

To access the printing practices of Kashipur in Uttaranchal

■ SHILPI DHALL AND RENU BALA SHARMA

Received: 01.04.2014; Revised: 25.04.2014; Accepted: 04.05.2014

See end of the paper for authors' affiliations

Correspondence to :

SHILPI DHALL

Jivaji University,
Gwalior (M.P.)
INDIA

■ **ABSTRACT** : Handicrafts have been a very basic activity of human society. They are a very integral part of our life. The growth of handicrafts in society was an embodiment of cultivation of sensitivity. Handicrafts, defined simply are the objects made by skill of hand that carry the creator's imagination along with the centuries of tradition in which these have been created and are the result of years of almost conscious experiment and unconscious evolution. Handicrafts, therefore, are activities which were inherited and acquired with time. Block printing is the hand method and the oldest and generally considered as the artistic of all methods of printing textile. Many types of hand woven textile disappear due to the competition from imported and domestically produced mill made cloth. But these remained mainly localize demand for the block printed, usually unstitched garments such as dhoties, lungies, sarees, rumals, pagdies and floor spreads. It has been seen that block printing is done mainly on utility articles, sarees and in negligible amount on dress materials. Moreover, the sarees which are made not of such high quality as compared to the utility article, specially designs used are very limited. A very little effort is done to promote new designs or to make new designs on the articles.

■ **KEY WORDS**: Handicrafts, Blockprinting, Motifs colours

■ **HOW TO CITE THIS PAPER** : Dhall, Shilpi and Sharma, Renu Bala (2014). To access the printing practices of Kashipur in Uttaranchal. *Asian J. Home Sci.*, 9 (1) : 179-182.

The Block printing of Kashipur is different from the printings of other centres. This printing is carried out on mainly grey cotton. Mostly bright or darker shades are used. Motifs are geometrical, floral based on lotus, rose, sunflower, chrysanthemum and many other such flowers are printed on fabric. Some traditional motifs are also used viz., gulab booti, kamal ki booti, imli booti, ambi booti etc. Excepts these motifs, bells are also used, due to which blocks are of square oval circular rectangular shape. The art of India contributes a unique chapter in the history of human endeavour Agrawal (1964) and Chattopadhyay (1975). It reveals the deepest recesses of the human mind and offers the mirror to the Indian soul as perhaps nothing else does. Art by its unique nature is a visual commentary on a concrete manifestation of thought which is abstract and invisible. Objectives of art are like documentaries of a thought word that has departed. These creations have preserved the thought forms of bygone ages. Art therefore is a very precious heritage in the culture of the people. It is more so in India,

where the story of art is as old as history of race- a panorama of five thousand years. The essential quality of Indian art and handicrafts is its preoccupation with the things of the spirit. The evidence of printing in India was found in the 4th century B.C. and such fabrics were exported to China, where they were much used and admired, and later imitated. In Kashipur, the art of block printing had been introduced for more than a hundred years back Robinson (1969). At the time of partition between India and Pakistan, Multani's migrated to India, from whom, this art was acquired by the Muslims. Muslims started to do block printing and took it up as a profession. After that, it became a family business and passed on from one generation to the other. Mainly printing is the source of income of these community. Earning is not much so there people are not economically well.

■ RESEARCH METHODS

A sample size of 50 respondents were interviewed to spell out the nature of printing practices not only to their

generations but also their fathers and grandfathers generations. They were asked to mention about the pretreatment and post treatments given to the fabric. They were also asked how the printing was done, what colours and motifs were used what were the sources of design and how the fabric was dyed. For this study survey and observation method were used. The data was collected analyzed and results were discussed in the form of information and tables. self made questionnaire is prepared for survey.

Printing practices:

The fabric to be printed is washed free of starch. Natural grey fabric is not desired. The fabric to be printed is spread on the table and pinned along all the edges stretching it slightly. The pinned fabric should be free of crease and must not move or shift during printing. The areas to be printed are then marked off using a string or ruler or chalk. The printing is started from right to left printers used to keep printing paste as well as printing they on the right side of the table. The colour evened out in the tray and block is dipped into the outline colour.

Be sure that the consistency of the past was right. It is was too thin or too thick, the desired effect could not be obtained. The fabric is then printed starting with the printing of outline first. That time they used syahi paste for outlining.

