

THE ART OF DECORATIVE EMBROIDERY ON DRESS IN HO CHI MINH CITY

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Abstract: In Vietnam today, dresses are a very popular type of clothing in Vietnamese life. Although the dress is not a traditional Vietnamese clothing, due to its simple structure and shape, the dress is loved and worn by Vietnamese women for many different purposes and situations such as walking on the street, going to work, taking part to parties or weddings... Currently, there are many ways to decorate dresses such as beading, appliques, printing, dyeing, drawing, pleating,... And one of the ways to decorate dresses not only increases their value, is less out of fashion, but also associates with Vietnamese tradition is the hand embroidery technique. Creating decorative embroidery motifs on dresses not only contributes to enhancing the beauty of the outfit but also contributes to spread and promote the values of traditional Vietnamese embroidery art. Therefore, this study aims to understand the unique features of hand embroidery techniques shown on women's dresses today in Ho Chi Minh City, specifically via designs, colors, materials, patterns, motifs, layouts, and methods to implement. The research used the method of researching specialized documents related to hand embroidery techniques, materials for sewing embroidered dresses, and the survey method about embroidered dress designs today in Ho Chi Minh City. The result of the research is a statistical table about the art of decorative embroidery on dresses in Ho Chi Minh City via characteristics such as style, color, material, motif, layout, and implementation techniques. Therefore, I hope that the research outcome contribute to the direction of future embroidered dress designs, meeting the aesthetic needs of women in Ho Chi Minh City.

Keywords: hand embroidery, decorative embroidery, embroidery dress, handling material

Introduction

For Viet Nam women, it is rare to find attire that is as widely applicable and popular as dress as it is today. We can easily see dress in many genres and difference environment such as women's wear to work, going out, going to parties, or wedding. Currently, there are many ways to decorate dresses such as beading, appliques, printing, dyeing, drawing, pleating, etc. And, the art of decorative embroidery on dress is also one of the important factors contributing to the aesthetic beauty of an outfit, brings gentle with exquisite beauty, not only increases its value, is less out of fashion, but also associates with Vietnamese tradition.

Ho Chi Minh City - the economic, cultural, and fashion center of the South, is in the process of cultural transactions, so the art of embroidery on costumes also has changed to society's demands and tastes. Therefore, the need to understand the change in the art of embroidery on dress in the period of cultural exchange in Ho Chi Minh City has prompted the researcher to carry out the topic "The art of

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decorative embroidery on dress in Ho Chi Minh City” for researcher to have a broader and more complete view about embroidery on dress. This will be an extremely useful document, helping readers have a specific understanding of the art of decorative embroidery on dress. Especially, the topic points out the characteristics of the current decorative embroidery on dress in Ho Chi Minh City such as designs, colors, materials, patterns and textures, layout as well as embroidery techniques on the dress in the current strong cultural exchange process.

These are very valuable documents, helping the author to have a specific understanding of the origin and development process of Vietnamese traditional embroidery. For example:

Group of research works on embroidery techniques such as "Practice techniques of embroidery" by Trieu Thi Choi (Choi, 1985), "Embroidery craft" by Thai Van Bon - Nguyen Thi Hanh (Bon & Hanh, 1994), "Art of decorative embroidery" by Trieu Thi Choi, Nguyen Thi My Hue (Choi & Hue, 2006), "100 Embroidery Patterns: A Guide to Hand Embroidery Techniques" by Bich Loan... These documents focused on introducing embroidery tools, preparing stages and instructions on how to perform each stitch; accompanied by pictures illustrating patterns and decorative layouts commonly encountered on costumes.

In theory, the embroidery topic has been studied in many books, magazines, and research such as articles published in World Heritage magazine, Agency of Vietnam Cultural Heritage Association, No. 3/2010 by Le Thi Tuyet (Tuyet, 2010), and reference books by author Bui Van Vuong writing about "Vietnamese handicraft heritage", "Vietnamese traditional weaving and embroidery" (Vuong, 2010). These documents introduced the origin of the embroidery, the development process of embroidery and characteristics of traditional embroidery villages in Vietnam. And the master's thesis of author Nguyen Thi Hoa, researches and learns about the traditional art of hand embroidery on silk, applying it in teaching evening dress design at the Central University of Art Education. From there, improve the quality of teaching and learning in school subjects.

The group of researching embroidery on Vietnam costumes has author Doan Thi Tinh with "Vietnamese costumes" (Tinh, 2006), Ngo Duc Thinh with "Traditional costumes of Vietnamese ethnic groups" (Thinh, 2000), Nguyen Thu Phuong with "Vietnamese costumes from traditional to modern" (Phuong, 2005). These are useful documents in order to find out the characteristics of embroidery art on traditional costumes based on the history of national costumes. The author Cung Duong Hang with "The fine art of traditional Vietnamese women's clothing" (Hang, 2011), has made a number of studies on the types of costumes of ethnic minorities in Vietnam and the characteristics of traditional women's costumes. Thereby, it can be seen that embroidered patterns on brocade are a factor contributing to expressing the unique characteristics of each ethnic group.

These are very valuable documents, helping the author to have a specific understanding of the origin and development process of Vietnamese traditional embroidery.

This article is researched to clarify the art of decorative embroidery on dresses in Ho Chi Minh during the current cultural exchange process. At the same time, this article affirms the importance of decorative embroidery in the fashion design industry, not only contributing to improving the aesthetic

level of the city's people, but also contributing to promoting the nation's traditional values and defining Directions for designing embroidered dresses for major students or interested people.

Urgency of the topic

- The art of hand embroidery is an important part of Vietnamese tradition.
- Learn the unique features of hand embroidery techniques on women's dress in Ho Chi Minh City today, specifically through styles, colors, materials, patterns, motifs, layouts and embroidery techniques.
- Contributing to the direction of future embroidered dress designs, meeting the aesthetic demand of women in Ho Chi Minh City.
- The research's contribution to promoting the value of embroidery art and orientating the design of embroidered dresses.

