

PAINTING FABRICS

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SUMMARY

This article outlines the basic principles of printing a composition and the choice of color when painting fabrics. About the history of their development. Considering the basic rules for creating a textile composition and observing color harmony with paints and fabrics.

Key words: *batik, reserve, heel, knockout, stuffing, vapa, bandana, decoration, rapport.*



As soon as people learned how to make fabrics thousands of years ago, methods of dyeing and painting on fabric were immediately found. The earliest techniques are the same as those used by humans to decorate the body. There are two main methods: dyeing (direct application of an image to the fabric) and patterns, or ornaments (a repeating pattern applied from a previously compiled sample). The Asian continent has the richest history of textile painting. The first samples of painting on fabric that have been found date back to 3000 BC. Patterned fabrics for various purposes, like no other kind of decorative and applied art, actively carry artistic culture. Their elaboration makes us pay special attention to the study of the art of designing fabrics. One of the tasks of this chapter is the need to understand the features of the patterns, their correspondence to the purpose of the fabric, and then learn and independently make small decorative products in different ways. The first mention of obtaining colored decorative effects on fabrics is found in Pliny's Natural History. The variety of ways to decorate fabrics has given rise to a variety of pickling effects. The most ancient were various methods of applying a reserve, a composition that protects individual areas of tissue from subsequent staining. Many of them have survived to this day. Hand painting has been known since ancient times in Japan, China, Indonesia and Africa. Already at the beginning of our era, silk painting, printing on fabric, screen printing on fabric began to be used in China. The Japanese have also mastered this art. These methods of decorating fabrics were also known in Armenia, Azerbaijan and Russia. In 327 BC, during the invasion of India by Alexander the Great, patterned Indian fabrics became known, which were successfully sold throughout Asia, in Egypt, Greece. These fabrics came to Europe and Africa only in the 2nd century AD. In the East, they were called "batik". The origin of this word is not exactly known. To a certain extent, this corresponds to the application of a pattern to the fabric using a reserve composition. Heated wax, finely ground, elutriated special clay or a mixture of buckwheat flour with alum was applied to the fabric with a brush or other devices (in Indonesia, for example, with a cane tube). The reserve was absorbed into the fabric

and cured with a waterproof film, protecting it from staining in accordance with the applied pattern. As a result of the use of various reserves, a pattern of the natural color of the painted fabric appeared on the painted background. This composition was called "vapa". Vapa (from the Greek βαφα coloring) - coloring matter means to paint something. Vapnitsa palette. Wap writing painting. They often say to write in vapno, that is, colorful, juicy, multi-colored. The fabric was immersed in the applied reserve "vapo" with paint that painted the entire surface unprotected by the reserve. After staining, the vap was removed. Another interesting way was decoration (in the broad sense of the word, artistic decoration of an object or room).



Hence the verb to decorate to produce an artistic decoration, and the adjective decorative, used in the language of architecture) of a fabric called "bandana" (a headdress in the form of a kerchief or scarf). In this work, sections of tissue were tied tightly, and the tissue was stained by immersion in a light tone. After drying, the knots or part of the fabrics were untied, after that other parts of the fabric were tied, already dyed, then the fabric was again immersed in the paint, and this time of a darker shade. After the end, all the knots

were untied, and zigzag patterns appeared on the fabric. Approximately at the beginning of the 12th century, a "printed cloth" appears in art. The heading is carried out using carved boards. Such a board was moistened with paint or vapo, laid on a cloth laid out on a table with a soft bedding, and stuffed with a wooden hammer to print the drawing. Hence the heel, the pattern on the fabric was originally made by hand with red, orange dyes on a white or dyed fabric background. After the steel, wash-off paints will be used. Russian heels were made in church robes. XVI-XVII centuries printing of fabrics and its technique, depending on the nature of the pattern and the method of its execution, were called "printing" and "printing", and only in the 18th century was there a single name for "printing". "Vyboiko" was called a fabric with a pattern of fabric on a painted background, "printed" with a one-color or even a multi-color pattern on an unpainted background. When preparing the printed board for "printing", the master carver chose the pattern, leaving the background convex, and for the "printed" he chose the background, leaving the pattern convex. Chipping has always been one-color, sometimes it was supplemented with oil paint applied by hand. It was printed peas. The heel could be one-color and multi-colored. The number of colors corresponded to the number of planks applied sequentially to the fabric. In this heel, the background remained unpainted, such a heel was called "white-earth" fabric, on the white background of which rare printed (printed) patterns were applied, in contrast to the vat, while the fabric, after applying a vap to it, was dipped into a vat cube, with blue paint ... Due to the fact that the carved boards were not made large, in order to obtain a pattern on a large piece of fabric, the boards had to be carried along the entire length and width of the fabric. Thus, a uniformly repeating pattern appeared on the fabric, which is called rapport. Rapport (fr. Rapport, from rapporteur to bring back) the basic element of an ornament is a part of a pattern that is repeated many times on fabric, knitwear, embroidery, carpet, and wallpaper. The art of printing in Russia was developed quite strongly. Healing was widespread in Russia, as well as in Azerbaijan and Armenia. Sundresses, skirts, sweaters, men's shirts and other things were sewn from printed fabrics. For everyday life, printed fabrics were used: tablecloths, curtains, blankets and curtains. Headscarves occupied a special place in the costume. The first Russian heels were small-patterned, based on plant motifs. Later, carvers appeared who achieved masterly skill

in carving "manners". As the technology of carving and printing was mastered, the drawings became more complicated, they began to be supplemented with inserts of metal studs with and without hats. Metallic stripes and carnations framed the luscious and colorful pattern in a subtle outline called a pico. With the help of these inserts, the background was often filled. At the end of the 19th and beginning of the 20th century, printed fabrics became richer in color and varied.

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