Chine’s Traditional Mineral Pigment, Dye the Method and Application Foreground First Step Research

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Abstract
In this study, Traditional Chinese mineral pigment origin, development and application of technology as a cue, enumerates main types of traditional mineral pigments. This paper discusses the major printing method, adhesive technology on mineral pigments in textiles, as well as in other areas of usage. In addition, mineral pigment development and application prospect in modern textiles dyeing is put forth.

1. The mineral pigment’s origins
We all know what mankind use the mineral pigment (or call the mineral dyestuff) to dye with textile product most and early. Have already discovers of most and early make use of iron mine powder drawing in the culture’s ruins in the summit of hill hole red of stone bead, fish bone, animal tooth etc. decorations. Again such as on the Niang-shao culture the paited-pottery’s totem pattern, and also the natural color that detection make use of the technique etc. drawing dye. These example although is not in the textile product on, draw to dye the exaltation of the color technique from then, and the expanding of color category wait the aspect, and show the textile product to dye the technique of conceive with develop the process.

In China, ore with the carbon the black is people to used for the pigment or dyestuff that apply color most and early, because they are a having of directly the color’s material, need not to pass by to complicatedly handle and then can use. Make the person the interested in is, mankind most and early the exploitation’s ore, almost is red, and this is in China too not exception. China study of ancient relics to discover the insides, and discovers the earliestly apply coloring the pigment besides red iron mine, still have the vermilion cinnabar. In the Qinghai province the Ledu primitive society graveyard (belong to the new stone age inside period with night period) the detection’s cinnabar, prove have already dug to take with make use of the cinnabar in more than 4000s, our ancestry. The main composition of the cinnabar is a mercuric sulphide, its color and luster is bright, function stability, people afterwards and not only used for the pigment of the clothing’s dyeing, painting, and return to be used as the system medicine with the raw material that make pill. Deserve on lifting of is, China’s ancestors for make the mineral pigment having than goodly adhere to the ability, the cover ability, apply color the ability, and this time and already controled a the set smash the ore, abrasive technique. The relevant science scientist analyzed the Shang Dynasty (early ~ of 17 century B.C. roughly 11 century B.C.) grave to inside discovers of vermilion cinnabar grain, proof our ancestry is only using the stone mortal, the stone pestle etc. the tool, can have already grind the vermilion cinnabar grained 10 ~ 3 um. The widespread usage of these techniques is with the maturity, for the extensive exploitation the mineral pigment of posterity people be used as the textile product’s dyeing material, and provide the beneficial term.

2. Main of mineral pigment
In China that ages (invite the 17 century B.C. the ~ 11 centuries) of Shang-zhou, our ancestry that method can have already make use various mineral pigment dye to clothing, and like this the dyeing call "the stone dye". (the dyeing of the plant dyestuff is called "the straw and tree dye")

Figure 1. Remnants of the embroidery and cinnabar. (The Western Zhou Dynasty, B.C.1100-B.C.770)

Were used most and early to the dyeing’s mineral the pigment have: Red iron mine, cinnabar, stone-yellow, Kong-blue, blue-copper mine, powder-tin (again white lead), the clam-ash, White-mica, carbon-black, gold and silver etc.

2.1 Red iron mine
Red iron mine, again history for Ochre, main composition is Fe2O3, reporting the dark redly, in the nature distributing very and widely, quilt make use most and early. But possibility is because of the marking that its color and luster than dark, later on were gradually eliminated, just be used as the prisoner to just use, arrive afterwards and even to become the prisoner’s synonym.

2.2 Cinnabar
The history that China make use of the cinnabar is very long, and before said, the primitive society’s grave inside had discovered cinnabar. Because the conservancy problem, quilt of period the Shang-zhou of the textile product dying hasn’t real object is discovered. But the textile product’s trace that leave behind from various jades, bronze utensiles top, can discovers to use the cinnabar. The cinnabar used for to dye, and not limit at to draw to dye, and also avail in influence gradually the silk thread, and then spin and weave the brocade, or used for on the textile product painting pattern. Also can see out from the jot downing of in the past ancient works, and the cinnabar multifariously appear at praise term. Cinnabar that draw to dye with product, also always pass for is a delicacy. Manufacturing of Chinese and ancient craftsmans at vermilion cinnabar with lift the pure aspect, and also obtained the lots of experience. At creation vermilion cinnabar of process inside, can appear the scarlet color that various colors that red, upper level incline towards are yellow, and the bottom layer incline toward the dark color, in the center best, but much the cinnabar that spurts is exactly for scarlet. At afterwards, people return to is smooth the surface such as the mirror’s best cinnabar, and call "the mirror cinnabar".

2.3 Stone yellow
Stone yellow is than another mineral pigment that be used for early. Stone yellow has female yellow with male yellow two category form (S3As2·5As). The color of Stone yellow is full for Huang to imply red light, color, the pure and unadulterated, water is good, deep suffer liking of people.

2.4 Kong-blue

Kong-blue (CuCo3 · Cu(OH)2), the surface is green, and it is green to is a born copper of bronze utensils surface namely. Is also well-known malachite in the ore. The Kong-blue bears the atmosphere function the function good, and have the green color of the alacrity jadeite of gaily-coloured.

2.5 Azurite

The Azurite namely is a blue copper ore (CuCo3 · Cu(OH)2), the surface is blue, and again is called the big blue, Stone blue. and can make the blue mineral pigment.

2.6 Powder tin

Powder tin, namely is white lead (Pbco3 · Cu(OH)2), popularly call the "paste powder" in the China quilt. Because at usage need in harmony with become the paste’s shape, therefore call the "paste powder". The history that China make use of the lead is very long, bronze vessels the inside have already used the lead with the copper’s metal alloy. In Shang-Zhou period, even and more early of last home inside sprout lead of tool. This kind of than white pigment (dyestuff) that produce with chemistry method that appear early, at afterwards the dyeing of the in the past’s textile product is with the widespread application of painting inside, is also one of the raw material of main inside of modern coating industries.

2.7 Clam-ash

The clam-ash is also traditional white pigment, since used for the textile product, and also used for to offer sacrifices to the Sacrificial vessel. At draw to draw or the painting is convenient to make the dead color or draw side, and make the pattern gorgeous and outstanding, because of but its position is very important.

2.8 White-mica

Muscovite, as well call the tough-silk mica, and is the mineral pigment of a kind of white thin slice (H2KAl3(SiO4)3), because have the luster of the tough silk but well-known. The tough-silk mica grinds very small grain, have the good to adhere to the sex with permeate the sex, and have good cover up the pigment of the function’s white color. On the "Printing-draw yarn" this is in the Changsha City Ma-Wang-Dui the cultural object for No.1 Han Dynasty grave inside discovering, chatoyant and radiant and white pattern is with white mica to draw of.

2.9 Carbon-black

Carbon-black is mankind to used for the one of the pigments that apply color most and early. It include the graphite with pine-soot two category type. From the Ma-Wang-Dui of the Changsha city the "Printing -draw yarn" for No.1 Han Dynasty grave can discover, in the west Han the ages, Carbon-black have already is a dressed dyeing drawing. The manufacturing raw material of Carbon-black again there is gain, animal oil to be used as to build the Carbon-black raw material of with plant oil too in Tang Dynasty.

2.10 Gold, silvery coating

China’s ancestries once make use of the gold and silver screen or its broken bits, and plus to glue to match, and make into the gold mire and so forth of coating, and used for the printing craft and painting. The adornment gold, silvery coating of the conduct and actions textile product, can used for the description, type to dye to wait the craft. Printing craft that West Han is period, the silvery coating of gold is already mature. The dress skirt of Tang Dynasty women is with the dress, application gold and silver coating too extremely extensive. The Sung Dynasty on behalf is early, and the silvery coating of gold is still popular. Gold Dynasty is with the silvery coating of Yuan Dynasty, gold on the dress applied very popular, at be unearthed in the textile product, application gold color the coating’s printing thing too a lot of. Gold and silver coating in Ming Dynasty the coating continue to use, make the coating printing the craft more perfect. The gold, silvery coating uses in the posterity textile products extensive.
namely use on the spinning thing or clothing in harmony with good of pattern, wood grain, China ancient times that pigment, draw the every kind of color call it for "the hua-hui". Draw the pattern on the clothing is the clothing's a characteristic of Zhou Dynasty emperor, and this there is jot downing of lots of on the every kind of ancient works. So-called "the hua-hui", is also part to dye, and it must use differ from another method that influence gradually. Draw the pattern's complicated degree and abundant color to calculate from the Zhou Dynasty and at that timely dye the liquid inside, and necessarily joined a certain size to make to increase the dense. Otherwise because of dying the liquid’s bleeding, and can cause the pattern with the color's faintness, congestion, can't complete the above craft request.

3.3 Type plank printing

Figure 3. Golden and silver printing yarn (The Western Han Dynasty , B.C.206-A.D.8)

In the Jiang-xi province' gui-xi, the grave inside of the spring-Autumn and warring States, had was unearthed two pieces pare off the size plank, they should use to proceed the printing. From ancestries that these two planks that size are last, we can confirm, and at that time China have already started to use the mineral pigment to make in to proceeds to print the graphics case. Method that usage type the version come the printing, its printing with the size to have following and several kinds:

3.3.1 Convex plank printing
Namely at engrave the way for size for convexly rising the part, drawing brushing the every kind of color, then escorting printing of good plank, and exert pressure in the spinning thing on but formation pattern.

Figure 4. Printing gold and colored lace. (The Southern Song Dynasty , 1127-1279)

3.3.2 Hollow-out plank printing

Namely in the type plank empty place of hollow out , directly draw to brush the color with size but get the pattern.

3.3.3 Calender printing
Put with textile product cover in engrave the piece of the carved plank for top, its raised carving using ovaly or arc-shaped of good plank to whet to press, rub, make the textile product to show cave and convex, then at the place dub outing that bulge draw to brush the size of the every kind of color.

3.3.4 The wood rolls the printing
Namely engrave to make severalis the time side for unit pattern for can circulating, printing to roll over the wood to roll the side to draw to add the size, this kind of method to can continue to print the system the textile product significantly on the bigger circle wood of circumference.

3.4 printing-apply colour
From west-Han to the Sung Dynasty, always go to the Manchu Dynasty and qing Dynasty, and return to often use in China a the kind print to printing, the painting draw both combinative method, or dye, printing, the painting draw three combinative printing method, is called it for the "printing-apply colour ". This kind of method generally and first uses the type version to print the system the pattern conduct and actions of a kind of color the fixed position firsts, and moreover print to make the other color or draw again or apply gold, silver...etc..This kind of method than goodly developed the mineral pigment the cover the function the advantage that liked, and can proceed what color lap over handle, from but make the color more bright, the external appearance is more high-class meticulous.

3.5 Various and fibrous suitable for use
Use the mineral pigment to dye, it is thick and thick that stamp-tax, its advantage is a color, and before handle simple, usage function than good, the fiber of more fundamental cotton, silk, flax, wool...etc. is all and applicably. Because of but on the clothing's adornment of the Chinese in the past, this kind of method always were postponed to use, and become the one of the main printing techniques.

4. Mineral pigment with glue to match

Because of the function for has noing an affinity, its dyeing of that mineral pigment and fiber is just thing reasonableness of deep-dyed. For the solution this problem, conduct and actions mineral pigment is with the ° between fiber medium — glue to match and then start to appear. In the ancient works of the Chinese Zhou Dynasty 《the Zhou-rite· test the work to record 》inside, most for in detail jot downed to glue to match the operation method of Namely :Use a corn for having gluing the sex with the mineral pigment soak together very and long hours, pass to ferment the function, and make the valley grain the appearance for asunder becoming very small starch grain, then passing heating making a conversion of starch and mineral pigment to paste, and produce than goodly glue the sex. When draw this kind of dyestuff to draw on the decoration, the dry empress is namely to become to have the starch thin film of the color, have on the textile product stronger glue to match the sex, even short time of also can't shed off with the water contact.

This kind of glue to match a's dyeing method, once used for to dye silk, painting...etc. the method, and influence future generations very big, a lot of be unearthed the cultural object to all confirmed this point. At emergence version type printing empress, glue to match a starch form for besides originally possessed excluding, may still have the kind fuck the sex the gluing of oil.
5. **Mineral pigment usage expanding of scope**

Mineral pigment is because of the characteristics of its own, besides on the textile product and dress extensive usage of quilt outside, in the mural, paint painting etc. the other realm also get the good development.

5.1 Silks painting

5.2 Mural

5.3 Lacquer ware

6. **To mineral pigment application dye in the modern textile product and considering of printing**

Say from a certain degree, the dyeing with printing of ancient mineral pigment, is modern dyeing with the pigment’s origins. But from the British W.H.Perkin made the first artificial the dyestuff empress that synthesize, and every kind of nature dyestuff namely is gradually replaced.

At promote the environment ecosystem to protect with today, mineral pigment that green production, green consume is on the dyeing, printing of the modern textile product value with application possibility, also should become us to quest nature dyestuff with study the one of the lessons.

6.1 Mineral pigment’s function analysis

At the front of in the treatise, we have already known the mineral pigment conduct and actions the nature of have no the machine dyestuff, it to have got the long and applied history, its cover up the ability strong, the color and luster is full, not easy fade in color, change countenance, source plentifulness, easy to usage, all and applicably wait the advantage to every kind of textile product. But also exsitse to have no the affinity, color species the less the etc. the bad situation to fiber.

6.2 The mineral pigment’s price advantage

The nature dyestuff is especially system that the usage of the plant dyestuff with expand, and its higher price has been an important problem to invite its development. With the winning that plant dyestuff compare, the mineral pigment is opposite easy, price too cheap have to many, have to make use of with the expansion’s price advantage with good market advantage.

6.3 The mineral pigment’s applied foreground

Moreover and still need to be had with the wet material of material, the moist material, glue to match the material with have the certain flow to change the dense material etc. of increasing of function.

