

CHAPTER-4

RESULTS AND DISCUSSION

The study based on historical research presents an interesting array of information, which is based on previously documented primary and secondary resources. It lays the groundwork for the results to be derived by reinvestigating the same data, methodically with newer perspectives, resulting in revealing interesting sets of results and helps in establishing and revealing several links between historical events, social dynamics, and cultural phenomena.

The first phase of the chapter discusses the historical aspects gathered from different primary and secondary data. The origin and evolution of the art has been studied. To understand the art it is necessary to understand its technicalities as well as its influence in societal and cultural settings. So the details of the art and its peripherals have been studied and presented under Phase 1 with sub headings of history and documentation.

It is very much necessary to preserve our crafts. For languished art, revival is required. Thus in this study revival was also taken as one of the objectives. Phase 2 of the chapter deals with the steps taken for the revival of the art. Since the technique of the Chintz is its identity, the researcher trained herself with the technique of the painting and explored further the indigenous methods and tools used for making chintz. Co-design concept was adopted and chintz revival process was done in collaboration with the artisans. This second phase of the result and discussion deals with the steps taken for the revival of the art including the collaboration with the artisans and has been presented under sub headings of the training and experimentation for revival.

Art gets languished as it could not sustain the changing environment including social and political environment. After revival it is necessary to devise methods for its sustainance, for which SWOC analysis was done. Since no artisans can be associated with this art, it was necessary to train the people and another important aspect was creating awareness and creating market for the art. Third phase of this chapter deals with the steps taken for the sustainance of this art. It has been presented under the sub headings of the SWOC analysis, training, creating awareness and developing market.

Both primary and secondary data was explored and documented. The data thus obtained under different phases has been analyzed and the analysis of one phase has laid down the base for the proceeding phase, thus helping in developing the consecutive phase. Analysis of phase 1 helped planning and executing of phase 2. Phase 3 was based on the results of Phase 1 and Phase 2.

Outline of the chapter follows :

Phase- 1

4.1. Historical Study and Documentation of artifacts

4.1.1 History

4.1.1.1 Origin and propagation of Chintz

- a. Evolution of mordant and resist technique
- b. Etymology of Chintz
- c. Uses of Chintz
- d. Production Centres

4.1.1.2. Design Study

- a. Motifs
- b. Materials and Tools
- c. Technique of Chintz Making

4.1.1.3 Case studies -Existing styles of kalamkari

4.1.1.4 Global Trade

Chintz Trade for Different Countries

4.1.2 Chintz Documentation

4.1.2.1 Chintz Textile Repository.

4.1.2.2 Era-wise Design study

- a. ca.1700 -ca.1750
- b. ca.1750- ca.1800
- c. ca. 1800 – ca.1850
- d. ca.1850 onwards

4.1.2.3 Design Anatomy and Genesis

- a. Design Anatomy
- b. Genesis of Design Components

Phase 2

4.2 Art Revival

4.2.1 Researchers Training

4.2.1.1. Painting and Printing with Natural Dyes

4.2.1.2 Training from artisan and collaboration for art revival

4.2.2 Experimentation For Chintz Revival

4.2.2.1 Exploring Tools and Materials

a. Fabric

b. Painting tools

c. Resist

d. Dyes

4.2.2.2. Steps for Creating Chintz.

4.2.2.3 Recreation of the Selected Samples

Phase -3

4.3 Art Sustenance –(Training, Creating Awareness and Market Development)

4.3.1 SWOC Analysis

4.3.2 Art Training

4.3.2.1 Basic Training-Two level Training by the Researcher

4.3.2.2 Advanced Training- Training by Mastercraft person

4.3.2.3 Statistical analysis

4.3.3 Creating Art Awareness

4.3.3.1 Social Media

4.3.3.2 Exhibition of Chintz

4.3.4 Market Development

4.3.4.1.Chintz Design Development

4.3.4.2 Development of Market

a. Brand Development

b. E-tailing- Website Development

Phase- 1

4.1. Historical Study and Documentation of Artifacts

Historical study plays a very important role in detailed study about the origin, evolution and propagation of an art form over a period of time. It provides a strong foundation for understanding the peripherals of any art form. For the research, the history of Indian chintz was meticulously studied, analyzed, and documented. This helped in filling the research gap to understand the chintz which lead to an understanding that it was the term used for both textile and art. The data related to the historical development thus collected had been presented under the following sub-heads.

4.1.1 History

The historical resources helped in finding out the existence of the Indian Chintz. The researcher studied it from the perspective of its origin, designs used and global trade. Chintz repository had been developed incorporating the above data.

4.1.1.1 Origin and Propagation of Chintz

From the available data, the mention of the Indian Chintz was from 10th century. The Indian Chintz, also known as Coromandel Chintz, made history due to its popularity worldwide during the late sixteenth to the eighteenth century. This textile was handpainted with mordant and resist painting using natural dyes, with kalam on cotton fabric. The design was composed of mainly tree of life with flowers, leaves, stems and a mound with the input of Indian artisans who were experts, in the technology of spinning, weaving, and textile colouring with natural dyes. These painted textiles (Indian Chintz) occupied a major article for global exports for about two thousand years (R. Barnes 2005). The technique of patterning cotton fabric resulting in vibrant coloured design giving an awestruck surface was the technology that Indian crafts persons mastered at that point of time (1978, John . I, Hall. M), which made this textile popular worldwide. It was to the extent that Indian Chintz was one of the export products and was the major source of revenue during the late seventeenth and early eighteenth.

Indian chintz with its fine artistic appeal, designs, intricacy, and uniqueness was a rare combination of Indigenous techniques which was one of its kind. Intricate painting with natural dyes made these textiles one of the rarest in the world and a very popular

trade good. During that time another type of printed fabric was reported to be available in the market. This type of textiles were of inferior quality where in some wooden blocks were used for mordant and resist applications, while other textile pieces produced were with a combination of painting and printing. But of all these materials available during that time the Indian Chintz, very intricately and fine hand-painted textiles drew the attention of the European traders and were exported to foreign lands. After the settlements of the East India Company there was an increased demand of this finely painted fabric. This brought revenue in various forms to the country and it became an important currency of exchange for various commodities. It became a global demand, till late early 18th century, there was a huge demand for this fabric. With the onset of the Industrial Revolution in Europe, a ban on export was laid for this textile which led to a decline in exports and consequently the demand. There were machine-made replicas of this fabric created in Europe which resulted in the decrease in export market resulting decrease in production of these in India. The popular exquisite pieces of Indian Chintz were especially made to the export specifications and had no demand in the Indian market, hence it resulted in the gradual extinction of this textile and craft in India. Since it was a trade good and not made for domestic Indian market, there was no textile or artefact remains of these in India. Hence these are now the most precious possessions in the famous museums of the world. With the limited literature and textile available it became necessary to study different aspects including production method, demand and market to understand the history and connect available information in different form.





a. Evolution of Mordant and Resist Technique


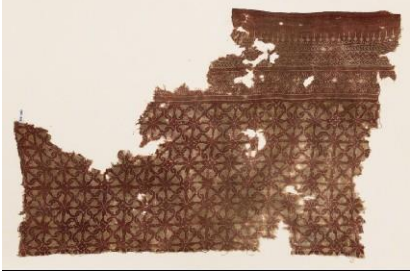


Mordant and resist technique was the main characteristic of Indian chintz, so the evolution study will give traces of its history. Going back to history, the first resist and mordant painted textile was recovered in a fossil excavation in Egypt. This validates that painting with mordant and resist on the cotton was familiar in India and Iran for centuries (L Vadarajan). This technique of resist and mordant painted textiles was known for ages and developed in India as the finest craft before 1600 ca. They were mainly used as sacred and religious textiles. The design forms were figurative, with human and animal motifs. Mainly these had illustrative figures and narratives depicted in the form of wars, courtly themes and also served as ceremonial clothes. Some fragments of these textiles found date back to the 10th Century. The design of


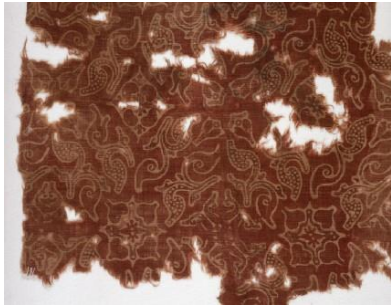



these pieces included lotus vines, medallion rosettes and inscriptions in blue color and this could be found back to half of the 11 century A.D. The resist application on these pieces was done using the brush but these were only made in one colour either red or indigo. The majority of these pieces were made in Gujarat.





The following table no.4.1, elucidates the earliest pieces found which were developed with mordant and resist application samples.

Table- 4.1(a-q): Evolution of Mordant and Resist Painting

Mordant and Resist painted textile	Time period and place of origin and location it is found	Design	Technique	References
 <p>(a)</p>	Period Between- 10th century - 1st half of the 11th century AD Egypt Fustat , Gujarat.	Textile fragment with lotus vines, medallions, rosettes, and inscription.	cotton, block-printed with resist, and dyed blue.	Presented by Professor Percy Newberry, 1941.
 <p>(b)</p>	14th century Period Between -ca. 1301 - Ca1400 Egypt Fustat , Gujarat.	Textile fragment with linked squares, stylized flower-heads, and lines with dots.	cotton, block-printed with resist, and dyed blue; with stitching in blue and white flax.	Presented by Professor Percy Newberry, 1941.
 <p>(c)</p>	Period Between- 15th century - 1st half of the 17th century Egypt Fustat , Gujarat.	Textile fragment with stylized bodhi leaves, vines, and a rosette.	cotton, block-printed with resist, and dyed blue; with stitching in blue and white flax.	Presented by Professor Percy Newberry, 1941.
 <p>(d)</p>	Period Between -2nd half of the 10th century - 15th century AD Egypt Fustat , Gujarat tent-hanging,	Textile fragment with circles, flowers, and tabs.	otton, block-printed with mordant, dyed red and brown, and resist-dyed blue.	Presented by Professor Percy Newberry, 1941.

	textile, banner, tent-hanging, tent-hanging,			
 (e)	Period Between -2nd half of the 15th century - 1st half of the 17th century Fustat , Gujarat.	Textile fragment with circles, rosettes, and tendrils.	cotton, block- printed with mordant, dyed brown, painted with mordant, and dyed red.	Presented by Professor Percy Newberry, 1941.
 (f)	Period Between -13th - 14th century (1201 - 1400) Egypt Fustat , Gujarat.	Textile fragment with interlocking spirals.	cotton, block- printed with resist, and mordant- dyed red and probably brown.	Presented by Professor Percy Newberry, 1941.
 (g)	Period Between - Egypt Fustat , Gujarat.		cotton, block- printed with resist, and mordant- dyed red and probably brown.	Presented by Professor Percy Newberry, 1941.
 (h)	17th century Period Between- ca. 1601 - ca. 1700 tent-hanging, textile, banner, tent-hanging, tent-hanging,	Textile fragment with circles and tabs	cotton, block- printed with mordant, dyed brown, and resist-dyed blue.	Presented by Professor Percy Newberry, 1941.

 <p>(i)</p>	<p>Period Between -2nd half of the 14th century - 1st half of the 15th century Egypt Fustat Gujarat.</p>	<p>Textile fragment with stylized plants.</p>		<p>Presented by Professor Percy Newberry, 1941.</p>
 <p>(j)</p>	<p>Period Between -14th century - 1st half of the 17th century.</p>	<p>Textile fragment with leaves and quatrefoils.</p>		<p>Presented by Professor Percy Newberry, 1941.</p>
 <p>(k)</p>	<p>Period Between -late 15th century - early 16th century plain woven, plain woven, relief print, mordant dyed, mordant dyed,</p>	<p>Textile fragment probably imitating patola pattern, with diamond-shapes and squares.</p>	<p>cotton, block- printed, mordant- dyed red, and resist- dyed blue.</p>	<p>Presented by Professor Percy Newberry, 1941.</p>
 <p>(l)</p>	<p>Period Between -15th century - 1st half of the 17th century.</p>	<p>Textile fragment with leaves and linked flowers.</p>	<p>cotton, block- printed with resist, mordant- dyed red, and blue.</p>	<p>Presented by Professor Percy Newberry, 1941.</p>
 <p>(m)</p>	<p>Period Between -14th century - 1st half of the 15th century Associated place <u>Sulawesi</u> (find spot) <u>Gujarat</u>.</p>	<p>Cloth with hamsa, or geese, lotus buds, and rosettes.</p>	<p>cotton, block- printed with resist, and mordant- dyed red.</p>	<p>Presented by Professor Percy Newberry, 1941.</p>

 <p>(n)</p>	<p>Kalamkari Hanging with Figures in an Architectural Setting Period Between - 1640–1650 Attributed to India, Deccan.</p>	<p>Court Scene.</p>	<p>Cotton Mordant and resist Painting.</p>	<p>Gift of Mrs. Albert Blum, 1920.</p>
 <p>(o)</p>	<p>Kalamkari Rumal Period Between - 1640–1650 Attributed to India, Deccan, Golconda.</p>	<p>Scenes fill the ground of this rumal: a music performance.</p>	<p>Mordant and resist painted on cotton.</p>	
 <p>(p)</p>	<p>Period Between - 1640–50 attributed to India, Deccan, Golconda.</p>	<p>Wine drinking and its pleasurable effects appear to be a unifying theme in all the vignettes on this rumal.</p>	<p>Mordant and resist painted on cotton.</p>	<p>Rogers Fund, 1928.</p>
 <p>(q)</p>	<p>Period Between - 16th–17th century Cambay and Ahmedabad, Gujarat.</p>	<p>Jain pictorial cloths celebration of Paryushana. depict the heavenly entertainers (apsaras) attending mahavira's Birth.</p>	<p>Mordant and resist painted</p>	<p>Purchase, 2006 Benefit Fund, Steven and Cynthia Brill Gift, and funds from various donors, 2007.</p>

The samples over the period demonstrates the development in the usage of resist and mordant painting from the earliest period and also natural colours like red, blue and then the combination of red and blue to more complex versions with the usage of

more colours and mordant as well as resist painting onto the human figures mainly the court painting. Textiles world records in the fossil excavation in Fustat in Egypt evidates that painting with modern and resist on cottons was familiar in India as well as in Iran from centuries. From the evidences it was found that these textiles dating back to 10th century were exported to Egypt from Gujarat, India (Barnes R). From the table, it was observed that in older pieces there were floral designs of various species, which included lotus, vines, and roses. The design inscriptions were in blue with white resist, which marked the usage of only one colour which was blue with indigo dye. This could be traced back up to the first half of the 11th century. Another type of textile found dated between to the second half of 13th and 14th century was designed with circles and flowers in red. These were mainly resisted in red, the motifs were the swan, and scrolls of flowers. The red was due to the usage of madder. The application of resist on these textiles was done by both painting and blocks. This shows the advancement in the use of colors. These textiles were used as banners and tent hangings. The extent of perfections achieved by crafts person in mordant and resist painting skills was perfecting with time. This was observed with (Plate 4.1 k.&l) the usage of mordant painting and resist dyed with blue. These marked the complexed design with the usage of two colours in red and blue. The period of 1640 marked the development of more complexed painting with mordant and resist application, these were very finely detailed with human figure, each piece narrating a theme or story. (Plate 4.1 q) demonstrates a wall hanging depicting figures in Persian and European dress, cotton, ca. 1640-50,. The main theme was his mysterious hanging features Europeans in the lower panel and two men and boys dressed in Persian attire. In the 1640s, European figures were uncommon on textiles created for Indian customers. However, in the following century, they would become increasingly complexed with more details as observed in the (Plate 4.1 o,p.&q). From the late seventeenth century the main theme for mordant and resist painting was designed specially using tree of life and floral designs as per the export demands.

b. Etymology of Chintz

There is no clear definition of Chintz. Authors have explained chintz in many ways, some of which are related whereas some are altogether different. Since there was these were hand painted using a bamboo pen they were later baptized as Kalamakari under the patron ship of Qutub Shahi of Golconda in the seventeenth century. The

term “Chintz” now from the year 1957, was inseparably used for the painted and block-printed cotton and silk textiles, produced on the Coromandel Coast (parts of Andhra Pradesh and Tamil Nadu) of India.(1978 Vardarajan.L). The “Indian Chintz” the terminology very popular in the seventeenth and eighteenth century applied to very fine detailed patterned textiles by the technique of mordant and resist painted with natural dyes on cottons. (1978, Irwin. J). These with its fine artistic appeal, design intricacy, and uniqueness were a rare combination of indigenous technique, which was one of its kind. With the usage of natural dyes and intricate painting, chintz were one of the rarest in the world and a very popular trade good. There were two varieties available during that time. Technically the textiles were finely painted, where the mordant and resist application was done with kalam, which were of extremely fine quality and took months for the making and were referred to as “Indian Chintz”. While the second category was printed and much inferior, often wooden blocks were used for mordant and resist application. The quality of these was the inferior cause of more mechanical processes, which did not give the desired result.(Ref) While few textile pieces were a combination of painting and printed application. But of these very intricately and fine hand-painted textiles drew the attention of European traders and were exported to foreign lands. These are now the most precious possessions in the museums of the world.As quoted by Anand M., 1978, in Homage to Kalamkari. The differences in the techniques spawned another difference in the nomenclature and this has given rise in the confusion. Hence the main aim is to elucidate the term chintz with reference to the technique and design from the prevailing present kalamakari styles and establish its unique craft identity.

The word "chintz" is derived from the Hindustani word “*chhint*” or “*chint*”, for spotted cloth. Later the words “*Chintes*”, “*Chindeys*” or “*Cheetes*” (derived from the Hindi word Chint meaning variegated or speckled) were used for this painted cloth. The tradition of resist and mordant painting was known for about 3000 years marked by the discovery of these fabrics in archeological excavations. Later on these painted fabrics (using natural dyes) with human figures became an important source of native storytelling. They were the narratives of rich cultural traditions and heroic narrations of different kings. These were also used as sacred temple cloths and hangings. Much later what started as a representation of mythological and religious beliefs of Southern India, over the years became an object of desire across the oceans.

It was much later, the Mughals who provided the patronage and promoted it in the region of Golconda, where the design vocabulary was inspired by Persian and Islamic influence under the patronage of Qutb Shah where it was baptized as *Kalamkari* and much later the designs were adopted to the foreign taste with floral designs and tree of life.

The initial use of Chintz fabric was for canopies, later on, floor spreads, wall hangings and bed sheets lately as fashion fabrics for garments. Since the seventeenth century, the term Indian chintz has been used for Indian cotton cloth with a floral style of decoration developed by hand drawing and dyeing with mordants and resists. (Crill R,2000)

From the literature it was found that there were many name derivations to this textile being associated as per the market for which it was made or for the specific product. The etymology associated consisted of *pintadoes* by the Portuguese, *sitz* by the Dutch, *Sarasa* by the Japanese, *Chinoiserie* by the Chinese, *Kalamkari* in Iran, and *Indeines* by the French. Later the word *Palampore* evolved which was derived from the Hindi-Persian hybrid *Palang-Posh* meaning a bed cover and was popular for quite a long time.

There was a long confusion that revolved around the exact description of the word “Chintz”. Various authors have tried to establish their own understanding around this word and its meaning. The patterned colored cotton fabric occupied an eminent position in the ancient textiles trade. The mordant and resist dye technique was practiced long before, the word *kalamkari* came into existence. The first resist and mordant painted textile was recovered in fossil excavation in Egypt (Barnes.R, 2018) which indicates that painting with mordant and resist on the cotton was familiar in India, as well as globally and in Iran for centuries (L. Vardarajan).

Hence an earnest effort was made to transmogrify the exact etymology of chintz and its wide usage in consistencies or sync with technique and usage in different cultures supported by various literary sources in use. When in 1611 and 1614, the English and Dutch settlements founded their basis on the Coromondal coast these textiles were referred to as ‘*calicoes*’ -A kind of cotton originally obtained from Calicut and was referred to as “calico” by European traders.

However, Irwin and Brett indicated the usage of the word 'Chintz' often later with "chintes", "chindey" or "cheetes", applied for the mordant and resist painted cotton only, which were distinguished were made in India for the European market. The word, had earlier appeared in East India trade records as 'chint' (singular) and 'chintes' (plural). In the late seventeenth century, lexicographers (included editor of oxford English dictionary) suggested its derivation from Sanskrit word "chitra" meaning variegated, but a later research rejected this theory in favour of a vernacular Non-Aryan word 'Chitta' meaning spotted cloth.

However, this vibrant cloth with all over, flowering and the tree of life design was globally popular and traded with different countries in exchange for many goods. The main appeal of Indian chintz to European buyers in the 17th and 18th centuries was the brilliance and fastness of the colour (K.B and John I,1978).

The word *kalamkari/ qalamkari* (Kalam means pen, Kari means work literally pen-work) is a word of Persian origin, which describes mordant and resist painted, natural dyed cotton fabric with a tool called *Kalam*(a bamboo stick).

The *kalamkari* as a word changed its meaning with the passage of time and the connotation of the term *Kalamkari* was contemptuous with *chintz* while each region referred to them through different terms, describing the technique but the researcher concluded, that it was also used synonymously for describing the textiles made for European merchants. They used various names for this technique and textiles. The Portuguese named it as *Pintado* (Painted and Spotted) from 15th century. Portuguese merchants were importing these fabrics in Europe and were called as Chints, Chites and Chidney. The Dutch named it *Sitz* (painted), the French named it *Indianes*. A category of Indian painted textiles was also referred to as "*Siam Sarassa*", this word referred to the high-quality fabrics produced on the Coromandel coast primarily for the Thailand market.