Materials and Methods

Materials

The research object of this topic was popular embroidered dresses in Ho Chi Minh City, Vietnam today. And the main elements on the embroidered dress were analysed: style, color, material, pattern, layout and embroidery techniques, ...

Overview of dress and embroidery dress

Dress is a typical type of Vietnamese women's clothing. The characteristics of the dresses are tunic, covering the body from neck to leg.

Origin of dress in Viet Nam

Dress is a clothing originating from Europe, appeared in Vietnam before the 20th century but were not popular. Until the early years of the 20th century, when it was colonized by France, under French influence, dress began to become popular.

Before the 20th century, traditional clothing in Vietnam mainly consisted of the Ao Dai and other traditional garments. The materials used were primarily traditional fabrics such as silk, satin, or cotton. During this period, dresses were not a popular garment.

In the early 20th century, Vietnam began to interact with Western countries, especially during the French colonial period (1887-1954), when Western clothing started to influence Vietnamese fashion. Western dresses began to gain popularity, particularly for festivals and important events. The designs of dresses evolved and diversified, introducing many new styles. Vietnamese women started to experiment with new shapes and materials.

From the 1950s to the 1970s: After Vietnam gained independence, fashion continued to be influenced by international styles, incorporating traditional elements. For example, short dresses became popular

in the 1960s. Besides, ready to wear - dresses imported directly from the West, tailors in Sai Gon had quickly created models and enthusiastically advertised the most popular Western European fashions through foreign catalogs. After 1968, the wave of mini skirt fashion came to Vietnam and immediately made Southern ladies confidently take to the streets with all kinds of styles such as A-line dresses, mini jupe, and the shorter the length from above the knee, the more fashionable.



Figure 1: Dresses in Viet Nam 1950-1970 (from Style Republik (2019))

Hand-embroidered dresses began to emerge during this period, combining traditional Vietnamese embroidery techniques with Western dress designs. Hand embroidery became a way to add sophistication and express cultural identity in modern outfits.

From 1980 to 2000: The Vietnamese fashion industry continued to recover and develop during this period. Hand-embroidered dresses became more popular, especially for special events and festive attire. Hand embroidery techniques were improved and applied to a wide variety of styles and patterns. These dresses were no longer limited to special occasions but also appeared in everyday fashion and office wear.

From 2000 to 2024: Hand-embroidered dresses continued to be favored and developed with many modern designs, while still incorporating traditional elements. Vietnamese designers constantly innovate, combining hand embroidery with new materials and styles to meet consumer aesthetic demands. Currently, hand-embroidered dresses are not only popular for events but are also utilized in daily life for various purposes and settings.



Figure 2: Embroidery dresses in Ho Chi Minh City (from Sono (2024))

Role of dress in Viet Nam society

Some basic roles of a embroidery dress for the wearer is, firstly, to cover and protect the body from some harmful effects of weather and the environment. Secondly, dresses contribute to enhancing the beauty of the wearer. Finally, through dresses, information about the wearer such as hobbies and profession can be shown.

For society, the embroidery dress plays an important role in the life of Vietnamese people, especially for women. This is a very popular and diverse outfit, reflecting changes in fashion trends as well as individual needs and preferences. Below are some of the main roles of the embroidery dress in Vietnamese life:

Embroidery dress is very popular because it **is worn in many purposes** such as daily wear, office wear, evening dress, or different occasions as events, festivals and parties, ... **Convenience and Comfort for Daily wear:** The dress is simple and easy to wear, creating comfort in daily activities. So it is often chosen by Vietnamese women for daily activities such as daily wear, office wear. **Sophisticated and eye-catching in evening dress or event wear:** Embroidered dresses worn on special occasions such as weddings, birthdays, festivals and social events are elaborately designed to help women stand out and express their personal style on occasions important. **Elegant and tasteful in office wear:** In the work environment, embroidered dresses can still be the main choice for meetings, interviews or office activities. Therefore, embroidered office dresses help women maintain a professional and elegant appearance without having to sacrifice comfort.



Figure 3: Embroidery dresses is popular in street, work, event, party (from Natusen (2024) and Thuy Anh (20/4/2022))

Embroidery dresses also reflect respect and maintenance of Vietnamese customs and traditions in holidays and event. **Appropriate attire:** For many different special occasions, choosing the right dress is a way to show respect for the customs and rules of the event. For example, in solemn ceremonies such as funerals or anniversaries, dresses are chosen according to specific criteria of color and style to match the protocol and respect tradition

Combined with cultural and traditional elements: Embroidery dresses can also be designed with cultural and traditional elements, such as floral patterns, folk motifs, or using traditional embroidery techniques for decoration, creating a combination of modernity and tradition. **Traditional motifs:** Flower patterns such as apricot blossoms, peach blossoms, chrysanthemums... are combined with dresses with bright colors such as red, yellow, pink,... often worn during the Tet holiday to bring luck and prosperity for the wearer. That shows the connection of the pattern with Vietnamese customs and traditions in spring. **Combine traditional accessories:** Choosing a modern dress combined with traditional jewelry and accessories such as bracelets, necklaces, earrings or belts will help highlight and preserve cultural identity in the community through detail of the outfit.



Figure 4: Traditional motifs and combine traditional accessories (from More Than Blue (n.d), Lifestyle (2022))

Promote the economy and develop the fashion industry: although dresses are personal clothing, the strong and increasing development of current dress brands has contributed to the development of economy as well as the industry fashion industry in Vietnam. In short, embroidery dresses not only

play the role of regular clothing, covering the body, beautifying, but also is an important part in expressing and maintaining the customs and cultural values of Vietnamese people. From choosing colors and patterns to applying traditional techniques in design, dresses help women preserve and promote their cultural identity during festivals and special events.

