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TRADITIONALLY SANGANERI PRINT ON CERAMICS BY NEW INTERVENTION OF TRANSFER PRINTING.

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Abstract-

To keep up with the changing times, the traditional motifs and the product range of hand block printing from Rajasthan have evolved a lot from the ancient times. From the erstwhile meaningful, intricately detailed floral motifs from Sanganer and bolder motifs from Bagru to the present day modern designer motifs like calligraphy, vehicles, and other sundry objects, this art has undergone a major synthesis. The purpose of this study is trace and documents the changes in the techniques, designs, themes and layout of motifs. In light of the theoretical foundation, security and the role of craft and design interactions in revitalizing cultural activities have not yet received adequate attention. With this interdisciplinary approach to printing, paper offers fresh perspectives on a variety of "modern," "traditional," and "legacy" craft realities. We specifically take into consideration how artistic identity and practice, or the creation of intangible cultural heritage, interact when interacting with particular design scenarios and actors. To make this wonderful textile art, Sanganer chippas employ 400 different types of Buta and Buti patterns, varied, flora and fauna, animals and birds, etc. with a specific composition of vegetable dyes. The designs have a wonderful appearance because to the muted hues and thin lines.

Index Terms – Craft, Design, Sanganer, Ceramic, Traditional, Industry.

I. Introduction-

Sanganer printing Apparels, which uses screen printing, cutting, dyeing, and other printing techniques, is currently searching for new technology. The most recent development in Screen printing, dyeing and cutting are more efficient, superior and finished. For more cutting-edge and efficient designs, they can leverage computer graphics by utilizing CAD technology and patternmaking tools. Today, nearly every family in Sanganer, a 16th-century hamlet in Rajasthan State, has a printing table or engages in hand block printing in some way. It is only 10 miles south of Jaipur. Operations today include many migrants who moved to the area in search of work, in addition to traditional Chippa5 family who are known for their exquisite block printing on white fabric. When printed cloth was traditionally produced in this region, it revealed a strong sense of community as Sanganer Chippas, Muslim Rangrez6, dyers, wood block makers, and washermen7 collaborated to create the finished product.

The traditional hand block printing of Sanganer and Bagru from Rajasthan has undergone a major urbanization due to its heavy demand in India and abroad. To keep up with the increase in demand, the artisans have adopted short-cuts in the printing processes, layout color delivery and definition of motifs. The evolution is so profound that the contemporary depiction of the craft almost disregards its historical and cultural context, but for a few artisans. Sanganer motifs were recognized for their fineness and were generally printed on a light cream, white, beige or grey- blue colored backgrounds. The beautiful curvilinear, red and black floral motifs of Sanganer printed on white, cream or grey -blue background are distinguished by the use of the direct printing style and the Mughal inspired aesthetic sense (Ranjan and Ranjan, 2009). It is believed that block printing originated in China more than 2000 years old. However, the Diamond Sutra, which is currently on display in the British Museum, is the earliest example that is known to exist.

Design and decorative arts historians have traditionally followed the principal of identifying their regions as separate entities. There are several publications that look at the histories of ceramics, glass, and textiles from all angles; however they do so by describing their developmental trajectories without much consideration for how interdependent they are in terms of creativity and invention. The invention of transfer printing in the middle of the eighteenth century, which was dependent on the paper industry until the nineteenth century, is particularly helpful in outlining the benefits of a lateral approach.

Henry and Charles Fourdrinier established themselves in Burslem, North Staffordshire, as paper merchants by the year 1823. Henry established the Ivy House Paper Mill in 1827, where his son George launched a pottery shop.

Created a premium tissue paper to meet the demands of transfer printing. The printed document illustrating the significance of the Fourdrinier machine for the development of transfer printing in the pottery industry is the report of the legislative select committee that examined the patent rights of the Fourdrinier brothers in June 1837. There is a complicated background behind the spread of transfer printing in England, and there are still many unanswered questions. The jannanning and enameling industries in Birmingham gave rise to the technique in the late 1740s and early 1750s. John Brooks, a Birmingham engraver, submitted the first patent application in 1751, but it was denied, indicating that others were likely already working in the subject.

