

CREATING TEXTURE AND PRINTING

Texture and printing techniques are important components of art. It is not possible to make a realistic painting without the use of texture. An artist can make several copies of a work using different print-making techniques. In both printing and texture, the quality/characteristics of the surface are a basic element. For example, the roughness of tree barks, the hardness of stone, the smoothness of marble and the grain in a block of wood. In print-making, the characteristics of the surface are acquired using techniques of screen printing and lithography, etching etc. Various tools like lino cutting tools, wood cutting tools, etching and engraving tools and chemicals are used to get texture. In painting, the texture is created on the surface of a canvas, board, paper, and fabric through line, form, shade and tone using pencils, brushes and colours.



OBJECTIVES

The learner will be able to:

- develop their knowledge about importance of the texture;
- differentiate the different types of textures and the process of creating them;
- identify different textures in their work;
- explain how modern artists have used textures in their work;
- describe different print-making systems and techniques;
- make a print using wood blocks, fruits and vegetables and own fingers.

6.1 MATERIALS REQUIRED

1. Drawing board
2. Drawing sheet

3. Fabric (for printing)
4. Colours (watercolours, oil colours, dyes for dying fabric)
5. Pencils HB, 2B, 4B, 6B
6. Brush
7. Ink, ink-roller
8. Different mediums are required for creating texture- fabric, toothbrush, piece of steel mesh, piece of jute sacking, khadi fabric, wood blocks, and several types of fruits, vegetables, flowers, leaves etc.

6.2 CREATION OF TEXTURE

Texture is that a crucial component of art, without which it would be impossible to paint a picture bearing similitude. Space is where the artist creates form through lines. Even when the artist creates a realistic form through lines and tries to make it lifelike through the application of tone and shade, it will still be short on similitude if it lacks texture. For example, suppose an artist paints a tree and applies tone in the exact shade as the tree trunk but does not use texture. In that case, the viewer will never know whether it is a neem tree or peepul tree or oak tree.

There are mainly three types of texture:

6.2.1 Natural Texture

This is texture freely seen in nature, i.e. the roughness of the bark, the hardness of stone, the smoothness of marble, the grain of wood etc. (Fig. 6.1)



Fig. 6.1

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6.2.2 Replicated Texture

This is the replication of a natural texture by an artist on a two-dimensional surface. The artist uses lines, small forms, shade and tone to create a copy of the original. (Fig. 6.2).



Fig. 6.2

6.2.3 Created texture

This is the texture created by the artist using different tools and techniques, i.e. by pouring oil colours mixed with oil on water, by placing a cord dipped in colour

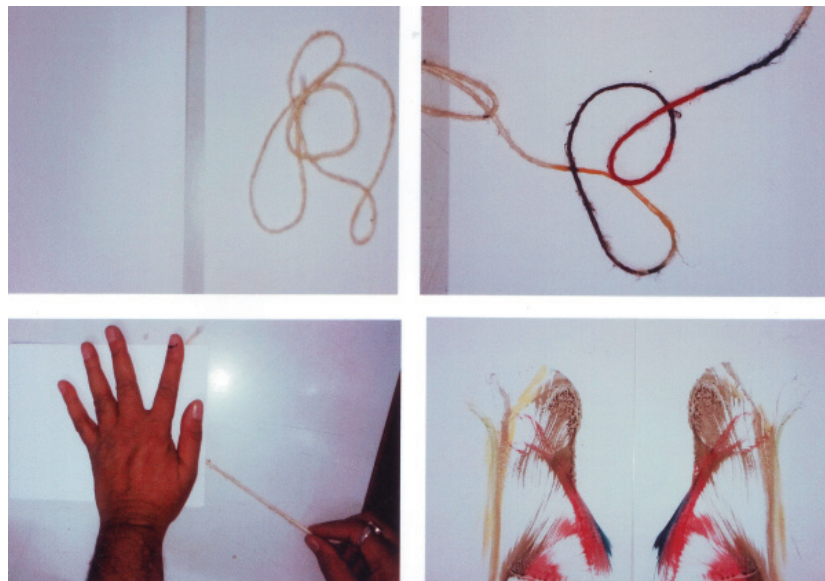


Fig. 6.3

between two sheets of paper and pulling it out by pressing a piece of sponge sacking, bark or mesh dipped in colour on a surface. (Fig. 6.3).