Women's love for dresses is not only because of the clothing's features but also because it meets many personal and emotional needs.

Hand embroidery art on dress in Ho Chi Minh City

Currently, there are many ways to decorate dresses such as beading, printing, dyeing, drawing, pleating, etc. And one of the ways to decorate dresses not only increases value, is less out of fashion, but also associated with Vietnamese tradition is the hand embroidery technique.

“Hand embroidery is the art of decorating fabric with stitches to enrich or add to its beauty” (Betty Barndern, 2003, p.6)



Figure 5: Traditional hand embroidery (from Tiemtho, n.d)

Embroidery has been used for many purposes: to commemorate public or private events, to express ideas both political and spiritual, to indicate rank, to tell stories, to celebrate the beauty of natural world. And hand embroidery has been used to decorate the costumes of kings and royalty since feudal times. So, now it is also one of Vietnam's traditional decorative techniques. Although fashions in embroidery come and go, many basic stitches remain the same such as: long and short stitch, satin stitch, stem stitch, French knot stitch, chain stitch, etc. Therefore, using hand embroidery techniques on dresses for decorating images, patterns, or symbols imbued with traditional Vietnamese culture. These techniques help preserve and continue to pass down the traditional art of hand embroidery from generation to generation.

Methods

The main research methods used in this study were: The method of researching specialized documents related to hand embroidery techniques, materials for sewing embroidered dresses; the survey method of current embroidered dress designs in Ho Chi Minh City to synthesis datas; and analytical techniques: Used statistical tables to synthesize, analyze, and evaluate datas; and finally, give conclusions.

Data Analysis Methods

The data analysis method was conducted as follows:

First, I went on a survey to get data related to embroidered dresses in Ho Chi Minh City. The survey was conducted online on websites, platforms like Facebook, Zalo, Shopee, ... Then classified data base on elements: style, color, material, pattern, layout, implement technique.

About Style: There are many ways to classify hand-embroidered dress styles, for example: classified according to

Width such as tight dresses, straight dresses, loose dresses, etc;

Length: long, short, (tea length dress, knee dress, midi dress, maxi dress, etc)

Silhouette: A line, X line, I line, etc;

Characteristic: collar, sleeve, neck, etc



Figure 6: Width of dress - tight on bodice of dresses, straight dresses, loose dresses (from *More Than Blue*, n.d)



Figure 7: Silhouette of dress such as A – line, X – line, I – line, (from *More Than Blue*, (n.d); *Le's Art* (22/10/2022); *OLV Boutique* (2024), *Moriko Sai Gon* (2024))

Color: observe and analyze the colors mainly used in hand embroidery, such as red, yellow, blue, etc.

Material: Determine the fabric material of hand-embroidered dresses such as silk, cotton, satin, kate, chiffon...

Patterns: Classification of hand-embroidered patterns, such as apricot blossoms, peach blossoms, birds, fish, etc. Then analyze specific motifs, such as traditional, modern, or mixed motifs.

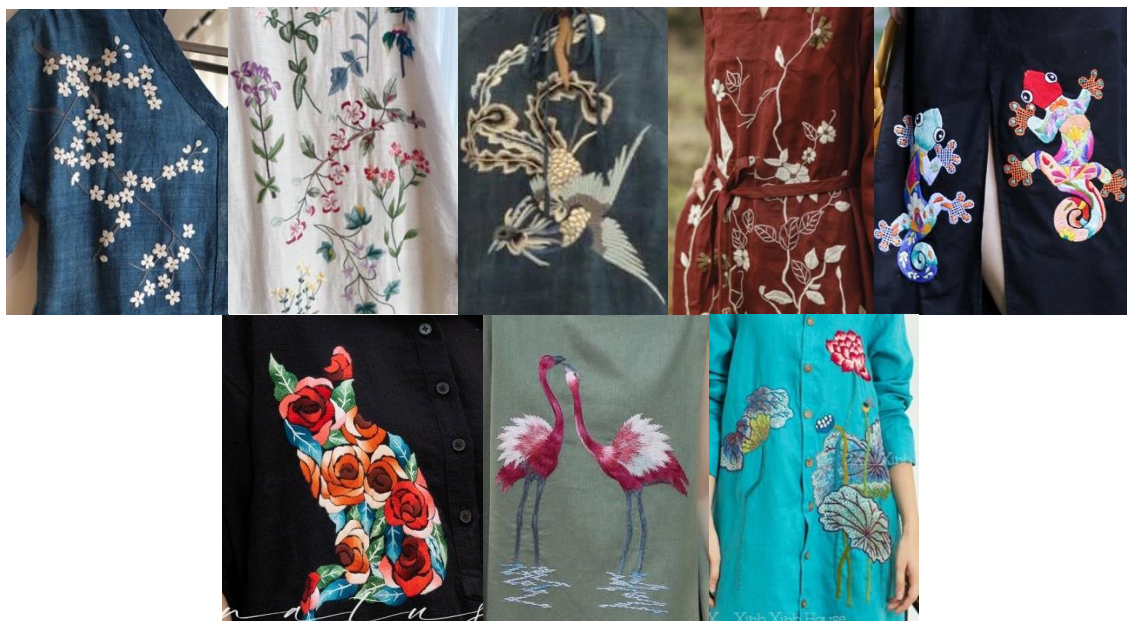


Figure 8: Plant and animal patterns on embroidery dress, (from More Than Blue, (n.d); Moriko Sai Gon (2024), Natusen (2024))

Layout: Consider how patterns and motifs are arranged on the dress, such as vertical embroidery, horizontal embroidery; embroidery on the collar, sleeve, chest, waist; embroidery on top body or bottom



Figure 9: Layout types on embroidery dress, (from Moriko Sai Gon (2024), Natusen (2024), More Than Blue, (n.d))

Embroidery Technique: long and short stitch, satin stitch, stem stitch, French knot stitch, bullion stitch, buttonhole stitch, etc.