The picture is transferred using one of two methods: under glaze transfer printing, which is only used in the pottery industry, transfers the image onto a burnt but unglazed ceramic surface. The first technique applies the picture to an object's glazed or enameled surface. A certain type of paper is necessary, according to Richards (2006), to successfully transfer a picture from a two-dimensional copper to a three-dimensional ceramic vessel. It is believed that William Underwood, a worker from Derbyshire in Staffordshire, brought the technology to John Turner's pottery in or around 1780. As early as the 1750s, tissue paper was used at the Battersea enamel works.

II. The design and designer in Sanganer printing

We were able to research various ways that designers have an impact on contemporary Sanganer activities. We discovered designers who outsourced their designs to regional craftsmen in addition to those who worked as in-house designers who cooperated with artisans. Finally, we found artisans who had received formal design instruction from institutions like the Indian Institute of Craft and Design. I became more aware of the need of communication at this craft-design interface after watching artisans work together with students from a renowned Indian design school to produce hand-block and screen-printed textiles for the local market. The context in this instance was a block printing job that had color bleeding problems. The beautiful and delicate flower prints known as Buta & Buti, Bel (creepers), & Jal (floral net) that Sanganer is famous for are printed on high-quality cotton. These designs feature motifs of various flowers and leaves, trees and plants, as well as animals and birds. These themes are typically referred to as "Bhant" in Hindi and are known as "Design" in English and "Tarah" in Persian. Flowers and leaves are a master piece of tree and plant.

III. Some Sanganer traditional motifs-

Many booties are made by decorating the kamal butis in various shapes. Kamal buti are rarely found in Rajasthan. In sanganeri printing, it has been used as a bel, buta, border.

