

## **CHAPTER 3**

### **METHODOLOGY**

The methodology is the procedural format followed for conducting any research. It defines the research design, following which correctly gives an ideal solution to the predefined research questions in a systematic and scientific manner. The present research study is a descriptive historical study. It consists of a multi-methodological approach with detailed documentation of the facts from historical resources and a well-verified approach with the analytical study of primary data sources. This was followed by proper fact analysis through visual observations, desk research, exploration and experimentation. Hence, the main research design follows three major phases:

#### **3.1 Research Design**

#### **3.2 Phase -1. Historical Study and Documentation**

##### 3.2.1 History

##### 3.2.2 Chintz Textile Trade

##### 3.2.3 Chintz Design Documentation

##### 3.2.4 Design of Chintz Era-wise

##### 3.2.5 Analysis of Chintz Design

##### 3.2.6. Evolution of Basic Design Components in Chintz

#### **3.3. Phase -2. Experimentation for Chintz Technique and Revival**

##### 3.3.1. Training for understanding the Technique

- a. Training at Weavers Service Centre
- b. Kalamkari Training from Artisan

##### 3.3.2. Artisinal collaboration for Chintz Revival

##### 3.3.3. Experimentation for Chintz

- a. Exploration with Natural Dyes
- b. Exploration with Kalamkari
- c. Exploring Tools and Material- Kalam, Natural Dyes, Resist
- d. Re-creation of the Chintz Design with Artisanal Collaboration

### **3.4 Phase 3. Development of Craft Sustenance Model**

#### 3.4.1. SWOC Analysis

#### 3.4.2 Art Training

- a. Basic Level
- b. Advance level

#### 3.4.3. Creating Art Awareness

- a. Social Media
- b. Exhibition

#### 3.4.4 Market development

- a. Chintz Design Development.
- b. Development of Market
  - i. Brand Development
  - ii. E-tailing- Website

