



Printed Textile

Students Handbook + Practical Manual

Class XII



CENTRAL BOARD OF SECONDARY EDUCATION
Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110301

In collaboration with



National Institute of Fashion Technology



Print Design

Students Handbook + Practical Manual - Class XII

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भारत का संविधान

उद्देशिका

हम भारत के लोग भारत को एक [सम्पूर्ण प्रभुत्व—संपन्न समाजवादी पंथनिरपेक्ष लोकतंत्रात्मक गणराज्य] बनाने के लिए, तथा उसके समस्त नागरिकों को :

सामाजिक, आर्थिक और राजनैतिक न्याय,
विचार, अभिव्यक्ति, विश्वास, धर्म

और उपासना की स्वतंत्रता,
प्रतिष्ठा और अवसर की समता

प्राप्त कराने के लिए तथा उन सब में व्यक्ति की गरिमा और राष्ट्र की एकता और अखण्डता सुनिश्चित करने वाली बंधुता बढ़ाने के लिए दृढसंकल्प होकर अपनी इस संविधान सभा में आज तारीख 26 नवम्बर, 1949 ई. को एतद्वारा इस संविधान को अंगीकृत, अधिनियमित और आत्मार्पित करते हैं।

1. संविधान (बयालिसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से “प्रभुत्व—संपन्न लोकतंत्रात्मक गणराज्य” के स्थान पर प्रतिस्थापित।
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भाग 4 क

मूल कर्तव्य

51 क. मूल कर्तव्य — भारत के प्रत्येक नागरिक का यह कर्तव्य होगा कि वह —

- (क) संविधान का पालन करे और उसके आदर्शों, संस्थाओं, राष्ट्रध्वज और राष्ट्रगान का आदर करे;
- (ख) स्वतंत्रता के लिए हमारे राष्ट्रीय आंदोलन को प्रेरित करने वाले उच्च आदर्शों को हृदय में संजोए रखे और उनका पालन करे;
- (ग) भारत की प्रभुता, एकता और अखंडता की रक्षा करे और उसे अक्षुण्ण रखे;
- (घ) देश की रक्षा करे और आह्वान किए जाने पर राष्ट्र की सेवा करे;
- (ङ) भारत के सभी लोगों में समरसता और समान भ्रातृत्व की भावना का निर्माण करे जो धर्म, भाषा और प्रदेश या वर्ग पर आधारित सभी भेदभाव से परे हों, ऐसी प्रथाओं का त्याग करे जो स्त्रियों के सम्मान के विरुद्ध हैं;
- (च) हमारी सामासिक संस्कृति की गौरवशाली परंपरा का महत्त्व समझे और उसका परिरक्षण करे;
- (छ) प्राकृतिक पर्यावरण की जिसके अंतर्गत वन, झील, नदी, और वन्य जीव हैं, रक्षा करे और उसका संवर्धन करे तथा प्राणिमात्र के प्रति दयाभाव रखे;
- (ज) वैज्ञानिक दृष्टिकोण, मानववाद और ज्ञानार्जन तथा सुधार की भावना का विकास करे;
- (झ) सार्वजनिक संपत्ति को सुरक्षित रखे और हिंसा से दूर रहे;
- (ञ) व्यक्तिगत और सामूहिक गतिविधियों के सभी क्षेत्रों में उत्कर्ष की ओर बढ़ने का सतत प्रयास करे जिससे राष्ट्र निरंतर बढ़ते हुए प्रयत्न और उपलब्धि की नई उंचाइयों को छू ले।

THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a **SOVEIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC** and to secure to all its citizens:

JUSTICE, Social Economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all;

FRATERNITY assuring the dignity of the individual and the [unity and integrity of the Nation];

IN OUT CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949, do **HEREBY ADOPT ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

1. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "Sovereign Democratic Republic (w.e.f. 3.1.1977)
2. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "unity of the Nation (w.e.f. 3.1.1977)

THE CONSTITUTION OF INDIA

Chapter IV A

Fundamental Duties

ARTICLE 51A

Fundamental Duties - It shall be the duty of every citizen of India-

- (a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
- (b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
- (c) to uphold and protect the sovereignty, unity and integrity of India;
- (d) to defend the country and render national service when called upon to do so;
- (e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
- (f) to value and preserve the rich heritage of our composite culture;
- (g) to protect and improve the natural environment including forests, lakes, rivers, wild life and to have compassion for living creatures;
- (h) to develop the scientific temper, humanism and the spirit of inquiry and reform;
- (i) to safeguard public property and to abjure violence;
- (j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement.



Preface

The Indian Textiles Industry has an overwhelming presence in the economic life of the country and is also one of the leading textile industries in the world. Though it was a predominantly unorganized industry few years back, but the scenario started changing after the economic liberalization of Indian economy in 1991. The opening up of economy gave the much-needed thrust to the Indian textile industry, and now has successfully become one of the largest in the world.

India textile industry largely depends upon the textile manufacturing and export and thus plays a major role in contributing to the economy of the country. India earns about 27% of its total foreign exchange through textile exports and contributes nearly 14% to the total industrial production of the country. It has also contributed about 3% to 4% to the GDP of the country.

Textile industry in India is also the largest in terms of employment generation as it not only generates jobs in its own industry, but also opens up scopes for the other ancillary sectors. The sector is the second largest provider of employment after agriculture. Thus, the growth and all round development of this industry has a direct bearing on the improvement of the economy of the nation. Apart from providing one of the basic necessities of life, the Industry also plays a vital role through its contribution to industrial output, employment generation, and the export earnings of the country. The industry provides direct employment to over 35 million people.

The government of India has also promoted a number of Export promotion policies for the textile sector in the union Budget and the Foreign Trade Policy. As per the 12th Five year plan, the integrated skill development scheme aims to train over 26,75,000 people within the next 5 years. This scheme would cover all sub sectors of the textile sector such as Textiles and Apparel, Handicraft, Handlooms, Jute and Sericulture. The sector has also witnessed a spurt in investment during the last five years and has attracted foreign direct investment (FDI) worth US\$ 1.04 billion during April 2000 to November 2012. The potential size of the Indian textiles industry is expected to reach US\$ 220 billion by 2020.

In order to match the increasing requirement of skilled personnel at all levels, CBSE has initiated to introduce “Textile Design” as a vocational course for Class XI and XII. The course aims to introduce students to Elements of Design, Print Design, Fabric Science, Woven textiles, Dyeing & Printing procedures and introduction to Indian Traditional Textiles. The course will equip students for the jobs available in this sector as Assistants in Technical setups, Studios and will also prepare them for higher studies in the area of Textile Design.

The Faculty of the National Institute of Fashion Technology has developed the curriculum and the learning Material. I place on record the Board’s thankful acknowledgement of the services



rendered by Shri P.K. Gera, Director General, NIFT, Sr. Prof Banhi Jha, Dean- Academics, Project In-charge and Ms. Savita Sheoran Rana, Chairperson, Textile Design Department, Project Anchor - Textile Design. The course is developed and prepared by faculty members from across the NIFT centers. CBSE also acknowledges the contribution by Prof. Kripal Mathur, Prof. V. Shivalingam, Director, NIFT Bangaluru, Prof. Sudha Dhingra, NIFT New Delhi, Ms. Savita Sheoran Rana, Associate Prof. & Chairperson, NIFT New Delhi, Mr. Manish Bhargava, Associate Prof., Gandhinagar and Ms. Ruby Kashyup Sood, Associate Prof, NIFT New Delhi . The Board also acknowledges the coordination and guidance provided by Dr. Biswajit Saha, Additional Director and Ms Swati Gupta, Deputy Director (Vocational Education).

Comments and suggestions for further improving the curriculum are always welcome.

Vineet Joshi
Chairman, CBSE



Acknowledgements

Preamble

Textile Print or Printed Textiles is as old as mankind. Various records show that Printed fabric did exist about 2500 B.C. It is believed that people of India and China were the first to make simple blocks for the printing of cotton cloth, and it is certain that Textile printing was a fairly established Industry in India.

Textile prints have played an important role in enhancing fabric surfaces. Each region across the globe has its own intrinsic style, color and pattern. In India, printed textiles are very popular and are printed using various methods and styles.

The purpose of the course 'Print Design' is to introduce students to the area of Print Design. The course will give an overview of the History of Printed Textiles, Print Categories, Design Techniques, Styles and Methods of Printing Textiles.

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INTRODUCTION

Printed textile fabrics are an integral part of our lives, being universally used to decorate both our clothing and surroundings. The print making technique has an unlimited potential for decorating dresses, furnishing fabrics and wallpapers etc. In order to decorate textile surfaces, various print making techniques are adopted by mankind. For printing fabric, colour is applied in definite patterns and designs using various methods such as screen printing, block printing, roller printing and digital printing.

The history of printed textile design is dated as early as 2500 B.C. A thousand years later, printed textiles were being worn in Egypt - Coptic period. Examples of printed fabrics survive from many different cultures. It is not known whether the people of China or India were the first to make blocks for printing of cotton cloth, but it seems certain that textile printing was a fairly extensive industry in India during that period.

There are many categories of textile prints which are distinguished by their origin, cultural references and colour usage. Each region all around the world has own distinguished styles of print.

Printed textiles are being developed for various products and are found on clothing for men, women and children - e.g. on blouses, shirts, skirts, kurtas, dupattas, dresses, ties, scarves, inner wear and night wear. Prints are also used at our homes on curtains, upholstery, wallpaper, bed sheets, cushions, towels, tablecloths, and napkins. In today's scenario, print are not limited to Textile surfaces only, but they are also visible on other non - textiles products too.



Unit I: Introduction to Print Design

Unit Overview

This unit will introduce basic ingredients for print design development to enable students to develop new and effective designs using relevant reference materials. Further, they will also learn to ideate design, select colors, set repeats and plan layouts to enhance prints.

Learning Outcome

After completing the unit, the students shall be able to –

- Understand the basic requirement for print design development.
- List the historical printed textiles.
- Identify the pattern, repeat and layout.
- Identify the influencing factors for design development.

1.1 History of Print and Printed Textiles

The impact of Fashion can be observed in textile usage of any period, irrespective of wealth, class and different sections of the society. When we look at old prints, we notice that at every level of the society, prints provide a commentary on the interplay of Fashion, technology and social change. From older days, textiles provided the means by which ever large sections of the community could participate in these rituals of decorating, when other things were expected to last a generation or more, renewed textiles kept abreast of Fashion.

A designer's job is to combine skills, taste and imagination to produce good designs. This book will guide students for idea generation for printing on the cloth. A textile design begins with an idea on paper and ends on printed cloth. All around the world billions of mtrs. of fabric is being produced by number of Print Houses. Each print house requires regular supply of new designs and it is extremely difficult to judge the number of designs that are used in their production.

Since 1980, computer revolution has also affected the professional practices of textile design industry and there has been number of innovative developments in the printing process. However, the three skills required by the designer – idea generation and conceptualization is still being done in a traditional manner. With the advent of newer technology, the designs development is being done by various advanced methods.

Fashion, styles and therefore textile pattern change from season to season, year after year. Students of textile design should have keen interest in world art and cultures that is easily accessible nowadays. Understanding regional art and culture gives deeper insight of Regional Textile design development.



UNIT - I

In order to work in the field of Textile design, students must know the historical development to gain sensitivity towards its development. Following points show a brief overview of historical developments in printed textiles.

- During 5000 B.C., Egypt, Flax was used by the early Egyptian cultures along the Nile to make linen like fabrics.
- During 3000 B.C. in India and in Peru, Cotton was produced simultaneously in these two almost disconnected parts of the prehistoric world.
- During 2640 B.C. in China, Silk was first cultivated and woven. By 1400 B.C. silk production in China was at its peak.
- During 2000 B.C. in Peru, Clay cylinders were used to print border patterns.
- During 1500 B.C. in Mexico; Peru, Tie-dyeing, batik (a wax resist technique), and block and small roller printing were developed; a finish for glazing of cotton fabrics was also perfected during this period.
- During 450 B.C. in Greece, Animal figures were painted on clothing using pigment dyes.
- During 500-600 in Persia, Patterned cloth was printed in red, black, and powdered gold.
- During 1100 in Europe, Fabric printing was done at various levels simultaneously in several countries.
- During 1300-1600 in Europe, The era of great weaving, which includes tapestry, damask, and silk embroidery, was at its peak. Fabric printing declined during this period.
- During 1676-1771 in Europe, Cloth printing works started in England, Holland, Germany, Switzerland, France, Ireland, and Scotland. The factory at Jouy, France, founded by Oberkampf in 1759, where the famous Toile de Jouy fabrics are designed and printed were among the best printing setup.
- In seventeenth century Europe, the design and manufacture of woven or embroidered designs had achieved high level of quality and prints were often made as cheap version. European companies started trading with Asian countries including hand painted designs from India known as "Calicos" or "Chintz". The imagery on these fabrics often in the form of "palampores" was popular and due to its increased demand, traders have encouraged manufactures to produce these in large volumes.
- During 1712 - In U.S., George Leason established the "Calico Printing Works" in Boston. During the next 150 years, more than seventy print works were established throughout New England and the mid-Atlantic states.



Printed Textile

- During 1785 in England, Industrialized roller printing was developed.
- During 1900 in England, William Morris design were popular for printed fabrics and wallpaper in the Art nouveau Style, which were greatly admired and were influential in the U.S. Today, William Morris considered the forerunner of modern design in textiles.
- During 1900, screen printing was introduced as a new technique to reduce cost implication of copper roller printing.
- In 1929, France, the age of synthetic chemical fibers began with the introduction of rayon, the so-called silk substitute. Although its development began in 1884, it was finally perfected in 1929.
- It has been said that Indian subcontinent is the most original, creative and prolific source of patterned textile production in the world.
- Twenty-first century: Digital revolution was considered far more significant than the invention of writing or printing. Digital technique provided exciting new possibilities for development of print design.

1.2 Traditional Indian Textiles

Cotton had been woven in India since long before Christ, but it was under the great Moghul Dynasty (1525 -1707) during which the beautiful cotton muslins reached their highest development. Although silk had been cultivated and woven from the earliest times, it was the fine cotton cloths that were by far the most prized.



Fig 1.1 Kalamkari print

Indian hand painted cotton came to Europe in the late sixteenth century. East India company was given permission to import these painted 'calicoes' or 'chintz'. The decorative design and colours of these fabrics were very popular among the rich at court. The popularity of these fabrics compelled many European textile manufacturers to reproduce Indian chintz fabrics to match the increasing requirement. The styling and decorative forms formed the basis of dress fabric and furnishing designs throughout Europe in the seventeenth and eighteenth centuries. The Floral style of sprigs, bouquets and trails are still very popular and are used in varied forms.



Fig 1.2 Kalamkari print

The Indian cotton fabrics (palampores) brought over to Europe were used mainly for bedcovers. The designs were of two distinct natures, one which included border patterns and other 'Tree of life' patterning. The other form of the 'Tree of life' symbol was the pinecone or seed with the tree inside, which was popularly called as 'paisley' form.

India has exported vegetables dyed and printed fabrics to most parts of the world since ancient times. The excavation at foster near Cairo revealed fragments of block printing, resist dyed, painted and mordant-dyed fabrics from India. Egypt was for centuries an importer of Indian cotton goods, and Cairo was the centre of trade between the east and the west.

The discovery of a fragment of madder dyed cloth in Mohenjo daro proves that the art of vegetable dyeing in India existed even before 2000 BC. Even the printed fabrics discovered in central Asia can be dated back to the 8th century and can be traced back to the printing centres of India. A wide variety of techniques were used in different parts of the country. The technique of cotton dyeing was the basis of the printing process (one of the most prominent traditional techniques) well known as Bagru printing, Bagh and Kalamkari.



Fig 1.3 Bagru print



Fig 1.4 Corner of Bagru printed table cover design

Printed Textile



Fig. 1.5 Bagru printed table cover design

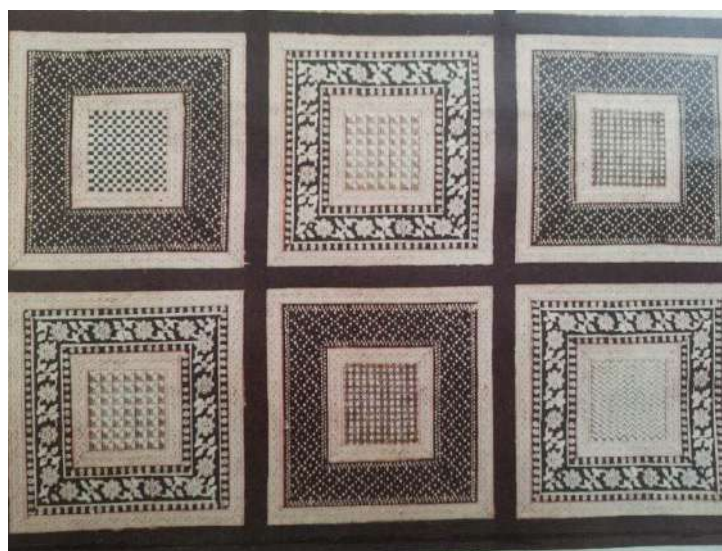


Fig. 1.6 Bagh printed table cover design

Field work:

In order to know the historical references, students should visit Museum and exhibitions to understand the rich heritage of printed textiles. Teachers should show textiles from other regions of the world to give them base understanding of design intricacy, colours and printing methods.

1.3 Design and Art

In contemporary design scenario, one can find interesting mix of Design and Art. This interesting mix reveals the scope of the imagination and skill of contemporary textile designers. Since centuries design remains an interesting reflection of that period events and happening, popularly called as Art movement.

These art movements have also influenced textile designers. Some of the popular art movements are, Neo- classicism, Art deco, Art nouveau, Bauhaus, Arts and Craft movement, Chinoiserie, Cubism, Expressionism, Ethnic, Folk and Pop art.

Henri Matisse, David Hockney and Henry Moore are some of the well known fine artists who have designed printed textiles.



