

THE BEAUTY OF HUIFU NIAOZHANG: EXPLORATION OF CHINESE HMONG FASHION STYLE CLOTHING DESIGN PRACTICE

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ABSTRACT

The Hmong Huifu Niaozhang costume is an essential costume of the Ganao Hmong people of the branch in Guizhou, China. It is an intangible Chinese culture heritage that significantly influences the Hmong as being an alternative beauty in a special category of traditional costume that fully reveals the artistic character of the costume of the Ganao Hmong people. This paper attempts to answer the academic community's interest in the study of the beauty of Hmong costume art elements and the beauty of modern fashionable clothing in the Hmong style. "The researcher attempts to study the Huifu Niaozhang of the Hmong ganao people in Guizhou in terms of clothing decoration motif and structure, innovative clothing design practices that combine traditional and modern methods." In this study, through in-depth field research on the traditional Huifu Niaozhang costume of the Hmong people in the southeastern region of Guizhou Province, China, it was determined that the graphic decoration and meaning of the Hundred Birds costume are inextricably linked to the life and social activities of the Hmong people, their folk beliefs and regional culture, as well as other factors that influence each other.

The results of the research found that:

- 1) the Huifu Niaozhang costume Decoration reflects the wisdom and hard work of the Hmong people, using various graphics to record their production activities and beliefs on the costume.
- 2) The costumes of the Hmong of the Ganao branch are similar to those of the Hmong branch and have characteristics that make them unique. In terms of patterns, the clothing patterns of the Ganao Hmong ethnic group are more concrete, with more categories of patterns and richer color combinations. In terms of clothing styles, the clothing styles of the Ganao Hmong ethnic group are more simple and loose, and the area that can be decorated with patterns is larger.

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3) The study combines elements such as the style of the Chinese Gua, standing collar, decoration, and slanted front placket with modern clothing structures that pursue fit and practicality. By using varying symmetrical and asymmetrical design methods to decorate clothing, a modern fashion outfit with Chinese characteristics and Hmong ethnic style is formed. Therefore, Bainiaoyi has extremely high theoretical research and practical application value, which can further create new artistic forms and styles.

Keywords: Huifu Niaozhang; Chinese fashion; Hmong style; Innovative Design

1. INTRODUCTION

Since the 21st century, with the rapid development of global information, science, and technology, the world has been connected into a village between the East and the West, regions, and countries. Mutual needs in economic trade and market sharing, the Chinese market has become the most essential and promising consumer market for the international fashion industry. After decades of development, China's fashion industry is getting rid of its position in international fashion and initially constructing the subjectivity of Chinese style. The first and foremost characteristic of fashion is the pursuit of fashionability, the mainstream orientation of people's daily life, and a shared aesthetic phenomenon in modern life. Chinese-style clothing is a refinement and sublimation of traditional Chinese culture based on an international perspective rather than a purely traditional and nationalized one. Chinese style is no longer limited to marketing gimmicks in art and fashion but is a symbol of the inheritance of traditional Chinese culture. Studying the clothing of the Hmong ethnic group in China can help more people understand the Hmong clothing culture, traditional clothing culture, and Hmong handicraft intangible cultural heritage techniques in China. In order to improve the economic income of the Hmong people and protect the Hmong clothing art form from disappearing, combining traditional clothing elements with modern clothing design can innovate and design clothing products that meet the aesthetic requirements of modern people. The traditional clothing of the Ganao Hmong people in Guizhou, China, is a treasure of Chinese traditional clothing culture, with rich symbols of clothing design. Hmong style clothing products can make Chinese style manifest national dignity and pride in the international fashion system.

2. OBJECTIVES

- 1). Study the decorative patterns of the Huifu Niaozhang clothing garments and decompose, deform, and combine them to obtain design materials that can be used.
- 2). To Study the clothing style, combine traditional clothing with modern clothing product style, and design new clothing product style.
- 3). Innovate and design products in Hmong style to provide a reference basis for the field of fashion design. Promote the world people's understanding of Hmong culture.

