A Family Album in Silk:
Evolution of Chinese Women’s Dress in the Twentieth Century

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Abstract
My book about our family’s collection of Chinese women’s clothing tells many stories, both personal and political. This clothing reflects a century of expanding Diasporas and emancipation, illustrating the profound challenges and opportunities of Chinese women in the twentieth century. Over ninety rare examples of the evolving two piece aoqun (samqun, Cantonese) and the qipao or cheongsam are included along with dated family photographs. Exhibited at the University of California at Davis and used in the film The Joy Luck Club, these garments embody some of the best of Hong Kong textile design of the twenties and thirties. Art Nouveau and Art Deco styles influence the Jacquard brocades, gauzes, taffetas, printed damasks, and velvets. The continued evolution of these garments is seen in the Chinese American cheongsam designed in the forties by my mother-in-law, Susan Mah, which use Western construction and trims with novelty fabrics.

1. Introduction
My book seeks to reveal through our family’s clothing the effect of historic changes in the twentieth century, here and in China. Colonialism, industrialization, urbanization, and globalization have profoundly changed the lives of women worldwide. The meanings of the words traditional and modern have constantly mutated. Industrialization drew young workers from rural areas to urban factories. For the first time, young unmarried women lived apart from their families while earning a small salary. Electrification of cities meant that people could read and work after dark. An explosion of printed media followed. The need arose to attract men, and later, women to purchase these newspapers and magazines. Stylish courtesans and entertainers were frequently pictured. Many advertisements, including those for foreign products, were directed to the new young consumers and homemakers. Young women were presented through media and education with the conflicting aspirations to be the new urban consumer, citizen and worker, like the American Jazz Age flapper or Japanese moga. They would be the newly educated working women, yet still be expected to be the model wife, homemaker, and mother. I will focus on the stylistic development of Chinese women’s dress in the twentieth century and demonstrate how those garments reflect the quickly changing tastes of a society in flux: traditional clothing (before 1911), which was still influenced by Qing dynasty sumptuary laws; transitional styles of qipao and aoqun (1908-1928); and the evolution of the cheongsam/qipao (1928 to present).

I will be illustrating this history with the clothing of my mother-in-law who was born in Guangzhou in 1902, lived in Hong Kong from 1928 to 1938 and ran the family’s handkerchief factory until the Sino-Japanese War escalated and forced her to return to the United States with nine of her children.

2. Traditional Dress of Chinese and Manchu women before 1911
This is the 100th year anniversary of the Revolution of 1911, which signaled the collapse of old social structures and rules in Imperial China that allowed Western values, attitudes, and styles to be openly admired and emulated. The traditional styles which had enveloped the figures of cloistered Chinese women and the societal norm that required foot-binding could no longer be enforced. As they were allowed to venture outside their homes, younger women began to choose more economical, practical, and flattering clothing.

Chinese women began to live radically different lives in China, as well as in the many overseas Chinese communities springs up, as war, famine, and civil instability drove them from their homeland. Forces that fostered new lifestyles for Chinese women included: Western-style education, Christianity, social disruption and revolution, residence overseas, and employment outside the home.

Early twentieth-century examples of Chinese women’s clothing include the collarless ao (side-closing upper garments), pleated qun (skirts), ku (pants), and bound-foot shoes. Voluminous and richly embroidered, these early garments were designed for women who rarely left their homes and whose single reason for existence was to bear sons. The ao, for example, accommodated frequent pregnancies; busy mothers could nurse a baby through the large sleeve opening.

Skirts, symbols of marriage, were wrapped and could accommodate an enlarging waist. Unmarried young girls, informally dressed married women and peasant working women wore pants, fashioned with a very large waist band of hemp, linen or heavy blue cotton capable of repeatedly being twisted and tucked around the waist. Tiny silk shoes for the bound foot were barely made big enough to cover the bandaged toe. Young girls were told not to complain during the binding lest they be less sought after as brides. These young girls often practiced embroidery by making their shoes.

The Manchu women’s dress, the qipao, was a long gown frequently worn with a vest or cape. It often did not have a collar, but was worn with a detachable scarf-like neckband. The early twentieth-century qipao was often made of gauze weave embroidered with many Chinese symbols for good fortune and long life. The Manchu did not bind their feet, but wore shoes with a large central heel.

3. Transitional Styles, 1908-1928
The Xinhai, New Republic, era saw young women wearing, slim satin pantsuits as in the past but with a very high collar and tops and skirts influenced by missionary school uniforms. The gau liang, high collar, style was most exaggerated in Shanghai and so was called a Shanghai collar style, or Xinhai period style. A three quarter length sleeveless overdress would be worn over the aoku, (upper garment and pants). Shanghai was the New York of Asia, a center for the finest and the newest. Treaty Port Chinese, and to some extent here in colonial Hong Kong, created a unique lifestyle, open to many multi-ethnic influences. Particularly popular were the modernity of machine-age Art Deco designs, favored by the very wealthy Jewish entrepreneurs of the city, who wished to differentiate Shanghai from colonial, British styles then prevailing in Hong Kong.

The fabrics selected, in contrast to late Qing’s colorful and bold, bordered designs, featured small pastel motifs designed, featured small pastel motifs.
sprinkled over stiff taffetas. Fabrics were dense and "crisp", often combining flowers with small traditional Chinese fret or wan/swastika geometrics. The wan character symbol had been used for over 2,000 years to symbolize the eternal or 10,000 times whatever one wished for. Garments were demure and elegant, appropriate for the very young or reticent. Buttons loops at the neck and shoulder held rhinestone, silver or jewel studs.

Figure 1.

Figure 2.

Figure 1 is a 1922 ao of striped silk gauze which is a slimmer version of the prerevolutionary period ao. Such a garment could also be worn with matching pants. Western influence is revealed in the gray color, heart-shaped buttons, and black lace trim. The skirt is styled after fringed English skirts and made of gauze patterned Jacquard silk damask called toong fa ("pierced flowers", Cantonese). Collars are 3" high but unstiffened.

Figure 3. Modern qipao (1922)

Figure 4. My mother (1927)

Skirts were made of several different types of fabric—embroidered, brocade bordered, fringed, and patterned gauzes. Skirt forms varied and were tapered, gored, or gathered with a drawstring. Again, this was suitable clothing for women of child bearing age.

During this period, some families ignored the ban and continued to bind the feet of their daughters, while more progressive families desisted and began to educate their daughters. This illustrates the local, independent expression and adoption of the new.

Only a few years later a bolder style was adopted. Large curvilinear Jacquard woven fabric patterns echoed the cut of aoqun and modern qipao, often woven with only two colors. Long floats of thread, which imitated embroidery, caused these thin fabrics to drape and subtly reveal the body. Collars are still soft but only 1-½" high. Figure 2.

In 1922, the first transitional, modernized qipao were calf-length tunics worn alongside aoqun (upper-garment-and-skirt sets) and aoku (upper garment and pants) of similar form and fabric. The conservative would wear it with pants. Figure 3. Some are sleeveless and worn over an ao. Earlier versions have straight long sleeves; later, in the mid twenties trumpet-shaped elbow length sleeves matched the curved hems of the garment. Figure 3, 4, 5.