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Textile Design
department,
(2009- 2014) Collection
inspired from Art
nouveau movement



1.3.1 Art movements

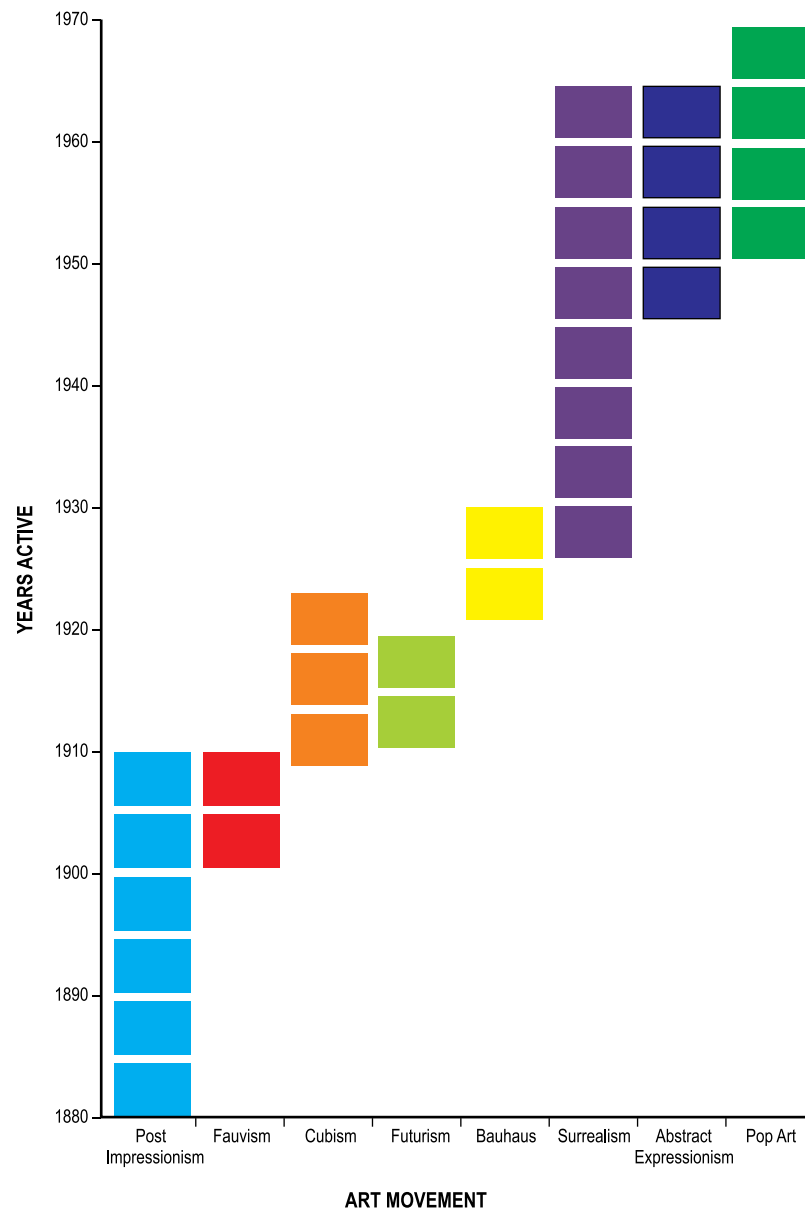
- Abstract Expressionism - a New York school of painting popularly known for freely created abstractions was the first school of American painting to develop independently of European styles.
- Impressionism - a school of late 19th century French painters who pictured appearances by strokes of unmixed colors to give the impression of reflected light.
- Pop Art - a school of art that emerged in the United Kingdom in the 1950s and became prevalent in the United States and the United Kingdom in the 1960s. It imitated the techniques of commercial art (as the soup cans of Andy Warhol) and the styles of popular culture and mass media.
- Pointillism - a school of painters, who used a technique of painting with tiny dots of pure colors that would blend in the viewer's eye. (Developed by Georges Seurat and his followers in late 19th century France.)
- Art deco - a style of design that was popular in the 1920s and 1930s, marked by stylized forms and geometric designs.
- Art nouveau - a French school of art and architecture popular in the 1890s, characterized by stylized natural forms and sinuous outlines of objects such as leaves, vines and flowers.
- Avant-garde - a creative group active in the innovation and application of new concepts and techniques in a given field (especially in the arts).
- Constructivism - an abstractionist artistic movement in Russia after World War I, industrial materials were used to construct nonrepresentational objects.
- Cubism - an artistic movement in France beginning in 1907 that featured surfaces of geometrical planes.
- Expressionism - an art movement in the 20th century, which emphasized the artist's subjective expression of inner experiences.
- Fauvism - an art movement launched in 1905 wherein work was characterized by bright and nonnatural colors and simple forms.
- Futurism - an artistic movement in Italy around 1910 that tried to express the energy and values of the machine age.
- Minimalism - an art movement in sculpture and painting that began in the 1950s and emphasized extreme simplification of form and color



Printed Textile

- Surrealism - a 20th century movement of artists and writers (developing out of dadaism) who used fantastic images and incongruous juxtapositions in order to represent unconscious thoughts and dreams
- Symbolism - an artistic movement in the late 19th century that tried to express abstract or mystical ideas through the symbolic use of images.

UNIT - I



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1.4 Reference Material

The print design business is complex & demanding and the designer has to regularly look out for references to “ideate” and “be inspired”. This is a fundamental skill to start your journey of designing involving an in-depth study for innovative and creative design development.

Designing trend in style, colours, themes, techniques change constantly. In order to keep up with these changes, one must be aware of various reference materials. Every design student should record relevant information for present and future use. Research provides creative investigation which leads to ideation and inspiration. This process keeps up with the changing trends to provide creative food for design development.

Each designer uses ones own understanding of reference material. These individual ideas to create unique designs make each designer different from the others. With the advent of internet, research is not limited to regional journals and books. One can research specific information, using this medium. Though this tool is available with us, however, each student should learn the ethical methods of using this resource.

Students can regularly update their knowledge by reading Newspapers, Magazines, Books, visiting Museum, Gallery, Exhibitions, Websites and collecting regional fabric swatches.

1.5 Design, Layout, Color and Repeat

Designing a textile requires knowledge of layout, color, tracing and painting techniques as well as correct use of art material, supplies and reference material.

Following fundamental methods should be adopted for successful development of print designs:

Design: Designing can be defined as relating and visually arranging components or elements to create effects. Space, Line, Shape, Form, Colour, Value and Texture are the design elements with which artists and designers work to create a design. Students should gather related reference material for idea and inspiration to start designing prints. On achieving the idea, students can sketch on the paper to finalize the design.

Layout (Laying out of Design):

Layout is the process of planning the repeats to create continuous flow in all directions. Students should select the layout depending on the design requirement, e.g. for home furnishings, a large repeat size needs to be planned for an effective layout. Through experience, students can learn to put designs in interesting layouts to convert a good idea into a good design. The design can be put in All-over, Tossed, Free Flowing, Stripes, Border, Set, Scenic and Patchwork layouts.



Printed Textile

UNIT - I



Fig 1.5.1. All over layout



Fig 1.5.2. Border layout



Fig. 1.5.3 All over layout



Fig 1.5.4 Patch work layout



Repeat

The unique characteristic of designing textiles is that, unlike other commercial art forms, a design must be prepared to be printed over and over again in a continuous flow, without apparent break/interruption in the pattern. These days, with a use of computer software, setting repeats has become easy and fast.

The repeats are planned/selected to accommodate selected printing process. Repeats of block printing would vary in sizes in comparison to Roller screen printing. The vertical repeat or the repeat's length, must fit into the size of the screen to achieve desired results.

Half drop, Mirror, Brick, Border, Stripe and Square are some of the popular repeats. These styles can be merged together to achieve interesting patterning.



Fig 1.5.5. © Ms.Nikita Malik, All over repeat pattern, Textile design, New Delhi



Fig 1.5.6. Colour palette



Printed Textile

Colour: In achieving desired results, color selection plays an important role in improving the overall appearance of the design as its usage makes or breaks a design.

In textile industry “Colorist” is employed to provide colour directions and further color-ways for the textile pattern as right color combination greatly influence design success.

Students can paint color charts to develop color selection sensibility.

Exercise

- 1 Fashion, styles and textile patterns change from _____ to _____.
- 2 East India company was given permission to import _____ or _____.
- 3 The two forms of ‘Tree of life’ symbol was the _____ with the tree inside which was popularly called as _____ form.
- 4 The most prominent traditional technique of cotton dyeing was well known as _____, _____ and _____.
- 5 _____, a style of design that was popular in the 1920s and 1930s, marked by stylized forms and geometric designs.
- 6 Layout is the process of planning the repeats to create continuous flow in all directions.
- 7 In textile industry _____ is employed to provide colour directions.

Short answer questions

1. Describe Traditional Indian printed Textile?
2. Describe Impressionism movement ?
3. Describe basic requirement for textile design development?
4. Describe the role of repeat setting in design development?
5. Describe the role of layout setting in design development?



Unit – II: Categories of Printed Textiles

Unit Overview

This chapter will familiarize you with a variety of designs to serve as a general guide, however, students should combine these types to develop innovative designs.

Objectives of the Unit

- To develop an understanding for surface design development.
- To sensitize students towards various types of Prints.
- To understand forms, shape and color combinations for various categories.
- To sensitize students towards specific influencing forms, objects and shapes.
- To develop an ability to recognize different types of prints.

Learning Outcome

After completing the unit, the students shall be able to –

- Understand forms and colour combinations.
- Develop an understanding for various categories of prints.
- Identify the types of prints.

A design for printed textiles often begins with a drawing or a pencil sketch. The design often gets its inspiration from a theme. There are many categories of printed textiles. These categories are based on the certain look each print creates on historic and cultural references and on themes originating from fashion trends. The trends for these designs are developed from many sources. For example, when the ecology movement gained prominence in the 1970s, scenic or landscape patterns, illustrated with sky, birds, water, and trees, became popular. Whether the designer's inspiration is a social movement, Art movement or a natural surrounding, the world of design is constantly changing and responding to outside influences.

The designer should always be well informed about art, politics and other current events. A designer usually receives the design concepts and reference material from design directors. It is the responsibility of a designer to interpret the concept with the help of reference material into a pattern that is both saleable and aesthetically pleasing.



Printed Textile

2.1 Toile Prints

Toile de Jouy means "cloth from Jouy". Jouy is a French town whose world famous print works were founded in 1706. The textiles originally produced depicted finely illustrated stories of current events as well as romanticised landscapes and figures.

Toile originally meant a simple cotton or linen cloth but since eighteenth century it refers to engraved scenic designs that decorated these fabrics. Using copperplate or roller printing these fabrics are printed in one colour. Most commonly used colours are blue, sepia, red and black. Also greens, browns, and magenta are used but they are less common. A Toile print is always printed on a white or off white background. Layouts are predominantly all-overs or stripes.

Contemporary toile designs are composed of pictorial or scenic motifs rendered in dark, fine outlines on white background, and are traditionally used for classic home furnishing. Toile is used for upholstery, very often as coverlets, bed hangings and draperies and curtains. Toile is also often found on wallpapers. (Fig 2.1.1 & 2.1.2, 2.1.3)

UNIT - II



Fig 2.1.1.



Fig 2.1.2.



Fig 2.1.3.

Toile Print

2.2 Liberty Prints

Liberty designs take their name from Liberty of London, an English textile company that was founded in 1875. Liberty prints are found in small to medium sized prints, dominantly floral motifs combined with others such as butterflies, ribbons. Layouts also vary from stripes, tossed and all-over either packed or spaced. Prints are very simple and traditional. Often found on women's dresses, skirts, shirts and scarves. These prints are also used for children's wear. (Fig. 2.2.1, 2.2.2)



Printed Textile

UNIT - II

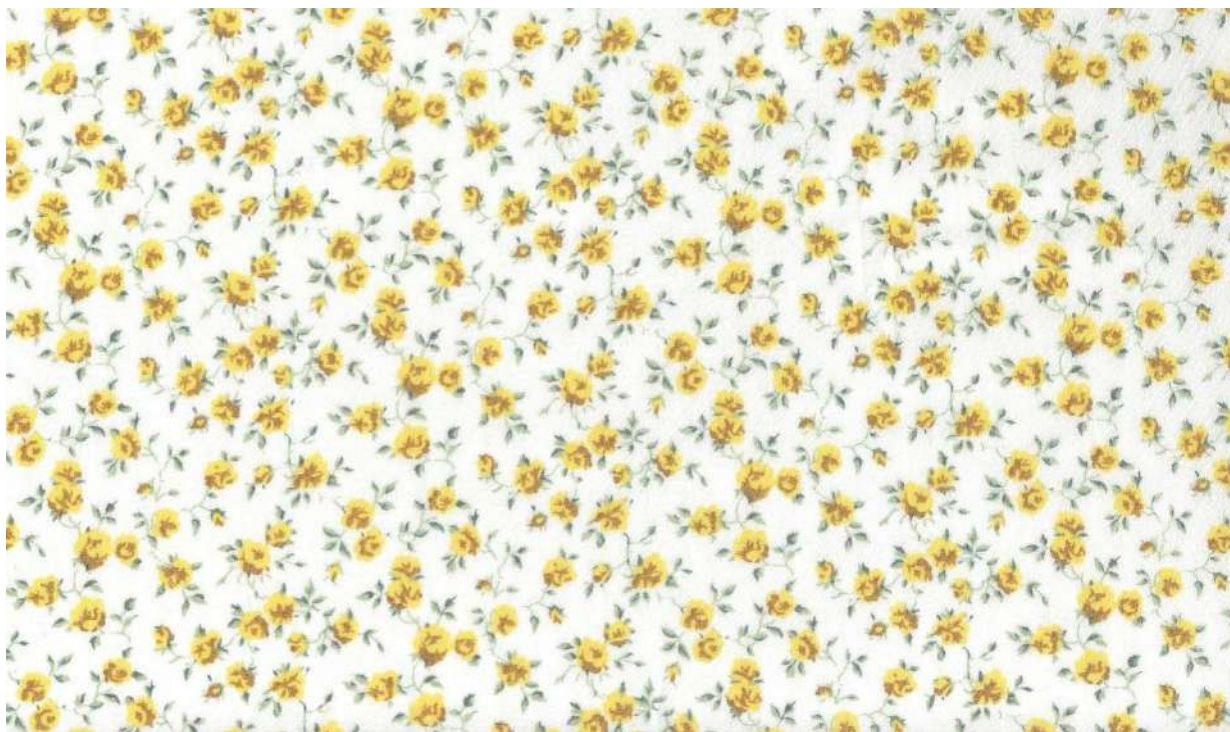


Fig 2.2.1 Liberty print

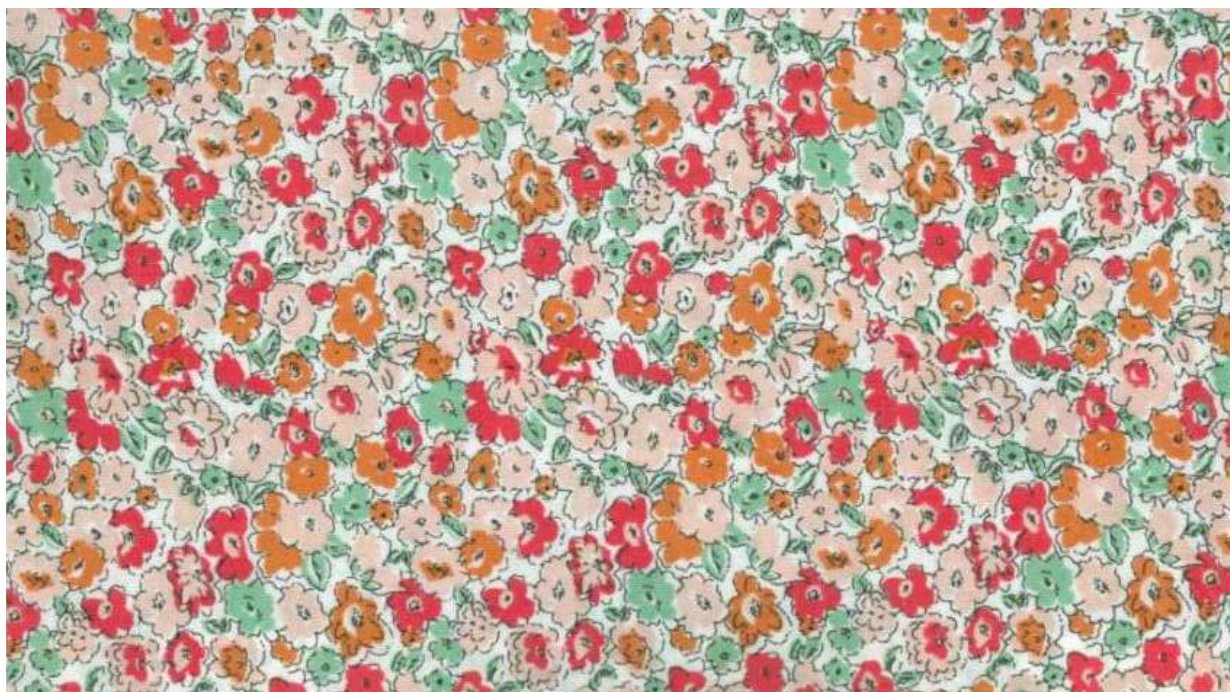


Fig 2.2.2 Liberty print



Printed Textile

2.3 Geometric Prints

A geometric print comprises of designs made with circles, squares, triangles, spirals and stars. They are visually stimulating. Geometric motifs can be either evenly or randomly scattered on the print. They can be placed in a chequered pattern, in stripes, in spiral, in concentric circles; one inside the other, many small shapes can combine to form bigger shapes forming narrative patterns, etc. These designs can vary in colour from monotone to bold and bright hues, can be spaced at varied distances, can be intricate or simplified, can be expressive and symbolic, and can range from small to large. Colours range from monotone to bright and bold. Geometric prints worldwide can be used in all kinds of clothing for men, women and children like blouses, jeggings, skirts, saris, shirts, trousers, kurtas, pyjamas, night wear, shorts, swim wear and accessories like bags, ties, scarves, dupattas, and shoes. These prints are also used in home products like table covers, cushion covers, bed sheets, curtains, towels, napkins, upholstery, etc. (Fig. 2.3.1, 2.3.2, 2.3.3)

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Fig 2.3.1



Fig 2.3.2



Fig 2.3.3

Geometric print

2.4 Botanical Prints

Botanical prints are very realistic, well-drawn designs using botanical motifs such as those found in illustrated books on plants, flowers, and herbs. Drawing technique is very important for this type of design, which is detailed with a fine pen line and sometimes incorporates lettering, identifying the botanical species. These prints are inspired from nature. Plants with fruits or vegetables, cereals or grains, flowers with flower buds, leaves, branches, and stem are also depicted. Details of the plants are shown like petals, stamen, anther, filament, ovule, stigma, roots or veins.



Cross-section or bi-section of the plants is also seen. Moreover, some prints have one or more varieties of plants.

Colour combinations for botanicals range from pastel to bright. The traditionally large patterns are usually intended for home furnishing, although they can also be adapted for apparel. These prints are used in homes- bed linens, cushion covers, table covers and wallpapers. Botanical prints are very popular in clothing for women. These are also used by designers like Matthew Williamson and Alexander McQueen in their collections. (Fig. 2.4.1, 2.4.2)

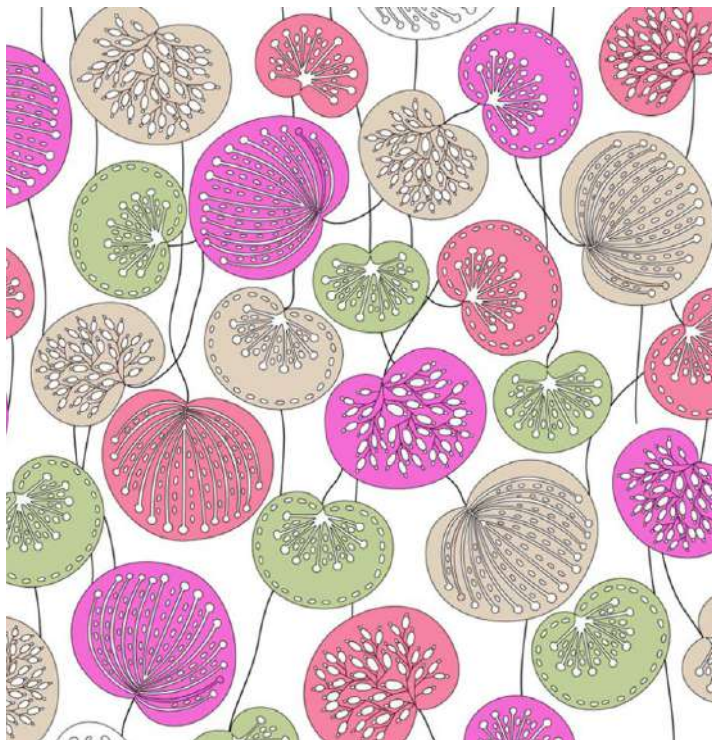


Fig 2.4.1 Botanical print



Fig 2.4.2 Botanical print

2.5 Dot Prints

Dots have always been in trend. Polka dot prints were the most popular element in 1960's.