While in 1978, Irwin and Brett described these as cotton paintings or Coromondal Chintz. However the narration by late Padmashri Guruppa Chetty, described the local term as "Vraatapani" in Telugu. (Vraata is writing and pani is work) also called as "chandava" in Urdu. The word "palampore was derived from the Hindi-persian hybrid version "palangposh" meaning bed covers which the etymology suggested its initial use. In India, fragments of cotton mordant dyed fabric remains have been excavated

in Mohenjodaro. A clear evidence showing the antiquity of mordant dyeing in India since ages. Initially, the painted and printed textiles were made for domestic consumption in India. The main themes comprised of figurative forms- humans and animals. The painted motifs were of Indian origin and were influenced from Chitrakathi Styles of Paintings. These fabrics were initially used as palace banners and temple hangings for sacred and religious purposes. The temple hangings were called Ganga Dappatlu (Goddess Bedspread). These have figurative forms painted by kalam and the term used was suggestive of the usage, then the technique. Later these were used as canopies, suggested by a tamil term “Pun tukil vitnam” which refers to canopies with floral designs and “Chittara -Ceykai- padam meaning figurative work. They were also used as tents, floor spreads, bed covers, sheets and hangings. The cheaper varieties were also used for book coverings and lining materials. These were mainly block printed which was known as Choppa Pani, chopa was derived from urdu and was the late derivative with reference to the time.

But it was these fine handpainted cottons that were used as fashion fabrics in the late seventeenth century as fashion fabric for garments, while being exported to European countries. Since the seventeenth century, the term Indian chintz has been used for patterned cotton cloth with a floral style of decoration developed by hand drawing and dyeing with mordants and resists. (Crill R). In some of the later works block printing was combined with hand-painted ones. But the main focus was on the mordant and resist hand painted cotton fabrics which were main interest for export by Foreign and European traders. These served as important commodity of exchange from ca.1700. to ca.1850. The designs were made according to the specifications prescribed by the importers, and the artisans were expected to interpret these designs in their own ways and paint. The artisans interpreted these designs with their own perceptions and combined it with Indian styles this resulted in an interesting amalgamation of design tradition of a very unique character which made the design and these paintings very unique and exquisite. The word chintz was used for mordant and resist painted cotton cloth, which was hand painted and dyed by the European traders. It was connoted with several names and was referred to as kalamkari in the Indian subcontinent. Kalamkari (qalamkari in Persian) was a process of mordant and resist dyeing, in which, the natural dyes from plants were used with metallic salts like iron as mordants, and applied with a bamboo pen on cotton cloth. Kalamkari with non-figurative motifs was practiced in

Machilipatnam(year) and later exported to European, Persian and South-East Asian markets. On the other hand, Sri-kalahasti kalamkaris were made to narrate religious myths and stories. Under the patronage of rulers like the Nayakas and Golcondas, the kalamkari evolved in technique and design. Artisan communities in Machilipatnam and Sri-kalahasti had specific styles of designing their bamboo sticks and painting by hand, however, contemporary examples of kalamkari were often block printed. While the inferior ones were also block printed or block Printed and painted with brush.

c. Uses In Society

The initial use of Chintz fabric in India was as sacred and religious cloth, temple and court banners. Then it was used for tents and canopies. These were also used as book covers, manuscript bag. Then it was popularly used a furnishing fabric. These were bed covers, bed hangings, floor spreads, and wall hangings. These fabrics were lately used as fashion fabrics for garments – Caps, gowns, robe, head covers, hat brim, petticoats etc.

d. Production Centres

The word Chintz had earlier been appeared in East India Company being a original native currency being in the region of Western India(Gujarat, Khandesh, Rajasthan) applied to the painted and printed fabrics, the extention of it to the usage of bed spreads and furnishings in late seventeenth Century(Kathrene B, 1978).Majority of chintz for European market were made on South East Asian belt called as Coromandel Coast (Cholamandalam), the present day the area covered by Tamil Nadu, parts of Karnataka and Andhra Pradesh. These were also made in the towns of Sironj, and Burhanpur (produced chintz of good Quality) regions from northern part of the Coromandal coast produced finest varieties. Machilipatnam (not the production centre) was a main point of export. The author have also stressed on the comparative scarcity of fine chintz as distinct from the bulk cheap dyed cottons produced under the generic term Chint. The french Traveller Traveneir Visited Golconda in middle seventeenth century and mention the region being famous for the fine cotton paintings which remarked a very small quantity of this variety(Irwin ,J and Kathrene Brett 1978). Technically a broad distinction between the fine and common Indian Chintzis that former is usually painted and later is printed.



Figure-4.1. Ancient Indian Map-
(Source: Crill R,(2015) “Fabrics OF India” V & A Publication)

This was revealed from Dutch and British East India Company records that there were three main centres of chintz production

- The northern part around Machilipatanam with Petaboli and Palakolluas main centres.
- The central area around Madras/Chennai- with Pulicat and San Thome as main centers
- The Southern area- around Nagapattinam which produces lesser quality of chintz.

The major regions for chintz production was the area around the Coromandel coast with major centers of production being Nagapattim, Pondicherry, Pulikat, Palakollu, Berhampur, and Khandesh in Golconda. There were numerous evidences of European activities from early seventeenth century until factories (East India Companies) in 1814 were closed.

4.1.1.2 Design Study

Chintz designs were created by skilled and creative usage of mordant and resist application by skilled artisans. This was the main feature which was responsible for its beauty and popularity. So it was very important to study its design in detail to understand the history.

a. Motifs

From the literature and artifacts studied following derivatives were obtained Indian Chintz were popular because of the beautiful patterning and design with natural dyes on cottons. The design used were exuberating, a strange combination of cross-culture transmission and amalgamation. It had exotic patterns of fruits, birds, flowers, and wildlife mainly in the form of the tree of life. Design patterns featured in different colors, typically on a light background. Order in chaos was the fundamental principle in design. Chintz pattern designs were usually very complex and elaborate, depicting various plants, flowers, and animals. The main theme used in later part of centuries was the tree of life or the flowering tree. Each element was an exaggerated form of a natural object. Various flowers included in the design vocabulary of chintz were roses, chrysanthemums, marigolds, lilies, tulips, iris etc. These were depicted in multi-dimensional and directional representation with intricate detailing within a floral motif. The details in the flower comprised of the center part, petals, and leaves, all combined in a very artistic way. The leaves were depicted in the form of serrated and palmate forms. In the tree of life design, the main stem was mainly depicted in a serpentine form reaching from the ground and escalating the spread of foliage to the sky. This stem was often in plain or represented with fine detailing. The base was represented in the form of a mound which was either scaled or with exposed roots or in the form of exaggerated vases. The mound at the base was a symbolic depiction as supporting various life forms often had motifs of various ground animals namely deer horses, goats, elephants, and horses, etc and the floral and foliage spread had birds like peacocks, hens, parrots, squirrels, etc. Because these were hand-crafted, and each design was unique. These flowers were mainly placed in a multi-directional manner intertwined by a network of foliage around the central fruit-bearing serpentine tree emerging from a hillock with stylized peaks and rocks. Other pattern designs consisted of very complex and elaborate features depicting a wide variety of plants, flowers and animals, and birds. These pieces were a regular feature of the sixteenth and seventeenth-century trade to Europe and were prepared as various articles like wall hangings, bed coverings, and table covers.

The entire design was created either in one, two, or three colors. The multi-colored ones were more expensive as they involved multi-stage processing with mordant and resist painting with dyeing for achieving multi-colours. While the ones created with

the outline by block printing were less exquisite, took less time and thus and less expensive. There were also very cheap versions created by compromising in details of design.

The designs became indicators of changing economies, cultural exchanges, social interactions and fashion systems. In general, the design composed of materials available in the natural surrounding. It was observed that in initial places these natural motifs were used scatterely but later on with a theme finally leading to “Tree of life” which had a systematic composition of mound, stem. Leaves and flower. By linking the “hand skills” of makers, the “colour chemistry” of dyers and the complex networks of traders, 'No Two Motifs are Alike' answers how the trade textiles evolved from a local craft into a global phenomenon.

b. Material and Tools

Materials and tools used were the main components which assisted in producing beautiful pieces appreciated across the globe. Each of these have been discussed as below

Fabric

The very essential material was the base fabric used in the chintz painting. A hand-spun and woven cotton fabric of a very fine count with a smooth surface finish achieved by beetling were of utmost essential for these textiles. Indian spinners and weavers were master craftsmen in the production of the finest cotton since very early days dating back to 3500-2000 BCE. This was one of the age-old techniques that Indian artisans had mastered of which the Westerners were not aware of. This fabric apart from being spiritually pure, imparted excellent absorbency and strength to undergo the multi-stage chintz process. The base material was always white or natural colour of cotton.

Dyes

For the preparation of chintz always natural dyes were used. In the design resist and mordants were used for development of colours. From the pieces analyzed, it was observed that The well-perfected knowledge of mordant painting with the right combination of natural dyes enabled the dyer to produce a wide palette of colors using natural materials, which were inherent to the local habitat. Various natural materials used were myrobalan, lac, madder, turmeric, and indigo, resulting in the development of a wide array of color development, which imparted awestruck beauty with

excellent light and color fastness. It seemed that knowledge about the natural dyes was and precise chemistry were so advanced that modern-day science is exploring and trying to explain them.

Resist

The resist used for retaining the base colour of undyed and dyed portion. played a very important in the creation of motif design details. The resist application in the motif created white or light areas in the coloured portion. For this right type and the right consistency of resist for each shade of the colour for the resist was (bees wax) was very important. This was achieved by the right combination of beeswax with animal fats and its application resulted in the achievement of fine lines for white rendered details in the motifs. This added soul in the designs and made it exclusive.

Kalam

The tool used for painting was the pen made of bamboo called “kalam” or “Qalam”. These were designed specifically for use at three stages 1) Motif outline 2) Color Filling 3) Wax application. For painting the outline, a simple bamboo stick was sharpened or split-tipped, which resulted in a point used for creating a sharp outline. For colour filling, a bamboo stick was often padded with a sponge and wadding of cloth secured by a cotton thread. This bulb so created was to hold the excess paint. Being porous in nature it acted as a reservoir for excess ink, which was released on the pressing. The third one was made up of metal, which was used for wax application. (Figure 4.2) describes the detailed structures of different types of kalam. For block printed chintz, there were even block-makers who carved blocks. These were used for creating an inferior variety of chintz textiles, where the outlines were printed using blocks. (Irwin.J,1978). For drawing the design charred or burnt tamarind twig sticks were used for drawing the designs by artisans using their own imagination.

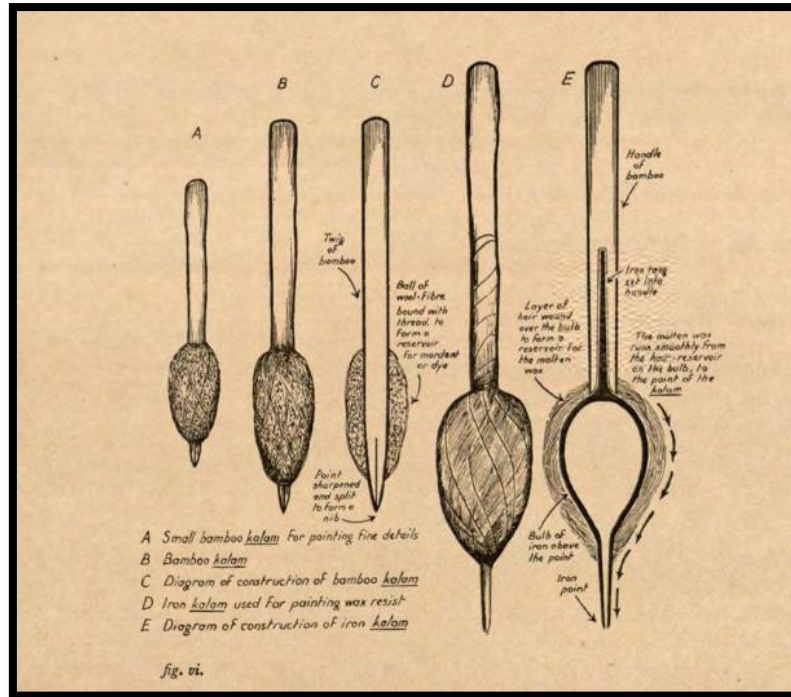


Figure 4.2-Types of Kalam

(Source: Kalamkari Museum Pedana, Journal of Textile History, No.1 (2nd Edition), Ahmedabad: Calico Museum of Textiles

- A. Small Bamboo Kalam For Painting Details
- B. Bamboo Kalam with big bulb for Colour filling
- C. Diagram of Construction of Bamboo Kalam
- D. Iron Kalam Used for the Resist Application
- E. Diagram of Construction of Iron Kalam)

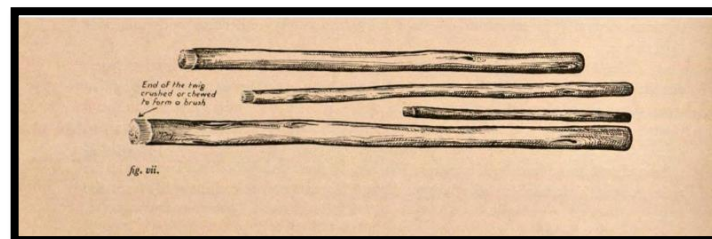


Figure 4.3-Tracing Tool-Charred or burnt Tamarind tree twigs

(Source: Journal of Textile History, No.1 (2nd Edition), Ahmedabad: Calico Museum of Textiles)

c. Technique of Chintz Making

No documented Indian evidence could be traced. All the records that were available in the literature were the records and documents written by foreign authors. Those records were studied in detail to understand the process which involved multiple steps. Every step had a relationship with the subsequent other. Hence the records

studied in detail were.

- Schwartz P. “The Roques Manuscript of 1678 of the painters and painting of chittes “pg 5- 28, Printing and Painting on cotton at Ahmedabad India 1678, Calico Museum of Textiles, Museum Monograph No.1
- Schwartz P. “French Document on Indian cotton painting (Part –II): New light on old Material”, pp 15 -44
- The Roxburgh Account of Indian Cotton Painting (4)Foreign Influences pp 47-56
- Schwartz P. French Document on Indian Cotton Painting – The Beaulieu MS, c.1734, pp 5-23
- Father Coeurdoux's letter on the technique of Indian Cotton Painting 1742 and 1747

After a thorough review of these references, the following steps were found for making the Chintz.

The making of chintz technique involved mordant and resist application with kalam and dyeing which is very similar to the one used in kalamkari of the present times. The main characteristic feature of this craft, was hand-painting with multi-color which was required to be dyed in stages for different colours. This became an inherent part of the process, making it laborious and elaborate. This process employed mordant and resist painting followed by dyeing using natural dyes. Since the natural dyes does not have an ability to bond with the fabric, hence mordant needs to be applied for the same. So mordanting in painting formed a very important part of this technique. After this the fabric was dyed so that the colours were obtained. The resist application (painting) was also done using kalam, the fine-lined application of the resist created white textures in the coloured foreground, which resulted in the detailing of each motif. The steps followed were –

1. Preparation of the Fabric

The cloth was flattened and burnished with buffalo milk and myrobolan (a dried fruit containing tannin) to give it a smooth surface. The milk proteins on the fabric formed sites for chemical bonding of the natural dyes.

2. Mordant Painting and Dyeing

The design patterns were either traced or freehand drawn using burnt tamarind twigs or charcoal. Then the outlines were painted using kalam. The mordants of iron

oxide was used for the black outline while alum mordant tinted with sapan wood was used for the red color. Then the fabric was allowed to dry in sunlight and boiled in water that contained chayroot. This resulted in the development of black and red colors in respective areas.

3. Resist Development and dyeing

The next stage was dyeing with blue, for this the entire fabric was covered with wax except for areas to be colored with blue. Then the indigo vat was developed, and the entire fabric was immersed in the vat to dye the blue, It was re-immersed to obtain desirable shade, for the final outcome later the area was oxidized with sunlight to achieve blue. Yellow was applied over blue to achieve green.

The following diagram demonstrates the steps in chintz making technique as given by W.S. Hadaway, V & A Museum: T.1A-G-1920 and documented in Crill R, (2008) "Fabrics Of India" V & A Publication. India" V & A Publication.



Figure-4.4: Steps Showing Chintz Process Machilipatnam Style of Kalamakari
(Source: Given by W. S. Hadaway, V&A:T.1A-G-1920 Source: Crill R,(2008) "Fabrics of India"
V & A Publication)

4.1.1.3 Case studies- Existing Styles of Kalamkari

To understand the similarity between kalamkari art and chintz pieces and revival done so far case studies of artefacts involved in kalamkari process was done. The literature report that the chintz technique declined with the ban on the chintz export by the European countries. As there was no domestic demand for these in the country it could not survive. There after a gap of many years the revival of this craft was undertaken by Shrimati Kamaladevi Chattopadhyaya in 1957 and was practiced in the form “kalamkari”. It was found that now the artisans are working with three different styles of kalamkari in the present day like a. Sri-kalahasti style , b. Machilipatnam Style and c. Mata-ni -pachedi style. Hence the case study for all the three styles of Kalamkari was undertaken. The researcher visited the three master artisan working with each styles of Kalamkari. The processes of three existing styles of kalamkari were studied and documented as given by the craftperson. The researcher documented the detailed methods followed, including main nuances of the process , tools and materials used in the present times. The researcher visited the three master artisan working with three different styles of Kalamkari. The processes of three existing styles of Kalamkari were studied and documented by interacting with artisans personally. The detail study of the existing design style and technique was documented under the following sub-heads-

- a. Sri-kalahasti Style of Kalamkari
- b. Machilipatnam style of kalamkari
- c. Matani-pachedi Style of kalamkari

a. Sri-kalahasti Style of Kalamkari

This form of kalamkari is done in the village of Sri-kalahasti town, in Chittoor district on the southern part of Andhra Pradesh, on the banks of the Swarnamukhi river. It was traditionally practiced for making temple cloths and hanging and had a sacred and religious significance. It is known as ‘Vraatapani’ in the local language. The craft completely declined until 1958 and was revived by All India Handicraft Board by the efforts of Shrimati Kamaladevi Chattopadhyay who worked closely with Jonalagadda Lakshmaiah the art expert and Shri Guruppa Chetty the master artperson involved with the craft. Most of the people here were engaged in practicing this craft. The researcher visited the kalamkari unit in Sri-kalahasti and interacted with artisan Shri-Guna Shankar the award winner in the craft and documented the entire process. It was

observed that they were practicing the process entirely using the handpainted technique and the tool kalam. Details of the Sri-kalahasti style of kalamakari has been given as the design used and process.

i. Design Style of Sri-kalahasti Kalamkari

This style was often associated with religious significance or popular Kalahasti temple cloth and mainly consisted of mythological figures. These designs evolved from ancient mythological texts and epics. It was often painted in a sequence depicting narratives in form of panels. The most popular themes were gods on their chariots, clashes or battles, the kingly processions with details. The narratives were often the popular epics of Ramayana, Mahabharata or depiction of kings, rishis, rakshas. Also gods and goddesses like Shiva and Parvati, Ganesha, lord Krishna, Hanumanji. These motifs evolved from ancient mythological texts and epics were depicted. The main design layout was depicted in the multiple and multi-directional panels, surrounded by borders. The hanging generally consisted of a large rectangular portion where the main theme was illustrated, surrounded by panels of narratives, with the entire composition enclosed in a border. The motif form which was mainly figurine contains details, but is rounded in form.

It was observed that the popular designs used in this style were figures of gods and goddesses and kings, combined with other motifs like cartwheels, flowers (depicted in geometric forms), or various floral motifs depicted in the tree of life like lotus, pomegranates, peacocks, parrots, chestnuts etc. The colours used were nearing the realistic ones and only traditionally acceptable ones according to the religious text including a wide colour palette ranging from marron, red, blue, yellow, and green.

ii. Process For Sri-kalahasti Kalamkari

• Preparation of the Fabric

This form has always been practiced on cotton fabric. Both handspun handwoven and mill-made fabrics were used of finer count (60s,80s or 100s). The Gray fabric was known as 'gada' or 'kora'. The fabric was cut to the required size and was soaked in water. Then it was boiled to remove all the starch and other materials on the cloth before painting.

- **Bleaching**

The cloth was bleached to attain pure white by country bleaching process, where a solution of sheep or cow dung was prepared by mixing 1 kg of dung with water. The cloth was immersed in this mixture overnight. The fabric was rinsed in the Swarnamukhi River and then spread on the river bed. Water was sprinkled every 2 hours and was allowed to sun dry on grass. This process of soaking and drying was repeated for 3 or 4 days. The cloth attained white colour at the end of this process.

- **Myrobalan Treatment**

This was an important treatment. For preparing the myrobalan solution 50 gms of ground myrobalan (unripe Karaka Fruit/ Harda) was soaked in water overnight, to this 1 liter of raw buffalo milk with full fat was added. This mixture was strained using a fine cheesecloth. This was the mordant used at the first stage of fixation. The cloth was dipped in this solution for a day and dried in the sunlight. The fabric developed a slight yellow tinge.

- **Drawing of Design**

Later the cloth was spread on the floor or wooden bench. The theme was decided and outline was drawn freehand using a charcoal stick. This stick was made by burning the tamarind tree twig. The artisans were very skilled and the design, was made by free-hand drawn using their imagination.

- **Kalam**

The tools and raw materials used for the process of traditional Kalamkari printing were basic handmade and natural materials. *Kalam-bamboo pen* was the most important tool used in the painting process. This was made of bamboo reed. The cotton cloth was rolled over the reed and it was repeatedly knotted using a thread. Two types of *kalam*s were prepared for outlining and color-filling processes.

- **Mordant Preparation and Application**

There were two types of mordant solutions prepared one black for the outline and the other (alum) for red colour.

- **Outline Painting with Black Colour**

Black colour liquid (mordant) was made. For this 1kg of black jaggery was dissolved in 5 liters of water in a matka to which a half kg of rusted iron fillings were added. This mixture was kept in an airtight container for about 14 days in light and air till it

matured. Then the iron filling was removed, and the liquid was filtered. This was used for painting of black coloured outline..

- **Painting with Mordant**

The mordant used for red colour was alum. Alum solution was prepared by adding 500g powdered alum in 6 litres of water. This solution could be preserved for six month. For mordant painting the areas which required red colour in the background, and filling areas were painted with alum mordant.

- **Painting with Mordant-** The first outline in black was painted using black mordant using kalam. The mordant painting areas which required red colour in the background were painted with alum mordant. The fabric was allowed to dry.