Figure 5. Child’s qipao (1930)

Figure 6. Padded modern qipao (1923)

Figure 7. Mah portrait (1927)

For the first time Chinese women’s clothing responded to Western styles and skirt lengths rose. For the first time a woman’s ankles and forearms could be seen. Figure 4, 7. However, these garments were still full enough so that side openings were not required. The full cut of the modern qipao echoed the full garments of the 19th century. These garments feature unusual woven silk designs derived from Art Nouveau and Art Deco motifs.
The Evolution of the Qipao, 1927–Present

In the late 1920s, a garment evolved into what is now commonly known in the West as the cheongsam (Cantonese dialect), or long dress. The development of the cheongsam from Manchu dress, Chinese women’s New Republic styles and Chinese men’s changshan, or long robe. By the early 1930’s the modernized qipao was supplanted by the new garment from Shanghai and Hong Kong, called a changshan (Mandarin) or cheongsam. Later, as Mandarin became the national language, qipao became the standard term. The modernized qipao described earlier was worn by the established or more conservative. Movie stars and courtesans were the first to wear the new style cheongsam. This garment, like the androgynous tunic of the flapper, did not accommodate childbearing; rather, it celebrated independence from old roles and emphasized figure revealing slimness.

The first cheongsam were long with elbow-length sleeves. Being narrow, they required a knee-length side opening. Fabrics with small Art Deco motifs were used with coiled buttons down the right side. Buttons were frequently larger near the neck or shoulder. The garment was tailored with twenty different measurements, designed not only to fit the owner but to hide deficiencies so that it both flatters and deceives. These cheongsam were made of unusual tannin-impregnated silk gauzes, two-tone Jacquards, printed patterned silks and burn-out chiffon velvets. As the years passed the garment was made more revealing by shortening the sleeve, raising the side opening, or by using sheer fabrics. Styles were inspired by the exhilarating entertainment centers of the city, the lives of Chinese movie stars and clever advertising art. Noteworthy are the many hybrid styles combining qipao with Western bows, sleeves and outerwear.

Later, waist and breast darts were used to create the formfitting sheath-like qipao. The garment needed to be made of stronger and denser brocades, like those being manufactured currently. In the recent past, the cheongsam has lost favor and become a symbol of tradition rather than innovation. It is relatively costly and also not as comfortable as contemporary clothing.

4.1 Chinese American Cheongsam

Overseas Chinese typically would have cheongsam made to order in Hong Kong or Shanghai, with relatives finalizing details with the tailors and facilitating shipping. World War II and the Civil War in China temporarily ended this practice. Before the Communists took over Shanghai, my mother-in-law sent American fabric to her daughter-in-law there to be made into cheongsam with the bib front popularized by Madame Chiang Kai-shek. This style appears symmetrically Western, yet is derived from the Manchu vest. Madame Chiang Kai-shek’s dresses had an almost military formality, tailored for public appearances. She headed the New Life movement of 1934—which tried to re-establish more Confucian conventional roles for women and more conservative dress.

My mother-in-law Susan Mah was a talented designer and seamstress in her own right. She designed dozens of short cheongsam with darts, shoulder seams, set-in sleeves, zippers and shoulder pads. She liked the bib front because it was much more easily sewn than the traditional garment with its asymmetrical opening. Her cheongsam feature an exuberant and humorous taste and were made of rayon or cotton prints, trimmed with upholstery braids and reused ribbons from her 1920’s samquan. These postwar garments were insouciantly bold, made to be worn with platform heels and furs. Her version of the “little black dress” featured novelty prints of Mayan motifs, Egyptian drawings, or colorful clowns and flowers. While she purchased beautiful Western styled garments, she continued to wear cheongsam for special occasions and when she sat for her portrait.

5. Discussion and Conclusion

The Lai Mah collection began with a gift of a woman’s entire wardrobe, a unique record of one woman’s taste from age fifteen. When Susan Mah left Hong Kong in 1938, she brought all of her clothes with her. Very few other women leaving war-torn China were able to do so. These are the garments of the young bride, and the festive dresses of a working women enjoying well-earned good fortune. The Lai Mah Collection now includes garments of fifteen other women. Given a time period, we can see the difference in garments being worn by women ten or twenty years younger. They illuminate a special period in Chinese and
Chinese-American history. Chinese women were on the brink of engaging many hard-won new opportunities: their feet would no longer be bound, they could go to school, emigrate, work, and raise families in partnership with their husbands in communities throughout the world.

My mother-in-law was a woman capable of emulating the beauties of her time. She also loved fashion. She took great pleasure in shopping for fabric and creating her own unique Americanized versions of modern Chinese dress. Had she continued to live in China, I believe she would have dressed more conservatively, with darker colors, as a matriarch and mother of twelve. However, she lived in Fresno, California, with a peer group of women who were considerably younger. She continued to dress with lively distinction. Luckily, she believed in sitting for her portrait, and thus we have a good record of her life.

Acknowledgements
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Process and Intension of Piecing and Edging of Women’s Costume in Eastern Wu Area

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Abstract

Women’s costume in eastern Wu area is made up of head cloth, head fillet, piecing jacket, join-crotch pants, sarong, apron, gaiters and embroidery shoes (so-called "Eight Piecesuit"). Local women in watery region have come up with their own characteristics along the productive practice of long time "Rice Cultivation" life. The widely use of piecing and edging was among them. The essay collects, records and analyses the certain steps of cutting and seaming of piecing, edging and the combination of the two crafts. A conclusion based on both practical function and aesthetic function was drawn that its process feature and intension covers an integration of programmability and extensibility, a combination of using one piece and remnant and also an intensive expression through fabric colors. The crafts of piecing and edging are not only the fundamental ways of decorating clothing, but also the essential means of constructing structure. They are the compound reflection of modeling concept on "from function to appreciation" and "integration of utility and aesthetic".

Introduction

Eastern Wu area usually refers to the region to the east of Suzhou, including Luzhi, Shengpu, Welting, Chefa ng, Zhangpu, Xietang, Kuatang, Loufeng, Zhouzhuhu and even Zhujiajiao in Shanghai’s Qingpu district. Both of them lie in the territory of Jiangsu Province, with Shanghai in the east, Wuxi in the west and near the border of Zhejiang Province in the south. Being the cradle of ancient rice agriculture, it is named "Rice Cultivation" area as well. As the reflection of cultural phenomenon in local social life, women’s costume in eastern Wu area has a vivid region feature and a striking flavor of rural life. It also has a direct contact with its natural environment, together with the production and lifestyle around rice planting and is quite remarkable on material choosing, cutting, seams and decorating. The ornamental means mainly including piecing, binding, quilting, embroidery and collage while piecing and binding seems to be the most representative ones. They are the direct reflection of native women’s persuits on both utility function and aesthetic function.

Since Jul.2007, Zhang Jingqiong and Hongtian, along with their colleagues went to Shengpu for several times. Both of them are members of subject group of "study on process of women’s costume in eastern Wu area", a culture science foundation of Jiangsu province and subject group of "study on configuration of folk costume and rice cultivation culture in southern yangtze river", a social science foundation of Jiangsu province. With the help of local culture station, the group members collected numbers of hand-down "Eight Piecesuit", including head cloth, head fillet, piecing jacket, join-crotch pants, sarong, apron, gaiters and embroidery shoes and so on. Meanwhile, they learned cutting techniques from watery region costume successors like Huang Liqing, Huang Jinying, Ling Linbao, etc. and recorded with camera and text. Afterwards, they classified and analysed these materials in fashion craft lab of Jiangnan University and came up with the accordingly conclusion.