Dots can be of various sizes. Just a point or a big circle both are referred to as a dot. These can be simply printed onto the fabric with a different background colour, or different coloured dots on a solid background or many dots can make different designs and patterns. There are many permutations and combinations possible.

Dots are very versatile and can be printed on almost everything. Thus, in homes – dot prints are found on wallpapers, bed linens, cushion covers, curtains etc. In clothing for men, dots can



Printed Textile

be used in various garments like men's shirts, boxers etc. For women's wear dots can be seen on suits, blouses, saris, wrap-around, shirts, palazzos, shorts, leggings, jeggings etc. In various accessories also dots are used for ties, scarves, stoles, footwear etc. (Fig. 2.5.1., 2.5.2, 2.5.3, 2.5.4)

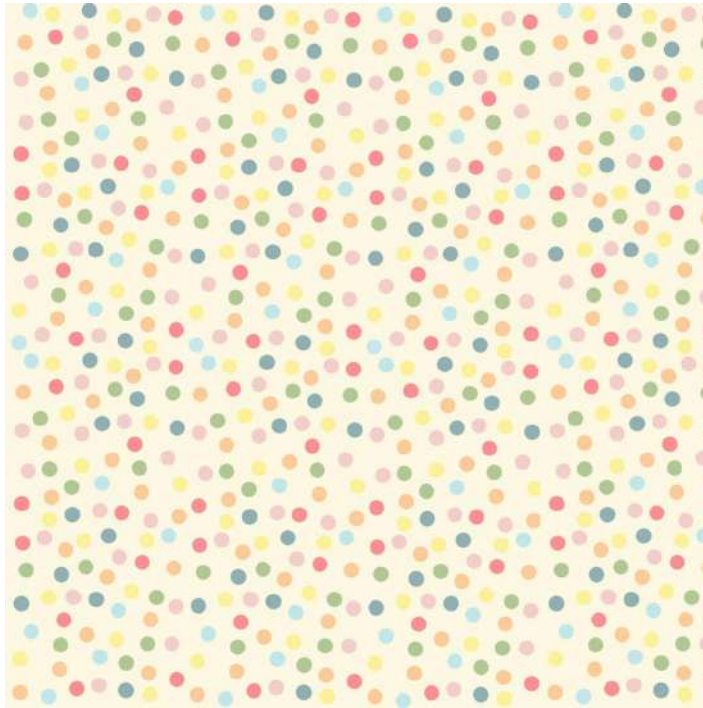


Fig 2.5.1



Fig 2.5.2

Dot prints



Fig 2.5.3 Dot prints



Printed Textile

UNIT - II

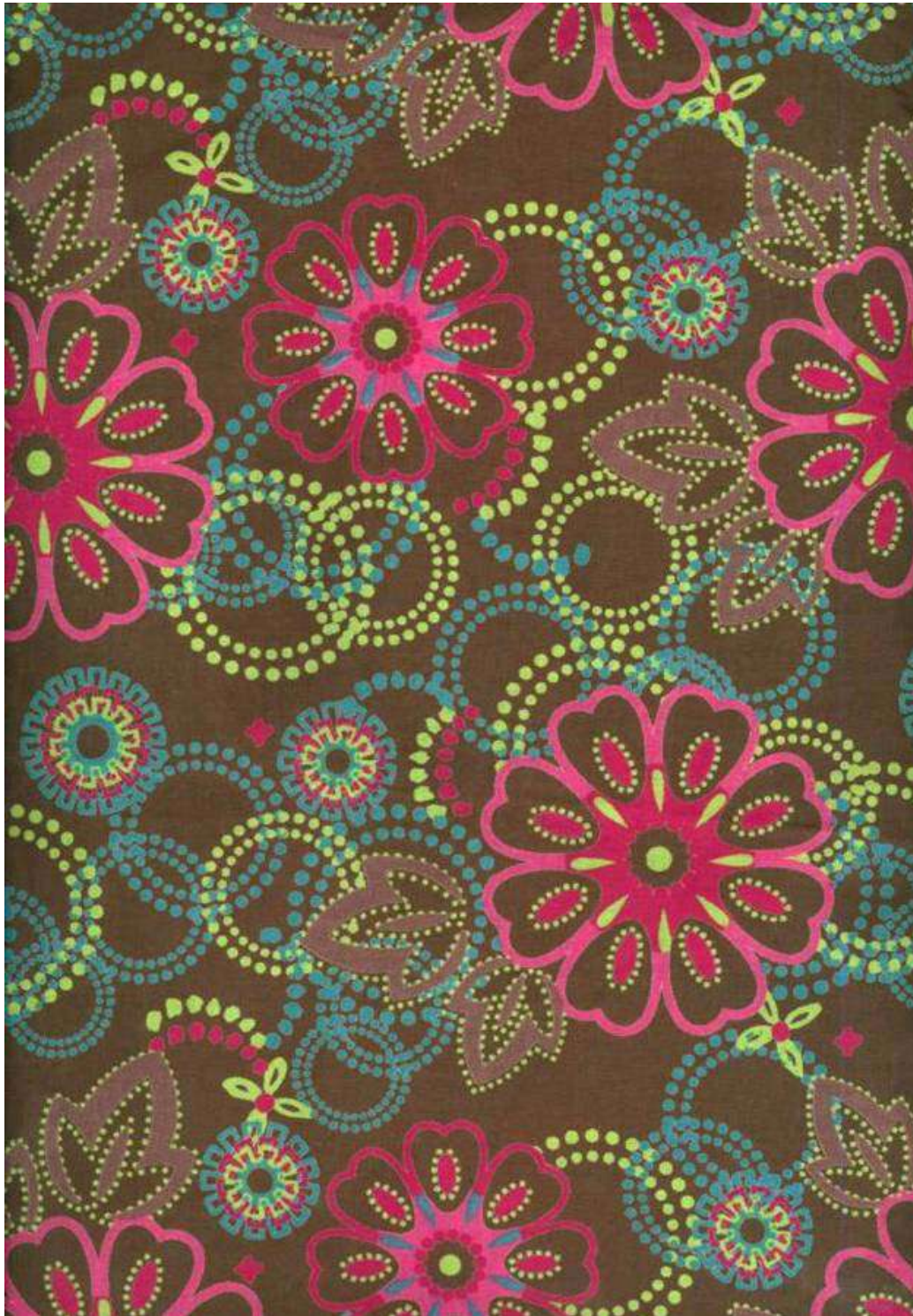


Fig 2.5.4 Dot print



Printed Textile

2.6 Art Nouveau Prints

Art nouveau was an artistic movement that started in Europe in the late nineteenth century and ended about 1920. The movement was partly a reaction against Industrialisation and mass produced objects. Art Nouveau print design is characterized by sensuous, flowing, organic lines with motifs taken from nature and plant life. Beautiful muted tones combined with bright and dramatic colours are used, and layout and size of motifs vary. (Fig. 2.6.1, 2.6.2, 2.6.3)



Fig 2.6.1



Fig 2.6.2

Art Nouveau print

Art nouveau prints were often produced on rich, luxurious materials for the upper end of the market.



Fig 2.6.3 Art Nouveau print



2.7 Floral Prints

Floral prints are patterned in rich colors with delicate flowers and leaves. It includes gatherings of a flower garden and also grasses and grains. It excludes agricultural products like fruits, vegetables, nuts, pinecones and trees. Flowers with dragon flies, butterflies or lady birds, grasshoppers or insects fall under this category.



Fig 2.7.1 Floral prints

Floral printed fabrics have been in fashion for hundreds of years which help in ornamenting us. Many designers like Sabhyasachi Mukherji or Laura Ashley use a lot of floral designs in their collections. Flowers have been symbolic of femininity, and delicacy hence is popular in women's clothing. The floral print originates from the east and Asia. Over time European manufacturers began to copy these fabrics to suit European tastes. Often we find certain flowers are specific to a region. For example prints with roses are popular in English textiles, cherry and apple blossom are native of Japanese textiles, Peony flowers being specific to china, and the famous buteh design (floral cluster or bouquet of flowers) of India and Persia. Floral prints are very popular for women's clothing or accessories. The layouts of the floral prints are found in striped format, scattered, bunches and bouquets. These are also used in home furnishings. (Fig 2.7.1, 2.7.2)



Printed Textile



Fig 2.7.2 Floral print

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2.8 Scenic and Landscape Prints

Scenic or landscape are designs in which the motifs are placed in a horizontal layout and when combined with the subject matter, suggests a scene from nature. Rural subjects such as trees, birds, animals, water and clouds as well as cityscapes are illustrated. The beauty of the scenic prints lies in the fact that they have human figures or animals with a hint of story in it. The style of drawing tends to be realistic, and have a real-life look. The print has a lot of stippling and tonal effects to generate perspective. Colours range from pastel to bright. Scenic patterns can be either small (for apparel) or large (for drapery, bedsheets, pillowcases and other home fashion products). (Fig. 2.8.1, 2.8.2, 2.8.3)

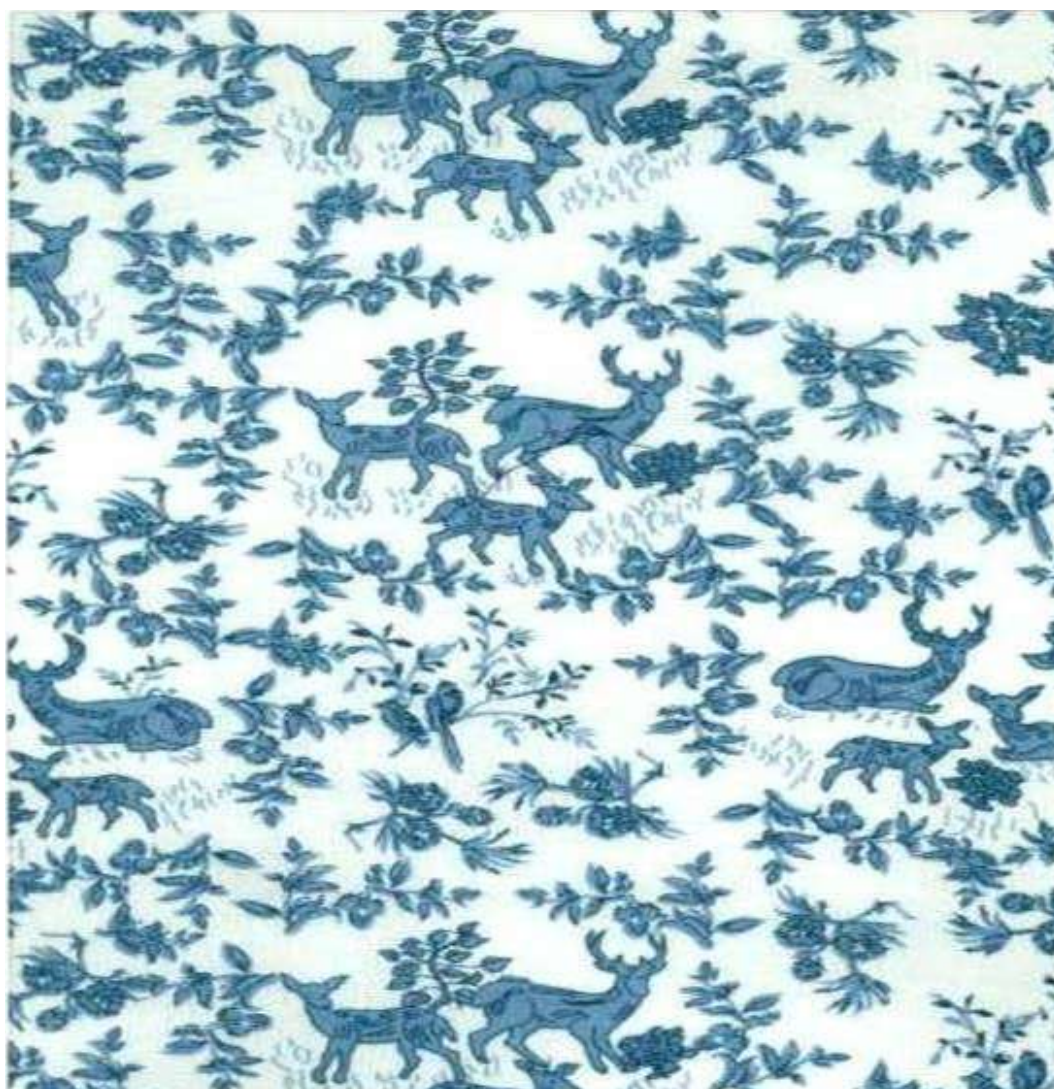


Fig 2.8.1 Scenic prints



Printed Textile



UNIT - II

Fig 2.8.2 Landscape print



Printed Textile

UNIT - II



Fig 2.8.3 Scenic print



Printed Textile

2.9 Motif Prints

Motif in a motif print is simply repeated to create a pattern or design. Motif prints have a very graphic and illustrative look. They are generally used in kid's clothing and cushion covers, bed sheets or wallpapers. Motif Prints are used in aprons, dining table covers or napkins. They make a very clear statement and thus, they communicate strongly. (Fig. 2.9.1, 2.9.2)



Fig 2.9.1 Motif prints

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Printed Textile

UNIT - II



Fig 2.9.2 Motif prints



Printed Textile

2.10 Animal Prints

Animal prints on textiles resemble the pattern on the skin or the fur of an animal such as a leopard, cheetah, zebra, tiger, spotted hyena, striped hyena, african wild dog, giraffe or monkey. Animal Prints date from the early nineteenth century, when Napoleon brought back real hides collected on his expedition to North Africa. In the twentieth century, animal skins began to appear on clothing almost exclusively in fashion for women. They are also used for accessories like handbags, bets, jewellery and footwear. The two most common kinds- big cats and snakes – have become perennial favourites in the fashion world. Animal prints have long been a popular style for many reasons. They are generally expensive and hence they are a symbol of wealth and status. The look is primal, wild, eye catchy, and savage. Many recently, with the increasing awareness of ecology and animal rights, view the wearers of real fur as barbaric, but the fake has become fashionable. A major difference between animal prints and fur clothing is that animal prints today very often use fake fur instead of animal coat. Animal print applications extend beyond clothing and art prints and are commonly used for other decorations, including rugs, wallpaper, or painted surfaces. The colors used in these prints are those found on the animal's body which generally are shades of brown, black and white. (Fig. 2.10.1, 2.10.2, 2.10.3)

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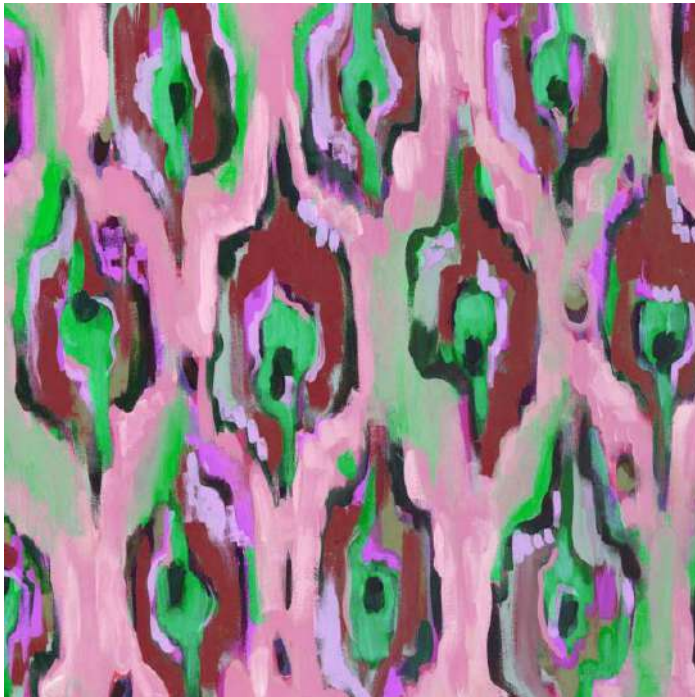


Fig 2.10.1



Fig 2.10.2

Animal prints



Printed Textile

UNIT - II



Fig 2.10.3 Animal print



Printed Textile

2.11 Nautical prints

Nautical prints appeared in the nineteenth century but became popular in the twentieth century, particularly with the rise of resort- clothes and sportswear. Motifs used in nautical designs are anchors, ropes, captain's wheel, ships, sails, sea gulls, decks, shells, compass, floats, light houses, SOS boats, life boats etc. Shades of blue, green, red and white are typical to nautical prints.

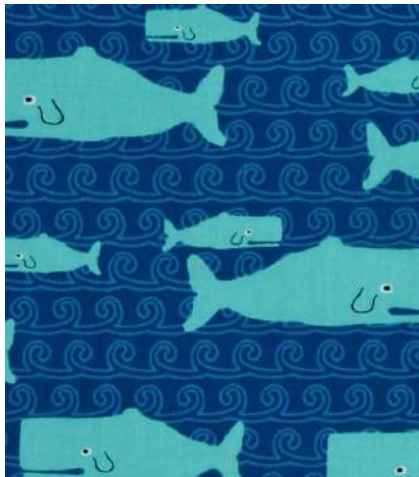


Fig 2.11.1



Fig 2.11.2



Fig 2.11.3

Nautical print

Nautical prints are popular on shirts and tops, shorts or pantaloons. Women's clothing and accessories like wrap around skirts, scarves or bags. These prints are also seen on the cushion covers or curtains for decorating rooms for teenagers. Brands like Nautica and The Nautical Company sell products only inspired by nautical designs. (Fig. 2.11.1, 2.11.2, 2.11.3)

2.12 Folkloric Prints and Ethnic Prints

Folkloric is a term for the folk designs inspired by traditional popular motifs associated with specific cultures. These motifs include forms of plants, flowers, birds, animals, human figures, scenic subjects, and geometric patterns, stylized according to the specific culture. Traditional techniques specific to some cultures are block printing, stencilling, batik, tie and dye etc. The layouts can be all over, in huge to tiny repeats, stripes, borders, and checks. Colours range from bright and brilliant, to dark or earthy shades. Some of the well known folkloric prints available in the market are Chinese, Native American, Japanese, Russian, Egyptian, Mexican, Indonesian, Persian, and Indian. Warli prints come under this category. (Fig. 2.12.1, 2.12.2, 2.12.3)



Fig 2.12.1 Folkloric print



Fig 2.12.2 Ethnic print



Fig 2.12.3 Ethnic print

2.13 Patchwork Prints

Patchwork or "pieced work" is a form of needlework that involves sewing together different pieces of fabric into a larger design. Printed patchwork has the same look without the time-consuming labor. Thus, it is also called a "cheater cloth". The larger design is usually based on repeat patterns built up with different fabric shapes and which can be of different colors and prints as well.

