

Abstract

The Indian sub-continent has a rich tradition of textile crafts, with the most notable being the Indian Chintz, also known as Coromandel Chintz. These textiles, originated in India during the seventeenth and eighteenth centuries and were mainly made for exports to Europe and South Asian countries like Indonesia, Japan, and Thailand for the exchange of peppers and spices. The Chintz technique, which involved mordant and resist, hand painting on cotton, with kalam, captivated European buyers due to its brilliance and fastness of color which was an outcome of the indigenous artisanal skills and technique. However, the Industrial Revolution in Europe led to a decrease in demand for Indian chintz and its gradual extinction. In 1958, Kamala Devi Chattopadhyay revived the technique, resulting in the development of two different styles related to this ancient craft. The researcher observed a difference between the existing styles of kalamkari and the revived traditional chintz. The researcher attempted to retrieve the rich history of the Indian Chintz with its main characteristic features, and attempted to establish its identity. This work aims to study the design, layout, motif development, and symbolism, as well as the differences observed between the present styles and the ancient traditional forms. The main objective of the research was to establish and retrieve the lost identity of the Indian Chintz textile in its original form. Chintz was referred to as a 'trade cloth' and hence different markets for Chintz design development was studied. This led to the finding that there was an interesting socio- cultural connection observed in the way design evolved and the usage this textile was subjected to. The researcher also attempted to revive the art in its original form with artisanal co-design collaboration, exploring the methods, materials, and tools. The outcome of the experimentation demonstrated a close resemblance to the original chintz design, which marked the success of the revival. After revival, the researcher felt the need for sustenance and continuity of Chintz. The researcher identified a homogeneous group with an interest in painting and trained them in making chintz at basic and advanced levels. The group demonstrated good skill in chintz making and were able to re-create about 20 motifs and 10 tree of life designs. The success of the training was statistically measured. After this, art awareness done by the use of social, exhibition and print media. For the art continuity, the researcher developed a market by designing chintz product, which would be acceptable by

present-day consumers A website was created created for marketing of chintz designed products and these digital products were uploaded.