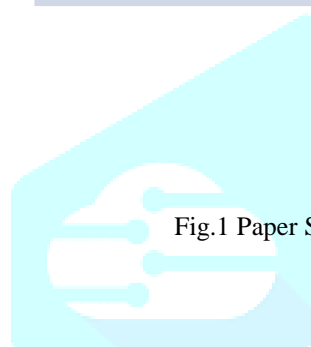


Fig.1 Paper Sketching

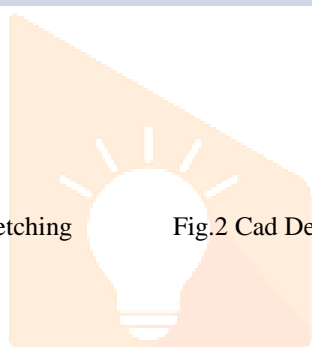


Fig.2 Cad Design

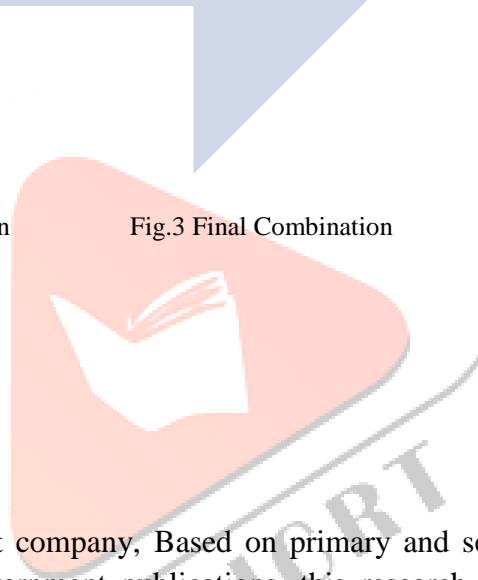
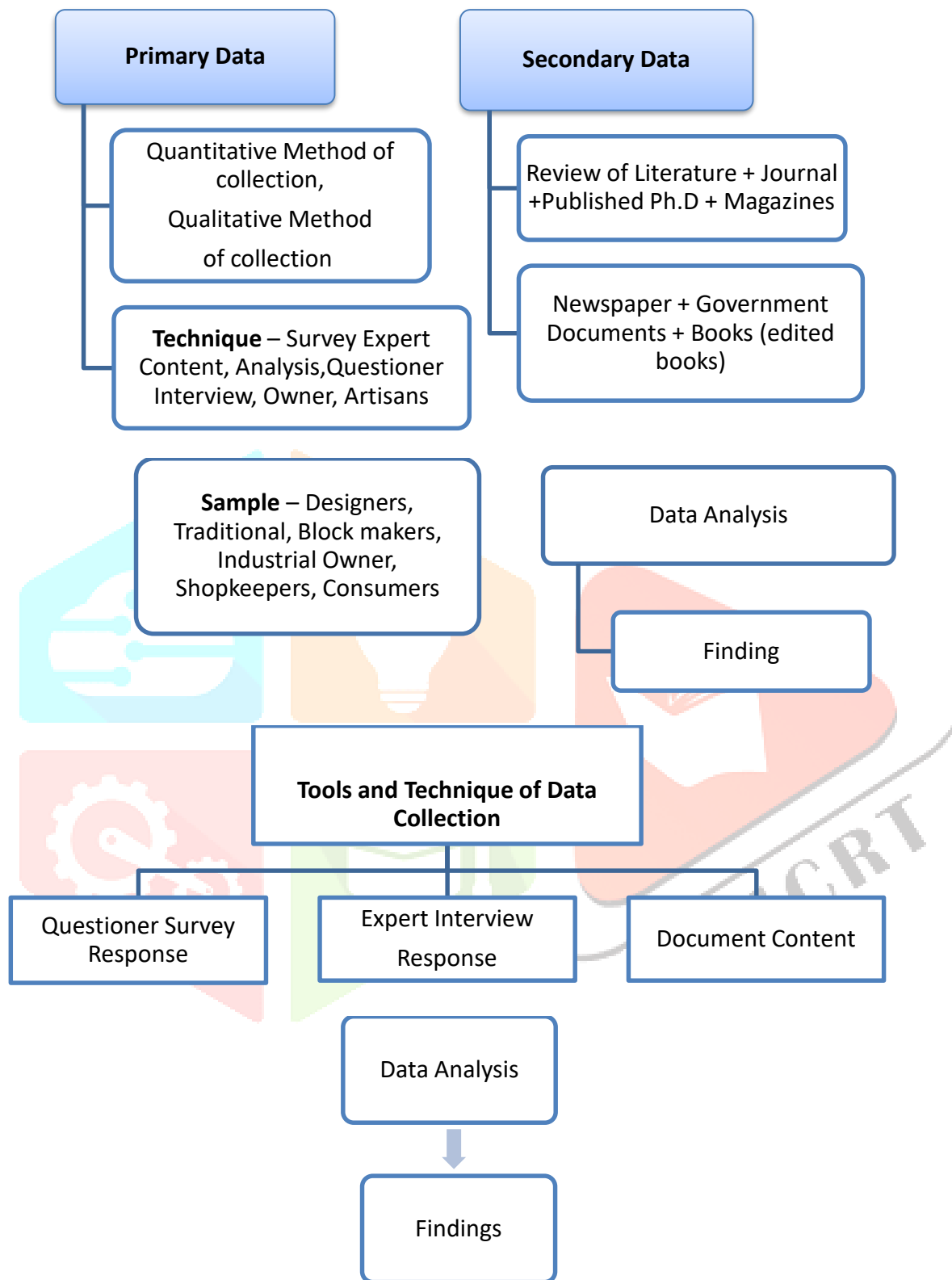


Fig.3 Final Combination

IV. Methodology-

To comprehend the marketing techniques in the handicraft company, Based on primary and secondary data collected from several research articles, journals, and government publications, this research study is both descriptive and investigative. The study uses qualitative methodologies and is based on a series of one-on-one and focus group interviews with business owners at various points along the value chain, as well as with members of the governmental and non-governmental organizations that assist them. At the conclusion of the three weeks of fieldwork, a stakeholders' seminar offered a venue for presenting and debating the preliminary findings with value chain players. To organize the individual interviews, distinct interview criteria were developed for each of the five types of informants: exporters, designers/exclusive shop owners, artisan-brokers, producer-group leaders, and input suppliers.

