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SURFACE ORNAMENTATION



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Motifs

Flower and plant motifs

Eastern culture has a tradition of seeing analogies between plants and an ideal human life. Lush evergreens and vigorous vines, for example, symbolize prosperity and growth, while cold-hardy pine, bamboo, and plum symbolize the nobility of remaining unyielding to corruption. Such plants were often represented in artworks. In addition to being aesthetically pleasing embellishments, flower and plant motifs were employed to convey meanings associated with each plant.



Flower symbols are frequently found on pysanky, and fall into three general categories: vazonny (flowers in a flowerpot), ruzhi (or rozhi, eight petal flowers), and *other* flowers. The first are a berehynia symbol; the second, sun symbols; the last group are discussed here.

Traditional pysanky abound with flowers. As Selivachov noted, “it is natural that the favorite motif of the Ukrainian peasant should be the flower. It is the plant’s smile, a sign of its essence, the peak of the annual cycle from seed to fruit, which will provide new seed. For the peasant, flowering is the most crucial time, for this is when he fruit is fertilized or the barren flower wilts.....In folk art the flower is one of the most meaningful symbols. Artist give flower-like appearances to people, birds, animals. This flows organically from the folk mentality. Recall the folkloric comparison of a girl with a flower, a small bird or a fish.....or the poet Shevchenko’s expressions: “my thoughts–my flowers,” “my bird–my flowering poppy,” “my brother–my royal bloom.”

Flowers are a symbol of beauty and of fertility and abundance.



The “other flowers” found on pysanky can also be subdivided. First there are the very widespread “**kvitka**” (flower) motifs. These are defined by their non-definition--there are no specific botanical features, it is a generic flower, not a specific one.

The second group is “**exotic**” **flowers**. These are usually given the names “tulipany” or “telepany” (tulips) or “orkhidea” (orchid). It was not so long ago that these plants were quite foreign to Ukraine, and few had ever seen them. These were fantastical names given to fantastical flowers, and the symbols usually bear no resemblance whatsoever to the named plants.

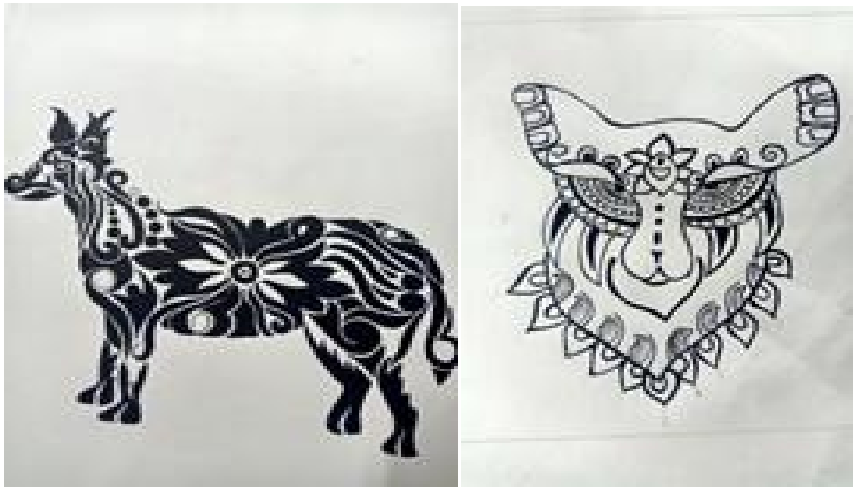
Third is **specific named flowers**. In this group we see flowers which usually bear at least a passing resemblance to their botanical namesakes: carnations, bells, daisies, violets, sunflowers and others.



Animal Motifs

Animals, like flowers, are a **motif** that tends to be gendered. Men are usually compared to **animals** that are clearly predatory: wolves, lions, and bears, for example. Women generally get the cute and fluffy **animals** as **motifs**, such as bunnies.

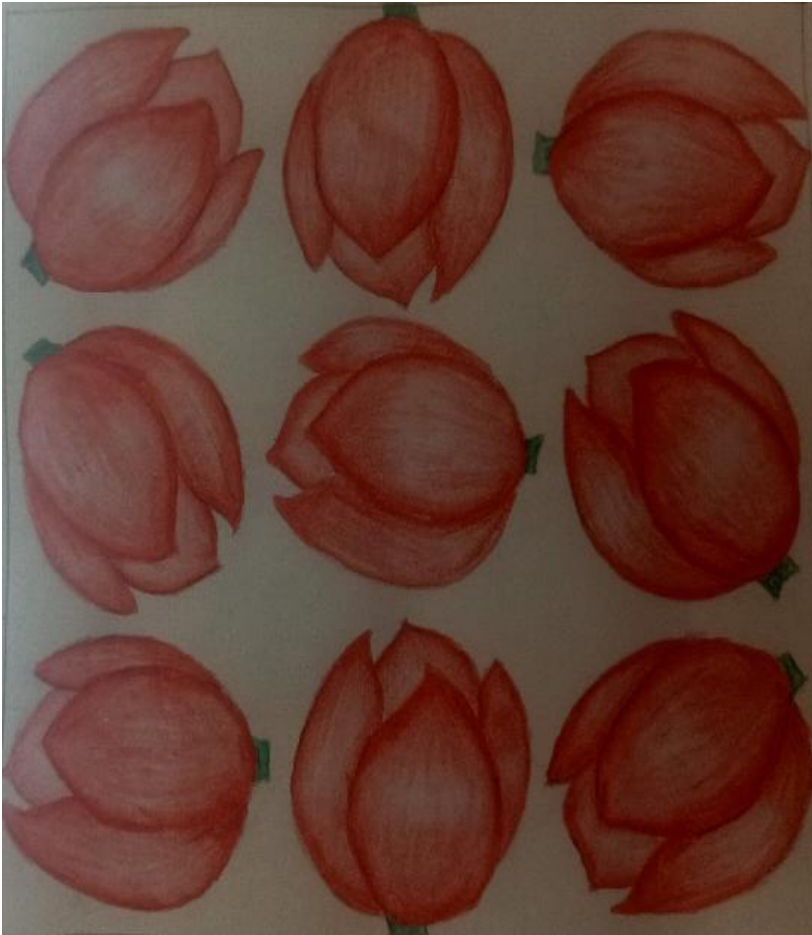
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Design And Repeats



Have you ever tried to sew an item or clothing or make a pair of drapes? Were you able to match fabric pieces so the pattern on them lined up without gaps? The point where an identical design begins again on a textile is called a **repeat**. Textile designers use repeats because they can enable large pieces of fabrics to be printed without breaks or awkward gaps in a pattern. The idea of repeats in textile designs has been around for a long time, and there's an endless variety of them. Why use repeats? The goal is to make a textile design look like it never ends. It can be an effective decorative strategy and can be done on almost any type of fabric. Today, with digital technology, the variety and complexity of repeats can be almost endless. And by the way, if you've ever tried to wallpaper a room and worked to make sure the pattern lined up, that's another example of a decorative material using repeats. Within the textile industry, there's another, more specific meaning for repeat. It's also the distance

between identical figures in a repeat pattern, the number of inches before the whole pattern starts over. Small repeats like dots simply cover the fabric for a uniform appearance. Large repeats (for example, paisley prints on drapery fabric) may take up more inches before the pattern repeats. In fact, the standard for upholstery fabric is a 48-inch wide piece of fabric with designs that use a 24-inch horizontal repeat. That means the design starts over every 24 inches.