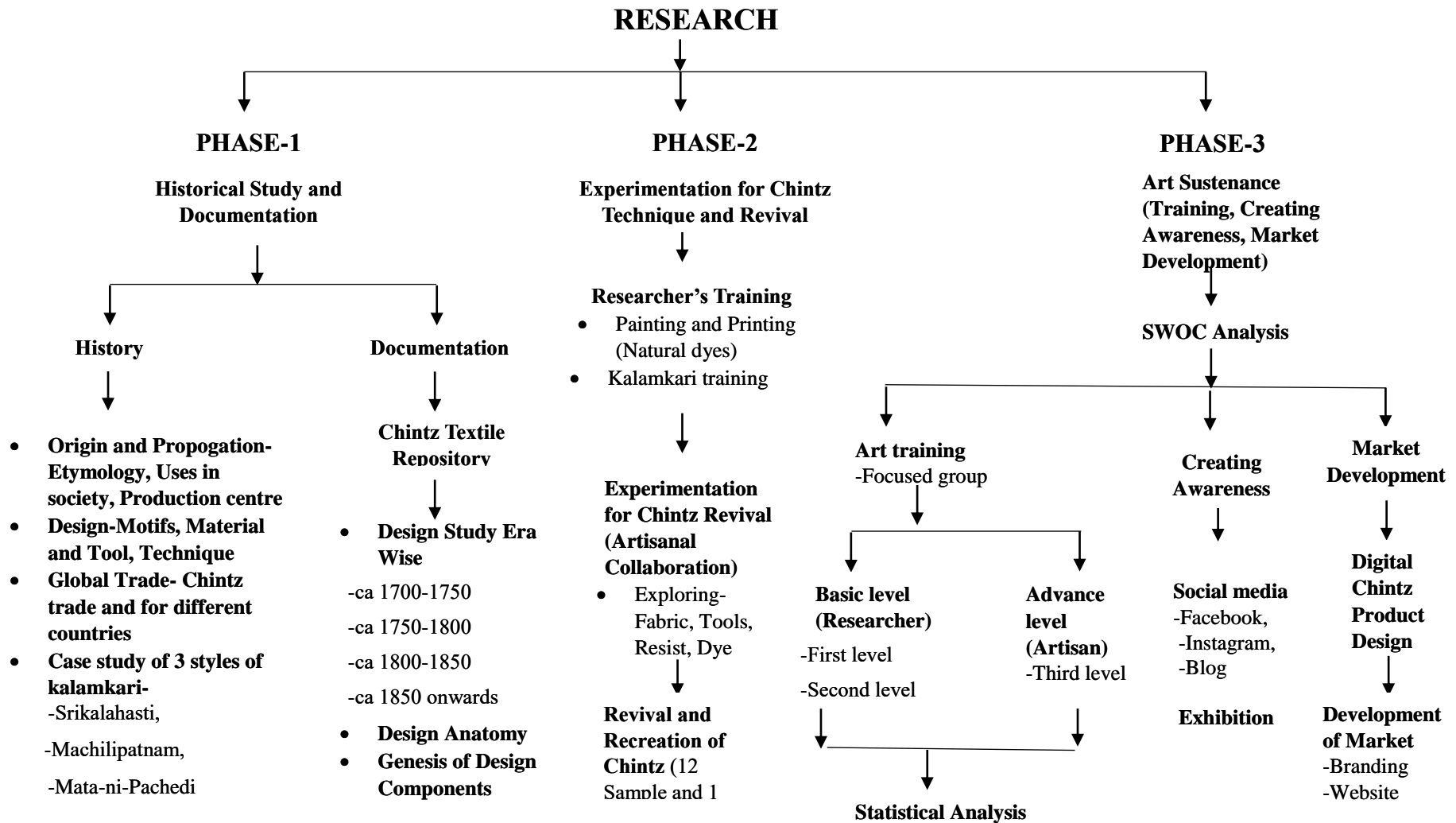


Figure: 3.1 Research Design

## **3.2 Phase-1: Historical Study and Documentation**

### **3.2.1 History**

#### **Data Collection from Primary and Secondary Sources**

##### **Secondary Data collection**

The research was conceptualised with the help of secondary data collected from the books, since the topic was from history, a variety of sources were explored. Since this is an historical study, data from the secondary source is very important as most of the evidences and details are obtained from the literary or documented historical sources and archives.(Best and Khan). The information from secondary source was obtained and it was observed that as most of the literature were age-old and out of publication. The data collection was done from the sources obtained from :

1. Libraries – Various libraries were visited namely The Hansa Mehta Library, Vadodara, Oriental Library, Vadodara, The Sayaji Baug Museum library, Vadodara, NID library, Ahmedabad, Calico Museum Library, Ahmedabad, and Salarjung Museum Library, Hyderabad were visited.
2. Museums: Various museums were visited namely Salarjung Museum, Kalamkari Museum, Pedana, Machilipatnam, Andhra Pradesh, Baroda Picture and Art Gallery, Calico Museum, Sarabhai Foundation. Prince of Wales Museum, Mumbai.
3. Research and Review Articles : Research and review articles were referred from various books, magazines, journals and periodicals from print as well as web resources. Various blogs and web sources from World Wide Web were also referred to.

The researcher personally visited the above museums for data collection. The permissions were obtained, to use the museum archival pieces on the visit. Since the chintz pieces were exported to various foreign countries, the researcher also accessed the online museum archival documentation of chintz pieces from 1. Met museum 2. Victoria and Albert Museum 3. Royal Ontario Museum Collections. Since ‘Chintz’ was referred to as a popular trade cloth, not much evidence in the form of pieces was archived in Indian museums, hence the researcher had to access the online repository also.

## Primary Data Collection

From the literature review it was evident, that the chintz was made using mordant and resist painting and multistage dyeing to obtain various colours. There was a decline in the process observed after ca,1800. (J.Irwin, 1978) however, in 1958, Srimati Kamladevi Chattopadhyay tried to bring back this mordant and resist painting and dyeing and baptized it into two existing forms i.e. kalamkari of Machilipatnam and Kalamkari of Sri-Kalahasti. (Sethna.N) The researcher after in-depth study of the review observed that the making of chintz and its technique had a close resemblance to the kalamkari process of the present day.