- **Washing and Sun Drying**

Then the fabric was washed in running water to remove excess mordant and allowed to dry in sunlight.

- **Fixing and Colour development**

For red colour development add 500g of powdered Manjistha root(Madder root), 250g of powdered Surulupatta(mango bark) and 25 g of ground pabakku(leaves) were mixed in water using a copper vessel. The mixture was boiled at 90 degrees centigrade in a copper vessel. The painted cloth was added to this and boiled for 25-30 minutes, during this time the red colour would be developed in areas where red mordant was applied and the black outline painting would be fixed.

- **Re-mordanting**

The dried fabric was once again mordanted using myrobalan solution and milk. Then the excess of the liquid was squeezed out and dried.

- **Re-painting with Mordant**

The areas where a deeper red was required were re-painted with alum mordant over it, along with areas requiring. Again the fabric was washed in flowing water and dried well. The alum mordant application was repeated for red colour development

- **Bleaching**

A natural method was used. The cow dung or sheep dung was soaked in water and then dissolved and applied on the fabric. This would result in making white areas more white and the colours would become darker. It needed to be kept overnight. Later was washed in the clear flowing water. Then the cloth was spreaded on the ground and the water was sprinkled every two hours. This process needed to be repeated till

next nine hours to prevent it from fading. This needed to be continued for next 4 to 5 days, till all the non-printed areas were white. Now all the colours would appear distinct and clear.

- **Painting with Yellow and Blue**

Yellow was made using two recipes- Myrobalan powder or harda was mixed with mango bark and alum. Another recipe was - turmeric mixed mango bark and alum. This was needed to be made just before the use. Blue was developed using indigo. Indigo was extracted from indigo leaves, fermented and alum solution was added to it. This was needed to be made just before the use.

Orange colour was achieved by painting yellow over red colour. The application of indigo over yellow resulted in green colour.

- **Sun Drying**

After colour application it was allowed to dry overnight. The cloth was washed in the flowing river of swarnamukhi to prevent the spread of colours. Thereafter the fabric was sundried on the bank of river.

The above study revealed a very interesting results, while comparing with the Chintz textiles and process documented in the seventeenth century. The Sri-kalahasti style of kalamkari retained the technique, following complete handpainting technique and other processes, which were of a close resemblance to Indian chintz. While a completely different kind of design character, both in terms of types of motif, their intricacy and difference in design layout was observed. This was mainly because of all together a different design vocabulary used and the usage it was subjected to. These were mainly used as religious and sacred cloths in temples, while chintz had more decorative approach and made specifically for the foreign markets.



Plate:4.1 Sri-kalahasti style of Kalamkari

b. Machilipatnam Style of Kalamkari

The textiles produced in Machilipatnam were very much different than the ones made in Sri-kalahasti. It was believed to have originated and developed to meet the increased demand for painted cloth from the traders and the method was devised to create designs faster and in greater quantities. This style was practiced around the region of Pedana in Massulipatnam, Andhra Pradesh and was often referred to as ‘*Addakam*’ in the local Language. This center had developed most finest units here, which was due to rich and abundant availability of raw materials and also the clean flowing water of Krishna river. The presence of the salts in water supported the right colour development on the cloth. These fabrics were made to be used for apparels, prayer mats, floor spreads, bedspreads, tapestries and hangings. Since the

method followed here was mostly a combination of hand painting and block printing, the product-making was faster. The printing techniques used to produce these textiles helped in mass production. For documenting and knowing the process the researcher visited master craftsman Shri Pitchku Srinivasan in Pedana. His entire family, that is daughter Uma Devi, son Varun, and wife, were all engaged in practicing this traditional craft. Theirs was the oldest family in Pedana, who pioneered the practice and have set up the Kalamkari museum for the Machilipatnam style of Kalamkari.

i. Design Style of Machilipatnam Kalamkari

Varun explained that the motifs from Machilipatnam were often cross-cultural and combined local motifs with those derived from Persia and Europe. Machilipatnam was a busy port during the late medieval period and was situated on the bank of Krishna river. The port was especially bustling from the 15th-17th century A.D. As the textiles produced in Machilipatnam were free from any kinds of cultural or religious restraints, they displayed varied imagery starting from stylized plants, creepers, and geometric designs to animals and human figures. These representations were important sources for the study of the contemporary social scenario. Umadevi explained the method of the Machilipatnam style of Kalamkari in detail. She narrated that when Kamala Devi Chattopadhyay revived the style, she discovered that Pedana was known for a specific Kalamkari technique and then she called some master artisan for training and her grandfather Subbaih went from Masulipatnam and learned the technique of Kalamkari. From then on the family was into the practice of Kalamkari. In total they have been able to develop a wide variety of colour band developed in natural dyes. The process was expensive and people didn't have knowledge so they sought cheaper alternatives.

In Machilipatnam, the washing of the cotton fabrics was done at the Kalia Canal. Then a process similar to the one described above was used. In Machilipatnam, for the block-printed textiles, line drawings were not necessary. The textiles produced here could be monochromatic or polychromatic and for each colour, separate blocks were used. The manufacture of these textiles was a collaborative process. The whole unit

was divided into several sub-units. The first sub-unit was the block maker's workshop where the artisans are mostly from the carpenter's community. For making the blocks, a cross-section of teakwood was generally used. Blocks were carved using the relief process, where the positive area, which has the design would be transferred onto the cloth. In the printing sub-unit, the colouring process usually started with the outlines and moves towards filling in of the inner portions of the design. For polychromatic printing, the black and red portions of the design were printed first and then the cloth was washed and boiled. All the colours were stored in flat rectangular wooden vessels and covered with several layers of cotton cloth or jute. After printing, the fabrics were dried and taken to the washing sub-unit. This unit was usually open from all four sides and consisted of one or more open ovens. These ovens were, till today, fuelled with rice husk and wood powder. The fabric was boiled using big semi-circular vessels made of iron which were placed over these ovens. While boiling, leaves from the local forest, known as *gaja*, were added to the water to fix the colours. After boiling, they were dried and sent for further printing with yellow and blue colours. After this, the fabrics were washed again in boiling water. Finally the finishing touches were given, which sometimes included embellishment by hand painting. The detailed process followed for the Machilipatnam style of Kalamkari is given below

i. Process for Machilipatnam Kalamkari

- **Preparation of Cloth**

Initially, the cotton cloth, locally known as *Gaada* was immersed in water overnight to remove the impurities and starch in it. The fabric used was 'kora' unbleached cotton with a count of 40s to 60s.

- **Myrobalan/Harda Treatment**

The washed cloth was then treated in a solution, which was made by mixing myrobalan bud paste (*Karakapinde* locally), myrobalan flower paste (*Karakapoovu* locally) and buffalo milk. For a length of 10 meters of cloth, 4 liters of buffalo milk was used. The cloth, after being immersed in milk solution for 5 to 10 minutes was taken out and squeezed to remove the excess solution and it was allowed to dry under sun for 2 hours. The cloth obtained a yellowish color after this treatment.

This process was done to smoothen the cloth and also to avoid the spreading of dye color and outline color. The buffalo milk was used to treat the cloth which helped to avoid color spreading.

- **Tools Used**

Kalam

Various types of kalam were used ranging from fine-tip painted, to broad ones used for colour filling, even for wax application a special metal type of kalam was to be used.



Plate:4.2 Types of Kalam



Plate:4.3 Scale and Block Beater



Plate:4.4 Block

Blocks

The wooden blocks were used to outline the design. The design was traced on the teak wood and then finely carved using the chisel. The region was known for its wooden block making and the artisans here were able to carve out the finest and intricate blocks. These blocks were conditioned by immersing in the oil before use. The block beater was also used for obtaining a proper imprint by the block.

- **Mordant Preparation and Application**

Black

Kasim karma-Iron black color solution was prepared using rusted iron filings, cane jaggery and palm jaggery. These materials were dissolved in water in a closed earthen pot and allowed for fermentation. After 10 days the solution was filtered and the iron filings were taken out. The prepared *Kasim kaaram* was used for drawing outlines and to fill black color. The designs were outlined printed with block using this liquid to which alum was added. After this process, the fabric was left for three days to dry and then washed in flowing river to remove excess iron mordant.

Red

Alum solution was prepared by adding 500 gm, dissolved in 6 liters of water, this was kept for about a month. This is used for block printing along with a thickening agent or used with a thick pointed kalam for colour filling.

Blue

Indigo was used for blue colour. The fermentation process was not used here.

- **Block Printing**

The design layout was marked on the cloth. The fabric was block printed using the black iron acetate solution to which a natural thickening agent was added along with alum for black colour. The places requiring red were either block printed with alum solution or painted with kalam. This was used for block printing along with a thickening agent or used with a thick pointed kalam for colour filling. The cloth was allowed to dry for three days to fix the mordant.

- **Boiling**

After this the fabric was boiled in a water mixture containing 500 gm of manistha root and 25gms of jakaku leaves in a copper vessel. Other types used for red were, *Chavalakodi* (oldenleda umbelleta) and *suruduchekka* are the two types of roots that were procured from local forest areas were ground into powder to obtain red color.

Pomegranate skin was used to obtain light yellow color and it was mixed with alum which is the mordant used in dyeing process. *Kattha*-was added to the boiling solution to obtain a lighter red color.

- **Starching**

Starching was done for which rice was boiled and the strained. Water was extracted to which the buffalo milk was added to attain a glue-like consistency. The starching was done at this stage so that it was easier to apply wax.

- **Waxing or Resist application**

Beeswax was used as a resist, it was melted and kept in the right consistency. The areas not to be coloured blue were covered with wax with the help of kalam. The metal kalam was used for this process. The precaution was taken that the wax would not penetrate the ball of the kalam when dipped in wax. But these days, not many artisans use this process.

- **Indigo Dyeing**

Indigo was used for blue colour. The fermentation process was not used here. The cloth was immersed in indigo vat till all unwaxed portions attained blue colour. After this, the cloth was removed and exposed to sunlight till the green turned blue due to the oxidation.

- **Dewaxing**

The dyed fabric was added to the boiling water to remove the wax. After this, the cloth was thoroughly washed in soapy water to which chuno and gingelly oil were added.

- **Starching**

After dewaxing, the wet fabric was added to a thick rice water solution for starching.

- **Yellow and Green Colour Application**

For the application of yellow colour kalam was used. And when yellow was painted over the blue the green colour was obtained. Finally alum solution was applied to fix the colours

- **Washing and Sundrying**

The cloth was washed in the flowing water and allowed to sun dry on the river bed.

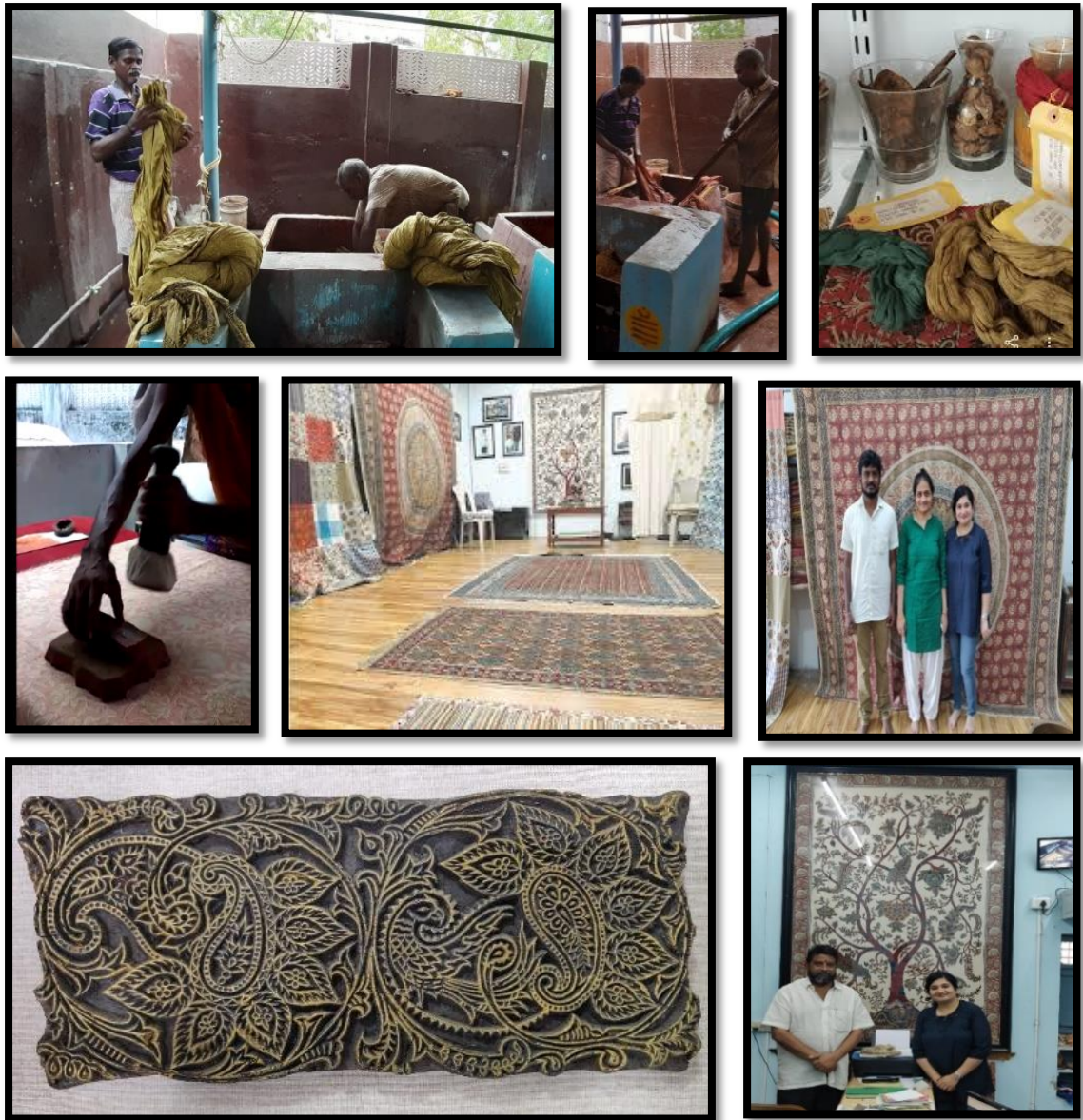


Plate:4.5 Machilipatnam Style of Kalamakari

c. Matani-pachedi Style of kalamkari

"Mata ni Pachedi" means "behind the mother goddess". It was formerly referred to as Gujarati temple hangings or backdrop cloth, having sacred and religious significance. This was a 300-year-old tradition, that hailed from the Kheda District of Gujarat, near Viramgam and Ahmedabad. The researcher visited a master crafts person Chandrakant Chitara and Vishal Chitara from whom the information was obtained. They are skilled craftsmen and practicing this craft for two generations. The Mata ni Pachedi (Mudh of Mata's) was traditionally painted to be kept on the walls of temples. The painting was done using the Kalamkari method. The complete painting

was done with natural dyes using a combination of block printing and hand painting using the kalam, which was employed for this process. The Mata ni Pachedi was a textile that was painted as well as printed; kalam was used for the colour filling, even outlining and sometimes blocks were also used for outlining. The Devipujak community, previously known as the Vaghari, was a nomadic group from Gujarat who came to Ahmedabad more than 200 years ago and resided along the banks of the Sabarmati River. They were credited with creating this art style. The community's members were referred to as the "lower caste" and according to ethnographic research, the Devipujak community was historically prohibited from entering temples for a very long period. They discovered a brilliant solution to this issue in the Mata ni Pachedi, which led to the creation of a magnificent folk art form.

i. Design Style of Mata-ni-Pachedi Style

They created a picture of the Goddess on a piece of cloth, hung it behind the temple, and focused their devotion on it. The main motif consisted of figurines of gods and goddesses, mother goddess being the main central motif. Other motifs used were *Ganesh*, *Krishna*, women with flowers, trumpeters, angels, animals and birds such as peacocks, tigers, parrots etc. According to the Devipujaks, the Goddess exists in 100 forms, each distinguished by a different vehicle. Vishat (a water buffalo), Khodiar (a crocodile), Meladi (a goat), Bahuchara (a rooster), and Ambika (a tiger) are some of the Goddess's several reincarnations. These formed the main narrative of the sacred cloth.

ii. Process for Mata-ni- Pachedi Style of Kalamkari

• Preparation of the Fabric

The fabric was steeped in water for two nights and then boiled in the water using soda for 2 hours to remove starch and other materials. Thereafter the fabric is sundried

• Myrobalan Treatment

Then was soaked in the myrobalan or harda solution. The harda was pasted in water and the fabric was soaked in this solution for 2 hours. Then it was strained and sundried.

• Drawing

Then the composition was drawn using a pencil mother goddess being the central attraction. The figure drawing is followed with smaller details to the large figurines of gods and goddesses.

- **Mordant Application**

Black

The iron acetate solution paste was referred to as Hirakashi. This was prepared by adding iron fillings and jaggery and allowed to ferment for about 15 days. This solution was mixed with tamarind seed flour.

Red

The paste of alum was painted, where the red colour is needed.

Painting Outline

The black outline was painted with iron mordant using kalam. The paste was thickened and was used for block printing for outlines. The areas required to red were painted with alum mordant.

- **Drying and Washing**

The painted samples were dried and then washed in the flowing water of Sabarmati river. to remove the excess of mordant. Then dried on the riverbank.

- **Development of the Colour**

The samples were boiled in a mixture of alizarin, dhawdi na phool for 30 to 40 minutes with constant stirring. It gives development and fixation of black and red colour.

- **Bleaching**

Then the samples were washed and bleached with a very mild concentration of sodium hypochlorite bleach. the areas treated with ferrous sulphate turned black, the alum turned red and the yellowness of the harda turned white on this step.

- **Myrobalan or Harda treatment**

The samples were re-treated with harda for 5 to 10 minutes , then the turmeric paste with alum was applied and allowed to dry for green colour

- **Blue Colour**

The indigo paste mixed with slaked lime or *chuno* and jaggery with tamarind seed powder was painted in the areas that required blue.

- **Development of Colour:** The sample was boiled with Dhawadi flowers. Then the sample was boiled and washed in the flowing water.



Plate:4.6 Mata-ni-Pachedi style of Kalamakari

Comparison of three styles of Kalamkari with Chintz

The three styles of kalamkari were compared for the design, painting style, and the technique. The Table 4.2, provides a thorough explanation of the variations in each painting style's design character and method. By evaluating the three forms, it was concluded that each style has developed in terms of design and technique, giving art a distinct identity, while having a few things in common. In other words, the application of a mordant followed by natural dyeing produces the design in all the four styles. The resist application (wax) was largely utilized in chintz, very rarely in Sri-kalahasti style, and in Machilipatnam style; both styles have since lost this character in present times. The resist is sparingly used in Mata-ni-pachedi style. Although all the styles are very distinct, the Machilipatnam styles of the modern kalamkari forms are descendants of the traditional mordant and resist method which was used to create chintz in the seventeenth and eighteenth as it still has the existence of floral designs with persian influence. The Chintz had a different design character

with tree of life with a lot of detailing found in a single motif and design was amalgamation of two different culture forming a new version. The Sri-Kalahasti style and Mata-ni-pachedi has figures of human and gods, the former being practised in bolder motif forms while later with delicate and detailed motif forms. These can be the descendent in a changed form of the earliest form of mordant and resist paintings which were practiced in around ca.1600. The Sri-Kalahasti and Mata-ni-pachedi style, uses kalam for the entire painting, whereas the Machilipatnam style uses blocks for outlining and very rarely uses bamboo pens for colour filling. On the other hand, Indian Chintz were entirely hand painted with "Kalam," with the majority of the resist being utilised to create the motif's smaller elements. The Sri-Kalahasti style uses kalam for the entire painting, whereas the Machilipatnam style uses blocks for outlining and very rarely uses bamboo pens for colour filling. When comparing the design style and motif character, Machilipatnam design character is a delicate floral networking in all over patterns with little details, while Sri-Kalahasti motifs are highly bold in forms. The Chintz motifs, on the other hand, were extremely detailed and produced an intriguing contrast with either resist painted to generate white designs on coloured foregrounds or mordanted painting on plain white backgrounds. Indian Chintz has a very distinct design aesthetic. The patterns were distinguished by the way various motifs were arranged to produce "unity in variety and chaos." Every single motif was incredibly detailed, developed, and exaggerated version of a realistic object. The primary component of the design was the tonal effect produced by the painting method, which features incredibly tiny details in the textures made possible by the fine wax resist. The intriguing blending of white texture and tonal impact with colour in a single motif gives this a design character which is unique. The mata-ni-pachedi style has a very different design character .With the help of these facts, the researcher was able to describe chintzes as the most distinctive textiles, with incredibly detailed motif details produced using wax-resist in tonal coloured effects. This makes them stand out as the most original, possessing a distinct identity that has disappearing in the modern era.

It can be concluded that presently there are two styles of kalamkari painting existing in regions of Masullipatnam and Sri- Kalahasti (with Geographic Indications) which displayed a very different design character, than the original form of mordant and resist painting technique followed for the chintz (which were exported) in the

seventeenth and eighteenth centuries. The Mata-ni -Pachedi style of Gujarat displays a very different design character. Hence the two styles that is kalamkari of Sri-kalahasti and Machilipatnam can be referred to as derivatives of the original style. But Chintz textiles, with its very unique design character, intricacy, and technique definitely calls for a differentiated identity.