1. Process of Piecing and Edging

1.1 Piecing

1.1.1 Definition

Piecing refers to the technique of seaming two-pieces and above. One piece may be sliced when necessary while patches are going to be abutted into a whole. Flat seaming is the common way and the fundamental processing technique as well. The craft of piecing can be learned from the procedure of making head cloth. Joining of the two corners is the first step, as in Fig.1, put the rectangle-like main part and two corners in right angle trapezium shape together, set the two positive pieces against each other, leave an edge of 1cm. Stitch up the negative side in a straight line and flat the margin with fingers. Piecing is also applied in bi-color and tri-color joining corners.

(a)Joining of body (b) Positive (c) Negative and bi-color corners

Figure 1. Patchwork of Headcloth

1.1.2 Distribution in Application

Piecing is commonly used in the procedure of making traditional "Eight Piecesuit", as shown in Tab.1.

1.1.3 Example of Application in Piecing

Piecing jacket plays an important role in women’s upper garment of eastern Wu area, the patching parts mainly exist on surface placket, back, sleeves, together with the joint of collar and main body. Basically, two colors and above are mostly adopted. According to the direction of bowing, piecing can be divided into two forms, including vertical and horizontal. In Fig.2, the former one stands for upright way of piecing, like the joining in sleeves is to cut in plumb in the middle while the latter means to abut along horizontal direction, such as the cut along waist line, making upper and lower in different colors. The color on the left side of piecing jacket differs from the right makes it a fantastic example of using the two piecing means, when some of the patchwork remain to use the same fabric in abutting. Plus, waist line is usually taken as the border and divide the surface placket into two colors. Vertical piecing and the combination of them is commonly seen while the horizontal one is unusual. The joining of sleeves also have two means, either abut twice or three times. The former is to cut in plumb in the middle and the other kind of piecing just adds one more cut between the joining line and cuff.
Table 1. Distribution of Piecing

<table>
<thead>
<tr>
<th>Name</th>
<th>Distribution of Piecing</th>
</tr>
</thead>
<tbody>
<tr>
<td>head cloth</td>
<td>connecting main body and the two corners\bicolor corners to go with the tri-color ones</td>
</tr>
<tr>
<td>belly band</td>
<td>on the edge of belly band</td>
</tr>
<tr>
<td>piecing jacket</td>
<td>piecing on main body (surface placket and sleeves) \the joining of collar and main body</td>
</tr>
<tr>
<td>apron</td>
<td>on main part of the apron\joining part of main part and waistband</td>
</tr>
<tr>
<td>sarong</td>
<td>brims around sarong \the joining of pleats and sarong pieces</td>
</tr>
<tr>
<td>join-crotch pants</td>
<td>the joining part of crotch and legs</td>
</tr>
<tr>
<td>gaiters</td>
<td>on the edge of gaiters</td>
</tr>
<tr>
<td>embroidery shoes</td>
<td>on uppers of the shoes</td>
</tr>
</tbody>
</table>

Figure 2. Splice Diagram of Piecing Jacket

Table 2. Kinds of Binding

<table>
<thead>
<tr>
<th>Name</th>
<th>Width</th>
<th>Process</th>
<th>Outline</th>
</tr>
</thead>
<tbody>
<tr>
<td>joss stick binding</td>
<td>1.3cm</td>
<td>bind once</td>
<td>slim and looks like a joss stick</td>
</tr>
<tr>
<td>single binding</td>
<td>2cm</td>
<td>bind once</td>
<td>one narrow line</td>
</tr>
<tr>
<td>double joss stick binding</td>
<td>2.6cm</td>
<td>bind twice</td>
<td>two lines and each one looks like a joss stick</td>
</tr>
<tr>
<td>double binding</td>
<td>3.3cm</td>
<td>bind twice</td>
<td>two narrow lines</td>
</tr>
<tr>
<td>wide binding</td>
<td>5.9cm</td>
<td>bind once</td>
<td>with width of 5cm</td>
</tr>
<tr>
<td>drum binding</td>
<td>8.9cm</td>
<td>bind once</td>
<td>lines were in different widths when needed</td>
</tr>
</tbody>
</table>

Table 3. Distribution of Binding

<table>
<thead>
<tr>
<th>Name</th>
<th>Distribution of Binding</th>
</tr>
</thead>
<tbody>
<tr>
<td>head cloth</td>
<td>chamfer and hemline of abutted corner</td>
</tr>
<tr>
<td>belly band</td>
<td>a circuit of the body blank</td>
</tr>
<tr>
<td>piecing jacket</td>
<td>neckline, neckband, cuff, bottom and edge of surface placket</td>
</tr>
<tr>
<td>apron</td>
<td>on the edge of apron and three borders of the waistband</td>
</tr>
<tr>
<td>sarong</td>
<td>hemline</td>
</tr>
<tr>
<td>join-crotch pants</td>
<td>hemlines</td>
</tr>
<tr>
<td>gaiters</td>
<td>on two or three borders of the gaiters</td>
</tr>
<tr>
<td>embroidery shoes</td>
<td>borders of shoe uppers</td>
</tr>
</tbody>
</table>

1.2.3 Example of Application in Edging

Edging can be found on every kind of clothes in eastern Wu area and joss stick binding seems to be the most popular one. It has been commonly used on the edge of head cloth, neck line, neck band and edge of surface placket of piecing jacket, as shown in Fig.3(a). The other example is a pair of hand-down gaiters with two bindings on it (see Fig.3(b)). The brim close to the edge is in blue color and 1.5 cm in width, while the other one is slim, dark blue and 0.5 cm wide. Blind stitch is chosen, with its stitch length in 0.3 cm, coming from right to the left and from inside to outside. The binding fabric is also relevant with the main part, cotton is often taken in watery region clothes.

(a) Binding on Piecing Jacket
(b) Binding on Gaiters

Figure 3. Example of Application in Edging
2. Combining Application of Piecing and Edging

Independent piecing and edging exist in decorative technique of watery region women’s costume in eastern Wu area, and either of the two has its own feature. Nevertheless, the combining application seems to be more distinctive. Take bordure for example, it is the typical craft by using piecing and binding at the same time. The process is to put a smaller piece or strip on top to cover the larger one and seamed by flat stitch or loop stitch.

The combination of piecing and edging can be divided into two ways, one is doing the patchwork first, and bind around the edges of the whole piece afterwards. The other mean is to begin with binding, and then join them with the main body. This procedure created by native women is full of unique feature and is in wide application.

As shown in Fig.4, an apron generally has two parts, with a cover on top and the main body is lying beneath. Both the cover and main body are in isosceles trapezium, connecting with the waist. No matter the upper part or the main body, two piecing would be given, thus creating a three-part piece. The area stay exactly the same at two sides.

The cutting steps are as follows:

Firstly, work out the numbers of joining pieces, like in Fig.4(a). Material: ① Cut an independent part A as waist.② Get slice B for two and one single C as cover.③ Two D and one E is prepared as the main body.

Inner Fabric: ① An independent A is needed as waist.② For cover, prepare a whole piece equals to B+C+B ③ Cut a whole piece with an area of D+E+D, as the main body. That makes 7 shell fabric and 3 inner ones in total.

Then, clip the prepared pieces, as shown in Fig.4(b).

Shell fabric: ① A rectangle in 45cm×6cm as waist part. ② The cover should be two isosceles trapeziums with 8cm and 10cm on two sides and a height of 28cm and a single rectangle in 19cm×28cm. ③ Main body of the apron contains two isosceles trapeziums with 9cm and 12cm on two sides and a height of 31cm and a single rectangle in 23cm×31cm. Inner Fabric: ① Get a 45cm×6cm rectangle for waist. ② Two isosceles trapeziums with 35cm and 39cm on both sides and a height of 28cm. ③ One isosceles trapezium is needed for main body, with 41cm and 47cm on both sides and a height of 31cm. The inner parts of waist, cover and main body should be 1cm wider than the shell fabric. For binding strip: width would be in 1 cm, 4-5 times more than the due width.

