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**Ethnic Morning Color Design Integration and Living
Communication Department**



THE LIBRARY OF INHERITANCE AND
INNOVATION OF MINORITY CLOTHES

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扎染的制作工艺介绍

Introduction to tie-dyeing process

扎染工艺分为扎结和染色两部分。它是通过纱、线、绳等工具，对织物进行扎、缝、缚、缀、夹等多种形式组合后进行染色。其目的是对织物扎结部分起到防染作用，使被扎结部分保持原色，而未被扎结部分均匀受染。从而形成深浅不均、层次丰富的色晕和皱印。

The tie-dye process is divided into two parts: knotting and dyeing. It combines yarn, thread, rope and other tools to tie, sew, bind, decorate and clamp fabrics for dyeing. The purpose is to prevent dyeing of the knotted part of the fabric, so that the knotted part remains the original color while the unknotted part is evenly dyed. Thus, uneven depth and rich layers of color halo





and wrinkle marks are formed.

织物被扎的愈紧、愈牢、防染效果愈好。它既可以染成带有规则纹样的普通扎染织物；又可以染出表现具象图案的复杂构图及多种绚丽色彩的精美工艺品，稚拙古朴，新颖别致。扎染以蓝白二色为主调所构成的宁静平和世界，即用青白二色的对比来营造出古朴的意蕴，且青白二色的结合往往给人以“青花瓷”般的淡雅之感，而平和与宽容更体现在扎染的天空中。

The tighter and firmer the fabric is tied, the better the anti-dyeing effect is. It can be dyed into ordinary tie-dyed fabrics with regular patterns, and can also be dyed with complex compositions showing concrete patterns and exquisite crafts with various gorgeous colors, which are childish, quaint, novel and unique. Tie-dye is a peaceful and peaceful world with blue and white as the main tone, that is, the contrast between blue and white is used to create a quaint meaning. The combination of blue and white often gives people a sense of elegance like "blue and white porcelain", while peace and tolerance are more reflected in the sky of tie-dye.



扎染一般以棉白布或棉麻混纺白布为原料，主要染料来自苍山上生长的寥蓝、板蓝根、艾蒿等天然植物的蓝靛溶液，尤其是板蓝根。以前用来染布的板蓝根都是山上野生的，属多年生草本，开粉色小花，后来用量大了，染布的人家就在山上自己种植，好的可长到半人高，每年三四月间收割下来，先将之泡出水，注到木制的大染缸里，掺一些石灰或工业碱，就可以用来染布。

Tie-dye is generally made of cotton-white cloth or cotton-linen blended white cloth, and the main dyes are indigo solutions of natural plants such as indigo blue, isatis root and artemisia argyi grown on Mount Cangshan, especially isatis root. In the past, the isatis roots used for dyeing cloth were wild on the mountain. They are perennial herbs with small pink flowers. Later, they were used in large quantities. The dyeers planted them on the mountain themselves. Good ones can grow to half a person's height. They are harvested in March and April every year. They are soaked in water and injected into a large wooden dyeing vat, mixed with some lime or industrial alkali. It can be used for dyeing.

扎染的制作方法别具一格，旧籍生动地描述了古人制作扎染的工艺过程：“‘撮’撮采线结之，而后染色。即染，则解其结，凡结处皆原色，余则入染矣，其色斑斓。”扎染的主要步骤有画刷图案、绞扎、浸泡、染布、蒸煮、晒干、拆线、漂洗、碾布等，其中主要有扎花、浸染两道工序，技术关键是绞扎手法和染色技艺。染缸、染棒、晒架、石碾等是扎染的主要工具。

Tie-dyeing is made in a unique way. The old book vividly describes the process of tie-dyeing made by the ancients: "Pick up the threads and knot them, and then dye them. That is to say, dyeing can resolve the knots. All knots are in the original color, and the rest are dyed. It is colorful." The main steps of tie-dyeing include brushing patterns, twisting, soaking, dyeing cloth, cooking, drying, removing threads, rinsing, grinding cloth, etc. There are mainly two processes



of tie-dyeing and immersion dyeing, and the key technologies are twisting and dyeing techniques. Dyeing vats, rods, drying frames, stone rollers, etc. are the main tools for tie-dyeing.

扎花

Zhahua

扎花，原名扎疙瘩，即在布料选好后，按花纹图案要求，在布料上分别使用撮皱、折叠、翻卷、挤揪等方法，使之成为一定形状，然后用针线一针一针地缝合或缠扎，将其扎紧缝严，让布料变成一串串“疙瘩”。

The original name is knots, that is, after the fabric is selected, according to the requirements of the pattern, the fabric is wrinkled, folded, turned over, squeezed and other methods are used to make it into a certain shape, and then stitched or wrapped with needles and threads one by one to tighten it and make the fabric become a string of "knots".