Grinding , melting agent that the development of the modern and fine chemical engineering technique, modern dyestuff technique and coating technique, handle, glued to match the problem-solving path to provide the variety with the mature technique that can draw lessons from for an application etc. of nature pigment .Whet the machine to proceed the wet type such as the adoption sand of grind the technique, dyestuff that melting agent that mineral grain handle, sour handle or the machine grind to handle, and increase its apply color the function etc..

We can make sure, in 21 centuries along with the technique of modern dyestuff, pigment science of continuously develop, and study deep to nature dyestuff along with us into, every kind of mineral dyestuff is under with it that variety went with to should help first’s match, not only independent, or match with the nature plant the dyeing of dyestuff application at various textile products with the printing and dyeing, in the synthetic fiber, building the coating, deckle, plastics dye, the metals spray to draw to wait the realm to also get the good development.

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Nantong Blue Calico Dye House and Traditional Crafts

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Abstract
The region of Nantong erjia is "intangible cultural heritage"—the cradle and design and production base of nantong blue Calico. There is only three traditional Blue Calico dyehouse currently. Because of market and production design problems, these old dyehouses also were faced with difficulties of development. The problem of how to inherit traditional techniques and crafts for Nantong Blue Calico is having the Commercial value and fashion production design, then "packaging" Blue Calico, in order to doing mature commercial operation to the blue calico products.

1. Nantong Blue Calico Dye House and Traditional Crafts in Nantong City

Nantong City is the birthplace and production base of Nantong Blue Calico. There are only three traditional Blue Calico dyehouses currently. Due to market and production design issues, these old dyehouses also faced difficulties of development. The problem of how to inherit traditional techniques and crafts for Nantong Blue Calico is having commercial value and fashion production design, and then "packaging" Blue Calico, in order to do mature commercial operation to the blue calico products.

2. The History of Nantong Blue Calico

Nantong Blue Calico originated in the Southern dynasties and developed its own unique style in the Tang and Song dynasties. It became widely known and appreciated in the Ming and Qing dynasties. Today, Nantong Blue Calico remains an important part of the cultural heritage of the region.

3. The Characteristics of Nantong Blue Calico

Nantong Blue Calico is characterized by its unique design and vibrant colors. The use of natural materials, such as indigo and other plants, has given the fabric a distinct quality. The craftsmanship of the workers has also contributed to the high quality of the product.

4. The Development of Nantong Blue Calico

Over the centuries, Nantong Blue Calico has undergone various changes and developments. From its origins in the Southern dynasties to its popularity during the Ming and Qing dynasties, it has continued to evolve and adapt to changing fashion trends.

5. The Future of Nantong Blue Calico

As modern technology advances, the production of Nantong Blue Calico is facing new challenges. Efforts are being made to preserve and promote this traditional art form, ensuring its survival and continued relevance in the contemporary world.
特色。

2. 南通传统蓝印花布染坊的生产现状

2.1 通州市二甲印染厂

通州市二甲印染厂位于二甲镇的南端，目前的企业主是曹炳康先生。1979 年进入二甲印染厂开始做学徒，学习蓝印花布染色、印花等传统工艺。先后师从周锡武师傅、曹吉寿师傅、曹汉林师傅，之后从工人成长为车间主任，至 1989 年成为二甲印染厂厂长。

目前工厂的生产分为两大块，一块是传统的蓝印花布。另一块是现代印花和染整处理。曹先生坦言目前蓝印花布的生产销售比较困难。现在的主要订单来自上海等国内商店或旅游地，这些订单一般来说量小价低，由于工价低企业生产起来相当吃力，这也直接导致了青年人不愿意从事蓝印花布的生产。尽管企业多年来也培养了好几批人才，但是能够留下来的很少，目前在企业的是已经退休的老技术骨干，由于蓝印花布技艺的学习需要学徒通过多年积累丰富的实践经验，因此蓝艺人才并不是一朝一夕可以造就的，而目前的人才断档现象的确令人忧虑。

曹炳康先生认为目前蓝印花布的现状是暂时的。该企业现在的主要利润是依靠现代印花和染整处理对外加工，传统蓝印花布的生产仅仅是技艺保护而不能流失。希望能顺利渡过这个较为困难的时期，蓝印花布的消费市场还是有可能被再次打开的。随着人民生活水平的提升，消费观念的转变，人们还是会再次把眼光转向蓝印花布等传统印花布艺。

2.2 正兴染坊

王振兴先生从事蓝印花布技艺近 50 年，现年 68 岁，1958 年就进入二甲印染厂，开始学习蓝印花布制作技艺。师从周锡广师傅、曹锦琪师傅，以及托缸师傅丁纪恩，学习使用传统蓝靛的小青缸染色生产蓝印花布。多年的生产实践使王振兴先生成为了二甲印染厂的技术骨干。其 1990 年退休之后，被南通市工艺美术研究所、南通市旅游工艺品研究所聘请为技术专家，指导蓝印花布的设计与生产，后建立通州市二甲建烽蓝印工艺品厂(正兴染坊)。

目前，正兴染坊由王振兴先生掌舵，其长子担任蓝印花布的设计与制版工作，次子是印花工艺的行家，三子擅长传统小青缸染色工艺，其订单主要是来自日韩客商。

正兴染坊的最大特色在于坚持传统小青缸染色工艺，并在染坊中建有全国不多见的小青缸。“作为家庭作坊式的私营企业，他们因地制宜地保持了传统家庭式染坊的生产方式，坚持以传统的‘小青缸’、‘土靛’进行染色，以传统的特色，传承的魅力吸引了一大批顾客。”(4)。正兴染坊擅长设计和染制蓝艺装饰壁挂，其制作的多次染色蓝艺装饰壁挂，设计巧妙而富有美感，由于增加了深浅层次色彩变化，使普通单色蓝印花布产生了新颖独特的丰富色彩效果。
2.3 曹裕兴染坊

曹建雄先生的曹裕兴染坊是南通蓝印花布生产的老字号，位于二甲镇的西北端。据曹建雄先生介绍，他们家的曹裕兴染坊始于其爷爷的爷爷，至今已有七八代人，其祖上做过裁缝的，后来才转行蓝印花布制作，开始是在通州县永东镇开设染坊，到其爷爷曹国忠一代来到现在的二甲镇开设染坊。至解放前，曹家的曹裕兴染坊是南通地区众多染坊中较大的一家，并以“裕国财源通中外，兴隆事业达华洋”为字号宗旨。1954年公私合营，曹建雄的父亲曹喜山作为蓝印制版技术人员，其姑母曹淑贞作为资方经理加入二甲印染厂。曹建雄先生自幼喜爱美术，初中毕业后跟随父亲曹喜山学习蓝印花布设计与制版工艺，1964年开始业余时间都用来实践蓝印花布的设计与制版，1978年在经历上山下乡之后进入二甲印染厂，担任蓝印花布的设计与制版工艺师，历任二甲印染厂蓝印花布车间主任、生产科长、工会主席，至2001年企业改制，曹氏兄弟离开工厂，开始恢复曹裕兴染坊。其实他们早在1995年开始就已经在家里生产经营蓝印花布，并于1999年申领了工商营业执照，同时购买了现在仍在使用的生产场地。染坊由曹建雄负责技术与生产，曹汉荣负责经营。

目前的曹裕兴染坊由于较好地解决了蓝印花布技艺传承问题，生产和销售状况都相对较好，不但稳固了原有的日本客商订单，还发展了上海、南京、苏州等市场。2001年，曹裕兴染坊在中国蓝印花布最高水平的比赛中获得银奖，这说明国内蓝印花布的销售有了一定的起色，他们的染坊正在抓住这个闪现的商机。

曹建雄先生谈及曹裕兴染坊蓝印工艺的传承时指出，从技术上来说，目前的蓝印花布在品种、面料和设计题材上相对传统来说已经有了很大发展：

- 目前的消费市场主要是日本、台湾、香港等出口市场和内销市场两大板块构成，内销市场正在走强，有利于蓝印花布的继承发展。
- 从染色工艺传承改良上看，传统意义上的纯粹蓝靛染色生产效率很低，只适合小批量有特殊要求的生产，目前采用国内生产的丝光还原蓝靛粉染色，使蓝印花布生产的效率得到提升。

曹裕兴染坊的技术特色是蓝印花布制作技艺全面，可以生产所有蓝印花布品种，并在设计与生产中多有创新，他们设计和生产的双面印纹样蓝印花布，是蓝印花布工艺最复杂技术含量最高的产品，其图案精美工艺精湛。

图 6. 王振兴的长子在刻花版前的拷贝印花纹样

图 7. 王振兴先生在进行蓝印花布的手工染色

图 8. 曹建雄先生在刻花版

图 9. 竹版刮浆防染工艺（曹裕兴染坊）

图 10. 刮浆后晾干（曹裕兴染坊）
间染坊，政府在“非物质文化遗产”方面的保护和税收等具体优惠政策的支持显得尤为重要。

从技艺传承上看，蓝印花布的两大难点在于图案设计和染色“看缸”，传统染色是必须保留的，这是蓝印花布的特色所在，而从蓝印花布的设计与制版来看，南通二甲镇地区蓝印花布民间染坊只有曹裕兴染坊在执着培养自己的儿子曹庆峰和女儿曹晓峰继承家族事业，他们都是美术科班出身，曹庆峰长期从事蓝印花布染色“看缸”等实际生产，目前曹建雄正在培养曹庆峰学习蓝印花布的图案设计与制版技艺，曹先生认为他家族的蓝印事业会由子女共同继承发展下去，并对曹裕兴染坊的振兴雄风充满期盼。而对于正兴染坊和通州市二甲印染厂来说，尽管王振兴先生和曹裕兴先生均身怀传统蓝印花布的精湛制作技艺，但是这些宝贵的技艺如何传承其未来充满了不确定性。

对于南通二甲镇地区这三家蓝印花布民间染坊来说，他们均掌握了正统的蓝印花布传统设计与生产技艺，并且在继承的基础之上有新的创造和发展，从技术能力上看，他们目前的蓝印花布的设计与生产代表了目前国内蓝印花布的最高水准，但是仅有蓝印花布的设计生产技术远远不足以支撑这个传统纺织品种的发展。蓝印花布还仅仅是“布”，是纺织品的基础产品，如果蓝印花布的下游成品：服装、家纺、装饰品等没有成熟的商业化产品，上游的蓝印花布如何能有销路？因此从这个角度上来看，目前南通二甲镇蓝印花布染坊只掌握了“布”的设计与生产，只有当他们掌握了商业化蓝印花布“成品”的设计与生产，才能真正使蓝印花布成为市场上有吸引力的商品。只有蓝印花布传统技艺传承的难题才能迎刃而解。

4. 小结
尽管国务院2006年5月就已经把南通蓝印花布制作技艺列入中国首批非物质文化遗产名录，但从保护蓝印花布技艺传承的实际效果来说还远远不够，虽然也建立了蓝印花布博物馆等物质文化保护设施，其实并没有把力量用对，“民间蓝印花布制作工艺是原始的、简单的，但又是科学的、复杂的。要有效地保护好民间蓝印花布，除其代表作品外，它的传人、制作工艺都要很好地保护和传承下来。”（3），真正需要保护的是源自民间的“非物质文化遗产”——蓝印花布制作技艺，“非物质文化遗产保护”落实到实处应该是要保证一批身怀绝技的蓝印花布技艺传人，并以此保证蓝印花布技艺的传承。也只有这样，南通仅存的二甲镇民间蓝印花布染坊才有可能走出无人传承的阴影，步入良性的商业化轨道，在政府支持和成功商业运作之下蓝印花布技艺得以传承和发展。

为中国仍然保存蓝印花布较为完善技艺的江苏南通二甲镇民间染坊，如何在市场经济形势下，继承和发展蓝印花布的设计与生产是需要值得探讨的课题，笔者认为蓝印花布技艺作为人类非物质文化遗产，其传承的根本还是在于如何进行成功的商业化运作：对蓝印花布产品进行时尚而有商业价值的“产品设计”，并以此“包装”蓝印花布，打造时尚蓝印花布商业化“成品设计”，吸引高端的时尚消费者，并形成稳定的消费群，从而进行成熟的蓝印花布产品的商业化运作，这是破解蓝印花布技艺传承的良方。

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Study on the Sewing Technology of Zhuizuo Blouse in Chongwu

Jing LUO, Rongrong CUI, Xin WU

Abstract
The clothing in Chongwu is the most distinctive and representative units in the coastal areas of Huian eastern, and its structure and sewing contain the important content of local conditions and customs, as well as the folk culture in local. This article has researched Chongwu clothing instancing Zhuizuo blouse with distinctive characteristics and strong representative through field research. The research shows that the Zhuizuo blouse has been cutted while sewed, and it contains the basic steps such as fabrics purchasing, cutting, sewing, ironing, and the main stitch methods are lock stitches, hand hemming, trim and bar tacks, then combined with the structure characteristics and sewing process characteristic of clothing, we can analysis that the Zhuizuo blouse has the creation concept of thrift and advocating harmony, and manifests the working people’s spirit desire and moral code’s worship that contain in clothing.

1 Zhuizuo Blouse’s Costume Structure

Zhuizuo Blouse’s costume structure feature: The body of the blouse is tight, the bottom of the blouse is wide, the upper body is long, the sleeve is tight, the length of the sleeve is to the wrist. The blouse is made of brown and red somon fabric, the front and back of the blouse are connected with two black square fabrics, and the four corners and the neckline are connected with three color fabrics. The sleeve is connected with two circles of flower pattern fabric.

2 Zhuizuo Blouse’s Sewing Technology

2.1 Sewing tools and auxiliary materials
Hand needle, awl, thread, paste, scissors, iron, tracing powder, ruler, water, collar mold, fabric, video, pad.