Attention to directions of bowing should be paid when making the lay. Both of them should keep flat except binding strips, which are in 45°bias cut. Secondly, decorative details should also be taken care of by distinguishing colors and patterns in selecting materials of cover and waistband. Both of the cover and main body have joss stick bindings around the other three edges. In the process of joint between the two, the colors of abutting fabric would alter for ornament. The same alternation happens with the color of binding stripes, to make the color in different depth cross each other, which enhanced the gradation.

2.2 Analysis on Seaming Technique

The procedure remains the same although binding has many forms. Making stripes is the first step. Joining is a must when necessary. The procedure can be found in Fig.5, set the positive sides of stripes against each other and sew with flat stitch, leaving 0.3-0.5cm in the edge, flat the margin with fingers afterwards and cut off the rest of the seaming.

Take the binding on the cuff of joining jacket for further explanation. As illustrated in Fig.6, A refers to the abutted main piece while B stands for binding stripe. Put the positive sides of B and folded A against each other, seam with flat stitch, as in (a), then turn up part B to cover A thoroughly, as in (b), and fix it by hand-sewn along the seaming stitch. A joss stick binding was formed as a result. The more detailed process is to take another piece of fabric, cover the binding edge and seam with blind stitch. The other side of the piece was fixed in sleeve part with rice stitch. Last but not least, part B was also folded before joining with main piece A, to enrich the binding. It is now clear that, the way of decorating, with piecing first and binding the latter was demonstrated in the process of making cuff.

The combination of piecing and binding are also reflected in the process of making tri-color corners. Referring to Fig.7, a triangle piece is put on top of the bi-color joining corner, as in (a). Set the positive sides of the two pieces against each other and sew with flat seaming and then turn it up, to get the effect shown in (b). Like (c) shows, wrap the corner with the other sides along the edges and cut the rest of the seaming, using blind stitch to fasten in the negative side.

3 Intension of Piecing and Edging

3.1 Integration of Programmability and Extensibility
Namely, program is the standard for everything. No matter what instrument to take, which material to choose and what steps to follow, both of them should obey the rules, that is programmability. It is also the principle of craft.

On the whole, the process of making piecing jacket is similar with other traditional Chinese costume, in a programmatic way. However, in daily life and production practice, women in watery region realized and improved the procedure by attaching piecing parts to the front. As the improvement and application going on, ways of joining like horizontal and vertical together with other piecing combination came into being. Each one choose their own way in the course of production, which allow them to improvise on the basis of following the rules.

The skill of making clothes is passed down between mother and daughter or mentor and apprentice. They did whatever they were told to, subjectively. But a misunderstanding also exists in this oral tradition, which actually is a variation. It will fit into the normal way gradually, thus promote the combination of programmability and extensibility.

### 3.2 Combination of Using One Piece and Remnant

The process of binding is not only the reflection of designing, but also the combination of using one piece and remnant. One piece of fabric is usually used in making main parts, like body of piecing jacket, panels of sarong and join-crotch pants while fents always appear in joining parts of waistband, corners of head cloth and so on. This is to make full use of the remnant and to go easy on the material as well. The joining parts of waistband are two 3X31cm right-angled triangles regularly and for corners in the head cloth, two isosceles triangle with 5cm on each side are needed. Both of them are made of ended fabric. What’s more, it is not strange to use the fents left by cutting crotches in making uppers of the shoes. Ended fabric is also used in binding and one single line is yet spliced by several fents, which instead plays the role perfectly in ornament. The same application is implemented in making belts, that why two belts on each side of the same clothes happened to be in different fabrics from time to time. During the research, we found that, almost every aged local women owns one or several bamboo tablets to collect fents. The creation principle based on “proceed according to material and make full use of it” has been developed after a long time of thrifty life. To combine one piece and remnant, one should unite aesthetic demanding and sense of economy first. This also gives an inspiration to us in building conservation-oriented society.

#### 3.3 Intensive Expression Through Fabric Colors

Blocks and lines in blending colors have been created during the process of using piecing and binding to make watery region women’s dress. The application beautified the whole 8-piece set and enriched the designing as well. In the mean time, the expression of piecing and binding has also been improved by the adoption of colors in high brightness and purity.

The collection in the essay includes 67 hand-down apparel and accessories in total. As shown in Tab.4, the main part of women’s clothes in eastern Wu area is in cooltone colors, mainly including cerulean, blue and black. Cerulean and blue belong to the same category, with the only difference lies in brightness. Generally, cerulean looks lighter than blue. The patchwork in different colors enriches and refines the clothes more than monotone fabric does.

The requirements of local women’s dress differ with age: cooltone colors, like black and navy, blue and rifle green occupy prodigious proportion in aged women’s selection. Consequently, a "Low-Short Tone" was formed—not only in low brightness, these colors also concentrate on the similar grade close to black and make the wearer look modest and dignified.

Yet younger women tend to choose cooltone colors as main part, and warm tone or colors in high brightness, like the match of cerulean and beige, pale blue and floral to go with, which makes the so-called "High-long Tone". Comparatively speaking, changes of hue and purity varied little and both of them distribute near each end of black and white, thus hold a long distance along the color range. A lively and pretty feeling was then given.

The colors of piecing parts would be taken into account in choosing fabrics of binding. For instance, an identical one of pipe edge would be used if the piecing fabrics were in monotone, while a sharp contrast tone would be selected for ornament if the joining parts were in blending colors. A distinctive representability was given to women’s dress in watery region, by widely use of piecing blocks and slim stripes of binding. The wisely combination strengthened the proportion of beauty in designing language, and reinforced the visuality of clothing as well.

#### 3.4 A Combination of Function and Ornament

In the watery region of eastern Wu area, both men and women are the main force in rice planting work. Accordingly information was recorded in Qing Bai Lei Chao (a book about jottings) written by Xu Ke, a writer in Qing dynasty,”......local women haven’t got footbinding, they plough and hoe as men do......they are good at every kind of men’s work ”,that’s why they have high expectations on dressing utility as well. Gradually,”Aesthetic” came out as a by-product in the process of meeting people’s functional demand. This visuality, based on integration of utility and aesthetic, can be found everywhere in native women’s costume.

#### 3.4.1 From Function to Appreciation

Piecing parts in local costume usually locates on not wearable places during lugging, rice transplanting, paddy planting and likewise daily works. The piece would be replaced by a new one when worn out, with other parts of the clothing remains. This approach extends the wearing period of the clothes skillfully, make it look new, or at least half new all the time. The field was patched with
snow in this way. Apparently, the aim of piecing is for maintenance and on another hand, the beauty of decoration was formed also.

In order to facilitate women’s work in paddy field, join-crotch pants usually has a long seat. A joint between crotch and legs is most necessary due to the narrow width of piece. Resistance to soiling, easy to wash and most likely to hide menstrual stains, deep shade fabric is commonly used for crotch part while light color is for legs. The application does a great convenience to fieldwork, and prevent dirt as well. In the meantime,a vivid form with elegant appearance and comparison between deep shade and light color came into being.