Hence, to obtain the primary data the investigator interacted with master craftspersons involved in the execution of present days kalamkari styles (Kalamkari of Sri-kalahasti, Muslipatnam and Mata-ni- Pachedi).The communication involved personal field visits, telephonic and online interaction. The informal interaction with artisans helped the researcher to achieve the following objectives:

1. To study the existing art forms with mordant and resist painting with kalam and natural dyes.
2. To study the designs vocabulary, techniques, and processes involved in making of kalamkari pieces.

So, for this, a purposive sampling method was followed and the people interacted were well-known masters artisans involved in three present styles of kalamkari painting,

- i. Muslipatnam Style of kalamkari: Sri- Pitchiku Srinivasan, Varun Srinivasan and Uma Devi master's crafts person from Pedana, Machilipatnam, Andhra Pradesh.
- ii. Mata-ni Pachedi form: Shri Chandrakant Chitara, Shri Kiran Chitara, Shri Vishal Chitara, Shri Kirit Chitara and Shri Vasant Chitara are well-known names practising Mata-ni Pachedi form of kalamkari from Ahmedabad.
- iii. Sri-kalahasti form of Kalamkari: Shri Vishwanath Reddy and Shri Veesha Gunashankar artisans practising in Sri-kalahasti, Andhra Pradesh.

The data was collected by means of personal visits, telephonic interviews, informal interactions and audio-visual documentation. Each of these mordant and resist painting styles was documented with reference to their designs, technique and present status. The design and products available in the present day were also collected and

documented for the study and reference. All the information obtained was documented as a case study.

The researcher after a thorough review of the literature and in-depth desk research was able to describe the history of Indian Chintz under following heads -

Origin and propagation of Chintz

- i. Evolution of mordant and resist technique
- ii. Etymology of Chintz
- iii. Uses of Chintz
- iv. Production Centres

Design Study

- i. Motifs
- ii. Materials and Tools
- iii. Technique of Chintz Making

Case studies -Existing styles of kalamkari

After the collection of primary and secondary data a comparative study of three styles of kalamkari was made with Indian Chintz and the researcher tried to establish the chintz identity with distinct features. So after studying, analysing and using visual research the chintz design characteristics with reference to the technique were used to identify Chintz textile as a unique textile having an identity of its own.

### **3.2.2. Chintz Textile Trade**

Chintz was popularly referred to a trade goods. Hence the study was done to establish and study Chintz's trade with various countries. This information was collected from secondary sources mainly based on the review of the literature. This helped the researcher to study how Chintz being a painted textile played an important role in trade and made India popular globally for its skill. It was observed that the cloth served as an exchange currency and also as a means for the transfer of the socio-cultural belief system, which was based on the final utility and design. Hence, here an analytical and deductive methodology was followed, using the review of literature, visual research and analysis of the documented chintz pieces. The results were presented in the form of a narrative. An in-depth discussion of results was done under the following head-Chintz trade in different countries

### 3.2.3. Chintz Design Documentation

From the review of literature chintz documentation repository of seventy-nine pieces from ca.1700 – ca.1800 was made. The documentation was limited to the chintz pieces with the tree of life design only. The archival documentation templates of various museum repository were also referred and a standard template to be used for the chintz documentation was derived, which was used in this study. (Figure 3.1) A separate booklet was also made with the title Chintz textile repository for easy reference.