3. LITERATURE REVIEW

The traditional costume of the Ganao Hmong is a practical source used to study the history of the Hmong people and a carrier for the Hmong culture to be passed on. The Huifu Niaozhang costume and decorations are a specific symbol of Hmong culture and contain the spirit of Hmong culture. The costume is a concrete expression of people's aesthetic thought and a branch development of human culture. With the increasing globalization and the dazzling variety of cultural trends, China is inevitably subjected to the impact of Western civilization as it engages in intensive exchanges with other countries. Chinese traditional costume is a cultural symbol of historical change, reflecting the ethnic characteristics and cultural connotations of the Chinese nation (Li, 2022). The Hmong Huifu Niaozhang costume has retained its traditional cultural attributes to the greatest extent possible, as the scattering of settled areas and the long-lasting integration situation have led to differences and diversity within the homogeneous culture.

As an essential representation of the anesthetization of everyday life, fashion is an artistic expression and a carrier of creative expression. It can certainly result from design creativity generation (Hu, 2022). Chinese style fashion represents a new interpretation of Chinese culture by local Chinese design, a further embodiment of contemporary inheritance and development of excellent Chinese culture, as well as a manifestation of the design aesthetics of Chinese clothing fashion. Culture, being fluid in nature, is expressed by designers from different historical and cultural backgrounds uniquely and used as a source of inspiration for their creations.

The decorative pattern is an essential element in fashion design, the most apparent expression of a direct gain theme (Qi, 2022). The method of Chinese Hmong style extracts the decorative pattern samples from traditional clothing to decompose or combine the decorative patterns to achieve the unified design requirements with the clothing style.

The design practice of "New China Fashion Style" first appeared in the fields of architecture and interior design, and later penetrated into product, graphic, clothing design and other fields, inheriting traditional Chinese styles while expressing new styles of the times. The "New Chinese Fashion Style" is a new interpretation of traditional Chinese style culture in the current era, which achieves contemporary design on the premise of mastering traditional culture (Li, 2019). Product design is not limited to the use of specific elements from a particular dynasty, but mainly studies how to combine modern aesthetics to achieve traditional innovation, rather than simply integrating traditional elements with modern materials. Therefore, the pursuit of design is systematic and holistic.

The colors of China are mainly used in combination with red and black. In the Chinese doctrine of the five elements, green, red, yellow, white and black are the five primary colors of the Chinese people, and the ancients corresponded these colours to wood, fire, earth, gold and water and used them to denote the five directions of east, south, centre, west and north (Yu, 2021). Colours have a special symbolic meaning in traditional Chinese culture. During its long historical development, China has experienced more than five thousand years of the country, and colours with multiple layers of symbolic meaning have manifested a unique folk culture symbol. They have occupied a particular emotional position in the hearts of the Chinese people. The creation of innovative Chinese style should be considered these philosophies.

1). The Blend of Traditional Culture and Modern Fashion

The Huifu Niaozhang, also known as the Bainiaoyi, is a unique traditional costume of the Ganao branch of the Hmong people and is a product of productive activities. It is a concrete symbol of the Hmong nationality culture with a deep social and cultural identity. The famous Chinese historian and scholar, Mr Guo Mouro, once said that clothing symbolizes culture and is an image of thought. It is a practical art accumulated by human civilization. It is composed of multi-element symbols with exceptional aesthetic and spiritual values, and the significance of its social value can be seen from different research perspectives (Tian, 2022). The Huifu Niaozhang has high cultural research value and artistic aesthetic value due to its exquisite skills, numerous patterns of shapes, vividness and colors, and is made from Hmong embroidery, an intangible cultural heritage of China. The Hmong Huifu Niaozhang- Bainiaoyi is listed as the second batch of intangible cultural heritage protection in Guizhou Province (Liao, 2018). Chinese Hmong Huifu Niaozhang Clothes are appreciated and interpreted as an art of ethnic minorities reflecting their mode of life with remarkable aesthetic qualities.

The uniqueness of the Ganao Hmong costume comes from the uniqueness of the natural environment and historical culture of southeast Guizhou, which in turn has profoundly influenced their sense of life. The enclosed living space has created their complete and unique aesthetic consciousness. Therefore, the accumulation of Hmong culture to the creation of Hmong art to the aesthetic consciousness is closely related to the long history and nature of the Hmong. As seen in the various patterns and ornaments in the costumes of the Ganao Hmong people in Guizhou, their expression of the personification of nature results from a simple and meritorious pursuit. Through the recognition and simulation of nature, a kind of natural power is acquired that people revere and is endowed with a unique character.