Table-4.2 Comparison of three styles of Kalamkari with Indian Chintz

Sr.No	Parameters	Machilipatnam Style	Sri- Kalahasti Style	Mata-ni Pachedi Style	Indian Chintz
1	Main Motifs	Floral Design- all over network with borders	a. Figurative forms – gods and goddesses b. Floral design	Figurative forms of mother goddesses	Tree of life or flowering tree
2	Motif Character	Stylized flowers with few detailing	Bold Figurative Human forms and floral designs with less detailing	Human figurine with very fine background detailing.	Highly abstracted or exaggerated naturalistic floral forms with extremely fine design details created by white resists.
3	Design Layout	All overall design	As per the narrative (arranged in bands)	As per the narrative (arranged in bands)	All over the unidirectional stem and floral repetitions with or without borders
4	Technique	Mordant application using blocks for outlines and filling with kalam	Mordant application with kalam and dyeing. Resist is not used in present times	Mordant application with kalam and dyeing. Resist application only when indigo is used in very small areas	Multi-stage mordant and resist painting with repeated dyeing as per the number of colors and tonal variations
5	Tools	Block And Kalam	Kalam	Kalam	Kalam
6	Painting Style	Outline and filling with little detailing in black	Outline in black & filling with very little detailing in black on colored areas.	Outline in black & filling with very little detailing in black on colored areas.	Outline in black or same color with fine detailing created with white resist textures or by mordant painting on white areas.

7	Motif inspiration	Persian and Mughal Flowers	Motifs representations of gods and goddesses as in Hindu mythology and simplified floral forms	Motifs representations of gods and goddesses as in Hindu mythology.(nomadic religious mythology)	Natural floral designs inspiration is modified as per the market for which it was designed.
8	Main Motifs	Floral scrolls- rose, marigold, paisley	Shiva, Ganesh, Krishna, Ram, Goddesses like Vishnu and Lakshmi	Mother goddess- Durga, Kali , demons, lion, tiger ,birds	Lily ,iris, rose, chrysanthemum,tulip, leaves, With animal motifs- hen, cock, peacock, squirrels, panther, deer, birds
9	Design Components	Flowers, leaves, veins, sprays, bud and stems as connectors	Gods and Goddesses, floral design, and birds	Gods and Goddesses, floral design, and birds	Base/Mound- Stem. Flower spreads, border
10	Colours	Usually made in two or three colours	Multi-colored with red, yellow, blue, orange, green	Only in two colours mainly red and black	Usually in Black, red, green, yellow and Blue

4.1.1.4 Global Trade

Indian textiles played a pivotal role in facilitating trade by fostering stronger economic, social, and cultural interactions and connecting India with other nations throughout the world. The cloth served as an important spiritual and gift of exchange, ensuring the circulation of various other commodities in South Asian Society. For hundreds of years, the textile trade from India ranked among the largest in the world. It peaked during the Mughal Empire's dominion over the Indian subcontinent, which lasted from the 16th to the 18th century. India's thriving cotton textile industries helped them to dominate global trade, making it the richest nation. Cotton was an important material of trade since 1500 ca., due to its fine weave bright colour, variety of designs and colour fastness achieved by artisans who had mastered the dyeing technology. These fabrics were important exchange currency for a variety of materials like spices, sandalwood, and other luxury goods. Long before Europeans invaded our lands, it was China who demanded for great quantities of cotton until the 12th century, in exchange for sea products and mineral wealth, like ivory, tortoise shell, kingfisher feathers etc. The trading systems linked Southeast Asia to the major trading ports namely, Coromandel Coast also referred to as Cholamandalam, Gujarat- the port of Cambay and Surat and Arabian ports of Indian Oceans at the beginning of the 16th century as described by Tome Pires (Albu Querques -Administration in Goa Melaka 1512-1515, deputed on seminal account of Asian Trade, Suma oriental),

Chintz textiles and technique originated in India, around Southeast Asia –Coromandel Coast. India had established ancient trade with many countries, around 1000 B.C, India and China established their trade. while around 1550 ca. the textile fabrics were sold to Japan by Portugese. The early European merchants were awestruck by the design brilliance and the color fastness produced by the combination of mordant and dyes on Indian painted textiles. Hence Chintz trade originated around the regions of Coromandel coast also refered to as Cholamandalam. There was establishment of Persian trade before this time. In 1611, the English founded a trading settlement in Masulipatnam on the Coromandel coast of south India followed by Dutch in 1614 and the French in 1669. While it was only near 1600, East India Company made its establishment and had a great demand for fine hand-painted Indian Chintz.- These textiles were made mainly for export to various countries. It served as an exchange currency and was traded globally for various commodities. The trading companies

purchased textiles from India in return for silver and gold, traded them for spices cultivated in the Malay Islands, and then marketed these spices throughout Asia and Europe. Indian textiles were soon being shipped directly to Europe, where they quickly gained popularity. These were specially designed according to the specifications, demanded by foreign markets, with flowering trees or vase. Hence during this time and reasons flowers and flowering trees appeared to be first produced on Coromandel coast around 1600. It played a very important role in establishing trade and relations with different countries around the globe. The French Jeweller Tavernier who visited India in 1670 said” The workers print calicoes according to the patterns which the foreign merchants have given them”. While in 1680 large quantities of orders were sent to India. These textiles were mainly exported to many countries like Portuguese, Dutch, Indonesia, China, Thailand, Japan, Sri Lanka, Africa, and many more. These, due to their unique intricate design, and exclusive hand-painted craftsmanship established a rich cultural identity and fame for India. These were mainly used as an exchange currency and were traded to European and Indonesian markets for the exchange of spices. (Roy T. & Riello G.). Indian chintz was commissioned from buyers around the world and they would request certain patterns, colours, motifs. Indian artisans were highly skilled in adapting designs to suit different cultural tastes and requirements of foreign markets. This resulted in interesting cross-cultural connects and transfers much evident and visible as a part of design vocabulary of chintz development. The records reported enormous rise in chintz export to Europe between 1680-1685, this raised a threat amongst the local fabric manufacturers (John I, 1978) Chintz as fabric imposed a danger to England's and Europe's regional industries, particularly those that produced wool. Trade unions protested, and they imposed higher import taxes on cottons from India. France outlawed the textile's importation and manufacturing by 1686. By 1694, the number of orders exceeded and there was a demand for 10000 very fine Machillipatnam paintings with white background and not red. They referred to red background as sad. The designs re-created by Indian cotton painters had become paranoid by the time it reached England, its European origin became unrecognizable. The demand for chintz was too large for the cotton painters to meet up, so for this, a new policy for contracting the cotton painters was employed by the English and Dutch, where they had to leave their homes and settle within the shelters of the trading station in the South. By ca.1700 this policy reaped good results. By 1720 there was an

issue of forbid on the usage and wearing of chintz apparel and its useage as home furnishing. Despite the ban these were sent for re-export and and smuggled for domestic use, but the Indian trade for chintz started to decline, in last quarter of the seventeenth century. Britain, Prussia, and Spain all adopted similar policies; the latter instituted a total prohibition in 1721. Nonetheless, the Dutch persisted in coming up with strategies to satisfy Europe's chintz needs. The most ironical part was the majority of surviving chintz were from the period of prohibition. There was a relaxation of prohibition around ca.1800, but it was as late as around 1783, with the industrial revolution in Europe and the use of Copper plates and roller printing machines, there were cheap machine-made versions that conquered the market. Hence the Indo-European trade in decorative cottons was reversed and finally destroyed this age-old Indian craftsmen of chintz and its supremacy.

Chintz Trade for Different Countries

Chintz were prepared as per the design specification and the uses it was subjected to in every country. Every country had a different array of design characters, according to their socio-cultural influence and the usage it was subjected to. Buyers from all around the world would commission Indian chintz, requesting specific patterns, colours, and decorative motifs. Because of their exceptional talent, Indian artisans were able to modify patterns to fit the specific cultural preferences and market demands of other countries. It was observed that these textiles were subjected to a variety of usage and had a significant role to play in each country. The design transmogrification according to the socio-cultural influence and usage was done here.

Indonesia

Precious spices, such as cloves, mace, and nutmeg, were restricted to the Indonesian archipelago for millennia. The islanders sought Indian textiles in barter to these spices. Indian chintz makers meticulously customised designs, such as improvisations on geometric shapes and themes from Hindu epics, to appeal to specific markets on those islands. Beginning in 1500, European explorers were forced to swap Indian cloth for spices when they sailed to Indonesia. Indian chintz was sought after by numerous Indonesian communities, not for everyday wear but for ceremonial exhibition. Massive chintz cloths were used by aristocrats to wrap their bodies in the grand courts and ports of Java and Sumatra. Long portions were cherished by the

villagers on the island of Sulawesi, once known as Celebes, to be displayed as ritual flags. Many of the textiles displayed here are over 300 years old and have been carefully conserved over many generations.

Indian chintz, which is connected with fertility and power, is frequently produced with strong red accents for the eastern Indonesian market. Chintz was utilised by tribes on Sulawesi to drape houses, elders, and gifts in order to impart ancestral blessings during huge events. Sacred geese, opulent greenery, female performers, and patterns from priceless Indian silk textiles (patola) are examples of popular designs. A few of the same designs may be seen on textiles shipped to Egypt, demonstrating the artistic and commercial ties that span the Indian Ocean. Southern Sumatra became economically dependent on the lucrative black pepper trade by the 17th century. It also shared close relations with Java, as evidenced by the Javanese influence on many of the Indian textiles that have survived from the region, both in terms of shape and symbolism. The chintz here were made in twin pieces. The designs required were bold and intricate. Only royals were allowed to use these and was popularly used for sarong. This technique was the one that lead to the development of batik.

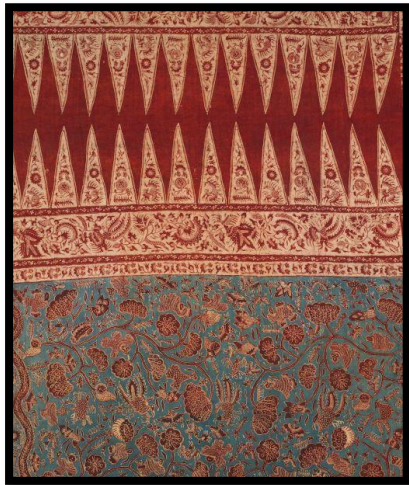


Plate: 4.7 Made for Indonesian market

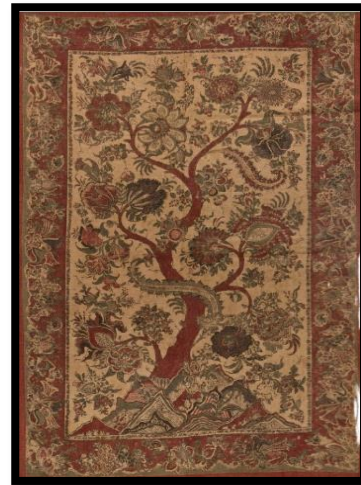


Plate:4.8 Indian Chintz Indonesian market

Srilanka

Chintz became popular in srilankan markets too. Once known as Ceylon, the island of Sri Lanka functioned as a transshipment hub for the textile trade in the Indian Ocean. Indian chintz was also widely used by its residents, who included Dutch colonists and Burghers, Eurasian individuals with European dads and Sri Lankan mothers. The

majority of the textiles came from manufacturers on India's southeast Coromandel Coast. In the seventeenth century, the Dutch East India Company endeavored to establishment of a centre for the production of chintz in the coastal city of Jaffna in northern Sri Lanka. There, Indians who were held in slavery gathered local resources of chay root to make red dye, but the venture failed in the end. The Dutch brought plain cotton fabric from India in the late 17th and early 18th centuries, and they had it dyed with chay red in Sri Lanka. Sri Lankan consumers of chintz textiles valued a broad range of designs. Typically designed for other global markets, Indian artisans adapted and rearranged patterns into new formats and colour schemes, such as European-style florals, small-scale blossoming trees, or men's body wrapping decorated in blue-green. According to academics, some southern Indian weavers and dyers who fled starvation and other problems in their native country to escape to Sri Lanka also produced chintz fabrics for the local populace. They were used as body wrappers. The main characteristic feature was there was restrained or limited colour palette used. Made in coastal southeast India, this nobleman's gown was intended for Sri Lanka. Two-sized rosettes are positioned both vertically and horizontally in the central field, which has red borders. The textile's short end has several decorative bands with intricately detailed designs, while its long sides are bordered by a single band of floral and leafy scrolls. This textile's white, blue, and green backgrounds are highly unusual. The majority of other versions are dominated by various pink and red hues.



Plate:4.9 Indian Chintz-Sri-lankan market

Japan

Vast quantities of hand-drawn or printed chintz were made in India, Indonesia, and Europe were imported into Japan, where they were called Sarasa. The word "Sarasa," which means "beautiful" in Gujarati, was thought to have originated from the Dutch and was brought to Japan as a trade textile during the Muromachi period (1336–1573). Sarasa cloth, a chintz fabric made specifically for the Japanese market, was used to line robes and waistbands in Japan throughout the Edo era (1615–1868). The Gujarati word saras, which means "beautiful," or the Japanese term for chintz may have been the source of the name. It is thought that the Dutch brought the fabric to Japan as a trade textile during the Muromachi era (1336–1573). . The cloth was dyed using a combination of methods such as kalamkari hand and block printing, wax resist dyeing, and mordant painting. Sarasa cotton was dyed in five different colours: dark red, indigo, green, yellow, and brown. These hues come from mineral and natural sources. A variety of techniques, including wax resist dyeing, mordant painting, and kalamkari hand and block printing, were used to dye the cloth. Motifs used were lotus, wheel all inspired by Buddhist iconography. It was considered as precious cloth and was used as book cover and for tea ceremonies. These were Indian chintz exported by Dutch east India Company (VOC) in 17th Century. The main design characteristics are Stripes small floral pattern and fans.

These were also used for tea ceremonies in Japan. These were too expensive for ordinary people. The early copies of the Indian sarasa, made in Yamashiro Province, were called shamuro zome, or "Siam dyeing," because the Japanese thought the original came from Siam (today in Thailand). But after the first wash, the imitations' hues would start to fade. By the late Edo period of 1820, Kyoto, Sakai, and Nabeshima were using fakes known as Japanese sarasa, as the Japanese import of sarasa had stopped. Because paper stencils, tiny woodblocks, and dyes were used to dye these textiles, the colour would not fade when washed. Also known as Edo sarasa, their manufacturing process entailed utilising several colours and the traditional Japanese katazome (stencil dyeing) method to create intricate patterns, gradations, and undertones on silk. Hence Japanese people tried to experiment their making and discovered Wazarasa textiles they used pigment, (sapwood) and stencil dyeing was employed in Japan Indian chintz were also exported by the Dutch East India Company (VOC) in 17th Century Designs characteristics. They found the designs created were not appealing to the Western market, hence they sent out design musters,

which were interpreted by the artisans according to their own imagination, this led to the development of a beautiful design with cross-cultural amalgamation.



Plate:4.10 Design For Japanese Market



Plate:4.11 Design For Japanese Market

Iran

Indian chintz fabrics were exported to Iran (previously known as Persia) in 1619 by the British East India Company, which was established in 1600 and used the ports of Hormuz and Bandar Abbas. These ports, which were on the Persian Gulf, provided services to the sizable inland towns of Shiraz and Isfahan. Through the port of Hormuz, the Dutch East India Company, established in 1602, also imported Indian chintz. Iran quickly rose to prominence as one of the biggest importers of Indian chintz in the world. Its traders were excellent cloth merchants, shipping vast amounts of their goods to locations in the Ottoman Empire, Russia, Central Asia, and Europe. Chintz were exported to Iranian countries also. These were mainly used as prayer mats, The tree of life was adopted as Cyprus cone and mainly had a mihrab- a spiritual gateway, inspired from the architecture, and pious Islamic inscriptions. It had Islamic influence with buttas and Paisley motif. India begun to export to European

countries for about more than 100 years (Portugal, Britain, France). Initially used as furnishing Fabric .and then as a high fashion fabric around, by 1650-it first emerged as a Women's fashion, then men's fashion and then fashion began amongst the maids and children. These were mainly made with tree-of-life designs and flowering tree.in 1925 Iranian authorities imposed a ban on these textiles. Up until the early 20th century, chintzes were much sought-after in Iran. These included those manufactured in the Golconda empire in central India and those produced and exported from the port of Machilipatnam, formerly known as Masulipatam, on the southeast Coromandel Coast. Iranian authorities allegedly outlawed the importation of Indian chintz in 1925 in order to save their domestic textile sector.

Iran Trade (1630-1860)

Indian chintz fabrics were transported to Iran (formerly known as Persia) by the British East India Company in 1619 via the ports of Hormuz and Bandar Abbas. The company was established in 1600. There had been a continuous demand for Indian cottons in Iran due to superior quality and cheaper cost due to cotton industry establishment in India. These ports, which were on the Persian Gulf, provided service to the sizable inland towns of Isfahan and Shiraz. Through the port of Hormuz, the Dutch East India Company, established in 1602, also imported Indian chintz. Iran quickly rose to prominence among the top importers of Indian chintz in the globe. Its merchants were excellent cloth traders, exporting significant quantities of their product to the Ottoman Empire, Russia, Central Asia, and European markets.

Indian cotton painters and printers devised unique products including prayer mats with main designs centered around cypress trees, architectural niches (mihrabs), and holy Islamic inscriptions to serve the significant Iranian market. Additionally, Iranian consumers favoured thickly coated dress fabrics, black outlines, prickly plants, and exotic extras like European floral swags.

Iran was itself a major center for producing block-printed textiles as they already had an established skilled artisan engaged in block-making with designs specifically of Iranian origin. Up until the early 20th century, Iran was a major market for chintz textiles, particularly those created in the central Indian kingdom of Golconda and others produced and exported from the port of Machilipatnam (formerly known as Masulipatam) on the southeast Coromandel Coast. According to reports, Iranian

authorities forbade the importation of Indian chintz in 1925 to safeguard the nation's textile sector.

The art was named Kalamkari around this region. They used Indian chintz as prayer cloth or cloth of religious significance. These had Islamic or Persian influence in the design. The main motifs were a mihrab, a paisley, or a Cyprus cone.

These pieces were mainly of around ca.1800 and had very intricate and detailed patterns. The motifs were not detailed but were very fine and delicate. These were highly stylized and had mere Persian influence as these were mainly made for the Persian market and mainly used for prayer rugs. From the documented or archived museum pieces it was observed that they had used a combined technique of hand painted and block printing, but majorly were block-printed designs. These blocks were mainly made in the workshops around the area of Golconda and machilipatnam and resemble the present-day Kalamkari of Machilipatnam. The use of resist technique was minimum around this time and for this market.

The main layout was compartmentalized borders along the top, bottom, and either side and the rectangular center space which was marked by mihrab as an architectural gateway was adopted mainly in two ways- the first way it was adopted like a basic tree of life structure with a mound at the base, animals and vegetation on the mound, and the tree of life replaced by a boteh, paisley or Cyprus cone. The second adaptation was the space between the gateways was filled by a unidirectional *boteh* arrangement. The arrangement of motifs represents symmetry by repetition of the same motif on both the sides.

The usage of these prayer mats, which have significant religious and spiritual meaning, for offering prayers. These were created at court workshops in a wide range of sizes and variations. Prayer mats that match the style and design of mosque sanctuaries are decorated with floral patterns, geometric abstract arrangements, and pictographs that quote passages from the Quran and Hadith. One prayer mat can convey a lot of meaning. Prayer mats contain a variety of patterns, but only four to seven distinct colors have been utilized. In Islamic mysticism, the following colors are revered and regarded as sacred: white, black, brown, blue, red, yellow, and green. Each of these colors is frequently used in carpets for daily prayers and represents religious and symbolic values, such as fostering Shia Islam, unity, and the presence of men in heaven.

The main design layout was a rectangular piece and had a well-laid unidirectional geometrical layout. The pieces centered the main emphasis on the presence of an enclosed or well-defined architectural gateway (mihrab). This was encircled by one, two, three borders mainly intricate floral borders, sometimes these borders are also compartmentalized enclosing a series of paisleys or Cyprus or boteh. The center field that is an enclosed area in the mihrab is covered with a unidirectional boteh (floral sprig) or a modified tree of life.

The entire tree of life motif was adapted to Iranian style with a typical unidirectional Cyprus motif on a typically stylized mound with intricate details surrounded by two borders on either sides. The typical pieces demonstrate intricacy which displays immense intricate block making skills by the artisans. The representation of the tree of life here is based on a scaled mound with a base rising from over a border. This triangular form inhabits and supports various life forms like deer, lions, tigers, peacocks, parrots and vegetation. The tree is either modified by a unidirectional arrangement of several boteh (brick repeat) or an intricate single cypress that shows connectedness from earth to heaven.

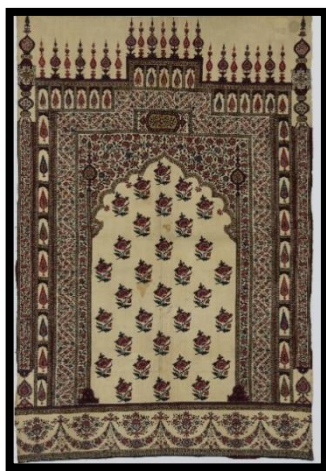


Plate:4.12 Designs for Iran market

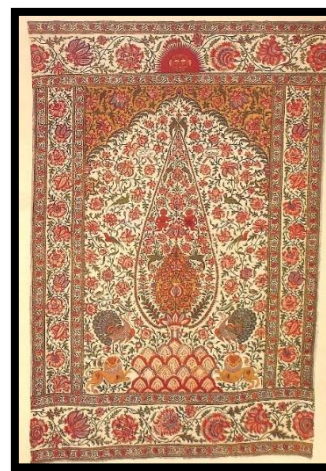


Plate: 4.13 Design For Iran Market

There is a symmetrical and identical arrangement of either peacocks or tigers on either side of the cypress on the mound. Sometimes the pieces even display a vase on the mound from where the tree rises. In the center of mihrab, there is an Arabic inscription found or the sun face as depicted in shaivatism.

However, the representation of animals and birds with vegetation along with modified tree of life theme shows its Indian connection. This layout of the prayer mat represents the gateways to heaven while praying on these clean mats.

Since these textiles have immense spiritual significance the arrangement as well as motif both play an important role and symbolism spiritually. Motifs like angels , animal totems, cross, all these symbolises a sign of protection and soul upliftment while offering the prayer

Motif symbolic in significance to the components of the prayer mat

Mihrab: Early in the history of Islam, gateways called mihrab first appeared. The most typical and simple design resembles a portal to paradise. The rug is shaped like a vertical rectangle and has a gateway with an arched gateway that denotes the direction of the qibla, which is the Kaaba in Mecca. A "mihrab" is a decorative niche in a mosque. Muslims face the qibla when they are praying. often represents the entrance to paradise.