In the late nineteenth century, when much more quilts were made by hand in America than ever before, printed patchwork was easy to produce. Often, two patchwork printed fabrics were joined to make quilts or lengths of it was used to make backing of a genuine patchwork quilt. Even on the printed patchwork quilt, quilting was done on the top of the quilt, to prevent backing and padding to slip. Maybe the manufacturers just wanted the look and feel of the patchwork in the quilt and reduce the production time and cost.

Some common patchwork block names are Log Cabin, Drunkard's Path, Bear's Paw, Tulip, and Nine Patch.



Printed Textile

These days, patchwork print is used in home textiles- quilts, bed covers and cushion covers. In accessories- bags, scarves, stoles, shoes and caps. It is also being used for skirts, t-shirts, jackets, shorts, casual wear and for kid's garments. (Fig. 2.13.1, 2.13.2, 2.13.3, 2.13.4)



Fig 2.13.1



Fig 2.13.1

Patchwork prints



Printed Textile

UNIT - II

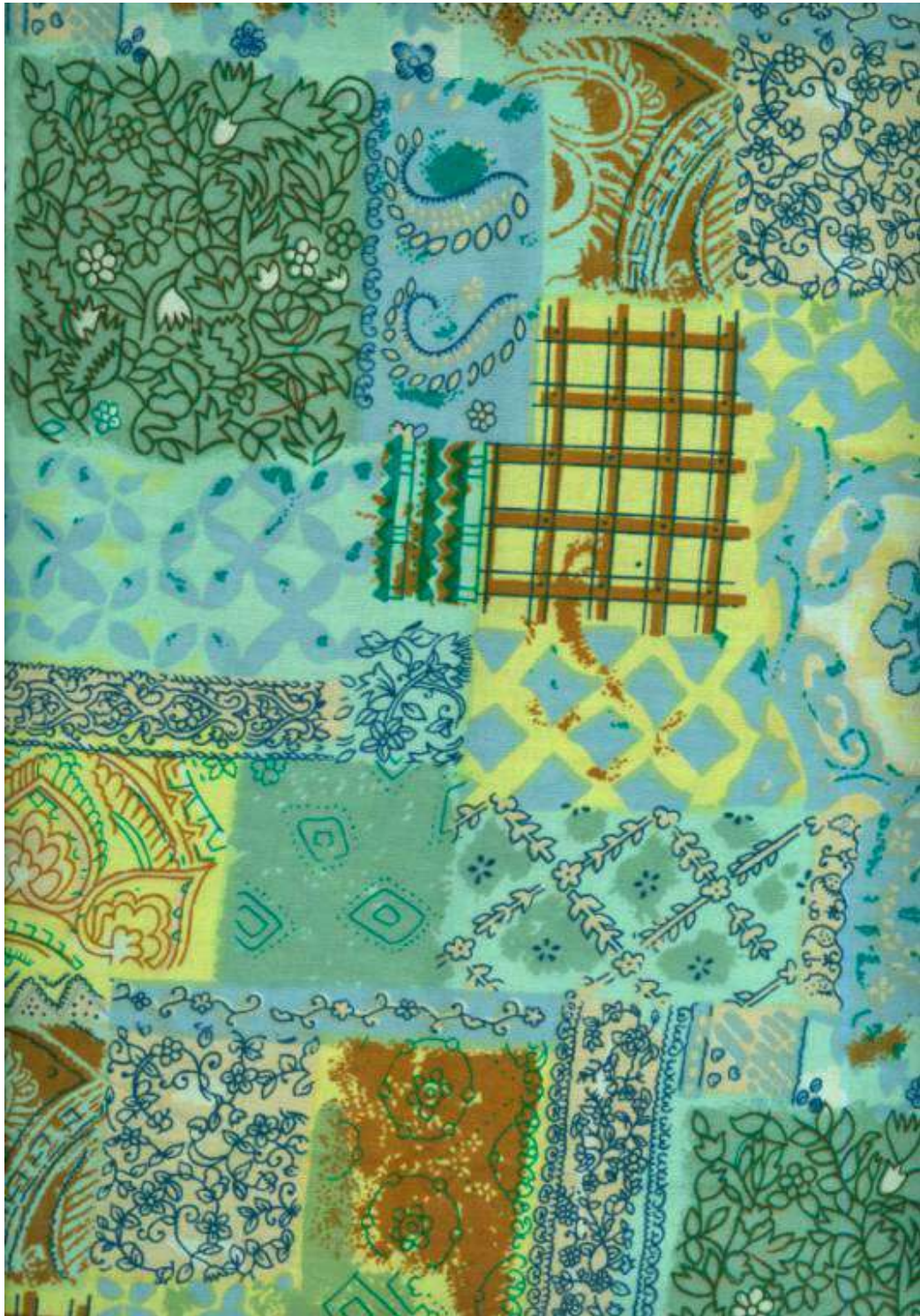


Fig 2.13.3 Patchwork print

Printed Textile



UNIT - II

Fig 2.13.4 Patchwork print



2.14 Script Prints

Such prints have some kind of text, numbers or writings in different languages. The script can be in different layouts i.e. stripes, all over , etc. They can be of different fonts and styles of writing. The letters can be in cursive, block, graffiti style, bold, italics, written with ink pen, rotary tip, felt tip, feather etc. They can be of different colours, textures, can have shadow effects, old text look etc. The text can also be written in calligraphy style of writing. These prints are versatile and graphic in nature and the textile designer has to keep in mind the end use of the design, when designing these prints. (Fig 2.14.1, 2.14.2, 2.14.3)



Fig 2.14.1



Fig 2.14.2

Script prints



Printed Textile



Fig 2.14.3 Script print

UNIT - II



2.15 Oriental Prints

Oriental prints take their inspiration from Asian countries like China, Japan, Indonesia, Thailand, Tibet, Bhutan and Mongolia. The motifs, designs and layouts are specific to each region. Motifs like clouds, Buddha, dragons, cherry blossoms, pagodas, regional scripts, bamboo etc. are used. The uniqueness of these prints is that they are so intricate and detailed that they look like paintings. Colours used in these prints are usually specific to each region. These prints were traditionally seen on kimonos, Chinese jackets, skirts and wall panels. (Fig. 2.15.1, 2.15.2, 2.15.3)



Fig 2.15.1



Fig 2.15.2

Oriental prints



Printed Textile



UNIT - II

Fig 2.15.3 Oriental print



2.16 Conversational Prints

In 1800, Conversational prints were printed with images of plants and animals and gradually by 20th C they had wide range of themes which had people, birds and animals as part of a whole scene, landscape or an event.

Conversational prints convey and communicate. They nearly speak to us. Any print with recognisable pictures in it like ducks, frogs, fairies, castle, which can begin a conversation, is a conversational print.

These prints in all multi-colours are used for women's - tops, skirts, dresses, scarves, trousers, jackets and hand bags. (Fig. 2.16.1, 2.16.2, 2.16.3)

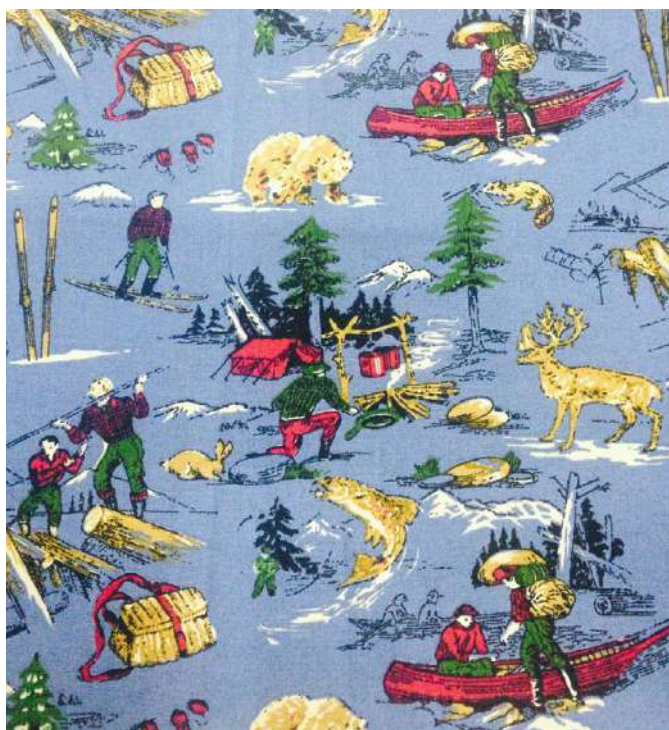


Fig 2.16.1



Fig 2.16.2

Conversational prints



Printed Textile



Fig 2.16.3 Conversational print



2.17 Victorian Prints

Victorian prints are seen extensively on wallpapers furnishing fabrics and drapery. Designs are very elaborate and ornamental. The motifs seen in such prints are inspired from nature. Forms such as pomegranate, thistles, leaf-like peacock feathers, grapevines, stylized leaves, latticework, ivy leaf, and trellis and olive wreaths are also depicted.

Simulations or imitations of architectural elements such as pillars, plaster mouldings and wooden carvings, windows are also seen in these prints.

There is a large influence from the Greek Mythology. Motifs such as emblems, armour, cords, braids, tassels, swags, garlands, ribbons, bows and chains are seen.

Roses in bouquets, scroll forms, daisies, violets, simple and delicate flowers are also typical of the Victorian Prints. Designers use victorian prints to create a classic and sophisticated look. (Fig. 2.17.1, 2.17.2, 2.17.3)



Fig 2.17.1



Fig 2.17.2

Victorian prints



Printed Textile



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Fig 2.17.3 Victorian print



2.18 Pucci Prints

Pucci Prints are named after Emilio Pucci, who was an Italian fashion designer and politician. He designed prints which are characteristic of geometric in a kaleidoscope of colours. Emilio Pucci is known as the 'Prince of Prints'.

The designs are psychedelic and abstract in multi colours. Along with geometric shapes there are swirls, circles and organic shapes in the print designs. These prints are seen on skiwear, swimwear, women's blouses, casual chiffon dresses and scarves.

His boutiques around the world have Pucci prints on women's dresses and accessories like handbags, scarves, hats, shoes and jackets for men. (Fig. 2.18.1, 2.18.2)



Fig 2.18.1



Fig 2.18.2

Pucci prints

2.19 Country Inspired Prints

These prints are also known as country fresh prints. These prints bring about an essence of the landscape and scenery of a country side, with farm animals, lakes, ducks etc.

They bring out the characteristics of the European countryside. Prints are vibrant in colour and are very lively.



Printed Textile

Often these prints are seen in the form of patchwork. Farmers, Shepherds, Windmills and Herds are some common motifs, along with printed checks, stripes and plaids. (Fig. 2.19.1, 2.19.2, 2.19.3)



Fig 2.19.1



Fig 2.19.2



Fig 2.19.3

Country Inspired prints

2.20 Graphic Prints

Graphic prints are essentially minimalist and have very bold colour combinations. Often they also comprise of script writing. The look of the print is very animated and contemporary. These prints were introduced in the late 20th century and became popular because of digital printing. These prints are also not very intricate and generally have simple motifs. (Fig. 2.20.1, 2.20.2, 2.20.3)



Fig 2.20.1



Fig 2.20.2



Fig 2.20.3

Graphic prints



Exercise

2.1 Fill in the blanks

- _____ is the process of applying color to fabric in definite patterns or designs.
- _____ Prints are cotton or linen, printed with designs of landscapes and figures.
- A _____ print comprises of designs with regular shapes like circle, square, triangle, octagons, pentagons and other polygons.
- Polka dots come under the category of _____ prints.
- The layouts of the floral prints are found in _____, _____, _____ and _____.
- Shades of _____, _____ and _____ are typical to nautical print.
- Motifs seen in nautical prints are _____, _____ and _____.
- _____ are designs that feature scenes from nature.
- Warli prints come under _____ category of prints.
- Prints that have some kind of script written are known as _____ prints.

2.2 Match the Following

- | | |
|-----------------|--------------------------|
| • Nautical | Animal prints |
| • Floral | Scenic Prints |
| • Landscapes | Patchwork |
| • Quilts | Anchors, captain's wheel |
| • Zebra Stripes | Laura Ashley |



Unit – III: Basic Print Design Techniques

Unit Overview

In the earlier unit you learnt about the different categories of prints. In this unit you will learn about the different techniques to develop innovative, unique and interesting prints. Different techniques render different results in terms of look, feel, mood and texture. Techniques accommodate to the changing fashion trends and create new looks. Special effects to a design can be given to create a new appearance or to enhance an existing design. Some of these techniques are Wax Resist Technique, Fevicol Resist Technique, Bleach Technique, Rubber Solution Technique, Salt and Sugar Technique, Bubble Effect Technique, Etching Technique, and Intercutting Technique. These techniques bring originality, add texture and give a three dimensional look to the print design being developed.

Objectives of the Unit

- To develop an interest and confidence for creating print designs.
- To explore various art media for developing interesting designs.
- To develop the ability to choose the most appropriate technique for creating interesting designs.

Learning Outcomes

After completing the unit, the students shall be able to –

- Create interesting designs by using various art media.
- Appreciate the techniques involved in developing interesting textures.
- Use art media more innovatively and confidently.
- Develop interesting colour combinations and designs.
- Understand the relation between motifs and background.

3.1 Wax Resist Technique

The fact that wax and water do not mix, the wax crayon repels the water paint so the design made in wax crayon will not be covered by the paint. This will retain the ground colour of the paper or the colour beneath, as well as create interesting textures. The area on which wax is



Printed Textile

applied repels water in the paint so the paint either runs off or collects in little drops on it. The effect created is hazy, dotted, cracked, blotchy and undefined. (Fig. 3.1.1., 3.1.2, 3.1.3, 3.1.4)

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo ink/ water colours
3. Paintbrush
4. Water container
5. Colour palette/ Mixing bowl
6. Oil Crayon/ Wax colour

Steps:

1. Take a Drawing/ Cartridge sheet.
2. Make the outline of your design on paper using a pencil.
3. Now colour the design with the wax crayons using force.
4. Prepare thinned down photo ink/ water colour paint on your palette.
5. Apply photo ink/ water colour all over the design with a very light hand.
6. Leave the print design to dry.

Precautions:

1. The colour of the wax crayon and water colour should be preferably contrasting.
2. Make sure that you apply the photo ink/ water colour on the wax crayon for maximum resist effect.
3. Use the crayon with a steady hand so that no white spaces are left on the paper.

Result:

The wax crayons resist most of the water colour. Although a few drops of colour remain on the surface to give an interesting texture.

Some Print Designs using Wax Resist Technique:



Printed Textile



Fig. 3.1.1 Kuhu Shrivastav (Textile Design: 2011-2015)



Fig. 3.1.2 Aashima Vaid (Textile Design: 2011-2015)

UNIT - III

3.2 Fevicol Resist Technique

Fevicol being an adhesive, when dried, forms a thick and hard layer on the paper. This layer withstands paint or absorbs only a minimal amount. The Fevicol layer provides a third dimension



Printed Textile



Fig. 3.1.3 Manvi Pande (Textile Design: 2011-2015)



Fig. 3.1.4 Manvi Pande (Textile Design: 2011-2015)



Printed Textile

to the print. After the application of paint it creates a light and shade effect as the amount of paint absorbed by the adhesive is different from the paper. The texture formed thus is illusionist, 3D, camouflage, embossed and glossy. (Fig, 3.2.1, 3.2.2, 3.2.3, 3.2.4)

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo ink/ water colours
3. Paintbrush
4. Water Container
5. Colour palette/ Mixing bowl
6. Fevicol

Steps:

1. Take a Drawing/ Cartridge sheet.
2. Use Fevicol to create an interesting design or texture.
3. Let the Fevicol dry completely.
4. Once the Fevicol has dried, apply the photo ink/water colour on the design.
5. The area resisted by Fevicol will absorb minimal amount of the Photo ink/ Water colour and will create an interesting pattern/texture.

Precautions:

1. The Fevicol should be completely dry so as to resist the Photo ink/ Water colour.
2. Use minimum amount of water over the Fevicol so that it doesn't get wet again.
3. Use a thin layer of Fevicol to make the design so that it dries faster.
4. Avoid intricate designs since the Fevicol has a tendency to spread.

Result:

The area covered by fevicol will more or less resist the Photo ink/ water colour or slightly absorb it to give a light and shade effect and also the print design looks embossed.

Some Print Designs using Fevicol Resist Technique:



Printed Textile

UNIT - III

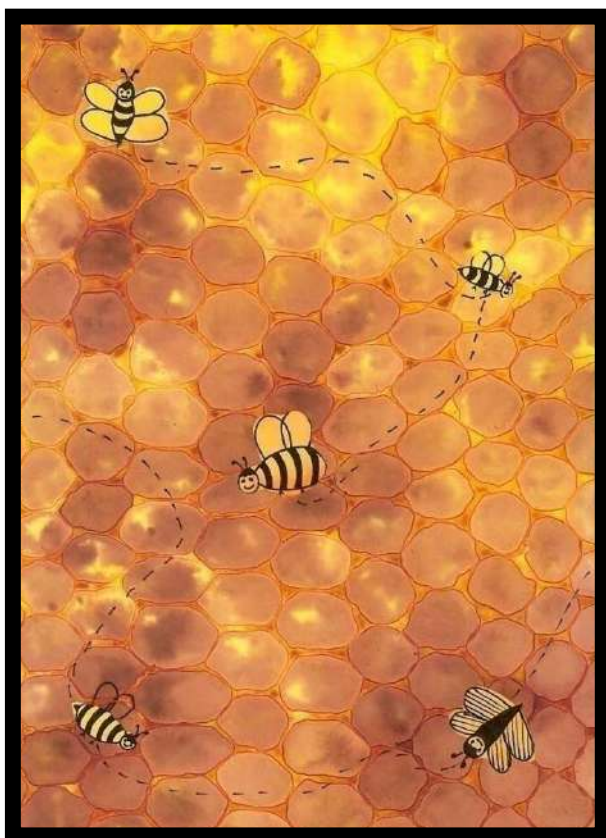


Fig. 3.2.1 Aashima Vaid (Textile Design: 2011-2015)

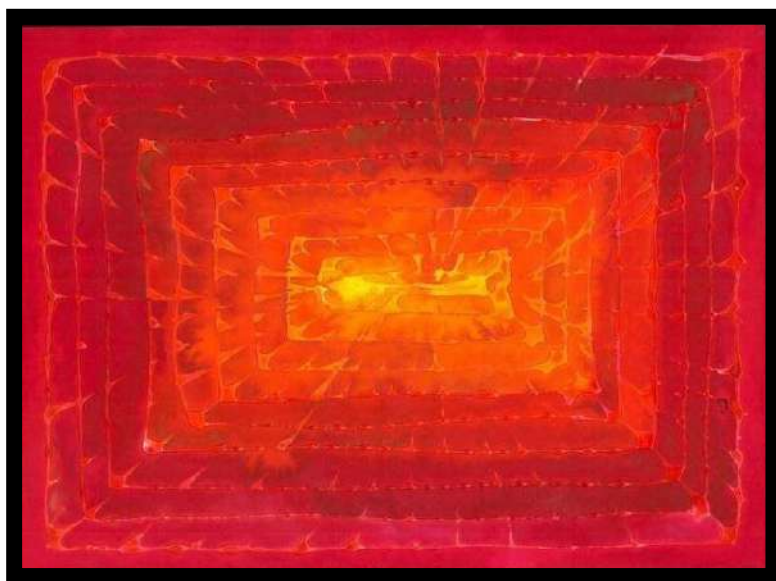


Fig. 3.2.2 Manvi Pande (Textile Design: 2011-2015)

Printed Textile



Fig. 3.2.3. Gausul Qamar Khan (Textile Design: 2011-2015)



Fig. 3.2.4 Kuhu Shrivastav (Textile Design: 2011-2015)



3.3 Bleach Technique

Bleach is a chemical which removes colour or whitens through the process of oxidation. The bleach removes areas of colour from a painted background, making it possible to apply a new colour to these areas, or leave them white. This technique is particularly effective when light or bright colours are used on darker backgrounds. Application of bleach creates contrasting background highlighting the motif particularly. The amount of bleach used influences the whitening of colour, thus producing different shades of the same colour. (Fig. 3.3.1, 3.3.2, 3.3.3, 3.3.4, 3.3.5)

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo Ink
3. Paintbrush
4. Toothpick
5. Water container
6. Colour palette
7. Mixing bowl
8. Bleach
9. Tissue
10. Kite paper

Steps:

1. Take a Drawing/ Cartridge sheet.
2. Paint the entire sheet with Photo Ink as a background.
3. Let it dry completely.
4. Create designs with bleach using a paintbrush/ toothpick over the sheet.
5. Leave the bleach for about a minute, and then carefully blot it with a tissue.
6. If the area does not look white enough after one application, apply the bleach again. The lighter the base colour, the faster the bleach will work.
7. Let the bleached area dry well before reapplying colour.
8. You can also use strips of kite paper and apply bleach on it in order to add colour and texture.