The Hmong ancestors had a unique understanding of the phenomenon of life; they believed that the origin of human life was closely related to both plants and animals in nature and that nature nurtured the phenomenon of human life. Also, sense their optimism about life through the beautiful Hmong women's clothing (Ren, 2021). This understanding of the origin of life inevitably led the Hmong ancestors to have a detailed understanding of the moral and ethical relationship between life, the kinship between man and nature, and the sense of equality between man and man, changed the relationship between subject and object in aesthetic activities, leading to a unique expression of the Hmong aesthetic consciousness. Therefore, the phenomenon of life in the Hmong ancestors' consciousness of reverence for life encompasses both the phenomenon of human life and the phenomenon of life in objectified objects, and they promote the beauty of human life as well as the beauty of life in other life phenomena in objectified nature with special care.

2). The New Chinese Style

Li Chao De, a renowned Chinese design educator and professor at Soochow University, has repeatedly said that the world's aesthetics look to the East, and the East's aesthetics look to China. Chinese design aesthetics pursues the elegance of things. It opposes the complexity of physical objects, is based on the technical requirements of excellence, and can fully demonstrate the beauty of the texture of the material itself, the rigour and beauty of the object shape as the aesthetic standard. The Chinese worldview and aesthetic of the

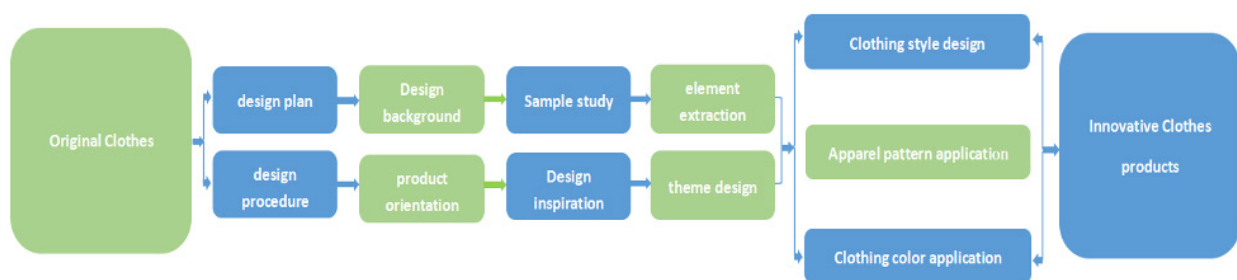
unity of heaven and man and the idea of teaching people according to their abilities are among the various processes that have influenced the design of different periods (Du, 2020). Jia Xizeng, a renowned Chinese fashion designer, educator and professor at Qinghua University, believes that Chinese-style clothing is a refinement and sublimation of traditional Chinese culture based on an international perspective rather than a purely traditional and nationalized one. Chinese style is no longer limited to design inspiration and marketing gimmicks in art and fashion. However, it has become a true reflection of economic strength and national self-confidence, expressing the strong desire of the contemporary Chinese people, Chinese fashion designers and fashion brands for the revival of Chinese culture and the return of oriental culture (Jia, 2022). Bian Xiang yang, renowned fashion designer, educator and professor at Dong hua University, theories that the “New National Style” fashion represents a new interpretation of Chinese culture by local Chinese design and a new embodiment of the heritage and development of contemporary Chinese culture.

In contemporary times, under the popular idea of the national trend of new Chinese style, non-foreign heritage elements, Chinese symbols, and folk culture have become the design language for expressing Chinese culture and value proposition. Chinese-style clothing fashion that connects Chinese culture and current fashion aesthetics can be given full play in the clothing. It reflects the design expression from three perspectives: 1) Chinese local design and breakthrough, 2) antique design and reproduction, 3) improved design and innovation. Chinese style reflects design in the cross-cultural context of material and spiritual, traditional, modern Chinese, and world cultures.

