



# BLOCK PRINTING TECHNIQUE AND IT'S USED IN BAGH PRINT

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## ABSTRACT

Block printing is a technique where fabrics are colored and colored using wooden blocks. This page provides a primer on block printing and describes the Bagh block print, an iconic piece of Indian textile art that has gained recognition throughout the world. Bagh print is known for its natural color hand block printing on a wide range of natural materials. Although 33% of respondents classified it as both a handcraft and a handloom, it is mostly a handcraft. Bagh Prints are fabrics that are hand-blocked using solely natural colors. Bagh print fabric is a popular example of the Textile printing industry; it has geometric and floral designs that repeat in red and black on a white backdrop. The world-famous art form known as Bagh print was developed in the Indian state of Madhya Pradesh.

**Keywords:** Rural, Marketing, Hand Block Printing, Entrepreneurship, Technique and Bagh Print

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## INTRODUCTION

India has a rich cultural history, and the skill of printing textiles is an integral part of that history. With the passage of time, wooden block printing in Madhya Pradesh has become a respected skill. Textile printing has long thrived in the state, although it has been inspired by techniques and aesthetics from other states. The use of natural dyes made from plants and vegetables is the most distinctive feature of this art form. These are resistant to fading. Bagh prints, as they are now often known, are striking because they have alternating blocks of black and red on a white backdrop.

Hand block printing has a long and storied history in India, dating back 800 years to when it was widely used throughout the country. There is evidence that it served as a trading route between India and Babylon about 4000 years ago. Fabrics hand woven and printed in Malaya and Indonesia eventually made their way to other eastern nations. A prominent export center for hand block printed textiles in India emerged in the city of Surat around the seventeenth century. Only in a few few locations is this age-old art form still being maintained and refined by skilled craftspeople. Fabrics are printed using a resist method with a "Kalam" (Pen) in the eastern half

of the world. Printing and dying with wooden blocks was a technique established mostly in medieval Gujarat and Rajasthan.

The cultural and artisanal traditions of India are extensive. The art of hand block printing is a significant part of the overall handicraft business. The actual date of hand block printing's inception is difficult to ascertain owing to a lack of genuine sources, however a small number of studies have hinted that it is about 4000 years old. According to Skidmore (2014), hand block prints with a Rajasthani aesthetic were discovered in the Syrian city of Palmyra around the year 300 AD. In his book on hand block printing, Gillow (2010) revealed the discovery of mordant-dyed and printed cotton in the ancient city of Mohenjo-Daro, located in what is now Pakistan.

Various regions of Madhya Pradesh are renowned for their exceptional handloom and handicraft production. Silk and cotton sarees woven by hand in the ancient cities of Chanderi and Maheshwar have made India renowned across the globe. The state of Madhya Pradesh is home to several places where hand block printing has been practiced for generations. Some current day examples are Bagh, Bherogarh, Indore, and Jawad.

Bagh is a tiny tribal community in the Dhar region of Madhya Pradesh, best known for the textile art



form known as Bagh print, which is created via the process of hand block printing. Bagh printers are the artisans of Bagh village who make hand block prints. Indore is a short 150 kilometers (km) drive from Bagh. This settlement was given its current name, Bagh, in honor of the revered "Maa Bagheshwari" shrine. In addition, the area is well-known for the rock paintings found in caves dating back to the 6th century (the so-called "Bagh Caves"). Because of these features, the area has become a popular vacation spot. The discovery of dinosaur remains here made headlines around five to six years ago. Originally from Larkana, Sind, a town noted for its hand block prints, the Khatri community, of which the 'chhipas' are a part, moved to India some 400 years ago. Since moving river water is essential to the printing process, its proximity to the river "Bhaghini" was a major factor in its selection. The present version of the Bagh print was created forty years ago because to the hard work of Shri Ishmael Sulemanji Khatri and his wife, Smt. HazzaniJaitun B. Bagh. Originally intended for use printing on tribal clothing, it was Shri Ishmael Sulemanji Khatri who first tried applying the technique to non-tribal textiles.

#### REVIEW OF LITERATURE

**Kalam Chouhan (2019)** In this research, we examine the development of block printing methods and the rise of the Bagh block print to international fame. Bagh Print is an age-old method of hand block printing that uses only non-toxic dyes. Popular in the Textile printing industry is Bagh print fabric, which has repeated geometric and floral designs in vegetable colors of red and black on a white backdrop. Bagh printing is a highly regarded Madhya Pradesh regional art style.