In the beginning, the joining corners at each end of head cloth connect with main part by flat seaming and tightened by binding afterwards. The last step is to add embroidery, like in Fig.8. All the process is aimed to make the head cloth heavier, since people are walking backward against wind when working in the field, and head cloth would be picked up by the wind easily without certain weight at the end of it, hence the sun block funcion would be weaken or lost. Although the initial motivation was to meet the demand of physical function, people admitted such approach mentally by experiencing the benefits. What’s next, a certain elegant pattern was formed in joining corners of head cloth, which increased people’s aesthetic experience. Therefore, its decorative significance and physical interpretation are in one combined.

### Table 4. Comparison of Colors in Local Women’s Clothes

<table>
<thead>
<tr>
<th>Name</th>
<th>Amount</th>
<th>Aged Women</th>
<th>Young Women</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Main Color</td>
<td>Joining Color</td>
</tr>
<tr>
<td>piecing jacket</td>
<td>11</td>
<td>indigo</td>
<td>navy\white flowers on a blue ground</td>
</tr>
<tr>
<td>apron</td>
<td>12</td>
<td>black cerulean</td>
<td>iron blue navy</td>
</tr>
<tr>
<td>sarong</td>
<td>10</td>
<td>navy acid blue</td>
<td>navy\printing fabric with green yellow and black\red and white</td>
</tr>
<tr>
<td>join-crotch pants</td>
<td>3</td>
<td>white flowers on a blue ground</td>
<td>beige</td>
</tr>
<tr>
<td>gaiters</td>
<td>5</td>
<td>indigo cerulean</td>
<td>none</td>
</tr>
<tr>
<td>head cloth</td>
<td>9</td>
<td>black indigo</td>
<td>navy beige</td>
</tr>
<tr>
<td>head fillet</td>
<td>5</td>
<td>black none</td>
<td>none</td>
</tr>
<tr>
<td>embroidery shoes</td>
<td>12</td>
<td>black none</td>
<td>none</td>
</tr>
</tbody>
</table>

#### 3.4.2 Integration of Utility and Aesthetic

The process of edging is widely used in watery region women’s clothes, from head cloth to embroidery shoes, almost in local area of every unit. Binding is a way of tacking as well, since it often appears used on the edge and not wearable places, like neckline and margin of surface placket. In ancient times, selvages were sewed with bag seam, due to the limitation of sewing techniques. Binding not only changed the bald way of dealing with selvages delicately and wisely, but also reinforced the abrasion resistance of these parts, which made them firmer. That’s why binding is so popular in application.

Piecing was changed from monotone to blending colors gradually, since it has long been seeking variety on both fabric and color, trying to go easy on the material and decorate at the same time. It brings visuality on the block, while joss stick binding, which was to give additional protection to neckline, cuff and margin of surface placket initially, carries shapes of lining. The original watery region costume has been refined by these process.

**Figure 8. Structure Chart of Head cloth**
Patchwork in piecing jacket aims to make the alternation easier, saving fabric and extend the wearing period skillfully, which is the reflection of practicability. Either color or texture of piecing fabric were different, the distinction was considered to be decorative. Piecing is the way of beautifying, or rather beautifed living articles, which turns out to be the dynamic integration of function and appreciation.

All in all, both "from function to appreciation" and "integration of utility and aesthetic" are the reflection of unique values of folk creature.

4 Conclusion
The process of piecing and edging is not only the fundamental way of modeling, but also the essential mean of constructing structure and ornament. As an integration of programmability and extensibility, the broadly and randomly application of it reflects the freeness of folk creation. Meanwhile, a strongly visuality was given by the collocation of color blocks of piecing and lines of edging. It is also a reflection on proportion of beauty. On the other hand, the removable parts make the clothing more suitable for rice cultivation work, the significance of decoration and value of process thus joined with each other, and the effect of combination of appreciation and function, so-called "integration of utility and aesthetic" was achieved as a result.

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[5][清]徐珂:《清稗类钞·风俗类》
**Decorative Patterns of the Yungang Grottoes**

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Abstract

The Ajanta Grottoes in India, the Bamyan Grottoes in Afghanistan and the Yungang Grottoes in China are known as the most famous eastern grottoes and can be rated as the great treasury of the ancient carving art of the world. Construction of the Yungang Grottoes started in the first year of the Heping Era of Emperor Wencheng (460 A.D.) and finished during the Zhengguang Era of Emperor Xiaoming (520-524 A.D.) in the Northern Wei Dynasty. With the almighty power of the state, the Northern Wei Empire has brought the art of Gandhara and Mathura of ancient India and the art of China together, creating an epoch-making masterpiece. This paper analyzes the decorative patterns of the Yungang Grottoes and introduces their connotations and nonstructural characters based on the analysis. Meanwhile, the patterns are divided in this paper into eight categories, such as patterns of niche lintel, backlight, and lotus etc. This analysis helps to enhance our excellent tradition of decorative arts and adds to the prosperity of the contemporary decorative arts. Give a brief abstract of your paper. The abstract has to be in English, but other part of the paper can be in other language such as Japanese or Chinese. The abstract should be around 300 words.

云冈石窟装饰图案之美

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摘要

云冈石窟与印度阿旃陀、阿富汗巴米扬,被誉为东方三大石窟,堪称为世界伟大的古代雕刻艺术宝库。云冈石窟始创于北魏文成帝和平初年（公元460年），到孝明帝正光年间（公元520-524年）洞窟营造工程基本结束。北魏王朝集聚国家力量，完成了古印度犍陀罗和秣菟罗艺术与中华民族艺术的碰撞与融合，创造出具有划时代水平的艺术杰作——云冈石窟。云冈石窟的佛教艺术融建筑和雕塑于一体，不仅内容丰富，而且形象生动。石窟内有规模宏大、结构严谨的仿木构建筑，如殿顶或塔形式洞窟和浮雕塔；有形象兼备且风格独特的宗教人物形象，如佛、菩萨、弟子和护法诸天；有题材突出并技艺娴熟的佛经故事面浮雕，如阿弥陀本生、阿育王施土因缘和佛传故事；有吹弹拔奏，鸾凤和鸣的中土与西方的乐器，如箜篌、排箫、筚篥、琵琶、琴、笛和埙等；还包括构图精致且富于变化的装饰纹样，如忍冬纹，山纹，几何纹，动物纹，植物纹和花卉图案等。这些图案不仅具有疏密有致和抒情写意的审美品质，并且有浓郁的装饰意蕴。

2. 云冈石窟装饰图案的美学分类

大同曾作为北魏都城，辉煌盛极一时，如今的云冈石窟和北魏墓葬群就理所当然成为研究此段历史的钥匙。云冈石窟以典型的皇家风范造像而异于其他早期石窟，以融会东西且贯通南北的鲜明的民族化进程为特色，具有规模宏大、题材多样、雕刻精美且内涵丰富的特色，从不同侧面展示了公元5世纪至6世纪初中国石窟艺术风格及中国北方地区宗教信仰的重大发展变化。

云冈石窟雕饰之豪华富丽，备受历代学者称赞。我国现代学者中，最先重视云冈石窟装饰图案的是梁思成、林徽因和刘敦桢等中国建筑史专家，另一位关注云冈石窟装饰花纹的现代学者，是北京大学著名考古学家宿白教授。在宿白先生《大金西京五州山重修大石窟寺碑》的发现与研究一文中，将云冈第九、十窟的装饰纹带分成六种，这些都为云冈石窟装饰图案的整理研究，奠定了坚实的基础。