4. CONCEPTUAL FRAMEWORK

Figure 1

Conceptual Framework



source: the researcher, 2021

In the product experimental design process, the researcher observes the basic principles of clothing product design and explores the methods of designing clothing products with Chinese characteristics in the Hmong style. The design plan is the guiding document for the design solution, and a scientific design plan can correctly guide the design implementation. The design context is the real situation of the design needs

and ensures the actual value of the design. Sample research is the reference material for the design, and a wealth of sample material ensures the integrity of the product design. Element extraction is the process of collecting and finding materials that can be used for the design. The three elements that are reflected in the design of a garment are the style design of the garment product, the decorative pattern design of the garment product, and the colour design of the garment product.

5. METHODOLOGY

This study has been used the in-depth field research to collect data about traditional Huifu Niaozhang costume of Hmong tribe of China. The Huifu Niaozhang is belong to the Guizhou province. The field research had occurred in Leishan County, Rongjiang County and Danzhai County on January 2021 to December 2022, including the interview with 20 Huifu Niaozhang Hmong people, as tribal chief, old people, inheritor, collectors, sewing craftsmen. All these information had been analysed using qualitative analysis method to conclude the identity of Huifu Niaozhang clothing. At the same time, the style of new China clothing and national guideline had been collected from secondary data and interview the experts about tribal clothing and designers. Therefore, the direction to develop cultural clothing by using innovation design to promote traditional culture worldwide had been concluded.

Further, the qualitative analysis had been used again for designing the innovative costume. There are 6 stages to create new design as followings.

The design process of Chinese Hmong-style clothing products:

1). Stage of preparing concept of clothing products: do the market research about users and the use of occasion and season, choose the product's theme source, determining the product's style, choose the production materials and techniques. Set a design scheme.

2). Stage of designing decorative patterns of clothing products: obtain the decorative pattern design elements from the Hmong traditional clothing samples. Using computer vectorization design experimental method to complete decorative pattern design scheme; (1) Obtaining original samples. (2) Adopting symmetrical and balanced forms of composition. (3) Highlighting figurative forms of design. (4) Combining with geometric and animal drawings. (5) Use 6 bright colours. (6) Adjust the final draft.

3). Stage of colouring clothing products: select the colors from the Chinese traditional color system that meet the theme, contribute to the occasion use of clothing products. Rule is about the hierarchical requirements of the colours used by the ancient Chinese emperors, black for power and respect and red for celebration, highlighting the Chinese style theme.

4). Stage of style design: obtain the design elements from classic Chinese traditional clothing that can be used to become a modern clothing (Figure 6). Combines the structure and components of classic Chinese robes (such as stand-up collars, slanted collars and crossed lapels) with modern home-life casual styles.

5). Stage of final clothing product design: according to the determined design scheme of clothing styles, colors, and decorative patterns, use computer technology to complete the virtual

model production, determine the production techniques and complete the final clothing product design scheme (Figure 7).

6). Stage of clothing production: complete the production of clothing products in physical pieces.

7). Questionnaire survey stage. According to the product design positioning, distribute consumer questionnaires to people who meet age and gender requirements, understand the wearing experience of the consumer group, and conduct clothing satisfaction surveys to obtain relevant conclusions.



















6. RESULTS

1). Hmong Traditional Huifu Niaozhang Costume Decoration Pattern.