Columns/Borders: Over the years, many artists and weavers have added a variety of artistic improvisations, from a pointed arch supported by columns on either side to a variant of a stylized "tree of life" motif. The entire inlay is compartmentalized with borders which signifies the protection with walls from evil eye.

The Tree of Life is a common religious symbol that represents immortality, the afterlife, hope, heaven, and an endless paradise. It also serves as a reminder of our aspiration to become divine. It is a representation of good karma with service and offerings in the world that one happily reaches the gateways of heaven. It is a representation of the path from Earth to Heaven.

Vase: Rugs with a vase or a collection of vases in their design are described by this pattern name. The vase typically has handles and resembles a Grecian urn.

Botteh: Botteh is one of the most often used Oriental designs, along with Herati. With its pear-shaped figure and expanding the arch of flowers, which represents the garden of paradise, it is easily recognizable due to its resemblance to a paisley or a teardrop. Pine cones, a cypress tree, a leaf, a flame, or even a male sperm are symbols of fertility. It symbolizes Pregnancy, fertility, the seed of life, and the paisley, or botteh

Birds: Whether it's a dove, peacock, eagle, or phoenix, most birds represent luck, strength, happiness, and love. However, other birds, like ravens and owls, are considered unlucky and fatal.

Sun: brilliant brightness and clarity

Star: luck and spirituality

Cypress Tree: Life after death.

Peacock: Divine protection or immortality

They were traded to Europe and the Far East, frequently thought that they were too valuable to be prayed on, and eventually ended up being displayed like paintings in a house or palace.

Made in India for Thai Market

Some of the best and most notable paintings by Indian chintz painters were created for the Thai (previously Siam) court. Originally, Indian chintz was only allowed to be worn by Thai monarchs, their nobility, and royal guard members. In order to custom order unique linen featuring Buddhist deity pictures, "flame-like" designs, and exquisitely etched white lines, rulers sent emissaries to India. Furthermore, a portion of the gold finishing, or gilding, was completed by Thai artists. Specialised Indian chintz textiles were painted cotton fabrics of exceptional quality that were specifically commissioned for the Thai royal court. Known as "Thai-market chintzes," these were some of the easiest to identify. The fabric designs are very similar to Thai aesthetics; typically, a central field is covered in repeating lattice patterns that hold a densely produced decorative element. Siam Sarasa-referred to as high quality fabric characterized by elaborate lines, and were used only for courts. The design had a character of the usage of fine lines and had Buddhist influence. The king and his court were only allowed to be dressed in chintz. It was a symbol of luxury and status and high prestige cloth. King would send agents to commission these textiles to south east Asia. These were made in two colours

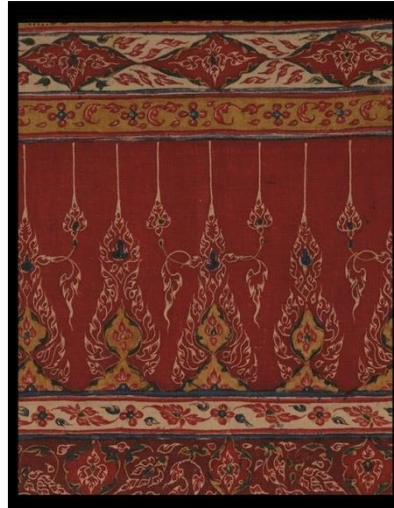


Plate: 4.14 Design For Thailand Market

EUROPEAN COUNTRIES

India begin to export to European countries for about more than 100 years (Portugal, Britain, France). Indian cotton textiles were exported by Europeans starting around 1500, mostly to the Americas, West Africa, and Europe, opening up new markets. Indian textiles consequently became ingrained in consumer habits practically everywhere in the world. The primary business of the European East India firms, which are commercial entities frequently seen as the forerunners of contemporary businesses, was painted and printed fabrics.

They adopted to the prescribed design formats as per the market requirement to please the market. The Europeans had a classic taste very much in contrasting to the Indian origin. As stated by Irwin J. .Europeans often sent out design musters and requested to customize the design. European consumers preferred white background with multicoloured floral and animal patterns. This further complicated the designs and made the mordant and resist process with multistage dyeing with more number of colours and design intricacy. Initially used as furnishing fabric which were used as bed sheets, beds hangings, Curtains. Later on this became fashion while these furnishings were passed on to the maid servant as they started using it in dresses and it became highly fashionable around, by 1650-First emerge as a Women's fashion, then men's fashion and then fashion begin amongst the maid and children. The Chintz made for dutch market were bolder and colourful, with tree of life .

But around 1700 in England and in 1686 in France, there were severe punishments declared for the usage of chintz textiles. But “Chintz craze did not stop and textiles of

very fine quality was still smuggled despite of Punishments. However in 1900 The Indian Chintz designs were copied by many well known designers and manufacturers in Europe. The replicas made were widely used as furnishing fabrics and wall papers.

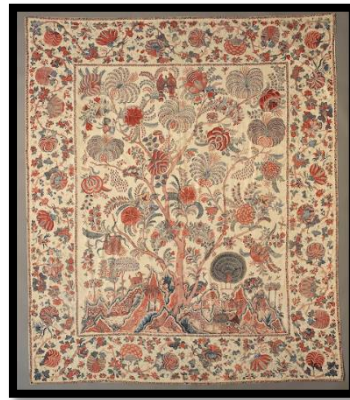


Plate: 4.15 Design For European Market

To conclude Chintz was referred to a very popular textile and technique that was practiced in the late seventeenth to the eighteenth century. These were made using the mordant and resist painting technique. In India initially, it evolved, for the usages in the domestic market. These were used for religious purposes and sacred fabrics. They were also used as court paintings and cloth for tents a, flags and banners. These had mainly human figures as the main motif. These were mainly used for naratives and storytelling. The foreign traders who visited India were highly fascinated by the brightness and fastness of colours and the design that were created on the fabric. Hence they used these as trade fabric, but with the passage of time they realised the designs were not appreciated by the foreign markets as they were made in specific to Indian taste and use, hence they prescribed the designs formats for the specific markets which the Indian artisan would interpret in their own style. This resulted in the development of a new style. A newer version of tree of life motif developed which was a beautiful cross-cultural amalgamation of the foreign prescribed design and artisanal interpretation. This led to the design development of tree of life as the main design motif, with numerous flowers in different profile views accompanied by leaves, stem, mound and animals as the main theme for the design. The variations and motif detailings in this led to a development of new design vocabulary. The main colours used being tints and shades of red being dominant, with green, blue and yellow,being the other colours. These designs began to be highly accepted and extremely popular in foreign markets. This led to the development of Chintz textiles and techniques in their finest form for export. The ones which were finely painted

were in huge demand. But with the onset Industrial Revolution in Europe they offered a major threat to the European market. Hence there was a ban laid in the export of these textiles. This resulted in a decline in the demand for these textiles and a gradual drop in the artisan practising them leading to the loss of this form of textiles in its original form. This led to a gradual extinction of this textile. Until 1958 Shrimati Kamala Devi Chattopadhyay tried to revive this in two existing forms of kalamakari-kalamakari of Machilipatnam and Sri-kalahasti. Today, two of the most prominent centers of *kalamkari* production are Srikalahasti (Chittoor District) and Machilipatnam (Krishna District) in Andhra Pradesh. While in Srikalahasti, the textiles are painted with pens made out of bamboo on cotton, in Machilipatnam style blocks and kalam, both are used (Sen Gupta. R, 2021). But these were, very different from the design vocabulary and character that Chintz textiles offered. Existing in regions of Masullipatnam and Sri- Kalahasti (with Geographic Indications) which display a very different design character, than the original form of mordant and resist painting technique followed for the chintz (which were exported) in the seventeenth and eighteenth centuries. The two styles also can be referred to as derivatives of the original style. But Chintz textiles, with its very unique design character, intricacy, and technique definitely calls for a differentiated identity.

Present Status

Just as the lockdown period gloom and 21st Century has witnessed many revival attempts by eminent artists like Ms Renuka Reddy of Red Tree Studio Bangalore, Mr Pitchuku Sri-nivasan From Pedana, Mr N Jogalladda from Sri-kalahasti. Each one has contributed in their attempt to re-create these marvellous pieces from the sand of times. Also to breath in new life adding more meaning and understanding to the present.

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4.1.2 Chintz Documentation

From the history it was found that these textiles were mainly made for foreign export. Not many pieces of this textile was found in the archives of museums in India. from the primary sources only one wall hanging and a few costume artefacts were found in Calico Museum, Ahmedabad and other few with the Tapi collection exhibition held at Prince Wales Museum, Mumbai. Hence the documentation was done on the basis of information collected from primary as well as secondary sources. A total of seventy textiles were documented from various books and online museum archives with creative common labels. The details were documented as per derived template. The artefacts (samples) were studied in detail for their design with reference to the time period. The documentation was done with the following timespan

- a. ca.1700-ca.1750
- b. ca.1750 -ca.1800
- c. ca.1800 -ca.1850
- d. ca.1850 onwards.

4.1.2.1. Chintz Textile Repository

The repository can serve as a ready reckoner or database or a collection containing information, images, and records related to a specific topic. Hence the researcher created Chintz textiles repository, by documenting the Chintz pieces with the tree of life design with the information available from secondary sources. This would serve as an important historical resource for the in-depth study of Indian Chintz. This, helped the researcher to collate all the information and then make a comparative study of the designs, motif, layout and how it evolved with respect to the time, market purpose and use it was subjected to. It would also serve to preserve and provide access to knowledge related to Indian Chintz for further research, education, and scholarly references. It can also further aid in conserving information for study, appreciation, and historical documentation. It would also serve as an important historical resource for the in-depth study of Indian Chintz. Following is the cover-page of the Chintz textile repository.

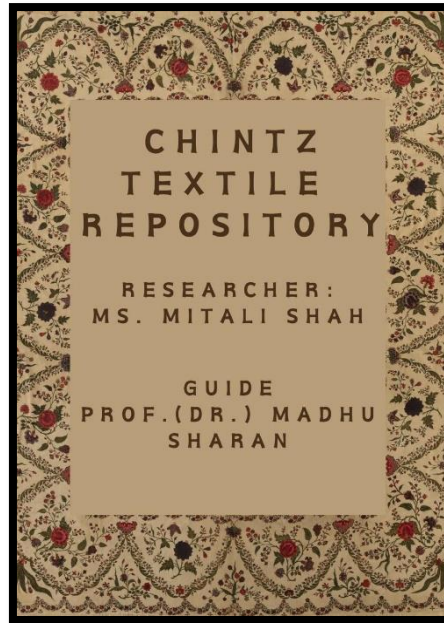



Plate: 4.16 Chintz Textile Repository


The documentation was done with the following timespan

- a. ca.1700-ca.1750
- b. ca.1750 -ca.1800
- c. ca.1800 -ca.1850
- d. ca.1850 onwards.


The major chintz pieces were archived in The Victoria and Albert Museum, United Kingdom, and Royal Ontario Museum, Canada. Various documentation formats, were studied by the researcher and a standard format for documentation was derived. This mainly contained the details like title, geography, fabric, technique, object details, dimension, brief description, classification, credit line, ascension no. and bibliographic details. The contents of the repository are given below.




Title: Palampore
Date: 1720-1750 (mode)
Geography: Coromandel Coast
Fabric: Cotton
Technique: Painted cotton, the bold colours and relatively small size of this chintz hanging suggest that it was made for the Dutch market, possibly for use in Sri Lanka.
Object Details: Palampore of painted and dyed cotton chintz, Coromandel Coast, 1720-1750
Subject Depicted: Tree
Dimensions:
 *Height: 191cm
 *Width: 131.5cm
 *Height: 75in
 *Width: 52in
Description: Palampore of painted and dyed cotton chintz. The design consists of a flowering tree growing from a mound. The border is filled with bunches of flowers. The bold colouring and relatively small size of this chintz hanging suggest that it was made for the Dutch market, possibly for use in Sri Lanka.
Credit: Given by G. P. Baker
Accession Number: IS.132-1950
Classification: South and South East Asian Collection
Bibliographical References: Crill, Rosemary, Chintz: Indian Textiles for the West, London, 2008, Plate 15, pp. 45 and 49
[Link: https://collections.vam.ac.uk/item/O14042/palampore-unknown/](https://collections.vam.ac.uk/item/O14042/palampore-unknown/)




Title: Palampore
Date: 1800 (mode) first quarter of the 18th century
Geography: India (Coromandel Coast), for the Sri Lanka market
Fabric: Cotton
Technique: cotton (painted and mordant-dyed)
Object Details:
Description: Palampore was a regular feature of the eighteenth century chintz trade in Europe, where they were prized as wall hangings and bed and table coverings. They typically show a central floral motif and a wide border containing a variety of floral designs. The central floral motif is a tree with a trunk and branches, and a large, stylized flower emerging from a mound. The border is filled with a variety of floral designs, including flowers, leaves, and scrolls. The design is printed in red, blue, and yellow on a white background.
Dimensions: Warp 44 1/16 in. (113.2 cm), web 72 in. (182.9 cm)
Classification: Textiles: Painted and Dyed
Accession Number: IS.132-1950
Credit: Given by G. P. Baker
Accession Number: IS.132-1950
Classification: South and South East Asian Collection
Bibliographical References: New York, The Metropolitan Museum of Art, The Met Cloakroom, The Worldwide Textile Trade, 1800-1803, September 5, 2013-January 5, 2014.
 Rose, Caroline de Quatre, "Mishra's Palampore," March 4, June 21, 2023.
<https://www.metmuseum.org/education/education/2023/03/04/mishras-palampore>



Title: Palampore
Date: ca. 1725-1750 (mode)
Geography: Coromandel Coast
Fabric: Cotton
Technique: Painted and resist-dyed cotton chintz
 Cotton, mordant-dyed and resist-dyed, with areas of painted indigo and yellow painted dye
Dimensions: Height: 268cm
 *Height: 213cm
Classification: South and South East Asia
Credit Line: This and the other chintzes in this group (IS 10 to IS 28 1976) were collected mainly in Kolkata in the early 20th century by Horace Warner, a friend and collaborator of G. P. Baker.
Accession Number: IS.10-1976
Production: Made in South-east India for the western market.
Physical Description: A large rectangular chintz palampore. The field has a white ground with a design of two flowering trees converging towards the centre from each end. The centre motif is a knot design made of floral ribbons. The border has large birds against a floral background.
Description: The centre motif is a knot design made of floral ribbons. The border has large birds against a floral background. The design of this unusual and intricately detailed palampore is based on four identical quarters, suggesting the use of a stencil for the outline of the field and the border. All the infill designs, however, are meticulously hand-drawn.
Bibliographical references: Crill, Rosemary, Chintz: Indian Textiles for the West, London: V&A Publishing, 2008, Cat. No. 28, p. 29, illus. p. 47.



Title: Palampore
Date: ca. 1725-1750 (mode)
Geography: Coromandel Coast
Fabric: Cotton
Technique: Painted and resist-dyed cotton chintz
 Cotton, mordant-dyed and resist-dyed, with areas of painted indigo and yellow painted dye
Dimensions: Height: 268cm
 *Height: 213cm
Classification: South and South East Asia
Credit Line: This and the other chintzes in this group (IS 10 to IS 28 1976) were collected mainly in Kolkata in the early 20th century by Horace Warner, a friend and collaborator of G. P. Baker.
Accession Number: IS.10-1976
Production: Made in South-east India for the western market.
Physical Description: A large rectangular chintz palampore. The field has a white ground with a design of two flowering trees converging towards the centre from each end. The centre motif is a knot design made of floral ribbons. The border has large birds against a floral background.
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Bibliographical references: Crill, Rosemary, Chintz: Indian Textiles for the West, London: V&A Publishing, 2008, Cat. No. 28, p. 29, illus. p. 47.




Title: Palampore
Date: 1725-1750
Geography: Coastal southeast India for the European market
Fabric: Cotton
Technique: Chintz: cotton tabby, painted, mordant-dyed, resist-dyed, painted details
Dimensions: 277 x 233 cm
Classification: South and South East Asia
Credit Line: Harry Wearne Collection, Gift of Mrs. Harry Wearne
Accession Number: 951.7.6
Description: A serpentine vine-covered tree with short exposed roots bearing an illogical combination of large dentate leaves and comparatively small flowers. The European-inspired garlands of the unusually wide border are partially Indianised. In each corner there is a tuft of long pointed leaves reminiscent of the pineapple plant. The absence of any mound or hillock and the smallness of the flowers are unusual features in flowering-tree palampores. This may reflect a temporary change in taste and have resulted from a special order for smaller flowers.
Collection: Textiles & Costume of the Indian Ocean, Africa & the Islamic World
Department: Art & Culture: Global Fashion
<https://collections.vam.ac.uk/item/O14042/palampore-unknown/>




Title: Palampore
Date: 1725-1750 (mode)
Geography: Coromandel Coast
Fabric: Cotton
Technique: Painted and resist-dyed cotton chintz
Dimensions: Height: 268cm
 *Height: 213cm
Classification: South and South East Asia
Credit Line: This and the other chintzes in this group (IS 10 to IS 28 1976) were collected mainly in Kolkata in the early 20th century by Horace Warner, a friend and collaborator of G. P. Baker.
Accession Number: IS.10-1976
Production: Made in South-east India for the western market.
Physical Description: A large rectangular chintz palampore. The field has a white ground with a design of two flowering trees converging towards the centre from each end. The centre motif is a knot design made of floral ribbons. The border has large birds against a floral background.
Description: The centre motif is a knot design made of floral ribbons. The border has large birds against a floral background. The design of this unusual and intricately detailed palampore is based on four identical quarters, suggesting the use of a stencil for the outline of the field and the border. All the infill designs, however, are meticulously hand-drawn.
Bibliographical references: Crill, Rosemary, Chintz: Indian Textiles for the West, London: V&A Publishing, 2008, Cat. No. 28, p. 29, illus. p. 47.



Title: Palampore
Date: 1750-1750
Geography: Coastal southeast India for the Western, possibly Dutch, market
Fabric: And Technique: Chintz: cotton tabby, painted, mordant-dyed, resist-dyed, painted details
Object Details:
Description: "Flowering tree" was a favourite European motif for Indian chintz and wall hangings. It typically combines bananas, Chinese, Indian, and Western flowers. The tree branches sprout with a wide range of flowers and fruit around the world, while animals, birds, insects and a top the intricate rocky base. Some motifs are realistic, others reflect the painter's imagination.
Dimensions: 277 x 233 cm
Classification: South and South East Asia
Credit Line: Harry Wearne Collection, Gift of Mrs. Harry Wearne
Accession Number: 951.7.6
Description: A serpentine vine-covered tree with short exposed roots bearing an illogical combination of large dentate leaves and comparatively small flowers. The European-inspired garlands of the unusually wide border are partially Indianised. In each corner there is a tuft of long pointed leaves reminiscent of the pineapple plant. The absence of any mound or hillock and the smallness of the flowers are unusual features in flowering-tree palampores. This may reflect a temporary change in taste and have resulted from a special order for smaller flowers.
Collection: Textiles & Costume of the Indian Ocean, Africa & the Islamic World
Department: Art & Culture: Global Fashion
<https://collections.vam.ac.uk/item/O14042/palampore-unknown/>



Title: Palampore
Date: mid 18th century (mode)
Geography: Coromandel Coast
Fabric: Cotton
Technique: Painted cotton
Object Details: Composite palampore, painted cotton, Coromandel Coast, India, mid 18th century
Dimensions:
 *Top edge width: 180mm
 *Bottom edge width: 187.5mm
 *Weight: 18.54g (Note: Weight of object on the roller. This object is stored on the same roller as IS.36-1950.)
 *Proper length: 2442mm
 *Proper height: 2432mm
Description: Composite palampore of painted cotton. Made for the European market. The design consists of a multi-floral tree on a small conventional rocky. The surviving colours being shades of red and blue. The borders are added strips, having been taken from other palampores. Made for the European market.
Credit Line: Given by J. S. Fowler, Esq
Accession Number: IS.12-1970
Classification: South and South East Asian Collection
Bibliographical References:
[Link: https://collections.vam.ac.uk/item/O481933/palampore-unknown/](https://collections.vam.ac.uk/item/O481933/palampore-unknown/)

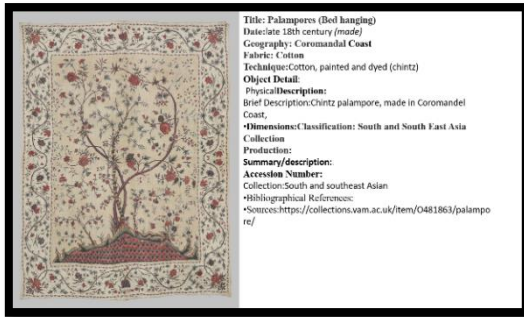


Title: Palampore
Date: 1750-1750
Geography: Coastal southeast India for the European market
Fabric: Cotton
Technique: Chintz: cotton tabby, painted, mordant-dyed, resist-dyed, painted details
Dimensions: 253 x 205 cm
Classification: South and South East Asia
Credit Line: Harry Wearne Collection, Gift of Mrs. Harry Wearne
Accession Number: 951.7.6
Description: A serpentine tree with exposed roots and scroll motifs on trunk and branches. Red and squires are interspersed among the branches. The tree rises from a scaled mound which sports miniature banana tree and other small plants. The sides of the mound have scalloped edges and most of them are infilled with delicate foliage patterns. Two peacocks stand on the mound. The border is a serpentine floral branch with large flowers stemming from a vase in each corner to smaller flower-filled vases in the centre of each side. The guard borders have repeated medallions of small flowers, trellis leaves, and tendrils, and the whole fabric is edged with a band of strong blue. A fringe around is reversed in white against the blue.
Collection: Textiles & Costume of the Indian Ocean, Africa & the Islamic World
Department: Art & Culture: Global Fashion
<https://collections.vam.ac.uk/item/O14042/palampore-unknown/>