Data Collection



HANDICRAFTS CLASSIFICATION:

Handicrafts are classified into two categories:



Articles of everyday use



Decorative items

The craftspeople show their creativity using a variety of media. A few examples of the materials that exhibit the variety of handicrafts are textiles, Wood, ceramics, glass, precious and semi-precious stones, precious and semi-precious metals.

4.1 Glass and Ceramic:

The market for glass and ceramic goods in Indian handicrafts is quickly expanding. The traditional method of mouth-blowing the glass still evokes nostalgia. The many glass and ceramic forms in a variety of hues would be aesthetically pleasing to Westerners while still having an Indian feel.

4.2 Changes and Shifts in Sanganer printing tradition

Sanganer, a hamlet that was established in the 16th century and is now a lively little town in Rajasthan State around 10 miles south of Jaipur, has almost every family equipped with a printing table or engaged in hand block printing in some capacity. Operations today include many migrants who moved to the area in search of work, in addition to traditional Chippa⁵ family who are known for their exquisite block printing on white fabric. Its identity was recently protected by the Geographical Indication of Goods (Registration and Protection) Act of 2010. Sanganer printing was rarely restricted to small settlements; rather, it was frequently exposed to international trade, colonial aspirations, and the requirements of its shifting clients.

Sanganer printing was distinctive by various colors and themes depending on who it was created for (royals, priests, or locals), much as distinct prints and color schemes functioned as caste identification until the middle of the 20th century (DeNicola and Wilkinson- Weber 2016). Sanganer Chippas, Muslim Rangrez⁶ dyers, wood block makers, and Dhobis⁷ all collaborated to create a finished product in the traditional way, which was evident in the manufacture of printed fabric.

Sanganer printers still recall printing on the hand-spun khadi fabric that Gandhi, who was based in Ahmedabad, promoted to support the independent Swadeshi movement, while Ram Lal Das is credited with bringing screen printing technology to Sanganer from the same city in the 1960s. Thus, Margolin's comment on the complicated

interaction between "industrial" and "artisan" in India throughout the first half of the 20th century is supported by our most recent interviews with artisans in Sanganer (Margolin 2011).

4.3 Observation

India has a long-standing custom of hand block printing. In the 16th and 17th centuries, Sanganer printing rose to great heights across Europe and became one of the East India Company's main exports. It's appropriate to classify it as a "Heritage Craft" because it dates back about 500 years. The Chhipas, an artisanal group, have historically continued the craft. There has never been any official training. As part of their everyday routine, they observe and learn. Family members work at home to complete the entire process manually, from printing to dying.

The main sponsor of the craft in the past was the Jaipur royal family. The trade nearly perished after Independence before being revitalized in the 1970s thanks to the support of notable exponents like Faith and John Singh of Anokhi, Kamala Devi Chattopadhyay, Laila Tyabji, Pupul Jayakar, Prabha Shah, and Laila Tyabji, who founded the cottage industry movement. Due to it is low output and high human input at present.

These cottage industries not only play a significant role in creating many job possibilities, but they also aid in the industrialization of the country's rural and underdeveloped regions, therefore lowering regional inequality and ensuring a more fair distribution of income and wealth. Additionally, it makes a significant contribution to the socioeconomic advancement of the nation. Around 3000 households are employed by the 154 block printing businesses that are now operating in Sanganer. Furthermore, this commerce directly supports the livelihoods of 18,000 to 20,000 individuals. However, the state administration has designated Chitroli village, 42 km distant, as the future location for these units, and they are not yet prepared to move there. The key argument made by block printers is that pollution is within reasonable limits because the process uses little water, space, and power. It's eco-friendly since it uses chemicals devoid of azo colors, natural, and vegetable dyes.

