



梁雪芳老师作品《荷韵》节选



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9

苏高新集团内刊·遇见  
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苏绣文脉传承，正是苏绣小镇的魅力所在。**让我们携手并进，让苏绣小镇成为传承中国传统文化的良好载体！**  
一卷《姑苏繁华图》，讲述了苏州的历史和故事；一次次苏绣与缂丝技艺的创作，活化了“姑苏繁华图”。**从古玩瑰宝到苏绣与缂丝巨作，不变的是一脉相承的文化匠心。**  
江苏省首批25个特色小镇创建对象2017年度考核结果公布，**苏绣小镇获评优秀小镇。**  
刺绣是青春、刺绣是表达、刺绣是生活，**这一场苏绣文化艺术的人生之旅，梁雪芳一直在路上。**





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## 遇见 苏绣

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Works of Liang Xuefang

## 让苏绣小镇成为传承中国传统文化的良好载体 Let Silk Show Town Become a Good Carrier to Inherit Chinese Traditional Culture

江苏省发展改革委经济体制改革处处长 李君良

刺绣千年，针承历史。经过千年的沉淀后，苏绣不仅具有了精湛的技术，更拥有了丰富的内涵。  
当下，苏绣这一非物质文化遗产的保护与传承，需要不断融合创新的理念，更需要矢志不渝坚守的精神。

Embroidery has thousands of years of history which needle carries history.  
After thousands of years of precipitation, Suzhou embroidery not only has exquisite skills, but also has rich connotation.  
At present, the protection and inheritance of the intangible cultural heritage of Su embroidery requires the continuous integration of innovative ideas and the spirit of unwavering adherence.

### 技艺传承

明代，苏绣便以“精细雅洁”的技艺风格著称于世。之后，长期以“平、齐、和、光、顺、匀”的技术特色闻名于中外。  
从历史发展来看，苏绣能够保持蓬勃生机，与其在技艺代际传承上的积极探索密不可分。口传心授、耳提面命，这种师徒、亲子之间的技艺传承方式培养、造就了一代代苏绣人才。  
如今的苏绣保持和发扬了精细雅洁的本质，并在传统的基础上又向前大为发展，苏绣与民族刺绣、外国刺绣技法不断融合，在各行各业衍生应用，实现技艺提升、产品创新、价值增值。

### 艺术传承

苏绣，作为手工技艺之一，既是一种技术，又是一种艺术。苏绣承载了江南的温婉柔美，凝结了江南的民俗风情，传递了江南的文化品味。其作为江南文化的基因存

在，使其成为中国文化对外交流的特殊媒介、民族文化和艺术的形象代言，苏绣得以进一步传承发展。  
伴随社会历史文化环境的不断变化，在动态传承中的苏绣艺术，不断创新、演进、探索现代的手法来展示苏绣的魅力。由最初用于日常用品的装饰转变为现如今的艺术作品，展现了这一文化旺盛的生命力。

### 匠心传承

苏绣，讲究心手相连，通过苏绣作品的创作，传递出匠人对传统的理解、对美的感受和技术应用融合在一起，是一种活态的文化遗产。  
苏绣传承，是工匠精神的一种传承。绣娘以丝线为笔书写江南文化，匠心体现在“针”端。在科技飞速发展、机械化作业频繁的今天，花几个月甚至一两年去完成一件手工刺绣是需要恒心和耐心的，极具民族特色和地方风格的苏绣需要技艺精湛的绣娘发扬工匠精神，一针一线的传承下去。

further developed.  
With the continuous change of social, historical and cultural environment, the art of Suzhou Embroidery in dynamic inheritance is constantly innovating, evolving and exploring modern methods to show its charm. Suzhou Embroidery, which was originally used as a decoration for daily necessities, has been transformed into a modern work of art, showing the vigorous vitality of this culture.

### Inheritance of Ingenuity

Suzhou Embroidery is a kind of living cultural inheritance. Through the creation of the work, it conveys the craftsman's understanding of tradition, feelings of beauty and application of technology.  
The inheritance of Suzhou Embroidery is a kind of inheritance of craftsman spirit. Workers writes Jiangnan culture with silk thread, and the ingenuity is reflected in the needle. Today, with the rapid development of science technology and frequent mechanization, it needs perseverance and patience to finish a handmade embroidery for several months or even several years. Suzhou Embroidery, which has national characteristics and local style, needs skilled embroidery workers to carry forward the spirit of craftsmen and inherit stitch by stitch.

手艺需要传承，匠心需要坚持。  
文化是一个国家、一个民族的灵魂，优秀的传统文化是一个国家和民族文化与精神层面的集中表达。文化自信缘何而来？离不开中国传统文化的弘扬与传承。  
苏绣，是在经历两千多年历史积淀后留存下来的优秀传统文化。苏绣小镇，是在新的历史时期、新的发展阶段的创新探索，是传承、发展优秀传统文化的一次重要实践。  
小镇在发展中传承苏绣，在苏绣传承中发展。立足苏绣文化，创新性传承、保护性发展；弘扬苏绣产业，串联创意经济、融合文化旅游；培育苏绣人才,创新培养模式、引进专业教育；在顺应时代发展潮流的前提下，打造“产、城、文、旅、智”五位一体发展的新型社区，实现小镇生产、生活和生态的三生融合。  
苏绣文脉传承，正是苏绣小镇的魅力所在。让我们携手并进，让苏绣小镇成为传承中国传统文化的良好载体！

Craft needs inheritance, ingenuity needs persistence  
Culture is the soul of a country and a nation. Excellent traditional culture is a concentrated expression of national culture and spirit. Where does cultural confidence come from? It is inseparable from the promotion and inheritance of Chinese traditional culture.  
Suzhou Embroidery is an excellent traditional culture that survived after more than two thousand years of historical accumulation. Silk Show Town is an innovative exploration in the new historical period and new development stage. It is an important practice in inheriting and developing excellent traditional culture.  
The town inherits Suzhou Embroidery in its development and develops in the inheritance of Suzhou Embroidery. Based on Suzhou Embroidery culture, innovative inheritance and protective development; promote Suzhou Embroidery industry, connecting creative economy in series and integrating cultural tourism; cultivate Suzhou Embroidery talents; innovating training mode and introducing professional education; build a new community of "production, city, culture, tourism and intelligence" under the premise of conforming to the trend of development of the times, to realize the integration of three lives in the production, life and ecology of the town.  
The inheritance of Suzhou Embroidery is the charm of Silk Show Town. Let's go forward hand in hand, let Silk Show Town become a good carrier to inherit Chinese traditional culture.





卢福英苏绣作品《姑苏繁华图》节选

# 一卷繁华中的文化传承

——以多种传统手工艺，描绘《姑苏繁华图》

## Cultural Inheritance in the Painting

—Using Various Traditional Handicrafts to Describe the Painting of Prosperous Suzhou

清代，古城苏州“山川之奇丽，田野之沃饶，衣冠文物之风流而华美者，莫不震耀当世”。

“吴郡之于天下，如家之有府库”，且其文化亦领全国风尚之先，和谐的社会生活，完备的生民保障，令人沉醉的都会流韵，姑苏城皆已具备。

《姑苏繁华图》，原名《盛世滋生图》，是清代苏州籍宫廷画家徐扬历时24年创作出的描绘苏州风物的巨幅画作，全长1225厘米，宽35.8厘米。

粗略计算，全幅画有各色人物1.2万余人，各色房屋建筑约2140余栋，各种桥梁50余座，大小官船、货船、客船、杂货船、画舫以及竹筏等近400多条，各种商号招牌200余块，涵盖了珠宝、鞋帽、凉席、乐器、盆景和丝绸等50多个手工行业。

画卷采用散点透视技法，布局精妙严谨，气势恢宏，笔触细致，十分细腻地刻画出了江南的湖光山色、田园村舍、阊胥城墙、古渡行舟、沿河市镇、流水人家、民俗风情，官衙商肆，描绘了苏州城郊百里的风景和街市的繁华景象，形象地反映了18世纪中叶苏州风景秀丽、物产富饶、百业兴旺、人文荟萃的繁盛景象，具有很高的艺术鉴赏价值，被后世誉为研究清代苏州的百科全书。

两百余年后，苏州匠人运用自身擅长的手工艺，创作出苏绣长卷《姑苏繁华图》和缂丝作品《姑苏繁华图》，缓缓打开了“风景旧曾谙”的古姑苏盛世图景。

In the Qing Dynasty, the ancient city of Suzhou was beautiful and magnificent. Its fields were fertile, and its cultural relics were gorgeous and beautiful. Suzhou's culture was among the best in the country, with a harmonious social life, complete protection for the people, and a fascinating metropolis.

The painting of Prosperous Suzhou is a huge painting of Suzhou scenery created by Xu Yang, a court painter of Suzhou nationality in the Qing Dynasty, which lasted 24 years. It is 1225 cm long and 35.8 cm wide. Roughly calculated, the painting contains more than 120,000 people, about 2,140 houses, more than 50 bridges, nearly 400 official ships, cargo ships, passenger ships, grocery ships, bilges and bamboo rafts, and more than 200 trademark signs, covering more than 50 handmade industry such as jewelry, shoes and hats, sandals, musical instruments, bonsai and silk. It delicately depicts the scenery of lakes and mountains, idyllic villages, city walls, ancient ferry boats, towns along the river, flowing water homes, folk customs, government and business shops in the south of the Yangtze River. It vividly reflects the prosperity of Suzhou in the mid-18th century, with its beautiful scenery, abundant products, flourishing industries and rich culture. It has a high value of artistic appreciation, and is later praised as the Encyclopedia of Suzhou in Qing Dynasty.

More than two hundred years later, Suzhou craftsmen used their own good handicraft to create the work of Prosperous Suzhou by Suzhou embroidery and Silk Tapestry with Cut Designs. They Slowly opened the picture of the ancient Suzhou.



