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## RESEARCH AND DEVELOPMENT OF A MOTIF WITH HAND PRINTING

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### ABSTRACT

The development and innovation of motifs in hand printing are explored in this research, a craft blending historical significance with contemporary design. Motifs, as fundamental elements in hand-printed textiles, reflect cultural identity, artistic expression, and aesthetic preferences. This study delves into the historical origins and evolutionary trajectory of motifs across cultures, identifying shifts in patterns due to technological advancements, global influences, and changing design paradigms. Through qualitative methods, including surveys the research examines the transformation of traditional motifs to fit modern contexts, emphasizing sustainability, digital integration, and cross-cultural exchange. Findings highlight the adaptability of motifs, suggesting a nuanced balance between preserving tradition and embracing innovation. This study contributes to textile design and cultural studies, offering insights into the sustainable and ethical considerations in contemporary motif design and application, and underlining the significance of motifs as a bridge between heritage and modernity.

### INTRODUCTION

Fashion and art are two intertwined realms of creativity that have influenced and inspired each other throughout history. Fashion, with its ever-evolving trends and styles, mirrors the dynamic and fluid nature of contemporary culture. Art, on the other hand, encompasses a broad spectrum of creative expressions, ranging from traditional mediums such as painting and sculpture to newer forms like digital art and installation art. The intersection of fashion and art gives rise to innovative collaborations and interdisciplinary practices that challenge conventional notions of both disciplines. Fashion designers collaborate with artists to create limited-edition collections, incorporating artistic techniques, motifs, and imagery into their designs. Moreover, fashion and art serve as vehicles for cultural exchange and dialogue, transcending geographical boundaries and fostering connections between diverse communities. Through their visual language and symbolism, both fashion and art have the power to evoke emotions, provoke discourse, and inspire change. A motif, in the broadest sense, is a recurring theme, element, or pattern that appears in art or literature, representing a significant concept, message, or aesthetic principle. In the realm of textiles and hand printing specifically, motifs carry a unique blend of cultural storytelling, artistic expression, and design identity. They are the visual echoes of a society's heritage, beliefs, and natural surroundings, intricately woven into the fabric of daily life. The development of a motif is both an art and a science, involving a deep understanding of cultural symbols, design principles, and the technical nuances of textile creation. The journey of a motif from concept to completion encompasses inspiration, design iteration, and the meticulous choice of colours, materials, and printing methods. This process is influenced by an array of factors including historical context, cultural significance, technological advancements, and contemporary trends. As such, the evolution of motifs is a reflection of changing societal values and technological landscapes, showcasing a dialogue between tradition and innovation. In hand printing, the motif is not just a decorative element; it is a

storyteller, a bearer of identity, and a marker of craftsmanship. Whether derived from ancient symbols, natural forms, or abstract ideas, each motif undergoes a transformative process to adapt to its medium while retaining its essence.

## MATERIALS USED

**Fabric paint:** Fabric paint, which is also known as textile paint, is most commonly made from an acrylic polymer. This acrylic, which is bonded with a colour and then emulsified, makes the paint durable against routine use, multiple washes, and sunlight.

**Fabric medium:** Fabric medium is an additive that can be mixed with fabric colours to improve their adhesion, flexibility, and washability.

**Screen frame:** A screen frame is the frame on which a mesh (made of tetron, nylon, silk, etc.) stencil for screen printing is stretched. The frames come in various sizes but they must be slightly larger than the actual image to be printed (image size) because a squeegee is used on them to transfer the image

**Emulsion:** In screen printing, an emulsion is a liquid substance that is typically sensitive to light and that generates an ink-resistant frame around a design. An emulsion can also come in the form of sheets (capillary film).

**Ink:** Water based inks are thinner and more transparent than most other screen printing inks, which means they soak into the fabric. This results in a print that is much softer to the touch and less likely to crack over time.

**Squeegee:** A squeegee is a rubber blade attached to a long wooden, metal or plastic handle. It's used to push the ink through the mesh screen and onto the surface being printed.

## METHODOLOGY

Research has been done about Airavata and its history to have a more clearer view about the inspiration. The history itself gives plenty of ideas to create a motif. Analysis based on Literature: From referring the books and traditional stories of airavata few ideas has been gathered. Analysis based on art: From the sculptures and paintings of many different kinds of body figures of Airavata.



Since Airavata has many body forms few motifs were created and two particular motifs has been finalised. To soften the fabric, the fabric has been soaked in the container filled with water and basic softener for 20 minutes. After 20 minutes, the fabric is dried under sunlight.

## KALAMKARI

The motif has been traced in the fabric using yellow carbon paper and it is coloured with fabric paint. To reduce the stiffness in fabric the fabric paint is mixed with the fabric medium in 1:1 ratio



## STENCIL PRINTING

For stencil printing, the basic materials needed for stencil printing is Stencil, Water based dye and fabric. First the motif is traced on a vinyl sheet and pasted on the stencil. The outline is traced using glue and the vinyl sheet is removed. The outline is dried. After the outline is dried any kind of firmer glue is applied (if it is done in a technical way emulsion is used, here instead of that a glue is used) on the rest of the area in the screen . The most important thing while applying emulsion or tracing the outline is to make sure it is in the debossed side and let it dry. Using the stencil and water based dye, prints are made on the dyed fabric. With the printed fabrics the garments are constructed. Here 3 crop tops, 1 saree and 1 frock has been printed and constructed.



**GARMENTS:****CONCLUSION**

In conclusion, the research and development of a motif in hand printing have yielded significant insights and outcomes that underscore the intersection of cultural heritage preservation and contemporary design innovation. Through a meticulous process of research, adaptation, and craftsmanship, the project has successfully integrated an ancient motif inspired by Indian folklore into the realm of hand printing. The chosen motif, selected for its cultural richness and aesthetic appeal, has been carefully adapted to suit the requirements of hand printing. Traditional hand printing techniques have been employed with precision and artistry, resulting in a series of textiles that not only honour the traditions of the past but also resonate with contemporary sensibilities.