Different Types of Repeats

Repeat patterns may run horizontal or vertical. Designers have many ways of taking a single figure and covering a textile with it. Now let's look at a few of the most basic types of repeats. For this discussion, the word 'figure' means a single design element. It's this element that will be used to create the repeat.

A **block repeat** takes the figure and places it on a simple grid. The figure, always pointing in the same direction, appears over and over again in rows that line up vertically and horizontally.

Fabric designs : 25 types of commonly used Pattern Repeats

The job of a textile designer is so fascinating – ideating and creating beautiful prints and patterns on fabrics all day long. After all Textile design is the art of designing those prints and patterns on fabrics. A textile designer creates patterns keeping in mind current trends, style specifications, motifs, their own drawings, colors as well as the technical and ethical and cultural considerations and then communicate it via the medium of textiles.

But how do they arrange these patterns?. It is an innovative and creative way of arranging the prints and patterns that form the crux of textile design. How do they get it right every time? Are they randomly placed or are they the result of deliberate planning? As a layman How can I decipher these prints and patterns in a language I can understand. These are all questions that came to me when I was writing about the different kinds of (about 80+) fabric patterns.

First and foremost there are many industry standards that these patterns should adhere to. Then there are considerations like the use of the fabric (whether it is apparel fabric, furnishing textile etc) and type of the fabric itself (whether it is woven or knitted etc). Then finally comes the task of arranging the motifs.

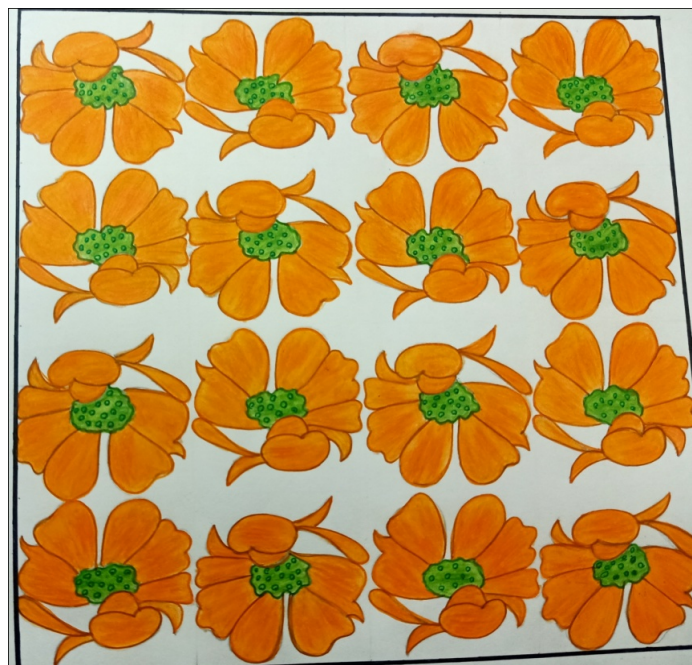
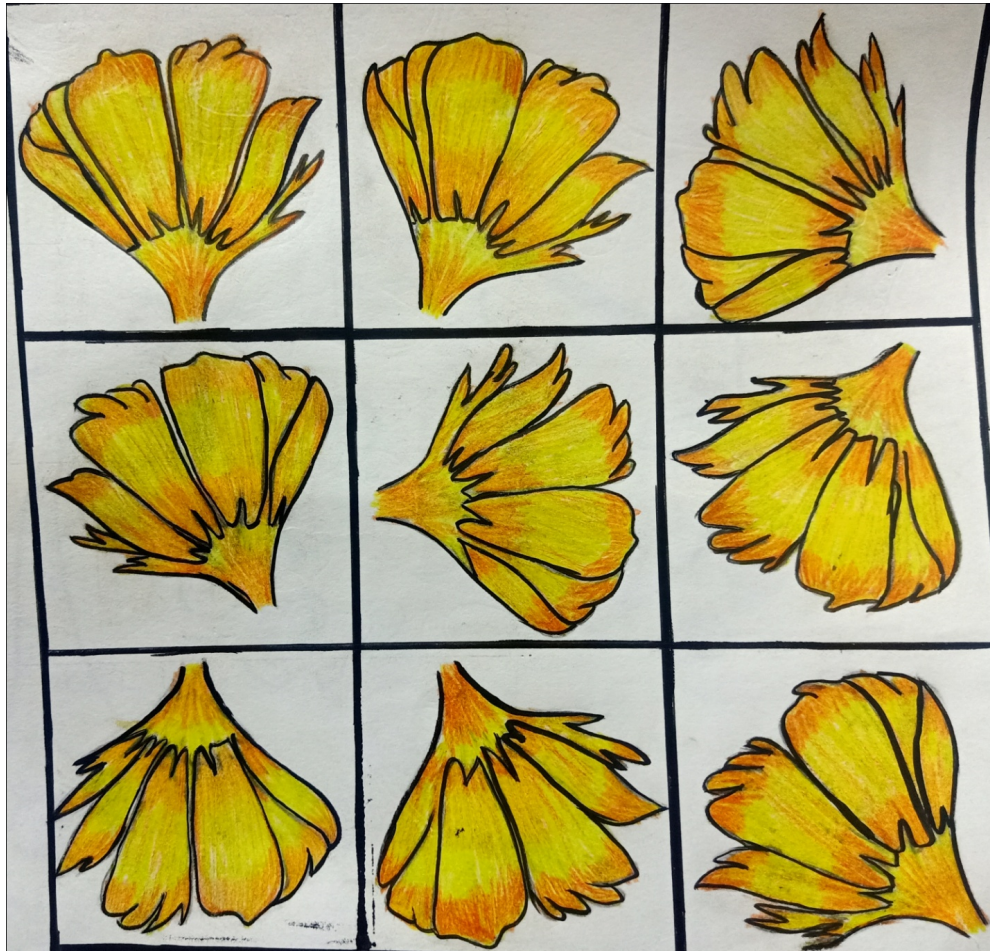
In all patterns and prints on textiles, you will find there is a **repeat** – ie the identical or dissimilar motifs are arranged with horizontal or vertical distance between them in a repeated manner. There are infinite ways of arranging these repeats on the fabric – but some basic layouts are commonly used individually or collectively to form the patterns that you see on fabrics

25 classifications of patterns in textile designs according to the arrangement of motifs in the pattern

Allover layout (Overall)







Allover basically means covering the whole extent or surface. This is a layout with motifs distributed all over the fabric – Here the motifs are randomly placed with regular or irregular spacing between them, but usually very close to each other and facing different directions

Tossed layout

(Other names random layout or irregular pattern layout)



In this layout the motifs are scattered randomly; there is no symmetry or any formal arrangement to the motifs; the motifs are placed in a repeating fashion but without a specific plan or calculation.

