristics. Common themes like "Dragon and Phoenix Presenting Auspiciousness," "Abundance Year After Year," and "Fortune, Prosperity, Longevity, and Joy" reflected people's aspirations for a better life, while plant and animal motifs reflecting eastern Hubei's local characteristics embodied unique regional aesthetics [4]. Through a comprehensive review of historical documents and artifacts, this study reveals that Daye embroidery has developed distinctive characteristics over its long evolution. Rooted in the rural traditions of eastern Hubei, its patterns predominantly draw inspiration from nature and folk legends. The style combines realistic vividness with simple decorative charm, while bold yet harmonious color schemes—primarily red, green, and yellow—are accentuated by gold and silver threads, creating a regal visual effect. The craftsmanship emphasizes meticulous detail through diverse needlework techniques, with particular attention to expressive nuances. Daye embroidery functions like a needle-and-thread chronicle, documenting the historical transformations, folk customs, and aesthetic sensibilities of eastern Hubei. More than a refined craft, it represents a precious cultural heritage. This research suggests that understanding its profound historical legacy and artistic essence holds significant implications for preserving and revitalizing this traditional art form, enabling it to thrive in contemporary design [9].

2.2. Jingzhou Folk Embroidery

The history of folk embroidery in Jingzhou, Jianghan, traces back to the Warring States period when the silk industry in Chu region had already developed significantly, providing a material foundation for embroidery. Archaeological discoveries such as the exquisite embroidered silk robe with dragon, phoenix, and tiger patterns unearthed from Tomb No.1 at Mashan in Jingzhou confirm the advanced level of early Jingzhou embroidery techniques, whose motifs exude the mysterious and romantic cultural atmosphere of Chu. During the Han and Tang dynasties, as the Jingxiang region became an important commercial port, embroidery techniques evolved in both practicality and decorative aspects, being widely applied to clothing and daily textiles. This study posits that this period marked a crucial phase for Jingzhou embroidery to absorb cultural elements from Central China and surrounding regions, with patterns beginning to incorporate more auspicious themes. The Ming and Qing dynasties represented the maturity and prosperity of Jingzhou embroidery. Benefiting from the convenience of Yangtze River water transport, Jingzhou emerged as a major commercial hub, leading to expanded embroidery production and the gradual formation of distinct regional characteristics. At this time, embroidery not only served the imperial court and nobility but also permeated daily life, appearing in wedding attire, children's hats, curtains, tablecloths, and other items. The motifs became more secular and lifelike, commonly featuring auspicious patterns like dragons and phoenixes, flowers, birds, fish, insects, and symbols of longevity, wealth, and happiness, reflecting the public's aesthetic tastes and aspirations [1].

Jingzhou embroidery boasts distinctive craftsmanship. Its signature "gold-thread interlaced embroidery" technique features gold threads outlining patterns on a solid-colored base, with colored threads filling the spaces to create a resplendent, three-dimensional effect. This unique combination reflects the Chu ancestors 'aesthetic pursuit of opulence and vibrancy. The colors predominantly use bold contrasts—rich reds, vibrant greens, golden yellows, and deep blues—exuding bold energy that resonates with the passionate character of the Jianghan Plain people. The designs emphasize symmetrical density, often arranged in radiating or repetitive patterns to evoke a festive, grand atmosphere. Through comparing museum artifacts (e.g., the Qing Dynasty Yun Jian from Jingzhou Museum) with historical records [7], this study reveals profound folk symbolism: pomegranates symbolize fertility, while bats represent good fortune, embodying simple yet profound folk values. This fusion of technique and motif forms Jingzhou embroidery's unique visual DNA, setting it apart within the Jingchu embroidery tradition.

3. Comparison of Cultural Genes of Visual Arts

3.1. Comparison of Embroidery Themes and Patterns

This paper analyzes the embroidery themes of the two places and finds that Daye embroidery has always adhered to the traditional craft of cutting paper before embroidery, and the themes are mostly conveyed and applied to clothing, shoes, hats, pillows, and so on.

Embroidered on curtains, wallets, sachets, and other daily objects [13], Jingzhou folk embroidery—a traditional craft—draws its motifs from everyday life. Through the artisans' creative reinterpretation, the mundane is transformed into boundless imagination, culminating in aesthetic imagery. This process not only elevates the practical and aesthetic value of the embroidery but also intertwines the artwork with daily necessities, religious customs, and ceremonial traditions.

Consequently, its motifs are diverse, vibrant, and auspicious, primarily categorized into three types: geometric patterns, flora and fauna designs, and text-based motifs.