A lot of care is taken while printing a pattern since it is necessary not only to join repeats correctly but also to have uniform impression of the pattern of the cloth. A line block is used to syahi print. The block is stamped on the cloth neatly and firmly. After using syahi paste, they used printing paste on the cloth. The block was charged with the printing paste and stamped on the fabric and hit from the top with the first to assure that a clear impression of the design is transferred to the fabric. The block is recharged with the paste and the process is repeated. Only one colour at a time is applied from a single block and it is necessary while producing multicolored pattern, to employ a separate block prepared with the requisite alternative colour so that the complete pattern is built up in stages. Once the entire length on the table is printed in all the clours, the cloth allowed to dry on the table. It is important that the first row of impressions are at right angles across the width of the fabric. Otherwise the repeats are gradually run off the edge of the cloth at one side and tend to approach the cloth from the other side. The printed fabric is unpinned from the table and stored for a while before drying it. The fabric is dried for half and hour to two hours . After the print is fixed, the fabric was thoroughly washed to remove the gum, residual chemicals and unfixed dye. They do washing process in a pond. The fabric is then finally dried in the open.

RESEARCH FINDINGS AND DISCUSSION

The data in the above Table 1 shows that 37.5 per cent

of the unit owners preferred design from natural origin like buties, flowers bells etc. 55 per cent of units also coped designs as such or with some modification from magazines, or other design books 30 per cent of the unit owners also took designs from other printed fabrics and 70 per cent units got design totally supplied to them from external sources.

Sr. No.	Source of design	F	%
1.	Natural origin	15	37.5
2.	Copied from magazines and Journal	22	55
3.	Other printed fabrics	12	30
4.	Supplied from external source	28	70

Percentage exceeds due to multiple responses shown by the respondents

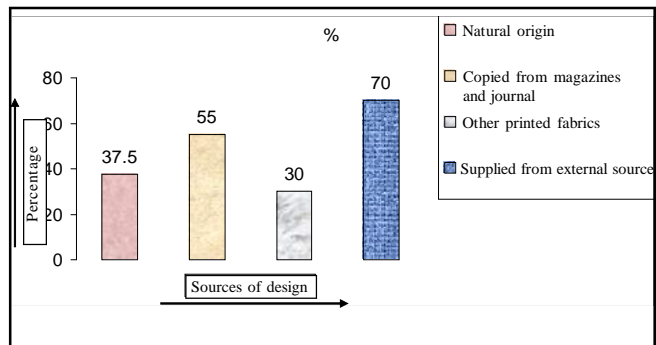


Fig. 1: Distribution of units according to the sources of design

It was concluded that majority of the unit owners were supplied with design from agents as they got maximum order from agents.

Table 2 shows that 58 per cent of the units used tint

So. No.	Colour used	F	%
1.	Red (Tint and Shade)	29	58
2.	yellow (Tint and Shade)	31	62
3.	Green (Tint and Shade)	23	46
4.	Blue (Tint and Shade)	10	20

Percentage exceeds due to multiple responses shown by the respondents

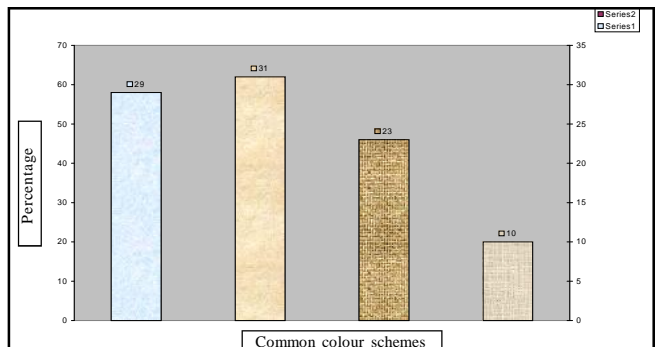


Fig. 2: Distribution of units A/C to common colour schemes

and shades of red, 62 per cent of the units used tint and shades of yellow, 46 per cent and 20 per cent of the units used tint and shades of green and blue vice versa. Beside these traditional and common colours, many new shades were also used with a introduction of synthetic classes. More shades were also used according to demand.

It was found that washing was an important step in finishing. After printing washing was done in the form of steaming so as to remove excess of mordents and stains on fabric which were stuck at the time of printing. Washing was done manually by all the units within the units premises. Then the fabric placed with there printed side facing the sun for 7 to 8 hours. Then the fabrics were reversed and again placed in sun light this process was done for fixation of colours almost 98 per cent units did ironing process, it was done for crease recovery so that the cloth may become smooth for packaging. 14 per cent of the units did calendaring. The calendaring consisted of a series of heavy rollers mounted vertically in a row bust frame. The numbers of roller were generally 2 to 11 or more. Rollers are made of iron.