Indian and Western artists have created great realistic works of art using texture. Modern artists have used texture to great effect in abstract paintings too. In his masterpieces 'Sunflowers' and 'Starry Night', Vincent Van Gogh used thick blobs of oil colour to create an almost otherworldly feel. Cubists like Picasso



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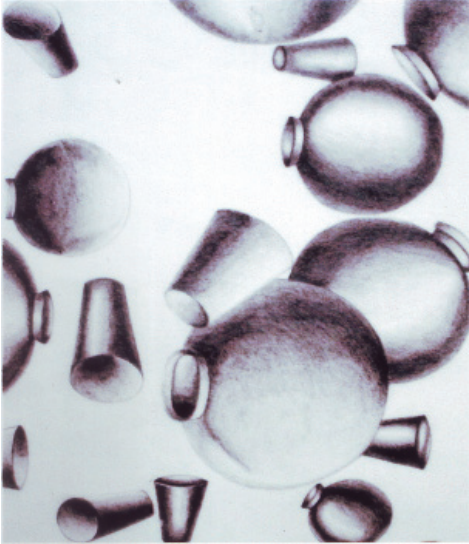


Fig. 6.4

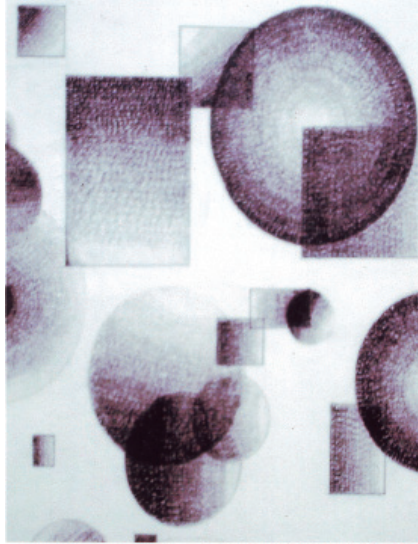


Fig. 6.5



Fig. 6.6



Fig. 6.6(a)

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and Braque and expressionist Paul Klee and other masters have used texture greatly.

Learners must practice creating different designs and textures on their drawing sheets. (Fig. 6.4, 6.5, 6.6, 6.6a).

6.3 PROCESS OF CREATING TEXTURE

Texture is freely seen in nature, i.e. the bark of a tree, the grain of wood, leaves and flowers etc. When replicated by an artist using lines, small forms, shade and tone, is called replicated texture.

We could easily create some textures to add to the quality of a composition. Place a sheet of paper on a mesh or hardboard or sacking or khadi fabric, select a 4B or 6B pencil or a crayon or a colour pencil and run the tip over the paper pressing firmly. You have a textured sheet of paper to paint on. You could also cut sheets with different textures on them to create collages.

Method

Select the texture you wish to have on the painting surface. Place the drawing sheet on a wood board (Fig.) Paint a picture on the sheet (Fig.) Now press the tip of a 6B pencil to the sheet and rub it all over the sheet. The texture of the board is embossed on your painting, adding a unique dimension to it. You could also use sacking or thick fabric or steel mesh to create texture.

6.4 PROCESS OF PRINTING

In painting, printing implies the art of print-making. In the beginning, small blocks of soft stone, and later, of wood were used for creating prints on paper or fabric. Initially, blocks/prints were used by rulers to authenticate important documents. Gradually, wood blocks began to be used for ornamenting fabrics. The major advantage of this technique is that copies can be created in large numbers. Techniques and methods of block printing used in the art are as follows:

6.4.1 Woodcut

Using gouges and other woodcarving tools, the artist carves an image into the surface of a block of wood. He leaves the printing parts level with the surface and removes the non-printing parts. The trick is to carve the image in reverse, so the print comes out right. A print ink/colour is applied to the raised surface with a roller, and then a sheet of paper is pressed on the block. The image to be printed could be carved either as the raised portion (raised surface process) or as the lower portion (carved surface process) Fig. 6.7 is a woodcut of St. Thomas.



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Fig. 6.7

6.4.2 Linocut

Linocuts are made following the woodcut method, the only difference being the blocks are made of linoleum, a type of rubber sheet with jute back. Fig. 6.8 is a linocut of a horse and rider.



Fig. 6.8



Notes

EXERCISE 1

Make a Line Print

Linocut is a print-making technique, a variant of woodcut in which a sheet of lino is used for the surface:

First step

The first stage is to draw a pencil drawing. Then it needs to be transferred to the lino. You can also draw directly onto the lino (See Fig. 6.9, 6.9a).



Fig. 6.9



Fig. 6.9(a)

Second step

Once the drawing has been transferred to the lino, you can darken the design with ink. Then use the cutting tools to carve the lino and use the fine tools to outline the design. Use brush pen to colour the lino (See Fig. 6.10, 6.10a and 6.10b).