For the Ganao Hmong ancestors, the bird is their totem as a symbol of the Hmong ancestors and prosperity. In their daily lives, the Hmong would paint and dye bird decorations on cloth, rust them on clothing, weave them on sashes, skirts, waists and headkerchiefs, and work them into silver birds as silver ornaments to wear. Bird decorative patterns have a primitive and rugged character in traditional costumes, with varied and exaggerated shapes, abstract and figurative birds, in bright colours and with a great decorative effect. The Hmong people also worship the dragon, which comes from praying for blessings. Many experts have explored the origin of dragon and its believe since the famous Chinese scholar Wen Yiduo. Many more have explored its causes in-depth, giving dragon culture a supreme status in China, steeped in ancient and simple national spiritual aspirations and long-standing cultural complexes. In the Ganao Hmong costume pattern, the dragon and snake combine to decorate the pattern. The dragon and the snake graphics blend with each other, both the characteristics of the dragon and the snake. The Ganao Hmong regard butterflies as their ancestors and are respectfully referred to as Mother Butterflies. Folklore stories record that Jiang Yang, the originator of the Hmong, was a member of this group. It is in this way that the Hmong worship the Mother Butterfly. The heart of the maple tree is the cradle that nourishes the mother butterfly, so the tree is regarded as a sacred tree and becomes the protective tree of the Hmong village. The maple tree and the butterfly then become a set of cultural symbols unique to the Hmong. The botanical motifs on Hmong costumes are taken from natural flowers and plants and unnamed flowers and plants found in the mountains in everyday life. They are of various shapes, varieties and bright colours and are used as auxiliary decorative motifs around the central pattern and around the edges of the costume. Geometric patterns are often found in the Ganao Hmong Baigou costume and are abstract patterns made up of a combination of the three basic elements of point, line and surface. The geometric pattern is one of the oldest patterns in the Ganao Hmong costume and is mainly found on the hem of garments, headscarves, belts and leg bindings.

Figure 2



















Categories of Hmong traditional clothing decoration patterns

Bird decoration pattern	Dragon and snake combined with decorative patterns	Butterfly decoration pattern
		
		
		
		
		
		

source: the researcher, 2021

Figure 3

Categories of Hmong traditional clothing decoration patterns

Plant decoration pattern	Geometric decoration pattern	Special decorative pattern
		
		
		
		
		
		

source: the researcher, 2021

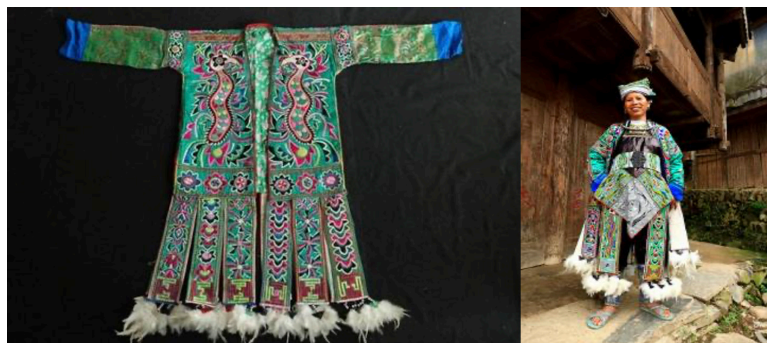
Using the Hmong traditional costume as a sample, the Bird decoration pattern in the Yahui style Huifu Niaozhang, combined with its main elements - embroidery, colour and other elements, and using the design style of the new Chinese style clothing, the fusion of modern clothing and Hmong traditional costume elements to innovate, so that it more directly expresses the characteristics of the Hmong traditional costume, highlighting the Hmong traditional costume elements in the Baibiao garment graphic characteristics, the Hmong traditional costume elements into the field of modern clothing design, to bring more Hmong traditional costume blood for the field of modern fashion design.

2). Hmong Traditional Huifu Niaozhang Clothing Garment Styles

Among the many minority groups in southern China, ornamentation is typical, but there is a difference between men and women. The women of the Ganao Hmong are decorated with a great deal of embroidery that is very characteristic of the ethnic group. At the same time, the men's costumes are as colourful and beautifully crafted as the women's costumes. This particular feminisation is relatively rare throughout most of China. This particular femininity is rare among most ethnic groups throughout China, and the bright, beautifully embroidered men's clothing, with its fascination for bright colours, reflects the unique aesthetic habits of the Ganao Hmong.

Figure 4

Traditional Hmong Huifu Niaozhagn costumes



source: Samples collected the researcher in Guizhou, 2020

The Huifu Niaozhang costume are all lapel, collarless, unbuttoned, long-sleeved one-piece or split costumes with a T-shaped flat structure with torn seams and joined sleeves in the front and back. There are mainly men's and women's styles in terms of structure, which are made up of dozens of decorative embroidery strips of varying sizes joined together to form a piece. The men's costume is similar in structure to the Baibei and YaHui styles and Yemeng style costumes, which are one-piece. The structure of the costume is mainly lapel, collarless, unbuttoned, long-sleeved and one-piece, and the costume structure is simple.