**Dr. Sadhana chouhan et.al (2018)** Bagh is a tiny tribal settlement in the Kukshi tehsil of the Dhar region of Madhya Pradesh, and it is from there that the Bagh prints get their name. According to folklore, the local baghs or tigers inspired the names of Bagh Village, the Bagh River, and the neighboring Bagh caves (3rd and 5th century AD, with beautiful sculptures and paintings devoted to both Hindu and Buddhist deities). About 12,000 people call this settlement on the Dhar-Kukshi route home. About a kilometer from the Dhar-Kukshi highway is where the Bagh River runs. Bagh prints have made their mark in the textile

and art worlds despite having its origins in an almost forgotten tribal craft in a tiny hamlet in the Dhar area of Madhya Pradesh.

**Zuber hashmi\*, et.al (2018)** This research endeavors to go into the specifics of hand-printing textiles utilizing blocks created in response to the artwork found in the caves of the 'Bagh' region of Iran. The prints' immediate context and artifacts have been the primary focus in their investigation to determine their origin and significance. In-depth interviews with craftsmen and topic experts have been collected and analyzed with a thorough review of the relevant literature. Analysis has led to the creation of a chart that divides garments according to their fabric and print pattern, illuminating the significance and communication qualities of the art form.

**Manik samwatsar dange, et.al (2015)** The art of block printing dates back thousands of years to India. In 327 B.C., during the reign of Alexander the Great, the first written record of this art form appears when he praises the "beautiful printed cottons" of India. The modern history of Bagh printing may be traced back to 1962, when a group of Muslim Khatri weavers relocated there from neighboring Manavar. Having traveled from Sindh to Marwad in Rajasthan and subsequently to Manavar, they carried with them the block printing method that would eventually become the distinctive Bagh printing style. Vegetable dyes are used exclusively in Bagh printing, with black and red being the most common colors. A combination of harada and iron ore is used to get a deep black hue. Alum and dhavada flower are combined to produce a crimson pigment. These colors are sourced and made in the area. Block printing relies on the usage of wooden blocks. The high absorbency of cotton, silk, and blended fabrics makes them ideal raw material. A variety of traditional patterns are used in the lengthy process of dying and printing. After the printing process is complete, the fabric is hung outside to dry. Data is gathered in a random fashion using survey and interview techniques that are utilized to cover the whole process. The significance level is evaluated using the Chi-square test for the outcomes.

**Swati vyas, et.al (2020)** Research and records on the subject of Block Printing in Madhya Pradesh were analyzed for this analysis. The research relies on secondary sources including previously

published books, journals, e-journals, e-resources, articles, and doctoral dissertations. We narrowed down the available materials by identifying certain relevant keywords. The last step was to review the abstracts of the chosen articles and eliminate those that did not. Eligibility was also determined for 10 books, 3 doctoral dissertations, and 9 full-text articles. To narrow down the vast amounts of relevant material, the SLR method was used. Keywords were used to establish a small set of criteria for the same. The analysis of the data was done after reading and examining these research papers. The purpose of this literature evaluation of Madhya Pradesh's block printing methods is to determine which printing methods and clusters are the most well-known and documented, and to then determine where additional study is needed. The documentation status of block printing clusters in Madhya Pradesh has to be examined, and there is currently no review study published on the topic. The evolving priorities and present state of research in this field are also highlighted in this overview.

#### **RESEARCH METHODOLOGY**

A craftsman producing and selling hand block printed textiles in the Indian domestic market serves as the unit of study for this initial aim. The information comes from remote villages in the Indian states of Rajasthan, Gujarat, and Madhya Pradesh, all of which are well-known for their distinctive styles of hand block printing. Bagh village (famed for Bagh print) in Madhya Pradesh, Dhamadka and Ajrakhpur villages (Famous for Ajrakh print) in Gujarat, and Bagru village (Famous for Bagru print & Dabu print) in Rajasthan are the main rural locations famed for creation of hand block print textiles. There were two focus groups with a total of nine and eight skilled artisans, respectively. Focus group discussions were conducted with 9 master craftsmen from Bagh (Madhya Pradesh) and 8 artisans from Ajrakhpur (Gujarat) to gather information for this research.

#### **DATA ANALYSIS**

##### **Descriptive Analysis**

The analysis is based on the descriptive analysis. It provides a foundation for further research that accounts for respondent characteristics and allows for meaningful interpretation. While descriptive analysis is useful for providing an accessible summary of the data, it does not draw any inferences from the information presented. It only recounts the current state of affairs. It's a great way to get a sense of the big picture from data that would be difficult to digest in its raw form. It's useful for putting raw data in a more engaging format.