In terms of design composition, Daye embroidery leans toward abstract expression. Its signature motifs like water ripple patterns and spiral motifs, though rooted in natural imagery, are refined into simple geometric repetitions, creating an overall style that is understated and restrained. In contrast, Jingzhou embroidery—particularly themes like "Phoenix Piercing Peony" and "Qilin Delivering a Child" in wedding accessories—emphasizes figurative realism and narrative storytelling. Phoenix feathers are intricately woven with gold threads to form three-dimensional scales, while peony petals employ over twenty red gradient variations to achieve visual impact. This difference reflects a deeper divide in aesthetic values: Daye embroidery embodies the agrarian society's reverence for nature, while Jingzhou folk embroidery reflects the secular pursuit of wealth and auspiciousness in this hub of nine provinces.

Notably, both regions share the cultural DNA of Chu civilization. Whether it's the stylized cloud patterns in Daye or the coiled dragon motifs in Jingzhou, they both preserve the fluid, graceful curves characteristic of Chu art. However, in their specific expressions, Daye embroidery transforms these curves into farming tool designs with angular yet rounded edges, while Jingzhou has developed intricate layered vine patterns. This phenomenon of "homologous variation" demonstrates how folk crafts adapt to local conditions through evolutionary processes.

Table 1. Comparison of embroidery characteristics between the two places

contrast dimension	Dongyi embroidery from eastern Hubei	Jianghan Jingzhou folk embroidery
Theme	The Concept of Good Luck in the Market	Historical stories and myths (Three Kingdoms, Dragon and Phoenix)
Pattern Style	Abstraction; Simple Geometry; The Art of Leaving Space	Geometric patterns; Animal and plant patterns; Text patterns
cultural roots	Hill+Reclusion+Regional Folk Culture Carrier	Chu Culture+Dock Trade+The Pursuit of Secular Wealth
typical pattern	Pine, Bamboo, Lotus, Carp; Ten Fingers Blooming Flowers; Lion Rolling Embroidered Ball	Goldfish, frog; square pattern; phoenix through peony; many children and blessings

3.2. Comparison of Embroidery Techniques

Daye embroidery and Jingzhou folk embroidery exhibit distinct differences in craftsmanship techniques. Research reveals these variations stem from the unique geographical environments and cultural traditions of the two regions. Situated in the hilly terrain of eastern Hubei, Daye has historically maintained frequent exchanges with neighboring areas like Jiangxi. Over centuries of development, its embroidery techniques have evolved to emphasize intricate details and layered compositions. A prime example is "seed embroidery," featuring needlework as fine as beads that vividly portrays three-dimensional floral, avian, and aquatic motifs, creating a rich relief effect. In contrast, Jingzhou, located in the heart of the Jianghan Plain with its intricate water networks and thriving commerce, developed a more fluid and refined embroidery style. This approach prioritizes balanced density contrasts and rhythmic line work. Techniques like "locked-edge embroidery" and "flat gold embroidery" are widely used here, with bold, expressive lines that capture iconic Chu cultural motifs such as phoenixes and cloud patterns, exuding an ancient yet vibrant charm. Notably, while Jingzhou embroidery is often categorized as Han embroidery and shares deep roots with Chu embroidery, its evolution over time has forged a unique identity that transcends mere continuation of Chu traditions.

Material selection serves as another pivotal dimension showcasing the distinctive craftsmanship of these two regions. Daye embroidery maintains a traditional approach in material choice, favoring locally sourced silk threads with dense textures and moderate luster, while pursuing soft, natural color transitions. The combination of these material characteristics with intricate stitching techniques creates works that radiate a warm, subtle visual charm. In contrast, Jingzhou embroidery demonstrates greater inclusiveness and expressiveness in material selection. Beyond traditional silk threads, it boldly incorporates gold, silver, or metallic-luster threads for "plating gold and painting with gold," enhancing the opulence of the designs. Additionally, Jingzhou embroidery frequently employs silk threads with striking color contrasts—such as red, black, gold, and silver combinations—to produce vivid, eye-catching visuals, closely aligned with the local community's aesthetic preference for vibrant and festive aesthetics.

These distinctive craftsmanship techniques and material selections have profoundly shaped the visual styles and cultural expressions of embroidery art in both regions, creating distinct artistic influences. Daye embroidery's meticulous craftsmanship gives it an edge in depicting delicate realistic themes and evoking gentle artistic atmospheres, with its works often regarded as paragons of exquisite craftsmanship. In contrast, Jingzhou embroidery's bold, exaggerated, and vibrant techniques better express the romantic sentiments of Chu culture and the rustic vitality of local traditions. Its artistic appeal primarily lies in creating cohesive compositions and emphasizing decorative effects. This divergence in techniques means that even when depicting similar subjects, the visual presentations and cultural nuances of these embroideries from the two regions differ markedly, collectively forming the rich tapestry of embroidery art in the Jingchu region. Future research should delve deeper into the lineage of specific stitching techniques and material science differences to more accurately understand the unique characteristics of their craft genes.