Printed Textile



Fig. 3.3.1 Manvi Pande (Textile Design: 2011-2015)



Fig. 3.3.2 Manvi Pande (Textile Design: 2011-2015)



Printed Textile



Fig. 3.3.3 Gausul Qamar Khan (Textile Design: 2011- 2015)



Fig. 3.3.4 Kuhu Shrivastav (Textile Design:2011-2015)



Printed Textile



Fig. 3.3.5 Anupriya Mridha (Textile Design: 2011- 2015)

Precautions:

1. Avoid any contact of bleach with the skin as it may cause irritation.
2. Let the photo ink dry completely so that the bleach do not spread.
3. Do not leave bleach on the paper too long and do not cover large areas with bleach or the surface of the paper will be eaten away.

Result:

The bleach gives a washed out effect on the paper and makes the colour disappear, thus creating an interesting pattern. The design created can be intricate and clearly defined.

Some Print Designs using Bleach Technique:

3.4: Rubber Solution Technique

Rubber solution once dried on paper unlike Fevicol can be easily removed from the paper. The rubber solution acts as a resist to the water colour/ photo ink, thus retaining ground colour or where ever it has been applied. The rubber solution is generally used to mask an area to prevent paint from touching specific areas. This can be done to add highlights to a print design or to protect an area on which paint has already been laid down so that another colour does not seep into that area. Depending on how the solution is used it can either create crisp, sharp lines or softer, smudged edges. (Fig. 3.4.1, 3.4.2, 3.4.3)



Printed Textile



Fig. 3.4.1 Aashima Vaid (Textile Design: 2011-2015)



Fig. 3.4.2 Aashima Vaid (Textile Design: 2011-2015)



Fig. 3.4.3 Aashima Vaid (Textile Design: 2011-2015)

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo Ink/ Water colours
3. Paintbrush
4. Water container
5. Colour palette/ Mixing bowl
6. Rubber solution (Dunlop)

Steps:

1. Take a Drawing/ Cartridge sheet.
2. Make a design on the sheet using the rubber solution where the colour needs to be resisted.
3. Let the rubber solution dry completely.
4. Once the rubber solution has dried completely apply Photo ink/ water colour over it.
5. Let the paint dry.
6. Now carefully peel off the layer of rubber solution.



Printed Textile

Precautions:

1. Make sure the print design dries completely before removing the rubber solution; otherwise it may smudge and ruin the sharp edges you set out to create.
2. Peel off the rubber solution carefully without tearing the paper.

Result:

The rubber solution resists the paint and once peeled off the ground area starts showing, bringing out the design.

Some Print Designs using Rubber Solution Technique:

3.5 Salt and Sugar Technique

Application of salt or sugar adds an irregular, three dimensional texture to the print design. When the salt/ sugar are sprinkled on the wet photo ink already applied on the surface the salt/ sugar texture appears on the areas where the salt/ sugar falls or comes in contact with the photo-ink. (Fig. 3.5.1, 3.5.2, 3.5.3)

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo Ink/ Water colours
3. Paintbrush
4. Water container
5. Colour palette/ Mixing bowl
6. Salt/ Sugar

Steps:

1. Take a Drawing/ Cartridge sheet.
2. Create a colourful background on the sheet with the help of Photo Ink.
3. While the paint is still wet, sprinkle salt or sugar randomly onto the paper.
4. Let it remain for a few minutes to react with the paint.
5. Leave the print design to dry.
6. Once completely dry, dust off the excess salt/ sugar.



Printed Textile

Precautions:

1. The salt/ sugar should be sprinkled while the photo ink is still wet on the paper.
2. Make sure that you sprinkle the salt/ sugar randomly.
3. Let it remain on the paper for a few minutes to react with the photo ink.
4. Dust off the excess salt and sugar only after the paper is completely dry.

Result:

The sprinkled salt/ sugar give a rough and grainy surface and also create a patchy effect.

Some Print Designs using Salt and Sugar Technique:

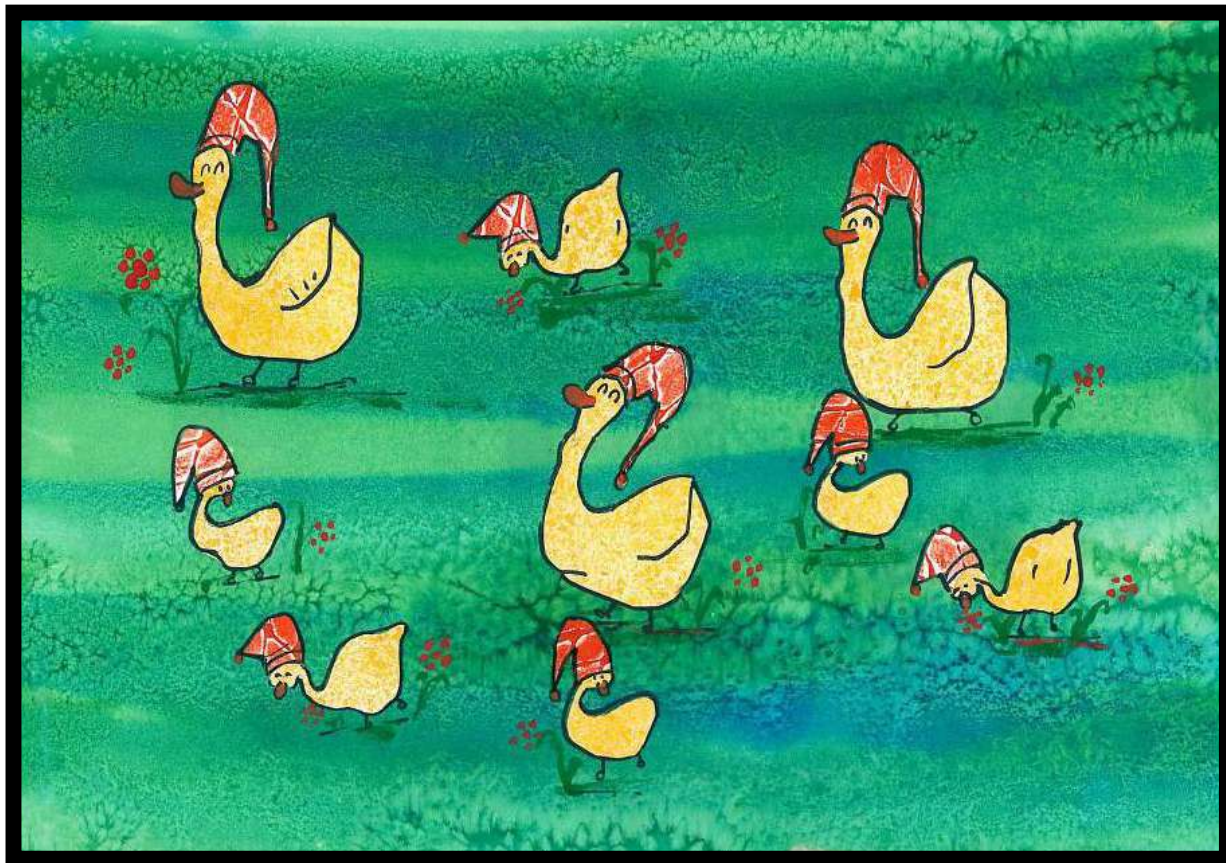


Fig. 3.5.1 Gausul Qamar Khan (Textile Design: 2011-2015)



Printed Textile

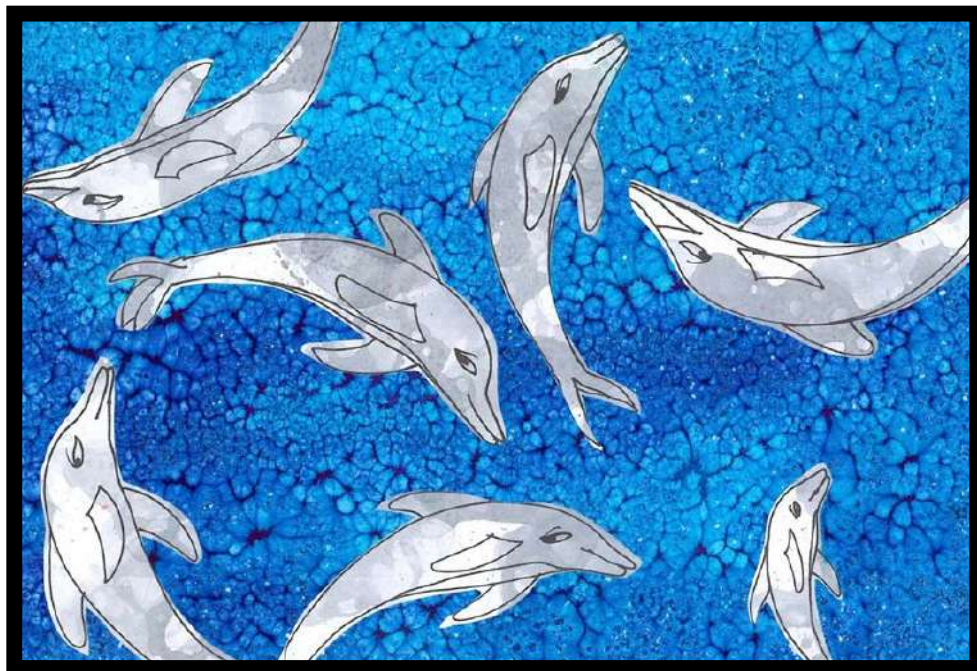


Fig. 3.5.2 Aashima Vaid (Textile Design: 2011-2015)



Fig. 3.5.3 Aashima Vaid (Textile Design: 2011-2015)



Printed Textile

3.6: Bubble Technique

Bubble effect is one of the most interest and fun-to-do techniques. Paint is mixed in a soap solution and blown with a straw in a container creating colourful bubbles. A sheet of paper is held very lightly over the container overflowing with bubbles. The bubbles once in contact with the paper burst and form translucent, vibrant circles. This technique adds illusion and gives a psychedelic look. (Fig. 3.6.1, 3.6.2, 3.6.3)

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo Ink/ Water colours
3. Paintbrush
4. Plastic cups/ containers
5. Liquid soap solution
6. Straws

Steps:

1. Take a Drawing/ Cartridge sheet.
2. Take the number of cups/ containers depending on the number of colours required in the design.
3. Pour in a few drops of liquid soap solution and ink/paint in each cup/ container.
4. Fill half cup/ container with water.
5. Now with the help of straws blow into each cup creating coloured bubbles.
6. Gently place the paper on top of the cups, overflowing with bubbles.
7. Let bubbles burst on it, forming colourful circular patterns.
8. Remove the paper from the top of the cups and let it dry.
9. Repeat this process for each colour.

Precautions:

1. Use the right amount of soap solution so that maximum bubbles are formed.
2. Keep blowing into the cups to generate more bubbles.
3. Place the paper very gently over the cups for maximum bubble effect.



Printed Textile

Result:

The bubbles create random colourful circles on to the paper, which creates an illusion.

Some Print Designs using Bubble Technique:



Fig. 3.6.1 Mrigya Sharma (Textile Design: 2011-2015)



Fig. 3.6.2 Gausul Qamar Khan (Textile Design: 2011-2015)



Fig. 3.6.3 Manvi Pande (Textile Design: 2011- 2015)

3.7 Etching Technique

The etching technique consists of layering two or more colours over each other and then etching out a design from the top layer with a blade/ scraper to bring out colour of the lower layer. For creating an effective design it is better to apply a lighter colour on the lower layer and a darker one over it. Darker the upper layer, clearer will be the colours of the etched area. (Fig. 3.7.1, 3.7.2, 3.7.3, 3.7.4)

Materials Required:

1. Drawing/ Cartridge sheet
2. Poster colours
3. Paintbrush
4. Oil pastels/ wax colour
5. Blade

Step

1. Take a Drawing/ Cartridge sheet.
2. Colour the entire sheet with bright shades of wax crayon in random patches.
3. Use a darker colour wax crayon/ poster paint as the top layer of colour over the previous layer.



Printed Textile

4. If poster paint is used, let it dry completely.
5. With the help of a blade or any sharp object, carve an interesting pattern, scraping off the upper layer.
6. Dust off the scraped colour from the surface of the sheet.

Precautions:

1. While colouring the first layer make sure no white spaces are left.
2. For the second layer, make sure the previous lower layer is not visible.
3. While using poster colour use thick paint and minimum amount of water.
4. While using a blade or sharp object, do not use too much pressure or you may tear the paper.

Result:

The designs develop an interesting tone on tone, merged effect often having a three dimensional look to it.

Some Print Designs using Etching Technique:



Fig. 3.7.1 Utkarsh Anand
(Textile Design: 2011-2015)

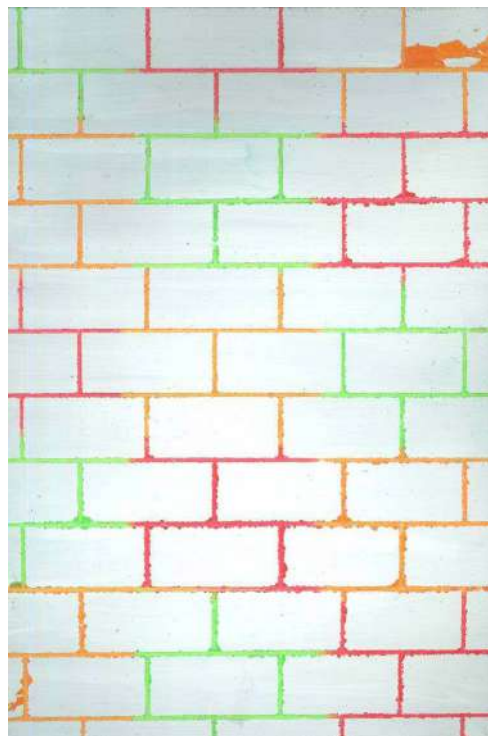


Fig. 3.7.2 Aashima Vaid
(Textile Design: 2011-2015)

Printed Textile

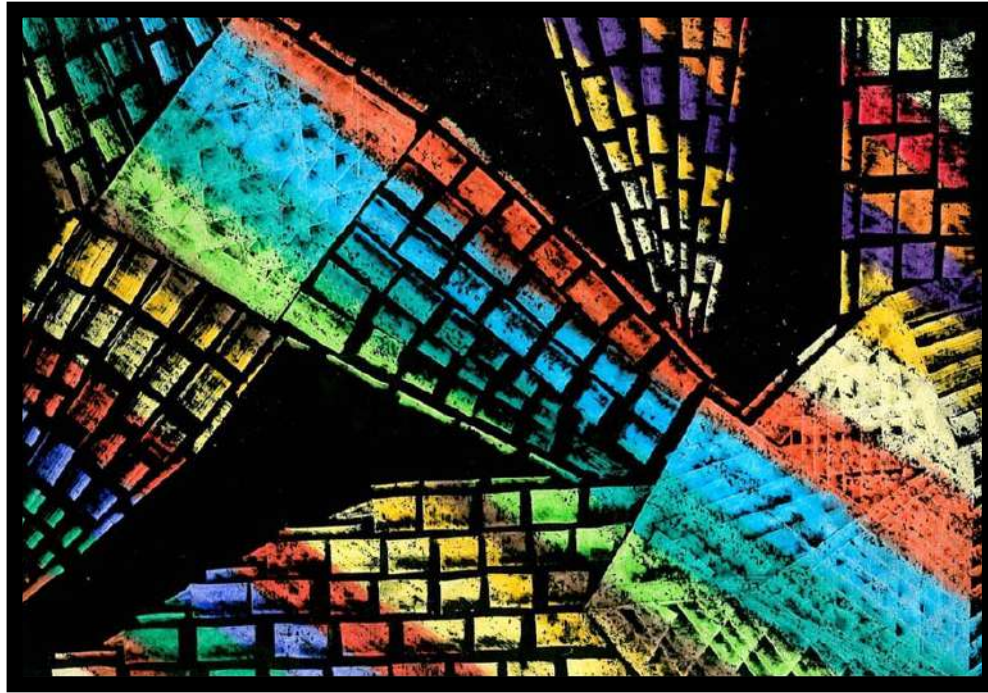


Fig. 3.7.3 Kuhu Shrivastav (Textile Design: 2011-2015)



Fig. 3.7.4 Gausul Qamar Khan (Textile Design: 2011- 2015)



3.8 Intercutting Technique

Intercutting is one of the most versatile techniques. Different contrasting techniques can be cut and joined together like a maze creating an interesting interplay of the various techniques used. The play of different textures, layering, and contrasting effects make the print very interesting and innovative. (Fig. 3.8.1, 3.8.2, 3.8.3, 3.8.4)

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo Ink/ Water colours
3. Paintbrush
4. Water container
5. Colour palette/ Mixing bowl
6. Cutter
7. Cello tape

Steps:

1. Take two or three Drawing/ Cartridge sheets depending on the design to be created.
2. Create interesting backgrounds using various techniques.
3. Now take one of these sheets and cut out some motifs creating windows.
4. Stick pieces of the other sheets behind these windows to completely cover each one of them using cello tape at the back.

Precautions:

1. Be careful while cutting the pattern using a cutter.
2. Combine sheets with contrasting techniques and colours.
3. Make sure that the piece/ patch is big enough to cover the entire window.
4. Stick the patch securely at the back with cello tape.

Result:

The cut out will create an interesting inter play with the textures and also give a 3D effect.