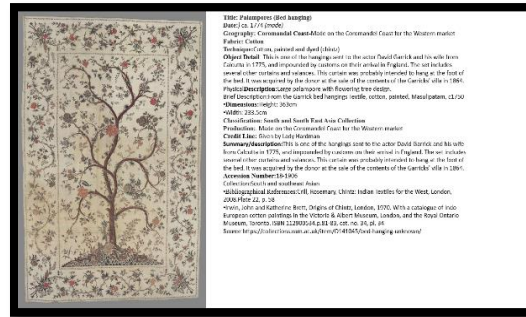


Title: Palampore
Date: 1750-1750
Geography: Coastal southeast India for the Western market Chintz: cotton tabby, painted, mordant-dyed, resist-dyed
Fabric: Cotton
Technique: Chintz: cotton tabby, painted, mordant-dyed, resist-dyed
Dimensions: 253 x 205 cm
Classification: South and South East Asia
Credit Line: Harry Wearne Collection, Gift of Mrs. Harry Wearne
Accession Number: 951.7.6
Description: A serpentine tree with exposed roots and scroll motifs on trunk and branches. Red and squires are interspersed among the branches. The tree rises from a scaled mound which sports miniature banana tree and other small plants. The sides of the mound have scalloped edges and most of them are infilled with delicate foliage patterns. Two peacocks stand on the mound. The border is a serpentine floral branch with large flowers stemming from a vase in each corner to smaller flower-filled vases in the centre of each side. The guard borders have repeated medallions of small flowers, trellis leaves, and tendrils, and the whole fabric is edged with a band of strong blue. A fringe around is reversed in white against the blue.
Collection: Textiles & Costume of the Indian Ocean, Africa & the Islamic World
Department: Art & Culture: Global Fashion
<https://collections.vam.ac.uk/item/O14042/palampore-unknown/>

Plate: 4.17 (b) Period of ca. 1700-ca.-1750



Title: Palampores (Bed hanging)
Date/circa: 18th century (mode)
Geography: Coromandel Coast
Fabric: Cotton
Technique: Cotton, painted and dyed (chintz)
Object Detail:
Physical Description:
 Brief Description: Chintz palampore, made in Coromandel Coast.
Classification: South and South East Asia
Production:
Summary/description:
Accession Number:
Collection: South and southeast Asian
Bibliographical References:
Sources: <http://collections.vam.ac.uk/item/Q481863/palampo-re/>



Title: Palampores (bed hanging)
Date: ca. 1710 (mode)
Geography: Coromandel Coast
Fabric: Cotton
Technique: Cotton, painted and dyed (chintz)
Object Detail:
Physical Description:
 Brief Description: Chintz palampore, made in Coromandel Coast.
Classification: South and South East Asia
Production:
Summary/description:
Accession Number:
Collection: South and southeast Asian
Bibliographical References:
Sources: <http://collections.vam.ac.uk/item/Q481863/palampo-re/>



Title: Palampores
Date: c. 1760-1765
Geography: Coastal southeast India, for the Dutch market
Fabric: Cotton
Technique: Chintz, cotton, tulle, painted, mordant-dyed, resist-dyed, overprinted
Object Detail:
Physical Description:
Dimensions: 228 x 224 cm
Classification: South and South East Asia
Production:
Summary/description:
Accession Number:
Collection: South and Southeast Asian
Bibliographical References:



Title: Palampores (bed hanging)
Date: 1770-1800 (mode)
Geography: Coromandel Coast
Fabric: Cotton
Technique: Cotton, painted and dyed (chintz)
Object Detail:
Physical Description:
 Brief Description: Chintz palampore, made in Coromandel Coast.
Classification: South and South East Asia
Production:
Summary/description:
Accession Number:
Collection: South and southeast Asian
Bibliographical References:
Sources: <http://collections.vam.ac.uk/item/Q481863/palampo-re/>



Title: Palampores (bed hanging)
Date: ca. 1770-1780
Geography: Coromandel Coast
Fabric: Cotton
Technique: Cotton, painted and dyed (chintz)
Object Detail:
Physical Description:
Dimensions: 228 x 224 cm
Classification: South and South East Asia
Production:
Summary/description:
Accession Number:
Collection: South and Southeast Asian
Bibliographical References:



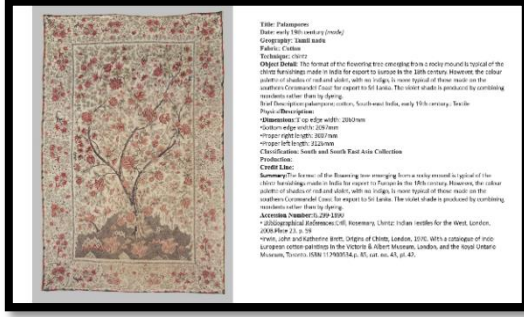
Title: Palampores (bed hanging)
Date: 1770-1800 (mode)
Geography: Coromandel Coast
Fabric: Cotton
Technique: Cotton, painted and dyed (chintz)
Object Detail:
Physical Description:
 Brief Description: Chintz palampore, made in Coromandel Coast.
Classification: South and South East Asia
Production:
Summary/description:
Accession Number:
Collection: South and southeast Asian
Bibliographical References:
Sources: <http://collections.vam.ac.uk/item/Q481863/palampo-re/>



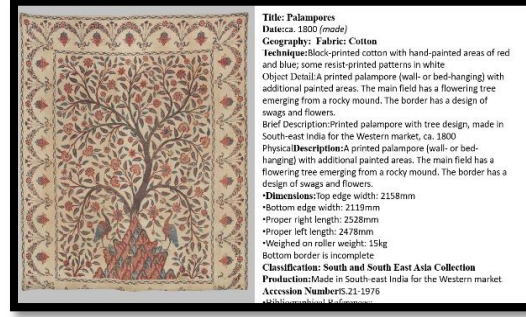
Title: Palampores (Bed hanging)
Date: circa 18th century
Geography: Coromandel Coast
Fabric: Cotton
Technique: Cotton, painted and dyed (chintz)
Object Detail:
Physical Description:
Dimensions: 228 x 224 cm
Classification: South and South East Asia
Production:
Summary/description:
Accession Number:
Collection: South and Southeast Asian
Bibliographical References:



Title: Palampores
Date: circa 18th century
Geography: Coromandel Coast
Fabric: Cotton
Technique: Cotton, painted and dyed (chintz)
Object Detail:
Physical Description:
Dimensions: 228 x 224 cm
Classification: South and South East Asia
Production:
Summary/description:
Accession Number:
Collection: South and Southeast Asian
Bibliographical References:




Title: Palampores
Date: early 18th century (mode)
Geography: South India
Fabric: Cotton
Technique: Chintz
Object Detail:
Physical Description:
Dimensions: 228 x 224 cm
Classification: South and South East Asia
Production:
Summary/description:
Accession Number:
Collection: South and Southeast Asian
Bibliographical References:




Title: Palampores
Date: ca. 1800 (mode)
Geography: South India
Fabric: Cotton
Technique: Block-printed cotton with hand-painted areas of red and blue; some resist-printed patterns in white
Object Detail:
Physical Description:
 Brief Description: Printed palampore (wall- or bed-hanging) with additional painted areas. The main field has a flowering tree emerging from a rocky mound. The border has a design of swags and flowers.
Dimensions:
 - Top edge width: 2158mm
 - Bottom edge width: 2119mm
 - Proper right length: 2528mm
 - Proper left length: 2428mm
 - Weighed on roller weight: 15kg
Classification: South and South East Asia
Production:
Accession Number:
Collection: South and Southeast Asian
Bibliographical References:

Plate: 4.18 (c) Period of ca. 1750-ca.-1800

c. Period of ca. 1800 -ca.1850



Title: Palampore
Date: 1812 (made)
Geography: Coomandool Coast
Fabric: Cotton
Technique: Block-printed, mordant-dyed and resist-dyed cotton
Object Details: Coomandool hanging (palampore) of block-printed, mordant-dyed and resist-dyed cotton. The design in the field consists of a pine growing from a rock on a mound. With parrots and other birds on the base. The remaining space is covered with floral stems, interspersed with birds, broad border filled with undulating floral stems. The cloth bears a sense of texture. May this have been woven with weaves and a date year equivalent to AD 1812.
Brief Description: Wall hanging (palampore) of block-printed, mordant-dyed and resist-dyed cotton, with resist tree motif. Coomandool Coast, 1815.
Dimensions: Length: 203cm
Width: 124cm
Weight: 4.5kg
Classification: South and South East Asia
Credit Line: Gift by G. P. Baker
Accession Number: 046259
Object History: Palampore, introduced as a commercial hanging. Coomandool Coast, Malabar, for the Persian market. It bears a sense of texture. May this have been woven with weaves and a date year equivalent to AD 1815. Cotton, block printed mordant-dyed and resist-dyed.
Bibliographical references: Cox, J. "Woven Carpets, Indian textiles in the East", London, 1916, p. 52
Source: <https://collections.rom.on.ca/Record/0358071?range=unknown/>



Title: Palampore (Red Spread)
Date: 18th Century (made)
Geography: Malabar region
Fabric: Cotton
Technique: Mordant-dyed cotton and gold, and printed
Object Detail: Red spread (palampore) of cotton with a pattern in was resist-dye-colours and gold and printed. The pattern is in blue, red, purple, and outlined in black on a white ground. The outline was later covered in a wide gold. The central motif consists of a 'Tree of Paradise' covered with flowers, birds and animals in the branches. It grows on a five-topped mound of rocky upon which stand two large gazelles, holding cotton in their beaks. While other birds and animals roam on the slopes. The border is formed by repetition of floral stems tied up with ribbons and tufts of flowers. The blue pattern is dyed in indigo and was resist dyed. The red and magenta are applied by hand.
Dimensions: Top edge width: 150cm. Bottom edge width: 183cm. Top edge length: 294cm.
Weight: 16.5kg (36.5lbs). Weight: 18.5kg (40.8lbs) (incl. roller and gold)
Classification: South and South East Asia Collection
Credit Line: Gift by J.M. Spink 1997
Accession Number: 045187
Bibliographical References: Lewis, John and Katherine Dent, Origins of Chinoiserie, 1970. With a catalogue of Indo-Chinese cottons-including the Victoria & Albert Museum, London, and the Royal Ontario Museum, Toronto. ISBN 110010016, p. 161, cat. no. 54, pl. 23. <https://collections.vam.ac.uk/item/O05603/red-spread-silk-jade/>



Title: The Red Cow (Palampore)
Date: 18th Century
Geography: Malabar region, India, Coomandool Coast
Medium: Cotton (resist-dyed, mordant-dyed and resist-dyed)
Dimensions: Top edge width: 207 cm (81.5 in)
 Bottom edge width: 207 cm (81.5 in)
 Length: 11.37 m (37.3 ft)
 Weight: 10.5 kg (23.2 lbs)
Classification: South and South East Asia
Credit Line: Gift by G. P. Baker
Accession Number: 046259
Object History: The Red Cow (Palampore) is a traditional hanging from the Malabar region, India. It is made of cotton and features a central motif of a cow standing on a mound, surrounded by a dense pattern of floral and animal motifs. The design is printed in red, blue, and black on a white ground. The cow is depicted in a stylized manner, with a red body and a white face. The surrounding pattern consists of various floral and animal motifs, including birds and flowers. The overall effect is a rich and detailed composition. The hanging is made of cotton and is known for its intricate design and vibrant colors. It is a traditional piece of Indian textile art, reflecting the cultural and artistic heritage of the Malabar region. The hanging is a testament to the skill and craftsmanship of the weavers and printers of the region. It is a beautiful example of the 'Palampore' style, which is characterized by its detailed and colorful designs. The hanging is a valuable piece of Indian textile art, and its inclusion in the collection highlights the rich and diverse heritage of Indian textiles. The hanging is a beautiful example of the 'Palampore' style, which is characterized by its detailed and colorful designs. The hanging is a valuable piece of Indian textile art, and its inclusion in the collection highlights the rich and diverse heritage of Indian textiles. The hanging is a beautiful example of the 'Palampore' style, which is characterized by its detailed and colorful designs. The hanging is a valuable piece of Indian textile art, and its inclusion in the collection highlights the rich and diverse heritage of Indian textiles.




Title: Palampore
Date: ca. 1800 (made)
Geography: genre
Fabric: Cotton
Technique: Block-printed cotton
Object Details: Palampore (Mezzaro) of block-printed cotton. The design consists of a flowering tree growing from a mound, and with animals, birds and architecture. Red, green and purple on a white ground.
Physical description: Palampore (Mezzaro) of block-printed cotton. The design consists of a flowering tree growing from a mound, and with animals, birds and architecture. Red, green and purple on a white ground.
Dimensions: Height: 96cm; Width: 104cm
Classification: South and South East Asia
Credit Line: Given by G.P.Baker
Accession Number: IS.146-1950
Summary:
Bibliographical References: Vivek Gupta, 'Splendour of the City: Nagasobha' in Rada Ashwalia, ed. Reflections on 'Magical Art & Culture. Nivati Books/The R. Cama Oriental Institute, Mumbai, 2021, pp. 230-253. See Fig. 16, p. 250.



Title: Palampore
Date: ca. 1800
Geography: Made in coastal southeast India for the Western market; used in Connecticut, USA
Fabric: Cotton
Technique: Chintz: cotton tabby, painted, mordant-dyed, resist-dyed, painted details
Dimensions: 272 x 213 cm
Classification: South and South East Asia
Credit Line: Gift of the Louise Hawley Stone Charitable Trust
Accession Number/Objct number: 2009.113.1
Description: The two bottom corners of this piece were later removed, presumably to fit a bed. Its centre field features a flowering tree with large red blossoms intertwined with a bamboo shoot; squirrels and birds inhabit the branches; tree flanked by cases of flowering shrubs, with the right-hand side guarded by pheasants. Three deer ascend one side of the rocky mound. Much of the surface is filled with a yellow vermicelli or "seaweed" ground. It has an undeciphered Tamil stamp.
Collection: Textiles & Costume of the Indian Ocean, Africa & the Islamic World
Department/Art & Culture: Global Fashion
Accession Number: 046259
Object Number: 2009.113.1



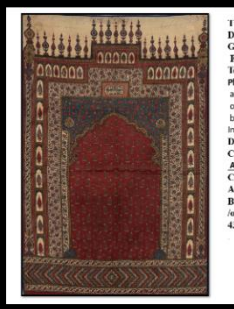
Title: Palampore
Date: Early 18th century (made)
Geography: India
Fabric: Cotton
Technique: Painted cotton
Object Details: Palampore of painted cotton. The design consists of a flowering tree growing from a rocky. Two large birds stand coped, and one on each side of the tree. There is a broad border with undulating floral stems. Colours are in red, blue and mauve on a white ground.
Brief Description: Palampore of painted cotton, South India, early 18th century.
Physical Description: Palampore of painted cotton. The design consists of a flowering tree growing from a rocky. Two large birds stand coped, and one on each side of the tree. There is a broad border with undulating floral stems. Colours are in red, blue and mauve on a white ground.
Dimensions: Top edge width: 170mm
 Bottom edge width: 178mm
 Proper right length: 225mm
 Proper left length: 228mm
 Weighted on roller weight: 14.5kg
Classification: South and South East Asia Collection
Credit Line: G.P.Baker
Accession Number: IS.39-1950
Bibliographical References:



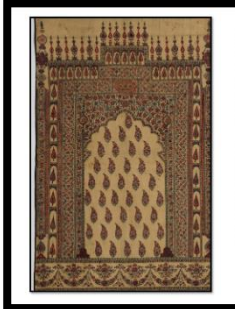
Title: Palampore
Date: 1812
Geography: Coastal southeast India, Machilipatnam area, for the Iranian market
Fabric: Cotton
Technique: Chintz: cotton tabby, block printed and painted, mordant-dyed, resist-dyed, painted dyes, glazed
Object Detail: Textile Panel
Description: Today, this style of design formerly made for the Iranian market is known widely in India as kalamkari, and in the area of Machilipatnam as mirabai. The central motif is a large cypress tree, a loaded visual motif in Islam, symbolizing the paradisaical garden. The tree emerges from a triangular mound or hill, printed from small diamond-shaped blocks, a convention from the "printed" hangings historically made for many export markets. Above the tree rises a curved archway, a visual referent to the mirabai, or recessed niche, of mosques and Islamic prayer halls. It is this feature that distinguishes the design salagene for contemporary makers, who refer to it as mirabai. The composition is framed on all sides by wide borders and narrow guards, filled with flower heads and meanders of various scales.
Dimensions: 140 x 182 cm
Gallery Location:
Collection: Textiles & Costume of the Indian Ocean, Africa & the Islamic World
Department/Art & Culture: Global Fashion & Textiles
Credit Line:
Accession Number/Objct Number: 927.40.4
Object Number: 927.40.4



Title: Palampore
Date: 18th century (made)
Geography: Tamil Nadu
Fabric: Cotton
Technique: Chintz
Object Detail: The format of the flowering tree, consisting from a rocky mound to typical of the chintz hangings made in India for export to Europe in the 18th century. However, the colour palette of blue, red and gold, with no indigo, is more typical of those made in the southern Coomandool Coast for export to Sri Lanka. The cloth made in production to containing motifs other than the tree.
Brief Description: Palampore cotton, South India, early 18th century. Tamil Nadu.
Physical Description:
Dimensions: Top edge width: 280mm
 Bottom edge width: 280mm
 Proper right length: 287mm
 Proper left length: 287mm
Classification: South and South East Asia Collection
Provenance:
Credit Line:
Summary: The format of the flowering tree, consisting from a rocky mound to typical of the chintz hangings made in India for export to Europe in the 18th century. However, the colour palette of blue, red and gold, with no indigo, is more typical of those made in the southern Coomandool Coast for export to Sri Lanka. The cloth made in production to containing motifs other than the tree.
Accession Number: 209.1190
Bibliographical References: Rosemary, Linton, India, textiles for the West, London, 2008, p. 58
Source: with a catalogue of Indo-Chinese cottons-including the Victoria & Albert Museum, London, and the Royal Ontario Museum, Toronto. ISBN 110010016, p. 161, cat. no. 54, pl. 23.



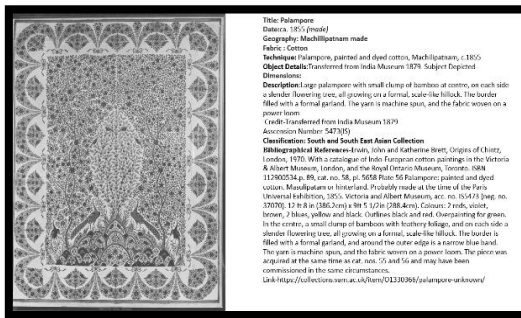
Title: Textile Panel - Hanging or Mat
Date:ca. 1842 (made)
Geography: Madurai, Tamil Nadu, India for the Iranian market
Fabric: Cotton
Technique: Chintz: printed, painted and resist-dyed cotton tabby
Physical Description: Mirabai with all-over pattern of repeated floral cone and floral zig-zag pattern on a red ground. Spandrels have red flower spray on a blue ground. Chevron border across bottom, two floral and one cone border, each with guards at sides. Row of decorative pinnacles across top. Inscription in rectangle above spandrels and another at top centre on band.
Dimensions: 149 x 93 cm
Classification: Textiles & Costume of the Indian Ocean, Africa & the Islamic World
Credit Line: Harry Wearne Collection; gift of Mrs. Harry Wearne
Accession Number: 934.4.73
Bibliographical References: <https://collections.rom.on.ca/object/438501/textile-panel-hanging-or-mat?ce=94713-2ef5-432f-9c19-5d2743848da5&ik=160>



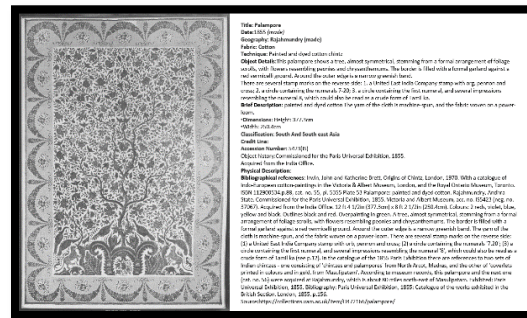
Title: Textile Panel - Hanging or Mat
Date:ca. 1842-1865 (made)
Geography: Made in India for the Iranian market
Fabric: Cotton
Technique: Chintz: printed, painted and resist-dyed cotton tabby
Physical Description: Mirabai with cone-shaped flower sprays. Spandrels with red and blue flower sprays. Two floral and one cone border, each with guards. Pinnacles across top.
Dimensions: 138 x 106 cm
Classification: Textiles & Costume of the Indian Ocean, Africa & the Islamic World
Credit Line: Harry Wearne Collection; gift of Mrs. Harry Wearne
Accession Number: 934.4.72
Bibliographical References: <https://collections.rom.on.ca/object/432582/textile-panel-hanging-or-mat?ce=80c978-7214-416b-a500-0f5d82661f&ik=117>