V. Utility, Scope and Future Study

Be it the traditional Indian handmade pottery or any other form of handicraft, India's handicrafts business is incredibly dynamic. Different governmental and non-governmental organizations are maturing the demand for Indian handicrafts now, which differs from the past when the sector was battling to gain traction in the market.

Due to the minimal capital requirements, substantial value addition, and potential for export and foreign exchange gains for India, Indian handcraft is economically significant.

For export and foreign exchange revenues, ceramics have a significant value for the nation. Due to the enormous demand for its goods in terms of price, practicality, and beauty, the market is expanding. The industrial revolution increased productivity has increased the growth and quality of ceramics.

Since the past in a few decades, the scenario has changed of handmade ceramics and has been replaced by machine-made a product which attracts the people more now - a - days. As seen from the past changes the ideation to develop the ceramics in the future, I have discovered that the Sanganer motifs of Jaipur have never been used on the ceramics in transfer printing.

VI. Significance-

A unique feature of these blocks is the use of Teak or 'Saagwaan' wood as the only kind of wood used in their making. Which are used to print outlines, are called Rekha, and the filler blocks are called Data. The wooden block is seasoned, and then the desired design is carved out onto it by the artisan. This wood is of high quality and the veins are spread out, making it highly suitable for chiseling the designs.

The specifications of block have been kept constant for centuries, keeping the end user in mind. The human hand can only hold block dimensions of 7×7 inches and 3×4 inches for a long period of time; therefore the blocks created for constant use are made in these sizes. The weight of the block is also taken into consideration as it cannot be too light or too heavy. This causes inconvenience during carving and irregular chipping during usage. A wooden block always has two or more holes at the back to allow air to flow as well as to let out the excess color. A woodblock usually lasts for up to 800 meters of printing.



Fig. 4



Fig. 5

6.1 Color used in Printing-

While presently, synthetic and chemical dyes are mainly used for Sanganeri printing to meet the growing demand for unique colors from consumers, the traditional Sanganeri printing used natural dyes. These dyes were derived from natural sources like yellow from turmeric, blue from the indigo plant, black from rust iron, and so on. Red and black were the most common colors used throughout the state of Rajasthan, followed by yellow blue and green.

However, as synthetic dyes were introduced in the market, the process of using natural dyes became too expensive, cumbersome, and lengthy. The introduction of chemical dyes has allowed the artisans to become more versatile with their designs and color combinations.

VII. Challenges:

Block printing has grown significantly in Sanganer during the past three decades as a result of a growth in the global textile industry. With changing times, craftsmen have adopted cheaper and more easily available raw materials, which include the usage of chemical dyes in abundance and the almost null use of the traditional natural dyes. Today, the groundwater here is so polluted that government has released orders to shut down all printing units in the Sanganer area. Along with environmental challenges, the availability of artificial printing material and change in the trends and forecasts of the markets has resulted in the loss of identity of the Sanganeri prints. There has been a major shift in the colors used, the motifs used, the fabrics used and the purpose of the making a certain kind of print.