2.2 Sewing technology process

1. Handmade needle, cloth, thread, paste, scissors, ironing, tracing, ruler, water, collar mold, fabric, video, pad.
2. Sewing technology process

1.2.1 Sewing tools and auxiliary materials

2. 2.2 Sewing technology process

2.2.1 Sewing tools and auxiliary materials

2.2.2 Sewing technology process
崇武缀做衫采用边裁边缝的传统作业方式进行生产，包括面料采购、裁剪、缝制、整烫等基本步骤。图 2 绘制了崇武缀做衫缝制工艺流程图，使其工序流程一目了然，清晰易懂。

2.3 主要缝制工艺步骤

根据图 2 所示的缝制工艺流程图，择要介绍崇武缀做衫的缝制工艺步骤。

2.3.1 准备面料

早期用于缝制缀做衫的麻型面料门幅较窄，约为 1.4 尺（46cm）宽。取面料 10 尺长，按宽均裁成两边，形成两块长 5 尺，宽 1.4 尺的方形布料。为方便起见，下文一律换尺度单位为 cm 表示。

2.3.2 取纵、横向尺寸

所谓取纵、横向尺寸，是指以人体各长度、围度为依据，在面料上裁取相应尺寸大小，以便于裁剪。将两方形面料反面相对，在 1/2 匹长处沿纬向折叠，熨平面料正身，如图 3 所示，按先取纵向尺寸，后取横向尺寸的顺序，在面料上确定衣身主要部位的位置，适当调整侧缝、下摆的弧度和起翘量，用划粉勾勒轮廓，按画好的轮廓线两层并作一次裁剪大身，以确保布边平整。

掀开第一层面料，在第二层上确定里襟线和大襟的位置（见图 4）。大襟线的上止口与里襟线重合，呈纬度零角，其波浪弧线、侧缝线和下摆按参考尺寸画出并裁剪，这种排料方式可有效提高面料的利用率，使得物尽其用。

2.3.3 裁接袖

受布幅宽度所限，缀做衫在袖子方向需拼接 1/2 小臂的量，以补给袖长的不足，如图 5 所示，拼接的袖子即“接袖”，与江南一带大襟拼接衫的“找袖”[3] 形制相同。

根据图 4 中衣身富余的边角料，按图 5 标识的尺寸裁成接袖两个以备用。确定好衣身和袖子的尺寸后，将领圈模子对折并置于面料左上顶角，沿模子边缘画出领圈线。

2.3.4 裁领贴边

领贴边不但能增加服装的尺寸稳定性和耐磨强度，沿其边缘走针一圈，在衣身正面留下的线迹还能起到装饰作用。

图 2. 缀做衫缝制工艺流程图

图 3. 取纵、横向尺寸

图 4. 里襟线和大襟

图 5. 接袖
沿丝绺方向对折贴边花布，同时对折领圆模子，将 1 / 2 领圆模子与贴边花布折线对齐，沿着模子外围拓出领圈（见图 6）。在正中打剪口，以此为对位记号，将裁剪好的领贴边沿对折线展开并熨平，外圈布边回毛 0.7cm 并刮浆固定，内圈为毛边。

2.3.5 缀接色布

缀做衫最典型的特征是胸背处的色布缀接，如图 7 所示，按标识的顺序将三角色布贴缝于侧缝小衣片的四角，把裁剪好的方形绸料与小衣片在 2 处平针缝合，其次拼缝横向分割线，使前后衣片缀接完整，最后在领根围处以相同的方式贴缝三角色布。

在实地调研中经观察大量的实物标本发现，缀做衫胸背处的三角色布贴缝遵循对角对称的原则，即对角线上的三角色布同色等大。

2.3.6 缝大襟滚条

大襟滚条由裁成宽约 2cm 的斜纱滚条和 2.5cm 的斜纱贴边制成。将滚条和贴边正面相对，手工缝合并翻转熨平，使缝合线对准大襟止口线，刮浆固定 0.2cm 宽滚条，并沿大襟止口线与衣身缝合。平铺正身衣片，缝合图 5 中的接袖，将缝份向衣片一侧扣烫，袖口贴边回毛 0.7cm，采用刮浆工艺固定，并缝合于接袖上。

2.3.7 基础组合缝纫

熨平衣片正身，缝合后中破缝，将做好的领贴边沿对折线展开，熨平，使剪口对准后中破缝，刮浆固定，并缝合于衣身。将面好的领圈沿对折线裁成，预留缝份 0.7cm。在图 4 中，利用衣料裁出里襟拼布，并沿里襟线与衣身缝合。平铺正身衣片，缝合图 5 中的接袖，将缝份向衣片一侧扣烫，袖口贴边回毛 0.7cm，采用刮浆工艺固定，并缝合于接袖上。

2.3.8 缝摆缝贴边、大襟贴边

摆缝贴边、大襟贴边置于侧缝、摆缝开衩和大襟处，起到加固衣身、稳定丝绺和尺寸，使大襟硬挺饱满的作用。取一块贴边花布，按 45°斜纹裁成如图 9 所示的纱条，在摆缝、大襟线曲度较大的部位设计褶裥 5—7 个，使纱条弯转成曲线形态，褶量约为 1cm，贴边回毛 0.7cm，刮浆固定并熨平。

图 10 标识了侧缝贴边、大襟贴边的具体位置和尺寸，将做好的贴边按上图所示与衣身缝合。完成贴边工艺后，将衣身与大襟正面对缝，缝合前中破缝。以肩线为轴对折衣片，缝合侧缝线，预留出两侧的开衩。

图 6. 领贴边
图 7. 缀接色布
图 8. 大襟滚条
图 9. 侧缝贴边
图 10. 侧缝滚条
2.3.9 做领子，绱领

与现代结构设计不同，缀做衫的领子为完全直领。所谓完全直领，是指经纬向平直，没有起翘量的立领式样（见图 11-1）。

图 11-1 领子的尺寸 图 11-2 领子的缝制

取面料和贴边花布各一，熨平并反面相对，按上图尺寸画出领子净样，四周缝份为 0.7cm，面毛样，裁剪。将领面和领里正面相对，沿净样缝合，预留出领下口的缝份，并在下口线正中打剪口，如图 9-2 所示。将缝合的领子翻转至正面，使领面与衣身正面相对，采用“拉盖式”方法绱领（1）。

2.3.10 缝下摆贴边

缀做衫的下摆贴边采用与侧缝贴边类似的形式缲缝于衣身。为增强服饰美观，取与衣身三角色布一致的绿、紫面料各一，裁成宽 2cm 的斜丝滚条（见图 12）。将滚条在前中破缝处相拼，展开并直熨分缝，使其与衣身下摆正面相对，平针缝合，缝份为 0.5cm。翻转滚条至衣身反面，折转时滚条外露 0.5cm 的量，起装饰和协调作用。图 12 下摆贴边

取贴边花布一块，以下摆宽为长裁出贴边，宽 4.5cm，四周缝份为 0.5cm，将贴边与滚条正面相对，采用平针缝合，缝份 0.5cm。分烫缝份后，将其转至正面，采用与侧缝贴边一致的方法设计褶裥，使下摆弧度自然圆滑，褶裥以前中破缝为界均匀分布两侧，褶量大小取 1cm—1.5cm 为宜。完成褶裥设计后，向内折转贴边缝份，绱缝于衣身。

2.3.11 衣片后整理

衣片后整理包括绱制纽根，绱领大身。

衣片后整理包括绱制纽根，绱领大身。

缀做衫的纽根是指分布于领口、大襟线和侧缝的中式一字扣。颗粒比按照 2：2：4 的形式缝制。为使衣身平整光洁，用布头蘸取少量净水，拭擦布面褶痕，取垫布铺于衣身上，将熨斗在适宜的温湿度下加压烫整大身，以水分基本烫干，衣服笔挺顺直为宜。

3 缀做衫的造物观念和精神载体表现

3.1 工艺技法在款式结构上体现的造物观念

缀做衫以家庭女工的方式相沿成习，服装的款式结构基本不变，其成型效果直接取决于裁剪缝制方式，在生产过程中，工艺技法从款式结构层面体现出缀做衫拙朴节俭，崇尚和谐的造物观念。从排料上看，缀做衫讲究经济节俭的排料方式。受面料幅宽所限，缀做衫将窄幅面料沿纬向折叠，形成上下等大的四层，其后取横向尺寸并裁剪大身，这种裁剪工艺构成缀做衫前后中破缝、前后左右对称的基本结构，在第二层面料上，里襟和大襟以互套的方式进行排料裁剪，同时利用侧缝下摆处的边角料裁成接袖，以此提高面料利用率。再者，缀做衫的缝制广泛运用滚边和贴边工艺，如大襟滚边，大襟贴边，摆缝贴边和下摆贴边等，这种工艺技法可有效提高服装的耐磨强度，同时起衣缘饰边的效果，满足人们审美需求和劳动实用需求，从侧面反映出惠安先民朴实节俭的一面。另外，缀做衫采用全手工缝制，由于生产条件落后，没有缝边机械等辅助设备，面料边缘均为毛边，在缝制过程中以平缝针为主，结合缲针，少量的滚边和套结，呈现出缀做衫打下时代烙印的拙朴特性。

缀做衫属于中式挖襟衫式样，以前后中破缝为界左右对称，给人以稳重、严谨、规范的视觉感受，大襟款式线以柔和的波浪弧度打破这种略显呆板和沉寂的格调，使服装静中有动，动静结合。衣身胸背处的方形绸料和三角色布成为视觉中心，其大小和色彩满足对角对称的原则，同时将领围的三角角布与之遥相呼应，下摆滚边以中缝为界，其色彩与三角色布相呼应，整体达到对称均衡的效果。此外，大襟款式线、侧缝线与一字纽根一起，形成流畅线型的韵律美感，为保护服装面料的完整性，突出崇尚自然和谐的朴实美感和造物观念，服装不注重尺寸与身体的维度的契合，当袖口偏大时，直接缲缝差量。

3.2 增做衫作为精神载体的表现

与接袖衫和节约衫相比，缀做衫的典型特征在于其繁琐的镶拼工艺，服装在结构上注重面块的分割和异色异质面料拼接，据史料记载，缀做衫是作为未婚穿用的特殊服饰，只有洗旧发白后才能当作日常用服，这种镶拼工艺从某种意义上讲带有祈福象征寓意。缀做衫以横竖分割为主，其胸背处的方形绸料以中缝为界上下微错开来，左高右低的形态，用以象征男尊女卑的等级观念，表达人们对礼教的尊崇。从族群起源来看，惠东先民与古百越族同处一个文化类型——几何印纹陶文化，而古百越族的图腾崇拜是蛇种，崇尚“蛇”纹样多体现为曲折纹，锯齿纹，叉形，网月形等，这些纹样均从百步蛇背上的三角纹演变而来（1）。缀做衫作为惠安先民的服饰品
类，其款式细节处处流露出蛇图腾崇拜的迹象，如衣身三角色布的缀接、菱形网纹的套结等。

据《惠安县志》记载，惠安女有长住娘家的陋习，加上传统思想的沿袭，她们大多没有接受过文化教育，也没有其他娱乐方式，而当地妇女素来自己裁剪缝制服饰，她们在服饰细节上免不了根据自己的喜好加以缝制修饰，使其带有强烈的主观意识和思想内涵。服饰刺绣更是以独特的精神物化形态参与惠安女的生活，不但作为精神寄托和安慰，也是考量和炫耀妇女心灵手巧的标准。缀做衫作为刺绣的物质载体之一，主要表现在领圈纹样的设计上，缀做衫的领圈以小立领式样独立成片，穿戴时直接扣系在领圈上，可拆洗更换。这些纹样以渔家素材为主，如鱼纹，蟹纹，渔民等，源于情感的升华，大多寄予对美好生活的向往，带有祈福平安和丰收的愿望。纹样以直绣的方式平行排比，与名绣的工整娟秀相比，显得拙朴而生动。

4 结语

服装缝制工艺作为服装结构设计的延伸和发展，它是影响成品质量优劣的关键因素，也是服装工程的构成基础。崇武服装缝制工艺经历了从接袖衫、缀做衫时期的手缝工艺到现代节约衫机缝工艺的发展过程，涵盖了当地民间传统缝制技艺的主要方面和本质内容。本文以缀做衫为例对崇武服装的缝制工艺和主要的针法技法进行了研究，结合服装结构特征和缝制工艺特色，分析得出崇武缀做衫拙朴节俭、崇尚和谐的造物观念，体现出劳动人民以服饰为载体的精神寄望以及附丽其上的礼教的尊崇。崇武服装的缝制工艺是劳动人民拙朴智慧的结晶，通过对其深入学习和研究，可以使我们更好地了解蕴涵其中的民俗文化、风土人情和审美艺术。

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Inspirations Form Hand-Woven Cloth in the Republic of China (1912-1949) to Modern Hand-Woven Cloth Designing

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Abstract

‘Hand-woven cloth’ has a long history and was the traditional Chinese costume material once widely used by the ordinary people. Although it was stroked by the machine-made piece goods between 1930s and 1940s, the Hand-woven cloth were still popular fabric which dressed by fashion leaders in the Republic of China. By comparative analysis approach, this paper summarized general characters of popular conditions of Hand-woven cloth both in the republican period and in nowadays to find conditions which offered to redevelop Hand-woven cloth in nowadays. It provided references and experience for the newly developing modern clothes designing and exploiting with hand-woven cloth in today’s fashion world. And it also searched some inspiration points for how to create current “cultural and creative production”.

This paper includes three parts: the first part discussed the popularity of Hand-woven cloth in the republic of china. It analyzed the definition, basic characters, application form and historical origin of Hand-woven cloth. The second part discussed the popular condition. It analyzed the conditions for its redeveloping today from the hand-woven cloth itself, technology, society and other aspects. The third part made a conclusion that the Hand-woven cloth had the condition to redevelop it and became fashionable.