**Plate 3.1 – Format Chintz Design Documentation**

**Documentation Template**

Chintz Plate	<b>Title:</b> Palampore
	<b>Date:</b>
	<b>Geography:</b>
	<b>Fabric :</b>
	<b>Technique:</b>
	<b>Object Details/physical description:</b>
	<b>Dimensions: .</b>
	<b>Classification:</b>
	<b>Credit Line:</b>
	<b>Accession Number/ Object No.:</b>
	<b>Bibliographical References:</b>
<b>Source:</b>	

### 3.2.4 Design of Chintz Era-Wise

The visual research method was used to study the documented chintz pieces and a basic layout of tree of life enumerating different design components- Flowers, Leaves, stem, animals, mound and borders was schematically done. After this the Chintz To study in depth about the design evolution, motif development and other factors, the documented chintz textile pieces were arranged from the period of ca.1700- ca 1850. Thereafter they were further grouped and classified into following timeperiod – ca.1700 - ca.1750, ca.1750– ca.1800, ca.1800 - ca.1850 and ca.1850 onwards which determines the categorization into a period of 50 years. The categorization helped in studying the evolution of design, colour, placement over the time systematically. After categorization analysis of Chintz design followed.

### 3.2.5 Analysis of Chintz Design

A total sample of 20 designs were selected by purposive stratified sampling technique for design study and analysis which involves design layout , pattern, study of motives types, their forms and symbolism. Five samples from each category (design classified according to 50 years time period) was selected to make a total of 20 samples. The selected Chintz pieces were analysed for their layout and patterns. The design study was done by desk research, observation and analysis supported by visual research and the supporting documented literature from secondary sources. Here, the design study was limited to the documented pieces only. The detailed study was mainly done with reflections on the basis of review of literature and visual observation by the researcher for a few commonly used motives. (Flowers and tree of life). The following template was used to study the design anatomy and components of each piece. Each piece was further studied with reference to the period, design component, market, colours, methods of painting colours and description from literature (Format-3).

**Plate 3.2 – Format of Design Analysis**

Design no.	Market -	Design Components					
Date-		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
	Colours-						
Details from Literature:					Description:		

### 3.2.6 Evolution of Basic Design Components in Chintz

Each piece was further studied with reference to how there is the evolution of following design components. Their types, arrangements, drawing forms, placement and rendering with painted details were studied.

- 1) Flowers
- 2) Leaves
- 3) Stems
- 4) Animals.
- 5) Borders

The results of the above were presented as Erawise design study, where the design evolution and general characteristics with refence to the classified time periods of 50 years was studies. There after the study of design anotomy presented different motifs and their layout in genral. A detailed motif study concerning its types,

arrangements, drawing forms, placement and rendering with reference to different tree of life was studied and presented as design genesis.

After the collection of primary and secondary data a comparative study of three styles of kalamkari was made with Indian Chintz and the researcher tried to establish the chintz identity with distinct features. So after studying, analysing and using visual research the chintz design characteristics with reference to the technique were used to identify Chintz textile as a unique textile having an identity of its own.

### **3.3. Phase 2 Experimentation for Chintz Technique and Revival**

#### **3.3.1. Training for Understanding the Technique**

To explore and experiment with the technique used for chintz it was necessary to understand the basics of mordant and resist painting technique and acquire the skill for painting with kalam, hence the researcher underwent two trainings to understand the mordant and resist painting with kalam and natural dyes in-depth.

##### **a. Training at Weavers Service Centre**

To understand the natural dyes, the researcher underwent a two-week training for printing and painting on fabrics with natural dyes at the Weavers Service Centre. This enabled the researcher to equip oneself with the working knowledge of the process. This training also helped in the pre-exploration of painting with natural dyes. Since the research aimed mainly at revival and sustainability

##### **b. Kalamkari Training from Artisan**

The researcher underwent a one week training under the kalamkari artisan and used artisanal, co-design and co-creation approach for the purpose of further understanding and experimenting the process and revival. The researcher collaborated with the kalamkari artisan for the chintz revival. The researcher provides all the design inputs like design interpretation and steps to be followed for the painting technique. While the artisan contributed his expertise and fine painting skills for the purpose of revival. Initially four chintz pieces were selected by purposive sampling and a single motif of size 8 X 8 inches was cropped. This size was determined keeping in mind the original approximate chintz piece size from the documentation. This size (8 X 8 inches) approximately correlates to the actual motif size in an original chintz wall hanging. The sample replicas were developed by the process of modern and resist printing with the usage of natural dyes.

