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周城扎染

Zhoucheng tie-dye

中国的扎染朔源深远，据有关资料记载：早在公元前 221 年的秦汉时代，即有了绞缬、印花技术。从唐代《南诏中兴国史画卷》和宋代《大理国画卷》中人物的衣着服饰来看，早在 1000 多年前，白族先民便掌握了印染技术。经过南诏、大理国至今的不断发展，扎染已成为颇具白族风情的手工印染艺术。

在周城没有丽江的商业气息那么浓。这里游客稀少，随处可见穿民族服饰的白族妇女，保留了原汁原味的白族生活。特别是古戏台前的四方街上，有两棵遮天蔽日的大青树，树下熙熙攘攘，是当地人的菜市场 and 日用百货集市。这样的村可能才能这样安心把心里的图案，把身边山水的图案印下来。

China's tie-dyeing has a long history. According to relevant records, as early as the Qin and Han dynasties in 221 BC, there were Jiaoxiu and printing techniques. From the costumes of the characters in the Tang Dynasty's Nanzhao History of Rejuvenating the Kingdom and the Song Dynasty's Dali Kingdom, the Bai ancestors mastered the printing and dyeing technology more than 1,000 years ago. Through the continuous development of Nanzhao Kingdom and Dali Kingdom, tie-dye has become a handmade printing and dyeing art with Bai customs.

The commercial atmosphere in Zhoucheng is not as strong as that in Lijiang. There are few tourists here. Bai women wearing ethnic costumes can be seen everywhere, and the original Bai life is preserved. Especially on the square street in front of the ancient stage, there are two dark green trees, which are bustling under the trees. They are the food market and general merchandise market of the local people. Such a village may have such a peace of mind to print the patterns of the landscape around it.



众所周知，周城是著名的扎染之乡，当地有大量扎染工厂和家庭作坊。扎染工艺源远流长，古称“绞结”，早在南诏时期就产生，发展至今分为“扎花”和“浸染”两个程序，“扎花”是缝扎结合的手工扎花工艺，“浸染”采用反复浸染，原料为板蓝根。据说扎染最初从中原传到当地，进入后便得到蓬勃发展，中原一带的扎染之风反而在岁月流逝之中工艺失传、湮没无闻。

As we all know, Zhoucheng is a famous hometown of tie-dye, with a large number of tie-dye factories and home workshops. The tie-dyeing process has a long history and is called "twisting" in ancient times. It was produced as early as the Nanzhao period and has been divided into two procedures: "tie-flower" and "immersion-dyeing". "Tie-flower" is a hand-made stitch-tie process. "Immersion-dyeing" adopts repeated immersion-dyeing, and the raw material is isatis root. It is said that tie-dye was first spread from the Central Plains to the local area, and then flourished after entering the Central Plains. However, the wind of tie-dye in the Central Plains area was lost and obscured in the passage of time.

简单的说，扎染的工艺过程就是在棉布上刷了底色之后，把布匹用针线捆扎起来然后浸泡在染料缸里，一个星期过后，把布捞出来晒干、洗净。当你走进周城，在晾晒车间看见，竖挂着数十匹黑色十支纱棉布，这就是晾晒工序。穿着民族服装的女子忙碌期间，这如花的一景，你会明白这不仅仅是扎染——棉布上刷底色。手工扎染的美感来源于色彩的魅力。一件好的扎染作品，给人留下最深的印象是色彩。

因此，在扎染作品中，色彩的运用关系着作品的生命力及美感。在多色搭配中也有其规律性和美感原则。色彩的变化，像音乐一样，具有快慢、强弱、韵律等等。像优美的舞蹈，轻快、美妙。这些色彩的变化能够满足不同人的审美需求。

To put it simply, the process of tie-dyeing is to tie up the cloth with needles and threads after brushing the background color on the cotton cloth and then soak it in a dye tank.

After a week, fish the cloth out and dry it. When you walk into Zhoucheng and see in the drying workshop, there are dozens of black cotton yarns hanging vertically. This is the drying



process. When women in national costumes are busy, this is a scene of flowers, and you'll understand that it's not just tie-dyed-the cotton is brushed with a background. The beauty of hand tie-dye comes from the charm of color. A good tie-dye work, people left the deepest impression is color. Therefore, in tie-dye works, the use of color is related to the vitality and aesthetics of the works. It also has its regularity and aesthetic principle in multi-color collocation. Color change, like music, has speed, strength, rhythm, etc. It's like a beautiful dance. It's light and beautiful. These color changes can meet the aesthetic needs of different people.

手工扎染虽遍布世界各地，因各地的历史文化不同，所创造出的扎染作品也各自具有本民族的艺术特点。湘西的扎染多采用散点状花纹，图案有“狗足花”、蝴蝶花、菊花、海棠花等纹样。大多采用靛蓝染料染色。但周成的扎染都是图，圆菊、蛾蛾花，也有创新的几何图案等。这与白族人民的生活习惯和审美特点有关。

Although hand-made tie-dye works are spread all over the world, due to the different history and culture of different places, the tie-dye works created also have their own artistic characteristics. The tie-dye in western Hunan mostly adopts scattered patterns with patterns such as "Dog-foot Flower", butterfly flower, chrysanthemum and begonia flower. Indigo dye is mostly used. However, Zhou Cheng's tie-dyes are mostly pictures, chrysanthemums, moth flowers, and innovative geometric patterns. This is related to the living habits and aesthetic characteristics of the Bai people.

扎染纹样的特点：

Characteristics of tie-dye patterns:

- 1、纹样要成块，大的块面，效果更好一些。
- 2、1. The pattern should be blocked, with large block surface and better effect.
- 3、纹样不能够交叉重叠，交叉点扎起来起来很麻烦，要设计的话可以分成两个部分要连接起来。
- 4、2. The patterns cannot be overlapped. It is very troublesome to tie the intersections. If it is necessary to design, it can be divided into two parts to be connected.
- 5、图案面积要大一点，本身就会产生一些纹理效果，
- 6、3. A larger pattern area will produce some texture effects.

扎染的图案：

可以是几何图案，也可以是花鸟虫兽。



Tie-dyed patterns: They can be geometric patterns or flowers, birds, insects and animals.