Border layout





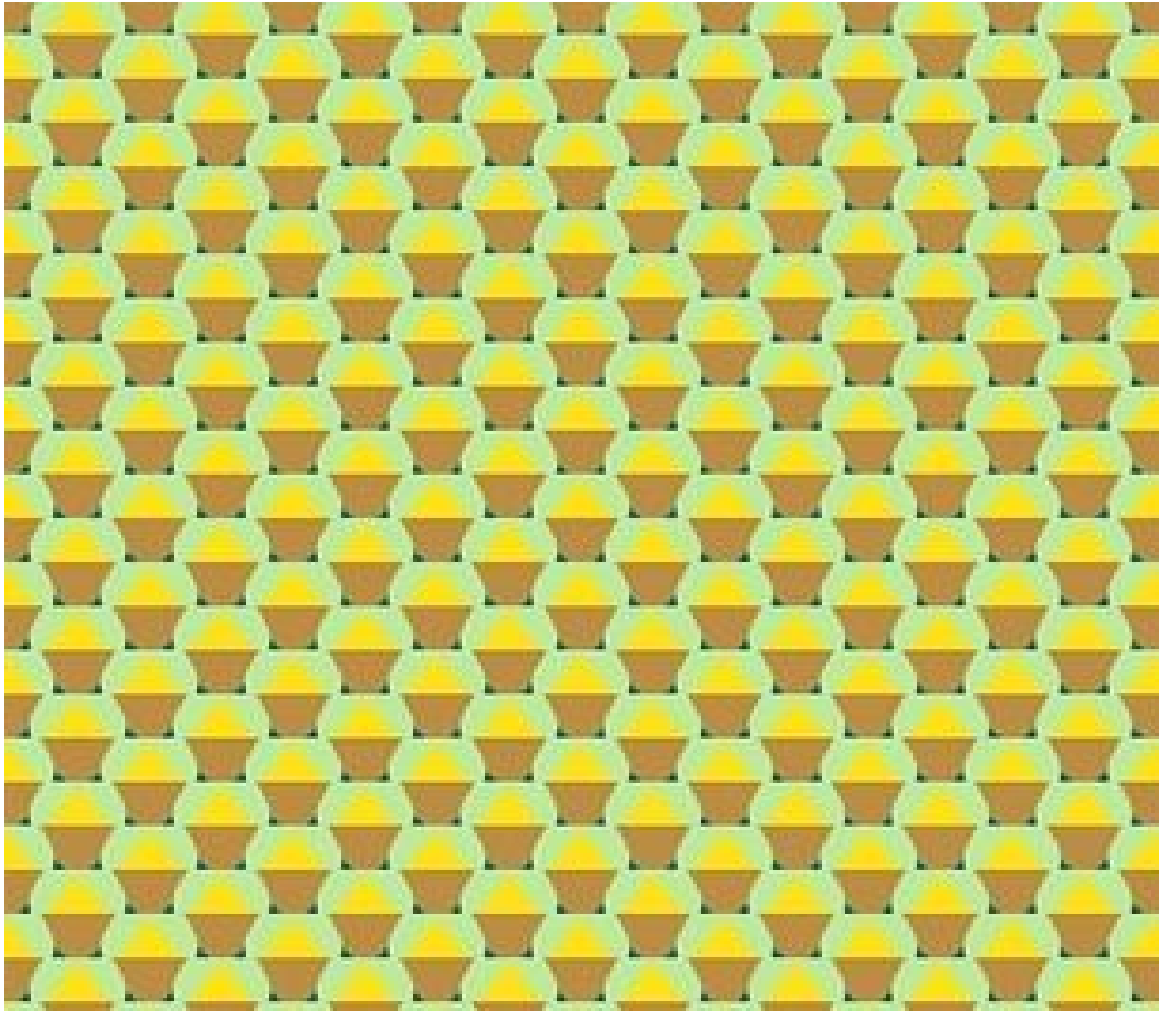
This is designed so that the motifs are placed on the edge of the fabric

Brick Layout



This is a layout in which every second row is placed halfway to the front – it looks like the way bricks are laid out on the brick wall. (Sometimes called Half brick layout as well)

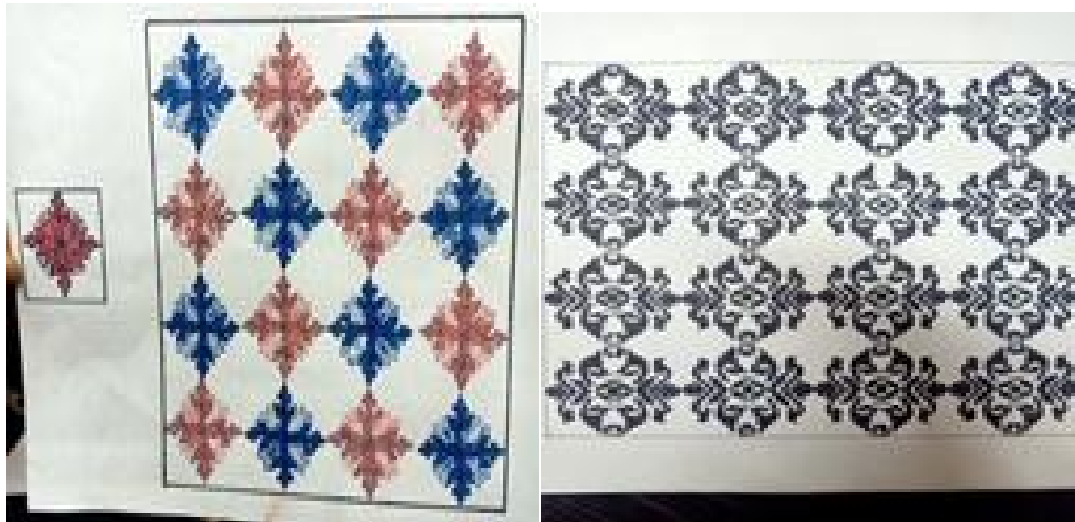
Half drop repeat layout



This is a very popular layout in fabric pattern design. In this, the motif is repeated vertically such that the motif on the next column is placed down half of the length of the motif above it ie motif is repeated halfway down the side in the vertical direction. The end result is a pattern that steps downwards each row. In a half drop layout, the repeat can be said to be staggered vertically or horizontally.