### 3.3.2 Artisanal Collaboration for Chintz Revival

After an indepth study, theoretically and practically the researcher explored the possibility of revival with artisan. The researcher on the basis of all the previous Kalamkari artisanal interactions, purposely selected Mata-ni-Pachedi artisans “Chandrakantbhai Chitara”, Vishal Chitara (Mata-ni-Pachedi artisans), Vasant Chitara and Soham Chitara. Main reason being found by the researcher being that Mata-ni-Pachedi was only kalamkari technique, which had the tradition of a very fine modern and resists painting with the usage of natural dyes alive in the present times. Hence this was the best cluster that provided the skill for the Chintz revival. Initially, 4 chintz pieces were purposively selected. A sample of three motifs each were purposively selected from each tree of life chintz artefact and were recreated by replicating the original Chintz design. The result of the above experiment was documented under following steps.

The researcher after a thorough review observed that the technique had a close resemblance to the kalamkari of the present day and from the review it was evident, that after the decline of chintz process in 1800 ca., the mordant and resist hand painting with natural dyes using kalam was observed in the present day kalamkari making technique.

Hence, to obtain information about the existing techniques the investigator interacted with master crafts persons involved in the execution of hand painting kalamkari styles.

So for this, case study following a purposive sampling method was done. The samples comprised of well-known masters craft persons, who were willing to participate namely

- Sri- Pitchiku Srinivasan, Master craftsperson practising Masulipatnam Style of kalamkari, from Pedana, Andhra Pradesh.
- Veesha Gunashankar Artisans practising Sri-kalahasti style of Kalamkari, Sri-kalahasti, Andhra Pradesh.
- Shri Chandrakant Chitara, Shri Kiran Chitara, Shri Vishal Chitara, Shri Kirit Chitara and Shri Vasant Chitara, they are the well-known Award winners master crafts person practicing Mata-ni-pachedi form of kalamkari from Ahmedabad.

The data was collected by means of personal visits, telephonic interviews, informal interactions and audio-visual documentation. This helped the researcher to understand present materials, tools, and condition for experimentation. For the purpose of chintz technique revival, an exploratory, experimental approach for research was followed. It mainly involved the following steps

### **3.3.3 Experimentation for the Chintz Revival**

The researcher studied different literature documented for chintz making technique. These were mainly the travel records and documents which were prepared by different foreign travellers. They were so intrigued by the way Indian artisan's expertise, the mordant and resist painting technique which resulted in bright and colour fast pattern designs on cotton with the natural dyes. This was the main reason why, they wanted to imitate the technique for the purpose of revenue in their country. This enabled them to inquire about the understanding of tools, materials, methods, techniques, and the right conditions required for the successful replication of this technique.

1. Stepwise procedure for motif creation
2. Chintz wall hanging (recreated)

A detailed analysis of these documented chintz textiles was done. These were studied for base fabric, different colour combinations, and the stepwise process to be followed for the design re-creation. The designs were studied in detail to determine the steps of resist and mordant painting technique. After a thorough study the researcher was able to understand that though the outline motif form and exact design of an artefact can be replicated. But the re-created ones will still be different from the original ones. As it is a painted technique and definitely cannot be re-created as carbon copy. There would be difference in minute strokes, shading and definitely texture creation using the resist and mordant painting. Explorations and experimentation was done for chintz technique and various explorations with natural dye, kalam, and resist was done. A stepwise method for re-creation of chintz

#### **a. Explorations with Natural Dyes**

For the experimentation of the chintz technique a pre-training of the researcher at weavers Service Centre, Ahmedabad was undertaken by the researcher. This was an intensive 15 days certified training which involved working with different classes of

natural dyes. This training offered in-depth understanding of the dyeing, printing and painting process in detail the working and fabric application of natural dyes. Here the researcher also explored the basic dyeing, printing and painting technique with natural dyes. A Laboratory exploration was done After the training researcher also explored various methods (tools, technique and recipes) for the mordant and resist painting on cotton with natural dyes. A detailed pre-experimentation was carried out by the researcher to understand the process of painting with natural dyes. For obtaining colours - black, red, green, yellow and blue, various dyes were explored with a variety of mordants. This also involved experimentation for different tools for mordant painting and resist application. Experimentation for right consistency and recipe for the resist application.