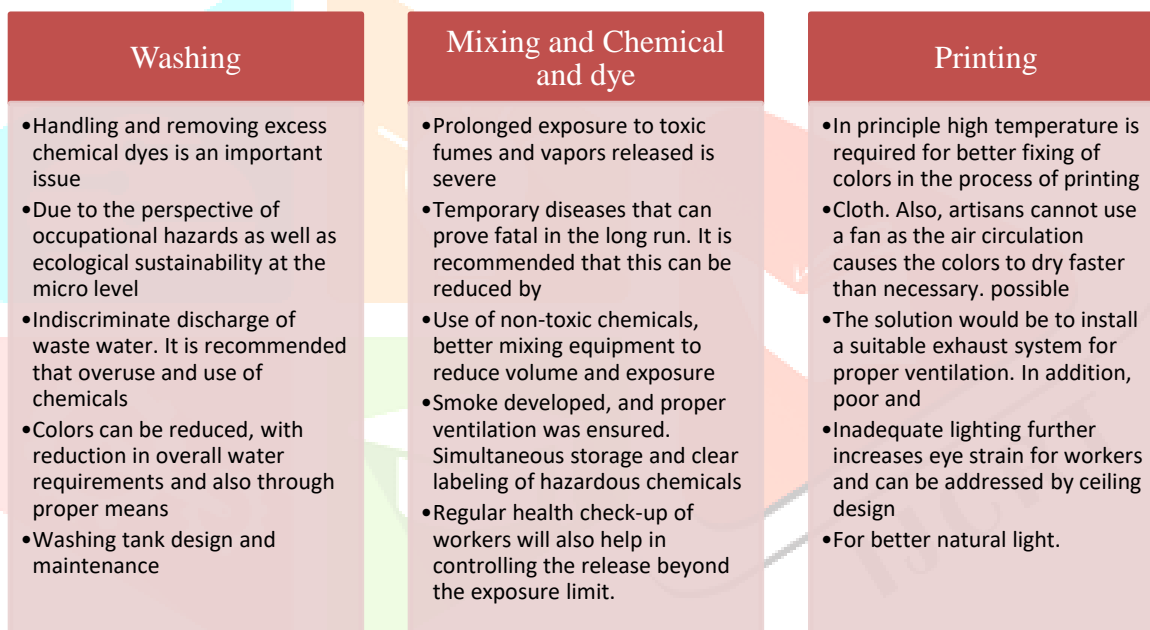


Fig.6



Fig. 7

VIII. Block Printing issue and solutions-



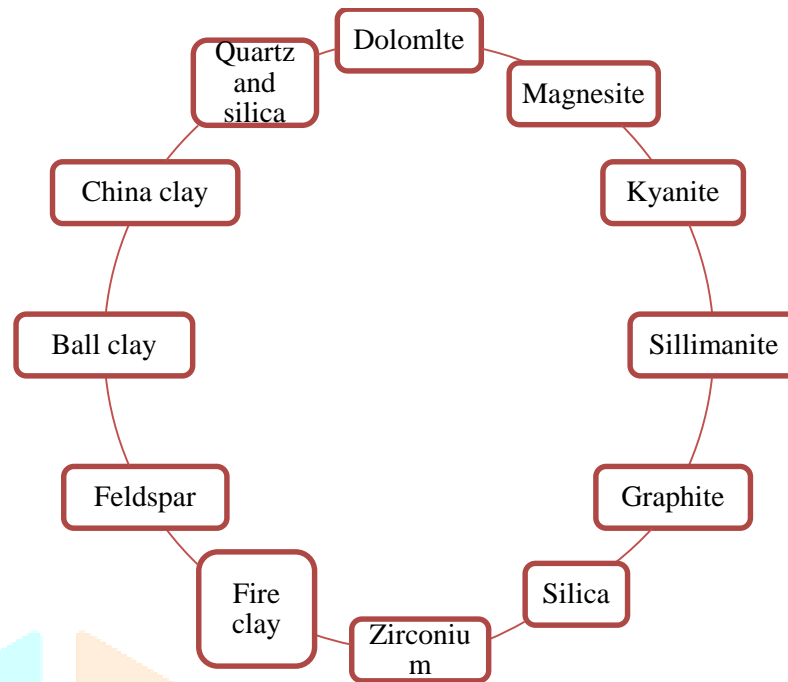


Fig.8 Minerals used in ceramic industry

Neolithic man is credited with creating pottery out of clay, which later became a highly valued art form in antiquated societies like Babylonia, Egypt, China, and India. China has produced semi-translucent porcelain, sometimes referred to as chinaware, for thousands of years. Pottery is a handicraft industry in various regions of the world, including the Far East, the United States, and India.

