

GLOSSARY

Addakam: All are foreign names except for Vraatapaani, which is a local name and just forgotten

Begar: The mordant used for red. It was prepared from Alum with iron oxide, to give a scarlet red.

Chay root: A natural red colourant, chay root dye is derived from the chay plant (*Oldenlandia umbellata*), which is native to parts of Bengal; Puri, Odisha; Golconda, Telangana; the banks of the Krishna delta in Andhra Pradesh; and northern Sri Lanka. The dye was used from at least the seventeenth century onwards primarily in the southern states of Andhra Pradesh and Tamil Nadu on kalamkari and chintz cloth. It is a small plant with a long tap-root which grows on sandy ground near the shore in the area of the Coromandel Coast. The colouring-principle is contained in the root, and was considered of finer quality than madder, the plants from the Kistna delta being the finest of all. The botanist William Roxburgh, in his account of the chay in *Plants of the Coast of Coromandel, 1799*, describes the cultivation of the plant, and the care with which it was gathered by trenching of the soil so that the delicate roots were not damaged in pulling them from the ground. Roxburgh adds a long account of the processes of preparing the cloth, and dyeing.

Chintz: A 17th-century term, used for centuries in Europe and the United States, to refer to Indian hand-drawn or printed cotton cloth. It is a corruption of the Hindu word *chitte* (singular) or *chintes* (plural), of the same meaning. Today, the term generally refers to printed or dyed cotton fabric that is glazed.

Chit/ Chitte/ Chhit :A cotton cloth (a hanging, coverlet or a dress piece) with a design painted or printed, mordant-dyed and resist dyed. The term appears in Indo-European trade records of the seventeenth and eighteenth centuries, and is derived from chitta, “spotted cloth”. It was gradually superseded by the Europeanised word “chintz”.

Chitara: The community Engaged in Hand Painting in Gujarat

Circa: Circa is used in front of a particular year to say that this is the approximate date when something happened or was made eg ca.1700

Coromandal Cost: The Coromandel Coast is the southeastern coastal region of the Indian subcontinent, bounded by the Utkal Plains to the north, the Bay of Bengal to the east.

Dhawadi ke phool: Flower of *Woodfordia floribunda* which is used for color development in Mata-ni-Pachedi process

Harda/Myrolbalan Treatment: A dye consisting of ground nuts of the *Terminalia chebula* tree. It may be used in the mordant procedure or as a dye, giving a light, buttery yellow color to the fabric.

Indigo: Indigo is a dark and rich color that sits between blue and violet.

Kalam/QUALAM (Persian or Urdu) Literally a pen, In cotton –painting, the kalam is the drawing instrument, variously described as a pen, brush or a pencil. The Kalam for applying mordant or colour is made from short-length bamboo, with a felt-like pad above the tip to act as a reservoir for the dye. The Kalam for applying the resist wax is of iron, with a reservoir of the hair.

Kanat-A cloth screening, erected upon rows of poles driven into the grounds , surrounding an encampment .The Kannats were often made of painted and Printed cotton and composed of panels such decorated with an arch filled and surrounded by floral ornaments ,echoing the architectural style of a palace courtyard. The Kanat of the outer usually had a design of merlons at the top,derived from the small decorative battlement on the outer walls of the palace precincts

Madder: A red paint made from the pigment madder lake, a traditional lake pigment extracted from the common madder plant *Rubia tinctorum*

Mordant Painting: Applying mordants by steeping, printing, drawing, or painting prior to dyeing to produce durable color on cotton.

Palampore-Europeanized version of palang-posh meaning bed-Cover. (Persian or Hindi)

Pintado: A cotton cloth, painted or printed. The term appears in Indo-European trade records of the sixteenth and seventeenth centuries, the derivation being from the Portuguese pinta, ‘a spot, fleck’. It was formerly explained as deriving from the verb pinter, ‘to paint’, but this theory has lost currency.

Resist ;A technique of creating designs on fabric using a resist to repel the dye and stop it being absorbed by the fibre. Different types of resist include melted Batik wax, gutta and potato dextrin. Tie-dyeing and Shibori involve making a resist by tying off or stitching sections of cloth to prevent the dye from reaching them.

Sarasa: The Japanese term for imported Indian chintz, derived from the Portuguese word *saraça*.

Siam: The old Name for Thailand

Vaghri: Their main clans are the devipujak, badgujar, vaghela, solanki, charan and godara. They are a landless community, although a few do hold small plots of land. In India, the Vaghri Community people are mainly located in the Gujarat district. Like many other they are the Gujarati hindu communities, they are endogamous but maintain gotra exogamy. The practice Mata-ni-Pachedi style of textile painting.