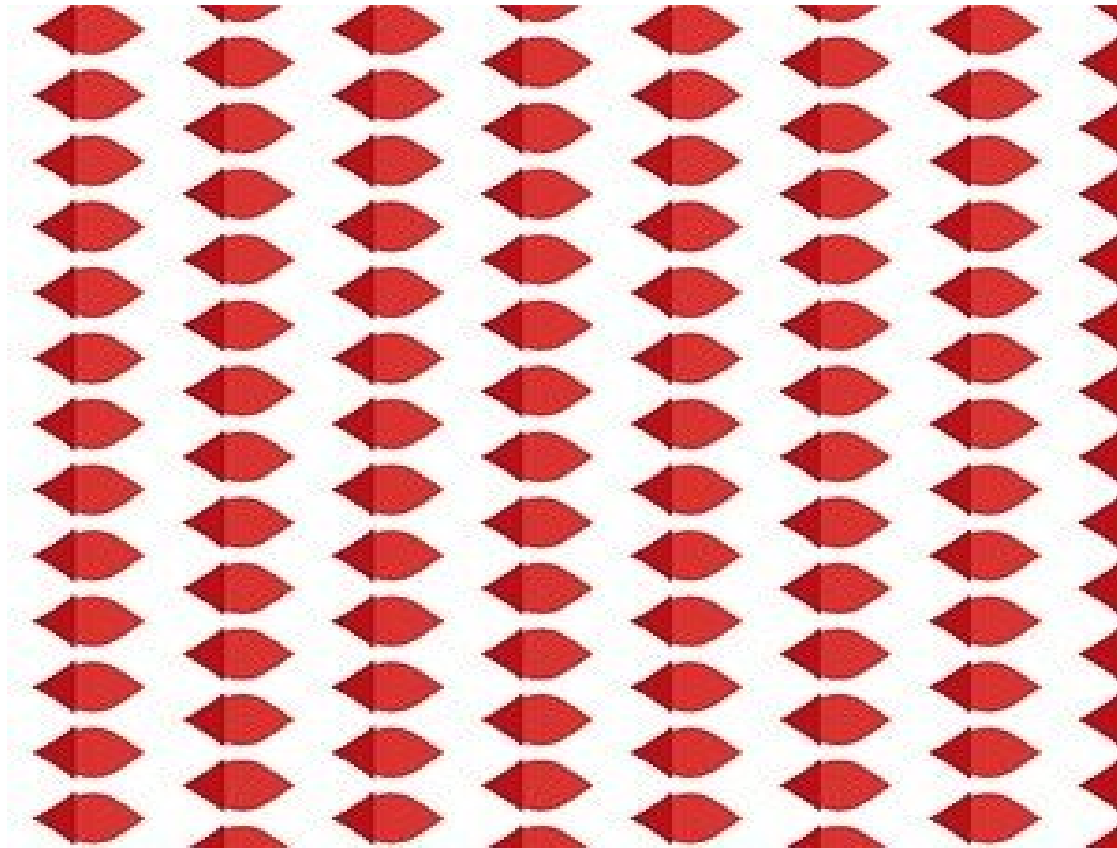
Diamond layout





In this motifs are placed in a pattern resembling a diamond shape

Striped layout



In this layout motifs are arranged in a line across the fabric; it could be vertical, horizontal or diagonal

Check layout



The motifs are placed so that the whole pattern looks like a plaid / check design

Turnover layout



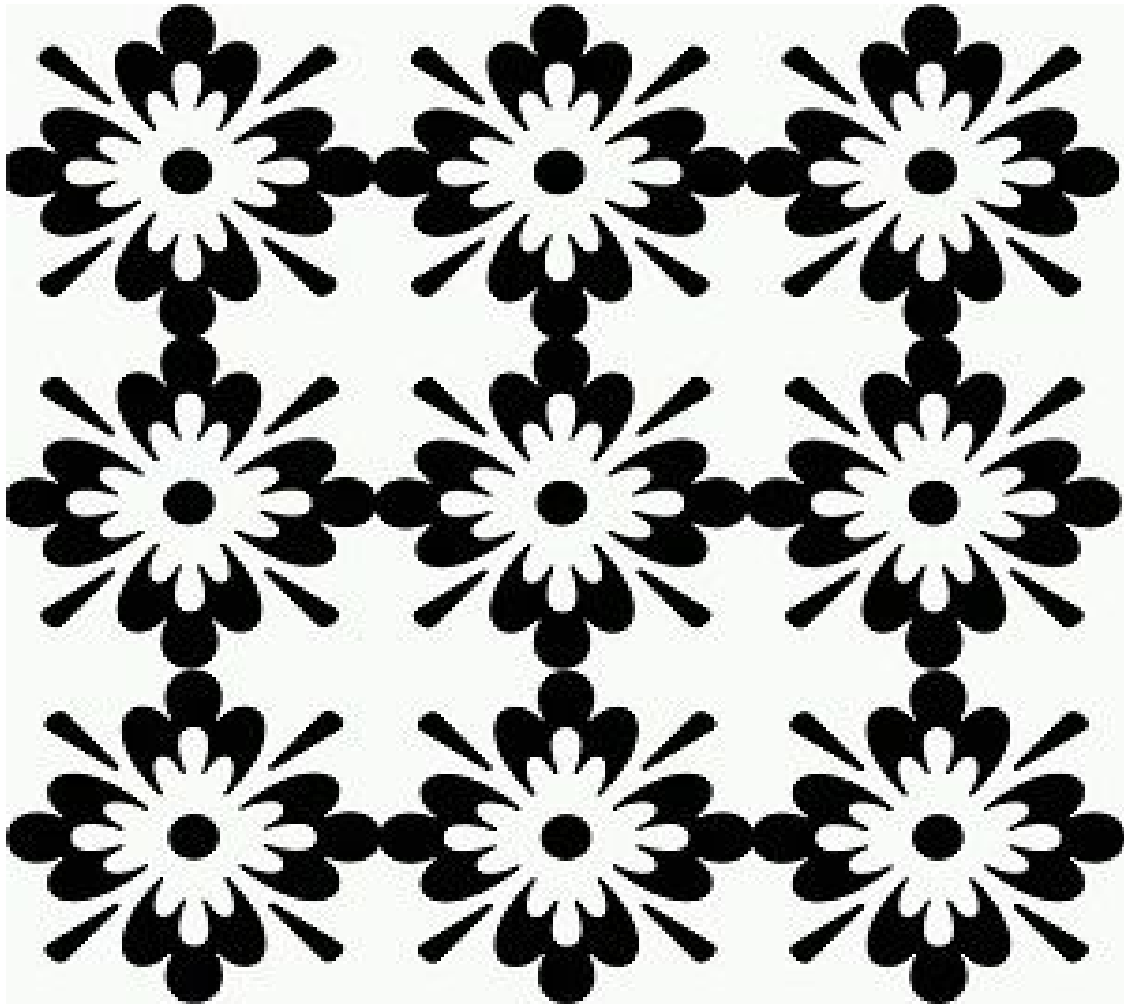
This is a pattern in which the motifs are flipped horizontally or vertically

Composite repeat



This is a repeat of patterns with two or more symmetrical motifs in one pattern – these motifs are mirrored or reversed or rotated to create new designs. A composite overlay refers to the pattern formed when two or more motifs are placed on top of each other. New motifs are created as a result of this combination or superimposition and the new colour which results from this creates new designs.