云冈石窟装饰图案，其线条优美、色彩大气凝重构图及线条疏密有致，具有浓郁的装饰意蕴，凸显北魏时期的图案特色和抒情写意的审美品质。经过对云冈石窟中各类装饰进行了图案特征的梳理和分析研究，介绍其内涵及构图特征。同时，将它们大致分为八类，包括：（一）云冈石窟藻井、平棊装饰图案，（二）云冈石窟背光装饰图案，（三）云冈石窟龛楣装饰图案，（四）云冈石窟动物装饰图案，（五）云冈石窟莲花装饰图案，（六）云冈石窟菩萨冠饰图案，（七）云冈石窟边饰图案，（八）云冈石窟单独、适合纹样装饰图案。

2.1 云冈石窟背光装饰图案

背光是佛教造像中不可或缺的重要组成部分之一，象征佛和菩萨的智慧之光，佛“三十二相”中的“常光相”，表示佛身常放光明普照一切。云冈石窟佛像的背光包括头光和身光两部分，菩萨、弟子像只有“头光”而无“身光”。一般头光多为圆形，也有桃形，主要有莲瓣纹、化佛、忍冬纹、火焰纹等组成。身光多为舟
形，主要有火焰形肩焰、飞天、化佛、化生童子、供养天人、忍冬纹、火焰纹等。云冈石窟里的背光图案，则彰显了独特的北魏皇家风格，如二十窟主佛背光，由头光与身光两部分组成。头光由内向外依次为双瓣莲花纹、入定坐佛、火焰纹等三重装饰纹样。身光则用火焰式肩焰、坐佛和火焰纹组成，以摩尼宝珠作为陪衬。特别是火焰纹的变化经过韵律传达出了造型意向，用流动的语符构成了独特的审美意境，时代性、地域性和民族性彰显其中。通过艺术家的巧妙处理，使装饰充满活力，蕴含深意，达到了艺术与精神的融合。

图1. 云冈石窟第六窟主室中心塔柱上层东面主佛背光

2.2 云冈石窟藻井、平棊装饰图案

藻井是中国古代宫殿、寺庙大型建筑的顶部装饰，主要用于佛坛上方等最重要部位。汉代建筑中，已有藻井装饰，南北朝时期多有使用，也出现于石窟建筑中，如云冈石窟。云冈石窟的藻井图案主要出现在第七、八、九、十、十二窟等大型洞窟，多为“斗四”藻井，其外圈一般呈方形。如第七窟后室的藻井图（图2）。枋子相交之处饰团莲，枋上刻飞天，每方“斗四”式藻井的井心雕团莲，四周绕以体态丰满的飞天。八朵团莲皆为素圆莲瓣，外饰宝装双莲瓣。期间四十八身飞天头梳大鬟，上身袒裸，下身均穿羊肠大裙，左顾右盼；右手捧莲花，合掌祈祷；有的俩俩成组，窃窃私语；有的托摩尼宝珠，充满憧憬。整个画面充满了丰富的想象，既有繁荣的再现，又有超然的表达。

图2. 云冈石窟第七窟后室藻井

2.3 云冈石窟边饰图案

云冈石窟装饰图案的边饰随处可见，多以植物纹样为主，主要分布在洞窟壁画的主佛两侧的分界之间，拱门与明窗的门楣和边框之处，佛龛的龛柱与佛座之上，佛像服饰的衣领等处。边饰图案的装饰纹样种类繁多，植物纹有忍冬纹、莲瓣纹、莲花纹、葡萄纹等；几何纹有三角纹、龟背纹、綯索纹等。如图3和4所示，云冈石窟中的忍冬纹的内容丰富，有单叶忍冬纹、波形忍冬纹、桃形忍冬纹、锁状忍冬纹、螺旋形忍冬纹等。

图3. 云冈石窟第九窟前室北壁拱门门楣忍冬纹

图4. 云冈石窟第六窟主室中心塔柱东面忍冬纹

2.4 云冈石窟单独、适合装饰图案

云冈石窟的单独纹样可以与四周的造像、纹样等分离，并能够独立存在，具有完整性。主要有对称式、自由式等，作为洞窟壁画内容的补充，构图灵活多变，画面较为生动。第九窟后室门拱顶部的摩尼宝珠，托盘上刻仰莲，中间为六棱形宝珠，周围饰火焰纹，表现出层次感与变化性。如图5所示，第十窟后室拱门顶部的博山炉，用仰莲纹、忍冬纹、联珠纹和山岳纹装饰，火焰纹栩栩如生，充满动感。云冈石窟的适合纹样是依据不同的内容和要求，在轮廓内划定骨架，进行纹样配置。这种纹样一般是按一定的外形需要而专门设计，其形态与外轮廓相吻合，主要有圆形、方形、三角形，平行四边形等。适合纹样多出现在金箔上，以装饰、填充画面为主，十分讲究对称、均衡的艺术效果。
2.5 云冈石窟动物装饰图案

云冈石窟中的动物图案有十多种，它虽不是雕刻的主流，但作为装饰图案对烘托洞窟内图像主题，诠释经典，装帧画面等方面都有着一定的隐喻作用（图6）。纹样种类既有宣传佛教文化的神话动物，如：龙、象、狮子、鹿、虎、金翅鸟等，也有现实生活中的骆驼、牛、羊、马、鹰、蛇、鱼、猪、豹等，有的甚至作为装饰图案的补白出现。它一般分布在洞窟的顶部、龛楣的下沿、佛座的两侧、图像的中间、边饰的空白等处。

2.6 云冈石窟莲花装饰图案

莲花纹是我国传统的装饰纹样之一，用莲花题材作纹饰，在战国的瓦当和绢帛的花纹上均有表现。汉墓中有完整的莲花藻井。但是，莲花纹成为装饰纹样的主流，是从魏晋南北朝开始的，这和当时中国佛教的迅速发展有着很大的关系。佛教认为，莲花是“西方弥陀净土”的象征，又是纯洁的代表，《无量清净经》：“无量清净佛，七宝地中生莲花上；莲花者，出尘离染，清净无暇”，也就是说莲花是“净土”的代表。莲花作为佛教艺术装饰的主要纹样，在寺庙、石窟、造像、壁画等佛教艺术中被广泛地应用。（图9、10）
通过云冈石窟装饰图案的归纳整理及图案艺术美学的研究，可见这些装饰图案是云冈石窟艺术宝库中的重要组成部分，每种纹样各具特色，布局严密且描绘精细，都可以作为独立的图案类型。在布局上也充分考虑了壁面的空间，既强调了构图的巧妙和组合的协调，同时也与窟内雕塑在风格上得以统一。通过不同的装饰手法，形象地再现了北魏时期石窟装饰艺术的形成、演变与发展。所以说云冈石窟的图案美学文化是一个可借鉴、传承并古为今用的艺术形式，凭借相关研究可以有助于传承和弘扬中国优秀的装饰艺术传统，也有利于繁荣当代的装饰艺术设计，让艺术和设计与中国文化元素得到多元化的融合。采取兼容并蓄的精神对传统艺术的精华进行吸收和理解最终应用于现代艺术和设计创作，只有这样，才能将我们的民族精神和时代精神融为一体，增强文化的归属感和民族的认同感，发展出民族的、科学的、大众的新时代艺术。

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Characteristics of Chinese Tie-dye Art Regionalism

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Abstract
China has a long history of tie-dye art and wide distribution. This paper takes Yunnan, Sichuan, Hunan, Tibet and Xinjiang for example, which have different geographical position, material technology, national customs and culture tradition, and discusses the different style, various handicraft and rich patterns of tie-dye art.

