

# To study of the effect of different printing techniques with Kantha embroidery

■ SMRITI DAANI AND RITU GARG

Received: 06.04.2013; Revised: 18.06.2013; Accepted: 27.06.2013

See end of the paper for authors' affiliations

Correspondence to :

**SMRITI DAANI**  
Department of Home Science,  
A.K.P. Post Graduate College,  
HAPUR (U.P.) INDIA

■ **ABSTRACT** : Present study was conducted to know the preference of respondents regarding different printing technique with Kantha embroidery to know the preference of respondent regarding motif and know the combination of different printings with Kantha embroidery.

■ **KEY WORDS** : Printing technique, Kantha embroidery

■ **HOW TO CITE THIS PAPER** : Daani, Smriti and Garg, Ritu (2013). To study of the effect of different printing techniques with Kantha embroidery. *Asian J. Home Sci.*, 8 (1): 292-294.

**W**e live today in the world of color. Our clothing homes and surroundings all reflect at the colour consciousness, which has become a hallmark of the century. Man has always wished to decorate his body with clothes of different colours, designs and patterns. So, we use colour for beauty first and then for mood induction in our clothing and draperies. The importance of colour in textile products can not be over emphasized. It is the art of dyeing and printing that adds colours to fabric and makes an important contribution to fabric decoration (Bhatia, 1994).

It is presumed that art of dyeing first came to be known about 3000 years ago. The primitive men made use of crude printing processed to produce patterns on the body, which were considered as a piece of clothing. It was even mentioned in the two sacred Hindu epics of Ramayana and Mahabharata of the beautifully dyed fabrics. The rock art figures of Ajanta and Ellora, which are as old as the 6<sup>th</sup> century also, prove antiquity of dyeing in India (Bhatia, 1994).

Also folk embroidery has always been a form of self-expression for the women. It mirrors their lives, reflects their hidden desire and aspirations and expresses the cultural traditions and religious beliefs of the society to which they belong (Dhamija, 1970).

Embroidered fabric was the most sophisticated textiles of Bengal. The embroideries are very neat and pleasing and hence, people like to wear them. The embroidery is very fine and delicate in its appearance (Mara, 1979).

Present study was to observe the effect of different printing techniques *viz.*, which are block, screen and stencil with Kantha embroidery. The basic reason for selection of this topic was that both printing and embroidery are the age old techniques of fabric embellishment and we have tried to experiment that how embroidery enhances the beauty of the printed fabric and which technique gives more appealing effect with this embroidery. Kantha embroidery was selected because of its richness and to provide this embroidery a new modern look.

## Objectives :

–To study the historical development of printings and Kantha embroidery, to study the technique of printing and Kantha embroidery and to study the effect of Kantha embroidery with different printing techniques.

## Limitations :

–To study is restricted to three printing techniques *i.e.* block, screen and stencil printings.

–For printing natural black colour was used to print peacock motif.

History of printing and history Kantha of Bengal have been presented in order to record the historical genesis of the present research topic with developments and modifications that occur time and also the conditions prevailing at present.

**History of printing :**

The old piece of printed cloth showing the imprint of wooden block was found in Greece and dates from IV to V century B.C. These excavated from the burial grounds of the Greek colony of Kerth on the Blacksea (Shenia, 1982).

Stencil printing originated in Japan. Its high cost limits its use and importance in the United States (Corbman, 1975).

**History of Kantha of Bengal :**

Kanthas, literally meaning rags, are quilted and embroidered with colored cottons. It is said that to make a Kantha it sometimes takes six months to one year. Discarded or worn out sarees are arranged one on the top of the other to the required thickness, with the edges folded in. The field is filled with fine quilting work by means of a white tread. The chief stitches used are darning, satin, loop and for the outlines stem and back stitches. The significance of the Kantha is not only in its artistic elegance but its vivid narration of tales of heroism and legends. Motifs used are animal and human figures, floral and foliage symbols which cover the surface. In the centre there is usually a lotus and from four corners three of life reach out towards the centre piece and the field is interspersed with different patterns like tree of life, conventional animal figures, birds, fishes, boats, chariots, kalkas and mythological stories. Mandala and Kalasa are the ritual designs.

**■ RESEARCH METHODS**

The Present study was been conducted for imparting a completely new look to traditional art of printing to find out the best combination of different printing techniques with Kantha embroidery. The sample was selected on random basis and the study was carried out with the help of interview method.

The history of Kantha embroidery was used with different printing techniques. Out of 20 prepared motifs one was selected. After preparation, the samples were evaluated by 100 textile students (graduate and post graduate) and 4 textile experts from some reputed institutes.

Kora cotton cloth was used for traditional Kantha embroidery and for printing, black colour was selected purposively as it was a natural colour.

First of all three samples, one each of screen, stencil, block printing by printed with black natural colour were prepared in black colour and motif was the one selected by respondents and judges. Selected empty areas in the motif were embroidered with Kantha embroidery, so as not to suppress the effect of printing.