1. Introduction

‘Hand-woven cloth’ had a long history and was the traditional Chinese costume material once widely used by the ordinary people. Although they were stroked by the machine made piece goods, the Hand-woven cloth still played an important role on the stage of China textile industry in a long term, and even became the most favorable in the fashion world in the Republic of China. However, due to historical reasons, the impression of Hand-woven cloth was gradually blurred. With the global environmental degradation, low carbon and environmentally friendly natural cotton textiles return to the fashion world again. On the other hand, China is based on valuing “Cultural and Creative Industries” and achieving the apparel industry to “China design” transformation. In some places, people have already tried to develop the once disappeared Hand-woven cloth to make clothing, and even launched Hand-woven cloth dress brand. However, they are still rather confused of what the Hand-woven cloth are, how to improve the Hand-woven cloth and how to design modern clothing with them. As it was, these questions had been explored in the period of People’s Republic of China, and people accumulated valuable experience. In this case, the thesis compares and analyses the conditions that the Hand-woven cloth’ popularity in the People’s Republic of China with today’s conditions, and provides advice to the Hand-woven cloth design in the modern fashion field. Hope this will inspire people to design Chinese fashion clothes properly of the day.

2. Popular hand-woven cloth in the ROC

2.1. The definition of Hand-woven cloth in the ROC

Hand-woven cloth in the ROC is the cotton clothes that is divided according to the republic of china standard, and produced at local relative to the machine-made clothes in the western. Different from the traditional Hand-woven cloth, Hand-woven cloth contain all the industrialization Hand-woven cloth, such as half a manual, whole by hand and power weaving clothes. Folk often called them “homespun”, “old smocks”, and people once called the “countries cloth”. As for the material, Hand-woven cloth was generally the cotton, and the tabby organization was the chief fabric structure. As for the weaving technology, they remained the traditional yarn dyed, prick, batik, plasma dye and so on, and some were done with machine printing design. The dye is usually the western introduced chemical dyestuff, such as the Germany indanthrene dye (figure 1). Color blue, purple is usually the majority. Color of quietly elegant white, blue items is the chief color. Hand-woven cloth has various kinds and different specifications. First of all, of the influential, the folk often call them “old smocks”. Raw material is usually completely weft yarn or the soil weft yarn, and even the muslin. The fabric width is narrow, and the size keeps traditional. For instance, the most common small fabric’s yarn count changes from the beginning of 4-10 to 14-16 teams, the specifications is 21 feet long, broadly 1 foot. As for the big fabric, the yarn count is 16 × 12, and the specification is 43 to 44 feet long, broadly 8.3 feet. This kind of Hand-woven cloth is rather popular with the average people, and the clothes are usually used to make denims and military uniforms. In the early 20 century, the clothes are widely used. Second, usually the spinning raw materials is delicate machine yarn, and double thread yarn acts as the warp and the single yarn acts as the weft. The quality of the material is exquisite, and the fabric width is broad. In the 1910s, the popular yarn count ranges from 20 to 30, but the favorite yarn count became the 32 to 42, even 60 in the 1920s and 1930s. Take some other examples, the common Yong cloth’s yarn count is from 32/2×16 to 42/2×16, broadly 2 feet and is 30 yards long. As for the cloth, the yarn count is 42/2×20, broadly 2 feet and is 5 cubits, and the dimensions vary according to the different producing areas and markets. These kinds of Hand-woven cloth are in vogue in the 1930s, and appeared as the Chinese and foreign noble and fashionable pioneer people’s favorite. They were the usual fabrics of the fashion dress advertisement in the1930s (collected by Jian-zhong Gao)

Figure 1 Germany indanthrene colored cloth
(including the cheongsam and Chinese tunic suit, etc.), civil servant uniforms and the school uniforms.

2.2. The history of Hand-woven cloth in the ROC

In fact, the Hand-woven cloth has already been spread abroad before the First Opium War (namely before the complete of the British industrial revolution), and popular the European noble. According to the China Exposition recorded in 1883, "the Hand-woven cloth made in Nanjing China keep the advantage over the British clothes in the aspects of color and texture." Some scholar thought that the British clothes improvement after the British industrial revolution is the result of the reference. They learned from the Chinese "nankeen" ("Nanjing cloth" in the original book, the English writing is "nankeen", Chinese also translate it as "purple flower cloth". In the Qing dynasty, "purple flower cloth" of their Jiangnan region took Nanjing as the export trade center, which is also known as "Nanjing cloth") and India's plain white clothes, the representative of the cotton products. After the Opium war, Chinese Hand-woven cloth was once stoked by the British cloth, the representative of machine made cloth. And these scenes appeared: merchants in the town and the first class wore the machine made clothes, and the poor citizen and the downtown peasants wore the Hand-woven cloth. [1] And there are also data showing that the sales volumes of the machine made clothes is no more than 1/7 of the hand-woven cloth'. There are even proof that real noble and the fashion pioneers of the days wore the hand-woven cloth but not the machine made clothes. The writer Ailing Zhang, actor Die Hu and Yu-Mei Chen are the representatives of the fashion pioneer. Ailing Zhang described in her book that she brought the Guangdong hand-woven cloth to Shanghai to make clothes, and thought she was conserving the folk art. She wrote that"...as if walk around wearing the museum's famous painting and ignore others feeling, which is a real moment for me to enjoy..." in her works. The well-known Republic of China folk scholar Ju-Ren Cao has also described this: Ai-Ling Zhang asked: "What clothes suit me the best?" "The hand-woven cloth cheongsam is the best." Her little brother said. From this we can conclude that Ai-Ling Zhang likes the hand-woven cloth.

In modern Beijing, Shanghai and some developed Yangtze River delta regions, people have already try to develop the once disappeared hand-woven cloth to make clothing, and even launched hand-woven cloth dress brand. In some big cities there are advertisements for hand-woven cloth cheongsams, and the hand-woven cloth cheongsam appeared on the street again in the 21st century. As far as we know, in the movie Lan-Fang Mei, when Lan-Fang Mei break up with Xiao-Dong Meng, Zee is wearing the Yunnan hand-woven cloth cheongsam, which reproduced the charm of the hand-woven cloth cheongsam, Conditions are needed for the popularity of hand-woven cloth. Consulting from the related Republic of China historical document, we can conclude some experience as follows.

3. Popular conditions of hand-woven cloth in the ROC

A kind of clothing textile which can be popular is connected with its own conditions, and the most important is that the aesthetic style and the taking appearance performance.

3.1. The conditions of hand-woven cloth materials

Textile raw materials and the structure of the organization decide the fabric appearance and the performance. The biggest characteristic appearance of the Hand-woven cloth aesthetic style is: plain and stereoscopic. The plain of the hand-woven cloth is exactly because the cotton fiber itself is plain and the plain weave organization structure is mostly pure. The simplest raw material combines with the plainest organization structure, and that creates the most solemn and composed cloth compared with other clothes. Jianzhong Gao, who is the Republic of China costume collector, collects a hand-woven cheongsam of the 1940s (figure 2).

Its surface fabric is top-grade meticulous hand-woven cloth, and the lining is the best cambric and the waist mouth is the foreign import zip. The lining materials and auxiliary materials are luxurious and elegant, and the workmanship is delicate. So it is easy to see that the cheongsam must come from a rich family. The silk fiber texture is exquisite and gorgeous; in contrast, the fabric is of moisture and acerbity. In this case, the hand-woven cloth looks agile and is of acerbity. For those fashion pioneers that always view the delicate silk, the hand-woven cloth can strike their heart string, and meet their need of special appreciation of the beauty. Compared with today's perspective, "environmental protection" has become one of the most important clothing styles. Using the natural fibers and advocating the use of hand-making are the main embodiment of means. And with the influence of the post-modernism, the leisure classes are decreased and the consumption idea change, and clothes is no longer the tools to flaunt their wealth, so "contracted creed" and "beggar costumes" style of dress becomes popular. Today there is an article to describe the homespun local affection: "to recall the smell of the country, I will blur out this: It is the wheat in the cotton, and the smell of yarn... and think that the length that mother weaves the hand-woven cloth is the degree I love the land." Hand-woven cloth is with some local color and this unaffected sense is just the best selling point as a clothing style. In addition, hand-woven cloth' appearance is also very stiff and smooth. They neither like linen to get wrinkling easily, nor like silk that can't be repeated washing conveniently. According to Mr. Gao, among the collection of his more than 100 pieces of the republic cheongsam, the hand-woven cheongsam is the stiff and smoothest. In the middle nineteenth century, English gentleman believe that "everyone in" nankeen "is proud ,and it seems that people without the tailored Chinese cotton clothing is not suitable to be called a gentleman, and it is difficult for people to accept."[2] One of the inner reasons is the stiff and smooth characteristic.

The supreme characteristic of the hand-woven cloth is wear-resisting. The local chronicles recorded this: people all like the hand-woven cloth, because they are horny and wear-resisting. In the view of practical use, the machine-made piece goods are deathly less
wear-resisting. In 1872, a westerner in China recorded: "I heard that Chinese in many provinces were all with one voice: the machine made clothes might cost us less money when buy them, but in the long run, the hand-woven cloth is much more wear-resisting and cheaper. The hand-woven cloth is made by hands, and it is much economic to wear them."[3] In the early 1950s, a British man, who has been in three provinces of China, said: "I have not seen one peasant that wears a piece of clothes that made of British fabrics yet." [4] In the modern market, it is difficult to tell the truth, so people pay rather high attention to the quality. And the wear-resisting characteristic is another condition for hand-woven cloth to be popular nowadays.

3.2. Technical conditions

The popularity of an object is close related to generalization and popularization. To make the hand-woven cloth universal, people need to solve the problem of quantity production. There lie two solutions: the first way is the traditional manual production. This way must be based on sufficient labor forces, and this is the main method that we are conducting today. China has an extensive source of labor force, and the manual hand-woven cloth production chiefly relies on the peasants that take up 80% of the national population. In the period of the Republic of China, the reminder labor forces took up hand-woven production and making maximum profits was not people's sake. People were free from any limit of the minimum salary, so that was when the labor resource was made the most use of and the production of hand-woven cloth was ensured. Today, the percentage of the peasant still take up a great proportion of the production, if there is not the reminder labor to develop the manual hand-woven cloth making "labor intensive industry", thus not only can we creates much more work opportunities and makes a contribution to absorbing social remaining labors, but also contribute to building favorable relationship and maintain the society harmonious and stable while communicating the production techniques. What is worth mentioning, the international fashion trade of the day focuses on manual production. If we can produce good quality hand-woven cloth in this way, then develop them into delicate gifts, and the products will be able to advance the international market.

The other way is the mechanization or half mechanization production. This way needs to improve the manual production way of making the hand-woven cloth, and this is the key point that many developers are faced. Some enterprises try to turn to mechanization, but these attempts more or less stay on the primitive stage. In this case, the experience of the Republic of China’s reform may provide timely help. In the Republic of China, the stroke of the machine made piece goods objectively provide the excellent choice for hand-woven cloth altering. On the foundation of absorbing foreign production techniques and commercial trade means, Chinese created the "refined hand-woven cloth" or to call" new hand-woven cloth" and "Ai Guo clothes", that is the cloth made by hand machine and iron turbine. In about 1905, the iron wheel loom was brought to China from Japan. The machine involves the gear, leverage and some other mechanical theories. People use double feet to move it to drive the flywheel, which connects opening the picker, shooting in, beating up, batching, and pacing of wrap these five operations as a whole. And with foot pedal to start, when put in the cloth, move and roll the ensemble we don't stop weaving, which greatly improves the production efficiency. At about the same time, we imported the Yakeshi jacquard weaving hand in hand machine. The machine can use flower version to automatically carry ensemble according to prepublic of Chineaedures, and wove it into various pre-designed decorative pattern design. It can probably be called human launched in loom of the most perfect structure. The cloth woven by iron turbine was of the width to 22 inches, and was the same as the mechanism cloth. In the year of 1906, the Tianjin Japanese industry introduced the foot iron turbine, just within four to five years, the old wooden machine gradually were replaced. In the 1920s, the scale of producing hand-woven cloth is in the day. Only in Shanghai, Nanjing, Guangzhou, Tianjin and Chengdu, the clothes making industries are up to more than 5000. Moreover, the reformed clothes can adjust to the trend of market consume and people's changing consume concepts, they produce the right good for sale productions and cater to the market demand. As the case of the survey showed in the 1930s, in Gaoyang, the hand-woven cloth are produced of 97 different styles; the goods and the quality simulation are on the new textile moils and are all better. 

Figure 3 the iron machine for woven was imitated the Britain"s (left), and the woven machine which were used widely in the 1930s was imitated Japan's (right).

3.3. Social conditions

The reasons why the hand-woven cloth can be so strong and even become the fashion under the stroke of the machine are not only the technical and technique conditions and technique but also certain social conditions.