VOC: VOC" stands for Vereenigde Oost-Indische Compagnie, which translates to the Dutch East India Company in English. This was a Dutch trading company founded in 1602 and was one of the first multinational corporations in the world. The VOC played a significant role in the history of global trade, particularly in the spice trade between Europe and Asia during the Age of Exploration.

APPENDIX-I

PRE-TRAINING QUESTIONNAIRE

The questionnaire is prepared by Ms. Mitali Shah Ph.D. student of the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. The following Questionnaire will be used as a tool for data collection. The below mentioned surveys to analyze the effectivity of the Chintz craft revival training imparted to a group of design students. This analysis will be undertaken as a part of the research entitled "**The Study for Revival of Indian Chintz Design for its Sustainability**" guided by Prof. (Dr) Madhu Sharan in partial fulfilment of doctoral program.

1. Gender
 - Male
 - Female
2. Age: _____
3. Name: _____
4. Email Id: _____
5. Profession
 - Academician
 - Housewife
 - Business
 - Student
 - Job
 - Others
6. Are you interested in painting?
 - Not interested at all
 - Least interested
 - Somewhat interested
 - Interested
 - Most interested
7. Which form of painting impresses you?
 - Paper

- Textile
 - Wall painting
 - Any other
8. Do you practice painting?
- Yes
 - No
9. How would you rate your painting skills?
- Not good at all
 - Least
 - Somewhat good
 - Good
 - Excellent
10. Are you aware about below listed medium that you can use for painting? (Yes/No)
- Water colours Yes/No
 - Acrylic colours Yes/No
 - Oil paint Yes/No
 - Natural dyes Yes/No
11. Have you used the below listed medium for painting? (Yes/No)
- Water colours Yes/No
 - Acrylic colours Yes/No
 - Oil paint Yes/No
 - Natural dyes Yes/No
12. Are you aware about below listed tools you can use for painting? (Yes/No)
- Pencil Yes/No
 - Pen Yes/No
 - Marker Yes/No
 - Brush Yes/No
 - Kalam Yes/No
13. Have you used the below listed tools for painting? (Yes/No)
- Pencil Yes/No
 - Pen Yes/No
 - Marker Yes/No
 - Brush Yes/No
 - Kalam Yes/No

14. Are you aware of hand painted traditional textiles?
- Yes
 - No
15. What is the source of information for your knowing of hand painted traditional textiles?
- Books
 - Worldwide web
 - Exhibitions
 - Relatives
 - Friends
16. Can you identify an Indian Traditional Painted Textiles?
- Yes
 - No
17. Do you like hand painted traditional textiles? Give reason for your answer?
- Yes/No
-
-
18. Tick the hand painted textiles you have seen.
- Mata-ni-Pachedi
 - Pichwai
 - Indian Chintz
 - Kalamkari of Muslipatnam
 - Sri-kalahasti Kalamkari
19. Are hand-painted textiles available in market?
- Yes
 - No
20. Do you posses hand painted traditional textiles? If yes then, Specify the type
- Yes/No
-
-

21. Do you possess any traditional hand-painted textiles which is

- Purchased
- Gifted
- Acquired as heirloom

22. Have purchased any hand painted traditional textiles? If yes, from where have you purchased it?

- Yes/No

23. Has someone gifted you a traditional hand painted textile? If yes, then who?

- Yes/No

24. Do you possess any traditional hand painted textile which acquired as heirloom? If yes, then from whom?

- Yes/No

25. In what products you have seen the above traditional textiles?

- Wall pieces
- Option household items
- Apparels
- Souvenirs
- Scarves
- Stoles
- Furnishings

26. List Indian Traditional Textiles which are painted with kalam.

27. Are you aware about the chemistry of natural dyes?

- Yes
- No

28. Are you aware about resist painting technique?

- Yes
- No

29. Have you attended any workshops related to textile painting before? If yes, then what type of

- Yes/No

30. Have you attended any workshops related to textile painting before? If yes, then what type of

- Yes/No

31. Reason of attending this workshop?

- Curiosity
- Interest
- Forced
- Like traditional textiles
- Like painting

32. Your idea about Indian chintz.

APPENDIX-II

POST-TRAINING QUESTIONNAIRE

The questionnaire is prepared by Ms. Mitali Shah Ph.D. student of the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. The following Questionnaire will be used as a tool for data collection. The below mentioned surveys to analyze the effectivity of the Chintz craft revival training imparted to a group of design students. This analysis will be undertaken as a part of the research entitled "**The Study for Revival of Indian Chintz Design for its Sustainability**" guided by Prof. (Dr) Madhu Sharan in partial fulfilment of doctoral program.