Sewage removal, toilet and latrine hygiene in homes, irrigation, and water management were among the important concerns. Over time, these issues grew to be so serious that humans were forced to find a solution. The cleaning management system was created by humans using their wits. The sophisticated sanitary ware market that exists today was sparked by the cleaning management system. The current scenario is that these conveniences have evolved to the point where they are unimaginable to the average person. The industrial revolution led to an explosion of industries around the world. The development of enterprises involving the production of high-temperature furnaces was crucial for the development of the iron, steel, and several other industries. To build furnaces and maintain the temperature caused by them, high-temperature items were developed. Along this long path of evolution, humanity also found a wide range of other essential items, such as hydrated lime, crockery, asbestos pipes, granite tiles, crushed stones, and plaster of Paris. Although there is knowledge on the design of ceramic religious artefacts from 24,000 years ago, the first evidence of the widely used pottery dates back to 6400 BC, when our forefathers created permanent settlements along riverbanks and the agricultural economy. Approximately order to increase the durability of the potter's wheel and other clay-based items, fire was created in 3500 BC. Terracotta clay jars and novelty vessels are still a vital component of the rural potters' sustenance, and they are being produced in the same way.

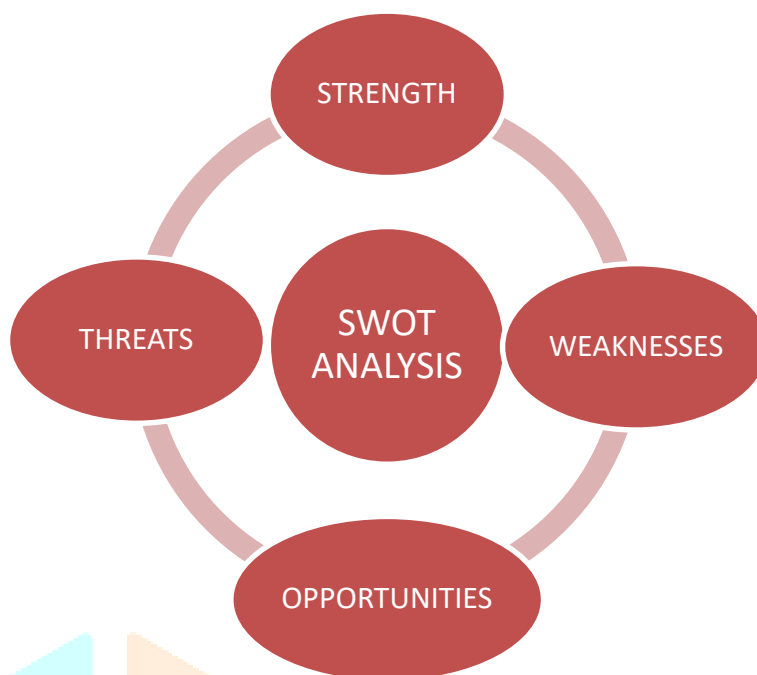


Fig.9 SWOT Analysis of Indian ceramic Industry

Strengths The Indian ceramics sector has a fantastic reputation across the world, which is one of its main competitive advantages since implementing new technology and production methods for goods, the sector has been expanding. Technology has made production more efficient and streamlined. The strength of the ceramics industry is the wide variety of raw materials that are readily available.

Weaknesses Since implementing new technology and production methods for goods, the sector has been expanding. Technology has made production more efficient and streamlined. The strength of the ceramics industry is the wide variety of raw materials that are readily available. The handmade pottery aesthetic is gradually being superseded by automation. People whose traditional family businesses were clay and ceramics are no longer relevant (Transition to ceramics from traditional pottery-making, 2020)

Opportunities the ceramics business in India offers a wide range of prospects. New research and manufacturing techniques in the sector can hasten the production and delivery of new designs. Technology may assist the sector in addressing the expanding global client base and developments in ceramics.