The hand-woven cloth were once the first class's favorite, and the writer thought that the most possible reason is that the effect of the patriotic "Chinese goods movement" and the Chinese goods' high reputation in people's heart. According to the statistics data of that day, in the Republic of China, Chinese goods take up 7/10 in the market. Many markets give the advertisement of "total Chinese goods", and lots of newspapers, for example the Shanghai declared specially to increase "goods issue", reported special magazines and newspapers. What's more, in 1931, a law defines that "no foreign goods are allowed and put the inferior stuff the leaks ". In the eighteenth year of the Republic of China, the government announced that all the civil servants of China must wear national silk clothes or national hand-woven cloth. And the historic documents suggest that "Zhongshan suit " representatives of man's clothes, might be made of foreign machine made clothes, so in the republic of China eighteen years the "clothes ordinance" was removed, let alone the rule of the Zhongshan suit being the ceremonial dress which recorded in some documents of those days. We can learn that the concept of national goods was not so important. At the same time, the government held the "hand-woven cloth exhibition" and "hand-woven cloth movement meeting". Especially for Shanghai, the most fashionable city, it is the main land of holding the sport. And in the 24th year of Republic of China, the Republic of China government gave the official document that presents "advocate the use of hand-woven cloth and held the hand-woven cloth exhibition" [5] An article describes this way: "In June 1932, to boycott the Japanese machine made clothes and raise people's awareness of patriotism, Yi Zhang organized Shanghai to go to Peking to protest the "handwoven cloth" nation goods market, and held the extraordinary hand-woven cloth movement meeting. On the ceremony, famous movie actor Die Hu and Yumei Chen showed up
wearing the hand-woven cloth cheongsams, and the spectators were all shocked. The hand-woven cloth on display has original patterns, natural colors, unyielding qualities and cheap price, so that they were sold out in a minute. The newspaper reported this vigorous situation. [6] After the founding of the New China, in the 1950s, an old photo can still prove the charm of the hand-woven cloth. (Figure 4)

Figure 4 photo that is handed down from ancient times: the scene of producing nankeen hand-woven cloth in 1952(collected by Jian-zhong Gao)

Today, we had the most similar condition to the domestic and international environment. Firstly, the competing international trade condition is similar, and they all demand us to absorb western techniques and management and devote ourselves to the "spread of Western influences to the East", so that we will be able to improve our production stand on the international stage. Secondly, the Chinese goods movement in the Republic of China is similar with Chinese traditional culture creativity "Cultural and Creative Industries" economic strategy. This financial crisis can just determine to force China to complete the transformation of the economic structure, and speed up the pace of industry transformation, this can be another round of new "Chinese goods campaign". So hand-woven cloth, as the cultural products, to develop them we need to fully grasp the new rare opportunity.

4. Conclusion
The hand-woven cloth in the republic of China arrive at modern times after overcoming that rough road, and bring rich and valuable experience for us to design modern clothes with hand-woven cloth. And the development totally proves the hand-woven cloth have their own conditions, technique conditions and social conditions to be developed again, and to be the fashion trend of the world. Can we get the confidence of "being strictly prohibited to foreign goods pretend to be formed"? Can we design the unique Chinese hand-woven cloth on the basis of former experience? And can we let the China delicate craft appear proudly out of the country and be marked with "made in China" or "designed by China"? We will wait and see.

References

Authors
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Abstract
The unique dyeing technique of Guangdong silk was born from an eco-system called mulberry plot-fishpond, which is an ecological agriculture model developed in the Ming and Qing dynasties. Nowadays it has become the excellent cultural heritage of China. As the production model of Mulberry plot-fishpond gradually disappeared in Foshan area of China, the production and sale of Guangdong silk went in trouble and there are lack of successors to carry on working using this dyeing technique. Today the protection of intangible cultural heritage becomes a common concern all over the world. Therefore, it is necessary to explore the technique and art value.

1. Introduction
Gambiered Guangdong silk, developed from Mulberry plot-fishpond of Pearl River Delta in Guangzhou Province, is a unique kind of material among Chinese silk. With mulberry silk as the raw material, it is gauge weave textile and taffeta textile. When flicking near the ear, or walking in clothes made in them, you can hear rustling sound, so it is named Gambiered Guangdong silk which also named sound silk in Chinese, and sound is homophonous with fragrant, so it is called fragrant silk, which is the literal meaning of Gambiered Guangdong silk in Chinese. In Pearl River Delta region, people make full use of the favorable natural environment to create a kind of deep-cut fishpond, an efficient artificial ecosystem in which people plant mulberry tree in the high field around the pond and raise fish inside it. The development of Mulberry plot-fishpond not only prompt planting mulberry, raising silkworm and the industry of fish-raising, but also provide impetus to the growth of processed industry, such as filature. As a result, a complete and scientific artificial ecosystem gradually comes into being.

This paper discussed the evolution of Gambiered Guangdong silk in the ecological system to indicate that the dyeing of Gambiered Guangdong silk is a peculiar technique in Pearl River Delta of Guangdong Province. At present, the mulberry plot-fishpond production system in Foshan area is disappearing, and the production and sales is becoming difficulty. With the reduction of material, it is hard to survive in the market competition. The heavy work intension has also kept the young people away from learning this technique, so the lack of successors becomes another dilemma. Fortunately, the dyeing and finishing technique of Gambiered Guangdong silk has nominated as a kind of national intellectual cultural heritage in China, which shows the significance for the protection and development of this distinct technique.

2. Mulberry plot-fishpond and the origin of Gambiered Guangdong silk

2.1. Mulberry plot-fishpond

Pearl River Delta is located in the south of the Tropic Cancer and belongs to the subtropical climate where it is warm and humid all the year and hence very proper for mulberry-planting, silkworm-raisning and fish-raising, especially the silkworm raising. As a major place of production of Chinese cocoon, the history of mulberry-planting, silkworm-raisning, filature and silk production has more than 2000 years in Pearl River Delta. It is a traditional and ancient industry (Lai, 2003). In Chu Pearl River Delta region, there are a lot of rivers, people lived there make full use of the favorable natural environment to create a kind of deep-cut fishpond, an efficient artificial ecosystem in which people plant mulberry tree in the high field around the pond and raise fish inside it. Mulberry plot-fishpond is an agro-ecological chain which has formed a virtuous circulation with mutual dependencies and promotion among mulberry, silkworm, fish and mud, recorded in New Comments on Guangdong (Qu, 1985).

There once had two upsurge of abandoning the field to build ponds, and planting mulberry trees instead of paddy between 1730 of and late 1900. Jujiang town in Nanhai became the territory of pure Mulberry without any paddy fields. In the 19th century during the reign of Jiaqing, Nanhai Longshan became pond only besides house, and Foshan Shunde is more prominent, before the reign of Xianfeng, there were paddy fields along the Western sea, but they all changed into Mulberry plot-fishpond later. In the late 19th century during the reign of Guangxu, there are more than 100,000 acres of pond in excavation in Foshan, the area of Mulberry plot-fishpond reached more than 300,000 acres, area of paddy field is less than one-tenth of the total cultivated land area (Deng, 2003). The development of Mulberry plot-fishpond not only prompt planting mulberry, raising silkworm and the industry of fish-raising, but also provide impetus to the growth of processed industry, such as filature. Silk yarn is a famous specialty of Guangdong since ancient times, there are statements like quality of Guangdong yarn is the best in the world, Foshan was a place of mass production of Guangdong Yarn.

Foshan is one of China's four famous towns in Ming dynasty; the textile industry is the main economic mainstay of the town. Mulberry production in Foshan has a long history; silk-producing capacity was ranked first in the history. Nanhai, Shunde, Sanshui became the famous raw silk production base with 70% of Mulberry area and 90% of production of Chinese cocoon of the whole Guangdong province (Local chronicles editorial board, 2004). By virtue of its advantageous climate and the benign running mode of Mulberry plot-fishpond with a long history, Pearl River Delta has become a model example of ecological agriculture. Gambiered Guangdong silk is evolved in the ecological system. Following it, a complete series of Gambiered Guangdong silk dyeing technique becomes peculiar to Pearl River Delta region of Guangdong Province.

2.2. Origin of Gambiered Guangdong silk

Gambiered Guangdong silk is a unique product of Pearl River Delta ecological environment, absorbed the essence of heaven and Earth, the wisdom of the people, it has become indispensable elements in Chinese traditional culture and spiritual carrier, deeply loved by people. The attempts to produce elsewhere have been proved in vain. The so-called "Orange grown in different places taste differently" Gambiered Guangdong silk is the natural art treasure in Foshan area gifted by nature.
Gambiered Guangdong silk is a kind of silk material with a black face and a brown back made by using the tuber of a natural wild Dioscorea cirrhosa as its dye, dyeing and insолating the greige many times and covering it with the special mud in the Mulberry plot-fishpond. As a very popular form of folk handicraft dyeing technique, Gambiered Guangdong silk has formed its unique style of material choosing and process technology over a long period of development. It is a pure natural green fabric with the natural dyeing material- Dioscorea cirrhosa juice and mud in the Mulberry plot-fishpond, and the whole process without employing any chemical agent or producing any hazardous waste.

Gambiered Guangdong silk feels strong and smooth besides the soft, slight and comfortable feeling of ordinary silk, clothes made of which are comfortable and pleasant to wear especially in the hot and humid summer of South China, there is a saying about this called "sweaty but non-sticky, the longer you wear, the cooler you feel"; the longer you store or wear, the more comfortable and softer the clothes will be, and they are extremely easy to clean, there won’t be any ridge no matter how hard you rub the clothes. At the same time, Dioscorea cirrhosa itself is a traditional Chinese medicine with the mildew, bacteria, odor removal effectiveness, so the same medical effect of clothes made of Gambiered Guangdong silk is generally accepted by people in this industry.

The Gambiered Guangdong silk produced through the complex production process is black in the face and ochre in the back (Zhao, 1997), the black is not pure, but rather the color of ink in Chinese ink painting teem with levels and changes, discloses speckled brown in black, every spot is lovable, showing the vitality of the nature. Elegant, tasteful and low-key Gambiered Guangdong silk shone with metal-like luster, the texture which reveals the unique charm will be increasingly finer as time went by.

Due to the minerals in pond silt attached in the course of processing, the fabric is characterized with cool, sweat-resistant, easy to wash and quick drying besides the beauty of its shade, cooler than ordinary Mulberry silk fabric, it is the world’s coolest natural fabrics. Putting on Gambiered Guangdong silk clothes in hot and humid climate makes one feel cool and comfortable, it is exactly why they are so popular. With a more expensive price than cotton cloth and ordinary silk, they were formerly preferred material for the rich in summer.

Since the launch of Gambiered Guangdong silk, it has become widely popular, other than Guangdong Province, they are sold all over the South China and central China, and exported to overseas South Pacific Islands, and became precious fabrics everyone wants to have eagerly. There are record in Shunde County local records (順德縣續志) saying "shipped to provinces outside, had big sales", they were once exported to Europe, America, India, Southeast Asia and other places, called "black shining pearl (黑色閃光珍珠)". Complex production process and the requirement of weather condition limited the production of Gambiered Guangdong silk, so it has been a noble fabric with the scarcing high price.

3. production process of Gambiered Guangdong silk

People make full use of local plants, soil, water, sun and other natural elements during the entire production process to make elegant Gambiered Guangdong silk with rich luster from white greige by completely hand working. The production process is trivial and time consuming, and the sunny weather is a necessary requirement. Thirty times of bleaching and dyeing and one week’s insolation makes white greige into real Gambiered Guangdong silk.

3.1. Main production facilities

The main production facilities consist of Dioscorea cirrhosa pulverizers, solution pools, big and small wooden buckets, wooden basins, copper pots, among which the silk, Dioscorea cirrhosa, mud, air-dyeing yard and sunshine are necessary.

3.1.1. Silk

Canton gauze gambiered is the leno weaved by jacquard loom, gambiered Guangdong silk is plain goods weaved by plain loom namely white greige.

3.1.2. Dioscorea cirrhosa

Dioscorea cirrhosa is a genus of perennial liana widely distributed in Sichuan, Yunna, Guizhou, Hubei, Guangxi, Guangdong, Fujian, Jiangxi and Zhejiang provinces. Resembling taro, its tuber with black surface has the prickles and inside it is red brown, there would be red mucus when cut. The main component of the tuber is tannin, which is the main material of the procedure. Based on historical documents, the early understanding of its characteristic comes form that of the similar variety Yuyulianjiang in Southern and Northern Dynasties period. Su Gongyun in Tang dynasty once comments “Zhekuai, can not be used as medicine (名曰赭魁，不堪藥用)”. The history of using Dioscorea cirrhosa as dye is very lone, there were records of dye with plant juice as early as in Northern Song dynasty, while the characteristics of this dye is happen to be the same with that of Dioscorea cirrhosa (Fig.1).

In Meng Xi Bi Tan (夢溪筆談), written by Shen Kuo (沈括), “there are lots of Zhekuai in the south with black face and red content in similar shape with Heshouwu. The red juice when cut is used to dye leather to make boots (今赭魁南中極多，膚黑肌赤，似何首烏。切破，其中赤白理如檳榔。有汁似赭，南人以染皮制靴)”. The description of Zhekuai is extremely similar with Dioscorea cirrhosa used to make Gambiered Guangdong silk. In Compendium of Materia Medica (本草綱目), Li Shizhen (李時珍) emphasized its function as dye. Fang yizhi (方以智) in the early of Qing dynasty also mentioned this kind of plant as dye. There once unearthed a piece of linen fabric in East Jin Dynasty, the second year of Taining in Guangzhou, 1931, the color of this fabric is dark brown in one side and red in the other, the appearance and characteristics can tell that the processing and finishing must have employed the usage of Dioscorea cirrhosa. Historical materials and archaeological finds indicate there has been a long history to dye and finish fabric with Dioscorea cirrhosa.

3.1.3. River mud

Daubing mud is a very important procedure. The mud should have plenty of ferric ion, unpolluted, those with grey and black color are preferable. It is said this kind of technique comes by accident. The story said, there were gangs left, the workers pulled the silk out of the mud and found parts of the silk had become dark black and couldn’t be washed clean without any given reason. After hot discussion they doubted the mud, so they buried the silk in the mud again and fetched out after a period of time, all of them became dark black. Then through continuous research and improvement, a mud (or pond
silk) dyeing methods was finally found to make the silk bright and black. It is the chemical reactions of tannins and iron in Dioscorea cirrhosa that makes silk being insolated to black. Therefore, the color of Gambiered Guangdong silk does not only reflect the Sun’s light, but also exude implicit and introverted metallic luster, looks natural and pleasing.

Special emphasis should be paid that the mud used in this procedure is not ordinary mud, but those been carefully selected and best for the color effect of silk. While the river water for producing Gambiered Guangdong silk should be in the proper location. Therefore, each factory is a valuable land with a good geomantic omen.