Counterchange



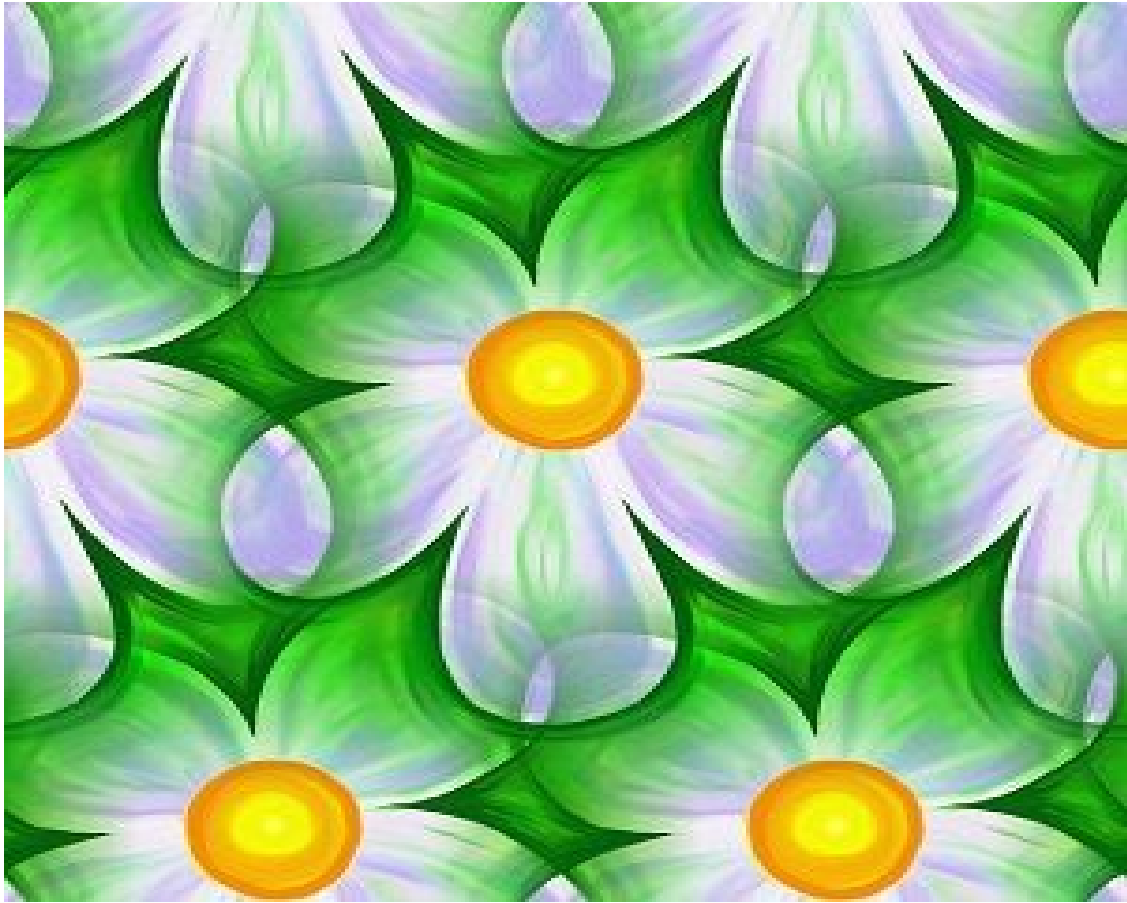
This refers to patterns in which the motif and the background reverse in colour- a two colour symmetrical patterns.

Diaper



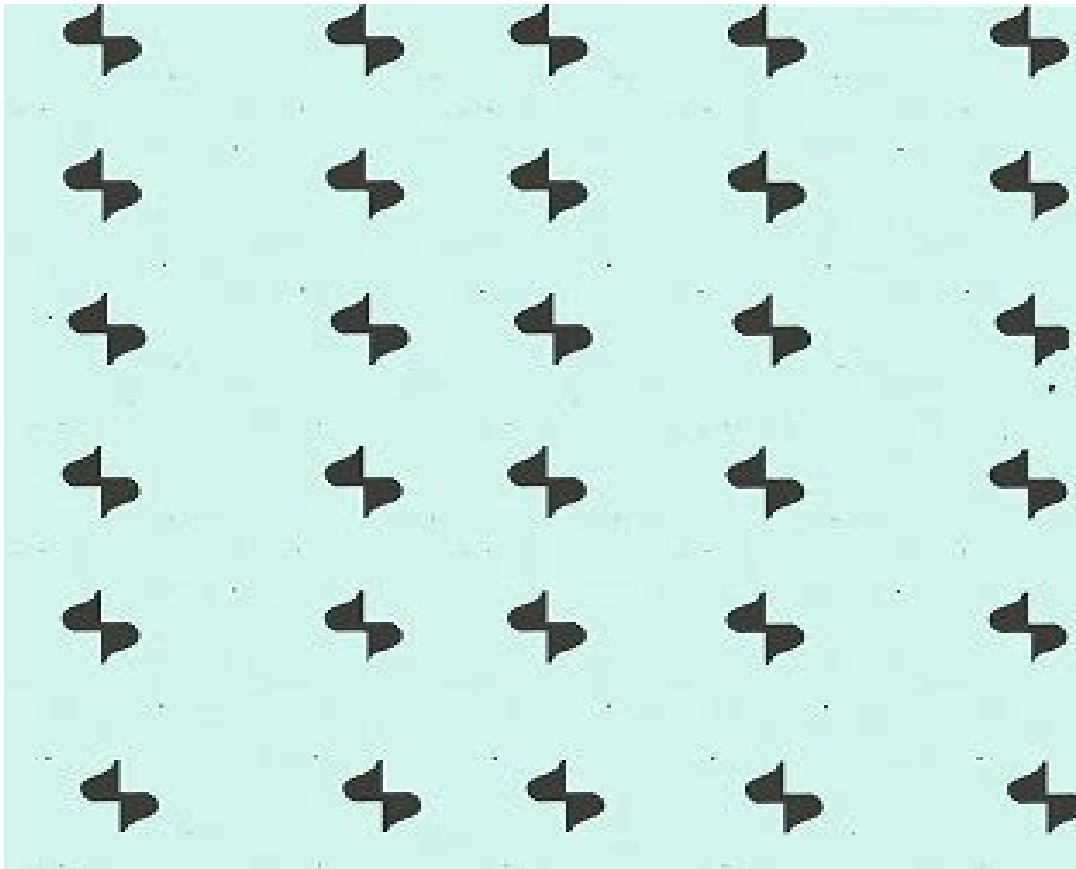
These are small scale intricate multi coloured patterns formed by interlocking geometric shapes

Fall-On



This pattern has motifs/elements/threads which overlap – this results in a different colour than the original where they intersect. You can find this on tartan patterns

Foulard



This is a layout with small motifs repeated all over the fabric in a block repeat layout.