##### **Inferential analysis**

The inferential analysis of data is crucial in arriving at a solid conclusion. Inferential analysis allows us to draw conclusions based on a characterization of the available raw data. Descriptive analysis gives us a picture of something based on the raw data we've been provided, whereas inferential analysis allows us to draw conclusions from that picture. It's a quick and easy way to see how two teams measure up against one another.

##### **Focus Group Discussion**

In two sites, researchers conducted focus group discussions (FGDs). In one FGD held in the Madhya Pradesh hamlet of Bagh, nine master artisans and rural business owners participated. Eight master artisans and rural entrepreneurs took part in the second focus group discussion (FGD) in the hamlet of Ajrakhpur, Gujarat.

##### **PRODUCT**

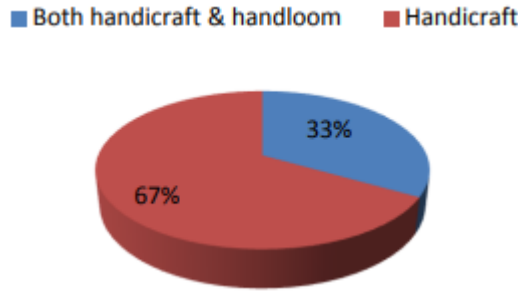
They all agreed that printing is their product. Using only all-natural and environmentally safe dyes, this process is called "natural color printing & dying."

##### **Handloom or handicraft**

While 33% of respondents said their product fits the bill for both handloom and handicraft, 67% said it fits the bill for handicraft exclusively.

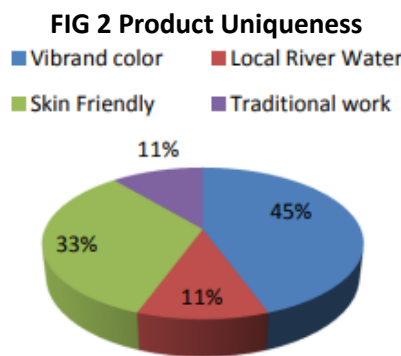
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**FIG 1: Product**



### Product's uniqueness

47% said their goods stood out due to the bright colors it came in. When asked what made their product special, 33% cited the use of skin-friendly colors, 11% cited the use of traditional methods, and 11% cited the use of water from a nearby river.

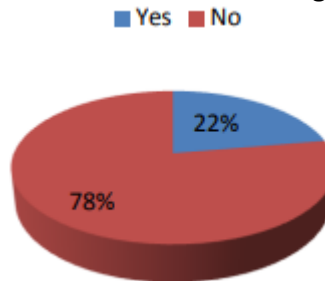


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### Brand Name

While all respondents said "No" to the question, some 22% claimed to be firm believers in the power of personal branding and to have established name recognition among their clientele.

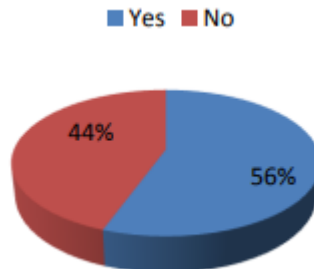
**FIG 3 Personal branding**



### Product innovation

In a yes/no poll, 61% of participants claimed they engaged in product innovation, while 39% said no.

**FIG 4 Product Innovation**

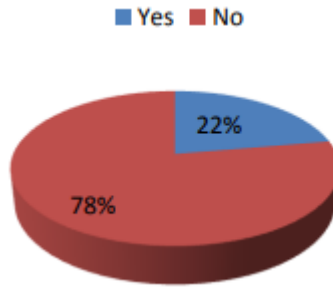


### Use of modern design

Only 22% of respondents said they often use contemporary design, while 78% said they never employ modern design while printing.



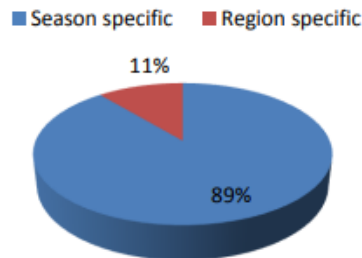
**FIG 5 Modern Design**



**Color combination**

When it comes to printing, everyone is in agreement that black and red work best, but the dying process varies by season and locale. When asked how they decide what dyes to use, 89% said it was based on the season (winter, summer, rainy) and 11% said it was based on the area they hoped to sell into.

**FIG 6 Color combination**

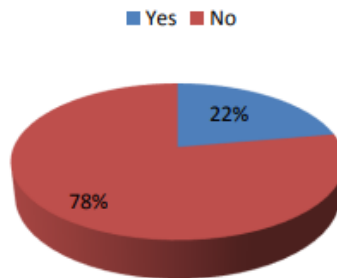


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**Packaging**

Twenty-two percent of respondents said that they package some of their retail goods in jute or cotton bags with their own brand names written on them. According to the survey, 78 percent of businesses don't bother with fancy packaging and yet manage to make sales.