Some Print Designs using Intercutting technique Technique:

Printed Textile

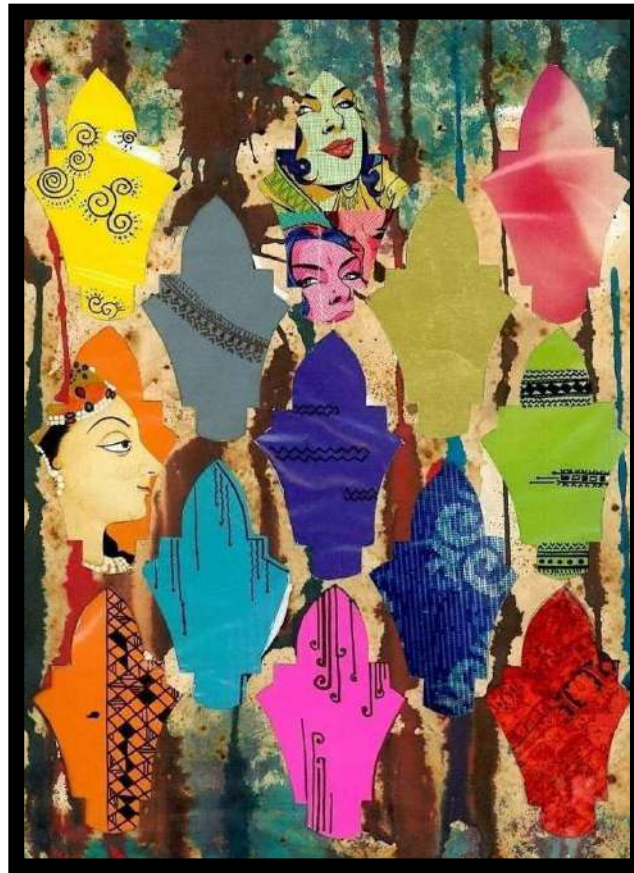


Fig. 3.8.1 Prashneet Oberoi (Textile Design: 2011-2015)

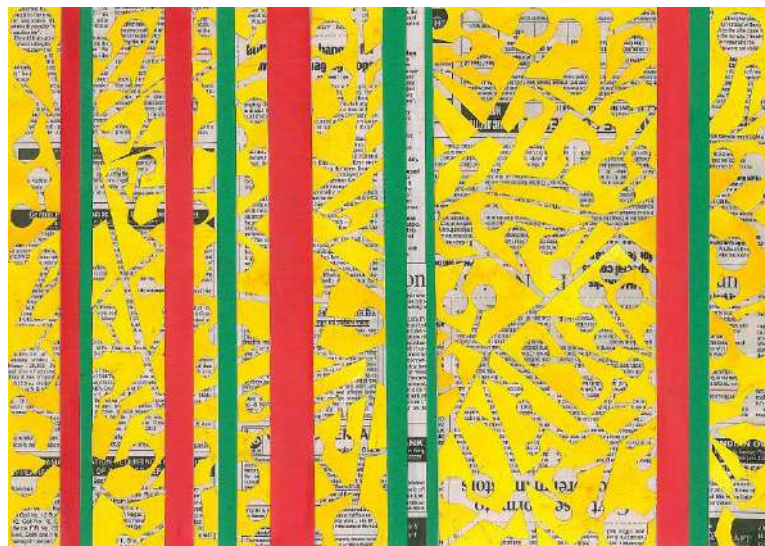


Fig. 3.8.2 Manvi Pande (Textile Design: 2011-2015)



Printed Textile



Fig. 3.8.3 Manvi Pande (Textile Design:2011-2015)



Fig. 3.8.4 Gausul Qamar Khan (Textile Design: 2011-2015)



Printed Textile

3.9 Stamping and Sponge Technique

The stamping block or sponge acts as a medium of leaving an impression on a surface when it is dipped in colour and stamped. The block could be made up of any material for example cross section of a lady finger, sponge cut into different shapes, dry leaves etc. Block printing is also an example of stamping technique. (Fig. 3.9.1, 3.9.2, 3.9.3, 3.9.4)

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo Ink/ Water colours/ Bleach
3. Paintbrush
4. Water container
5. Colour palette/ Mixing bowl
6. Stamping block/ Sponge

Steps:

1. Take a drawing paper
2. Dip the stencil block in paint/ photo ink/ bleach.
3. Stamp it over the drawing paper.
4. Use different stamping blocks to create different designs.

Precautions:

1. Do not mix too much water in paints or the colour will not stamp well.
2. Stamp using pressure of hand.

Results:

The print is composed of the design of the stamps used



Printed Textile



Fig. 3.9.1 Anupriya Mridha (Textile Design:2011-2015)



Fig. 3.9.2 Gausul Qamar Khan (Textile Design:2011-2015)



Printed Textile



Fig. 3.9.3 Prashneet Oberoi (Textile Design:2011-2015)



Fig. 3.9.4 Anupriya Mridha (Textile Design:2011-2015)



3.10 Dry Brush Technique and Stencil Technique

Different textured surface or sheets can be used for the dry brush technique. The dry brush effect adds a three dimensional feel to the print. An interesting stencil can be made, kept over a sheet of paper and a dry brush can be brushed cover the stencil creating interesting shapes with textures. (Fig. 3.10.1, 3.10.2, 3.10.3, 3.10.4)

Material required:

1. Drawing/ Cartridge sheets (Different textures)
2. Acrylic colours/ poster paints mixed with fevicol
3. Paintbrush Different sizes)
4. Water container
5. Colour palette/ Mixing bowl

Steps:

1. Take a drawing sheet.
2. Put the dry paint brush in acrylic paints.
3. Make any design of your choice on the sheet
4. Use different colour and sizes of brush for making of different designs

Precautions:

1. Wash the brush properly before dipping and using another colour
2. Dry the brush before putting it in acrylic colours.

Results ;

Different textured sheet after application of dry brush will look little more embossed and the entire design gets a three dimension feel.

3.11 Photocopy Technique

It is a unique technique for making prints. This technique is particularly effective when dark or bright colours are used on the darker backgrounds. Application of this technique creates contrasting background highlighting the motif particularly. Since the photocopy is in black and white so when it merges with a colourful background it creates a beautiful textured collage effect. (Fig. 3.11.1, 3.11.2, 3.11.3, 3.11.4)



Printed Textile



Fig. 3.10.1 Prashneet Oberoi(Textile Design: 2011-2015)

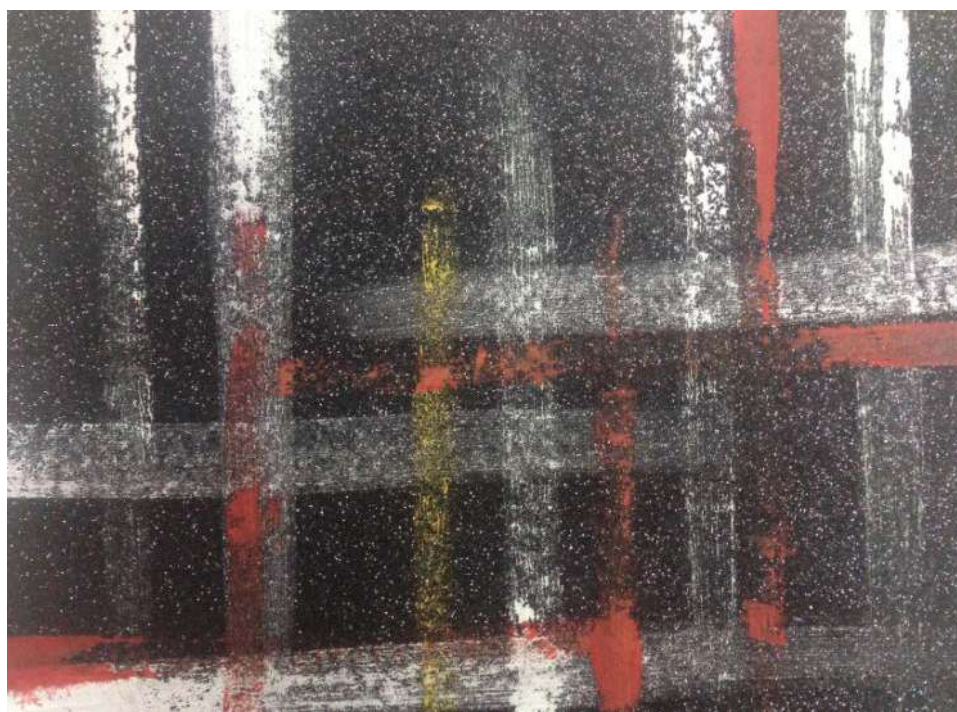


Fig. 3.10.2 Prashneet Oberoi (Textile Design: 2011-2015)



Printed Textile



Fig. 3.10.3 Prashneet Oberoi ((Textile Design:2011-2015)



Fig. 3.10.4 Prashneet Oberoi ((Textile Design:2011-2015)



Printed Textile

Materials Required

1. Cartridge/drawing sheet
2. Photo ink/water colour/oil pastel
3. Paint brush
4. Water container
5. Colour palette
6. Mixing bowl
7. Bleach
8. Photocopy images in black and white
9. Scissors
10. Fevicol /glue

Steps:

1. Take a drawing/ cartridge sheet.
2. Paint the entire sheet with photo ink or creates textures if you want as your background.
3. Let it dry completely.
4. Get the photocopy of your visuals which you think is going with your theme.
5. Cut the photocopied visuals with different shapes and patterns.
6. Paste it on top of the background and arrange it creatively.

Precautions:

Let the painted sheet dry it completely then only paste the photocopied pattern on top of it.

Result:

It gives the beautiful effect when it is effectively applied on the colourful and darker backgrounds.



Printed Textile



Fig. 3.11.1 Abhishek Gupta (Textile Design:2011-2015)



Fig. 3.11.2 Abhishek Gupta (Textile Design:2011-2015)

UNIT - III

Printed Textile

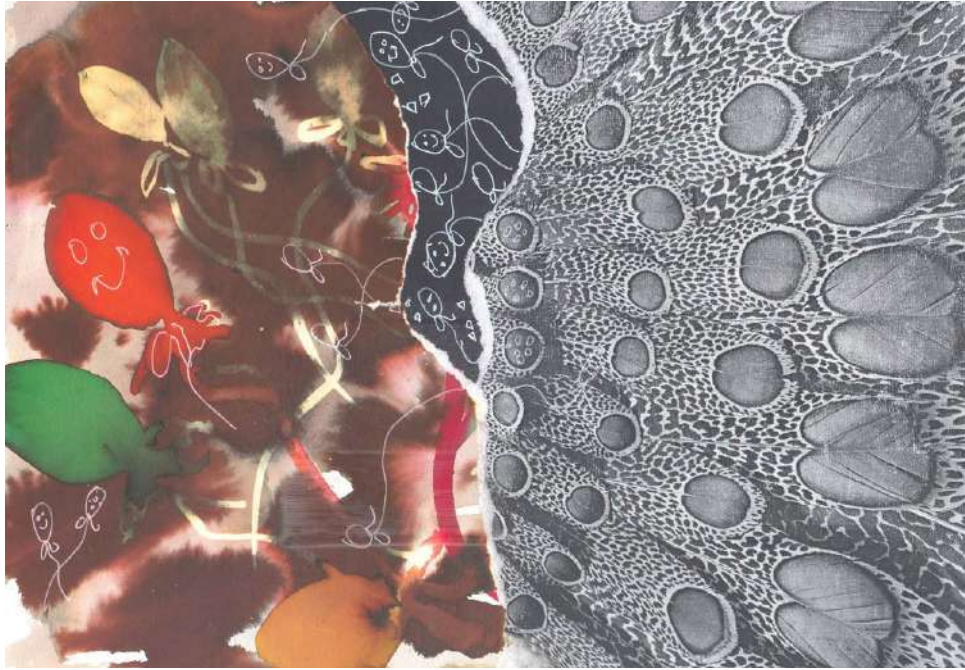


Fig. 3.11.3 Abhishek Gupta (Textile Design:2011-2015)



Fig. 3.11.4 Abhishek Gupta (Textile Design:2011-2015)



3.12 Collage Technique

It is the technique of creating collage kind of prints. It is a fast and convenient method of creating prints. It is created by cut outs of various prints in different shapes and patterns and then put all together in a same piece of paper interestingly. (Fig. 3.12.1, 3.12.2, 3.12.3, 3.12.4)

Materials Required:

1. Drawing/ cartridge sheet
2. Photo ink/water colour/oil pastels
3. Paint brush
4. Water container
5. Scissors
6. Fevicol/ glue
7. Colour palette
8. Mixing bowl
9. Bleach

Steps:

1. Take drawing/ cartridge sheet
2. Create different types of textures as many as you can using photo ink, water colour etc.
3. Cut out the printed textures according to your theme or with different shapes and patterns.
4. Paste the cut out textures creatively in separate sheet.
5. It will create collage of different prints.

Precautions:

Let the printed sheet dry completely before the cut out.

Result:

1. This technique helps in creating beautiful collages.
2. It gives the 3D effect to the print by the emergence of different print in a same piece of paper.



Printed Textile

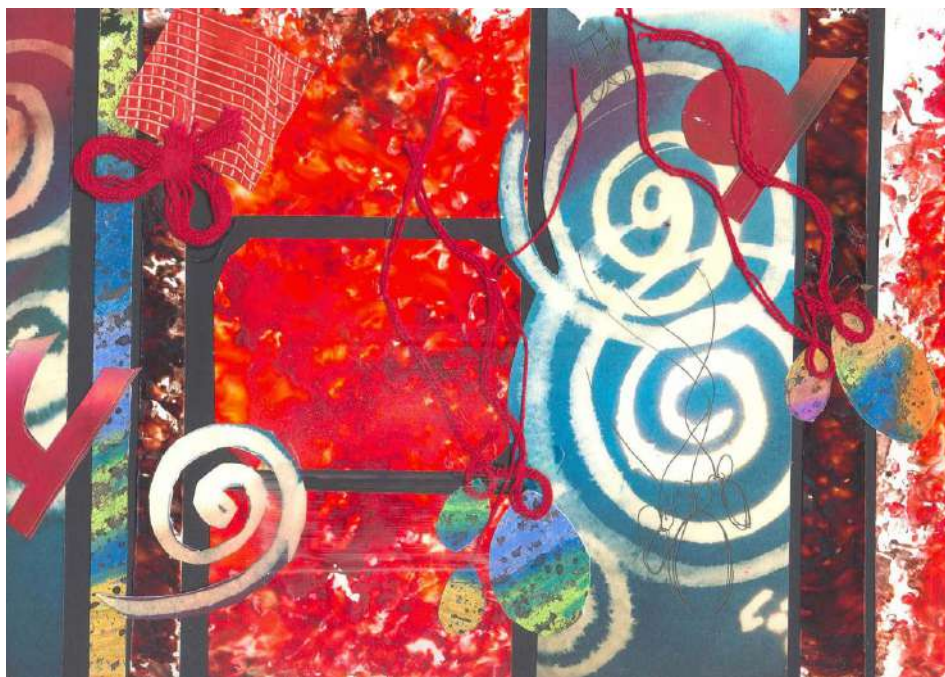


Fig. 3.12.1 Abhishek Gupta (Textile Design:2011-2015)



Fig. 3.12.2 Abhishek Gupta (Textile Design:2011-2015)



Printed Textile



Fig. 3.12.3 Abhishek Gupta (Textile Design:2011-2015)

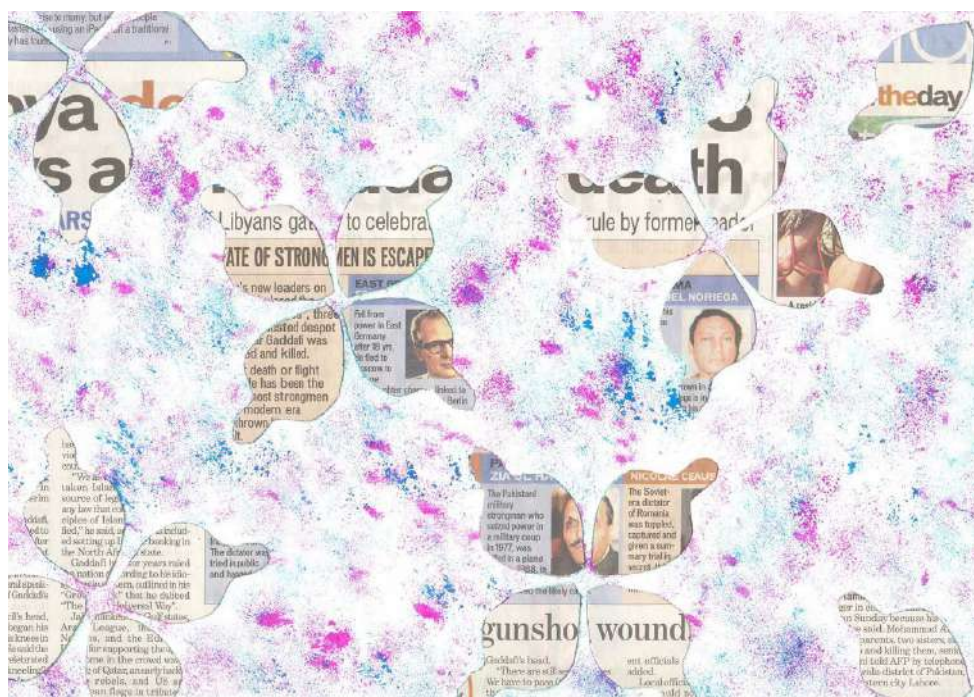


Fig. 3.12.4 Abhishek Gupta (Textile Design:2011-2015)



Exercise

3.1 Fill in the blanks

- a) Techniques accommodate to the changing _____ trends and create new looks.
- b) Wax crayon _____ the water paint so the design made in wax crayon will not be _____ by the paint.
- c) The Fevicol layer provides a _____ to the print.
- d) Bleach is a chemical which removes colour or whitens through the process of _____.
- e) Rubber solution once dried unlike Fevicol gets easily _____ from the paper.
- f) The etching technique consists of _____ two or more colours over each other and then etching out a design from the top layer to bring out colour of the lower layer.
- g) Intercutting is the most versatile technique as different contrasting techniques can be _____ and _____ together like a maze creating an interesting interplay of the various techniques used.

3.2 Answer the following questions

- a) Why are print design techniques important for creating a textile print?
- b) Due to which principle is the wax resist technique applicable?
- c) Describe a print on which fevicol technique has been used?
- d) Explain how does bleach work on paint?
- e) Give two reasons to use rubber solution for creating a print?
- f) Explain the processes of salt and sugar technique?
- g) What is the most crucial element in the Bubble technique and why?
- h) Why is intercutting the most versatile technique?

3.3 Match the following columns

- | | |
|-------------------|-----------|
| a) Bleach | Engraved |
| b) Inter-cutting | Oxidation |
| c) Salt and sugar | Versatile |
| d) Fevicol | Grainy |
| e) Etching | Embossed |



Unit – IV: Style and Methods of Printing Textiles

Unit Overview

In this unit students will be informed about different styles and methods of printing designs. The designers should be aware of all style & methods of printing to explore each technique effectively.. Printing advantages and disadvantages will also be discussed to understand printing selection for quality production.

Objectives of the Unit

- To introduce styles and methods of printed textiles and its effect on design.
- To learn the process involved in printing textiles.
- To gain knowledge of evolution of printing process.
- To understand the origin and history of styles and methods.