Fig. 6.10



Fig. 6.10(a)



Fig. 6.10(b)

Third step

Take the same-sized paper and place it on the design.

Now you use a roller or the two palms of your hand or the back of a spoon to apply pressure over the back of the paper. You will have a fresh homemade lino print (See Fig. 6.11, 6.11a and 6.11b).



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Fig. 6.11



Fig. 6.11(a)



Fig. 6.11(b)

6.5 ZINC PLATE ENGRAVING

The picture is engraved on a flat zinc plate. Ink is applied on the engraved plate with a soft rubber roller or the thumb. The plate is then wiped with pieces of newsprint. This leaves a clean plate with ink only on the engraved parts. A handmade paper is softened by soaking in water for two hours and then pressed between two sheets of blotting paper to dry. This sheet is then placed on top of the inked zinc sheet to achieve a print and pressed down with rollers.

Albert Durer was a master artist of this style of printing. The Madonna and Child by Andrea Mantegna is a beautiful example (Fig. 6.12).



(41)
Andrea Mantegna (1431–1506)
Madonna and child
copperplate engraving, 210 × 221

Fig. 6.12

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6.5.1 Process Zinc Plate Etching

This process uses a zinc or copper plate on which chemicals (bitumen powder, benzol, yellow wax and white wax) are applied and left to dry. Once the chemicals dry, they are removed with tools. The cleaned plate is then lowered into a diluted acid solution. The acid eats into the plate and creates areas which will accept the ink; this is known as etching. The plate is once again cleaned with chemicals and inked. Prints are made as in the engraving method. Blue Bird' is considered a masterpiece of the etcher's art (See Fig. 6.13).



Fig. 6.13

6.5.2 Screen Printing Process

This method is essentially a modern form of the stencil technique.

A poster of Mother Teresa holding a baby is a sample of screen printing (Fig. 6.14).



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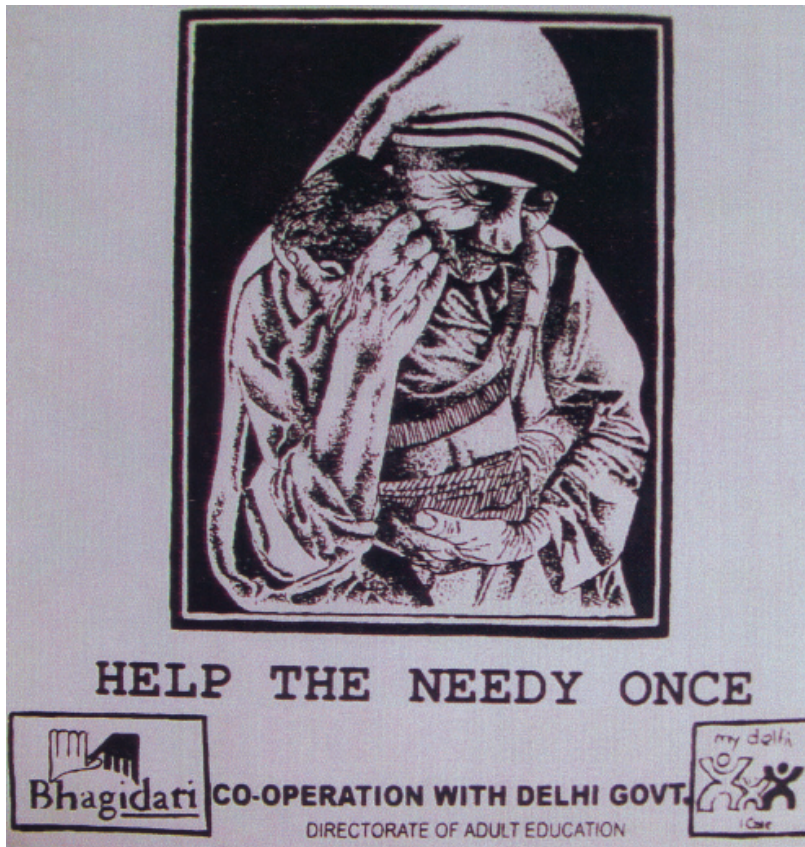


Fig. 6.14

EXERCISE 2

Make a Screen Print

First step

A piece of silk is tightly nailed to a wood frame. A mixture of PVA and Ammonia Dichromate is applied to the fabric and allowed to dry in a dark room since the mixture reacts to light.