Threats Innovation and technical development pose serious risks because of how they affect those who are at the bottom of the ceramics supply chain. Workers with aptitude are gradually being displaced by machines and technological innovation (About Indian ceramic industry, 2020).

Conclusion-

I working on transfer printing design I inspired the designs from traditional Sanganer prints and create my own designs at Photoshop software Thus, we may draw the conclusion that Sanganer and Bagru hand block printing are crucial components of Jaipur's textile printing industry. Modern printing firms are embracing new technology, which will be extremely advantageous in the next years. However, although hand block printing has made a name for itself on the global stage, the print industry should continue to develop its technique by utilizing new software to meet market demands and new technology for more cutting-edge and effective designs.

The ceramics business in India has developed from one that required all hands on deck to one that no longer need them. The ceramics suppliers may now accomplish more than they ever could thanks to new advances and trends in the industry.

The technologies utilized to create high-class ceramic goods and the guiding principles behind them have been covered in the paper. The study in this area has followed the advancement of ceramics technology. It has demonstrated how the industry has developed from using a foot wheel to pyro-technology and contemporary machinery. The business is now able to handle large orders, create new patterns, and employ a variety of colors thanks to technological advancements. In addition to this, the sector is also utilizing novel materials.

Review of literature

The role of the craftsman is crucial in the mostly agricultural civilization since it helps to make the village community self-sufficient. The industry generates significant foreign cash while protecting its cultural legacy and employs a sizable group of artisans in rural and semi-urban areas. The industry suffers from its lack of organization, as well as other obstacles including illiteracy, a lack of funding, inadequate exposure to emerging technology, a lack of market knowledge, and a weak institutional framework. The ability of the artists to manufacture the goods in accordance with the tastes and preferences of the buyer is essential to the success of handicrafts. Datta & Bhattacharyya (2016)

Rajasthan is known for producing some of the most valuable traditional printed and resist textiles. The goal of this effort was to gain a deeper understanding of some of these traditional textiles by examining the artefacts' origins, articles, fabrics, colors, patterns, printing styles, and literary backing. Rajasthan is home to every color in Mother Nature's expansive color wheel, including the royal blue of the sky, the pink of the towns, the amber of the sunsets, and the red of the dunes. Dr. Sharan et al. (2016)

Lunayach (2021) Textile dyeing, printing, and paper making are Sanganer's traditional businesses. The majority of these industries are small-scale businesses that are dispersed randomly and uncontrollably around the area. The two industries with the highest yearly growth rates among small-scale enterprises are textile and food. The most well-known local crafts are tie-dye, Sanganer block printing, jewelery, and blue ceramics. Embroideries, stone, wood, leather, metal, ivory, and painting are examples of further crafts. The home level is where these tasks are completed. Jaipur in particular has been a significant hub for the production of textiles in Rajasthan. Tie-dyeing and Sanganer block printing are two of the most well-liked and well-known textile traditions.

Nimkar, U. (2018) the situation is further complicated by the lack of targeted efforts to study Solving problems related to the general environmental impact of textile and craft production processes as well as the health and safety of workers. A detailed study related to occupational health and safety especially in the Indian textile sector: The handloom and handicrafts component is long overdue.

According to Kiradoo, G. (2021) Production of refined ceramics from traditional pottery in India. Traditional pottery-making businesses have seen significant contemporary machinery growth as a result of the ceramic industry's market expansion. In India's ancient past, making pottery was one of the most esteemed skills. These days, open flames and low temperatures are employed in the pottery-making process. They were often less ornamented and relied on handcrafted processes. The use of ceramic glazes has advanced thanks to a dramatic upswing in technology and business, which has increased the appeal and usefulness of ceramics.

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