画卷《姑苏繁华图》节选

### 打籽 打点针



Lu Fuying, a master of Arts and crafts in Jiangsu Province, once drew the Suzhou embroidery work of Prosperous Suzhou. The work is 12.8 meters long and 38 centimeters high. It adopts hundreds of colored lines. In the embroidery process, many kinds of needle techniques such as plain needle, set needle, virtual solid needle, loose set needle and rolling needle were used, which fully embodied the exquisite skill and unique visual aesthetic effect of Suzhou embroidery fiber art. Yao Huifen, the successor of national heritage (Suzhou embroidery), and her team spent several years creating a long Suzhou embroidery work of Prosperous Suzhou. The whole embroidery inscription is 16 meters long and 38 centimeters high. Based on the composition and color of the original painting, the embroidery flexible used a dozen kinds of Suzhou embroidery needles such as set needles, entangled needles, laying needles, seed and virtual solid needles, more than 500 kinds of colorful silk thread. They embroidered the lakes and mountains, the city walls, the bridges and the people's houses 250 years ago. They vividly reproduced the charm of the original painting and elevated the traditional Suzhou embroidery to a new height. Cai Meiyong, a master of Arts and crafts in Jiangsu Province, led 18 embroidery ladies for five years to make the work of Prosperous Suzhou, which was 12.5 meters long and 38 centimeters high. With more than 2,000 colors of silk thread, the total length of silk thread used was more than 50,000 kilometers, which was enough to encircle the earth. The work used nearly 20 kinds of embroidery techniques such as traditional fine flat embroidery, virtual solid embroidery, needle rolling embroidery and random needle embroidery. It perfectly reproduced the magnificent and prosperous style of the ancient Suzhou in the painting.





江苏省高级工艺美术师、缂丝民间艺术家陆美英及其创作团队历时6年制作完成了全长17.6米，高48厘米的缂丝长卷《姑苏繁华图》，以传统缂丝技艺展现古姑苏的市井风情。缂丝工艺极其细致，制作难度大，有“一寸缂丝一寸金”和“织中之圣”的盛名。作品从2009年开始构思策划，再经过了设计、临稿、配色、匹丝和编制等工序，对原作进行了放大。为了精细地表现原作中万余人物和景致，特别是人物的表情、服饰、着装和行为等，在丝线粗细控制上，时常需要将一根丝线（16丝），匹成十六根（1丝）。针对不同年龄和职业的人物，分别采用不同颜色的丝线以保证画面的整体效果，例如女子采用红加黄的丝线，农夫采用土灰色线，官员、商人主要使用紫色和棕色。作品在方寸之间呈现出细致的画面，实现山里有树、树里有人、人里有景的艺术追求，展开了一次精彩绝伦的跨时空艺术“对话”。

Lu Meiying, a senior craft artist and folk artist in Jiangsu Province, and her creative team completed a long scroll of Prosperous Suzhou which was 17.6 meters in length and 48 centimeters in height. They used traditional Silk Tapestry with CutDesigns techniques to show the customs of ancient Suzhou. Silk Tapestry with CutDesigns is extremely meticulous and is difficult to make. The work was conceived and planned from 2009, and then enlarged through design, submission, color matching, silk drawing and preparation. In order to express more than ten thousand characters and scenery in the original works, especially the expression, costume, dress and behavior of the characters, they needed to make a silk thread (16 silk) into sixteen (1 silk). For different ages and occupations, they used different colors of silk thread to ensure the overall effect of the picture, such as women using red and yellow silk thread, farmers using soil gray line, officials and businessmen mainly using purple and brown. The work presents a meticulous picture between the inches, realizing the artistic pursuit that there are trees in the mountains, people in the trees, and scenes in the people., and launching a wonderful cross-temporal art "dialogue".



一卷《姑苏繁华图》，讲述了苏州的历史和故事；

一次次苏绣与缂丝技艺的创作，活化了“姑苏繁华图”。

从古画瑰宝到苏绣与缂丝巨作，不变的是一脉相承的文化匠心。

通过不断保护、传承与创新传统手工艺，滋养苏州吴文化的根脉，让工匠精神释放时代光彩，让传统文化焕发当代活力。

A volume of Prosperous Suzhou tells the history and story of Suzhou.

Various creation by Suzhou embroidery and Silk Tapestry with CutDesigns activate the painting.

From the treasures of ancient paintings to the works of Suzhou embroidery and Silk Tapestry with CutDesigns, the same is the cultural ingenuity.

Through continuous protection, inheritance and innovation of traditional handicraft, we will nourish the root of Wu culture, then let craftsman spirit release the glory of the times and let traditional culture glow with contemporary vitality.





TO SEE THE  
FRESHEST NEWS  
OF THE  
SILKSHOW TOWN

# 热点 盘点小镇

网罗最新鲜的小镇新闻

2018年6月8日



## 多彩非遗——苏绣走进央视 遇见美好的时代

《非遗公开课》6月8日在中央电视台综合频道首播，节目由央视著名主持人董卿主持，非遗专家刘魁立、田青、赵丰、巴莫作为主讲人，是由文化和旅游部非物质文化遗产司、中央广播电视总台和国家图书馆联合制作的2018年“文化和自然遗产日”特别节目。“锦绣中华”服饰秀中，苏绣作为顶级传统手工艺与华服设计相融合，进行了现场演绎，展示了古老苏绣在现代生活中的全新面貌。国家级非遗项目代表性传承人姚建萍（苏绣）还在现场解读了非遗。

► June 8th ►

Colorful intangible heritage  
-Suzhou embroidery enters CCTV and meets a beautiful era

Open class on intangible cultural heritage was premiered on June 8 on the CCTV Comprehensive Channel. The program was hosted by Dong Qing, a well-known host of CCTV. Intangible cultural experts Liu Kuili, Tian Qing, Zhao Feng and Bamo were the keynote speakers. It was produced jointly by the Intangible Cultural Heritage Department of the Ministry of Culture and Tourism, the central broadcasting and television station and the National Library of China which was for the special day of cultural and natural heritage. In the "Splendid China" costume show, Suzhou embroidery, as a combination of top-level traditional handicraft and Chinese costume design, was performed on-site deduction, showing a new look of ancient Suzhou embroidery in modern life. Yao Jianping, a representative of the national intangible heritage project, interpreted the Suzhou embroidery at the scene.

2018年6月19日

## 原创认证助力苏绣知识产权保护

6月19日，中知高德知识产权运营管理（苏州）有限公司副总经理王剑宇和知识产权出版社原创认证保护平台主任刘睿一行考察苏绣小镇，并就苏绣知识产权保护问题进行调研与探讨，并就苏绣作品合理使用问题进行了答复。此次交流为搭建苏绣知识产权保护平台奠定基础，未来，苏绣小镇将通过激励苏绣从业人员的创作热情，发挥产业化运作的优势，实现苏绣产业的高端集聚，建成以弘扬苏绣文化和提升苏绣产业为主的特色小镇。

► June 19th ►

Original certification helps protect intellectual property rights of Suzhou embroidery

On June 19, Wang Jianyu, deputy general manager of Zhongzhi Gaode Intellectual Property Operations Management (Suzhou) Co., Ltd. and Liu Rui, director of the original authentication and protection platform of Intellectual Property Publishing house, visited Silk Show Town. They investigated and discussed the protection of intellectual property rights of Suzhou embroidery and answered the question of rational use of Suzhou embroidery. This exchange laid a foundation for building a platform for intellectual property rights protection of Suzhou embroidery. In the future, Silk Show Town will be built into a town featuring the promotion of Suzhou embroidery culture and the promotion of Suzhou embroidery industry by stimulating the creative enthusiasm of Suzhou embroidery practitioners, giving full play to the advantages of industrial operation, and realizing the high-end gathering of Suzhou embroidery.



2018年7月13日

## 苏绣小镇获评“优秀小镇”

江苏特色小镇第四次创建工作推进会在南京召开。会上，省发改委公布了首批25个省级特色小镇创建对象2017年度的考核结果，苏绣小镇获评优秀小镇。此外，还有5个小镇为优秀小镇，15个小镇为合格，3个小镇为基本合格，1个小镇为不合格。苏绣小镇作为优秀小镇之一，结合小镇创建经验进行了交流发言。下阶段，苏绣小镇将围绕自身特色优势，不断探索文旅融合新路径，创新文化传承和产业发展模式，焕发小镇多元活力，努力把自身打造成为全省文旅融合特色小镇的典范。

► July 13th ►

Silk Show Town was appraised as excellent town

The fourth promotion work of Jiangsu characteristic towns was held in Nanjing. At the meeting, the Provincial Development and Reform Commission announced the results of the first batch of 25 provincial-level towns established in 2017, and Silk Show Town was appraised as excellent town. In addition, there are 5 towns for excellent towns, 15 towns for qualified towns, 3 towns for basic qualified towns, 1 town for the unqualified town. As one of the excellent towns, Silk Show Town has exchanged speeches with the experience. In the next stage, Silk Show Town will continue to explore new ways of cultural and tourism integration, innovate cultural inheritance and industrial development model, glow the town's diversified vitality, and strive to build itself into a model of cultural and tourism integration town in the province.



2018年7月19日



## 苏绣小镇·苏博馆藏刺绣精品展·一代绣圣沈寿

中国刺绣艺术馆·苏博馆藏刺绣精品展，历时数月筹备策划，在苏州博物馆的大力支持下，于7月起在中国刺绣艺术馆隆重展出。展览涉及以沈寿绣品为代表的共计9组苏州博物馆馆藏苏绣精品，涵盖了苏绣自清代以来最具有代表性的艺术表现形式和内容，分别是仿真绣济公像轴、云芝女士（沈寿）绣花卉图、刺绣生肖屏等三组珍品。此次展览从发起到实施、从艺术家到工作人员、从各方关注到媒体报道、从展览主题到办展模式，已然升华成助力“苏绣小镇”加快建设步伐、创新保护发展、文化相继承的动人景象。

► July 19th ►

Silk Show Town, Suzhou Museum Collection Embroidery Exhibition, and Shen Shou, one generation embroidery saint

China Embroidery Art Museum, Suzhou Museum Collection Embroidery Exhibition, has been planning for several months. With the support of the Suzhou Museum, the exhibition has been held in China Embroidery Art Museum since July. The exhibition covers nine groups of Suzhou Museum's Suzhou embroidery collections, representing Shen Shou's embroidery. It covers the most representative artistic forms and contents of Suzhou embroidery since the Qing Dynasty. They are three groups of treasures, namely, imitation embroidery shaft, Yunzhi (Shen Shou) Embroidery Flower diagram, and embroidery Zodiac screen. The exhibition has been sublimated from initiation to implementation, from artists to staff, from attention to media coverage, from exhibition theme to exhibition mode, which has become a moving scene to help "Silk Show Town" accelerate the pace of construction, innovation, protection and development, and cultural heritage.