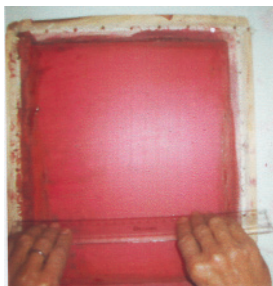


Fig. 6.15



Fig. 6.15(a)

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Second step

Once the sheet dries, the artist places his ink drawing (on tracing paper or tracing film) on it.



Fig. 6.16

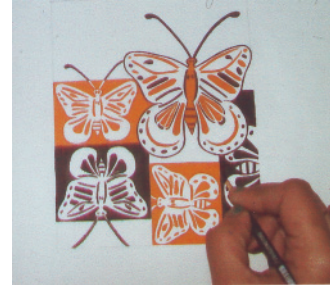


Fig. 6.16(a)

Third step

A glass sheet is placed on top of the screen and the frame is placed in sunlight for exposure. The chemical sticks to areas exposed to sunlight and make it opaque. Areas covered with the ink of the drawing remain unaffected, and the chemical remains soft.



Fig. 6.17



Fig. 6.17(a)

Forth step

When the frame is washed in water, the soft chemical washes away, exposing a transparent area. A drawing sheet is placed on the printing table, and the frame is fixed to the table so it can be lowered onto the sheet easily.



Fig. 6.18

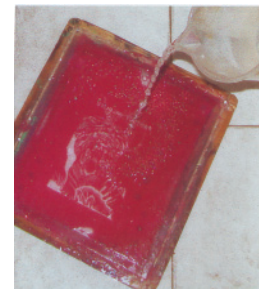


Fig. 6.18(a)



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Fifth step

When ink is applied to the silk screen, it passes through the transparent mesh and sticks onto the sheet.



Fig. 6.19



Fig. 6.19(a)

Sixth step

Finally, the screen print is ready.



Fig. 6.20

6.6 LITHOGRAPHY

With chemical applications, the artist creates two surfaces on the litho-stone (it is basically limestone): one which will accept ink, the other which will not. Then the artist uses litho-chalk or other materials to draw the image on it. The blank areas are given a coating of Arabic gum. Ink is applied on the litho-stone with an ink roller, and then a sheet of paper is pressed onto it to make a print. Fig. 6.21 is a sample of a lithograph.

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Fig. 6.21

6.6.1 Printing with Potato Blocks

After familiarizing ourselves with different methods and techniques of creating texture and printing, it is time to practice some simple forms of printing using easily available fruits, leaves and vegetables.

EXERCISE 3

Make Block Printing

Potatoes are cheap and available everywhere. Wash and clean a large potato and cut it into two halves.



Fig. 6.22



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With a carbon pencil draw a motif on the potato as shown in Fig. 6.22. Leaving the area to be printed, carve out the rest of the surface (Fig. 6.23).



Fig. 6.23

Apply a layer of poster colour on the potato block. You are ready to print. Repeat the motif to create patterns (Fig. 6.24).



Fig. 6.24

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Print with Lady finger

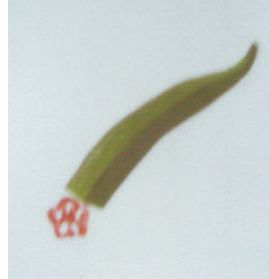


Fig. 6.25



Fig. 6.26



Fig. 6.26(a)

Wood blocks for printing are made using the same method. Sanganer and Barmer districts of Rajasthan are internationally recognized as strong hubs of highly artistic block-printed textiles. In southern, India large block prints are used for creating outlines of celestial beings. These outlines are then filled with different colours to make attractive wall hangings and decorative panels.



WHAT YOU HAVE LEARNT

Texture and Printing

- Integral to Contemporary Art
- Imparts similitude to Painting
- Instruct realism to Painting
- Used in Collage
- Developed Style of Art
- Make Print
- Considered Style of Art



TERMINAL QUESTIONS

1. Create different textures using vegetables and other mediums. Following the method explained in this chapter.
2. Using two blocks repeatedly, create a print on a drawing sheet.
3. Replicate different textures using brush and colours.
4. Create abstract paintings using different mediums like pencils, pastels, watercolour, oil colour etc.
5. Collect different wood blocks from the market or make blocks of your own and use them for making a design on an A4 size sheet.
6. Take different types of pieces of wood with wax and apply a decorative motif on its surface. Apply poster colour on it and use it for making prints.

GLOSSARY

Linoleum Lactase sheet

Lithography a print-making technique

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