Learning Outcomes

After completing the unit, the students shall be able to –

- Understand the different styles and methods involved in printing Textiles.
- Identify the correct method and style for printing Textiles.
- Recognize the difference between different kinds of prints.
- To get an overview of printing methods.

Printing

The term 'textile printing' indicates the patterning of cloth by means of printing, dyeing or painting. The printed fabrics are categorized in four different classes or styles: the 'resist' style, the 'dyed' style, the 'discharge' style and the 'direct' style. The resist style and dyed style are the oldest form of decorating textiles. All four styles can be used in conjunction with a great variety of tools and devices to decorate the textile surface. The students of textile design need to explore and experiment with the styles of printing to develop innovative and decorative surfaces.

The tools and devices used in these styles give ample scope of mixing of the simplest brush techniques to the most elaborate and sophisticated modern screen printing machinery.

Man's urge to decorate his clothing and the fabrics of his environment, by means of printing, dates from the very earliest times, and fabrics so patterned existed before woven or embroidered ones. For, although the earliest examples are from the fifth- to sixth-century Coptic period in Egypt, various records show that printed fabric did exist about 2500 BC. Patterned garments are shown on wall-paintings in Egyptian tombs and Herodotus mentions similar findings in the



Printed Textile

Caucasus of 2000 BC. Whether the people of China or India were the first to make simple blocks for the printing of cotton cloth is debatable but it seems certain that textile printing was a fairly extensive industry in India.

4.1 Styles of Printing

4.1.1 The resist style

The principle of this method is that the pattern area is painted or stamped with a 'resist' made from rice paste, clay or some type of wax. Then the cloth is dyed, so leaving the pattern areas reserved in white against a dyed background. As far as the Coptic cloths were concerned, the patterns were stamped with small block in geometric shapes, several being used in different combinations, the fabric then being passed through a dye-bath or woad, indigo or other blue dye. There are also Coptic fabrics which were painted with resist. *Example: Batik and Tie & Dye*



Fig. 4.1.1 Batik (Resist style)

4.1.2 The dyed style

Here also dyeing was used, but this time in conjunction with a 'mordant'. The colouring matter obtained from animal and vegetable sources needs to be used in conjunction with a fixing agent (mordant), usually in the form of a metallic oxide or acetate, in order to make the dye insoluble



Fig. 4.1.2 (a) Batik (Resist style)



Fig. 4.1.2 (b) Bagru (Resist style)

when washing and fast when exposed to light. When the cloth was dyed, only those areas of pattern so painted took the colour, the mordant and vegetable colouring matter forming an insoluble colour after fixing in the open air, and the unmordanted parts washes off clear and clean in water.

4.1.3 The discharge style

In the early part of the nineteenth century it was discovered, that it was possible by chemical means to bleach out or 'discharge' a pattern from an already piece-dyed cloth. This discharging process enabled fairly intricate and fine patterns to be printed, giving the effect of resist dyeing.



Fig. 4.1.3 Discharge style



Printed Textile

Subsequently, these white areas could be reprinted in colour. Nowadays, colour discharges are produced in which a range of dyestuffs unaffected by the discharging agent are added to the discharge past, so while the one is taking out the colour of the dyed ground, the other is being deposited in its place.

4.1.4. The direct style

Until the advent of chemically produced dyestuffs there was very little direct printing (that is, printing with a paste containing both the colour and the fixing agent). The exceptions were almost all pigment colours. These colours, unlike dyestuffs which stain the fibre of the cloth, merely coat the outside of each warp and weft thread, which comes in contact while printing.

Example: Screen printing, Block printing and Roller printing.

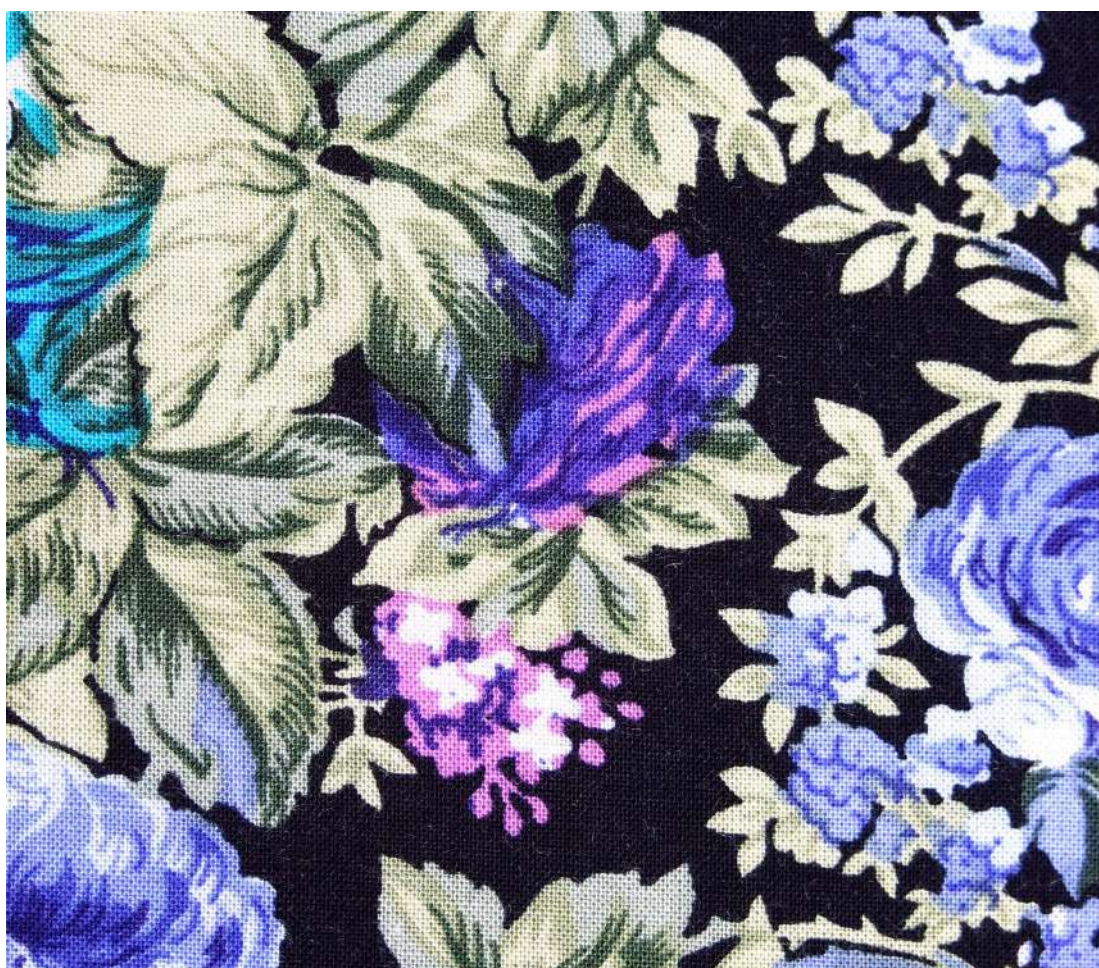


Fig. 4.1.4 Direct style

In order to identify fabric printing styles, following tabular information could be used.



Table 4.1.4

S. No.	Style of printing	identification
1.	Resist Style	Clear boundaries; and distinct special effects
2.	Dyed Style	Tints and shades of single colours are visible.
3.	Discharge Style	The background colour is as prominent as on the face of the fabric; In case of thicker fabric, hints of original colours are visible on the back of the fabric even after discharge
4.	Direct Style	Mostly the background is white/light colour In case of thicker fabric, the print is prominent on surface then the back of the fabric;

4.2 Methods of Printing

4.2.1 Block printing

Block printing is the oldest form of printing where-in a wooden block with a raised pattern on the surface is dipped into the printing colorant and then pressed down on to fabric to achieve design on the fabric. In Block printing, the pattern is generated by repeating the process of block application on the fabric. For a design of four colours, four separate blocks are developed. Due to manual process, this printing is time consuming and provide flexibility of changing the pattern placement.

Advantages:

- Due to simple printing method, this style of printing does not require expensive equipments.
- Provides flexibility in repeat sizing
- Prints produce have greater decorative value and stamp of craftsmanship

Disadvantages:

- Slow production as it involves manual methods.



Printed Textile



Fig. 4.2.1 (a)



Fig. 4.2.1 (b)

Block printing

4.2.2 Roller printing

In this method (can be called a machine counterpart of block printing,) engraved copper cylinders or rollers are used in place of hand carved blocks. The required designs are engraved on the surface of copper roller, to which dye is applied and excess colour is scraped off the roller's surface, leaving dye in the engraved sections. When rollers come in contact with a fabric, the dye on the roller gets transferred to the fabric surface.

Advantages:

- Large quantity of fabric can be produced using this method of printing
- Due to precision achieved in aligning the roller, repeats marks are not visible and hence clear designs are achieved.

Due to engraving, sharp outlines can be obtained which is extremely difficult to achieve in Block printing.

Disadvantages

- Not economical for short run of Fabric
- Repeat of the design is limited to circumference of the roller and width of the roller.
- Setup cost of roller, engraving and printing machine is high.



Fig. 4.2.2 (a)



Fig. 4.2.2 (b)

Roller printing

4.2.3 Stencil printing

Stencil printing is one of the oldest methods of printing for achieving the required design on to the fabric. In this method, first stencil is prepared by cutting out a design from a flat sheet of paper, metal or plastic sheets. The colour is applied to the fabric by brushing or spraying the interstices of a pattern cut out from a flat sheet of metal, paper, plastic sheets.

Advantages

- Easy and simple method

Disadvantages

- Sharp and detailed designs are difficult to achieve
- Not suitable for large scale of production
- Cutting stencil is laborious process.



Fig. 4.2.3 Stencil printing



Printed Textile

4.2.4 Screen printing

This style of printing is popular because of wider scope for achieving desired results. In this technique, the printing paste passes through a fine fabric stretched on a wooden or metal frame. The design is created in reverse on the screen by blocking areas of the screen with a light sensitive chemical. The screen is then placed over the fabric and the printing paste is forced through the open areas of the screen using a flexible synthetic rubber or steel blade. It is done either with flat or cylindrical screens made of silk threads, nylon, polyester, or metal. Based on the type of the screen used, it is known as 'Flat Screen Printing' or 'Rotary Screen Printing'.

Advantages:

- Due to flexibility of achieving the desired result, this printing style is a popular method of printing.
- Provide flexibility in setting varied repeat sizes

Disadvantages:

- Difficult to achieve fine line designs
- Screen clogging is a common issue
- Not advised for large production quantity.



Fig. 4.2.4 (a) Manual screen printing



Fig. 4.2.4 (b) Flat screen printing



Printed Textile



UNIT - IV

Fig. 4.2.4 (c) Rotary screen printing



Printed Textile

4.2.5 Transfer printing

In this indirect style of printing, dyes are transferred from paper to a thermoplastic fabric under controlled conditions of temperature, time and pressure. The image is first engraved on a copper plate and then pigment is applied on these plates. The image is then transferred to a piece of paper. The paper is then placed on the fabric and heat pressure is applied to fix the image on the fabric.

Advantages

- Simple operation
- No after treatment of fabric required
- Excellent print quality
- Excellent design possibility

Disadvantages

- High cost of printed paper
- Not economical for small orders.



Fig. 4.2.5 Transfer printing



4.2.6. Digital printing

In textile Industry, with the invention of digital design, digital printing methods have also become popular. This printing allows designers to achieve unlimited colour options. With a popularity of digital practices, most of the design houses have installed digital printing units to generate short runs of fabric. This style of printing is very popular with Designers as it provides ample scope of design manipulation for improving design output.

This is the latest development in textile printing and is expanding very fast.

Advantages:

1. Ability to print high quality full color
2. Photographic images printing
3. No minimum quantity required for an order
4. Accurate printing

Disdvantages

1. Digital printing can currently only be used on white or light colored garments.
2. Difficulty in achieving exact colour matching
3. Difficulty in achieving sharp fine lines.

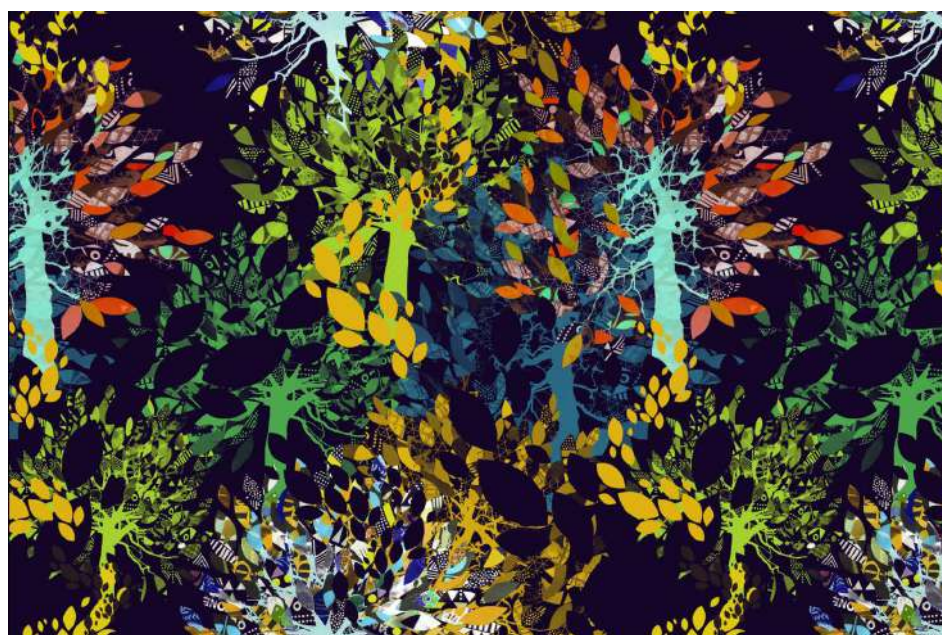


Fig. 4.2.6 Digital printing



Printed Textile

4.2.7. Foil printing

Foil printing, allows pattern printing with foil on the fabric. The process creates a shiny surface. The pattern is printed by a foil/transfer adhesive on the fabric, and then pressed with foil paper using hot steel roller. The pressure is generally 5-6 bar on printed portion and at 190 degree Celcius on fusing machine for 8-12 seconds.

In foil printing, the quality of the adhesive is very important. The adhesive is made up of acrylic co-polymer and is diluted by mixing water. Cheaper qualities of foil printed fabric shows very poor stretch, loss of softness and smoothness after five washes. The foil should not stick to cure inks under pressure. Normally a matting agent is added to avoid sticking.

In the second method, printing is done on the foil paper first, and then foil is pressed on the fabric with hot steel roller or iron.

Foil paper is called the stamping foil paper. Actually it is not the paper but the detachable foil film on the plastic base. Generally, it is PET film of 15 micron thickness, available in widths of 640 or 1500mm.

Advantages:

- Ability to print shiny surfaces
- No minimum quantity required for an order
- Accurate printing

Disdvantages

- Available in limited metallic colours.
- Safety must be observed when changing type sets to prevent one from being burned.
- Slow process of printing.



Fig. 4.2.7 (a)



Fig. 4.2.7 (b)

Foil printing



4.3 Special Effects Printing

Apart from above printing methods, following methods are also popular for achieving special effects through printing.

- **Duplex Printing**

In this method Printing is done on both sides of the fabric either through roller printing machine in two operations or a duplex printing machine in a single operation.

- **Airbrush (Spray) Painting**

In this method, the dye is applied with a mechanized airbrush which blows or sprays color on the fabric.

- **Electrostatic Printing**

In this method a dye- resin mixture is spread on a screen bearing the design and the fabric is passed into an electrostatic field under the screen. The dye- resin mixture is pulled by the electrostatic field through the pattern area onto the fabric.

- **Photo Printing**

In this method the fabric is coated with a chemical that is sensitive to light and then any photograph may be printed on it.

- **Jet Spray Printing**

In this method the designs are imparted on to the fabric by spraying colors in a controlled manner through nozzles.

- **Flocking**

Flocking is the technique of depositing many small fiber particles, called "flock" onto a surface of a fabric to produce design. Instead of dyes, an adhesive is used to affix the flocks on the fabric. Then, roller printing produces design on its surface. Nowadays, this is done by the application of high-voltage electric field too. Flocks of cotton, wool, rayon, nylon and acrylic are all used for the purpose.



Printed Textile

Exercise

4.1 Fill in the Blanks:

1. The term _____ indicates the patterning of cloth by means of printing, dyeing or painting.
2. _____ fabrics existed before woven or embroidered ones.
3. In _____ style of printing, the pattern area is painted or stamped with a _____ made from rice paste, clay or some type of wax.
4. _____ printing is the oldest form of printing.
5. _____ printing methods allows unlimited colour options.

4.2 Describe the following

- Digital printing.
- Block printing.
- Roller printing.
- Foil printing.



GLOSSARY

- **Cotton** – Cotton is a soft and fluffy staple fiber that grows as a protective capsule around the seeds of cotton plant. The fiber is most often spun into yarn or thread to make soft breathable textiles.
- **Art movement** – An Art movement is a tendency or style in art with a specific common philosophy by a group of artists during a restricted period of time. Study of Art movements is important for understanding art development over various period.
- **Forecast** – Forecasting is the process of identifying and announcing fashion directions based on emerging events.
- **Trends** – A general direction in which fashion tends to move. A designer gets inspiration from future trends to develop new design collection.
- **Inspiration** – A source that stimulates imagination for visual representation and design development.
- **Design research** – A research carried out for ideating design idea.
- **Form** - The shape of a 3 dimensional object, usually represented by line or tone in a 2 dimensional drawing.
- **Ground** - The area in a design which acts like the background.
- **Hue** - The basic name or description of an object's or design's color, such as red, yellow, green.
- **Oil pastel** - Crayons bound by oil to give a typical transparency when used on paper.
- **Resist** - A method of preventing paint from coming into contact with the paper, or other paint layers by inter posing a paint resistant coating such as wax, fevicol or oil.
- **Wax crayons** - Pigment bound into sticks or crayons with wax. Their marks are water resistant and can create interesting textures on paper.
- **Collage** - An art form in which a new image is built, out of paper and other materials like photos, cloth etc.
- **Windows** - Gaps or open spaces created by cutting off areas from the ground paper.
- **Cartridge paper**- Thick rough textured paper used for drawing and painting.
- **Psychedelic** - Denoting or having an intense, vivid colour or swirling abstract pattern.
- **Upholstery** - Soft, padded textile covering that is fixed to furniture such as armchairs and sofas.



Printed Textile

- **Wall paper** - Paper that is pasted in vertical strips over the walls of a room to provide a decorative surface.
- **Layout** - The way in which the parts of something are arranged or laid out.
- **Rendered sketch** - A drawing in perspective of a proposed structure.
- **Coverlets** - A bedspread.
- **Hangings** - A decorative piece of fabric or curtain hung on the wall of a room or around a bed.
- **Draperies** - Cloth, curtains, or clothing hanging in loose folds.
- **Monotones** - Different shades of a single color.
- **Exotic** - Intriguingly unusual or different.
- **Fonts** – Style of writing.
- **Printing** - A method of application of dyestuff on a Fabric.
- **Repeat** - Size of one set of design.
- **Pattern** - Motifs are repeated to form a pattern.
- **Dyestuff** - A chemically composed paste to achieve colour on fabric.