PART-A

1. Gender
 - Male
 - Female
2. Age: _____
3. Name: _____
4. Email Id: _____
5. How do you rate your design skill?
 - Poor
 - Better
 - Somewhat better
 - Good
 - Very good
 - Excellent
6. Do you see improvement in the design skill?
 - Yes
 - No
7. Please specify the reason for the improvement in design skill
 - Newer approach
 - Guidance

- Training for the painting technique
 - All of the above
8. How do you rate your textile painting skill?
- Poor
 - Better
 - Somewhat better
 - Good
 - Very good
 - Excellent
9. Do you feel improvement in your painting skill?
- Yes
 - No
10. Please specify the reason for the improvement in Painting skill
- Newer approach
 - Guidance
 - Exposure to painting (training)
 - All of the above
11. Are you aware about below listed medium you use for painting?
- Water colours Yes/No
 - Acrylic colours Yes/No
 - Oil paint Yes/No
 - Natural dyes Yes/No
12. Are you aware about below listed tools used for painting?
- Pencil Yes/No
 - Pen Yes/No
 - Marker Yes/No
 - Brush Yes/No
 - Brush and kalam Yes/No
13. Are you comfortable (trained enough) to use natural dyes as a medium for painting?
- Comfortable
 - Somewhat comfortable
 - Not comfortable

14. Are you comfortable (trained enough) to use resist as a medium for painting?
- Comfortable
 - Somewhat comfortable
 - Not comfortable
15. Are you comfortable (trained enough) to use kalam as a tool for painting?
- Comfortable
 - Somewhat comfortable
 - Not comfortable
16. Did you observe improvement in following skills with progressive training?
- Painting with natural dyes Yes/No
 - Painting with resists Yes/No
 - Painting with kalam Yes/No
17. Have you understood the traditional method or process of Chintz making?
- Understood
 - Somewhat understood
 - Not understood
18. How would you rate your painting skills with using natural dyes?
- Poor
 - Better
 - Good
 - Very good
 - Excellent
19. How would you rate your painting skills using resist?
- Poor
 - Better
 - Good
 - Very good
 - Excellent
20. Is the process of chintz painting complicated?
- Complicated
 - Somewhat complicated
 - Not complicated
21. Is the process of chintz painting time consuming?
- Time consuming

- Somewhat time consuming
- Not consuming

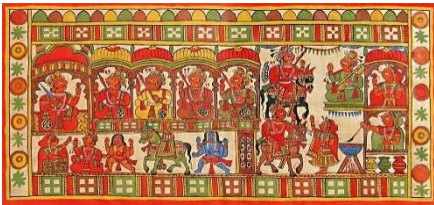
22. Would you like to continue with this painting technique and become master in this?

- Yes
- No

23. What motivates you to continue the practice of chintz painting?

24. Identify chintz from the following paintings





25. What is your understanding of Indian chintz?

26. Would you recommend chintz making training for other groups?

- Yes
- No

27. Why would you recommend this training for other groups?

28. What part of the training you enjoyed most?

PART-B

29. Rate the overall training module on a scale of 1 to 10. (1=not liked 10=excellent)

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

30. Do you feel the progression during the training from level I to III was smooth and effective.
- Yes
 - No
31. Was the time given for training was enough?
- Level-I Yes/No
 - Level-II Yes/No
32. Was the training structured well at the levels?
- Level-I Yes/No
 - Level-II Yes/No
33. What part of the training you enjoyed the most?
- Design interpretation
 - Painting with kalam
 - Painting with natural dyes
 - Painting with resist
34. Rate the knowledge of trainer on a scale of 1 to 10 (1=now liked 10=excellent)
- 1
 - 2
 - 3
 - 4
 - 5
 - 6
 - 7
 - 8
 - 9
 - 10
35. Rate the skill of trainer (artisan) on a scale of 1 to 10 (1=now liked 10=excellent)
- 1
 - 2
 - 3
 - 4
 - 5
 - 6
 - 7

- 8
- 9
- 10

36. Rate the overall training experience with the artisan on a scale of 1 to 10 (1=now liked 10=excellent)

- 1
- 2
- 3
- 4
- 5
- 6
- 7
- 8
- 9
- 10

37. Was it easy to understand the technique from the artisan?

- Yes
- No

38. Was the artisan knowledgeable enough to ans your queries?

- Yes
- No

39. Was it easy to work with the artisan?

- Yes
- No

40. Specify the reason for the above answer

41. How you intend to take this knowledge and skill from the training ahead

APPENDIX 1



Accredited Grade 'A+' by NAAC

The Maharaja Sayajirao University of Baroda

Head Office, Maharaja Fatehsingh Rao Gaekwad Road, Fatehgunj, Vadodara – 390 002, Gujarat, INDIA

No. GCU/RCC/2020-21/I-12/148/12/ 112

Date:

23 MAY 2024

To,
✓ Ms. Mitali Shah
Dept. of Textile and Apparel Design
Faculty of Family and Community Sciences
The Maharaja Sayajirao University of Baroda
Vadodara

Sub: Completion of project titled "Revival of Chintz – A Languishing Traditional Craft of India" sanctioned under 'University Supported Research Projects' for the year 2020-2021 to you.