2018年7月27日

## 美国学生在苏绣小镇体验非遗苏绣文化

苏州大学文学院26名美国国务院关键语言奖学金项目来华交流学习的美国大学生，来到苏绣小镇开展了苏绣参观学习活，留学生们得到了一次前所未有的中国传统工艺体验。外国留学生一行首先来到卢福英刺绣艺术馆参观，见到这些栩栩如生的苏绣作品，立即被这项古老而现代的手工艺所折服；随后留学生们来到了刺绣培训学校学习体验苏绣手工技艺；最后，第一次接触苏绣的留学生们带着自己的苏绣作品和学校赠送的明信片在欢声笑语中结束了这次苏绣体验之旅。

► July 27th ►

American students experienced Suzhou embroidery culture in Silk Show Town

Twenty-six American undergraduates from the School of Literature of Suzhou University who have come to China for exchange and study under the State Department's Key Language Scholarship Program have come to Silk Show Town for a visit and study Suzhou embroidery. The foreign students first visited the Lu Fuying Embroidery Art Museum. When they saw these vivid Suzhou embroidery works, they were immediately overwhelmed by the ancient and modern art. Later, the students came to the embroidery training school to learn how to experience Suzhou embroidery. Finally, foreign students who first came into contact with Suzhou embroidery ended their journey with their own Suzhou embroidery works and postcards presented by the school.





2018年8月2日

## 一场刺绣的对话·中国工艺美术大师一行参观考察苏绣小镇

苏绣小镇迎来中国工艺美术大师郝淑萍（蜀绣）、陈水琴（杭绣）、吕存（丹阳正则绣）一行。在小镇中国工艺美术大师姚建萍的陪同下，大师们参观考察了中国刺绣艺术馆，听取小镇规划，领略小镇风情。来自小镇的省级工艺美术大师王丽华、梁雪芳陪同参观学习。

► August 2nd ►

A dialogue between embroidery, Masters of Chinese Arts and Crafts visited Silk Show Town

Silk Show Town ushered in Hao Shuping (Suzhou embroidery), Chen Shuiqin (Hangzhou embroidery), Lu Cun (Danyang regular embroidery) who are Chinese arts and Crafts Masters. Accompanied by Yao Jianping, the Master of Chinese Arts and Crafts, the masters visited the Chinese Embroidery Art Museum, listened to the town planning and appreciated the town style. Wang Lihua and Liang Xuefang, the provincial arts and crafts masters from the town, accompanied them to visit and study.



2018年8月28日



## 巴拿马省省长一行参观中国刺绣艺术馆

巴拿马共和国巴拿马省省长平托率代表团一行6人访问苏州，并参观了位于苏绣小镇的中国刺绣艺术馆，也是小镇的会客厅。参观期间，巴拿马省省长及代表团驻足欣赏了列于艺术馆的众多刺绣精品，还近距离观摩了绣娘穿针引线的实际过程，省长夫人更是亲自体验了在绣绷上“以针代笔”的刺绣创造，深度感受古老苏绣的魅力。巴拿马省省长一行参观中国刺绣艺术馆，代表了苏绣小镇正在逐步起到对外文化展示与交流的窗口作用。

► August 28th ►

Governor of Panama province visited Chinese Embroidery Art Museum

Panama Governor Pinto led a delegation of six people to visit Suzhou, and visited the Chinese Embroidery Art Museum, which is also the town's living room. During the visit, the governor and delegation of Panama stopped to appreciate the numerous fine embroidery works listed in the Art Museum, and also

observed the actual process of needle and thread wearing by the embroidery lady. The governor's wife personally experienced the embroidery creation on the embroidery bandage, and deeply felt the charm of ancient Suzhou embroidery. This visit represents that Silk Show Town is gradually playing a window role in the display and exchange of external culture.

2018年9月3日

## 习近平彭丽媛欢迎中非合作论坛外方领导人夫妇 巨幅苏绣壁画《长城》瞩目

下午，2018年中非合作论坛北京峰会开幕。国家主席习近平和夫人彭丽媛在北京人民大会堂举行宴会，欢迎出席中非合作论坛北京峰会的外方领导人和夫人。人民大会堂北大厅苏绣壁画《长城》恢弘大气，寓意友谊绵延万里。习近平主席热情迎接外方领导人，同他们一一握手，互致问候。随后，中外领导人在《长城》前集体合影。此幅作品，小镇省级工艺美术大师卢福英参与绣制。

► September 3rd ►

Xi Jinping and Peng Liyuan welcomed the foreign leaders and wives of China Africa Cooperation Forum, the Great Wall, a huge painting of suzhou embroidery, is attracting attention

On the afternoon, the Beijing summit of China Africa Cooperation Forum opened in 2018. Chinese President Xi Jinping and his wife Peng Liyuan held a banquet at Beijings Great Hall to welcome foreign leaders and wives attending the Beijing Summit of the China-Africa Cooperation Forum. The Great Wall, the huge suzhou embroidery, was vast and magnificent, meaning friendship stretches for thousands of miles. President Xi Jinping warmly welcomed foreign leaders, shook hands with them and exchanged greetings. Subsequently, Chinese and foreign leaders took a group photo before the Great Wall. This work, Lu Fuying, a master of fine arts and crafts in town, is involved in embroidery. Lu Fuying in Silk Show Town participated in the work of this embroidery.



2018年9月15日



## “绣二代”共话新手工工艺运动

由新手工工艺策划院（见匠）与新手工工艺研究院（羊舍）联合主办的“美生元·新手工工艺运动创新创业者沙龙”，走进苏绣小镇，邀请行业内品牌策划专家，与“绣二代”们从绣品内容、品牌建设以及营销推广出发，探索新市场环境下的苏绣行业振兴与品牌发展之路。座谈会上，新手工工艺运动联合发起人王斌指出，政府在引导苏绣发展时主要应从行业的产业化发展、拉动投入产出杠杆、扩大文化消费市场、文旅相关产业四方面入手。

► September 15th ►

Embroidery second generations discussed together about new handicraft movement

On September 15, the New Handicraft Movement Innovation Entrepreneur Salon, jointly sponsored by New Handicraft Planning Institute and New Handicraft Research Institute, entered Silk Show Town, invited brand planning experts from the industry and the embroidery second generations to explore the development of Suzhou embroidery industry and brand development under the new market environment from embroidery content, brand building and marketing promotion. At the symposium, Wang Bin, co-sponsor of the new handicraft movement, pointed out that the government should guide the development of Suzhou embroidery mainly from the industrial development of the industry, the input-output lever, the cultural consumer market expanding, cultural and tourism-related industries.

2018年10月17日

## 全国政协副主席邵鸿率调研组调研苏绣小镇

全国政协副主席邵鸿率全国政协提案委员会调研组调研苏绣小镇，区党工委副书记宋长宝、区政协主席王蔼先陪同调研。调研组一行参观了中国刺绣艺术馆和王丽华刺绣艺术工作室，并指出，苏绣小镇的苏绣文化独具特色，要进一步打造促进苏绣文化传承、推动苏绣产业发展的平台，构建苏绣与多方的跨界合作，让苏绣“走出去”，提升苏绣文化的传播力，进而促进苏绣产业的转型升级。

► October 17th ►

Shao Hong, vice chairman of the CPPCC National Committee, investigated Silk Show Town

On the morning of October 17, Shao Hong, vice chairman of the CPPCC National Committee, led the investigation team of the proposal Committee of the CPPCC National Committee to investigate Silk Show Town. The investigation team visited the China Embroidery Art Museum and Wang Lihua Embroidery Art Studio, pointing out that the Suzhou Embroidery culture in Silk Show Town has its own characteristics. It is necessary to further create a platform to promote the inheritance of the Suzhou Embroidery culture and industry, build cross-border cooperation between Suzhou Embroidery and various parties, let Suzhou Embroidery go out and upgrade the spreading power of Suzhou Embroidery, then further promote the transformation and upgrading of Suzhou embroidery industry.



2018年10月22日

## 首届织绣班正式开班

苏州高新区管委会和苏州工艺美术职业技术学院在苏绣小镇签约，以校地产学研合作模式举办的首届织绣班正式开班，并公布了姚建萍等首批3位工艺美术（织绣）产业教授，进行了11个校外实训基地的授牌。苏州高新区党工委书记、区长吴新明，苏州工艺美院党委书记孙丽华共同为首批苏州工艺美院工艺美术（织绣）产业教授颁发聘书。区领导朱吴红、张国畅，苏州工艺美院院长范卫东等出席开班仪式。

► October 22nd ►

The first weaving and embroidery class was officially opened

Suzhou High-tech Zone Administrative Committee and Suzhou Arts and Crafts Vocational and Technical College signed a contract in Silk Show Town. The first embroidery class was officially opened with the cooperation mode of real estate, education and research. Yao Jianping and the other two professors of Arts and crafts (weaving and embroidery) industry were announced, and 11 out-of-school training bases were awarded. Wu Xinming, Secretary of the Party and Labor Committee and governor of Suzhou High-tech Zone, and Sun Lihua, Secretary of the Party Committee of Suzhou Academy of Arts and Crafts, jointly awarded the first batch of engagement letters to the professors of Arts and crafts (weaving and embroidery) industry of Suzhou Academy of Arts and Crafts. District leaders Zhu Xihong, Zhang Guochang, and Fan Weidong, President of Suzhou arts and crafts academy attended the opening ceremony.





# 工程大事记

## Project Memorabilia

### 2018年工作重点

#### Battle chart of 2018

2018年，苏绣小镇重点推进基础设施项目3项，包含5号路、纵一路、小包围景观提升等。

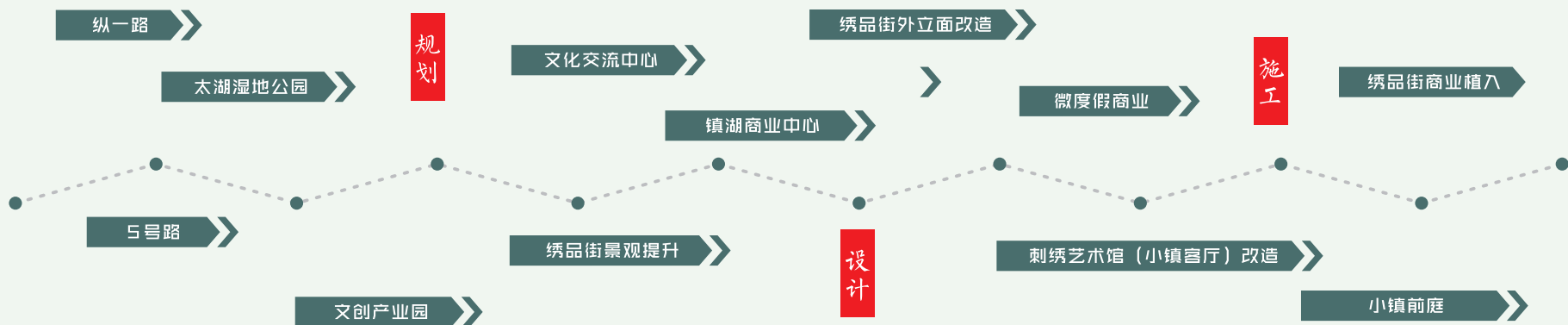
建筑项目6项，包括绣品街改造、刺绣艺术馆（小镇客厅）改造、文化交流中心、镇湖商业中心、小镇前庭、文创产业园等。

累计用地面积约270.71亩。

In 2018, we focus on promoting 3 infrastructure projects, including No. 5 Road, Zong Yi Road, the Small surrounded landscape upgrading.