#### **b. Exploring the Kalamkari**

After studying the chintz technique from various reviews of literature, it was deduced that the chintz technique had a close resemblance with the kalamkari technique of Sri-kalahasti and mata-ni-pachedi. Main reason being found by the researcher being that Mata-ni-Pachedi was only kalamkari technique, which had the tradition of a very fine modern and resists painting with the usage of natural dyes alive in the present times. Hence this was the best cluster that provided the skill for the Chintz revival

#### **c. Exploring tools and material**

The researcher on the above visit was able to understand the importance of the tools, materials, conditions and technique for the making of the painting. The researcher explored various tools, mordant and resist painting techniques using other feasible tools. Researcher explored mordant even the kalam making process. The tools that can be used presently was also explored. Different types of resists were also explored

#### **d. Re-creation of chintz with artisanal Collaboration**

Researcher collaborated with Mata-ni-Pachedi artisans as of all the existing kalamkari artisans the Mata-ni-Pachedi was the only techniques which had the tradition of hand drawing with mordant and resist with minute detailing's alive with the usage of natural dyes. These artisans have fine skills in painting with natural dyes. Researcher collaborated with eight mata-ni-pachedi artisans who worked as a family named as Chitara. Researcher selected four palampore designs with tree of life and three motifs were digitally modified and used for re-creation. Purposive sampling techniques were used for the same. The process of re-creation with artisanal collaboration was done.

An in-depth exploration for painting with natural dyes using red, black, green, yellow and blue was done. The swatches for each colour and shade were developed by the painting technique. The different types of tools were explored for painting various details. Resist application explorations were also done. Later on, following the stepwise process re-creation of samples were developed.

### **3.4 Phase 3 Development of Art Sustainance Model**

#### **3.4.1 SWOC Analysis**

SWOC analysis is a widespread method and tool used to identify factors like internal (strengths and weaknesses) and external (opportunities and challenges). SWOC analysis of chintz was done with reference to the design, market, and technique this helped the investigator to have a better idea to understand chintz with reference to its design, technique and market. Analysis of these parameters would help the researcher to further conceptualize the craft and chintz designed products placements in the present market for better consumers acceptance and market positioning.

#### **3.4.2 Art Training**

A detailed training was designed with training module for future designers. Three level training was provided to the group.

The basic level module aims to train the students, about chintz as textile craft, interpreting the chintz motif for painting and practically creating on textile. The advanced level module trains in development of a more complex motif with more intricate designs. The first and second level training was imparted by the researcher as the main aim was to develop design and painting skills. While for third level training involved students training by the researcher in collaboration with an artisan. This would further train students to understand the finer aspect and nuances of painting techniques. This is an extensive one with more time as compared to the previous ones.

A training module was developed keeping in mind the following objectives:

1. To educate the students regarding the motif and design vocabulary of chintz.
2. To facilitate the students to create the chintz samplers using the kalamkari technique.

The training module was administered to the fashion design students. They were briefed about chintz, with design details and motif configuration. Presentation, discussion methods, and live demonstration methods, with practical hands-on experience methods were used. This helped in broadening their mindset on chintz

design development and techniques. The effectiveness of training was measured by post and pre-analysis.