Non-directional layout

(Un-directional pattern)



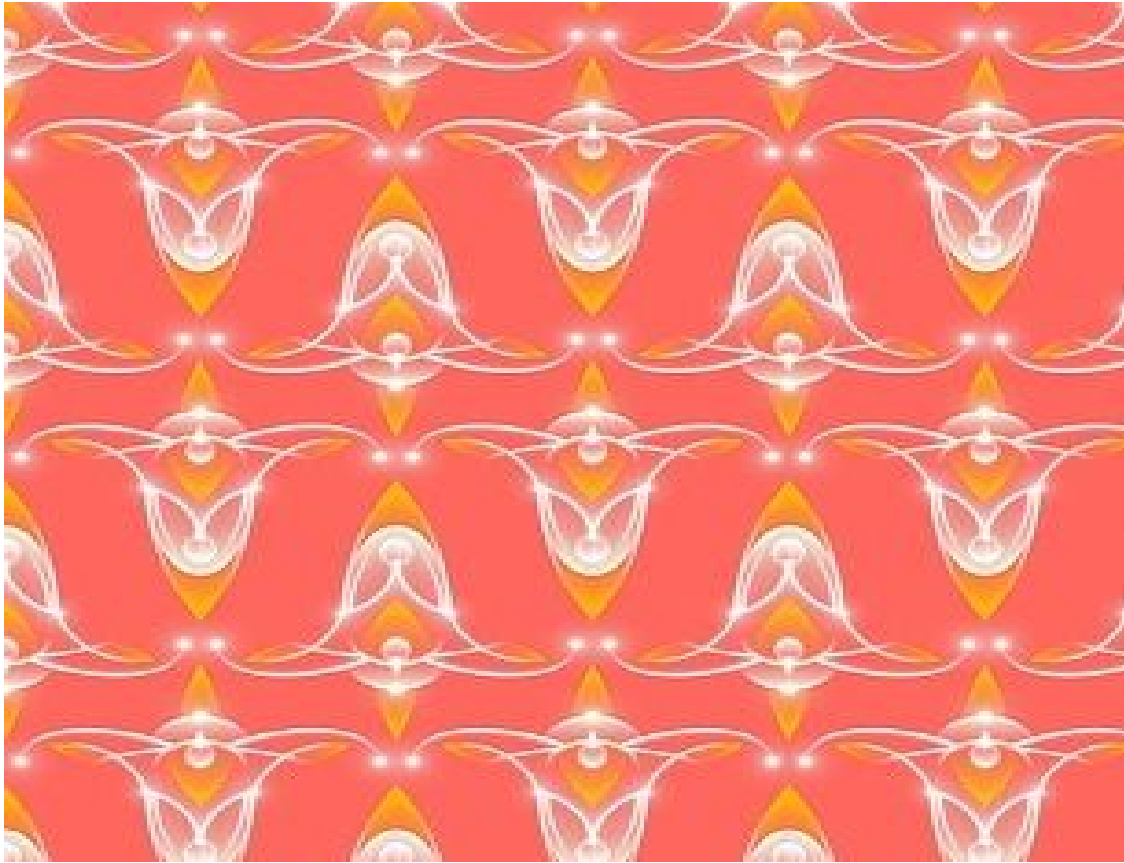
This is a layout which results in the pattern looking the same from any direction

One-directional



This is a layout in which the pattern has a distinct top and bottom – you would get a good view only from one direction. Same as **One-way Layout**; the motifs will all be facing one single direction

Two-directional Pattern



In this kind of layout you will find that the motifs face two different directions. Similar to **Two-way Layout** ; In this half the motifs face an opposite direction, for example, up and down.

Four-way Layout



In this layout the motifs are placed so that they face all four directions

Positive-Negative layout



In this, the motif (positive) and the background (negative area) have identical shapes or atleast they look like shapes not just a background and the motif

Freize pattern layout



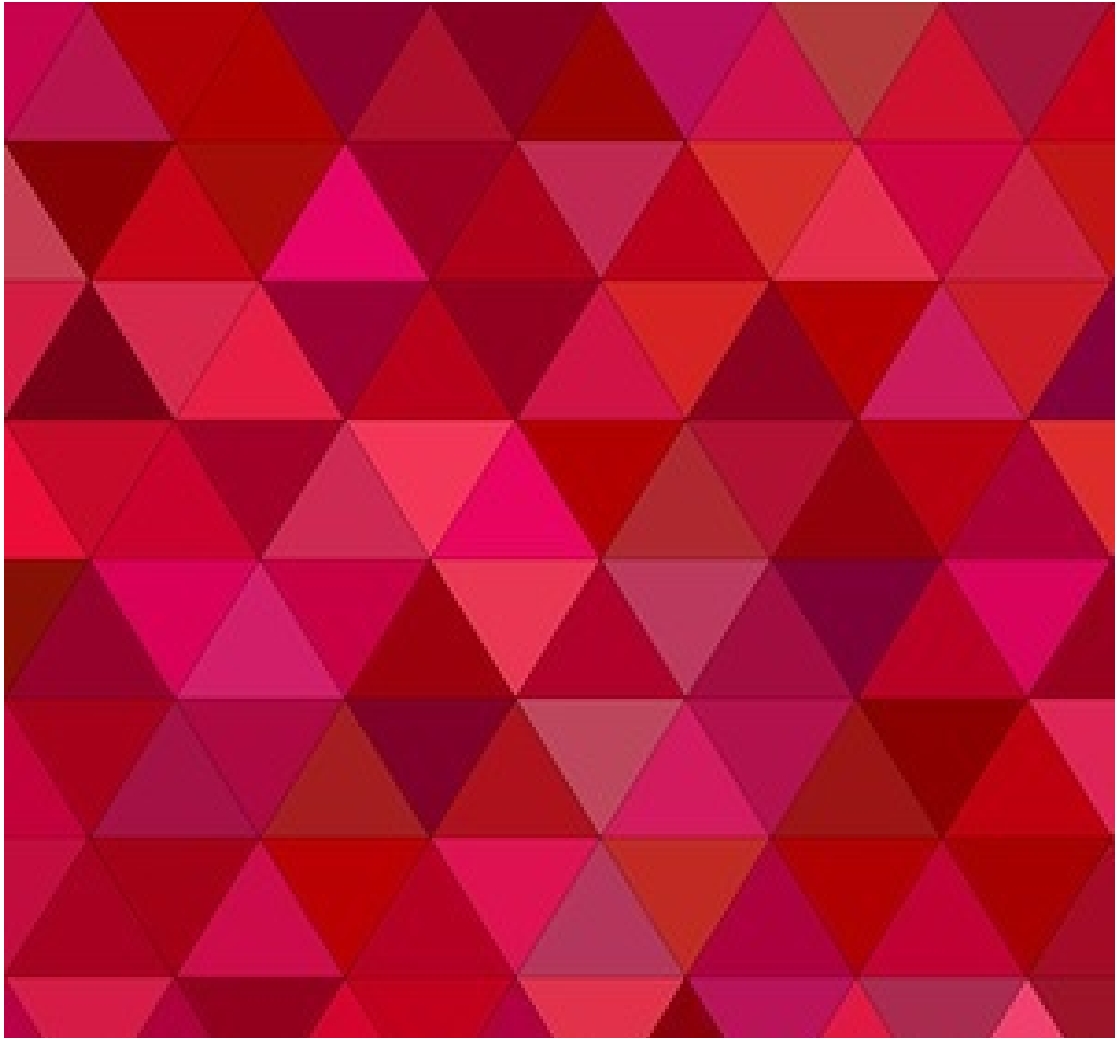
A frieze pattern is an infinite strip with a repeating pattern. This pattern repeats in only one direction and is usually used as a border design