Besides, there are 6 construction projects, including embroidery street facade transformation, redecoration of Chinese embroidery art museum (Town Hall), Culture Exchange Center, Zhenhu Business Center, town vestibule, cultural and creative industry park, etc.

The whole area is about 270.71 Mu.



### 绣品街改造提升

#### Upgrading of Embroidery Street

秉承“金缮琢玉、故器新成”的理念，以水系、铺装为丝线，以广场、巷口为针脚，通过**外立面改造**和**道路景观提升**两大部分，打造集销售、展示、博物、休闲、生活等功能于一体的苏绣文旅融合示范街区。

**进度** 先期实施样板段，已完工；完成建筑外立面和道路景观方案优化中间成果。

Adhering to the "Give a new look to the old" concept, make use of water and pavement as the thread, the plaza and lane as pin, through the facade and road landscape upgrade to create travel integration demonstration district with a set of functions, including sales, exhibition, museum, leisure and life.

**Total progress plan:** Demonstration part is finished; Complete the intermediate results of the building facade and road landscape plan optimization.

### 小镇前庭

#### Town Vestibule

与文化交流中心形成互补，提供商业、餐饮等配套服务。

**进度** 规划局已出具规划红线和设计条件，区各部门审核盖章完成；跟进土地上市进程。

Complementing the cultural exchange center, it is planned to provide services such as commercial and catering services.

**Progress:** The Planning Bureau has issued red line and design conditions, the district departments completed the examination and seal. Follow up the listing process of land.



### 镇湖商业中心

#### Zhenhu Business Center

打造包括生鲜超市、餐饮、酒店、文化娱乐等生活配套设施的商业综合体，是小镇便民服务的重要举措，也是小镇配套设施的重要组成部分。建成后，将与小镇的文化、旅游功能形成良好的互补，为小镇生产、生活、生态的“三生”融合发展提供有效的配套保障。

**进度** 2017年12月实现开工；现四层模版钢筋施工；计划2018年年底实现主体封顶、外立面工程施工。

Zhenhu Business Center is an commercial complex with fresh food supermarket, dining area, hotel, cultural entertainment and etc., which is an important measure of the convenience service and part of the Silk Show Town affiliated facilities. The business will be the key to merge silk town's cultural and tourism functions, and provide effective support for the development of "Manufacture, Life and Ecology" concept.

**Progress:** Started at December, 2017. The four level is carrying out the template construction of frame structure. Construction of main body capping and facade construction will be completed by the end of 2018.

### 纵一路下穿通道

#### Underground Space of Zongyi Road

连接文化交流中心与有轨车站地下空间，委托有轨电车公司负责实施代建。

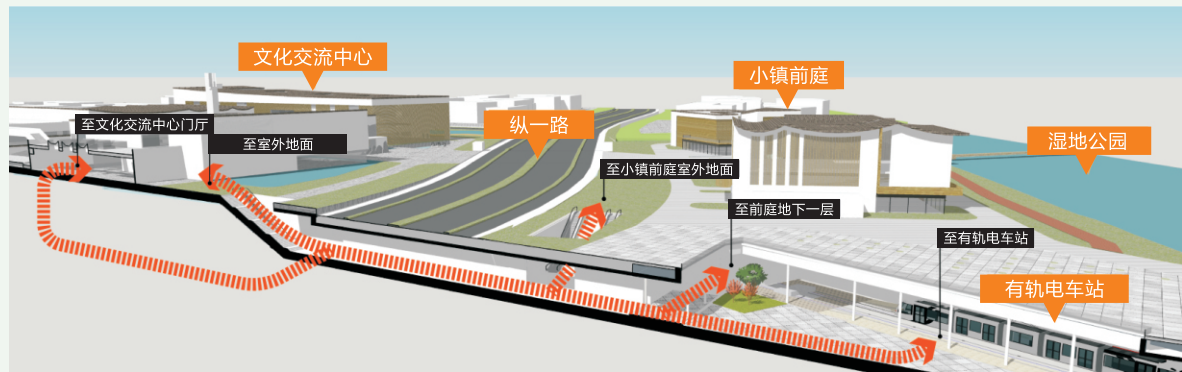
**进度** 6月进场施工；计划于11月基本完工。

The underground space connects cultural exchange center and the train station, which is carried out by the tramcar company.

**Progress:** The plan of the project has been proved, the completion of civil construction is planned done before the middle of July.

Approach Construction in June.

It is planned to complete in November.



### 文化交流中心

#### Cultural Exchange Center

综合水系、庭院和巷道的布局优势，打造包含办公、会议、展览、共享、孵化、商业六大功能板块的创新综合体。

**进度** 一期、二期方案规划局通过；一期土建施工图根据新规范进行修改，其他专项设计推进中；完成一期土地获取，处于前期筹备阶段。

Integrating the layout advantages of water system, courtyard and roadway, an innovative complex including six functional plates of office, conference, exhibition, sharing, incubation and commerce is created.

**Progress:** Phase I and Phase II Program was passed.

The first phase of the civil construction plan is revised according to the new code, and the other special design is advanced.

Complete the first phase land acquisition. Now it is in the preparatory stage.





# 苏绣小镇获评优秀小镇！

7月13日下午，江苏特色小镇第四次创建工作推进会在南京召开。会上，省发改委公布了首批25个省级特色小镇创建对象2017年度的考核结果，苏绣小镇获评优秀小镇。此外，还有5个小镇为优秀小镇， 15个小镇为合格，3个小镇为基本合格，1个小镇为不合格。会上，苏绣小镇作为优秀小镇之一，结合小镇创建经验进行了交流发言。

## Silk Show Town was awarded excellent town!

On the afternoon of July 13, the fourth promotion work promotion meeting for Jiangsu specialty towns was held in Nanjing. At the meeting, the Provincial Development and Reform Commission announced the results of the first batch of 25 provincial-level characteristic towns created in 2017, and Silk Show Town was awarded an excellent town. In addition, there are 5 towns that are excellent towns, 15 towns are qualified, 3 towns are basically qualified, and 1 town is unqualified. At the meeting, as one of the excellent towns, Silk Show Town exchanged views on the creation of the town.



苏绣小镇位于苏州西部生态旅游度假区（镇湖街道），规划范围西至东园路、南至湿地公园、北至渚镇路、东至纵一路，占地约3.8平方公里，总投资约34亿元。

项目于2017年5月入选江苏省首批25家省级特色小镇创建名单，同年获评文化部首批中国文化旅游融合先导区试点。规划围绕传统、再生、未来三个核心，弘扬苏绣传统文化，提升现代苏绣产业为主，建设彰显太湖生态优势的宜居宜业宜游小镇。

Located in West Ecological Tourism District (Zhenhu Street) in Suzhou High-tech Zone, the Silk Show Town covers an area of about 3.8 square kilometers, with planning area West to the Dongcheng Road, South to the Wetland Park, North to the Zhuzhen Road, East to the Zongyi Road, whose total investment is about 3 billion 400 million yuan.

The project was selected as the first batch of 25 Provincial Characteristics Town list of Jiangsu province in May 2017, and was named the first batch of Chinese Cultural Tourism Integration Area by Ministry of Culture. Around the tradition, regeneration and the future these three cores, Silk Show Town is plan to promote and enhance the embroidery industry, and build a livable and suitable town that highlights the ecological advantages of Taihu Lake.

## 产 城 人 文 智

自创建以来，苏绣小镇秉承“产、城、人、文、智”五位一体理念，按照政府引导、企业主体、市场化运作模式，全力加快建设步伐，取得了显著成效。

Taking this work promotion meeting as an opportunity, Silk Show Town will conscientiously implement the deployment requirements of the Provincial Development and Reform Commission on the construction of characteristic towns, explore new ways of cultural and tourism integration, innovate cultural inheritance and industrial development model, radiate the pluralistic vitality of Silk Show Town, and strive to build the town into a model for the integration of characteristic tourism towns in the whole province.



### 一是着力推进项目提质增效

深化小镇内各子项目方案，加快绣品街改造、文化交流中心、商业中心等重点项目推进。

### 二是着力增强招商活力

推进绣品街商业植入方案设计，利用产业平台吸引相关研发机构、高端人才及先进技术，打通产品发展与产业创新两条路径，催生形成新时代背景下的苏绣新模式。

### 三是着力推动文旅融合发展

通过非遗苏绣交流活动及苏绣+跨界融合等，打造小镇、文化品牌和产业品牌。同时，在管理创新、产品创新、人才培养、产业培育等方面推动融合发展。

First, efforts should be made to improve the quality and efficiency of projects.

We will deepen the various sub-projects in the town and speed up the transformation of the embroidery street, the cultural exchange center and the commercial center.

Second, efforts should be made to enhance the vitality of investment.

We will promote the design of commercial implantation scheme of embroidery street, use industrial platform to attract relevant research and development institutions, high-end talents and advanced technology, and open up two paths of product development and industrial innovation, to form the new pattern of Suzhou embroidery under the background of the new era.

Third, efforts should be made to promote the integration of culture and tourism.

Through the exchanges and cross-border integration of Suzhou embroidery, we will create the town, cultural brands and industrial brands.

At the same time, we should promote integrated development in management innovation, product innovation, talent cultivation and industry cultivation.