3.1.4. Air-drying yard

Air-drying yard is of great importance for the post-processing of Gambiered Guangdong silk. One yard should have the capacity for 160 rolls of fabric (18.5m/roll) tiled silk. The requirements on the air-drying yard are as follows: its surface is very plain and the lower bottom is earth, which is covered with a layer of very fine sand. Across the yard, 1-2 cm thick grass is grown and meanwhile it must assure that the grass itself is not too soft in case that it can not bear the pressure imposed by the silk so that the silk will contact directly with the fine sand.

3.1.5. Sunshine

Apart from the Daubing mud, sunshine is necessary for the rest of all the procedure of making Gambiered Guangdong silk. Only the strong rays of the sun can better form the black color of Gambiered Guangdong silk. (Fig 2) Thus, the techniques of insolation of Dioscorea cirrhosa have strict demanding for the time, only April-October in the year is appropriate for working, during this time, workers are busy from 4 a.m. in the morning to 4 p.m. in the afternoon everyday. But it is inappropriate to work from July to early August (slight heat 小暑, great heat 大暑 and autumn begin 立秋 in Chinese Lunar calendar), for the extremely high temperature and strong sunlight will make the silk hard and brittle; neither after December because of the dry monsoon from North to South. Therefore, making Gambiered Guangdong silk is labor intensive and sun exposed, its unique production requirements have made many young people step back.

3.2. Production process

The production of Gambiered Guangdong silk include two separate procedures, they are the manufacture of white yarn and white greige and the insolation of Dioscorea cirrhosa. However, the factory now has basically lost the function of raw materials’ production and only engaged in the processing with supplied material, that is the second one mentioned above. Insolation of Dioscorea cirrhosa is a traditional craft using the plant dye - juice of Dioscorea cirrhosa in which there contain the gel and tannin and the mud rich in the ingredient of ferric oxide to dye the silk textile. The many times of dyeing process and the subsequent post-treatment are purely by hand and its whole procedures are very complicated. It is reported that these following procedures as necessary: preparing the greige - making Dioscorea cirrhosa solution - soaking - insolation - daubing the mud - washing the mud - air-drying - absorbing the moisture in the grass - rolling the silk - putting the silk in storage. In the aforementioned procedures, soaking, insolation, air-drying, boiling and washing processes are very complex. Moreover, the dyeing process is time-consuming and usually takes 15 days. Now I will illustrate the whole procedure in six steps.

3.2.1. Refine

Greige must be refined, Cooked and soaked with alkaline water to remove the sericin and accompanying impurities then get good absorption capacity. This step is very elegant, because the shade of alkaline water will directly affect the coloring, so modulation of alkaline water needs experienced master.

3.2.2. Sprinkle the dioscorea cirrhosa solution

Stretch the refined greige tight weft wise and place on the lawn, sprinkle the Dioscorea cirrhosa solution on the surface evenly, then wipe gently with palm fibre brush. Repeat several times when dried. The thickness of solution and the heat of the Sun will affect the final results, so the dosage of solution and the time of exposure should be guided by the most experienced masters.
3.2.3. Soaking

After sprinkle, soak the dry textile into Dioscorea cirrhosa solution at room temperature, then place flat on the lawn to dry, this procedure can be repeated many times according to quality requirements. To guarantee the uniform adsorption of condensed tannins on the surface, thick solutions are used before light ones (Fig.3). Production of Gambiered Guangdong silk is a hard and tedious labor, workers mix and crush Dioscorea cirrhosa to get the solution, soak, bleach and dye gerige, and then lay them on the lawn, finish, fix, then take back after 40mins’insolation; then repeat again and again. The insolation procedure is completely processed in the hot sun; Gambiered Guangdong silk at that time is in the color of ember like fire, waiting to be converted into bright and beautiful black.

Figure 3.

3.2.4. Mordanting

Mordant is to dye the textile through the medium of certain kind of dye. This is the most critical step in the insolation of Dioscorea cirrhosa, the silk will have magical change in this step also called Daubing mud, which is to dilute the chosen river mud into slurry with water, then brush them evenly on the surface of textile with palm fiber brush, then lay flat on the lawn to mordant. This work must be completed before dawn, because the chemical reactions happens on one side only without the sunlight, so the color will not be infiltrated into the other side of the silk(Fig.4). The side covered with river mud is black and brown; the other side is lighter in color. Then wash the silk and insolate on the lawn. It takes one week or so to complete the entire process, the color of Gambiered Guangdong silk changes slowly from light red to deep red, then black and brown.

Figure 4.

3.2.5 Soaking

Fabric that has been dip dyed soaked again by Dioscorea cirrhosa solution at room temperature, then spread flat on the meadow to insolate.

3.2.6 Setting breadth

Put the processing completed Gambiered Guangdong silk flat on the meadow under higher temperature to stenter by hand in the aim of shaping Gambiered Guangdong silk and increasing the fabric breathability.

4. Inheritance and preservation of Gambiered Guangdong silk

Gambiered Guangdong silk is a special kind of mulberry silk fabric which was developed under the condition of the warm and humid weather in Pearl River Delta, which shows the achievements in dyeing industry of Guangdong area. Before the establishment of P.R.C., insolating of dioscorea cirrhosa was the main dyeing technique resulting from the underdeveloped dyeing industry. However, with the improvement of dyeing industry in China, the requirements of air-drying whose operation requires strong sunshine are declining step by step. Especially in 1950s, chemical fiber fabric became popular and conquered people’s view quickly because of its rich color, original texture and changing weave. Accordingly, the product of Gambiered Guangdong silk shrunk sharply with its high cost, pure handcraft and simple color (Lin, 1988). In the late of 1980s, many factory of isolating Dioscorea cirrhosa went bankrupt, so it is hard to find Gambiered Guangdong silk in the market.

Meanwhile, dioscorea cirrhosa and the river mud that are necessary in producing Gambiered Guangdong silk are decreasing. Hence, as an industry, Gambiered Guangdong silk can hardly survive in the fierce market competition and close to extinction. Nowadays, only one factory, Chengyi Factory of Isolating Dioscorea cirrhosa in Shunde, still produces Gambiered Guangdong silk. However, only several masters there who are mostly more than 70 years old, know the technique of Gambiered Guangdong silk. While the young men are unwilling to do the job because it is intensity of labor. Gambiered Guangdong silk meets the embarrassment of no successors.

The production of Gambiered Guangdong silk is completely by hand, it has rigorously kept the traditional manufacture method rich in marvelous chemical reactions and fully shown the achievements in dyeing industry. The research and protection of Gambiered Guangdong silk has positive significance in promoting the research on the history of textile and dyeing industry, customs, costume, foreign trade and other aspects.

To inherit and develop this folk art and craft in Foshan, authorities of Shunde has developed protection programs which include canvass the techniques of producing Gambiered Guangdong silk, further study its characteristics and development in order to discover the inherent value of this traditional handicrafts; support the development of Gambiered Guangdong silk administratively and financially, encourage and support artists to culture their spreaders to step out the predicament of lacking successors; promote Gambiered Guangdong silk as a history business card of SHUNDE with every effective and feasible means including all kinds of media.
5. Conclusion
As a special method of using earth, the model of Mulberry plot-fishpond has been focused by many Chinese scholars. Dating back to the period of Emperor Guangxu in Qing Dynasty, county annals of Gaoming has ever wrote that people planted mulberry trees in the field around the pond where fishes were raised, and the mulberry leaves are fed to the silkworm while silkworm faeces are the food of the fish. It created a win-win situation that harvested ten times more than the ordinary planting. In 1950s, Mulberry plot-fishpond began to be researched as an artificial ecosystem. However, with the increasing of people's living standard in the new century, the living style of Mulberry plot-fishpond gradually disappeared. Various fruit plants took place of mulberry trees, which led to the hardship of Gambiered Guangdong silk's production. As a result, the unique dyeing technique of Guangdong silk born from Mulberry plot-fishpond faced the danger of extinction. The characteristics of pure handwork process, non-pollution, and non-replicable which has won its fame of environmental friendly dyeing technique also makes it hard to inherit and preserve. Maybe its value has not been fully recognized by our people and society. However, Gambiered Guangdong silk---its origin, grace, and usage, will regain the extraordinary splendor.

References

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Analyses with the Cause of Folk Costume Colour Characteristics in Southern Jiangsu Province with Blue as an Example

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Abstract

South of Jiangsu province is the birthplace of Chinese Wu Culture. Its different geography and humanity conditions created its unique artistic characteristics, especially reflected in the colour of southern Jiangsu folk costume. In this paper, blue as an example, according to the investigation of the physical images, by the digital color analysis and statistics method, summarizing the southern Jiangsu folk costume colour characteristics, combining with document collection and analysis, it is concluded that southern Jiangsu folk costume colour characteristics are caused by five aspects, which are the compatible Wu Culture, fine operation mode farming, modest and gentle folk custom, the rise of modern national industry and commerce, and the local techniques and dyeing materials adjust to local conditions growing and dyeing. It is further explored not only mutual influenced but also mutual restricted relationships among culture type, geographical conditions, economic mode and technology skills, and points out that southern Jiangsu province folk costume colour characteristics are formed typical characteristics of Chinese traditional color under the influence of many elements, so that it is a significant research and meaningful specimen.

1. 引言

自汉代以来民间广泛推广使用植物染料染色的技术,青色作为其中代表色之一就受到了民间百姓的喜爱。如唐代诗人白居易在《元日放歌行·青青河畔草》中有这样的描述:“青青河畔草, 花开白雪新, 色青于春草新。”及至元代, 青色印染有了进一步的发展, 细分了很多种, 如: 蓝青、青蓝头青、青粉、鸭青等等。明代的染色工艺和色谱发展程度更高, 明代晚期宋应星在《天工开物》中详细记载了当时江南地区的染料染色技术。其中关于青色系的色名有: 天蓝色、葡萄青色、蛋青色、翠蓝色、天蓝色、月白色、草白色、毛青色等等。到了清代, 色彩的名称就更多更丰富了, 较
上有白色传统图案印花。图3所示的是在苏南民间地区坊中人们自创的粗布衣。这种具有苏南特色的土布衣在古镇的小店中比比皆是。实际观感说明青色色系仍然是苏南一带民俗色彩的最代表性用色。

3 青色在苏南盛行的原因

青色在苏南地区能够经久不衰，一直占据着人民传统色彩中最重要的色彩位置的原因是多样和复杂的，有外在条件也有人们内在因素。服饰色彩作为一种物质文化形态，其成因也必然与该地区的地理、政治、经济、文化特征相适应。分析如下：

3.1 自然原因

江苏南部位于长江三角洲冲积平原，气候宜人，水网密布，灌溉便捷，植被茂盛，长期拥有较为现金的农耕技术，农业生产发达。苏南的气候条件温暖湿润，适宜蚊虫的生长，具有保健驱虫功效的蓝草染料因而受到民众的普遍欢迎。同时，因为人类受视觉心理作用的影响，地理环境的某些主导性色彩也是该地区服饰色彩中必不可少的表现元素。在苏南水乡，建造如图4中所示的砖瓦房在苏南一带特别常见，皂瓦粉壁，青砖砌墙的民居形式较为普遍，与青山绿水及茂盛植物和谐的色彩关系。

3.2 文化原因

首先，中国传统服饰色彩语言强调以人本身的感悟为中心，用色彩来表现天、地、人三者之间的必然联系。在这种思维方式的指导下，传统服饰色彩的使用更加规范化、系统化、寓意化。色彩使用的场合、范围以及所表达的情绪都是约定俗成的。作为中国传统文化色彩的基础色之一调凌驾于其他间色、复色之上，是东方的象征色，不仅符合封建社会“别上下、分贵贱”的指导思想。如果说灿烂夺目的黄色象征着皇权的至高无上，那沉着稳重的蓝色就是民

次，苏南地区的人们生活安宁，他们淳朴勤劳，他们的性格决定了他们喜欢淡雅朴素的色彩。蓝色这种含而不露、端庄大方的美，与封建礼教下人们求含蓄、朴素的审美情趣相契合。

再次，苏南地区的人民生活安宁，他们淳朴勤劳，他们的性格决定了他们喜欢淡雅朴素的色彩。蓝色这种含而不露、端庄大方的美，与封建礼教下人们求含蓄、朴素的审美情趣相契合。

最后，蓝色与亚洲人种的肤色相配能达到良好的效果，尤其是藏蓝色更具有东方色彩，能将肤色衬托得更暖。久而久之，蓝色的自然属性与苏南地区人民的气质、性格得到了完美的结合，在大众的服饰中始终占有稳固的地位。

3.3 技术原因

在早期时代，中国的染缬工艺就有所发展，人们用天然植物或者矿物对织物或者毛皮进行染色。春秋时代，匠人们在生产实践中掌握了制靛染青的工艺，使染蓝作业摆脱时间的限制，染蓝作坊大批出现，也使蓝草的种植更加普遍。早在《齐民要术》中，就用文字详细记录了蓝草制靛蓝的方法。由此可见，当时蓝草染色的技术十分成熟，并且通过文字记录后，染色技术可以得到很好的传承。技术的纯熟与传承为青色能够在历史长河中经久不衰提供了技术上的保障。

另一方面，由于苏南一带的土壤偏碱化，非常适宜棉花种植与靛蓝的生长，在明清两朝末期，苏南地区就成了最大的棉花种植地与出口地。为棉纺织业与印染业的发展提供了丰富的资源与良好的条件。

3.4 经济原因

长期以来，苏南地区高度发展的商业文化猛烈地冲击着自然经济的保守体系，逐步替代起以利为本、以金为尊的价值观念。近代，民族工商业在苏南地区得到飞速发展，随着合成染料的出现，传统染料受到前所未有的冲击，化学染料染色方法便利、价格低廉且色彩鲜艳、色牢度高等优势渐渐替代了传统的植物染料。但青色并未在此次技术革新中淡出，反而以另一种独特的优势占领了市场。中国的靛蓝染料曾在16世纪由于大量出口而引起法国亨利四世的恐慌，称其为“恶魔的食物，有毒的药剂”，下令禁止进口。但与他的愿望相反，欧洲的进口靛蓝不减反增，直至德国发明了合成靛蓝，中国由染料出超国变为染料入超国，且输入量逐年增加。有资料表明，民国20年(1931年)，中国进口合成靛蓝总额达官银
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17424568 两，可见进口靛蓝染料的数量之多。率先兴起的民族工商业，使得青色织物得以大规模的生产。与此同时，传统靛蓝染色也并未停止，各地洗染坊也纷纷出现。形式也多种多样，有的是合作社组织，有的是公私合营。整体来看，青色系染色的经济状况发展都呈现出欣欣向荣的景象。发达的近代民族工商业促使青色染料能够顺应近代科技的革新。