Key Words: Chinese tie-dye art, Regionalism, Yunnan, Sichuan, Hunan, Tibet, Xinjiang

Abstract
中国絞染藝術的地域性特徵
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摘要
中國絞染藝術歷史悠久,分佈廣闊。本文以雲南、四川、湖南、西藏及新疆等地為例,依據地理位置、材料工藝、民族風俗、文化傳統的不同,論述了各地風格各異、工藝繁多、紋樣豐富的絞染藝術。

絞染是一種古老而簡易的防染技術。從廣義上講,絞染工藝既包括將紡織面料先絞結、後染色的"織後絞染",也包括先絞經、絞緯並染色,再進行織造的"織前絞染"。

中國地域遼闊、民族眾多,絞染藝術手法多樣,風格各異。雲南、四川、湖南、西藏及新疆等地的絞染藝術屬於"織後絞染",新疆的絞染藝術屬於"織前絞染"。

1. 雲南的絞染藝術

雲南聚居著勤勞智慧的白族和彝族人民,分佈著周城、喜洲、巍山、劍川、鶴慶、洱源等重要的絞染藝術產地。在這裏,自古以來絞染工藝的學習和繼承,主要是以家庭為單位的作坊式生產方式。絞染藝術是白族和彝族姑娘喜愛學習的一門手藝,當地的人們也以絞花技術來衡量、評價婦女的聰慧,所以,大多女孩子從小就跟隨媽媽、姐姐學習絞花技藝,代代相傳。久而久之,形成了雲南大理獨具特色的絞染藝術。周城是大理地區重要的絞染產地,有"絞染之鄉"的美譽。早在明末清初,周城人就開始了絞染品的製作和使用,不管是日常生活、婚喪嫁娶還是節日歡慶、祭禮儀式,都能看到作為服飾和用品裝飾的絞染藝術。

雲南省的巍山縣也是絞染工藝繁盛發達的地方。巍山是彝族人們的聚居地,西元七世紀初葉,彝族先民六詔王始祖細奴羅在巍山建立蒙舍古城,成為古南詔國的發祥地,留下了大量的文化遺產和民族工藝,絞染藝術就是其中獨具特色的一項。除了使用靛藍染色外,還從當地出產的黑頭草、水馬桑、黃栗皮、水冬瓜木、麻櫟果殼等植物中提取染料,能夠得到豐富多變的色彩。例如,黃栗皮染水紅色,麻櫟果殼染咖啡色,水冬瓜木染灰色。具有古樸、典雅、自然、大方的藝術特色。

2. 四川的絞染藝術

四川的絞染藝術有著悠久的歷史,經過不斷發展,形成鮮明特色,歷史上稱為蜀纈。這與蜀地發達的絲織生產技術、豐富的染料植物和所處南方交通要道的地理位置等因素有著密切關係。四川絲出產的絞染作品中,絞染技法十分普遍,圖案靈活多樣,其中遊魚、蓮花、蓮藕、鳥、蝴蝶等形象,是極為常見的題材。人們用這些絞有吉祥動物紋樣的面料,製作床罩、窗簾、門簾、桌布、包袱皮、衣服等。
童裝，表現盛開的鮮花以及獅子等威猛動物形象，表達了父母期望孩子健康、美麗、健壯雄健的美好心願。

在李白《蜀道難》中，有“蚕叢及魚鳧，開國何茫然”的詩句，這裏提到的蚕叢，就是傳說中古蜀國開國國王的名字。古蜀國生活的蠶叢及他的子民，善於野蠶抽絲編織服用品。遠古時候，岷江上游氣候濕潤溫和，野桑叢生，利於野蠶繁殖，所以，蜀地具有長期發展歷史的發達的絲織生產技術，也就順理成章了，這對後來獨領風騷的蜀纈的產生起到了重要的影響。元代書籍《碎金》中提到的蜀稱，就以地區之名而定的染織之名，在不少史書中也介紹了蠶繭，說明了蠶繭在歷史上的重要地位。

四川的民間絞染藝術，主要盛行於自貢、榮縣等地區，自貢蠶繭藝術是在榮縣民間絞染的基礎上發展起來的。榮縣古稱榮州，農業、紡織業均十分發達。自貢、榮縣的絞染藝術在當地民間稱為“捏蛾蛾花”，又稱絞花，主要流行的紋樣即“蛾蛾花”，因當地把蝴蝶稱為蛾蛾，所以“蛾蛾花”也就是蝴蝶花紋。因為蜀地絞染用的面料較厚，以前用的都是自製的土布，絞結時要絞縫得緊，才能使染後顯現的花樣紋路清晰、絲絲入扣，故而方言中強調“捏”字。自貢絞染藝術的花紋以線表現的居多，適當配以塊面，並善於將不同的花紋用多種絞結方法表現。例如，在絞染作品中用魚子絞的點和撮絞的塊面，形成畫面中不同元素的面積對比，用單線平縫串絞、折疊雙層平縫串絞和四層平縫串絞等不同方法，表現動物紋的輪廓和植物紋的優美線條，用平縫串絞的單線與折疊雙層平縫串絞結合表現蝴蝶紋的翅膀等，活靈活現，栩栩如生。

峨嵋民間稱絞染為“狗足爪花”，這是因為絞染出的蝴蝶花紋像狗足印一樣。峨嵋絞染藝術特點，是絞縫工藝細膩，多以絞針絞出的線條表現紋樣，舒展流暢，清新而秀麗。其工藝主要採用絞針，即在要紮結的部位嵌上麻線，從面料背面紮結。麻線與絞緊的面料阻止了染液浸入，產生防染作用，染色後藍底上就形成了清晰的白線條紋樣。峨嵋絞染圖案主要有蓮花、牡丹、菊花、鳳凰、鷺鷥、綬帶鳥、獅子等祥瑞圖案，表達出人們祈求生活幸福、愛情美滿、富貴長壽等心理願望。

3. 湖南的絞染藝術
湖南的絞染藝術同樣有著悠久的歷史。湖南絞染藝術主要保留在湘西這片恬靜悠閒的地方，除了鳳凰古城高高的吊腳樓是此地一道獨特風景外，隱藏在大山中幽靜、綺麗的木屋村落更具純樸的氣息，湘西秀美的絞染藝術就出自這景色迷人的古城、村落中。湘西主要聚居著苗族、土家族等民族，當地婦女們習慣用絞染製作頭巾、門簾和床單等服飾和生活日用品，絞染技藝運用範圍十分廣泛。

湘西絞染工藝也常用絞針的方法，即正面嵌以麻線，從布料的背面紮結，絞縫時將麻線縫在其中起防染作用，染色後紋樣的線條清晰流暢，猶如用筆勾畫出的一樣。與清麗、優美的四川絞染相比，湘西絞染帶有更多的純樸、厚重韻味。湘西絞染的紋樣大多採用散點式排列，以形式多樣的花紋為主，包括蝴蝶花、菊花、蓮花紋、錦雞紋等，適用於絞染作品中，還可以將不同的紋樣組合在一起使用，如用雙喜字和蝴蝶紋組合表示對新婚大喜的新人們的祝福，祝願新人喜事多多、比翼雙飛、幸福美滿。同時，用雙魚紋和蓮花紋的組合形式，表達人們對愛情美滿的期盼和祝福。