Gradation pattern



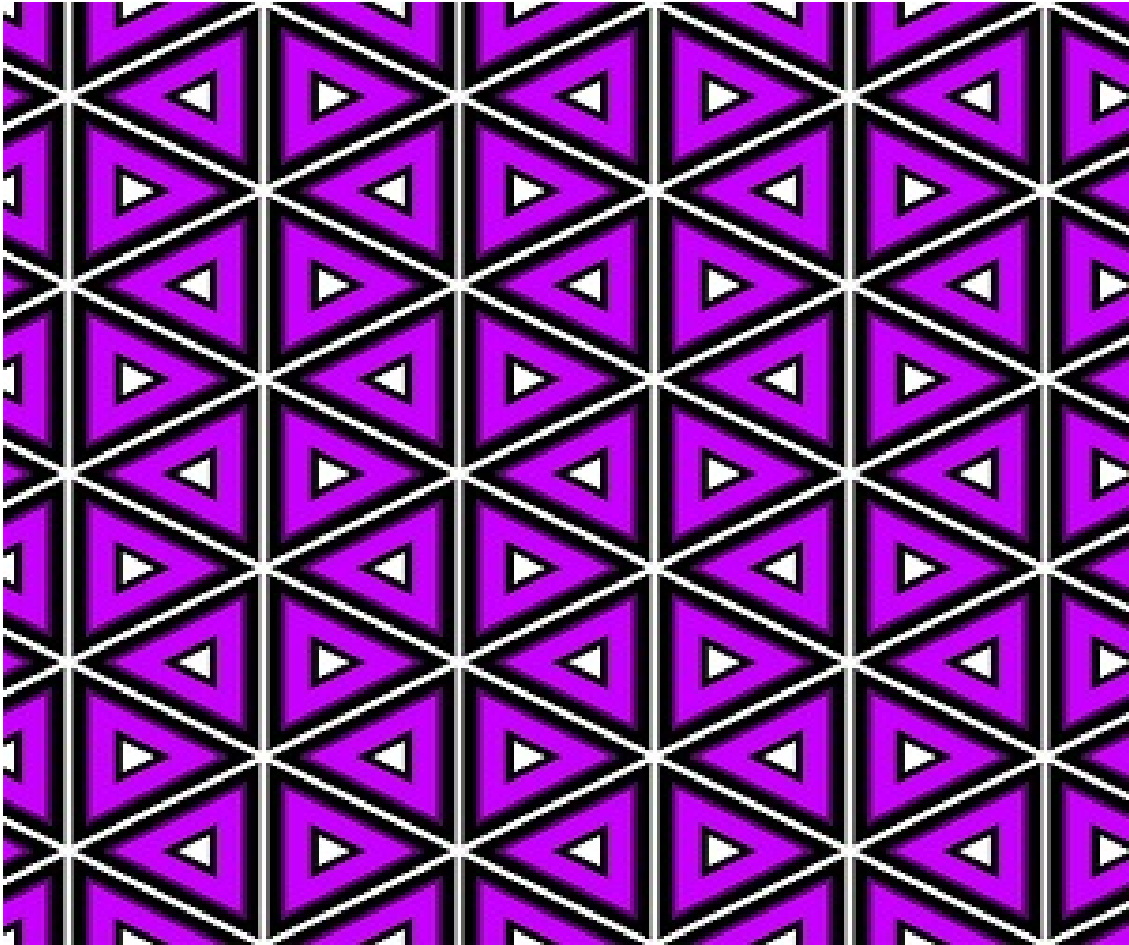
This pattern type has motifs of different sizes and/or shades of colours