3). Hmong Style Clothing Product Design Practice (Theme: Hmongjiang Niaozhang)

Birds are closely related to the formation, development, production, life, and totemic beliefs of the Hmong ethnic group, who refer to themselves as the nation of birds. For example, the bird shaped lush eng is a







wind instrument used by the Hmong ethnic group for entertainment, and the sound produced by the lush eng also resembles that of a bird. Compared to other animals and plants, bird shaped decorative patterns hold the most important position in the hearts of the Hmong people. Therefore, choosing the bird shaped decorative pattern that Hmong people consider the most important for design is of great significance and can best highlight the characteristics of Hmong style.

The theme design is inspired by the Hmong traditional costume art of the Huifu Niaozhang, combining the main elements of Hmong traditional costume, embroidery, patterns, colours and craftsmanship and the innovative use of new Chinese style fashion. Highlighting the artistic characteristics of the traditional decorative patterns of the Hmong traditional Baibiao garment, the design brings traditional culture into the modern design field, bringing more of the Hmong tradition and Chinese culture into the modern fashion design field.

This primarily study is from the birds in the traditional costume bird decoration samples, restores the primary decoration figure of birds, removes the original complex expression, the bird the basic graphics fashion processing, strengthens the contrast research design method, improves the traditional decoration of literature and art, make the final decoration pattern local strong visual effect, highlight the theme.

Table 1

The design process of bird decorative patterns

Step	Design Process	Result
1	original pattern A piece Huifu Niaozhang costume	
2	Access to digitised sample decorative patterns Using the computer vector function, the sample pattern is redrawn according to the actual data, and the vectorised sample pattern is finally obtained.	
3	Extract basic graphics The main graphic of the sample pattern was redesigned to make the bird pattern in the sample more figurative, making the graphic look clearly as natural bird.	
4	Pattern refinement Symmetrical compositional form is used, with geometric and animal shapes with secondary functions distributed in a balanced manner around the main motif.	
5	Fill the color The colours use a combination of six relatively bright colours, which meets the requirements of traditional Hmong.	
6	Adjust the final draft The final effect of the decorative patterns is colorful with the traditional style of the Hmong.	

This work is an original design, using the design elements of traditional Gnao Hmong clothing. It is innovatively designed by combining the characteristics of modern clothing design.

In the design of the work, the blouse has been changed from the modeling of the front placket, the silhouette of the garment, and the structure of the garment parts. It changes the original style, combines different styles of traditional coat modeling style, continues the characteristics of the traditional Chinese waistcoat clothing, and adopts the traditional Chinese disc buckle elements to embellish the decoration. The bottom suit changes the style of trousers, adopting the design of a traditional Chinese Hmong pleated skirt, combining the characteristics of a modern trouser suit. The whole has modern style features and the characteristics of traditional Chinese clothing (Fig. 5).

Figure 5

Manuscripts for clothing design



source: the researcher, 2022

7. DISCUSSIONS

The traditional Chinese colours of dark red and black are important in Chinese colours and became the proper colours, representing respectability used in various occasions such as rituals and celebrations, with the ancient Chinese red representing honourable. In ancient China, the Yellow Emperor preferred black for his upper garment and dark red for his lower garment. Later, this idea was also followed to represent huge power.

Figure 6

Virtual rendering pictures designed by the researcher



source: the researcher, 2022

Figure 7

Embroidery samples of figurative bird decorative patterns



source: the researcher, 2022

Traditional Hmong embroidery has a unique beauty of craftsmanship and is an essential element in the art of clothing. Hmong embroidery has a variety of stitches, exquisite craftsmanship and a strong visual impact. Hmong embroidery in modern fashion garments is an important way of expressing the culture of the Hmong people and highlighting the distinctive style of Hmong clothing. In the design of garment products, decorative patterns are mainly produced using the flat embroidery technique of Hmong embroidery. The main characteristics are a single needle and a single thread, neat and evenly arranged, with a flat pattern, mainly highlighting the proportion of the visual pattern layout structure. It gives a sense of authenticity and highlights the characteristic themes of the Chinese Hmong style very well.