Figure 10: Embroidery stitches: Long and short stitches, stem stitches, satin stitches, French knot stitches on embroidery dress, (from Natusen (2024), Sono,(n.d))



Figure 11: Embroidery stitches: Long and short stitches, stem stitches, satin stitches, chain stitches, French knot stitches, back stitches on embroidery dress, (from Moriko Sai Gon (2024), More Than Blue, (n.d))

Presentation of data

Classification Table: Create a table to display the classification characteristics of hand- embroidered dresses. Each column in the table will represent a characteristic (style, color, material, pattern, layout, etc.) and the rows will contain specific values or data samples.

Illustrations: Provide illustrations for each type of feature to clarify the classification.

Use Data Analysis Tools and Statistical Tables

Analysis Tool: the software used to present the data is Microsoft Excel, Microsoft word

Statistics Table: Summary of characteristics of hand embroidery on dresses.

Table 1: Summary of characteristics of hand embroidery on dresses.

Purpose	Style	Color	Material	Pattern	Embroidery technique	Layout
Work, Leisure, party, event	<ul style="list-style-type: none"> - Long dress, tea – length, midi dress, - Dress with or without collar; Round neck, V-neck, square neck, etc - Short sleeve or long sleeves; Sleeveless with or without cuffs; - A – line, X – line, I – line, Shift dress. - Loose dress, fit dress, fit top - loose bottom; 	<p>Bright colors: white, yellow, pink, red, blue, green, orange, white,</p> <p>- Neutral tone: black, gray, beige, taupe, cream,</p> <p>- Dark tones: white brown, dark blue, dark green, etc</p>	Cotton, linen, silk, satin, kate, canvas, chiffon, denim, velvet, brocade, etc	<p>Floral patterns such as: lotus, peach blossom, cherry blossom, rose, chrysanthemum, carnation, orchid, etc;</p> <p>- Animal motifs such as birds, peacocks, phoenixes, butterflies, ladybugs, dragonflies, spiders, etc;</p> <p>- Human figures</p> <p>- Objects: umbrellas, bicycles, etc</p> <p>- Geometric shape: circles, curve, line, square, triangle, rectangle, etc</p>	Stem stitch, back stitch, French knot, bullion stitch, satin stitch, chain stitch, lazy daisy stitch, long and short stitch, button hole stitch, etc	Patterns and motifs are usually placed on parts such as the neckline, shoulders, front chest, waist, around the waist, hemline... or patterns running from the neck down to the hem

Based on a summary of the characteristics of embroidered dresses, the author classified them by style. First, grouped embroidered dress models with similar silhouettes into one group, then analyzed the characteristics of color, material, pattern, texture, layout and execution technique. The total number of embroidery dress observed was 66, classified into 17 types of silhouettes. Then count the number of embroidered dresses in each group and calculate the percentage, and use that number to create the charts.

Statistical Table of Hand Embroidered Dress Models - Analysis According to characteristics of style, color, material, pattern, layout						
Features	Dress Style	Color	Material	Pattern	Layout	Quantity
Type 1	Knee-Length Dress, A-Line with Side Split	Moss Green, Indigo, White, Yellow, Black, Moss, Beige, Red	Linen, Hemp Fabric, Velvet	Wheat Flower, Butterfly Flower, Chrysanthemum, Orchid, Peony, Leaves, Phoenix	Focused on the front body from thigh to right chest, focused in the center from thigh to left chest, focused in the center	16
Type 2	Wide Dress, A-Line, Joined Shoulders, No Collar, Round Neck, Boat Neck, V-Neck, Short Sleeves, Ankle-Length	Yellow, Dark Red, Orange, Pink, Bright Red, Dark Blue, Bright Yellow, Black	Linen, Puffa + polyester, Rayon, Velvet	Chrysanthemum + Bird, Inspired by Mai ceramic; Bird Chrysanthemum Pattern, Wheat Flower + Dragonfly, Plum Blossom + Bird, Peacock	Focused on the chest, focused on the front body from left thigh to center of chest, focused on the right side, asymmetric layout: left thigh right shoulder, right thigh left shoulder	15
Type 3	Loose Dress, Knee-Length, Ruffled Skirt, Round Neck, Bell Sleeves, Three-Quarter Sleeves, Short Sleeves, and Sleeveless	White, Yellow, Orange, Jade Green, Dark Orange, Black Red, Black	linen	Circular Flower, Dragonfly, Carnation + Reed, Rose	Focused on the chest, embroidered from waist to left chest, focused on the front bodice, full body, full upper body	6
Type 4	Babysuit Dress, Fitted Waist, Fitted Top, Flared Skirt	Brown Yellow, Dark Orange, Indigo	Linen, Hemp Fabric	Leaves and flowers	Embroidery on the top body, chest area, pattern on one side from waist to right chest	5
Type 5	Wide, Trumpet Flare, No Collar, Heart Shaped Neckline-Short Sleeves, Round Neck	Black, Red, Beige, Nut Color, Dark	Linen Rapon, Cotton	Lantern Flower Pattern, Stylized	Embroidery on the right chest, flower pattern arranged from right shoulder down to left thigh, flower	4

Figure 12: Statistical Table of Hand Embroidered Dress Models (from the author)