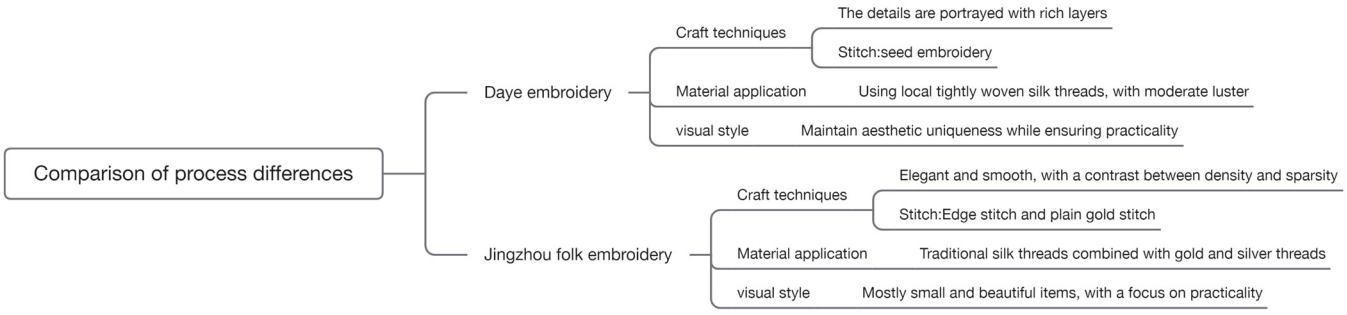


Figure 1. Comparison of embroidery techniques between Daye in eastern Hubei and Jingzhou in Jianghan

3.3. Comparison of Embroidery Colors and Patterns

The visual culture comparison between the embroidery of Daye in eastern Hubei and the folk embroidery of Jingzhou in Jianghan is shown in the figure, which reveals the regional cultural logic of the two from the aspects of color application, pattern theme and cultural origin.

In the art of embroidery, color and patterns serve as the core elements that constitute the visual cultural DNA, directly conveying the unique messages of regional culture. This paper employs the theoretical perspective of "isomorphism of different origins" to conduct a detailed comparison between the color systems and pattern designs of Daye embroidery from eastern Hubei and folk embroidery from Jingzhou in the Jianghan region. The study reveals the differences in visual effects and the cultural logic behind them. Based on field observations and documentary analysis, this comparative approach visually demonstrates the aesthetic distinctions between the two regional crafts through the juxtaposition of specific works.

Daye embroidery demonstrates distinct regional characteristics in its color palette. The primary hues predominantly feature cool tones like indigo, dark green, and jet black, complemented by subtle touches of vermilion and bright yellow, creating an overall effect of solemn restraint. For instance, in Liu Lantian's work "Kouliudou: Ten Fingers Bloom," a deep blue background is outlined with white lines, achieving clear gradations through subtle color contrasts. During festive occasions such as weddings and celebrations, the embroidery employs vibrant color schemes with warm, celebratory tones, typically using high-purity colors like red, yellow, blue, and gold. Special attention is given to color harmony between patterns and the base fabric, exemplified by designs like gold flowers on red backgrounds. For everyday wear that aligns with contemporary aesthetics, the embroidery tends to be more casual and understated, featuring harmonious color combinations. Instead of large-scale contrasts, artists focus on subtle variations across smaller areas. The color coordination emphasizes clear priorities and gradual transitions, ensuring orderly arrangements that enhance visual comfort.

Embroidey type	Daye embroidery	Jingzhou folk embroidery
dermato glyphic pattern		
pigment		

Figure 2. Comparison of patterns and colors of Daye embroidery and folk embroidery in Jingzhou

The selection and arrangement of decorative motifs in embroidery art reflect profound cultural distinctions. In Daye

embroidery, the traditional auspicious pattern "Lion Rolling the Embroidered Ball" is widely used in children's swaddling cloths and capes. Additionally, items like children's belly bands and bibs often feature designs themed around "Five Poisons to Ward Off Evil." Creators embroider images of five poisonous creatures—centipede, venomous snake, scorpion, gecko, and toad—to symbolize protection from disasters and blessings for children's healthy growth. These embroidered gifts convey wishes for good fortune, harmony, friendship, and safety. Influenced by Chu culture, Jingzhou folk embroidery favors geometric patterns like squares and diamonds, which serve as complementary designs to create balanced symmetry and dynamic harmony. Rooted in agrarian traditions, plant motifs like peonies, pomegranates, plum blossoms, and lotuses embody hopes for prosperity and well-being. Animal motifs, derived from primitive totems, have evolved to carry rich symbolism, sometimes even featuring mythical creatures. Common motifs like goldfish, frogs, phoenixes, and chickens in Jingzhou embroidery not only reflect folk art's simplicity but also convey blessings through their symbolic meanings. Textual patterns directly incorporate Chinese characters as decorations, visually expressing the creator's wishes and reflecting historical contexts. For instance, phrases like "practicing democracy" and "marital freedom" on Republican-era embroidery vividly mirror the social ideologies of that time.