## 漫谈顾绣

——中国刺绣艺术馆之顾绣特展

## Talking about Gu Embroidery

- Gu Embroidery Exhibition in Chinese Embroidery Art Museum

### 以刺绣入书画 顾绣立艺术地位

Display painting and calligraphy by embroidery, Gu embroidery establish an artistic position

顾绣，起源于明朝嘉靖年间的松江府（上海）。

《明露香园顾绣精品》一书中，由故宫博物院、上海博物馆联合编写的前言中写道：“顾绣源起于明代上海人顾名世之家。名世为嘉靖三十八年（1559）进士，官至尚宝司丞。晚年曾筑露香园于县城西北隅，擅一邑之胜。顾氏后人精于刺绣，因而世称顾绣，每冠以露香园之名”。

陈继儒在崇祯四年的《松江府志》中记载道：“顾绣，斗方作花鸟，香囊作人物，刻画精巧，为他郡所未有。”陈继儒是松江画派的创始人之一，在他眼中，形成于明万历晚季，至崇祯年间进入活跃期的顾绣与绘画有着天然联系——斗方是中国书画的传统形制，花鸟又是常见题材。

以刺绣入书画境界，顾绣作为一种纯观赏性的绣种，也被称为“画绣”。诞生在松江画派土壤中的顾绣，心摹手追，绘绣合一，在明朝礼部尚书、帝师董其昌等一大批文人墨客的追捧下，名动天下。其中，尤以顾名世次孙顾寿潜之妻韩希孟所绣为甚，其曾广泛搜索宋元名画临摹，并绣成《宋元名迹方册》，内容涉及山水、人物、折枝、草虫等。其以针代笔，以线代墨，勾画晕染，作品娴雅精致，妙手天成，有“韩媛绣”之称。

顾绣原为家用或馈赠亲友，顾氏第四代顾兰玉设幔授徒，将家传之秘传入民间，培养了一大批非常专业的刺绣艺术家。顾绣由家庭女红转向商品绣，发展为一个独立的行业“顾绣行”。由于顾绣闻名，清代晚期苏、沪等地经销刺绣的商店，多冠以“顾绣”或“顾绣庄”之名，广义的“顾绣”便由此而来。

2006年5月，顾绣被国务院列入第一批国家级非物质文化遗产名录。

Gu embroidery originated from the Songjiang (Shanghai) during the Jiajing period of the Ming Dynasty.

In the book of Ming Luxiangyuan Guxiu Boutique, written in the foreword jointly written by the Palace Museum and the Shanghai Museum, Gu Xiuyuan originated from the Gu Mingshi's family name. Mingshi was thirty-eight years (1559) Jinshi, official to Shang Bao Si Cheng. In his later years, he built the Luxiangyuan Garden in the northwest of the county town. The descendants of Gu's family were skilled in embroidery, so the world was called Gu embroidery, and each crown was named after the Luxiang Garden.

Chen Jiru recorded in the Songjiang mansion records of Chongzhen four years, Gu embroidery was different from other cities, which theme was flowers and birds. Chen Jiru was one of the founders of the Songjiang School of Painting. In his eyes, Gu embroidery, which was formed in the late Wanli period of the Ming Dynasty and entered an active period during the reign of Chongzhen, had a natural connection with painting.

Gu embroidery, comparable to painting and calligraphy, is also known as "painting embroidery". Born in the soil of songjiang school of painting, Gu embroidery was a combination of painting and embroidery. A large number of literati and scholars, such as Dong Qichang in the Ming Dynasty, pursued the name of Gu embroidery. Among them, Han Ximeng, the wife of Gu Shouqian, was especially famous for embroidering. She had searched extensively for copies of famous paintings of the Song and Yuan Dynasties, and embroidered them into the Song and Yuan Dynasties Heritage List, which covered landscapes, characters, broken branches, grasses and insects. She used needle instead of pen, line instead of ink. Her works was elegant and exquisite, which was known as "Han Yuan Embroidery".

Gu embroidery was originally used as a family or a gift to relatives and friends. Gu Lanyu, the fourth generation of Gu's, set up a curtain to teach, spread the secret of family tradition to the people, and trained a large number of professional embroidery artists. Gu embroidery was transformed from family needlework to commodity embroidery and developed into an independent industry "Gu embroidery industry". Because Gu embroidery was famous, in the late Qing Dynasty, shops in Suzhou and Shanghai dealing in embroidery were often called "Gu embroidery" or "Gu embroidery village". Thus the broad sense of "Gu embroidery" came into being.

In May 2006, Gu embroidery was included in the first batch of national intangible cultural heritage list by the State Council.







## 汲顾绣之养分 苏绣展旖旎身姿

Take the essence of Gu embroidery,  
Suzhou embroidery show charming posture

苏绣正是在广泛吸取顾绣的特点和长处后，逐渐从作坊里孕育出一朵更为奇艳的鲜花。清朝中叶，苏绣业曾先后建“顾公祠”及“文锦公所”，供奉顾绣创始者顾名世为刺绣业的祖师爷，由此可见，苏绣与露香园顾绣关系匪浅。明清之际，在上海顾绣的推动下，使苏绣的风格与技法日臻完美，具有用色和谐文静，不露生硬痕迹，行针平云，毫无参差的特点。乾隆时所修《上海县志》记载：“苏绣之巧，写生如画，他处所无，小民亦习糊口，略与纺织等。其法劈丝为之，针细如毫发”。那时，苏州有“绣市”之称，并涌现出一批名家，如：蔡群秀、沈英、沈寿等，其中以沈寿最著名。

苏绣与顾绣不仅在地缘上联系密切，在技法上也有非常亲密的关系。露香园顾绣的特点，在于深得宋代画缓慢真传。所绣画幅，一应人物山水花卉鸟兽，均以主体相待，每幅作品的绣制均须完备的技巧，具有丝细如发、针脚平齐、浓淡适度、刚柔逼真、形态活现、落针匀密等特点。苏绣注重运针变化，目前常用包括：齐针、散套、施针、虚实针、乱针、打点、戳针、滚针、打籽、集套等，从原先常用的十多种增加到现在的四五十种。苏绣艺人善于总结经验、独辟蹊径，继发绣、双面绣之后，相继成功创造双面异色绣、双面异色异样绣等作品。顾绣有许多针法从苏绣中借鉴而来，而后经过创新的顾绣技法，如刺绣仿真写实，又从上海流转至江浙一代。通过这样的交互发展，苏绣汲取了顾绣中远绍唐宋宫廷的刺绣技法，发展出平、齐、细、密、匀、顺、和、光，针法长短参差、和色无迹、均匀熨贴、丝缕分明、毛片轻盈松快的风格。

从苏绣与顾绣紧密的历史渊源来看，当欣赏以顾绣为代表的明清刺绣艺术时，必将会记起这位具有承先启后意义的关键人物，即前承顾绣传统、后传仿真绣法的沈寿。她以“新意运旧法”，为顾绣在中国源远流长的传统刺绣艺术中注入新的血液。

Suzhou embroidery gradually bred from the workshop a more brilliant flower by widely absorbing the characteristics and advantages of Gu embroidery. In the middle of Qing Dynasty, Suzhou embroidery had built "Gu Gong Temple" and "Wen Jin Gong House" successively, worshipping Gu embroidery's founder Gu Mingshi as the grandfather of embroidery, which shows that Suzhou embroidery and Luxiangyuan Gu embroidery have a lot of relations. During the Ming and Qing Dynasties, under the impetus of Shanghai Gu embroidery, the style and techniques of Suzhou embroidery became perfect day by day, with the characteristics of harmony and quietness in color, no hard traces, no uneven needles and even clouds. "Shanghai County Chronicle" compiled by Qianlong recorded: "Suzhou embroidery is skillful, sketch is picturesque, everywhere else, the people are accustomed to living, slightly with textiles and so on. The method of splitting is fine, and the needle is fine." At that time, Suzhou was known as "embroidery city", and a number of famous experts emerged, such as Cai Qunxiu, Shen Ying, Shen Shou and so on, of which Shen Shou was the most famous.

Suzhou embroidery and Gu embroidery are not only closely related to geographically, but also closely related to techniques. The characteristics of Luxiangyuan Gu embroidery lie in the slow and true transmission of paintings in the Song Dynasty. The paintings embroidered should be the main characters, flowers, birds and beasts, are treated with the main body, each work of embroidery must have complete skills, with fine silk such as hair, needles and feet flat, moderate shade, rigid and soft, vivid shape, even needles and so on.

Suzhou embroidery pays attention to the change of needle movement. At present, the commonly used ones include: complete needle, loose set, application of needle, virtual solid needle, random needle, dotting, jabbing yarn, needle rolling, seed beating, etc., which have increased from more than ten commonly used ones to forty or fifty kinds now. Suzhou embroidery artists are good at summing up experience, pioneering ways, secondary embroidery, double-sided embroidery, have succeeded in creating two-sided different color embroidery, double-faced embroidery with varied colours and patterns. Gu embroidery has a lot of stitches from Suzhou embroidery, and then after innovation, Gu Xiu techniques, such as embroidery simulation, spread from Shanghai to the Jiangsu and Zhejiang generations. Through the interactive development, Suzhou embroidery learned from Gu embroidery's techniques, then developed the characteristics of flat, homogeneous, fine, dense, uniform, smooth, harmonious and light.

From the close historical origin of Suzhou embroidery and Gu embroidery, when we appreciate the embroidery art of Ming and Qing Dynasties represented by Gu embroidery, we will surely remember this key figure Shen Shou, who inherited the tradition of Gu embroidery before and the imitation embroidery after. She injected new blood into Gu's traditional embroidery art, which has a long history in China.

## 顾绣的独特技法

The unique techniques of Gu embroidery

■ 半绣半绘，画绣结合 ■ Half embroidered, half painted, Combination of painting and embroidery

明清时期的露香园顾绣以宋元名画中的山水、花鸟、人物等杰作为摹本，画面均是绣绘结合，以绣代画，这也是它最为独特之处。现今露香园顾绣研究院的顾绣作品，全部细毛笔沾墨勾勒线条，勾稿结束，画面就是一幅非常干净的素描作品，然后绣娘在素描的框架内进行二次创作。今天的露香园顾绣，是素描与刺绣的结合。

In the Ming and Qing Dynasties, Luxiangyuan Gu embroidery took the landscape, flowers and birds in the famous paintings of the Song and Yuan Dynasties as copies. The pictures were all embroidered and painted in combination, and embroidered instead of painted. Nowadays, all the fine brushes of Gu Embroidery Research Institute in Luxiangyuan are inked with ink to outline the lines. At the end of the sketch, the picture is a very clean sketch work, and then the embroider carries on the second creation within the framework of the sketch. Today's Luxiangyuan Gu embroidery is a combination of drawing and embroidery.

■ 针法多变，时创新意 ■ Stitch is changeful, Create new ideas at all times

顾绣的针法复杂且多变，一般有齐针、铺针、打籽针、接针、钉金、单套针、刻鳞针等十余种针法。在跟复旦大学文博学院的协作中，露香园顾绣研究院提炼各民族刺绣针法与技艺，不同的物象，选择最为合适的针法给予表现。譬如花蕊用打籽针，皮肤用仿真绣等。

Gu embroidery is a complicated and changeable needle method, generally has more than ten kinds of needle methods, such as neat needle, spreading needle, seed needle, needle, gold nail, single set needle, scaling needle, etc. In collaboration with Fudan University College of Arts and Sciences, Luxiangyuan Gu Embroidery Research Institute refined various national embroidery needle techniques, and choose the most appropriate needle to give performance to different objects. For example, they used seed needles to embroider pistil and used imitation embroidery to embroider skin.