4. 各因素之间的关系

自然环境、文化因素、技术手段和经济条件之间相辅相成，相互之间联系万千，相互影响。自然环境影响着民风民俗，在苏南地区，鱼米之乡，山清水秀，给人们提供了安宁和乐的生活氛围，造就了他们恬静的性格与喜爱素雅色彩的品质[4]。

从文化人类学角度来说，人类的一切经济活动，同时也是文化活动，都具有文化意义。经济与文化的关系本质上是一种共生互动的关系。以太湖流域为核心的吴文化去，是著名的“水乡泽国”，历代靠东人民以自己的聪明才智和辛勤劳动创造了能灌能排的水利系统和四通八达的内河航运系统，造就了集稻作文化、渔文化、舟楫文化、桥文化、桑蚕丝文化等为一体的高度发达的农业文明，创造了古吴文化的辉煌。温婉的民风形成了当地特有的东吴文化。

人类的任何经济活动都离不开特定的区域空间，区域经济的发展在客观上需要拥有与之相适应的先进的地域文化，而先进的地域文化也必然有力地推动区域经济、持续发展，从而形成区域经济与地域文化的良性循环[5]。

自古以来，由于中原地区动乱频仍，这在客观上造成了吴文化与中原文化交融的契机。自东汉以来，我国北方战事不断，中原人一批一批南迁，尤其是南宋朝廷偏居临安，使得迁往吴地的中原人越来越多。这种一次又一次的南北经济文化融合，带来了农业、手工业和商业的快速发展，同时也形成了农业文化、商业文化、水乡文化和市井文化共同繁荣的景象[6]。

兼容与创新并举，造就了吴文化强烈的开拓精神和巨大能动性，对吴地的社会经济产生了深远的影响。由兼收并蓄而造成的多元经济结构，使这一地区与中原内地的单一农耕经济结构有着显著的不同。司马光曾在《史记》中称，秦汉以来吴地“无千金之家，亦无冻馁之人”，描写了吴地较为宽松的社会生活结构。勤劳、精巧、柔韧、秩序构成了吴地民众的生活价值观。勤劳吃苦是吴地民众基本的价值观，它主宰并衍生了吴文化的方方面面。勤劳刻苦，锲而不舍，做事必底于成，这是一种可贵的敬业精神。勤劳者必然节约节俭技术的革新决定了经济的良好发展，科技在经济生产中发挥的作用是巨大的。从原始文明发展到今天的现代文明，在人类几千年文明史上，科技发展在人类的物质文明以及经济生活方面起到了巨大作用。从劳动工具到交通工具，从矿产资源的开发到居住空间的改善，人类生活的每一领域无不参透着科技的力量[7]。马克思就说过“科技是生产力”，邓小平说“科技是第一生产力”，先进的科技条件，带来了更多的经济效益。合成靛蓝的发展，使得靛蓝能够得到大规模的生产使用，繁荣了民族工商业，民族工商业的发展使得先进的技术不断引进。

天时地利人和等各个有利条件，各个因素之间相互影响，相互制约，共同作用才有了今天的成果，使得青色成为了苏南民俗色彩中漫长历史中重要的组成色彩。

5. 结论

通过对各个因素的全面分析，我们得到以下结论：

1. 在苏南地区从古时候到现在，民俗色彩更加丰富多彩，但是青色至始至终占据着重要的地位，都是民间服饰中具有苏南特色的色彩之一。

2. 苏南民俗服饰色彩特征的成因集中于兼容并蓄的吴地风俗、精细操作的农耕模式、率先兴起的近现代民族工商业与因地制宜的印染材料与技艺等四个方面。

3. 四个方面的因素相互影响，相互制约共同作用，形成了苏南地区青色盛行且经久不衰的原因。

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The history and Development of Felt in Inner Mongolia

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Abstract

Felt is a kind of nonwoven meshes made of wool, invented by northern minorities in order to adapt to nomadic lifestyle. It is mainly used in the north of our country especially Inner Mongolia, and it is the necessities in the life of northern part of the country. This paper briefly back the origin of felt and nearly 2000 years history. Summarizes the five main stages and characteristics of the felt development history. Through the history of the felt in Inner Mongolia, Reveal the development regularity and cultural connotation.

浅议内蒙古地区毛毡的发展历史

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Abstract

毛毡是我国北方少数民族为适应游牧生活而创造的一种以羊毛为主要原料的无纺织物, 主要应用于我国的北方地区特别是内蒙古, 具有悠久的发展历史, 是北方人生活中不可或缺的日用品。本文通过简要追溯毛毡的起源及其近2000年历史, 总结了毛毡发展历史的五个主要阶段及其特征, 揭示毛毡的产生发展规律与文化内涵。

1. 毛毡的发展历史溯源

1.1 毛毡的产生阶段——约公元前10世纪至公元前3世纪 (匈奴、契丹、鲜卑统治时期)

毛毡是动物毛 (主要是羊毛、骆驼毛、牦牛毛等) 经湿、热、挤压等物理作用而制成块片状的无纺织物, 具有良好的回弹、吸湿和保暖等性能。

毡是毛撚也。或曰: 吸毛成毡。《周礼·天官·掌皮》记载: 共其撬毛为毡。可见我国民间生产的毛毡制品早在周朝就有记载和应用。毡篷、毡毯、毡帐、毡靴、毡帽等毛毡制品, 现在仍在各地人民和少数民族中使用。

内蒙古自治区气候寒冷, 有着非常悠久的毛毡制作和使用历史, 毛毡制品一直深受当地农牧民的喜爱。十一届三中全会之后, 随着工业化进程, 毛毯等羊毛制品种类的增多, 原始毛毡的粗糙质地和单调的色彩逐渐过时, 除了产业用毡外, 已经很少有人使用毛毡了, 传统毛毡的制作工艺也一度面临失传。但近年来, 随着返璞归真潮流的兴起以及人们对传统文化传承认识的深化, 时尚界开始重新关注毛毡。本文通过对内蒙古毛毡历史的追溯, 将其按发展过程划分五个阶段, 从中总结其产生和发展规律、特征及文化内涵, 挖掘传承毛毡制品的历史文化价值, 古为今用, 振兴我国的传统毛毡产业。

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1.2 毛毡的发展阶段

1.2.1 毛毡的产生阶段——约公元前10世纪至公元前3世纪 (匈奴、契丹、鲜卑统治时期)

匈奴是古代中国重要的少数民族, 秦汉时期统一北方草原, 形成强大的奴隶制军事政权, 他们以游牧狩猎为生, 随水草迁徙。为适应其游牧生活, 他们就地取材用羊毛擀制毡子搭建居住的帐篷, 后逐渐演化为“蒙古包”。毛毡正是基于这样的实用需求而产生的, 主要的毛毡制品有: 毡帐、铺毡、毡囊、毡车、毡帘、日用毡制品等。

蒙古包在蒙古族等游牧民族传统的居所, 在汉语古籍中称为“穹庐”、“穹庐”、“毡帐”、“毡帐”、“百子帐”等。据《史记·赵世家》记载: “穹庐, 皆以毡为衣, 马上可载。”水居正是居于穹庐中的北方民族。匈奴是崛起于秦汉时期北方游牧民族, 居于“穹庐”中, 据《史记·匈奴列传》记载: “匈奴父子乃同穹庐而卧”。《周书·列传第四十二》: “其(鲜卑)俗用毡为衣, 马上可载。
胡服骑射，汉风

据《汉书·匈奴传》记载：“得汉衣絮，以其草著，衣絮皆蔽，欲以不识汉之富贵也。”可见早期游牧民族并不接受来自中原的丝织品，而于赵武灵王服装改革，推行“胡服骑射”之前，中原人对于胡人的服饰心理，也没有使用毛毡的习俗。汉、胡经过长时间的交流与融合中，贵族阶层认识到丝织布帛美观，实用性能，逐渐接受并将其用服饰上，而汉人特别是宫廷，喜爱胡服，毛毡制品因而得以进入中原，与中原先进的纺织、刺绣技术结合，有了很大的发展。

匈奴在这一时期开始将毛毡与丝线结合起来使用，以达到实用与美观兼具的性能。随着丝织与刺绣技术传入草原，人们开始在毡子上进行各种装饰，毛毡开始向精制化发展。在Lord山朱可庭谷口东部六号匈奴墓葬出土衣冠中有一黄缎面毡鞋，还有一个顶有护耳的毡帽，顶用薄毡制成，外表是毛织品，[6]。在《孝文帝胡霸十八拍》中记载：“毡服为囊，囊顶”的句子，说明当时的毡子加工精细，性能好，可以使用。蒙古族在西汉的匈奴墓葬出土了一些绣有花卉禽兽纹的毡。质地坚实表面平整光滑，旧物重量压痕下，用彩色丝线绣成，毡在的四缝周围有绣，这些出土的花毡，在今汉中武陵山[9]中描述：“素卷羊皮，出西山，缘以绣，绣以幅。”的记录一致，证明此时已有刺绣印技艺用于毛毡的装饰。

西汉时毛毡的生产地区，由于毛毡质地密实，保暖性能佳，经久耐用，具有布帛、席子无法比拟的优良性能，因而广受欢迎。擀制毛毡需要大量羊毛，普通百姓并不容易获得。《汉书·食货志》大商者若拥有的“毡席千具，亦可千乘之家”，可见，毛毡已经脱离原来的功能，成为财富的象征。毛毡的品种除毡织之外，还有毡帽、毡裙。在《风俗通》中：“汉文帝服单衣，表毡帽”。[8]从《盐铁论》“燕齐之鱼盐毡”和《北齐书·文苑传》“造为毡业，常优饶之”[9]，可以看出，西汉时，今天的河北山东一带也产毡，而到北齐时，山西产毡数量大，质量高。随着汉人对制毡技术的掌握，毛毡开始在国家范围内生产、使用。

1.3 毛毡的鼎盛阶段——约公元十五世纪至公元十六世纪(隋唐、宋元)

隋唐是时期，民族大融合促进了毛毡使用范围的扩大，制毡开始由专门机构负责，其产品主要为满足皇室成员和官贵人生活所需，象征财富与等级。毛毡的产地范围继续扩大，各地生产的毛毡制作风格迥异，毛毡制品制作的中心由西北少数民族逐渐转向中原迁移。

唐宋政府的织染署下设有“毡坊”机构，专门管理。《事物纪元》记载：“唐有毡坊，毡坊，至五代合为一，至宋朝则分”。《唐大典》记载：“凡大官行行，欲役三部帐幕，帐毡为表”。[10]唐代著名的产地有(今长安县)，(今陕西横山县)等州州有毡。[11]安西(今包括龟兹，疏勒，于阗，焉耆等)织毡。《酉阳杂俎》记载：“唐安禄山恩宠无比，其所赐有绣毡(大雕) Omar 毛毯”，[11]；此时毡的品种有毡、毡、纬毡、纬毡、纬毡，毡、毡，毡等十几个花色品种。

宋代的制毡规模，虽然不及唐代发达，但毡的使用数量仍很大。据《宋史·食货志》记载：“大官，有司造龙图展云，造毡，补青毡四百具”。《宋会元史·食货志》记载：“受赐出西南，诸番以毛毡为贵，蛮人至夜宿，无毡簇，人有一毡”[12]。由此可知，宋代的制毡业已经非常普及了，西南少数民族也有使用毛毡的记录，至今这种披毡在藏族和白族中仍然在使用。

元代是由蒙古族建立的政权，游牧民族对毛毡的特殊感情，促进了制毡业的发展，蒙古族在扩张的同时，吸收其他民族的生产工艺和技术，使得毛毡的制作工艺得到进一步发展。元代《大元野获编》记载官营用毡，毡种类繁多，以羊毛居多，毛毡、毛毡、毛毡等。《多桑蒙古史》中记载了普通百姓使用的毛毡：[4]，“外服毡衣，用毛绵紧来之，门亦用毡，户向南，全家皆处此狭居中。”[15]这一时期毛毡的制作向高级化发展，上层社会极尽奢华，而普通百姓依沿袭原始的技术与功能。

1.4 毛毡的衰落阶段——约公元十五世纪至公元十六世纪(明清、民国、解放前后)

明清的制毡工艺技术大都继承于元代，除供达官贵族享用外，还出口欧洲。在中原地区，制毡业迅速发展，毛毡的使用开始逐渐退出皇家及贵族。在游牧民族和普通百姓中仍然广泛使用。毛毡的普及化导致其品质的下降，制毡业逐渐式微，制毡的中心开始转向边疆少数民族地区。

清末民国时期，伴随着工商业的发展，内蒙古地区的制毡业曾有短暂的繁荣，毛毡行业的被称为“蒙商”。制毡业尝试走上工业化道路。据《归绥县志》记载：“归绥工商业凡六十八(行)两百十一户，四十五、三十四户，以毛织为最”[16]，毛毡的品种有不可缺少的防寒服，还等级低。好的毡帘制品亦铺设新疆，其主产品有山西、河北等地也争相购买。所以当时此地的毡坊很多。清末有三十家，极盛时期达到五十家。但是从1940年后，日本占领者统制毛皮，禁止毡坊生产非军事产品。这时毡坊生产量大大降低。此后，由于细菌、洋毛盛行，毡帘用毛的越来越少，毡坊走向消亡。