Print Design

Practical Manual

Class XII



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PRACTICALS

Unit - I: Introduction to Print Design

Practical 1.1

Objective: To understand the historical development of printed textiles to gain sensitivity towards its development.

Methodology:

Students may develop learning diary of historical textiles and they may

- Collect information of ten old printed textiles.
- Divide the collected samples into various category.
- To write brief information about each category with reference to their origin/style and kind.

In order to know the historical references, students should visit Museum and exhibitions to see the rich heritage of printed textiles. Teachers should show textiles from other regions of the world to give them base understanding of intricacy of design, colours and printing methods with reference to design development.

Teaching Methodology:

- Class lectures and practical demonstrations.
- Class-room assignments to create designs for specific textile product. Display, presentations and discussions in class.
- Review and feedback on assignments.
- Market visit, survey and field visits to Textile stores.
- Visits to design houses (if possible).
- Special lectures and presentations by textile professionals.

Evaluation Criteria:

- Written theory test: understanding.
- Practical assignments: application and skills.
- Design assignments: innovation in design ideas, creativity and functionality.
- Display and presentation: neatness and visual impact.



Printed Textile

Practical 1.2 Traditional Indian Textiles

Objective: To sensitize students towards Old Indian printed textiles.

Methodology:

- Students may collect ten fabric samples/pictures/printouts of old Indian Textiles.
- To divide the collected samples into various category.
- To write brief information about each category.

Teaching Methodology:

- Class lectures and practical demonstrations.
- Class-room assignments to create designs for specific textile product. Display, presentations and discussions in class.
- Review and feedback on assignments.
- Market visit, survey and field visits to Textile stores.
- Visits to design houses (if possible).
- Special lectures and presentations by textile professionals.

Evaluation Criteria:

- Written theory test: understanding.
- Practical assignments: application and skills.
- Design assignments: innovation in design ideas, creativity and functionality.
- Display and presentation: neatness and visual impact.



Printed Textile

Practical: 1.3 Design and Art

Objective: To sensitize students towards printed styles.

Methodology:

- Students may collect ten fabric samples/pictures/printouts of Textile patterns.
- To divide the collected samples into various art movement.
- To write brief information about each category.

Teaching Methodology:

- Class lectures and practical demonstrations.
- Class-room assignments to create designs for specific textile product. Display, presentations and discussions in class.
- Review and feedback on assignments.
- Market visit, survey and field visits to Textile stores.
- Visits to design houses (if possible).
- Special lectures and presentations by textile professionals.

Evaluation Criteria:

- Written theory test: understanding.
- Practical assignments: application and skills.
- Design assignments: innovation in design ideas, creativity and functionality.
- Display and presentation: neatness and visual impact.



Printed Textile

Practical: 1.4 Reference materials

Objective: To sensitize students towards trends direction.

Methodology:

- Students may read Newspapers, Magazines, Books and online information to identify new trend.
- Write brief information about the new identified trend.
- Pictures may also be collected to describe the trend.

Teaching Methodology:

- Class lectures and practical demonstrations.
- Class-room assignments to create designs for specific textile product Display, presentations and discussions in class.
- Review and feedback on assignments.
- Market visit, survey and field visits to Textile stores.
- Visits to design houses (if possible).
- Special lectures and presentations by textile professionals.

Evaluation Criteria:

- Written theory test: understanding.
- Practical assignments: application and skills.
- Design assignments: innovation in design ideas, creativity and functionality.
- Display and presentation: neatness and visual impact.



Practical 1.5: Design, layout, color and Repeat

Designing a textile requires knowledge of layout, color, tracing and painting techniques as well as correct use of art material, supplies and reference material.

Objective:

- Practical application of elements of design in textile design using layout, colour and repeat in a specific art movement style.

Methodology and Additional activities apart from the audio visual lecture: In order to achieve better understanding of the various topics related to chapter 1 and subunits teachers need to show different fabrics and design layouts. Teachers should also show already available design in different layout, repeat and colors.

A lab would require certain material and equipment in order to conduct the practical successfully. For this chapter, no laboratory practical assignments are required since the practical assignments can be carried out in class room itself. The study material and teaching methodology needs to be followed as provided in unit; however some class room equipment could be used to enhance the learning experience for the students.

Methodology:

1. Choose any trend and develop motifs.
2. Stylize the motif in any of the selected Art movement style.
3. Develop color palate based on trend direction.
4. Develop motifs in different sizes inspired from trend direction and art movement. Make a composition in repeat.
5. Color motifs in selected palette. Make as many color variation in-terms of proportion for each developed motif.
6. Place the colored motifs in selected repeats for a development of an apparel design in 15 inches x 9 inches.
7. Color the background.

Materials: Students would require

1. A3 sheet or A2 (cartridge or buff)
2. Pencil
3. Brushes – sizes 0, 1, 3, 5 including round and flat brushes etc
4. Black pen or fine tip marker or Black micro tip pen
5. Any color mediums, for example - poster colors, pencil colors, water color etc.



Printed Textile

Sample Layout on A3 sheet

Name	
Subject	
Class	
Date	
Assignment	
.....	
.....	
.....	
.....	
.....	
Description	
.....	
.....	
.....	
Teacher's Sign	

Note: Based on the basic layout teacher can guide the students to create their own creative layouts.

The teachers should conduct the practical assignments in order to provide guidance to students.



UNIT - II: Print Categories

Practical 2.1

Assignment:

Make two geometric prints by cutting out geometric shapes from colored glaze paper and stick them on a white or colored background sheets.

Objective:

- To develop an understanding of geometric prints.
- To be able to identify the typical characteristics of geometric prints. Eg. They all have geometric shapes.
- To understand where such prints are often used. Eg. On jackets, furnishing fabrics, car seat covers etc.
- To develop confidence to design similar prints.

Materials Required:

1. Basic Drawing material (Pencil, eraser, sharpener, scale)
2. Cartridge sheet A3
3. Glazed paper (different colors)
4. Scissors
5. Glue
6. Poster paints
7. Brushes
8. Palette



Printed Textile

9. Water bowl

Sample layout for submission of practical assignment:

Name	
Subject	
Class	
Date	
Practical No.	
Assignment Description	
Teacher's Sign	

Evaluation Criteria:

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



Printed Textile

Practical 2.2

Assignment:

Make two liberty print designs. Cut out two pictures of liberty prints from old magazines or internet and paste them on a sheet paper. Paint similar design in different colors based on these pictures

Objective:

- To develop an understanding of liberty prints.
- To be able to identify the typical characteristics of liberty prints. Eg. Small size flowers, all over prints.
- To understand where such prints are often used. Eg. Ladies shirts, kids clothing etc.
- To develop confidence to design similar prints.

Materials Required:

1. Basic Drawing material (Pencil, eraser, sharpener, scale)
2. Cartridge sheet A3
3. Pictures of liberty prints
4. Scissors
5. Glue
6. Poster paints
7. Brushes
8. Palette
9. Water bowl



Printed Textile

Sample layout for submission of assignment:

Name		
Subject		
Class		
Date		
Practical No.		
Assignment Description		
.....		
.....		
.....		
Teacher's Sign		

Evaluation Criteria

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



Practical 2.3

Assignment:

Make a design inspired by an animal. Cut a picture of an animal like a Tiger or Cheetah and stick it on a sheet of paper. Try to imitate the texture and color of the animal.

Objective:

- To develop an understanding of animal prints.
- To be able to identify the typical characteristics of animal prints. Eg. They resemble the fur or skin texture of animals especially reptiles, the print color usually matches the original color of the animals.
- To understand where such prints are often used. Eg. Scarves, dresses, coats, hand bags etc.
- To develop confidence to design similar prints.

Materials Required:

1. Basic Drawing material (Pencil, eraser, sharpener, scale)
2. Cartridge sheet A3
3. Pictures of animals
4. Scissors
5. Glue
6. Poster paints
7. Brushes
8. Palette
9. Water bowl



Printed Textile

Sample layout for submission of assignment:

Name	
Subject	
Class	
Date	
Practical No.	
Assignment Description	
.....	
.....	
Teacher's Sign	

Evaluation Criteria

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



Practical 2.4

Assignment:

Make a motif print design. Take a white 8"x8" sheet of cartridge paper, select any motif like butterfly, apple, fish, tree, boat and repeat any one of the motifs all over the white sheet. Then paint the motifs in different colors.

You can also first paint the white cartridge sheet with multi color poster paint. Let it dry. Draw the motifs on it and paint them with white or black color.

Objective:

- To develop an understanding of motif prints.
- To be able to identify the typical characteristics of motif prints. Eg. They resemble the original object, motifs are found in regular straight repeat.
- To understand where such prints are often used. Eg. Kitchen apron, towels, swim wear, children's clothing etc
- To develop confidence to design similar prints.

Materials Required:

1. Basic Drawing material (Pencil, eraser, sharpener, scale)
2. Cartridge sheet A3
3. Scissors
4. Glue
5. Poster paints
6. Brushes
7. Palette
8. Water bowl



Printed Textile

Sample layout for submission of assignment:

Name	
Subject	
Class	
Date	
Practical No.	
Assignment Description	
.....	
.....	
Teacher's Sign	

Evaluation Criteria

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



Printed Textile

Practical 2.5

Assignment:

Make a print design using dots as an inspiration. Take a white 8"x8" cartridge sheet. Draw circles or dots all over the sheet using oil crayons of different colors. Make a watery paint of a dark color like dark blue, dark green, brown or black. Dip thick, soft brush in this paint and paint over the white sheet very lightly. When the sheet dries the colored circles will be seen and a textured look will appear on the surface of the design.

Objective:

- To develop an understanding of dot prints.
- To be able to identify the typical characteristics of dot prints. Eg. Polka dots, dots circles.
- To understand where such prints are often used. Eg. Children's clothing, bed sheets, umbrellas etc.
- To develop confidence to design similar prints.

Materials Required:

1. Basic Drawing material (Pencil, eraser, sharpener, scale)
2. Cartridge sheet A3
3. Oil crayons
4. Scissors
5. Glue
6. Poster paints
7. Brushes
8. Palette
9. Water bowl



Printed Textile

Sample layout for submission of assignment:

Name	
Subject	
Class	
Date	
Practical No.	
Assignment Description	
.....	
.....	
Teacher's Sign	

Evaluation Criteria

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



Printed Textile

Practical 2.6

Assignment:

Make a print category scrap book of approx. 12 pages. Collect fabric samples for each category from the cloth market, old clothes etc. Cut each sample into 8"x8" and paste each sample on an A3 sheet.

Objective:

- To develop an understanding of print categories.
- To be able to identify the typical characteristics of the each print.
- To understand where such prints are often used.
- To develop confidence to design similar prints.

Materials Required:

1. Basic Drawing material (Pencil, eraser, sharpener, scale)
2. Cartridge sheet A3
3. Scissors
4. Glue

Evaluation Criteria

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



UNIT - III: Print Design Techniques

Practical 3.1

Assignment:

Make a design inspired by animal prints using wax resist technique.

Objective:

- Preparation of Textile designs using different techniques
- Development of print designs in different techniques and mix media.
- To develop print designs based on the knowledge acquired in the previous unit of print categories.

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo ink/ water colours
3. Paintbrush
4. Water container
5. Colour palette/ Mixing bowl
6. Oil Crayons/ Wax crayons

Method:

1. Take a Drawing/ Cartridge sheet.
2. Make the outline of your design on paper using a pencil inspired by animal/ jungle.
3. Now colour the design with the wax crayons using force.
4. Prepare thinned down photo ink/ water colour paint on your palette.
5. Apply photo ink/ water colour all over the design with a very light hand.
6. Leave the print design to dry.
7. The colour of the wax crayon and water colour should be preferably contrasting.
8. Make sure that you apply the photo ink/ water colour on the wax crayon for maximum resist effect
9. Use the crayon with a steady hand so that no white spaces are left on the paper.



Printed Textile

Sample layout for submission of assignment:

Name	
Subject	
Class	
Date	
Practical No.	
Assignment Description	
.....	
.....	
Teacher's Sign	

Evaluation Criteria:

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



Printed Textile

Practical 3.2

Assignment:

Make a design inspired by nautical prints using bleach technique.

Objective:

- Preparation of Textile designs using different techniques
- Development of print designs in different techniques and mix media.
- To develop print designs based on the knowledge acquired in the previous unit of print categories.

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo Ink/ Water colours
3. Paintbrush
4. Toothpick
5. Water container
6. Colour palette
7. Mixing bowl
8. Bleach
9. Tissue
10. Kite paper

Method:

1. Take a Drawing/ Cartridge sheet.
2. Paint the entire sheet with Photo Ink/ Water colours as a background.
3. Let it dry completely.
4. Create designs with bleach using a paintbrush/ toothpick over the sheet.
5. Leave the bleach for about a minute, and then carefully blot it with a tissue.
6. If the area does not look white enough after one application, apply the bleach again. The lighter the base colour, the faster the bleach will work.
7. Let the bleached area dry well before reapplying colour.



Printed Textile

8. You can also use strips of kite paper and apply bleach on it in order to add colour and texture.
9. Avoid any contact of bleach with the skin as it may cause irritation.
10. Let the paint dry completely so that the bleach doesn't blot/spread.
11. Do not leave bleach on the paper too long and do not cover large areas with bleach or the surface of the paper will be eaten away.

Sample layout for submission of assignment:

Name	
Subject	
Class	
Date	
Practical No.	
Assignment Description	
.....	
.....	
.....	
Teacher's Sign	

Evaluation Criteria

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



Printed Textile

Practical 3.3

Assignment:

Make a design inspired by geometric prints using fevicol technique.

Objective:

- Preparation of Textile designs using different techniques
- Development of print designs in different techniques and mix media.
- To develop print designs based on the knowledge acquired in the previous unit of print categories.

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo ink/ water colours
3. Paintbrush
4. Water Container
5. Colour palette/ Mixing bowl
6. Fevicol

Method:

1. Take a Drawing/ Cartridge sheet.
2. Use Fevicol to create an interesting design or texture.
3. Let the Fevicol dry completely.
4. Once the Fevicol has dried, apply the photo ink/water colour on the design.
5. The area resisted by Fevicol will absorb minimal amount of the Photo ink/ Water colour and will create an interesting pattern/texture.
6. The Fevicol should be completely dry so as to resist the Photo ink/ Water colour.
7. Use minimum amount of water over the Fevicol so that it doesn't get wet again.
8. Use a thin layer of Fevicol to make the design so that it dries faster.
9. Avoid intricate designs since the Fevicol has a tendency to spread.



Printed Textile

Sample layout for submission of assignment:

Name	
Subject	
Class	
Date	
Practical No.	
Assignment Description	
.....	
.....	
Teacher's Sign	

Evaluation Criteria

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



Printed Textile

Practical 3.4

Assignment:

Make a design inspired by script print using etching technique.

Objective:

- Preparation of Textile designs using different techniques
- Development of print designs in different techniques and mix media.
- To develop print designs based on the knowledge acquired in the previous unit of print categories.

Materials Required:

1. Drawing/ Cartridge sheet
2. Poster colours
3. Paintbrush
4. Oil pastels/ wax colour
5. Blade

Method:

1. Take a Drawing/ Cartridge sheet.
2. Colour the entire sheet with bright shades of wax crayon in random patches.
3. Use a darker colour wax crayon/ poster paint as the top layer of colour over the previous layer.
4. If poster paint is used, let it dry completely.
5. With the help of a blade or any sharp object, carve an interesting pattern, scraping off the upper layer.
6. Dust off the scraped colour from the surface of the sheet.
7. While colouring the first layer makes sure no white spaces are left.
8. For the second layer, make sure the previous layer is not visible.
9. While using poster colour use thick paint and minimum amount of water.
10. While using a blade or sharp object, do not tear the paper.



Printed Textile

Sample layout for submission of assignment:

Name	
Subject	
Class	
Date	
Practical No.	
Assignment Description	
.....	
.....	
Teacher's Sign	

Evaluation Criteria:

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



Printed Textile

Practical 3.5

Assignment:

Make a design inspired by motif prints using intercutting technique.

Objective:

- Preparation of Textile designs using different techniques
- Development of print designs in different techniques and mix media.
- To develop print designs based on the knowledge acquired in the previous unit of print categories.

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo Ink/ Water colours
3. Paintbrush
4. Water container
5. Colour palette/ Mixing bowl
6. Cutter
7. Cello tape

Method:

1. Take two or three Drawing/ Cartridge sheets depending on the design to be created.
2. Create interesting backgrounds using various techniques.
3. Now take one of these sheets and cut out some motifs creating windows.
4. Stick pieces of the other sheets behind these windows to completely cover each on of them using cello tape at the back.
5. Be careful while cutting the pattern using a cutter.
6. Combine sheets with contrasting techniques and colours.
7. Make sure that the piece/ patch is big enough to cover the entire window.
8. Stick the patch securely at the back with cello tape.



Printed Textile

Sample layout for submission of assignment:

Name	
Subject	
Class	
Date	
Practical No.	
Assignment Description	
.....	
.....	
Teacher's Sign	

Evaluation Criteria:

- Originality in design- 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.



Printed Textile

Practical 3.6

Assignment:

Make a design inspired by dot prints using bubbles technique.

Objective:

- Preparation of Textile designs using different techniques
- Development of print designs in different techniques and mix media.
- To develop print designs based on the knowledge acquired in the previous unit of print categories.

Materials Required:

1. Drawing/ Cartridge sheet
2. Photo Ink/ Water colours
3. Paintbrush
4. Plastic cups/ containers
5. Liquid soap solution
6. Straws

Method:

1. Take a Drawing/ Cartridge sheet.
2. Take the number of cups/ containers depending on the number of colours required in the design.
3. Pour in a few drops liquid soap solution and colour in each cup/ container.
4. Fill half cup/ container with water.
5. Now with the help of straws blow into each cup creating coloured bubbles.
6. Gently place the paper on top of the cups, overflowing with bubbles.
7. Let bubbles burst on it, forming colourful circular patterns.
8. Remove the paper from the top of the cups and let it dry.
9. Repeat this process for each colour.
10. Use the right amount of soap solution so that maximum bubbles are formed.



Printed Textile

11. Keep blowing into the cups to generate more bubbles.
12. Place the paper very gently over the cups for maximum bubble effect.

Sample layout for submission of assignment:

Name	
Subject	
Class	
Date	
Practical No.	
Assignment Description	
Teacher's Sign	

Evaluation Criteria:

- Originality in design - 20 marks.
- Use of technique for making the design- 20 marks.
- Overall neatness in presentation- 10 marks.

Printed Textile



Unit - IV : Style & Methods of Printing Textiles

Practical 4.1

Assignment:

Make a scrap book of approx. 20 pages. Collect fabric samples for each category from the cloth market, old clothes etc. Cut each sample into 8"x8" and paste each sample on an A3 sheet.

Objective:

- To develop an understanding of print categories.
- To be able to identify the typical characteristics of the each print in term of style of printing.
- To understand where such prints are often used.
- To develop confidence to design similar prints.

Materials Required:

5. Basic Drawing material (Pencil, eraser, sharpener, scale)
6. Cartridge sheet A3
7. Scissors
8. Glue

Evaluation Criteria

Fabric description in term of styles method, categories & influences.



Printed Textile

PRACTICALS