扎染用的布料过去完全采用白族自家手工织的较粗的白棉土布，现在土布已较少，主要用工业机织生白布、包装布等布料，吸水性强，质地柔软。先由民间美术设计人员根据民间传统和市场的需要，加上自己一定的创作，画出各式各样的图案，由印工用刺了洞的蜡纸在生白布上印下设计好的图案，再由妇女将布领去，用细致的手工按图案缝上，再送到扎染厂或各家染坊。

In the past, the cloth used for tie-dyeing was completely coarse white cotton cloth woven by the Bai people themselves, but now there are fewer homemade cloths. Industrial woven raw white cloth, packaging cloth and other cloths are mainly used, with strong water absorption and soft texture. According to the needs of folk traditions and the market, the folk art designers first draw various patterns with their own creations. The printing workers print the designed patterns on the raw white cloth with the wax paper with holes, then the women bring the cloth and sew it according to the patterns by hand, and then send it to tie-dye factories or dyeing workshops.



浸染

Dissemination

浸染，即將扎好“疙瘩”的布料先用清水浸泡一下，再放入染缸里，或浸泡冷染，或加溫煮熱染，經一定時間後撈出晾乾，然後再將布料放入染缸浸染。如此反復浸染，每浸一次色深一層，即“青出於藍”。縫了線的部分，因染料浸染不到，自然成了好看的花紋圖案，又因為人們在縫扎時針腳不一、染料浸染的程度不一，帶有一定的隨意性，染出的成品很少一模一樣，其藝術意味也就多了一些。

Dyeing: The cloth that is about to be tied with "knots" is soaked in clean water first, and then put into a dyeing vat, or soaked in cold dyeing, or heated and boiled for hot dyeing. After a certain period of time, it is taken out and dried, and then the cloth is put into a dyeing vat for dyeing. So repeated immersion, each immersion dark layer, that is, "blue out of blue". The stitched part naturally becomes a good-looking pattern because the dye cannot be impregnated. Moreover, because people stitch differently and the dye is impregnated to different degrees, there is a certain degree of randomness. The dye products are rarely identical, and their artistic meaning is more.



浸染到一定的程度后，最后捞出放入清水将多余的染料漂除，晾干后拆去纈结，将“疙瘩”挑开，熨平整，被线扎缠缝合的部分未受色，呈现出空心状的白布色，便是“花”。

After the dyeing is done to a certain extent, finally, take it out and put it in clean water to bleach the excess dye. After drying, remove the knots, pick the "knots", iron them flat, and the sewn part tied by the thread is not colored, showing a hollow white cloth color, which is called "flower";

其余部分成深蓝色，即是“地”，便出现蓝底白花的图案花纹来，至此，一块漂亮的扎染布就完成了。“花”和“地”之间往往还呈现出一定的过渡性渐变的效果，多冰裂纹，自然天成，生动活泼，克服了画面、图案的呆板，使得花色更显丰富自然。



The rest is dark blue, that is, "the ground", and the pattern of blue background and white flowers appears. At this point, a beautiful tie-dye cloth is completed. "Flower" and "ground" often show a certain transitional gradual effect, many ice cracks, natural, lively, overcome the rigidity of pictures and patterns, so that the color of the flower is more rich and natural.



扎染取材广泛，常以当地的山川风物作为创作素材，其图案或苍山彩云，或洱海浪花，或塔荫蝶影，或神话传说，或民族风情，或花鸟鱼虫，妙趣天成，千姿百态。在浸染过程中，由于花纹的边界受到蓝靛溶液的浸润，图案产生自然晕纹，青里带翠，凝重素雅，薄如烟雾，轻若蝉翅，似梦似幻，若隐若现，韵味别致。有一种回归自然的拙趣。

Tie-dyeing is widely used, and local mountains and rivers are often used as creative materials. Its patterns are colorful clouds in Mount Cangshan, waves and flowers in Erhai Lake, tower-shaded butterflies, myths and legends, ethnic customs, flowers, birds, fish and insects, which are wonderful and interesting. In the process of dip dyeing, as the boundary of the pattern is infiltrated by indigo solution, the pattern produces natural halo lines, which are green, solemn and elegant, as thin as smoke, as light as cicada wings, as if dreamy, as if vague, with unique charm. There's a kind of humility to return to nature.