在湘西苗族的絞染作品中，也常常可以看到蝴蝶雙飛的美麗圖案，這與苗族自古以來對蝴蝶的圖騰崇拜有著密切的聯繫。湘西苗族絞染藝術中，蝴蝶紋是對話題傳統的延續，也是人們對始祖的紀念，而且進一步演變為雙宿雙飛、吉祥美滿的愛情和生活的新象徵。

4. 西藏及內蒙古的絞染藝術
西藏位於中國西南部，分佈於西藏高原上的人們自古兼顧農耕和遊牧，逐漸形成兼有兩種經濟生產方式和特點的地域文化。其絞染藝術主要以毛氈和斜紋織物為材料，十字花形圖案是其典型的絞染紋樣，十字花紋樣大到3㎝甚至10㎝，風格古樸、醇厚。製作方法是將織物的預留花紋處捏起，使周圍大致形成四條皺紋並折疊，再將其四條折痕處染色。因毛氈和斜紋織物織厚，可以染制清晰、明確的十字花纹，形成雪域高原獨具特色的絞染藝術風格。

內蒙古自治區位於中國北部地區，其絞染藝術的材料及風格特徵與西藏地區和蒙古人民共和國的絞染相近。內蒙古用於絞染的材料也多為毛氈或絞織紗，其技法和色彩也與西藏地區極為相似，這是自古以來遊牧民族不斷往來、交流的結果。

毛氈質地的多彩絞染品，江戶時代傳入日本，被日本稱為“蒙古絞”，這些是茶室鋪地物、腰帶及坐墊等。同類毛氈在日本正倉院藏品中也可見到，不過收藏在日本的絞染品，全部是從中國傳入的，絞染毛氈是蒙古遊牧民族的染物。內蒙古絞染工藝，是將毛氈進行捏抓捆絞，其皺痕有四條、六條以致擴大為八條，需整理順暢後進行捆絞及染色。如果染兩個色彩，需先將要留白的地方捆絞牢固進行第一次染色，然後將第一次染色的部分完全防染，再進行第二次染色，第二次染色即為最終的色彩。也可以將花紋部分用局部染色的方法先行染色，然後將其完全防染，再染色地。

簡略、清新的花紋，古樸、凝重的色彩，粗獷、豪放的風格，表現出遊牧民族的生活習性和文化特徵。

5. 新疆的絞染藝術
新疆絞染藝術不同於其他地區，屬於“織前絞染”，即它是採用古老的經緯染色工藝，先在絹紗上進行絞結、染色，再經緯織造，色彩斑斕。這就是深受新疆維吾爾族婦女青睞的“艾得萊斯”織（圖5新疆艾得萊斯織）。"艾得萊斯"是維語的譯音，又稱舒庫拉織、和闐織，古時曾稱為胡錦、西錦。它是中國新疆維吾爾族最具特色的絞織品。其最大特點是將絞編工藝和絞織工藝綜合在一起，是將絞結工藝和絞織工藝綜合在一起，形成色彩清晰、明確的十字花紋，形成雪域高原獨具特色的絞染圖案和經緯織造的絞染工藝。內蒙古與新疆的絞染工藝，主要採用絞針，即正面嵌以麻線，從布料的背面紮結，絞縫時將麻線縫在中間起防染作用，染色後紋樣的線條清晰流暢，猶如用筆勾畫出的一樣。與清麗、優美的四川絞染相比，新疆絞染帶有更多的粗獷、豪放風格，表現出遊牧民族的生活習性和文化特徵。
艾得萊斯綢有平紋及斜紋兩種，有經線都用絲的，也有經絲緯棉的，常用於衣料和被褥料。

艾得萊斯綢的圖案多被認為是水紋、樹枝紋、木梳紋、木板紋、而且木花紋等形象的變形紋樣。各種顏色也有其不同的含義，如紅色代表火，藍色代表水，綠色代表樹等。實際上，這些顏色的寓意是維吾爾族曾信奉薩滿教而崇拜火神、水神、樹神等大自然物像的一種宗教意識的反映。艾得萊斯綢的紅色與維吾爾族先期信仰過薩滿教、佛教、拜火教等多種宗教有關，薩滿教崇拜火神，認為火神不僅會賜給人們以幸福和財富，還可以鎮壓邪惡。佛教又以稱為火教、火棗教、拜火教，亦崇拜火神。火的紅色成為一種神秘力量的象徵，為維吾爾族所喜愛。艾得萊斯綢圖案中，維吾爾族人對藍色尤為喜好，這是由於藍色象徵著天空和水的色彩，這也源於維吾爾族先民對薩滿教的信仰。綠色象徵着生命和希望，是信仰伊斯蘭教民族的傳統之色，被伊斯蘭教視為聖潔之色。伊斯蘭教教旗的主體是綠色，伊斯蘭清真寺等重要的宗教建築上，綠色也被大量應用。又由於薩滿教崇拜大自然，崇拜樹木，維吾爾族也信奉薩滿教的維吾爾人在惡劣的生存環境中，更加珍視代表樹木的綠色。艾得萊斯綢以及新疆其他民族服飾中對綠色的崇尚和喜好，顯示了維吾爾族強烈的民族感情和虔誠的宗教情緒。

艾得萊斯綢的圖案大多為黑、藍、紅、綠與白相間的不規則的幾何圖形和線條波浪式紋樣，具有強烈的節奏感。這種紋樣表現的特點與新疆維吾爾族宗教信仰有着緊密的聯繫，新疆維吾爾族在歷史上也曾信奉過薩滿教、佛教、摩尼教、佛教等多種宗教，從10世紀皈依伊斯蘭教至今，伊斯蘭教的影響深深滲透到維吾爾族的政治、經濟、文化以及日常生活中。例如，在維吾爾族的絞染作品中沒有人物、動物的造型，這是因為伊斯蘭教忌諱偶像崇拜之故，聰慧愛美的維吾爾人把對美的追求轉向對以自然物像為主題的圖案藝術創作。也因為維吾爾族曾信奉過的薩滿教、佛教、拜火教等對大自然崇拜等元素的綜合作用，維吾爾族把以大自然物像為內容的圖案藝術創作發揮到極致。他們以各種花卉和果實的形象為紋樣，以現實生活中的壺、盆、瓶、壇等物的造型為紋樣，以直線、曲線、弧線構成的正方形、長方形、圓形、菱形、星形、新月形、齒形等各種各樣的規則或不規則的幾何圖形為紋樣，染制、織造出形象豐富、色彩多樣的極具地域、民族特徵的染織藝術品。

艾得萊斯綢色彩鮮豔，圖案細膩，經線絞染產生圖案邊沿參差變化特殊效果，使之別具一格。艾得萊斯綢分為單色和彩 色兩個品種：單色和彩色。所謂單色，即捲絞、染制、織造一次，工藝操作簡單，以純樸自然取勝。

這種“絞線絞染”(也稱為“絞線”) 染制後錦織的工藝，在國際上稱為“伊卡特”，也指代運用這種工藝染色、織造後呈現的多彩圖案。伊卡特來源於印尼或馬來語中的“mengikat”，意思是“捆綁”，即在織錦前用捲絞防染的方法染制錦織絞或絞織，是重要的絞錦染色工藝。製作伊卡特圖案的方法主要有三種：絞線、絞織以及將絞織線均捲絞，後者最為複雜精巧，因為經、緯線都染有豐富的色彩，能織造出精美的圖案花紋。這種技術在世界的許多地區已經沿用了幾個世紀，直到現在，它還廣泛流傳於印度、印尼和馬來西亞等廣大地域。
4 西藏十字花毛物

5 新疆艾得斯