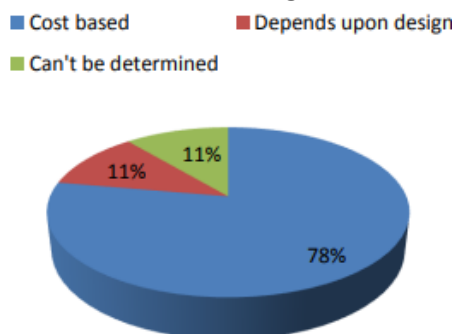
**FIG 7 Attractive packaging**



**Pricing**

Cost-plus-profit-based pricing is used by 78% of respondents. There were also 11% of respondents who stated it depends on the design pattern, and 11% who claimed it's impossible to say because of the time commitment and the weather.

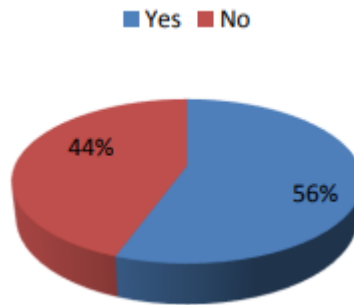
**FIG 8 Pricing**



**Private retail store**

Nearly half of those surveyed (44%) reported selling to private, non-chain retailers in India.

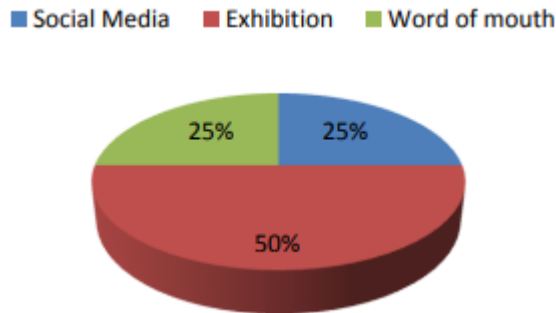
**FIG 9 Selling to private retail stores**



**Promotion**

Half of the respondents use trade shows, while a quarter use social media and one quarter rely on word of mouth to spread the word about their business.

**FIG 10 Promotion**

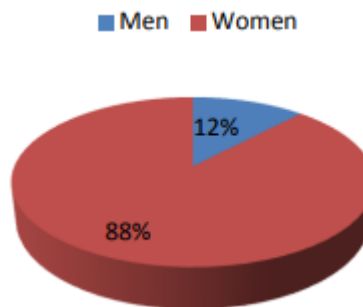


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**Men & Women customers**

The majority of our consumers are women (88%), with just 12% being males.

**FIG 11 Customers**

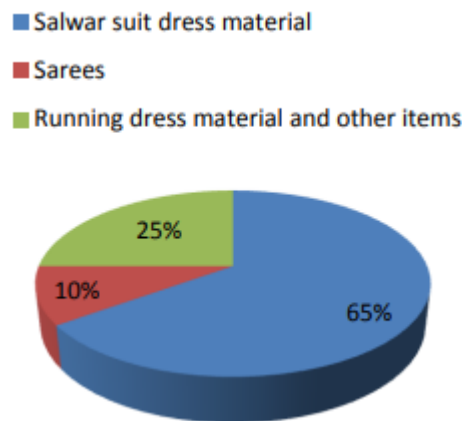


**Most selling**

Dress fabric for Salwar kameez suits accounts for 65% of sales, sarees for 10%, and jogging dresses and other hand block printed products account for 25%.

**FIG 12 Item wise sales**





## CONCLUSION

Bagh print goods are all hand block printed with natural dyes on a wide range of unprocessed textiles. Although the majority of respondents (67%) agreed that it was a handicraft, 33% said that it also belonged in the handloom category. Only 22% of Bagh print entrepreneurs even consider branding to be important. The fact that it has been used on handloom textiles makes it relevant to both categories. The majority of respondents (78%) believe that the use of color is crucial to the individuality of their hand block printing. This is an authentic hand-block print in the traditional Bagh style, using only earth tones. It mostly features the colors red and black. Aluminized red Iron oxide (rust) is responsible for the black hue. Bagh prints are recognizable by their geometric repeated patterns in a variety of colors, most often red and black block printed on a white foundation, and its high quality printing and vibrant vegetable-inspired color palettes. Master artisans aren't shy about using social media to spread the word about their wares. Women make up the bulk of the market for Bagh print textiles. The most popular item produced by all the master artisans is the fabric used to make salwar suits.

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