**Evaluation of samples :**

Finally printed and embroidered samples were presented before the judges and evaluation was done by them by giving scores to samples on the basis of clarity of design, neatness and overall appeal so as to find out the techniques of printing that

suits best with Kantha embroidery. To draw the conclusion from the haphazard and unorganized information of interview schedule classification, coding and tabulation of data was done.

**Identification numbering :**

After data collection each schedule was given an identification number in order to make coding easier.

**Coding of data :**

Code is an abbreviation, a number or an alphabet which is assigned by the researcher to every schedule item or response category. The data were transferred from schedule to the coding sheets in order to facilitate tabulation.

**Tabulation :**

Tabulation is summarization of results in the form of statistical tables. Data from the coding sheets were transferred in the form of tables to facilitate in drawing inferences.

**Statistical analysis :**

The information was presented as percentage method for clear interpretation of results.

**■ RESEARCH FINDINGS AND DISCUSSION**

The results were analyzed to draw the conclusion and tables were formed for easy understanding. Thus, the analysis of this chapter was divided into two sections.

Section I Deals with the name and qualification of the respondents.

Section II Deals with the specific data which included selection of thread, colour and motifs, and eval of best combination of different printing techniques with Kantha embroidery taken under study.

The data of Table 1 disclosed that majority (70 %) of the respondents were graduate students in Home Science and rest (30%) of them were post graduate students of Home Science discipline.

**Table 1: Distribution of the respondents on the basis of their qualification (n=100)**

Sr.No.	Qualification	F %
1.	Post Graduates	30
2.	Under Graduates	70

Table 2 shows that highest preference (65%) was given to cotton thread followed by woolen and silken (twisted).

The reason for cotton thread being preferred might be because traditionally cotton threads are being used for Kantha embroidery.

The data of Table 3 show that highest preference was

**Table 2 : Distribution of the respondents on the basis of their preference for different types of embroidery threads**

Sr.No.	Types of threads	F %	%
1.	Silken (Twisted)	10	10 %
2.	Wooden	25 %	25 %
3.	Cotton	65 %	65 %

given to the motif No.7 by the respondents. The reason being that motif was most suitable for different printing techniques.

**Table 3 : Distribution of respondents on the basis of selection of motif for printing keeping in view the suitability of motif for three printing techniques viz., block, screen and stencil**

Sr. No.	Motifs No.	F %
1.	1	-
2.	2	5
3.	3	5
4.	4	15
5..	5	-
6.	6	-
7.	7	70
8.	8	-
9.	9	5
10.	10	-
11.	11	-
12.	12	-

The data of Table 4 show that highest preference was given to red and royal blue (I), yellow (II), green (III) and last preference to cream (IV) as followed by the respondents.

**Table 4 : Distribution of respondents on the basis of colors preferred by them (n=100)**

Sr.No.	Code of colour	F %
1.	Black	-
2.	Cream (300)	5
3.	Red (047)	30
4.	Yellow (0297)	25
5.	Green (239)	10
6.	Magenta (058)	-
7.	Orange (332)	-
8.	Mehndi (268)	-
9.	Purple (102)	5
10.	Maroon (020)	-
11.	Royal blue (0157)	30
12.	Deep yellow (304)	-

The reason for these colours being preferred might be because traditionally these colours are being used for Kantha embroidery.

Data in Table 5 show that highest preference was given to the combination of screen printing with embroidery (75%), with very little score (25%), the judges preferred stencil printing with Kantha embroidery.

**Table 5 : Distribution of the judges on the basis of the preference for best combination of different printing techniques with Kantha embroidery (n = 4)**

Sr.No.	Printing techniques with Kahtha embroidery	F
1.	Block printing with embroidery Kantha	-
2.	Screen printing with embroidery Kantha	3
3.	Stencil printing with war embroidery Kantha	1

### Conclusion :

Embroidery and printing which are used from times for fabric decoration can produce great effects when used in combination with each other. Similar effect which was tried out in this study also showed good results.

After evolution, Kantha embroidery was found to be preferred with screen printed motifs embroidered with cotton threads of red, yellow, green and royal blue colours.

Authors' affiliations:

**RITU GARG**, Department of Home Science, Shri Ram Girls College, MUZAFFARNAGAR (U.P.) INDIA

### ■ REFERENCES

- Bhatia, Isheeta** (1994). The study on the small scale textile printing units of Delhi. Master dissertation. Kurukshetra University, Kurukshetra (HARYANA) INDIA.
- Chattopadhyay, Kamladevi** (1975). Handicraft of India New Delhi. Indian Council for Cultural Relations, pp. 55-56.
- Corbman, Bernard** (1975). *Fibre to fabric*, Library of Congress Cataloging in Publishing data.
- Dhamija, Jasleen** (1970). *Indian Folk arts and crafts*. National Book Trust, INDIA.
- Mara, Tim** (1979). *The Thames and Hudson Manual of screen printing*: Thames and Hudson Ltd., LONDON, UNITED KINGDOM.
- Shenai, V.A.** (1982). *Technology of textile processing Volume 4. Technology of Printing*, Sevek Publication, pp.19-22.

8<sup>th</sup>  
Year  
★★★★★ of Excellence ★★★★★