Sr. No.	Process used	F	%
1.	Washing	50	100
2.	Whitening	50	100
3.	Ironing	49	98
4.	Calendaring	14	28

Percentage exceeds due to multiple responses shown by the respondents

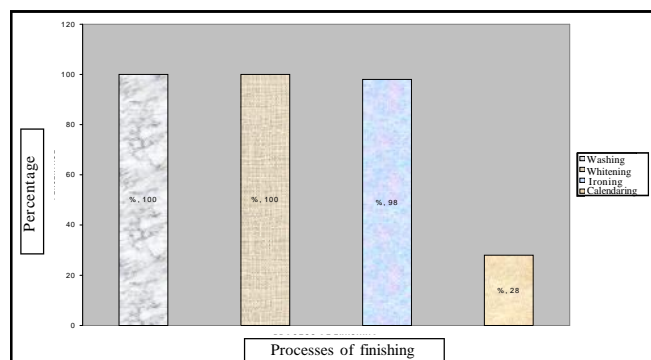


Fig. 3: Distribution of units on the basis of finishing processes

It was found that majority of the units (70%) bought their raw material in advance whereas, the remaining units (30%) bought raw material as per the need aroused.

Therefore, it can be concluded that most of the units bought raw materials in advance so that their production did not get hinder due to shortage of raw material and also they did not go to the market every time for each and every small thing. Although some units also bought the raw material as the need arised becue in peak season demand was increased that time it was more beneficial.

Sr. No.	Manner of buying	F	%
1.	In advance	28	56
2.	As the need arises	22	44

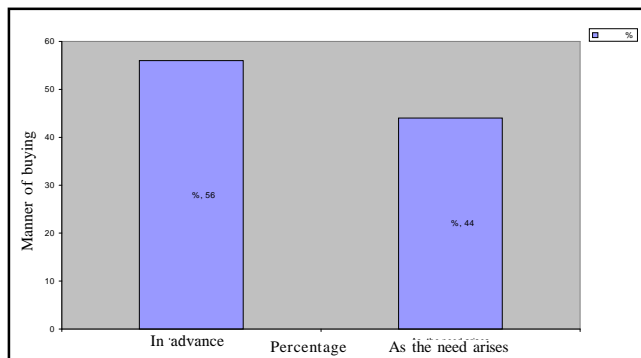


Fig. 4: Distribution of units manner of buying the raw material

Table 5 shows that 40 per cent of the units stored the finished goods in separate room in same premises 60 per cent of the units stored finished in separate godowns.

This concluded that most of the units had separate godowns due to lack of space in their premises and only some of the units had separate room in the same premises as they had enough space.

Sr. No.	Storage	F	%
1.	Separate room in the same premises	20	40
2.	Separate godowns	30	60

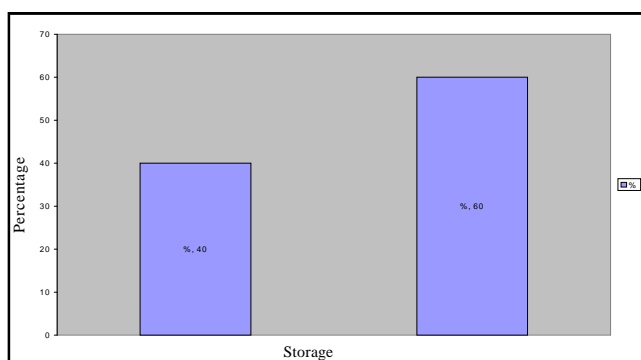


Fig. 5: Distribution of units on the basis of storage of finished goods

Conclusion:

Indian craftsmanship, can undoubtedly be said, is a remarkable means of self-expression and a symbol of artistry Block Printing appears to be the most ancient technique of

hand printing. Common colour scheme used in design were red, maroon, brown golden yellow, green blue and tints and shades of all these colours. Mainly synthetic dyes are used for dyeing and printing. All units used syahi paste or printing paste. Washing process is done manually and it was done before printing and after printing. Different kinds of processes used in finishing were whitening process, calendaring and ironing. Raw material was mostly stored in advanced so that production did not hamper due to shortage of raw material. Most of the units had separate godowns for storing the finished goods Wearing Apparel and household items are prepared by the units. The present study gives just a stray glimps of the present status of block printing units of Kashipur. It can be concluded that with the increasing awareness among the people there has been a trend to move towards the ancient ethnic arts of the country.

Authors' affiliations:

RENU BALA SHARMA, Government Autonomous Girls P.G. College of Excellence, SAGAR (M.P.) INDIA

■ REFERENCES

- Agrawal, Vasudev S.** (1964). *The Heritage of India Art*, Director, Publication Division, Ministry of Information and Broadcasting, Government of India, INDIA.
- Chattopadhyay, Kamladevi** (1975). *Indian Handicrafts*, New Delhi, Indian Council of Culture relation, 43-50.
- Corbman, B.P.** (1983). *Textile fibre to fabric*. Singapore, Library of Congress Cataloging in publication (8th Ed.). 224-225.
- Robinson, Stuart**, (1969). *A History of printed textiles*, London, Studio Vista 6-18, 48-56.



 ★★★★★ of Excellence ★★★★★