■ 间色晕色，补色套色 ■ Choose middle color, dizzy catch color, complement color, set color

顾绣为了更形象地表现山水人物、虫鱼花鸟等层次丰富的色彩效果，采用景物色泽的老嫩、深浅、浓淡等各种中间色调，进行补色和套色。从而充分地表现原物的天然景色。In order to more vividly display the rich color effect of landscape characters, insects, fish, flowers and birds, Gu embroidery uses various intermediate colors such as old, tender, shade, and shade of the scenery to complement and set colors. So as to fully show the natural scenery of the original.



露香园顾绣是中国刺绣的杰出代表，是中国艺术中的一颗璀璨明珠。

顾绣的成功开拓，推动了国家非遗事业的发展，促进了中华优秀传统文化的传承弘扬。

苏绣小镇将深入研究、借鉴顾绣技艺，积极发展、创新刺绣产业，在传承首批非物质文化遗产的基础上，革故鼎新、匠心独运，继续发扬民族的传统技艺。

汲百家之长、弘匠心之粹。唯有不断砥砺前行，才能实践出真知，促进产业升级发展，使小镇文旅兴荣。

在前人的肩膀上放眼未来，一方蓝图也将徐徐展开。

Luxiangyuan Gu embroidery is an outstanding representative of Chinese embroidery and a shining pearl in Chinese art.

Gu embroidery's successful development has promoted the development of the country's non-legacy cause, and promoted the inheritance and development of China's excellent traditional culture.

Silk Show Town will deeply study and learn from the skills of Gu embroidery, actively develop and innovate the embroidery industry.

On the basis of inheriting the first batch of intangible cultural heritage, Silk Show Town will continue to carry forward the traditional techniques of the nation.

Silk Show Town will draw on the strengths of hundreds of families and carry forward the essence of ingenuity. Only by constantly moving forward can we practice our true knowledge, promote industrial upgrading and development, and make the town prosperous. Looking ahead on the shoulders of predecessors, a blueprint for the town will also unfold.





Using the needle and thread,  
return to the source of life

## 以一針一線 回歸生活本源

江蘇省工藝美術大師梁雪芳的蘇繡故事

The Story of Liang Xuefang  
- Master of Arts and Crafts of Jiangsu Province

梁雪芳，出生于江苏苏州镇湖，研究员级高级工艺美术师、江苏省工艺美术大师、民进会员、苏州市劳模、苏州市人大代表。现任中国工艺美术协会纤维艺术专业委员会副主任委员、清华美院纤维艺术研究所所长、四川美术学院手工艺学院特聘教授。作品《荷韵》、《春暖大地》分别被英国大英博物馆、中国国家博物馆永久收藏。

Liang Xuefang, born in Zhenhu, Suzhou, Jiangsu Province, senior artist at the research level, master of Arts and crafts of Jiangsu Province, the member of the People's Progressive Program, a model worker in Suzhou, and a representative of the Suzhou People's Congress. She is currently a vice-chairman of the Fiber Art Committee of China Arts and Crafts Association, vice-director of the Fiber Art Institute of Tsinghua Academy of Fine Arts, and a special professor of the Handicraft Art Institute of Sichuan Academy of Fine Arts. Her works "The lingering charm of lotus" and "Spring Warm Land" were permanently collected by the British Museum and the National Museum of China.

嘉宾 ▽ 梁雪芳 Interviewee ▽ Liang Xuefang  
采访 ▽ 汤洁 Interviewer ▽ Jane Tang





## 刺绣是青春——磨练苏绣技艺

### Embroidery is youth - honing the embroidery skills

与母亲一起做“夜生活”（苏州话称夜里做工为做“夜生活”），是梁雪芳对童年最深刻的印象。在母亲的言传身教和耳濡目染下，对梁雪芳而言，做刺绣是一种家教和修养。成长后，便从狭小的家庭作坊中转入刺绣厂专门从事刺绣。她人生中的第一幅双面绣，两条金鱼，便在此期间诞生，这也是她的命运与刺绣真正紧密相连的起始。两

Liang Xuefang was most impressed with her childhood by working with her mother as a "nightlife" (called "nightlife" in Suzhou). Under the influence of her mother's words and deeds, for Liang Xuefang, doing embroidery is a kind of family education and self-cultivation. After growing up, she moved from narrow family workshops to embroidery factories specializing in embroidery. The first double-sided embroidery of her life, two goldfish, was born during this period, which is also the beginning of her fate and embroidery really closely linked. The two months of quiet embroidery is

个多月安静刺绣的时间，是她独一无二的青春记忆。

90年代初，她与丈夫创办了镇湖绣品厂，针对市场订单生产刺绣品，那时，她的刺绣水平已较为精湛。但在1994年参加苏州绣品展会时，她近距离地看到了刺绣技术标杆——苏绣研究所所作绣品，发现了彼此之间的差距。在刺绣行业的竞争压力和自身突破性觉醒下，梁雪芳

her unique youth memory.

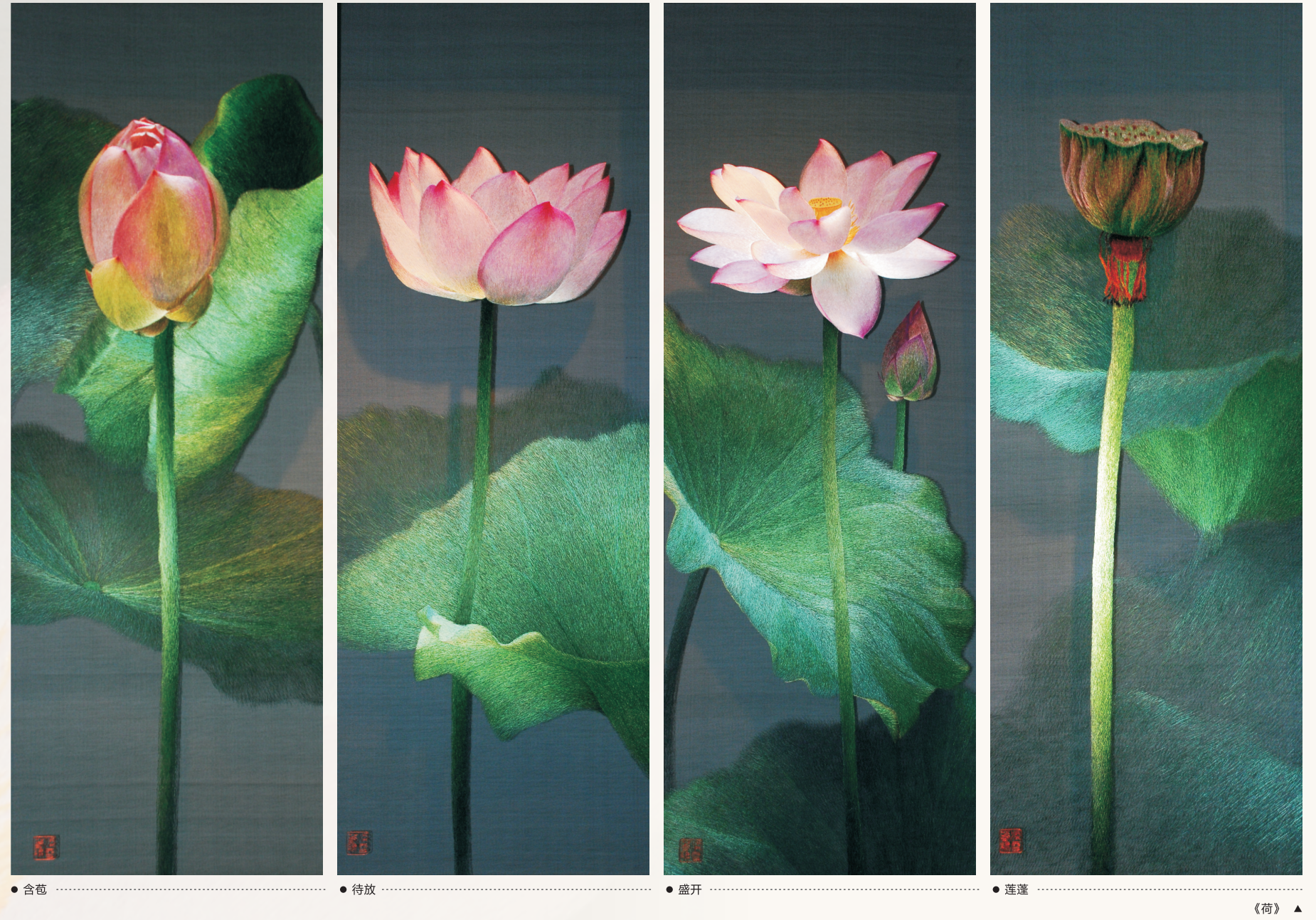
In the early 1990s, she and her husband set up Zhenhu embroidery factory to produce embroidery for market orders. By then, her level of embroidery had become more sophisticated. But when she attended the Suzhou embroidery exhibition in 1994, she saw the embroidery by Su Embroidery Research institute, the technical benchmark of embroidery, and found the gap between them. Under the pressure of competition in the embroidery industry and her own breakthrough awakening, Liang Xuefang began her creative

开始了带有创作性的探索，开启了她从学手艺、谋生计到追求苏绣技艺不断精进的转型之旅。

在潜心创作的过程中，梁雪芳拜中国工艺美术大师顾文霞为师，跟随顾文霞学习苏绣技艺、感受文化内涵、探索工艺传承，并逐渐学会用文化的眼光看待苏绣。

exploration, which opened her journey of transformation from learning crafts, making a living to pursuing the continuous improvement of Suzhou embroidery.

In the process of devoting herself to creation, Liang Xuefang worshipped Gu Wenxia, a master of Chinese arts and crafts, and followed Gu Wenxia to learn the art of Suzhou embroidery, to feel the cultural connotation, to explore the inheritance of technology, and gradually learned to look at Suzhou embroidery from a cultural perspective.