Ref: Sanctioned letter No. GCU/RCC/2020-21/I-12/148/12 Dated 15.7.2021.

Madam,

With reference to the above, as per the bills submitted in 'G' form by you and after Preaudit and Payment after adjustment of Rs. 50,000/- advance given for the project mentioned under subject, the grant position is as follows.

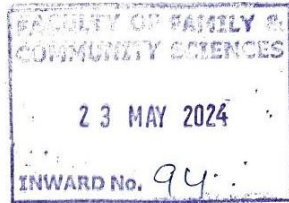
• Total Sanctioned Amount	Rs. 1,00,000.00
• Advance	Rs. 50,000.00
• Total Expenditure incurred	Rs. 86,920.00
• Payment after advance adjustment	Rs. 35,913.00

Kindly note that as per University records the above mentioned project sanctioned to you as a Principal Investigator has been successfully completed and the file of this project has been closed.

Yours Sincerely,

Alinal
I/c Development Officer

Abh
Congrats!
28/5/2024



Alinal
FIDEAN
FACULTY OF FAMILY &
COMMUNITY SCIENCES
VADODARA

APPENDIX 1

Prof. Ashutosh V. Bedekar
Director
Research and Development Cell



avbedekar@yahoo.co.in
www.ashutoshbedekar.com
09898530266 (M)

DST-FIST Sponsored
Department of Chemistry
(UGC's Centre of Advanced Studies)
Faculty of Science
The Maharaja Sayajirao University of Baroda
Vadodara 390 002
Tel. No. 0265-2795552 (O)

No. RDC/Dir./2023-24/19/8

Date: 03/08/2023

To,
Ms. Mitali Shah
Dept. of Textile and Apparel Design
Faculty of Family and Community Sciences
M.S. University of Baroda
Vadodara

Sub: Research Project sanctioned by the Research & Development Cell, M.S. University of Baroda, Vadodara
Ref: Research proposal Adv. No. RCC/Dir./2022-23/53 dated 20-10-2022

Dear Ms. Mitali Shah,

In response of the research proposals invited by the Research and Development Cell, the research project entitled *Development of a Craft Sustainability Modal for and its implementation for Chintz textiles* submitted by you, Ms. Mitali Shah, Department of Textile and Apparel Design, Faculty of Family and Community Sciences is hereby sanctioned.

Ms. Mitali Shah, Principal investigator of the project shall be responsible for proper implementation and submission of statement of accounts, and other related documents as and when required by the Cell. To facilitate this office to take prompt action, please quote the Reference no. of this letter in each and every correspondence (including bills) related to this project. University rules of expenditure that includes procurement, travel, remuneration etc., shall be applicable as for the projects funded by UGC/DST/ICSSR/AICTE etc.

Initially a grant of Rs. 50,000/- is sanctioned for six months. At the end of six months, progress of the project will be monitored by the competent authority & if it is found satisfactory, it will be extended for another six months. An additional grant will be approved as per the recommendation.

- The final technical /annual report along with total Utilization of grant should be prepared by the PI and the same shall be submitted to the Office of the Research and Development Cell after the completion of the project. University expects at least one or two publications in International/National journals of repute along with the conference/seminar presentation, based on the research from this project.
- The grant received from RDC should be duly acknowledged in the publications.
- Statement of final accounts showing the receipts and expenditure and a list of articles (consumables and non-consumables) left over at the time of termination of the project and purchased (if any) out of the project funds shall be transferred to the Department stock register and will be the property of the Department/University.
- RDC shall maintain all accounts and PI is not required to open any Bank Account. PI will submit the bills with full statement of bills stating his/her name, phone number, e-mail ID, Department, Faculty, Sanction Number, the sanctioned amount, expenditure so far, amount of the submitted bills and balance amount left and will sign on all bills and statements.
- Please submit attested photo copy of the first page of your Bank of Baroda passbook in the office of this cell as early possible
- All the purchases under this project will have to be done by strictly following the university procedures including the purchases on GEM.

Prof. Ashutosh V. Bedekar
Director (I/c)

PROF. ASHUTOSH V. BEDEKAR
DIRECTOR
Research and Development Cell
The M. S. University of Baroda
Vadodara - 390002. Gujarat.

Copy to:-

1. 'PS to Vice-Chancellor
2. The Registrar
3. Dean, Faculty of Family and Community Sciences
4. Head, Dept. of Textile and Apparel Design
5. Account Section
6. Audit Section
7. Development Officer, GCU Section