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W
Type 1	Wide, Trumpet Flare, No Collar, Heart Shaped Neckline-Short Sleeves, Round Neck, Sleeveless, Waist Flared Neckline	Black, Red, Beige, Nut Color, Dark	Linen Rapon, Cotton	Lantern Flower Pattern, Stylized	Embroidery on the right chest, flower pattern arranged from right shoulder down to left thigh, flower																	
Type 2	Wide Dress, A-Line, Joined Shoulders, No Collar, Round Neck, Boat Neck, V-Neck, Short Sleeves, Ankle-Length	Yellow, Dark Red, Orange, Pink, Bright Red, Dark Blue, Bright Yellow, Black	Linen, Puffa + polyester, Rayon, Velvet	Chrysanthemum + Bird, Inspired by Mai ceramic; Bird Chrysanthemum Pattern, Wheat Flower + Dragonfly, Plum Blossom + Bird, Peacock	Focused on the chest, focused on the front body from left thigh to center of chest, focused on the right side, asymmetric layout: left thigh right shoulder, right thigh left shoulder																	
Type 3	Loose Dress, Knee-Length, Ruffled Skirt, Round Neck, Bell Sleeves, Three-Quarter Sleeves, Short Sleeves, and Sleeveless	White, Yellow, Orange, Jade Green, Dark Orange, Black Red, Black	linen	Circular Flower, Dragonfly, Carnation + Reed, Rose	Focused on the chest, embroidered from waist to left chest, focused on the front bodice, full body, full upper body																	
Type 4	Babysuit Dress, Fitted Waist, Fitted Top, Flared Skirt	Brown Yellow, Dark Orange, Indigo	Linen, Hemp Fabric	Leaves and flowers	Embroidery on the top body, chest area, pattern on one side from waist to right chest																	
Type 5	Wide, Trumpet Flare, No Collar, Heart Shaped Neckline-Short Sleeves, Round Neck	Black, Red, Beige, Nut Color, Dark	Linen Rapon, Cotton	Lantern Flower Pattern, Stylized	Embroidery on the right chest, flower pattern arranged from right shoulder down to left thigh, flower																	

Figure 13: Statistical Table of Hand Embroidered Dress Models (2)

Results and Discussion

Statistical Table of Hand Embroidered Dress Models - Analysis According to characteristics of style, color, material, pattern, layout, and quantity

Table 3: Statistical Table of Hand Embroidered Dress Models - Analysis According to characteristics of style, color, material, pattern, layout, and quantity (1)





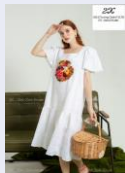







Features	Dress Style	Color	Material	Pattern	Layout	Quantity	Images	
Type 1	Knee-Length Dress, A-Line with Side Slit, round neck, sleeveless	Moss Green, Indigo, White, Yellow, Black, Moss, Beige, Red	Linen, Hemp Fabric, Velvet	Wheat Flower, Butterfly Flower, Chrysanthemum, Orchid, Peony, Leaves, Phoenix	Focused on the front body from thigh to right chest, focused in the center from thigh to left chest, focused in the center	16		
Type 2	Wide Dress, A-Line, Joined Shoulders, No Collar, Round Neck, Boat Neck, V-Neck, Short Sleeves, Ankle-Length	Yellow, Dark Red, Orange, Hot Pink, Bright Red, Dark Blue, Bright Yellow, Dark Yellow, Black	Linen, Taffeta + Polyester + Rayon, Velvet	Chrysanthemum + Bird, Inspired by Mai ceramic; Bird Chrysanthemum Pattern, Wheat Flower + Dragonfly; Plum Blossom + Bird, Peacock	Focused on the chest, focused on the front body from left thigh to center of chest, focused on the right side, asymmetric layout: left thigh right shoulder, right thigh left shoulder	15		
Type 3	Loose Dress, Knee-Length, Ruffled Skirt, Round Neck, Bell Sleeves, Three-Quarter Sleeves, Short Sleeves, and Sleeveless	White, Yellow, Orange, Jade Green, Dark Orange - Brick Red, Black	linen	Circular Flower, Dragonfly, Carnation + Reed, Rose	Focused on the chest, embroidered from waist to left chest, focused on the front bodice, full body, full upper body	6		

Table 4: Statistical Table of Hand Embroidered Dress Models - Analysis According to characteristics of style, color, material, pattern, layout, and quantity... (2)

Type 4	Babydoll Dress, Fitted Waist, Fitted Top, Flared Skirt	Brown Yellow, Dark Orange, Indigo	Linen, Hemp Fabric	Leaves and flowers	Embroidery on the top body, chest area, pattern on one side from waist to right chest	5		
Type 5	Wide, Trumpet Flare, No Collar, Heart Shaped Neckline - Short Sleeves, Round Neck - Sleeveless, Heart Shaped Neckline - De Sleeves, V-Neck - Joined Sleeves	Black, Red, Betel Nut Color, Dark Brown	Linen Rayon, Cotton Spandex	Lantern Flower Pattern, Stylized Phoenix	Embroidery on the right chest, flower pattern arranged from right shoulder down to left thigh, flower pattern from left waist to center chest, distributed throughout the entire body	4		
Type 6	Shirt Dress, Loose Fit, Knee-Length, Straight Cut, Puff Sleeves	Jade Green, Denim Blue, White	Linen, denim	Crane	Embroidery on the front body, asymmetric layout on two sides; embroidery on the left pocket, embroidery from waist to left chest	4		

Data Analysis

Based on the analysis of the characteristics of embroidered dresses with quantity, the author created 6 charts related to style, color, material, pattern, layout and embroidery technique as follows.