《荷》▲

## 刺绣是表达——传递苏绣语言

### Embroidery is expression - transmitting Suzhou embroidery language

伴随日渐精进的刺绣技艺，梁雪芳开始思索如何将技艺与产业创新转型发展相结合，带着这个问题，2006年，40多岁的她再次背起书包，踏上北上清华的求学之路。在清华美院的三年中，她跟随纤维艺术领域的林乐成教授学习探索，广泛地接受各种艺术流派的思想，对刺绣这门艺术也有了更多的理解。她认识到刺绣是表达，一幅刺绣作品在向他人传递绣品本身的现代审美、语言表述和符号化意蕴。

With her increasingly sophisticated embroidery skills, Liang Xuefang began to think about how to combine the technology with the development of industrial innovation and transformation. With this problem, in 2006, in her 40s, she once again took up her schoolbag and embarked on the road to study in Tsinghua. During her three years at Tsinghua Academy of Fine Arts, she studied and explored with Professor Lin Lecheng in the field of fiber art, widely accepted the ideas of various art schools, and had a better understanding of embroidery. She realized that embroidery is an expression, and an embroidery work conveys the modern aesthetic, linguistic expression and symbolic meaning of the embroidery itself.

她开始变得文化自觉，艺术自信，精神自强。不再满足于复制一幅作品，梁雪芳开始探索作品的深度和思想，从用技法临摹张大干的画作，到自己背起相机去观察发现，将“意”注入刺绣中，《生根、开花、结果》、《荷韵》便是在这一阶段创作出来的。《荷韵》的景象是太湖边的一片冬荷，宁静的荷姿态各异地伫立在水中，洗尽铅华，展露着历经时光冲刷的枯枝，但却回归到一种质朴而富有内涵的美。

She began to become cultural conscious, artistic confident and self reliant. No longer satisfied with the reproduction of a work, Liang Xuefang began to explore the depth and thought of the work, from using techniques to copy Zhang Daqian's paintings, to his own camera to observe and discover that "meaning" into embroidery. "Rooting, blossoming, results" and "The lingering charm of lotus" was created in this stage. The scene of "The lingering charm of lotus" is a Winter Lotus beside Taihu Lake. The peaceful lotus stands in the water, washes out the plumbum and reveals the withered branches which have been washed away by time, and returns to a simple and rich connotation of beauty.

以往，绣娘多绣制饱满盛开的荷花，但抽离出每一株的形态进行分解呈现，却并不是传统绣娘的做法。梁雪芳之后创作的《尔若盛开》、《禅荷影思》等作品均打破了以往绣制荷花的局限，贯穿了以少胜多的理念，具象至描绘一片枯萎荷花的姿态和一朵荷花生命不同迹象，画面中有空白处，那既像水又像空气，给人遐想，向他人传达了一种不同于传统刺绣形态和语言的场景。

In the past, embroiders embroidered more full-blooming lotus. Extracting the shape of each plant to decompose and present was not the traditional practice. Liang Xuefang's later works, such as "As if in full bloom" and "The Buddhist mood of lotus and the thought of shadow", have broken through the limitations of the previous embroidery of lotus flowers, penetrated the concept of less and more, represented to describe the posture of a withered lotus flower and the different signs of a lotus life. There are gaps in the picture, which is like water and air, giving people daydream, conveying a different scene from traditional embroidery patterns and languages.



# 刺绣是生活——回归一呼一吸

## Embroidery is life - return to breathe

刺绣，一针上，一针下，向上是艺术，发展到极致是奢华的艺术；向下是实用，与百姓日常生活紧密相连。不论上下，刺绣与我们的物质或精神都有着千丝万缕的联系。

梁雪芳认为，苏绣是要回归生活的，一旦它离开了生活，那就背离了它的本源。正如她所言“人的一生有三双鞋与刺绣密不可分，周岁时穿的虎头鞋、婚嫁时穿的喜鞋、归西后穿的寿鞋，这些鞋面上都会运用到刺绣工艺，这是刺绣具有生活仪式感的重要体现。

为此，近年来，她不断思考苏绣的生存发展与空间，研究苏绣从“架上艺术”“回归到日常生活用品的开发。融合现代美学，她的作品《禅韵》把荷花结合光影做成空间装置作品，突破以往人们熟悉的传统刺绣风格，她将充满手作温度的苏绣手法和现代美学交织，展示了苏绣如何走进生活的可能，并能灵活应用于不同场景的典范。

她还希望能有更多的新鲜血液融入苏绣行业，为此，她不断尝试，通过创建自主创业、与外界交流、与市场接洽的平台，让年轻人更容易接受苏绣，了解传统艺术的本质美。

Embroidery, one stitch up, one stitch down. Up is art, and down is practical. Embroidery is closely related to our material or spirit.

There are three pairs of shoes in one's life that are inseparable from embroidery. The tiger-toed shoes at the age of one year, the wedding shoes and the longevity shoes after death will all be used in embroidery. This is an important embodiment of the ritual of life in embroidery.

Therefore, in recent years, she kept thinking about the survival, development and space of Suzhou embroidery, and studied the return of Suzhou embroidery from "easel art" to the development of daily life supplies. Integrating modern aesthetics, her work "Chan Yun" combines lotus flowers with light and shadow to make a space installation work, breaking through the traditional embroidery style familiar to people in the past. She interweaves the techniques of Suzhou embroidery with modern aesthetics, showing how Suzhou embroidery is possible to enter life and can be flexibly applied to different scenes.

She also hopes to have more fresh blood into the Suzhou embroidery industry, for this reason, she has been trying to create a platform for independent entrepreneurship, communication with the outside world, and market contacts, so that young people can more easily accept Suzhou embroidery, understand the essence of traditional art beauty.



Expectation from Liang Xuefang  
梁雪芳老师寄语

刺绣，对于梁雪芳而言，在人生的不同阶段拥有不同的含义。四十年前，做刺绣是家教和修养；三十年前，做刺绣是学手艺和生计；二十年前，做刺绣是追求技艺的不断精进；十年前，做刺绣是表情达意，观念转换；如今，做刺绣是回归生活，一针一线，一开一合，即是一呼一吸。这一场苏绣文化艺术的人生之旅，梁雪芳一直在路上。

Embroidery, for Liang Xuefang, has different meanings at different stages of life. Forty years ago, doing embroidery was home tutor and cultivation. Thirty years ago, doing embroidery was a trade and livelihood. Twenty years ago, doing embroidery was a continuous improvement in the pursuit of craftsmanship. Ten years ago, doing embroidery was about expressing ideas and changing ideas. Nowadays, doing embroidery is a return to life. Liang Xuefang has been on the road for this life journey of Suzhou embroidery culture and art.

苏绣小镇的创建，为苏绣融合发展打开了新的篇章，为苏绣艺人传承提供了良好平台，

期待它能发挥苏绣产业集群的优势，吸纳新的跨界人才，推动苏绣品牌化发展，传递苏式生活方式！

The establishment of Silk Show Town has opened a new chapter for the integration and development of Suzhou embroidery, and provided a good platform for the inheritance of Suzhou embroidery artists.

It is expected that it can give full play to the advantages of the industrial cluster of Suzhou embroidery, absorb new cross-border talents, promote the brand development of Suzhou embroidery and transmit Su Lifestyle!



# 刺绣 is an expression

是一种『表达』

正如梁雪芳所言：“刺绣是指尖与心间体验种种快乐变化的过程，手作的东西，它是有温度的，与人的生命本体是连着的，谁收藏了表达思想和情感的绣物，也就是收藏了那个绣者的那一段美好的青春”。

As Liang Xuefang said, embroidery is the process of experiencing all kinds of happy changes between the fingertips and the heart. The hand-made thing has temperature, which is connected with the human life. The one who collects the embroidery is collecting the beautiful youth of the embroiderer.

## 《詩意蘇州》 Poetic Suzhou

| 作品规格 | 1580×80CM | 创作时间 | 2011年 - 2012年  
| 绣艺特点 | 乱针、散套针、施针、虚实乱针、滚针等

人说上有天堂，下有苏杭，如果说杭州像一幅山水画，那么苏州更像一首散文诗，老苏州的种种印象更是这首诗中经典传颂的字句。作品灵感来于此，通过一首诗、十二个景，融诗、书、画、绣于一体，用手中的针线绘制出心中关于苏州的记忆。作品通过简洁而不简单的水墨，虚虚实实、干干湿湿，与水、粉、墙相融，淡雅而又耐人寻味，细腻逼真的刺绣技艺绣出古今苏州的印象。运用丰富、多彩的线条，丝光与针法慢慢道来，徐徐展现出古今的文雅与发展的演进，淋漓的表达了作者对身边所拥有的美好事物的憧憬。

Up above there is heaven; down below there are Suzhou and Hangzhou. If Hangzhou is like a landscape painting, Suzhou is more like a prose poem, and the impressions of old Suzhou are the classical words in this poem. Inspired by this work, through a poem, twelve scenery, integrating poetry, calligraphy, painting and embroidery, the author use needle and thread to draw the heart of the memory of Suzhou. Through the simple ink, the work is integrated with water, powder and wall. The work is elegant and thought-provoking. With rich and colorful lines, the work gradually reveals the ancient and modern elegance and the evolution of development, incisively expressing the author's vision of the beautiful things around her.

《诗意图》部分节选 ▼



## 《禅韵》 Zen allegorical Charm

| 作品规格 | 140×1200CM | 创作时间 | 2015年-2016年  
| 作品材料 | 沙滩网、仿丝线 | 绣艺特点 | 散套针、虚实乱针、施针、打籽

作品的诞生源于作者对自然生命的感悟。是从材料、工艺、形式和用途等方面的又一次尝试。

禅，就是自然规律，智慧的种子一旦播下，只要我们愿意，它就可以长成参天大树。为了表现莲的生命过程中飘舞灵动美妙的姿态，巧妙利用黑色沙滩网通透的特点，以及仿丝线灵润的特色，技法上融合了虚实针、滚针、接针、齐针、套针、施针等多种针法，独特的材料和工艺语言，使观者与作品之间增进了对自然的亲近感。

The birth of the work stems from the author's perception of natural life. It is another attempt in terms of materials, processes, forms and uses. Zen is the law of nature. Once the seeds of wisdom are sown, it can grow into a towering tree if we like. In order to express the wonderful posture of the lotus in the life process, the author clever use the characteristics of the black beach net and the imitation silk thread, use the technique combined kinds of needle methods, such as virtual and solid needle, rolling needle, needle connection, needle alignment, needle set, needle application and so on. The unique material and technical language enhance the natural closeness between the viewer and the work.