4. Cultural Connotation and Value of Embroidery in Daye of Eastern Hubei and Embroidery in Jingzhou of Jianghan

The embroidery traditions of Daye in eastern Hubei and Jingzhou in Jianghan region embody profound cultural significance and multifaceted values. Both traditions are deeply rooted in local heritage: Daye embroidery, shaped by mining culture and natural landscapes, features a robust yet unpretentious style, while Jingzhou embroidery inherits the vibrant beauty of Chu culture, showcasing delicate and graceful patterns. These crafts are intricately woven into local folklore, folk songs, and community rituals, serving as living embodiments of regional historical memory, aesthetic sensibilities, and spiritual beliefs. Beyond preserving rich traditional techniques and design systems with historical and artistic value, they have played a vital role in social customs and community identity. As UNESCO Intangible Cultural Heritage, these traditions now provide resources for contemporary art education and design while embracing modern creativity, demonstrating dual vitality in cultural continuity and innovation. Protecting and passing down these embroidery techniques holds significant importance for promoting regional cultural uniqueness and facilitating the contemporary transformation of traditional crafts.

Confronted with the challenges of modern lifestyles, this traditional craft faces the risk of being lost. Through analyzing its current state, this paper proposes that preserving Daye embroidery cannot rely solely on museum collections. To ensure its survival and thriving, it is essential to engage more young people in understanding and appreciating this art. Potential solutions include: utilizing digital technology to meticulously document the stitching techniques and patterns of veteran artisans, establishing comprehensive archives; developing cultural and creative products that blend traditional embroidery elements with modern aesthetics and practical needs, such as fashionable backpacks, stylish phone cases, or exquisite home decor items; and offering hands-on experience courses in local schools and tourist attractions, allowing children to personally experience the joy and charm of needlework. Only through these efforts can the rich cultural information and exquisite craftsmanship of Daye embroidery be truly inherited and promoted, becoming an important component of regional cultural soft power and playing a greater role in future rural revitalization and cultural development [10]. The core challenge in inheriting Jingzhou folk embroidery lies in the imbalance between technical complexity and learning duration. Through examining the inheritance model of Miao embroidery in Jianhe County, this paper finds that establishing a relay system combining "family workshops + school studios" can alleviate talent shortages [11]. It is recommended that Jingzhou establish a dedicated inheritance fund, encourage veteran artisans to create personalized video archives of stitching techniques, and promote universities to incorporate regional patterns into basic design curricula. This "living archive" approach proves more effective than mere museum preservation in skill transmission, transforming embroidery from "cultural heritage" into "cultural capital" and providing a model for modernizing traditional crafts in the Yangtze River Civilization Belt development.

5. Conclusion

Since the 18th National Congress of the Communist Party of China, Comrade Xi Jinping has attached great importance to the protection and inheritance of cultural heritage, emphasizing "letting cultural relics speak" to tell China's story and connect with the world. Cultural heritage is the core of national culture and also a cultural bond for external exchanges. Provincial intangible cultural heritage, such as Daye embroidery and Jingzhou folk embroidery, has formed a unique living inheritance model through the integration with local oral literature and folk songs. This model not only carries the local folk customs and cultural memory but also profoundly reflects the artistic characteristics of embroidery art and regional folk culture, which permeate and complement each other. Through comparative analysis of the visual cultural genes of Daye embroidery in eastern Hubei and Jingzhou folk embroidery in Jianghan, this paper finds differences in multiple aspects. Based on these findings, the paper proposes specific suggestions for the protection and inheritance of embroidery art in both regions. First, a detailed archive of craft techniques should be established to fully record the operations of veteran artisans through text and images, preventing the loss of technical knowledge. At the same time, inheritors should be encouraged to teach in schools, allowing the younger generation to learn from them, such as by offering specialized courses in vocational colleges. Supporting folk workshops is also crucial, providing small loans and market promotion support to help them sustain livelihoods and innovate products, such as developing embroidery accessories with modern elements. Utilizing digital technology to establish online exhibition platforms can help more people appreciate the charm of these two embroidery styles. The government should introduce policies to honor and subsidize artisans who adhere to traditional skills, enhancing their social status.

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