Interlocking Pattern



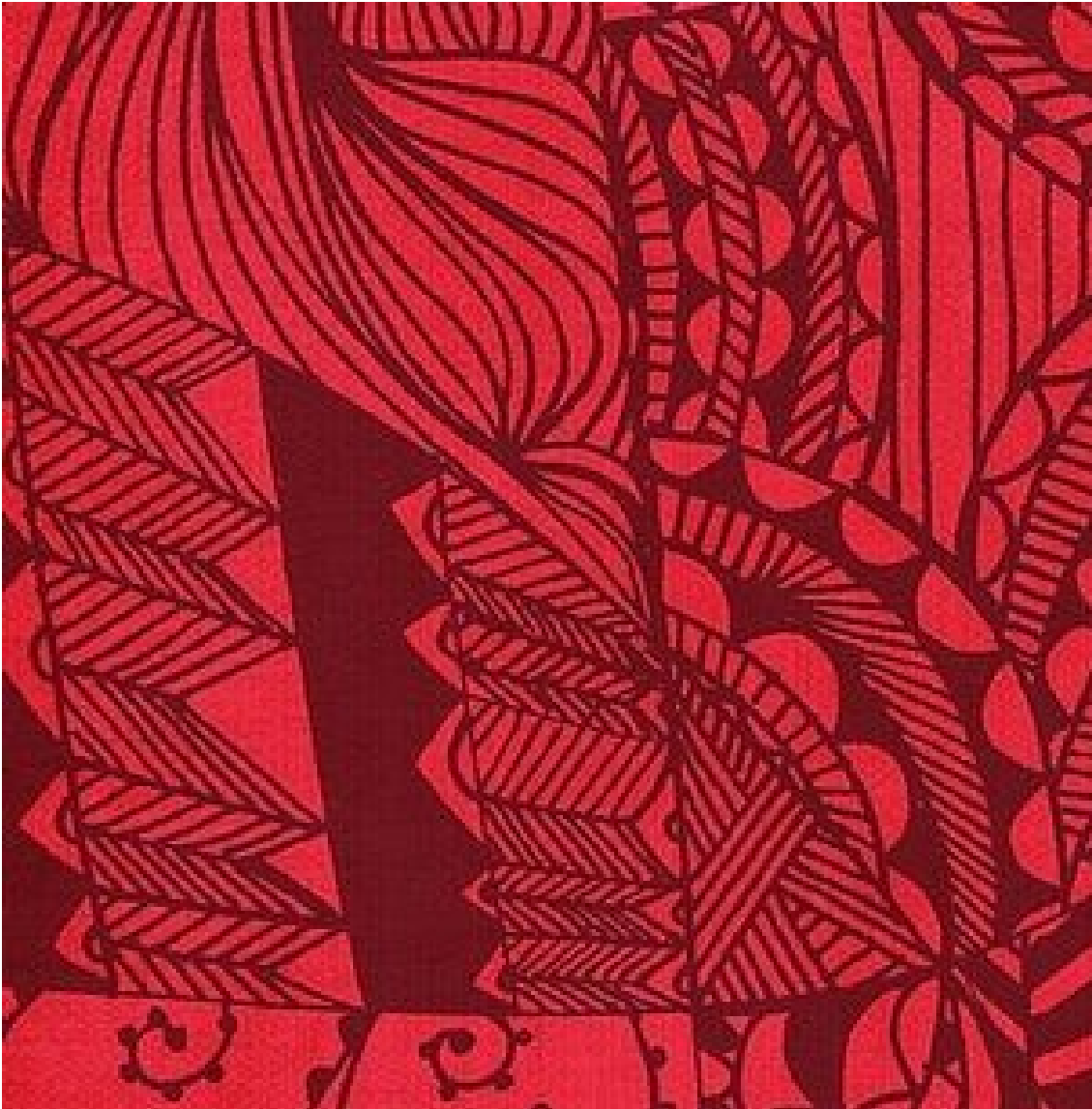
In this layout the motifs are linked together or connected to each other in some way or the other

Packed



This is a layout in which the motifs are placed close together

Asymmetrical layout



This is a layout in which you will not find any symmetry in the placement of motifs or the motifs themselves – no rhyme or reason why they are arranged the way they are but can be as equally captivating as any carefully planned motif placements

First, draw the design for border, about 6” in width



When you trace this design, one after the other, you will notice that, there is no continuation and perfect joining between the two tracings



To avoid this situation or for perfect joining, first draw the design and then draw a small part from the start of the border to indicate that the next tracing will start from this part.

An All Over Design

All over design, as the name suggests, covers the fabric to a large extent. The design surface can be divided into two parts-the background and the foreground. The background is the base of the fabric and the foreground is the design on it. When the foreground is more than the background then it is an all over design (Fig. 12.11). In other words in all over designs the back ground gets covered by the design and little or no background is seen.

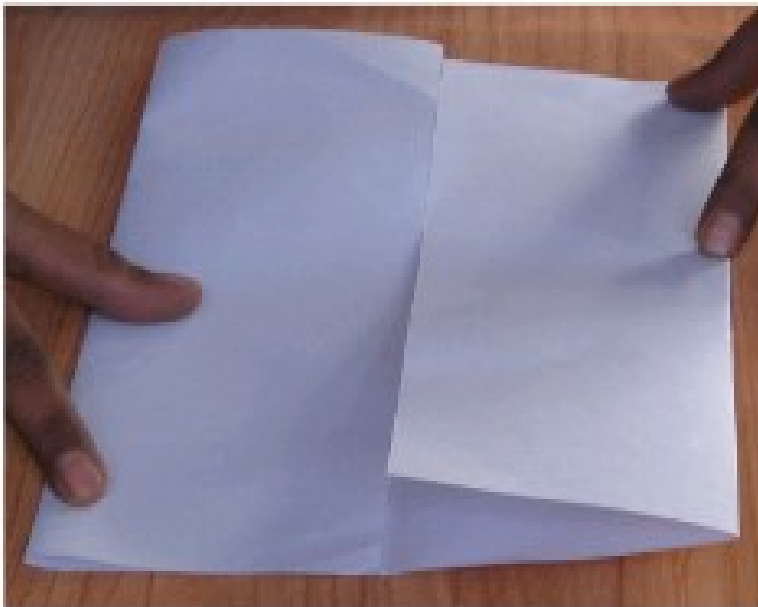


Here in the first design there is no background to be seen while in the second design with red poppies the navy blue background can be seen. Both the designs fall in the category of all over designs. To make an all over design, the following steps may be followed:

Take a square piece of paper.



- Fold it in half and unfold the paper
- Then fold the half portion in half from both sides



- Start drawing the design on the folded portion.

- After drawing, unfold the paper
- Again fold the paper in the same manner from the other two sides i.e. vertically.
- Again unfold the paper, after drawing.



- After unfolding the paper, you can see that only centre of the paper is left blank and the design is drawn on four sides of the paper.
- Now draw the design in the centre and join the four sides of the design with the design in the centre.

Your design is now completed but still it is looking incomplete. So let us now learn to complete the design by tracing and transferring.

Tracing and Transferring a Design

- You can see that the four sides of the design are incomplete. To complete this design, first name the four sides of your design as a, b, c, d.
- Trace the design on another paper with the help of a tracing paper.
- Then again trace the design from side 'a' next to the side 'b'.
- Now one side of the design has been completed, but the other is still incomplete.
- You can complete the incomplete side of the design by placing it one after the other.
- After this an all over design is formed.

- Another aspect of all over design is that it's very difficult to trace the beginning and end of the design repeat.
- This is a very common style of designing You can easily see these types of designs in bed covers, dress materials, tapestry, upholstery etc.



Presentation of Design

Designers prepare the portfolio of their designs in such a way, that it represents their idea and their design for a particular item, e.g.-a garment, dress materials, or a fabric for tapestry, upholstery etc. The presentation should be complete in all aspects. For preparing the portfolio, one should follow the following steps-

- First, prepare the outline or rough sketch of the final product or item such as tapestry.
- Then make a design according to the type of article to be made. Prepare this design as an all over pattern or in repeatable form.
- After finalizing the design, finalize the color scheme.
- Then make a complete design for the final product with colors on ivory sheet in 9" X 9" block.

- Now enlarge a small portion of the design to clarify the motifs and colors, in a corner of this sheet in a block of 3" X 3".
- Finally make a sheet showing a drawing of the final product.
- Now search for a similar pattern on the fabric or the fabric you want to use for the product. Stick a swatch of this fabric for reference.
- Show the colors used in this design, in small blocks on this sheet below the design block.
- Now you have your design, an idea of the final product, color scheme and swatch of the fabric.



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