《禅韵》展出照 ▼







## 9月1日 太湖开捕节



September 1st, Taihu Lake opening fishing festival

小镇所在地镇湖，拥有18.6公里太湖岸线，有200多户渔民家庭，渔民们依湖而生、临湖而居、靠湖而兴。太湖总面积2425平方公里，据倪勇《太湖鱼志类》统计太湖总共有107种鱼类，湖鲜资源的丰富，必然意味着渔业经济的发达。

每年的9月1日，是太湖地区最盛大的日子，这一天是太湖传统的开捕节，茫茫太湖之上千船云集，远望若浮鸥，近看如山涌。

在阵阵扬帆开捕声中，清晨的太湖边，一派忙碌的丰收景象。

满载而归的渔船缓缓地驶入码头，水产车一辆接一辆停泊在堤岸边，渔民们满心欢喜地把新鲜的鱼倒入鱼篓，吊车稳稳地吊起一筐筐活蹦乱跳的鱼放入水产车，陆续运往各地。

一些水产经营户也早早地在码头等着，还有驱车几十公里赶来买鱼的客人，迫不及待地想买上几条太湖鱼尝个鲜。太湖水产丰富，以“太湖三白”（银鱼、白鱼、白虾）尤为著名。此外，还有河鳗、花白鲢、青鱼、草鱼、梅鲚鱼、大闸蟹……

Zhenhu, where Silk Show Town is located, has 18.6 kilometers of Taihu Lake shoreline. There are more than 200 families of fishermen. The fishermen are born in the lake, living by the lake, and thriving on the lake.

Taihu Lake covers a total area of 2,425 square kilometers. According to Ni Yong's "Fishes of Taihu Lake", there are 107 species of fish in the lake. The abundant fresh resources of the lake necessarily mean the development of fishery economy.

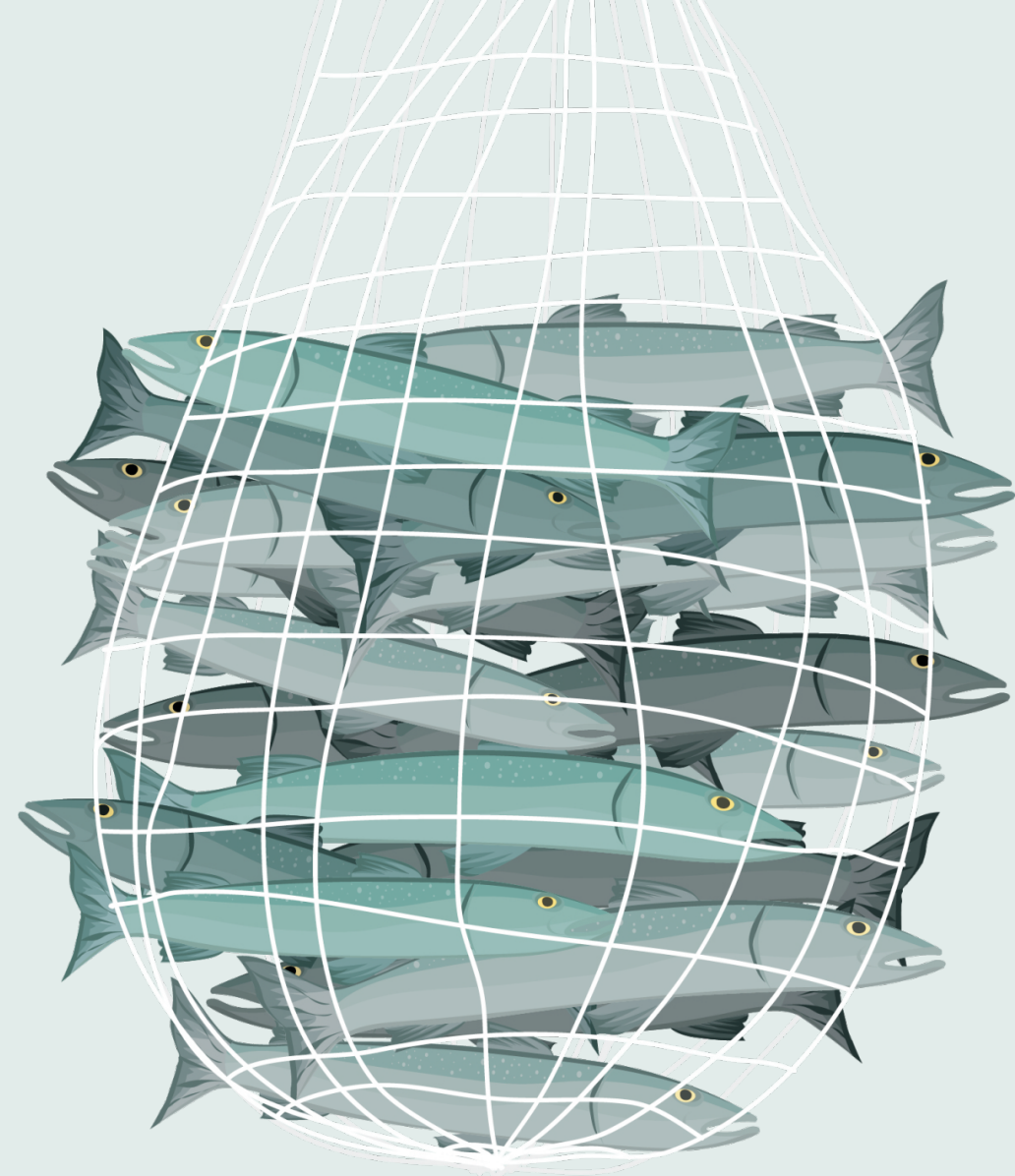
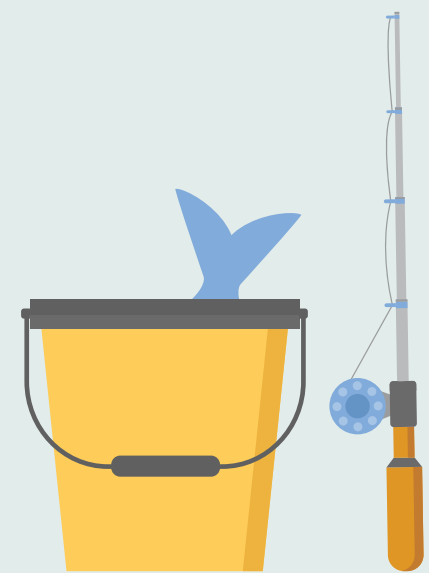
September 1 is the biggest day of the year in the Taihu Lake area. This day is the traditional Taihu Lake opening fishing festival. Thousands of boats gather on the vast Taihu Lake, looking like gulls in the distance and surging like mountains in the near. In the sound of busting sails, there is a busy harvest scene in the early morning of Taihu.

Full-loaded fishing boats sailed slowly into the wharf, and fishery trucks were parked one after another on the bank. Fishermen happily dumped fresh fish into baskets. Cranes steadily lifted baskets of jumping fish into fishery trucks and shipped to various places.

Some fishery operators also waited at the dock early, and guests drove tens of kilometers to buy fish, eager to buy some Taihu Lake fish to taste fresh. Taihu is rich in aquatic products, especially known as "Taihu three white", whitebait, white fish and white shrimp. In addition, there are river eel, silver carp, black carp, grass carp, Mei anchovy and hairy crab.







## 历久弥新 太湖渔文化

### Time-honored Taihu Fishing Culture

太湖渔业文化的起源追溯，最早可至旧石器时代。太湖东山镇三山岛出土的旧石器时代古文化遗址的考古发现，以骨鱼鳔、石制或陶制的网坠、鱼形雕刻匕首、鱼脊椎骨饰品等为代表的诸多渔猎经济特色的考古文物出土，说明太湖流域有人类繁衍居住之后，此地居民就不曾间断并维持着异常发达的渔业生产，并以捕鱼作为重要的生活手段之一。

进入有文献记载的历史时期以后，吴地渔业之发达，更是有案可稽了。春秋战国时期，吴王阖闾曾经建造“鱼城”来养鱼。史载“民多以渔为业，取鱼之术亦备”，说明其时渔业已日趋发达，捕鱼技术也日趋完善。至明清两代，以太湖为代表的江南水乡渔业经济显著发展。

有了渔业产业链，有了以渔为业的居民聚集区，自然相应的产生了与渔业相关的文字、地理命名及独具特色的渔业文化。例如苏州的“苏”繁体字，上面是“草”字头，下左是“鱼”字，下右是“禾”字，一看就让人知道是鱼米之乡。“镇湖”的命名则是地理命名，充分展现了与水相关的江南水乡风情。此外，以明人沈周为代表的文人，创作了诸多描绘太湖渔业风光韵味的诗词歌赋。

如今，在镇湖，太湖渔文化有了更丰富的展现形式。结合自身自然人文特色打造的太湖国家湿地公园，开设了湿地渔业体验区、湿地生态培育区、水乡游赏休闲区、湿地生态科教基地等七大功能区，充分展示了太湖独有的渔耕民俗文化，赋予渔文化在新时代的独特生命力。



The origin of Taihu Fishery Culture can be traced back to the Paleolithic Age. The archaeological finds of the Paleolithic ancient cultural relics unearthed from Sanshan Island in Dongshan Town found that Taihu Lake were excavated from archaeological artifacts of many fishing and hunting economics represented by bone fish, stone or ceramic nets, fish-shaped carving daggers, and fish vertebra ornaments. After the human settlements in the Taihu Lake Basin, the residents of this area have maintained the extremely developed fishery production, and fishing is one of the important means of life.

After entering the recorded historical period, the fishing industry in Wu Prefecture is well-developed. During the spring and Autumn period and the Warring States period, Wu Wang had built "fish city" to raise fish. Historically, "most people take fishing as their profession, and they also have the skills to catch fish." This shows that the fishery was becoming more and more developed and the fishing technology was becoming more and more perfect. In the Ming and Qing dynasties, the fishery economy of the Jiangnan water town represented by Taihu Lake has developed significantly.

With the fishery industry chain and the residential agglomeration area of fishing industry, the characters, geographical names and unique fishery culture related to the fishery are naturally generated. For example, Suzhou's "Su" traditional characters, above is the "grass" word, the bottom left is the "fish" word, the bottom right is the "grass" word. At first glance, people know that it is the land of fish and rice. The naming of "Zhen Hu" is the geographical naming, which fully demonstrates the water related customs in the south of the Yangtze River. In addition, the literati, represented by Shen Zhou, created many poems and songs depicting the beauty of Taihu Lake's fishing scene.

Today, in Zhenhu, Taihu fishing culture has a more rich form of expression. Taihu Lake Wetland Park, which combines its own natural and cultural characteristics, has set up seven functional areas, such as wetland fishery experience area, wetland ecological cultivation area, water recreation area, wetland ecological science and education base, fully demonstrating the unique fishing and cultivation folk culture of Taihu Lake, giving fishing culture a unique vitality in the new era.