A detailed training was designed with training module for future designers. This group consisted of 35 design students. For this training at two levels was conducted. This group was selected with the aim that since these are the students of present times they will be prospective designers of future and play an important role in using and taking the craft forward

a. The Basic Level training

The basic level module aims to train the students, about chintz as textile craft, interpreting the chintz motif for painting and practically creating on textile. The first and second-level training was a part of basic training which was imparted by the researcher as the main resource person. As the main aim was to develop design and painting skills.

b. Advanced Level Training

The advanced-level module focused on the training for the usage of mordant and resist painting with a more complex motif with intricate design detailing. The involved students being trained by the researcher in collaboration with a master craftsman Shri Vasant Chitara and Anita, a renowned award winner for mata-ni - pachedi craft. This would further enable students to understand the finer aspects and nuances of the mordant and resist painting techniques. This was an extensive training of eight days and with more time as compared to the basic ones. A training module was developed keeping in mind the following objectives:

1. To educate the students regarding the motif and design vocabulary of chintz.
2. To facilitate the students to create the chintz samplers using the kalamkari technique.

The training module was administered to the fashion design students. They were briefed about chintz history, with design details and motif. Presentation, discussion methods, and live demonstration methods with practical hands-on experience were used. This helped gaining the knowledge on chintz design development and techniques. The effectiveness of training was measured by post and pre-analysis. A questionnaire as a research tool was developed for pre and post training evaluation of the efficiency of the imparted training module. The sample size of the trained students was 36 and the sampling method was purposive sampling method.

### **3.4.3 Creating Art Awareness**

The researcher observed that not many people were aware of chintz as a traditional painted textile craft that was once very popular in past. In order to make people aware of chintz, social media was used. For this purpose, a Facebook page, Instagram page and a blog were created. The social media content was developed and regularly updated to create awareness regarding this textile and craft amongst people. The researcher also organized a training program for future designer on the development of chintz design. Several articles and posts were regularly shared and dissemination of resource material about Chintz, to create awareness.

#### **a. Social media**

As the social media platform and World Wide Web are important tools to create awareness and are fostering to the demands of the present times. Almost since every individual is connected to various social media platforms and application in one or the other way. For this purpose, a Facebook page, an Instagram page, and a blog were created. The social media content was developed and regularly updated to create awareness regarding this textile and craft. Several articles and posts were regularly shared and dissemination of resource material about Chintz, to create awareness.

#### **b. Exhibition**

There was an exhibition of the Indian Chintz re-created textiles design planned. The main aim of this exhibition was to spread knowledge and awareness about Indian Chintz. This would help in spreading knowledge about chintz and sensitizing the people about our rich heritage, which shall help people accept the art. It would also facilitate the development of future potential consumer, and create demand and prospect consumers for the market of chintz products.

### **3.4.4 Market Development**

The researcher observed that the chintz motif had potential to be used in the product n present times. After the revival it was also important to sustain the art and not let it fade away. Hence the researcher tried to establish a market for chintz product. For this chintz digital design for few selected products were developed.

#### **a. Design Development.**

The researcher studied design of different chintz artefacts made in history. The main aim for designing the products was to create the market for chintz products in present

times. Two approaches were used for surface design development. a) A single motif with chintz character was designed and applied on the product. B) Motif in few repetitions in network of leaves and sprigs

The second approach was inspired from the historical design of the chintz product. Though it made the artifact expensive, but the researcher attempted to maintain the chintz essence. For surface design development of chintz, two approaches were considered, first where only individual motif was used for design creation and then individual motif with scrolls and leaves to maintain the design essence as per observed in various chintz artifacts.

The researcher selected the products which would minimise the cost in making and the consumer would value the usage according to the craft value of chintz.

The artisan co-design approach was adopted. He was consulted to estimate the cost of painting as well as product. The individual product design was created by selecting a particular motif by purposive sampling method. The general cost of products designed was estimated.

## **b. Development of Market**

For the development of the market researcher created a brand and website as it would have wider reachability at the same time it would also help to spread awareness.

### **i. Branding**

A brand for chintz artefacts was created. The researcher brainstormed for the name and

### **ii. E-tailing**

An e-commerce website was created, The digitally designed products were uploaded and the website was made public. The main aim was to create the market for the chintz product. The form was made where the consumers information was sought. This was done with an intend to fetch the orders for the designed products. Once the orders would be fetch, the researcher would involve the artisans and trained group for painting development. A feedback form would be collected for the same.