Plate: 4.19 (a) Period of ca. 1800 -ca.1850

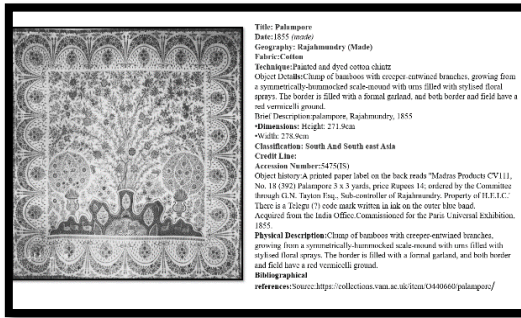
d. Period ca. 1850 onwards



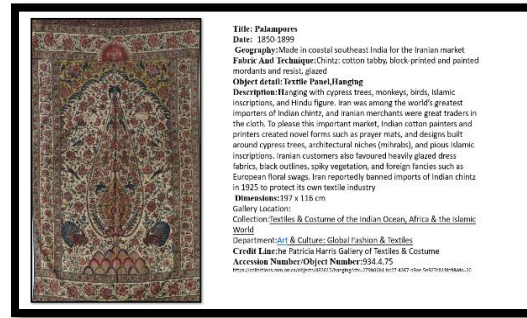
Title: Palampore
Date: 1850 (made)
Geography: Madhavaram made
Fabric: Cotton
Technique: Palampore, painted and dyed cotton, Madhavaram, c.1850
Object Detail: Transferred from India Museum 1875. Subject: Tropical
Dimensions: 196 x 122.5 cm
Description: Long palampore with small clump of bamboo at centre, on each side a slender flowering tree, all growing on a formal, scale-like hillside. The border is filled with a formal garland. The year is machine spun, and the fabric woven on a power loom.
Credit: Transferred from India Museum 1879
Accession Number: 547303
Classification: South and South East Asia Collection
Bibliographical References: John and Katherine Brett, *Origins of Chintz*, London, 1970. With a catalogue of Indian European cotton paintings in the Victoria & Albert Museum, London, and the Royal Ontario Museum, Toronto. ISBN 0886113053.4p. 88, cat. no. 56, p. 5658 Plate 56 Palampore painted and dyed cotton. Madhavaram or horizontal. Probably made at the time of the Paris Universal Exhibition, 1855. Victoria and Albert Museum, cat. no. 547303 (part, no. 32070), 12 1/2 x 18 1/2 (380.2cm) x 91 1/2 (2318.4cm). Colours: 7 reds, 2 yellows, 2 blues, yellow and black. (Yellow, black and red. Characteristic for green. In the center, a small clump of bamboo with leafy foliage, and on each side a slender flowering tree, all growing on a formal, scale-like hillside. The border is filled with a formal garland, and around the outer edge is a narrow blue band. The year is machine spun, and the fabric woven on a power loom. The piece was acquired at the same time as cat. nos. 55 and 56 and found very likely to have been commissioned in the same circumstances.
Link: <https://collections.vam.ac.uk/item/O121026/palampore-unknown/>



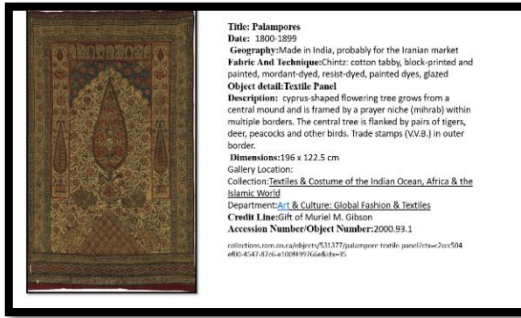
Title: Palampore
Date: 1850 (made)
Geography: Madhavaram made
Fabric: Cotton
Technique: Palampore, painted and dyed cotton
Object Detail: This palampore has a fine, almost unbroken, flowering tree, a formal arrangement of foliage with a slender flowering tree, all growing on a formal, scale-like hillside. The border is filled with a formal garland. The year is machine spun, and the fabric woven on a power loom.
Dimensions: 196 x 122.5 cm
Description: Long palampore with small clump of bamboo at centre, on each side a slender flowering tree, all growing on a formal, scale-like hillside. The border is filled with a formal garland. The year is machine spun, and the fabric woven on a power loom.
Credit: Transferred from India Museum 1879
Accession Number: 547303
Classification: South and South East Asia Collection
Bibliographical References: John and Katherine Brett, *Origins of Chintz*, London, 1970. With a catalogue of Indian European cotton paintings in the Victoria & Albert Museum, London, and the Royal Ontario Museum, Toronto. ISBN 0886113053.4p. 88, cat. no. 56, p. 5658 Plate 56 Palampore painted and dyed cotton. Madhavaram or horizontal. Probably made at the time of the Paris Universal Exhibition, 1855. Victoria and Albert Museum, cat. no. 547303 (part, no. 32070), 12 1/2 x 18 1/2 (380.2cm) x 91 1/2 (2318.4cm). Colours: 7 reds, 2 yellows, 2 blues, yellow and black. (Yellow, black and red. Characteristic for green. In the center, a small clump of bamboo with leafy foliage, and on each side a slender flowering tree, all growing on a formal, scale-like hillside. The border is filled with a formal garland, and around the outer edge is a narrow blue band. The year is machine spun, and the fabric woven on a power loom. The piece was acquired at the same time as cat. nos. 55 and 56 and found very likely to have been commissioned in the same circumstances.
Link: <https://collections.vam.ac.uk/item/O121026/palampore-unknown/>



Title: Palampore
Date: 1855 (made)
Geography: Rajahmundry (Made)
Fabric: Cotton
Technique: Painted and dyed cotton chintz
Object Detail: Clump of bamboo with creepers curving branches, growing from a symmetrically-hampered scale-shaped with arms filled with stylised floral sprays. The border is filled with a formal garland, and both border and field have a red vine-like ground.
Physical Description: Clump of bamboo with creepers curving branches, growing from a symmetrically-hampered scale-shaped with arms filled with stylised floral sprays. The border is filled with a formal garland, and both border and field have a red vine-like ground.
Dimensions: 271.5cm
Weight: 278.9cm
Classification: South and South East Asia
Credit Line: Accession Number: 547303
Object Name: A printed paper label on the back reads "Madras Products CV711, No. 18 (1862) Palampore 3 x 3 yards, price Rupees 14, ordered by the Committee through C.N. Taylor Esq. Secy. Commissioner of Rajahmundry, Property of H.E.I.C.". There is a large (?) code mark written in ink on the reverse side.
Acquired from the India Office Commissioned for the Paris Universal Exhibition, 1855.
Physical Description: Clump of bamboo with creepers curving branches, growing from a symmetrically-hampered scale-shaped with arms filled with stylised floral sprays. The border is filled with a formal garland, and both border and field have a red vine-like ground.
Bibliographical References: <https://collections.vam.ac.uk/item/O121026/palampore/>



Title: Palampore
Date: 1850-1859
Geography: Made in coastal southeast India for the Iranian market
Fabric and Technique: Chintz; cotton tawny, block printed and painted mordant-dyed, resist-dyed, glazed
Object Detail: Textile Panel: Hanging
Description: Hanging with cypress trees, monkeys, birds, Islamic inscriptions, and Hindu figures. Iran was among the world's greatest importers of Indian chintz, and Iranian merchants were great traders in the cloth. To please this important market, Indian cotton painters and printers created novel forms such as prayer mats, and designs built around cypress trees, architectural niches (mihrabs), and glass Islamic inscriptions. Iranian customers also favoured heavily glazed dress fabrics, black outlines, apply vegetation, and foreign figures such as European forest awags. Iran reportedly banned imports of Indian chintz in 1925 to protect its own textile industry.
Dimensions: 197 x 115 cm
World Department: Art & Culture: Global Fashion & Textiles
Credit Line: Patricia Harris Gallery of Textiles & Costume
Accession Number/ Object Number: 2000.93.1
References: <https://collections.vam.ac.uk/item/O121026/palampore/>



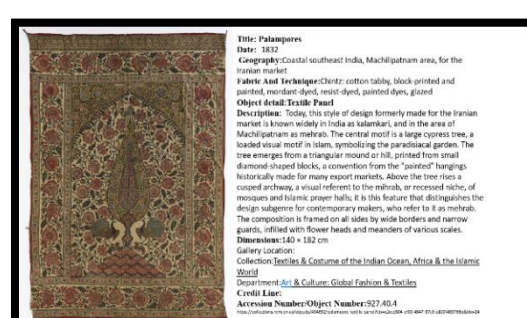
Title: Palampore
Date: 1800-1899
Geography: Made in India, probably for the Iranian market
Fabric and Technique: Chintz; cotton tawny, block printed and painted, mordant-dyed, resist-dyed, painted dyes, glazed
Object Detail: Textile Panel
Description: cypress-shaped flowering tree grows from a central mound and is framed by a prayer niche (mihrab) within multiple borders. The central tree is flanked by pairs of tigers, deer, peacocks and other birds. Trade stamps (VVA) in outer border.
Dimensions: 196 x 122.5 cm
Gallery Location: Collection: Textiles & Costume of the Indian Ocean, Africa & the Islamic World
Department: Art & Culture: Global Fashion & Textiles
Credit Line: Gift of Marjot M. Gibson
Accession Number/ Object Number: 2000.93.1
References: <https://collections.vam.ac.uk/item/O121026/palampore/>



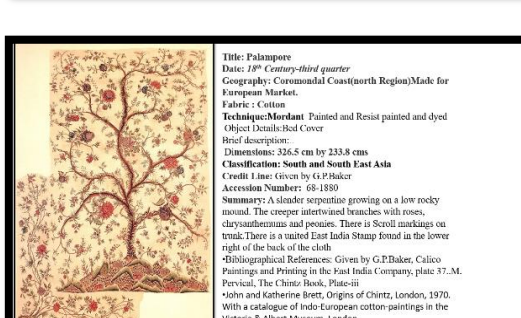
Title: Prayer Mat
Date: ca. 1900 (made)
Geography: Madhavaram
Fabric: Cotton
Technique: Block printed
Brief Description: Block printed kalankari hangings are called mehrabs in Madhavaram today. They were formerly designed for the Persian market.
Physical Description: Block Printed Prayer mat - 19th Century
Block printed kalankari hangings are called mehrabs in Madhavaram today. They were formerly designed for the Persian market. Rendered in greens, reds, ochre and black on a white ground base, this kalankari prayer mat is the Iranian 'shamkar' mihrab showcasing the mihrab, surrounded by stylised trees of floral designs.
Dimensions: Top edge width: 218cm
Classification: South and South East Asia Collection
Production: Block Printed Prayer mat - 19th Century
Block printed kalankari hangings are called mehrabs in Madhavaram today. They were formerly designed for the Persian market. Rendered in greens, reds, ochre and black on a white ground base, this kalankari prayer mat is the Iranian 'shamkar' mihrab showcasing the mihrab, surrounded by stylised trees of floral designs.
Accession Number: 2000.93.1
Bibliographical References: <https://collections.vam.ac.uk/item/O121026/palampore/>



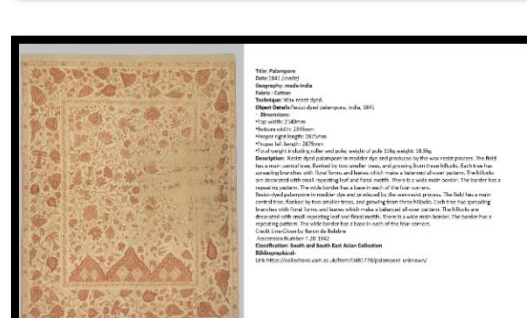
Title: Hanging
Date: Late 19th century (made)
Geography: Madras
Fabric: Cotton
Technique: Physical Description: Glazed cotton, mordant- and resist dyed (kalankari, or chintz), featuring a large central cypress banked by two smaller cypresses. Above the central cypress is a small cartouche with the Iranian 'Lion and Sun' emblem. Beneath the cypress are a pair of peacocks and lions attacking deer.
Dimensions: length: 179.5cm
Weight: 115cm
Brief Description: Large kalankari (chintz) hanging, featuring a central cypress above peacocks and lions, block printed and dyed cotton, probably Madras for the Iranian market, late 19th century. Textiles
Classification: South and South East Asia Collection
Production/ Accession Number: ND.LOST.127
Bibliographical References: <https://collections.vam.ac.uk/item/O452923/hanging/>



Title: Palampore
Date: 1832
Geography: Coastal southeast India, Madhavaram area, for the Iranian market
Fabric and Technique: Chintz; cotton tawny, block printed and painted, mordant-dyed, resist-dyed, painted dyes, glazed
Object Detail: Textile Panel
Description: Today, this style of design formerly made for the Iranian market is known widely in India as kalankari, and in the area of Madhavaram as mehrabs. The central motif is a large cypress tree, a loaded visual motif in Islam, symbolizing the paradisaical garden. The tree emerges from a triangular mound of hill, printed from small diamond-shaped blocks, a convention from the 'sunrise' hangings historically made for many export markets. Above the tree rises a cusped archway, a visual referent to the mihrab, or recessed niche, of mosques and Islamic prayer halls. It is this feature that distinguishes the design subgenre for contemporary makers, who refer to it as mehrabs. The composition is framed on all sides by wide borders and narrow cartouches, filled with floral heads and meanders of various scales.
Dimensions: 140 x 182 cm
Gallery Location: Collection: Textiles & Costume of the Indian Ocean, Africa & the Islamic World
Department: Art & Culture: Global Fashion & Textiles
Credit Line: Accession Number/ Object Number: 2027.00.4
References: <https://collections.vam.ac.uk/item/O121026/palampore/>



Title: Palampore
Date: 19th Century-third quarter
Geography: Coromandel Coast/north Region/Made for European Market.
Fabric: Cotton
Technique: Mordant. Painted and Resist painted and dyed
Object Detail: Bed Cover
Brief description: Dimensions: 236.5 cm by 233.8 cms
Classification: South and South East Asia
Credit Line: Given by G.P.Haker
Accession Number: 68-1880
Summary: A slender serpentine growing on a low rocky mound. The creeper intertwines branches with roses, chrysanthemums and peonies. There is a scroll markings on trunk. There is a united East India Stamp found in the lower right of the back of the cloth
Bibliographical References: Given by G.P.Haker, Calico Paintings and Printing in the Past India Company, plate 37.M. Percival, *The Chintz Book*, Plate-iii
John and Katherine Brett, Origins of Chintz, London, 1970. With a catalogue of India European cotton paintings in the Victoria & Albert Museum, London



Title: Palampore
Date: 1841 (made)
Geography: Madhavaram made
Fabric: Cotton
Technique: Cotton, resist dyed
Object Detail: Bed cover, India, 1841
Dimensions: 236.5cm
Weight: 233.8cm
Physical Description: A slender serpentine growing on a low rocky mound. The creeper intertwines branches with roses, chrysanthemums and peonies. There is a scroll markings on trunk. There is a united East India Stamp found in the lower right of the back of the cloth
Bibliographical References: Given by G.P.Haker, Calico Paintings and Printing in the Past India Company, plate 37.M. Percival, *The Chintz Book*, Plate-iii
John and Katherine Brett, Origins of Chintz, London, 1970. With a catalogue of India European cotton paintings in the Victoria & Albert Museum, London

Plate: 4.20 (a) Period ca. 1850 onwards

4.1.2.2 Era-wise Design Study

The documentation was limited to the chintz textile artefacts with tree of life design. The details from the literature suggests that these specific tree of life designs were solely made for the purpose of export with specific market demand and the period. After ca. 1800 there was a decline observed. As the researcher arranged the documented pieces from ca. 1700- ca. 1850 onwards. The researcher observed an interesting design pattern and hence the following time period was used for design study.

- a. ca.1700-ca 1750
- b. ca. 1750- ca 1800
- c. ca. 1800 -ca 1850
- d. ca. 1850 onwards

Tree of life

A sacred idea that connects all of creation, the tree of life is primarily derived from mythology. It is portrayed in a variety of global cultures and customs. The Tree of Life symbolizes the interconnectedness of all living things and the cyclical nature of life, death, and rebirth. It represents the eternal cycle of creation, growth, decay, and regeneration in the natural world. According to popular belief, the tree of life is connected to the eternal, a destroyer of sickness, fertility, wisdom, and calmness. The tree of life motif signifies humanity's deep connection to the natural world and the importance of preserving and nurturing the environment. It celebrates the abundance, diversity, and beauty of nature, emphasizing the need for harmony and balance in the ecosystem. In Indian culture, the tree of life holds spiritual significance, representing the cosmic axis that connects the earthly realm with the divine. It symbolizes enlightenment, wisdom, and spiritual growth, serving as a metaphor for the journey of the soul towards self-realization and enlightenment. Traditional tree of life motifs in Indian chintz textiles feature a central tree with spreading branches and roots, surrounded by lush foliage, flowers, birds, and animals. These motifs are intricately detailed and often depict scenes of idyllic landscapes or mythical realms. In the Hindu religion, Kalpavriksha, the wish-fulfilling deity, grants all wishes. According to Christianity, eternal life comes from a tree. In Islamic belief, the tree of life represents immortality. The idea transcends cultural boundaries. With roots in the ground and leaves and branches reaching upward to catch the sun and air, it is a symbol of

connectedness. The fact that the tree of life develops from a seed and produces signifies continuity. a fruit bearing seeds that reproduces itself once again. The tree of life is a representation of rebirth; in the autumn, the leaves fall or hibernate, and in the spring, the new leaves emerge as though from a fresh birth. Every culture in the globe is familiar with the Tree of Life concept.

It is an idea that suggests how all life on Earth is interconnected and can be found in science, philosophy, religion, and mythology. It is a metaphor for our shared ancestry. This idea is universal and found in almost all ancient cultures. It represents a connection between the earth and the roots, as well as the sun, air, and leaves that reach up to the sky.

The Majority of pieces with tree of life designs documented were from the period of ca.1700.to ca.1850 (after which there is no documented evidence for tree of life design). During these centuries, India was the greatest exporter of textiles to the world. So this period was taken for the study. Indian fabrics penetrated most of the markets during this time. The cotton paintings classified as ‘Early Coromandel Group‘ of which hardly more than twenty pieces were known to survive were the earliest and are also among the most impressive specimens of the class of work from which the Indo-European chintz tradition subsequently developed”(John. I, 1978). The figure below shows a broad classification of (time) representative tree of life design as per the era.

A stratified purposive sampling method was adopted to select samples to study the design in detail. A detailed design analysis was carried out for each selected chintz artifact in each class to understand the designs in detail which included the study of design layout, motifs, motif arrangement, configuration, symbolism, and general design trends of the entire tree of life. The figure below shows the selected tree of life design as per the era.


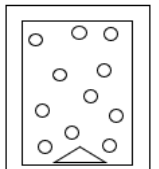
a. Period of ca.1700-ca.1750

The technique of chintz making was known for ages and developed in India as the finest craft around ca.1600 BC they were mainly used as sacred and religious textiles.This was evident from the different mordant and resist painting documented around this period.The forms drawn were figurative, with human and animal motifs.


Mainly these had illustrative stories and narratives depicted in form court and religious banners.

From the earliest literature it was found that these fabrics were made in floral design around ca.1700 (late Seventeenth Century) With the European traders coming in for business settlements and establishment of the Dutch East India Company, VOC. The foreign traders were amazed by the technique and the vibrant designs found in chintz. There was literature evidence stating that a lot of these were exported around these times (Irwin J, 1970). Since the artist adopted the indigenous essence in designs, it was not much appreciated according to European tastes. The Floral design musters were sent from Europe, and designs were to be recreated. The Indian artisans at that time interpreted these designs, exaggerated them, and created their own version of the original design. This resulted in the development of a unique design amalgamation of natural and stylized motifs, and their imagination, resulting in a new design vocabulary.


The main characteristic design features around this time were the tree of life compositions, which were exaggerated with lots of details. That it comprised of tree of life with a variety of flowers, stem, leaves, mounds, animals and borders. Each motif, had a very intricate detailings created in white, which was created with the intricate use of resists. This resulted in fine white renderings, on a coloured foreground in a single motif. Each component of design like The flowers, leaves, floral foliage, stem and mound had a lot of minute rendering details (white). This was created using the fine resist or not applying the mordant in that area. Both these required master skills in mordant and resist painting. In general, all the motifs were intricately detailed, creating textures using dots, spirals, and other forms, resulting in fine interesting renderings in a single motif. This formed the unique character of this craft and artefacts.

