

民族晨彩设计融合活态传承

Ethnic Morning Color Design Integration and Living Communication Department



THE LIBRARY OF INHERITANCE AND INNOVATION OF MINORITY CLOTHES

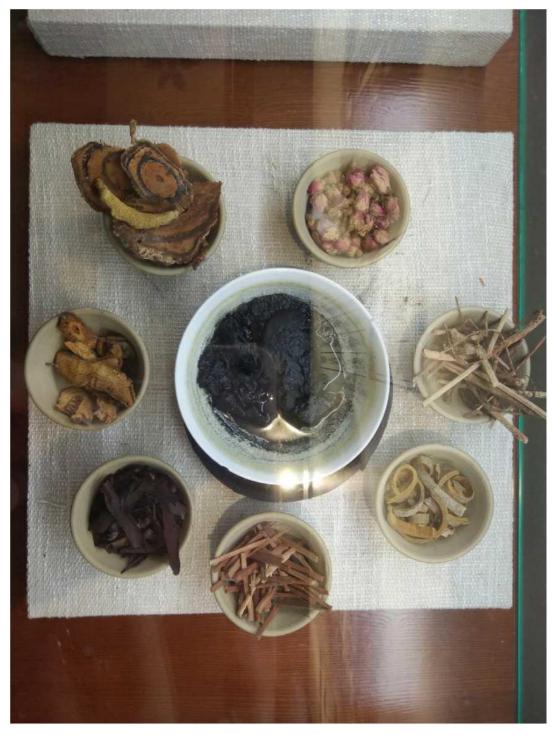
少數民族服裝與服飾傳承與創新資源庫

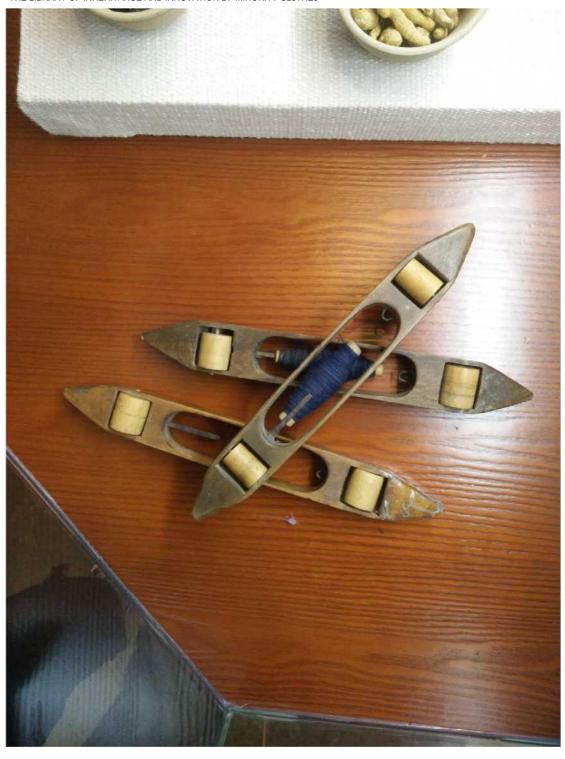
植物染工具材料与扎花 Plant dyeing tools and materials and tie flowe



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少数民族服装與服[^]傳承與副新资源厘 Minority Costumes [^] Fu Chengyu THE LIBRARY OF INHERITANCE AND INNOVATION DF MINORITY CLOTHES





以上是扎染所需要的原材料和工具 These are the raw materials and tools for tie-dyeing.





扎花包括设计绘图、模板制作、印花、扎花四个主要部分。早期的图案设计主要体现在思想意识上,在扎染还生产还不发达的年代,所扎的花样一般都比较简单,图案的设计完全是作者意识上构成,再用针线扎成小疙瘩后进行浸染,一般花样多为比较简单的小蜜蜂、小蝴蝶一类。由于思想意识上构图的局限性,很难满足成批生产扎染制品的需求,为解决这一难题,经过几代人的努力,研究出了绘图后,用塑料制成模板、将模板覆盖在棉布上,用板蓝根色浆将花印在布料上再进行扎花。新工艺的出现不仅满足了各种扎染制品成批量生产的需求,也为收藏保存传统扎花图案创造了条件。

Tie flower includes four main parts: design drawing, template making, printing and tie flower. The early pattern design was mainly reflected in ideology. In the era when tie-dyeing and production were still underdeveloped, the patterns were generally simple. The design of the ball was completely composed of the author's consciousness, and then it was tied into small knots with needles and threads for immersion dyeing. Generally, the patterns were mostly simple small bees and small butterflies. Due to the limitation of ideological composition, it is difficult to meet the needs of batch production of tie-dye products. In order to solve this problem, after several generations of efforts, the drawing is studied and made, the template is made of plastic, the template is covered on cotton cloth, and the flower is printed on the cloth with isatis root paste before tie-dye. The emergence of new technology not only meets the needs of mass production of various tie-dye products, but also creates conditions for collecting and preserving traditional tie-dye patterns.



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