民国用毡主要由一种走村串户找活干的擀毡手艺人，俗称“毛毛匠”来制作。在民国时期，对擀毡手艺人，就请匠人住到村中，给全村人擀毡。“毛毛匠”只在农闲的时候出来擀毡，并无专门从事这项职业的人，他们多结伴而行，做工简陋，制作的毛毡也很粗糙，完全以实用为主，很少有装饰。在进入二十世纪八十年代后，工业生产的地毯价格便宜，美观实用，“毛毛匠”也逐渐失去市场。毛毡制作的生产逐渐冷落，渐渐地退出了人们的日常生活，只在牧区作为蒙古包用毡还在使用。

1.5 毛毡的复兴阶段——二十一世纪初至今

从内蒙古地区来看，自1999年，中央启动了西部大开发战略以来，具有民族特色的传统手工艺品以其独特的风格与文化内涵吸引着各民族群众。民族服装、民族餐饮、特色民族用品等都开始成
为市场新宠。然而，作为起源于游牧民族，最具代表性的毛毡制品却随着游牧民族走向定居而日渐衰微。就连蒙古包用毡也多采用价格便宜的丙纶毡，而一种靠人手工制作，具有民族特色的毛毡制品却随着游牧民族走向定居而日渐衰微。就连蒙古包用毡也多采用价格便宜的丙纶毡。较少用于制作毡画的羊毛毡质地疏松、轻薄，尺寸的稳定性差，价格低廉。其它毛毡旅游纪念品，做工极粗糙。价格便宜，除极少数外地游客购买外，当地少有人问津。这些仅存的毛毡制品也多采用机器生产。而懂得传统毛毡制作技术的人多是出生于上世纪二三十年代，如果不及时进行抢救性的工作，这些手艺也随时可能失传。与其形成鲜明对比的是蒙古国进口的毛毡制品，主要有毡靴和毡鞋，它们多采用染色毛毡，并在上面进行绗缝和刺绣装饰，做工精美，售价昂贵，因其量少而供不应求。工业化革命以来，产品设计越来越国际化，人们在享受了整齐划一的时尚之后，开始从心灵深处挖掘独特的民族认同感，在近年来的时尚舞台上，具有民族文化特色和原始质朴风格的产品越来越受欢迎，与内蒙古气候相近的俄罗斯以及一些北欧国家，毡帽和毡靴以全新的风貌重新回到了人们生活中，他们的成功经验为我们复兴毛毡产业提供了很好的参照。由此可见，人们对于毛毡制品并不是不再喜爱，而是有了更高的要求，即精致与个性化诉求。

随着经济社会的飞速发展，社会主义核心价值的追求与体现不容忽视。保护和传承传统文化对于加快经济发展和提高全民道德素养具有重要意义，因此，今年中国共产党第十七届中央委员会第六次全体会议上，就明确提出了文化强国的必要性和紧迫性。会议提出：“文化是民族的血脉，是人民的精神家园。”党的十七届六中全会研究部署深化文化体制改革、推动社会主义文化大发展大繁荣，进一步兴起社会主义文化建设新高潮，对夺取全面建设小康社会新胜利、开创中国特色社会主义事业新局面，实现中华民族伟大复兴具有重大而深远的意义。国家对于文化产业的重视势必对挖掘传统文化内涵和保护传统手工业起到积极地作用，毛毡的复兴时机到了。

2. 毛毡发展历史阶段的主要特征及规律

纵观毛毡发展的历史阶段，毛毡的发展经历了产生、发展、鼎盛、衰落以及当今的毛毡业振兴五大阶段，每个阶段都有各自的特征：

在毛毡产生阶段，其最初的用途主要是毡帐的包裹物，伴随着生产能力的提高，逐渐扩大至服饰和其它生活用品。原始毛毡制作工艺简单，且没有进行染色加工，只有黑白二色，以实用为主，较少有装饰。阶级性不明确，贵族和奴仆均可使用，具有原始生活用品的基本特征。这一时期的生产中心在游牧民族聚居地区。

毛毡的发展是在游牧文化与农耕文化的碰撞下产生的，在毛毡制品与纺织产品的相互借鉴与融合过程中，毛毡的工艺和质量有了很大的提高，而且很快与中原的刺绣技术相结合，使毛毡制品更加绚丽精致。印染技术的运用使毛毡摆脱了单一的色彩，通过表面用丝绸进行镶拼、包裹等技巧的运用，毛毡改变了原有的粗犷风格，逐渐向精细化发展。伴随着毛毡进入以农业生产为主的中原地区，毛毡不再是游牧民族特有的生活用品，而逐渐成为上层社会专属用品。这一阶段的毛毡工艺复杂，质地上乘，装饰繁多，呈现出多元化、精细化的发展趋势。开始逐渐由原始的实用品向艺术品和收藏品过渡。制毡业的中心开始向中原定居地区转移。

毛毡业的发展巅峰期是我国封建社会的鼎盛时期，对外交流频繁。隋唐和宋元时期，统治阶级思想开放，国家兴盛强大，与西域、波斯等国的交流与贸易促进了毛毡业的发展，制毡业呈现出规模化与多样化特征，所生产毛毡的数量和质量都达到了最高水平。全国各地的制毡业同时发展，各地的特色不同，制毡业呈现出多极化发展状态。整体上制毡业的中心仍然在中原的定居地区。

毛毡业的衰落伴随着游牧民族在封建王朝统治地位的丧失和羊毛的多样化使用开始走下坡路。明清时上流社会毛毡的使用已经逐渐让位于地毯，毛毡的发展逐渐衰落。清末民初，由于社会的动荡和战争的爆发，人民的生活水平开始下降，毛毡制品无法满足社会的需要。制毡业进入低谷。由于西北人家多以炕为睡榻，毛毡的隔潮、隔温的性能非常适合铺炕，因此受到普遍欢迎。这一时期，北方的游牧民族和汉族均有使用，呈现出明显的地域特色。其生产中心主要在西北地区，擀毡的手艺人多为山西人。如今，毛毡制品进入复兴阶段，在全球化背景呈现出全新的生命力，并将以“文化强国”为契机，为设计师提供其设计和应用的新课题。

3. 结语

内蒙古自治区从古到今生活过很多的游牧民族，由他们所创造的毛毡制品在历史的进程中曾有过辉煌灿烂的文明，它的兴盛与衰落符合一般手工制品的发展规律，它的变化与发展受社会政治经济影响，体现了人们对精致生活和民族认同感的追求，当前，我们应抓住这一有利时机，以传承和保护非物质文化遗产为前提，开发具有民族特色与时代精神的毛毡产品，为繁荣社会主义文化事业复兴毛毡产业做出贡献。

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Study of Trappings Culture Protection from Yushu Khampa Tibetan

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玉树康巴藏族服饰文化保护研究
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Abstract
Qinghai Yushu Tibetan Khampa dialect speakers, general the Tibetan language. Their national costumes, is the physical state of the national dress, folk, spiritual triple body system combines together. Create a national culture, and cultural achievements of the same ethnic, cultural and national go hand in hand with each other to save. Tibetan intangible cultural heritage is rooted in specific natural and humanistic environment, with the local community has a natural history, culture and emotional connection. Post-disaster Tibetan intangible cultural heritage protection of the rescue, is an emotional connection with the Tibetan people, encouraging them to rebuild confidence in an important measure.

1. 康巴服饰的历史演变

1.1 康巴服饰的源头

玉树藏区的康巴族即康区的藏族。康区多指青藏高原东南部的横断山区，旧称“朵思甘”地区。具体包括：西藏昌都地区、云南迪庆州、四川甘孜州、青海玉树州以及那曲东南一线。康巴地区历史上处在汉藏过渡地带，在行政、宗教，经济和文化等方面都有明显的地域特征。青海玉树藏族讲康巴方言，通用藏语文。藏族信奉藏传佛教，有自己的语言和文字。十世纪到十六世纪，是藏族文化的兴盛时期，几百年间，藏族文化大放异彩。研究藏、彝、白、哈尼、纳西、怒、土家等族的历史，都必须探讨与藏族的关系，那么探讨藏族必联系康巴服饰。服装服饰作为族群区别的标志，可以说是随着氏族，部落民族的产生而产生的。而少数民族服饰，就是将民族服饰的物态，民俗，精神三重机构系统结合在了一起。所以说民族创造了文化，文化同样成就了民族，文化和民族如影相随，相互拯救。

1.2 康巴服饰演变的重要时期

康巴服饰既具有藏民族的共性特征，又别具地方个性特色。广泛运用金银珠宝装饰也是康巴藏族服饰的一大艺术特色，体现了他们鲜明的民族个性和务实的审美价值观念。另外，就地取材，充分利用原生物自然资源所形成的质朴、天然之趣，更使康巴服饰充满着一种与大自然博大胸怀相依相衬的雄浑气魄和钟灵神韵。康巴汉子的服饰品主要有象牙发箍，金银镶边的红珊瑚大耳环，珊瑚、玛瑙、琥珀等珠宝项链，用金、银、铜精制的佛盒“嘎乌”、大镰盒等，腰际横插或斜佩长藏刀，短吊刀，手指上戴有金银并镶嵌有珊瑚等珠宝的戒指。藏袍的外套用绸缎、布、毛织氇氇品等制成，以水獭、虎、豹等皮镶边，脚蹬藏皮靴或红黑相间的毛质氇氇尼靴，头扎一根又黑又亮的长发辫，夹以红、黑、蓝等大股丝、绒线，盘头而绕，尾端呈散状，垂落于头侧，显得扬扬洒洒，威武剽悍。
悍;着帽的或戴金毡帽,或戴狐皮帽,愈显雄姿英发,洒洒自如。着装上康巴汉子一般将藏袍下摆提升至膝盖以上,脱两袖扎于腰际,腰间除火镰等佩物外,一把横撇的长刀十分耀眼,加上头上飘洒的"英雄结",倍显剽悍,粗犷英武。康巴,包括西藏昌都,云南迪庆,青海玉树、果洛,四川甘孜、阿坝等地区,康巴服饰因小区域自然地理环境与地域文化之差异,形成了一种独具地方特色的康巴服饰习俗,俗称康装。它以其夸张的形制、明朗的色彩、古朴的纹饰、厚重的质地、多彩的款式、深邃的文化内涵,在藏族服饰服饰艺术中独树一帜而令人耳目一新。仅康巴地区的妇女服饰,在民间就有一首古老的民歌这样传唱赞美:

我虽不是昌都人,昌都装饰我知道,昌都装饰要我讲,铜带环腰口琴吊;
我虽不是贡觉人,贡觉装饰我知道,贡觉装饰要我讲,项殊三串胸前抛;
我虽不是德格人,德格装饰我知道,德格装饰要我讲,头包风帕腰悬刀;
我虽不是霍柯人,霍柯装饰我知道,霍柯装饰要我讲,红绿带几绕满腰;
我虽不是达多人,达多装饰我知道,达多装饰要我讲,红绳扎发围头绕;
我虽不是理塘人,理塘装饰我知道,理塘装饰要我讲,发系银盘叮当闹;
我至不是巴塘人,巴塘装饰我知道,巴塘装饰要我讲,银丝缠发额前飘;
我至不是盐井人,盐井装饰我知道,盐井装饰要我讲,头包风帕腰悬刀;
我至不是昌台人,昌台装饰我知道,昌台装饰要我讲,巴戈盘发宝光耀。康巴女装其显著标志是前额顶佩戴由银和青铜铸造并镀以金,中间镶嵌红珊瑚的"梅朵"头饰,即花朵纹样装饰。相传此佩饰为格萨尔王妃珠牡所佩戴。头发编成若干粗细不同的小辫,上面饰以松耳石和珊瑚;鬓角两边的头发上穿有松耳石或猫眼珠,辫子末端也穿以两股松耳石或银饰,藏袍和男子大体相似,显得华贵大方,婀娜多姿。康巴特有着装,质地厚实,色彩简洁,款式新韵独特,具有自然、质朴、厚重的视觉效果而别具一格。3. 保护康巴服饰之建议藏族人民始终怀着敬重,虔诚的心情将大自然视为自己的家园,他们与大自然一体的生态观正是我们所要寻找的东西,正是他那种散发出的拙朴、平和、诚实和豁达的自然情调也是他独特的文化魅力。随着全球一体化的进程以及服饰的不断弃旧迎新的特性,服饰本身的保存困难、民族服饰持有者没有认识到其重要性等多方面原因,服饰文物近年来流失损毁速度相当惊人;有关方面目前对民族服饰重视力度不够,研究条件较差,资金缺口较大,相关法律政策尚未出台,大量服饰文物精品被外国人士搜集并带出国境,是我民族文化艺术宝库的巨大损失。人的生活不仅要有一定的物质基础,更离不开相应的人文精神,藏族非物质文化遗产植根于特定的自然和人文环境之中,与当地民众有着天然的历史、文化气息和情感联系。地震之后藏族民众心灵的安抚需要与他们伴随了千年的非物质文化遗产同行,同时,灾后藏族非物质文化遗产的抢救保护也是尊重文化遗产与藏族民众的情感联系、鼓舞他们重建家园信心的重要举措。我们所进行的是藏族服饰文化的遗产研究与保护的探索,并对传统的生活方式等地方性知识加以考察,通过挖掘传统文化中的营养来解决当前震后保护问题。

藏族人民始终怀着敬重,虔诚的心情将大自然视为自己的家园,他们与大自然一体的生态观正是我们所要寻找的东西,将这种民族精神弘扬,传承必须要要到很好的载体;那么说旅游是文化的载体,文化是旅游的灵魂;能保护一个民族文化的多样性,必须提供资金和广阔的发展平台。青海应充分发挥省内文化资源优势,以文化特色包装,将康巴地区的服饰文化的发展使之融入到旅游项目的开发之中,打造国内外旅游名牌,才能使经济得到发展的同时让民族文化得到传承和发扬。参考文献[ 1 ]《藏族简史》[ M ],四川民族出版社1986年版。
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