Design No.:	Market: Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem	Animals
Time: ca. 1700 (made)							
	Colours: Red and Blue and green colour]	No border	1. Scalloped mound from which the tree trunk is growing	1. Fifteen different types of flowers. With no repetition 2. Characterized by bunches of flowers and Fruits	Lots of design variation in the leaves. 1. Majestically one form of leaf which in proportional size with flowers 2. Leaves are undulated and in repetition 3. Leaves have pointed, serrated and curved edges in progression. 4. The depth and layering in green and shading is very fine.	Undulating stem - with three undulations Thick stem rising from the mound The stem is thick at the base and is thinning as it rises from the base to the top Stem Forms a vertebrae in lengthwise direction	No animals
Design Layout 	Details from Literature: With a design in shades of reds and blues of a large tree with an undulating trunk covering the whole surface. The tree rises out of a mound at the base, and has designs of fantastic fruits, flowers and leaves emerging from its branches. There is a join of selvage edges down the center made after painting. Its sinuous tree and large imaginary blossoms are typical of the late 17th and early 18th century chintzes exported to Europe			Description: 1. It is completely filled with lots of detailing 2. Resist rendering is observed in flower. 3. The main emphasis is on different rendering of flowers and leaves			


(a)

Design No.1	Market-European	Design Components					
		Border	Base Description	Flowers	Leaves	Stem	Animals
Time-Late 17 th Century							
	Colours- Red, Violet, blue, yellow and black. Overpainting for green and red-violet (origin of chintz)	The border is very fine and intricately mordant painted.	Mound with exposed roots with floral vases on either sides	. Seventeen different types of flowers Tulip, anemones, Marigold and English rose.	Four different developments in leaf shapes	A Serpentine undulating stem emerging from base. It is thick and gradually thins down as it rises to the sky	No animals observed in this
Details from Literature At intervals along the edges, there are flattened ovals indicating where branches had been severed. The tree is poised on the two highest points of a chinoiserie rockery. On the outermost hillocks stand vases of flowering plants. The narrow border is a repeating flower and fruit meander. Edged with a blue band. There is a selvage at the left side and in the lower corner is a group of shots of red cotton. The design ideas were passed backward and forward between India and England. Both are based on the Indian flowering tree pattern. The Indian makers of the painted chintz used textile designs from Britain to adapt their traditional designs for the British market. The British makers of the embroidered curtain were, in turn, imitating fashionable Indian chintzes and re-created them with embroidery			Description A tall serpentine tree with exposed roots and slender branches, bearing a great miscellany of exotic and highly stylized flowers and foliage. Some resemble tulips, anemones, marigold and English rose. Amongst the secondary foliage are acorns, pears, rose bud and pomegranates. The trunk is patterned with floral meander which extends in diminishing form, along the branches. At intervals along the edges are flattened ovals indicating where the branches have been severed. The tree is poised on the two highest points The flowers, fruit and leaves bear European origin				


(b)

Design No.:6	Market: European Market	Design Components					
		Border	Base Description	Flowers	Leaves	Stem	Animals
Time: ca. 1720-1740 (made)							
	Colours: Red, Violet, blue, yellow, black. Outlines red and black. Overpainting by green and blue-violet	The border is of repeating flower palmette with curving leaves on either side and many flower sprays. It comprises of repeating flower and flower sprays, palmettes and repeating	The vase is positioned between the two low peaks of the scaled mound. A miniature banana tree and other plant grow on mound	Flowers are fanciful and the flowers rendered are anemone, chrysanthemum, anthemum and tulip.	The vase has two leaf like handles. The leaves are painted in blue and normally bulged.	A serpentine flowering tree emerges from a small diaper shaped vase with detached rim. The vase has two detachable handles and stands.	There are no animals
Details from Literature: The design is of a sinuous flowering tree rising from a stylised pot set between two mounds. A border with a lace-like floral pattern runs around three edges. The vase from which the flowering tree emerges is taken from a western source: its floating 'rim' suggests that the Indian artist was not familiar with this type of decoration. The vase as two handles modified like leaves. In this panel there is far more imaginative use of filler pattern and a greater concern for details			Description: This partial palampore (bed- or wall-hanging) is a superbly drawn and dyed example of the chintz furnishings exported to Europe in the late 17th and early 18th centuries. The fine white designs against coloured grounds are produced by drawing the designs in wax with a bamboo pen (kalam) and then immersing the cloth in the dye-vat. The vase from which the flowering tree emerges is taken from a western				

(c)

Design No.:3	Market: Market-Dutch	Design Components					
		Border	Base Description	Flowers	Leaves	Stem	Animals
Date-1730-1750 (made)	 <p>Colours- Tints and Shades of red and green</p>	<p>1. Broad Floral border on 4 side (Fig-3)</p> <p>2. Dual Borders- There is a small detailed border on the outline and inline of the border</p> <p>3. The border has a centre flower on the four sides.</p> <p>4. The border has four palmate flowers surrounded by leaves repeating on four corners.</p>	<p>1. Detailed mound with scales and texture.(Fig 2)</p> <p>2. vegetation inform of the grass</p> <p>3 Mound is centrally placed topped with a flower from which the entire floral network is emerging.</p>	<p>1. There are ten different types of flowers in the pieces(Fig-1)</p> <p>2. Four flowers in palmate forms on four corners in the border.</p> <p>3. Three types of flowers in repetition in borders</p>	<p>1. Scaled and normal leaves are found across the field and borders</p> <p>2. The leaves are rendered in light and dark green and red</p> <p>3. The veins in the leaves are clearly visible</p>	<p>Stem is proliferating inform of thin stem connecting the network of flowers across the field of the piece</p>	No animals found here
<p>Details from Literature: This beautiful palampore (a hanging for a bed or a wall) is decorated with a very free interpretation of the classic tree design used on so many export chintzes. A stylised mound at the bottom of the design forms the base from which the flowering tree emerges, although the usual central trunk has been replaced by a design of looser stems from which huge fanciful flowers emerge. The border is unusually large in scale but beautifully drawn and dyed. It is likely that this impressive piece was made for the Dutch rather than British market.</p>		<p>Description: Flowering tree with free-flowing stem. Repetition observed in borders with flower repeating in centre and on four corners. The piece is also characterised by multiple border (one surrounding on four side with two small detailed ones on either side of the main border)</p>					

(d)

Design No.:4	Market: Market-Dutch	Design Components					
		Border	Base Description	Flowers	Leaves	Stem	Animals
Date-First Quarter 18 th Century	 <p>Colours: Colours-Red ,violet, blue, yellow, outlines red and black, over printing for green</p>	The piece has no border	<p>The low crenated rockery grows, base is scalled . Descending from bottom to the top. The scaled are coloured in red , blue</p>	<p>There are pendulous flowers, some fanciful, ans are resembling tulips and rose</p>	<p>The piece has a wide variety of leaves which are serrated and wavy, with large dentations and also thin , wavy and pointed. There are lot of variation of leaves observed in this</p>	<p>It grows From a low rockery mound grows a tall undulating branch which is mirror imaging but the top portion is not present. A similar tree is opposing from the top part</p>	No animals
<p>Literature Description: From a low rockery mound grows a tall undulating branch which is mirror imaging but the top portion is not present. A similar tree is opposing from the top part. Imported in large quantities into Britain and The Netherlands during the 17th and 18th centuries. Design & Designing The imaginary, hybrid floral designs characteristic of chintz fabrics of the early 18th century are the product of a complex interaction of trade between India, Europe and East Asia. The demands of different markets for 'exotic' goods led to combinations of elements from English embroidery, Islamic floral designs and Chinese ceramics, among other things, all interpreted by the Indian cotton painter. Little distinction was originally made between Indian and Chinese designs, and contemporary writers often refer to Indian furnishings as Chinese, and vice versa.</p>		<p>Description: The main pattern, before it was unstitched, consisted of hills from which rises a tree bearing a variety of large flowers and leaves, and two vases of smaller flowers. The upper part of the tree was repeated reversed, and in the upper half of the coverlet. The surface enriched by delicate floral motives. The ground in white. The applied bottom border had a design of winged boys amid trees and buildings, and a winding stream, in shades of red and blue with touches of white. Brief Description: Twelve fragments of hangings for a bed in painted and dyed cotton chintz, Coromandel Coast, first quarter of 18th century</p>					

(e)

Plate:4.21 (a-e)- Design Study from ca. 1700-ca. 1750

b. Period of ca. 1750 -ca.1800


The tree of life design were popular and continued in this era. They were made for different export markets. There was a variety of motif design variation developed for flowers, stems, mounds leaves, and borders. However, the tree of life layout remained same. They now sparingly even started to use the animals, like hens, squirrels, deers, parrots etc

Specific characteristics identified were:


- 1 The designs were characterized by arrangements of multiple motifs in a way that created “unity in variety and chaos”.
2. Every motif was highly exaggerated and elaborated with intricate and fine detailing. The detailing were mainly achieved by tonal variations in the same colour and white textured effects which displayed a very different design character created with resist application. This demonstrated that artists were not only experts using fine mordant painting but also with application of resist to achieve the finest textures in white, surrounded by a coloured background. This gave an interesting tonal variation surrounding a white texture, creating an interesting visual appeal through contrast.
3. The major designs of a seventeenth-century chintz wall piece with the tree of life (or a flowering tree) consisted of a central theme comprising of following components
 - i. The Mound or base
 - ii. The Stem
 - iii. Flowers-
 - iv. Animals and Birds-
 - v. Border-
4. The entire piece was usually coloured in tints, tones and shades of one, sometimes two and maximum three colours. There were rarely more than three colours used. The main colours observed were red, blue, green, yellow, and occasionally violet.
5. The motif or the design outline colour was usually in the darker or lighter tint of the same colour or a white outline(created with resist). Sometimes the outline was with the shade of motif colour and not black. Black outline was used sparingly.
6. Each chintz piece was characterized by an interesting interplay, (amount and proportion of colour usage especially with mordant painting and natural dyes along with resist) created by skilful combination of tints, tones and shades of one colour, which made them unique.
7. The entire composition was characterized by exaggeration or fictionalization (stylization and abstractization) of natural objects (flowers, trees, leaves and animal) which barely was the exuberant imagination of the artist and of transcendental origin.

8. The entire composition was characterized by rhythm, force and flow created by design movement and networking patterns in the entire design.


9. The motif arrangement was multi-directional, with very few or occasional repetitions.

Design No 6	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
<p>Date- Mid 18th century (1750 made)</p> 	<p>Colours-Red, Blue and brown</p>	<p>There are two borders meandering in an interesting array of small flowers on the two sides without a fixed outline. There appears no clear demarcation between the field and border.</p>	<p>The Base or mound as seen in many 1750 pieces is semi-circular in shape and is in scally arrangement of grassy mound with exposed roots and soil depicting the support of vegetation and grass.</p>	<p>There is a central flower rose depicted in various or 10 ways. The flowers are depicted in red, maroon and blue. Hence the central theme is the flower.</p>	<p>There is no much variation of leaves observed .leaves have sereted edges and in the form of palmate. The leaves and twigs are bearing the berries and bundles of small flowers.</p>	<p>The stem profusion is from the centre of the mound undulating thrice the stem is thick at the base and as advancing is reducing in the thickness.</p>	<p>There are a pair of hens observed on mound .They appear so clearly communicating with each other demonstrates communication for life inception.</p>
<p>Details from Literature: The bedspread design is a serpentine with a heavy trunk, shrpely tapering branches and large flowers like peonies, chrysantamum and anemone. A flowering plant with cornucopia like roots trails across the mound. The last with running pattern of two alternating treelets matching the border on the palampore. The tree, the mound and the birds are very interestingly rendered.</p>				<p>Description Palampore of painted and dyed cotton. The design consists of a flowering tree growing from a mound, and the colours are in red, blue, green and purple on a white ground. Patched with other material in parts.</p>			


(a)

Design 9	Europe	Border	Base Description	flowers	Leaves Form	Stem Profusion	Animals
<p>Date: ca. 1750- ca. 1800</p> 	<p>Red, green, blue</p>	<p>Border on 4 sides The stem is undulated twice with three flowers -2 Repetition from the centre big flower along the length and width And all over field with tree of life</p>	<p>Mud mound – brown to maroon in colour with vegetation and sky blue flowers</p>	<p>-Types of Flowers- Almost 24 types and forms of flower with only one flower in blue in rep-27 flowersetition</p>	<p>There are two formations in leaves, leaves are covering and supporting the flowers ,while there are thin leaves which are in intersection</p>	<p>Profusion- mound topped with a flower proliferation from the flower in form of 8</p>	<p>No animals present in the piece</p>
<p>Title: Palampore Date: 1750–1800 Credit Line: Winterthur Museum, Delaware, Gift of Henry Francis du Pont. The overall design concept seems to have developed partly as a response to specific instructions from English clients. As early as 1643, they requested white backgrounds and compositions with central flowering branches and trees. Accordingly, these objects document the cross-cultural amalgamation of European tastes and Indian artistic styles engendered by global trade. 1 The overall design concept seems to have developed partly as a response to specific instructions from English clients. As early as 1643, they requested white backgrounds and compositions with central flowering branches and trees. Accordingly, these objects document the cross-cultural amalgamation of European tastes and Indian artistic styles engendered by global trade.</p>					<p>Large chintz palampore with a flowering tree design. Transfer design drawn and hand-painted on dyed cotton. Colours include red, violet, yellow and black. Outlines are in black and red. The design consists of a Tree of Life with a purple trunk and branches bearing flowers and fruit. It rises from a mound of rocks. In the air and on the branches are birds and butterflies. The surrounding borders have flowers and leaves on stems.</p>		


(b)

Design No.7 Date- 1750-1799	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
	Colours-Red, Blue and brown	The border is heraldic	The mound is relatively big supporting the life with two cocks and deer.	Few flowers, like large in size-rose-peonies, chrysanthemums	Very tiny leaves	It has a heavy trunk with exposed roots. The trunk is decorated with elliptical motifs with less foillages.	Birds, butterfly, hens squirrels, insects interspaced in branches
Details from Literature: At the center of this rectangular panel, a tree growing from a mound is divided into thirteen segments, each framing a flowering plant. Each of the large flowers hanging from the twisting branches of the tree seems to represent a different species. In each corner of the border is a blue vase sprouting two branches that have tendrils, serrated leaves, and pink flowers with blue centers. This type of dyed cotton cloth, known as a palampore from the Hindi term for "bedcover," was produced by the hundreds in the late seventeenth and eighteenth centuries for the European market. Its size and format conformed to tastes and bed sizes in Europe.[1] and the decoration combined patterns from English embroidery, Chinese decorative objects, and Indian textiles, also transformed to suit the intended market.[2] The particularly ripe depiction of the flowers on the Museum's example, the sense of movement in the serrated leaves, and the bold color contrasts throughout are unique attributes and make it an exemplary illustration of the type.		Description: A serpentine tree, with partly exposed roots, and a heavy tapering trunk. Its slender branches have large flowers resembling peonies and chrysanthemums. Birds, butterflies, squirrels, and insects are interspersed among the branches. The trunk is decorated with elliptical motifs. The mound is peopled with birds, rabbits, and deer and trailed by a plant which grows from a comucopia-like root. A United East India Company stamp is visible on the back, near the lower right corner, and near it there is an undecipherable seal mark					

(c)

Design No.7 Date- 1770-ca. 1780	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
	Colours-Red, Blue and brown	The border is heraldic with tiny floral sprays partly Indiansised .	The mound is relatively big supporting the life	Comparatively small flowers anemones and carnations	Little dented leaves spread a foillages . There are a lot of sprays tufted leaves in 4 corners	The low stem profusion of vine tree	No animal seen
Details from Literature: Large chintz palampore with a flowering tree design. Transfer design drawn and hand-painted on dyed cotton. Colours include red, violet, yellow and black. Outlines are in black and red. The design consists of a Tree of Life with a purple trunk and branches bearing flowers and fruit. It rises from a mound of rocks. In the air and on the branches are birds and butterflies. The surrounding borders have flowers and leaves on stems.		Description: The angularity of the tree and its branches and the use of bamboo-like leaves in the border meander are typical of the Chinese influence on chintz designs for the western market in the third quarter of the 18th century.					

(d)


Design No.8 Date- mid 18th century (1750 made)	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
	Colours-Red, Blue and brown	No visible border	The mound is very aloberated . Supporting a lot of vegetation, heavily detailed	The entire pieces has floral sprays in all the sives , crvsanthamums and peonies	Lot of leaves sprays in palmate and normal forms.	The stem is adopted to multiple bamboo shoots	The mound has lot of animals and life supporting detailas like peacock, cobras, birds and animals
Details from Literature: The central motive consists of a 'Tree of Paradise' covered with flowers, birds and animals in the branches. It grows on a five-topped mound of rockery upon which stand two large peacocks holding cobras in their beaks, whilst other birds and animals roam on the slopes. The border is formed by repetitions of floral festoons tied up with ribbons and vases of flowers . Its an early adspation of design symmetry found in later species of animals . It has two peacocks in unusual forms placed on mounds and two floral motifs displaying symetry .		Description: Bed spread (palampore) of cotton with a pattern in wax-resist dye- colours and gold, and painted. The pattern is in blue, red, purple, and outlined in black on a white ground. The outline was later over-lined in wax covered with gold. The central motive consists of a 'Tree of Paradise' covered with flowers, birds and animals in the branches. It grows on a five-topped mound of rockery upon which stand two large peacocks holding cobras in their beaks, whilst other birds and animals roam on the slopes. The border is formed by repetitions of floral festoons tied up with ribbons and vases of flowers. The blue portions are dipped in indigo and wax-resist dyed. The red and manganese are applied by brush					

(e)


Plate:4.22 (a-e)- Design Study from ca. 1750-ca.1800

c. Period of ca.1800-ca.1850


The Chintz pieces around and after ca.1800. were extremely fine in design and pattern details. This was mainly achieved by direct mordant painting. The white design details in the motif created with resist painting, was sparingly used or was observed to decline after the ca.1800. The motifs were no longer detailed, as their size reduced. The usage of blocks was also observed in making. The overall pattern in network form became finer and more detailed, but the single motif intricacy created with resist declined. Around this time the design had a lot of Persian influences and were mainly characterized by symmetry on two sides. This was achieved mainly by balancing the placement of different animals (peacocks) on either side of the stem on the mound. The entire field was filled up with intricate motifs foilages of flowers, branches and leaves. The main design during this period was tree of life with entire field covered with floral sprays and network of foilages, There was a very small mound covered with grass and foilages observed. There were two animals present on mound on the either side of the stem , which exhibits a symmetry.The animals observed were lions and peococks.

Design No.	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
Date- ca.1800							
	Colours-Red, blue, green yellow	Heraldic borders with a flower motif in centre	Stylized floral mounds supporting 2 peacocks	Very tiny floral sprays	Very tiny scattered leaves	The stem is spreading undulating and crossing the field.	Peacocks representing symmetry on either side of the stem placed on mound
Details from Literature:				Description: Bed spread (palampore) of cotton with a pattern in wax-resist dye-colours and gold, and painted. The pattern is in blue, red, purple, and outlined in black on a white ground. The outline was later over-lined in wax covered with gold. The central motive consists of a 'Tree of Paradise' covered with flowers, birds and animals in the branches. It grows on a five-topped mound of rockery upon which stand two large peacocks holding cobras in their beaks, whilst other birds and animals roam on the slopes. The border is formed by repetitions of floral festoons tied up with ribbons and vases of flowers. The blue portions are dipped in indigo and wax-resist dyed. The red and manganese are applied by brush.			
Brief Description:Bed spread (palampore) of wax-resist dyed and painted cotton, Machilipatnam, 18th century				Description: Bed spread (palampore) of cotton with a pattern in wax-resist dye-colours and gold, and painted. The pattern is in blue, red, purple, and outlined in black on a white ground. The outline was later over-lined in wax covered with gold. The central motive consists of a 'Tree of Paradise' covered with flowers, birds and animals in the branches. It grows on a five-topped mound of rockery upon which stand two large peacocks holding cobras in their beaks, whilst other birds and animals roam on the slopes. The border is formed by repetitions of floral festoons tied up with ribbons and vases of flowers. The blue portions are dipped in indigo and wax-resist dyed. The red and manganese are applied by brush			


(a)

Design No.	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
Date- ca.1800							
	Colours-Red, green, yellow, brown	Heraldic borders with a flower motif in centre	Elaborate mound and high patterned mound	Less flowers peonies, roses anemones and clusters of fruit and nuts	Very small floral sprays	Stem profusing from a high mound with few undulations	Animal and life supported in the mound
Details from Literature: A tree emerging from a rocky mound is typical of the chintz furnishings made in India for export to Europe in the 18th century. However, the colour palette of shades of red and violet, with no indigo, is more typical of those made on the southern Coromandel Coast for export to Sri Lanka. The violet shade is produced by combining mordants rather than by dyeing. tree flanked by vases of flowering shrubs, with the righthand vase guarded by pheasants. Three deer ascend one side of the rocky mound. Much of the surface is filled with a yellow vermicelli or "seaweed" ground. It has an undeciphered Tamil stamp.					Description The format of the flowering tree emerging from a rocky mound is typical of the chintz furnishings made in India for export to Europe in the 18th century. However, the colour palette of shades of red and violet, with no indigo, is more typical of those made on the southern Coromandel Coast for export to Sri Lanka. The violet shade is produced by combining mordants rather than by dyeing.		


(b)

Design No.	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
Date- ca.1800							
	Colours-Red, green,yellow, brown	Heraldic borders with a flower motif in centre	Elaborate mound and high patterned mound	Less flowers peonies , roses anemones and clusters of fruit and nuts	Very small floral sprays	Stem profusing from a high mound with few undulations	Animal and life supported in the mound
Details from Literature: Made in madras A creeper intertwinesbamboo grows from heavy patterned mounds with feathery foliage The two bottom corners of this piece were later removed, presumably to fit a bed. Its centre field features a flowering tree with large red blossoms intertwined with a bamboo shoot; squirrels and birds inhabit the branches; tree flanked by vases of flowering shrubs, with the righthand vase guarded by pheasants. Three deer ascend one side of the rocky mound. Much of the surface is filled with a yellow vermicelli or "seaweed" ground. It has an undeciphered Tamil stamp.					Description The two bottom corners of this piece were later removed, presumably to fit a bed. Its centre field features a flowering tree with large red blossoms intertwined with a bamboo shoot; squirrels and birds inhabit the branches; tree flanked by vases of flowering shrubs, with the righthand vase guarded by pheasants. Three deer ascend one side of the rocky mound. Much of the surface is filled with a yellow vermicelli or "seaweed" ground. It has an undeciphered Tamil stamp.		

(c)

Design No.	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
Date- ca.1815							
	Colours-Red, Blue and brown	Serries of borders with a lot of variations. Floray sprays enclosed in column	Mound with peacocks pon the sither side.Very stylized	Sprays of tiny flowers	Sprays of tiny leaves	The stem adoped to a stylized cypruns cone with details	Peacock on the either side
Details from Literature: Hanging with cypress trees, monkeys, birds, Islamic inscriptions, and Hindu figure. Iran was among the world's greatest importers of Indian chintz, and Iranian merchants were great traders in the cloth. To please this important market, Indian cotton painters and printers created novel forms such as prayer mats, and designs built around cypress trees, architectural niches (milrabs), and pious Islamic inscriptions. Iranian customers also favoured heavily glazed dress fabrics, black outlines, spiky vegetation, and foreign fancies such as European floral swags. Iran reportedly banned imports of Indian chintz in 1925 to protect its own textile industry					Description Made in coastal southeast India for the Iranian market.Chintz: cotton tabby, block-printed and painted mordants and resist, glazed. It is a Textile Panel,Hanging.		

(d)


Design No.	Market – Iran	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
Date- 1845-1865(<i>made</i>)							
	Colours- Red agreen blue	Floral border on three sides	Converted to the heraldic Europeanised floral border	Spreads of floral butas in brick repeat in the field instead of the stem	Very tiny sprays of leaves	Stem adopted to the sprays of flowers	No animals
Details from Literature: It is a hanging and not a prayer mat. Mihrab with cone-shaped flower sprays. Spandrels with red and blue flower sprays. Two floral and one cone border, each with guards. Pinnacles across top. Mihrab with allover pattern of repeated floral cone and floral sprig pattern on a red ground. Spandrels have red flower sprays on a blue ground. Chevron border across bottom, two floral and one cone border, each with guards at sides. Row of decorative pinnacles across top. Inscription in rectangle above spandrels and another at top centre on					Mihrab with cone-shaped flower sprays. