

# Application Strategy of Folk Printing and Dyeing Technology in College Art Teaching

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**Abstract:** Printing and dyeing art is a folk printing and dyeing process with a long history, which expresses its unique artistic charm with rich color patterns and special fold texture, and is still favored by people today. In today's society, folk art is constantly showing its charm with the progress of people's society, and has also become a brand-new cultural activity. Printing and dyeing art with cultural meaning not only represents traditional culture, but also has modern thoughts. With the development of modern technology, the traditional handicraft technology is gradually combined with modern technology, and the combination of the two is the icing on the cake for artistic creation. This paper discusses the relationship between modern art design and folk printing and dyeing technology, as well as the ways to integrate folk printing and dyeing technology with college art teaching, and analyzes how to apply folk printing and dyeing technology in college art teaching in detail.

## 1. Introduction

The printing and dyeing process of folk art is mainly in the hands of ethnic minorities and folk craftsmen, which contains rich spiritual and cultural connotations and regional characteristics. Every nation will naturally add its own aesthetic and artistic features while developing printing and dyeing art [1]. The development of social economy promotes the change of people's ideas, and more and more people yearn for a personalized and natural lifestyle, while the beautiful texture, color and graphics of folk manual printing and dyeing have won the favor of the masses. Applying folk printing and dyeing technology to college art teaching is not only an effective way to develop and inherit folk printing and dyeing technology, but also a trend to endow modern design with vitality and particularity. Only by continuously innovating our traditional culture and art can our design be charming and show our special brilliance.

## 2. Folk printing and dyeing art

### 2.1. Development course of folk printing and dyeing art

The change of folk manual printing and dyeing technology witnessed the development and evolution of our society, and the earliest record of this technology can be traced back to Zhou Dynasty. During the Zhou Dynasty, manual printing and dyeing technology was quite mature. By the Spring and Autumn Period and the Warring States Period, the extensive planting of bluegrass provided convenient conditions for the development of manual printing and dyeing technology. Folk workshops generally used bluegrass as dye raw material, and the blue dyeing technology was developed. During the Han Dynasty, the printing and dyeing technology was more exquisite. According to archaeological investigation, the textile unearthed in Han Dynasty perfectly realized the fusion of hand-painted technology and letterpress printing technology. During the Wei, Jin, Southern and Northern Dynasties, tie-dyeing technology gradually developed and expanded, and tie-dyeing, batik and clip-dyeing technology became the main techniques of folk manual printing and dyeing in Tang Dynasty.

In Song Dynasty, besides the high level of printing and dyeing technology, printing and dyeing equipment was also updated. Tung oil and bamboo paper replaced hollow printing plates as the

main printing and dyeing tools, which also made the pattern and texture of printed and dyed products more excellent. During the Ming Dynasty, the number of crops in China, especially dye plants, increased to dozens, which enriched the dye species. In modern times, the western production mode of large machines had a great impact on the traditional printing and dyeing technology, and the industry even faced the danger of extinction for a period of time. Since the founding of the People's Republic of China, the government has attached great importance to the inheritance of traditional culture and skills, and folk manual printing and dyeing has developed again and gained new impetus and achievements. Guizhou Miao batik technology has been listed as "intangible cultural heritage", which also shows the unique charm of printing and dyeing technology.

## **2.2. Artistic characteristics of folk printing and dyeing art**

### **(1)Imagery**

The formation of printing and dyeing artistic features is closely related to printing and dyeing process, and the existence of printing and dyeing process makes the existence of printing and dyeing artworks. The printing and dyeing art based on printing and dyeing technology has the characteristics of image, which is mainly manifested in the high unity between the subject image and the objective image.

Most of the patterns in printing and dyeing works are based on real life, and their stories are also portrayal of real life [2]. The vivid characteristics of printing and dyeing art are directly related to people's attitude and understanding of life. Figure 1 shows the artwork printed by hand.



Figure 1 Hand-printed works

### **(2)Descriptive nature**

Folk printing and dyeing art works are not only figurative, but also descriptive, that is, they describe national life through art works. The main content of folk printing and dyeing works is to describe the life experience, process the content to a certain extent, and print it on the plane through special language. Printing and dyeing works of art are rich in themes, which can describe a scene in life, present some things imagined by creators through real language, and express the emotions of creators through printing and dyeing works.

### **(3)Aesthetic quality**

The Chinese traditional aesthetic pattern pays attention to symmetry, the materials of products are silk, linen and cotton, the production techniques are traditional techniques such as embroidery, printing and dyeing, rolling and so on, and the traditional Chinese painting forms are mostly used in the selection of product patterns. Although traditional printing and dyeing patterns are simple, they are rich in meaning and culture, simple but not monotonous, and each pattern is different [3]. Although the mechanical printing and dyeing patterns are complex and beautiful, they are all made by machinery, with uniform styles and specifications, and lose the significance and value of manual production. Therefore, although folk printing and dyeing works are monotonous, they are simple and natural, bright in color, simple and simple, and have very high decorative effect and value.

### 3. Handmade printing and dyeing art production process

The charm of manual printing and dyeing art lies in its unpredictable blooming effect and the pattern texture formed on fabrics by different techniques. Its technological forms are mainly tie dyeing, batik dyeing and sandwich dyeing.

#### 3.1. Tie-dye

Tie dyeing is one of the most common and widely used forms of expression. The craft technique is to bind the fabric with thread, then dye it, and untie the fabric after the dyeing is finished. The original color of the fabric is bound with thread, and various binding techniques are combined with multi-color dyeing and weaving, thus forming colorful patterns [4]. The tighter the fabric is tied, the easier it is to form uneven shades and rich layers of color halo and wrinkle texture on the fabric surface, and the better the dye-proof effect is (as shown in Figure 2).



Figure 2 Multicolor tie dyeing

#### 3.2. Batik

Batik is a traditional textile printing and dyeing handicraft of ethnic minorities in ancient China. It is an artistic treasure integrating traditional culture and folk art, and it is also one of the important intangible cultural heritages in China. Batik art has been paid more and more attention by the society. With the development of art education, it has gradually entered the school-based curriculum and local characteristic curriculum, as a part of art teaching hall in middle schools.

Batik has a long history, which can be traced back to the Han Dynasty. In Song Dynasty, Batik was mostly used for royal clothing and was forbidden for folk use, which led to its gradual decline in the Central Plains and its inheritance in the relatively closed southwest region [5]. Batik is widely distributed in Southwest China, especially in Guizhou. It is widely used in everyday clothing, and has the artistic characteristics of unique style, simple colors and exquisite patterns [6]. In addition, batik has profound connotation due to the influence of geography and humanistic environment, from which we can peep into the development track of early farming culture, the worship of primitive religion and totem and the craft culture formed by regional resources [7]. Batik is different from tie-dyeing. Batik can make fine lines and delicate patterns.

#### 3.3. Intercalation dyeing

Intercalation Dyeing originated in Tang Dynasty and prevailed in Tang and Song Dynasties. After entering Yuan and Ming Dynasties, Intercalation Dyeing was gradually replaced, but it did not completely disappear. It has a history of nearly two thousand years, and it is an ancient hand-made technique. In modern times, there are many people who love traditional dyeing techniques to inherit and innovate. In intercalation dyeing, the shape and material of plywood, the type and water absorption of fabric, the ratio and dyeing performance of dye, the temperature of dye solution and dyeing time will affect the effect of intercalation dyeing. Fig. 3 shows the intercalation dyeing fabric.



Figure 3 Intercalation dyeing fabric

The selection of plywood is very important. Generally, high temperature resistant materials are used. Wooden plywood has a high utilization rate in ordinary times. Because it is easy to make, wood can absorb dyes easily. Clean wooden plywood before use to avoid cross-color. In intercalation dyeing, there are many uncertainties, such as the shape and material of plywood, the type and water absorption of fabric, the ratio and dyeing performance of dyes, the temperature of dye solution and the dyeing time, which will affect the final effect of intercalation dyeing. Although the same plywood, the same fabric, and the same dye, the final result may be two completely different pieces of intercalation dyeing, but each piece is unique.

#### **4. Significance of introducing folk printing and dyeing technology into college art teaching**

##### **4.1. It is beneficial to inherit the folk printing and dyeing process**

Application of Folk Handicrafts in College Art Teaching Folk printing and dyeing technology is a wealth left over from history, which is integrated into people's life and affects people's aesthetic taste and value. The creative method of folk printing and dyeing technology is flexible, which not only shows the profoundness of folk art, but also reflects the unique artistic charm of folk printing and dyeing technology. In the teaching process of art design, teachers should also undertake the mission of carrying forward the essence of folk printing and dyeing technology, inheriting folk art heritage, educating students to learn traditional folk art, and promoting students to become recipients, promoters, protectors and inheritors of folk printing and dyeing technology.

##### **4.2. Integrating folk printing and dyeing process elements into modern art design**

Under the environment of world integration, college art teaching should be guided by national culture and integrate traditional art elements with modern art design. At the same time, in the concrete practice teaching research, continuous development and innovation, explore the elements and connotations of folk art beauty, and achieve diversified and all-round teaching goals. Let our folk art show its unique artistic temperament and promote the development of traditional art to keep pace with the times.

In recent years, many excellent design works, most of which are the combination of modern design concepts and traditional culture and art forms, absorb the essence of history and culture, create new works with high-tech ideology, and finally make the works more unique. Therefore, in the art design teaching of colleges and universities, absorbing the essence elements of folk printing and dyeing technology, drawing lessons from the creative methods and ideas of folk printing and dyeing technology, and using it as inspiration can stimulate students' learning and creative passion, increase the spread of folk handicraft culture, and enable students to create modern art and design works with local national characteristics.

## **5. Application of folk printing and dyeing technology in college art teaching**

### **5.1. Curriculum development**

The significance of school-based curriculum development is mainly to promote the development of teachers and students and the characteristic development of schools, among which promoting students' development is the focus of school-based curriculum development. The times are progressing, so should education. As an important part of education, the changes of teaching materials should keep up with the times. The content selection of teaching materials should be in line with the times, and make full use of the latest development content suitable for students in the subject field to organize teaching materials, so as to be close to students' lives and reflect the times of courses. The content of teaching materials should pay attention to the integration of art characteristics of various countries and nationalities, select and organize art cultural content, and compile art teaching materials for students to learn, reflecting the diversity of skillful process.

### **5.2. Integration of folk printing and dyeing culture and modern art design teaching**

Adding folk printing and dyeing technology course in the teaching of art design requires teachers to make great efforts in the teaching process, carefully prepare the teaching content and design the course, which not only teaches the concept and characteristics of folk printing and dyeing technology, but also introduces the origin and characteristics of folk printing and dyeing technology types and appreciates outstanding works. According to the characteristics of different majors, students are required to copy folk printing and dyeing works. For example, in the lesson of Fashion Design, students are shown the costumes worn by young men and women of various ethnic minorities during the festival by playing videos. At the same time, it displays the information about folk women's red and the handicraft works designed and produced, which not only attracts students' attention, but also stimulates students' interest.

### **5.3. Broaden the train of thought and enrich students' printing and dyeing creative subjects**

Traditional printing and dyeing patterns are varied, and the design content of patterns is mostly based on popular folk stories and drama figures, and more auspicious patterns composed of animals and plants. Metaphors, homophones, analogies and other techniques are used to express the ideals and beliefs of folk people looking forward to a better future. Students' world is rich, their thinking is broad, and they have their own unique imagination and expressive force. I give full play to students' subjective initiative and lead students to find some classic traditional patterns on ancient buildings, painted pottery, bronze, blue and white porcelain and other artworks, and encourage them to make bold innovations.

### **5.4. Teaching reflection**

For a long time, art teaching is based on art appreciation, and art appreciation is mostly based on art history. However, art is an "activity class" in most cases. Unlike other major courses, it requires too many written explanations, but more activity-based teaching. This class is a manual course. The main teaching method is "learning by doing", and the teaching principle is intuitive, which is the most needed and preferable teaching method for art education.

In today's art teaching, students live in a variety of comprehensive materials. Through teachers' explanation and guidance, students can understand the characteristics of various materials, play freely, combine reasonably, create new works, get beautiful feelings, cultivate creative thinking and form a thinking mode of relevance thinking.

## **6. Conclusions**

In college art teaching, teachers should guide students to study folk printing and dyeing technology, and at the same time, draw on the artistic essence of folk printing and dyeing technology, and carry it forward to create excellent works with "local characteristics and national

flavor". Through teaching activities, students can understand, master and love printing and dyeing art, and feel the cultural connotation of folk printing and dyeing technology and its unique artistic style which can't be replaced by industrial production. Using the traditional folk art design concept and combining the diversity of tradition and modernity, we can promote the development of college art teaching.

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