Figure 8

The final product of the clothing design



source: the researcher, 2022

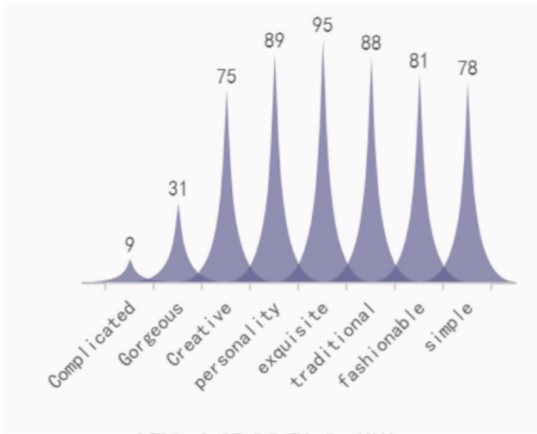
The overall style design is positioned as a new period Chinese style. The new Chinese clothing style is based on a global vision of the refinement and sublimation of traditional Chinese culture rather than purely traditional and ethnic. The basic elemental features of Chinese folk costume are used in each outfit of the design scheme, combined with bird prints to show the characteristics of Chinese fashion beauty of the modern fancy costume.

Figure 9
Collect research feedback



source: the researcher, 2023

Figure 10
Product style survey



source: the researcher, 2023

The product is designed for consumers who like Chinese Hmong -style clothing products. Consumers usually have a certain level of cultural literacy and aesthetics. According to Maslow’s hierarchy of needs theory, they have high social interaction, respect, and self-actualisation pursuits. A questionnaire survey was used to investigate the perceptual demand for Hmong style products. By analyzing the data from 95 targeted question-

naires collected from the target group of 18-60-year-olds, it was concluded that the consumers' demand for the products' styling can be characterized by 8 categories as following; Complicated, Gorgeous, Creative, Personality, Exquisite, Traditional, Fashionable, and Simple (Figure 11). 81 people in the survey liked this product style, and 14 people did not like this type of product. The results show that: (1) The products in this study have a more significant market value with 85% of the market share. (2) Consumers consider the products to be "Exquisite", "Personality", "Traditional" and "fashionable" respectively. (3) The Hmong decorative patterns on the product are exquisite and have outstanding characteristics of traditional Chinese clothing style.

8. ORIGINALITY AND BODY OF KNOWLEDGE

The construction of formal elements with Chinese ethnic aesthetic characteristics and folklore aesthetic interests into symbols for the creation of modern clothing design can inject new sources of creativity into modern fashion design and realize new ways of fashion design. Hmong art elements are a valuable treasure of the Chinese nation, and their use in fashion and clothing design has a high collection and market economic value. Finally, using computer-aided design functions can enhance the efficiency of the design and quickly simulate the design solution. The design works can meet the needs of the times, set the trend of the times, and promote the development of minority cultures and the progress of craft technology. While fully preserving the art of the Hmong costume, it also spreads Chinese culture to the world.

9. RESEARCH RECOMMENDATIONS

1. Implication of the Study

1. Refining the elements of Hmong traditional costumes and applying them in fashionable clothing through innovative design, creating new products, and enriching the category of Chinese style clothing.
2. The research results in a new design method that is highly replicable and provides an essential reference for promoting the field of Chinese style fashion design.

2. Recommendations for Future Research

1. One of the essential features of Chinese style fashion clothing is cultural attributes, and the study of cultural sensitivity in clothing design can enhance the vitality of the product, which is a direction that can be studied in depth in the future.
2. Chinese elements are the source of the world's designers; Chinese dress elements are colorful and colorful, and the in-depth excavation of more Chinese dress elements and the fusion of traditional elements of the Hmong people is important content worthy of future research.
3. Research on Hmong traditional clothing. The most important is the production of the traditional clothing of Hmong non-genetic inheritors. Innovative design product practice should strengthen the cooperation with non-genetic inheritors; this is the product from the traditional to the innovation of a meaningful way, can be more direct, and more accurate to get new products; this is the future need to go to focus on the work of research.

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