Chart 1: Analysis of embroidery dress styles



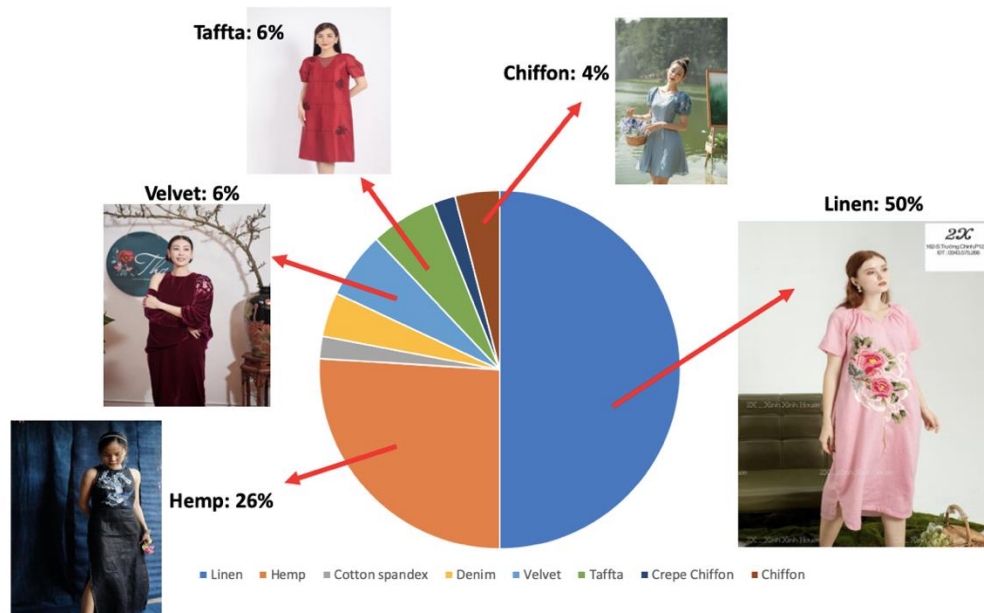
This chart illustrated the distribution of style in the embroidery dresses. After synthesizing the data, the results were as follows: type 1 with style A – line with side vent, tea – length dress, no collar and sleeveless had 26%, was the highest popular. Type 2, A – line, loose dress, midi length, no collar, round neck, or V-neck, short sleeve, had 25%. Type 3 with style sheath dress, tea length dress, ruffled at hemline, round neck, short sleeves occupied 10%. Type 4: style with elements as A – line, tea – length dress, loose top, flared bottom, was accounted for 8%. And other type had a number less than 7%.

Chart 2: Analysis of embroidery dress color



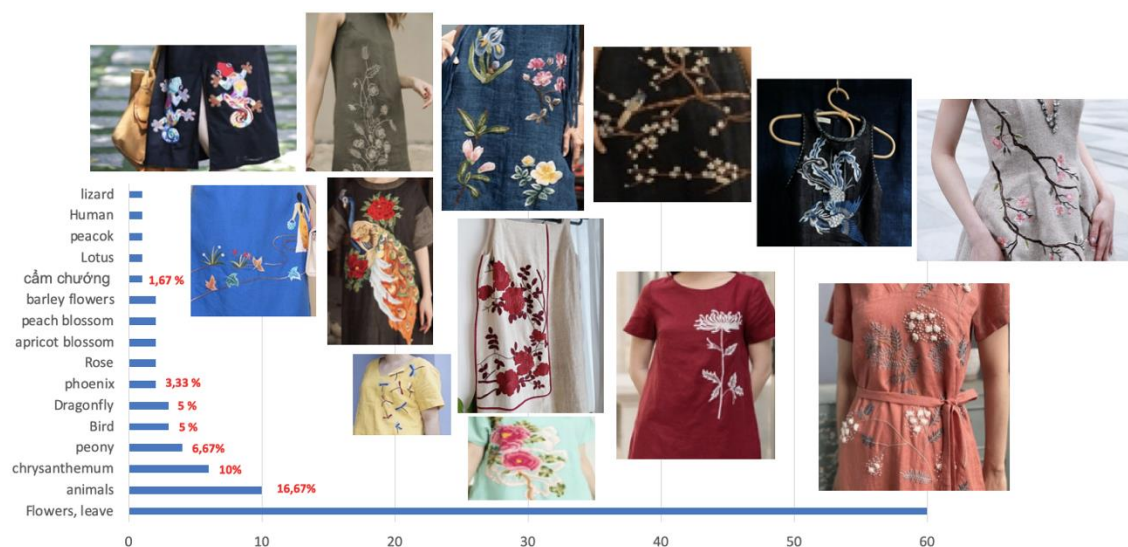
The above chart illustrated the color distribution in embroidered garments. According to the table, red, beige, and yellow are the three colors with the highest percentage, each accounting for 13%. Next are black and navy blue, each at 10%. Orange and white made up 8%. Pink accounted for 5%. The remaining colors, such as light blue, dark blue, and cream white, each represented 3%, while 1.7% was the percentage for less commonly used colors like pink, nude, and mint green.

Chart 3: Analysis of embroidery dress material



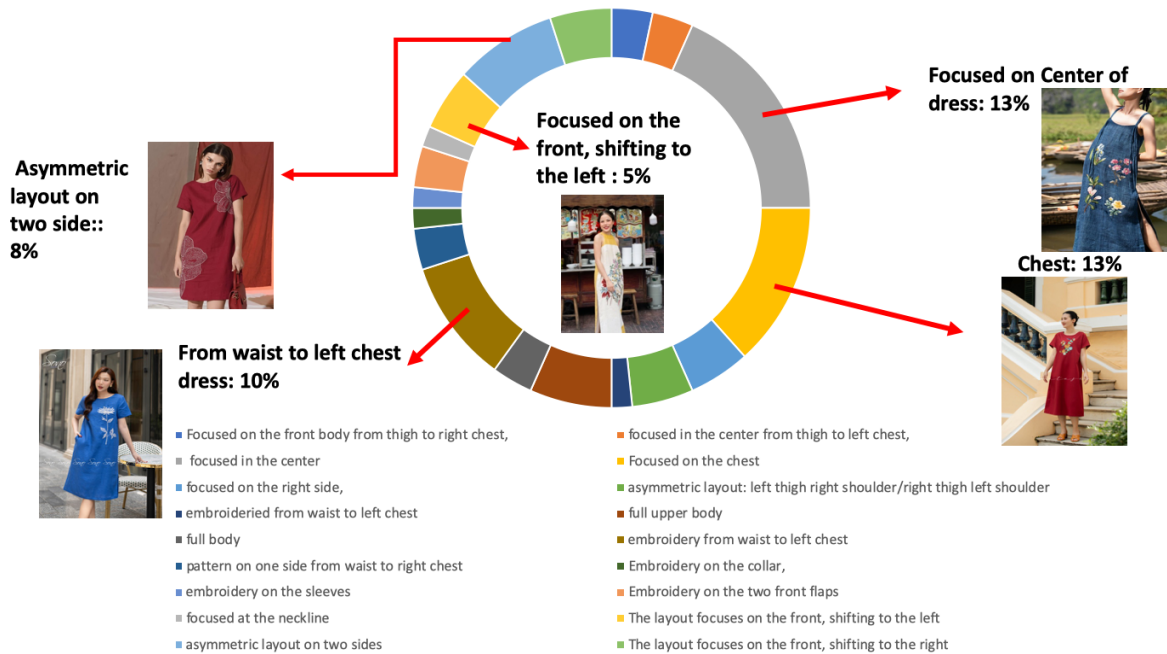
This chart illustrated the distribution of using material for the embroidery dresses. According to this chart, linen accounts for 50%. Next is hemp, which makes up 26%. Velvet and taffeta each represent 6%, while chiffon accounts for 4%.

Chart 4: Analysis of embroidery dress pattern



The chart illustrates the distribution of using pattern for the embroidery dresses. According to this chart, floral patterns account for the largest share, at 100%, while animal patterns made up 16.67%. Among the floral patterns, chrysanthemums represented 10%. Next was the peony at 6.67%, followed by peach blossoms, apricot blossoms, roses, and wheat flowers, each at 3.33%. Other flowers, such as carnations and lotuses, accounted for 1.67%. Finally, animal patterns like birds and dragonflies made up 5%, while the phoenix is at 3.33%, and peacocks, lizard patterns, and human figures each accounted for 1.67%.

Chart 5: Analysis of embroidery dress layout



The chart illustrates the distribution of layout in the embroidery dresses. According to this chart, the center pattern placement accounted for 13%. The layout of embroidered patterns at the front, positioned on the chest, also represents 13%. The placement of embroidery from the waist to the left chest accounted for 10%. Asymmetrical pattern arrangements on both sides made up 8%. The "full upper body" layout series had a value of 4%. The layout that focused on the front and gradually moves to the upper right, or the asymmetrical layout with patterns from the left thigh to the right shoulder, as well as the layout centered on the right shoulder, each account for 5%. Several layouts shared a 3% distribution, including those focused on the front, from the thigh to the right chest, centered from the thigh to the left chest, embroidered patterns on the front hem, and one-sided pattern arranged from the waist to the right chest. Lastly, the layout covering on the entire bodice, embroidery from waist to left chest, embroidery on the collar or sleeves, accounted for 2%.

Chart 6: Analysis of embroidery dress - hand embroidery technique



The chart illustrates the embroidery techniques used on embroidered skirts. According to this chart, the most commonly used stitch is the stem stitch, accounting for 98.3%. In second place is the long and short stitch at 95%, followed by the satin stitch at 93.3%. The French knot stitch accounted for 20%. The remaining stitches included chain stitch at 6.7%, back stitch at 3.3%, and the bullion stitch, both rose weaving stitch and shadow stitch at 1.7%.

Evaluate the results

From the analysis results of the data related to the characteristics of embroidery dresses, the following conclusions can be drawn:

- **About Style:** Type 1, A-Line with Side vent or not, Tea-Length Dress, no collar, sleeveless is the most popular type.
- **About color:** Yellow, red, and beige are the most colors on embroidery dresses
- **About material:** Linen is the most chosen fabric.
- **About pattern:** chrysanthemum patterns are embroidered the most popular. Plant motifs such as flowers and leaves dominate embroidered dress patterns.
- **About layout:** focused motifs on the center of dress, especially chest is using the most
- **About the hand embroidery technique:** the stem stitch was used the most, combined with long and short stitch and satin stitch

The art of decorative embroidery on dresses in Ho Chi Minh City Today and

Characteristics of Embroidered Decorative Art on Dresses in Ho Chi Minh City Today were showed follow elements:

Style: Common styles of embroidered dresses include knee-length dresses, with or without collars; short sleeves or sleeveless. Additionally, there are straight-cut dresses or those fitted at the waist to

create a back panel for decoration. These dresses typically have an A-line silhouette, commonly worn in professional environments, while the X-line style is often used for more formal events or parties. Especially, type embroidery dress with A – Line, loose side vent or not, tea – length dress, no collar, sleeveless was the most popular.



Figure 14: Type 1, A-Line with Side vent or not, Tea-Length Dress, no collar, sleeveless is the most popular type (from More Than Blue (nd))

Color: Regarding the color of embroidered dresses, there are usually 2 types. One is how to coordinate the color of the embroidery pattern with the color of the fabric background, secondly, is the color of the fabric. Some popular color combinations include: white background with prominent brown, dark blue or black embroidery; The background and embroidery have similar tones but the embroidery is darker or brighter. According to type 2, studying the color of the material is key. Based on the chart, the most popular colors are yellow, red, and beige. These are bright colors that bring brightness and youthfulness to the wearer.



Figure 15: The most popular color from left to right: Yellow, red, beige, (from More Than Blue, (nd), Sono (n.d))

Observing the embroidered skirts available on the market, most are made from fabrics such as cotton, canvas, linen, as well as velvet, brocade, chiffon, silk, and denim. Following the sustainable fashion

trend, hemp fiber material is also used a lot on embroidered dresses today. From the analysis results in the chart, it is evident that linen is the most commonly used fabric for designing embroidered dresses. And ranked second was hemp fabric. This shows that the choice of material for embroidered dresses is also gradually shifting according to the general trend of the times. Fabrics such as chiffon, silk, chiffon and velvet had a silky finish, creating a luxurious effect, making embroidered dresses made from these materials suitable for parties or formal events. Due to its rough texture and low sheen, dresses made from linen and hemp were often worn in office settings, outings or suitable events.



Figure 16: The most used materials in embroidery dresses from left to right were linen, hemp, chiffon, velvet (from Natusen (2024), More Than Blue,(n.d), OLV Boutique (2024), Thuy Anh (20/04/2022))

Patterns and motif: were very rich and diversevery, such as animals, plants, people, objects, and geometric shapes. Among them, the most used plant motifs are flowers and leaves. Common traditional and modern motifs are chrysanthemums, peach blossoms, apricot blossoms, roses, lotus flowers, orchids, ... ; animal motifs such as peacocks, butterflies, dragonflies, beetles, lizards; There are also other modern motifs such as human figures; geometric shapes, objects like bicycles, umbrellas,.... Among these, chrysanthemum patterns were embroidered the most popular.



Figure 17: The most used pattern in embroidery dresses from left to right were chrysanthemum, peony, pheonix, dragonfly (from Natusen (2024); More Than Blue, (n.d);

Embroidery Techniques: Decorative embroidery on dresses today still uses traditional stitches such as stem stitch, running stitch, French knot stitch, back stitch, satin stitch, lazy daisy stitch, chain stitch, long stitch and short stitch. Although traditional embroidery techniques are used, due to the variety of materials, embroidery techniques on dresses are also very diverse. For example, In the past, large flower or butterfly motifs were often embroidered with short and long stitches, blanket stitches, tree

branch stitches, and satin stitches. Today, the French knot stitch technique is used to fill floral and butterfly designs, replacing long and short stitch. And according to the survey, the most commonly used embroidery stitch today was the stem stitch, followed by the long and short stitch and then the satin stitch. Although the three embroidery stitches above were traditional stitches, the color scheme was very modern and the way the embroidery patterns were drawn is also modern.



Figure 18: The most used stitch in embroidery techniques dresses was stem stitch, from left to right were long and short stitch, satin (from *More Than Blue* (n.d), Natusen (2024))

Decoration layout: The patterns and designs on dresses are typically arranged in various positions such as the collar, shoulders, chest, waist, around the waist, and the hem of the skirt, or patterns running from the collar down to the hem. According to the analysis of embroidery dresses layout chart, the two most chosen layouts on embroidered dress models are the front and chest positions.



Figure 19: The layout used stitch in embroidery techniques dresses was stem stitch, from left to right were long and short stitch, satin. The most used layout is two embroidery positions on the front body and on the chest (from *More Than Blue* (n.d); Moriko Sai Gon (2024), Natusen (2024))

Conclusion and discussion

For elegant women's dress in Ho Chi Minh City today, hand embroidery is one of the decorative techniques often chosen not only because of its graceful beauty, elegance, and difference from other products without embroidered but also because of both traditional and modern values that hand embroidery technique brings to women's costumes.

Elegant women's dresses in the current period have fully promoted their characteristics when combined with embroidered motifs on the clothes. It is diverse in beauty and suitable for many different environments and purposes. And usually patterns on dress were in two forms: traditional patterns and modern patterns. Traditional embroidery patterns are renewed with the use of colors, materials, and modern embroidery techniques in order to create newness and creativity. Modern

embroidery patterns often combine traditional elements such as layout, color scheme, style and traditional embroidery to create harmony between tradition and modernity. Each form and pattern shows its own beauty. And that is the cultural value of the outfit. In other words, patterns are not only the language of designers and users but also the traditional culture of a nation.

Society is always evolving; new things emerge, negating and transforming the old. Previous values serve as a foundation for the development of subsequent values. Therefore, applying hand embroidery, a traditional decorative art form on dresses, helps preserve the cultural heritage while facilitating interaction with other cultures through integration into modern apparel. This is also a way for fashion design to integrate with countries around the world without losing the essence of Vietnamese cultural identity.

The task of designers and teachers teaching TKTT at vocational schools is to recognize the importance of decorative embroidery techniques on women's clothing in the current period of strong cultural exchange. In order to not only create beautiful embroidered products that meet people's needs and tastes, but also improve people's aesthetic level in choosing embroidered products to enhance their own value.

The project had researched and compiled statistical tables on the art of decorative embroidery on dresses in Ho Chi Minh City through characteristics such as style, color, material, pattern, and embroidery technique with illustrations.

The article has built 6 charts illustrating the distribution of characteristics on embroidered dress samples. Identify the most popular features on embroidered dresses today, thereby demonstrating the popular trend of current embroidered dress models in the Ho Chi Minh City market.

This is a useful reference source for designers or students majoring in fashion design, helping them orient design trends to suit the needs of women in the Ho Chi Minh City area. This helps the nation's traditional embroidery art to continue and develop in the future, contributing to preserving and promoting the value of decorative embroidery art.

Scope of further research

If I have a chance to continue, the researcher will study about the art of decorative embroidery on suit, or baby attire.

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Declaration of Interest Statement

The authors declare that they have no conflict of interests.

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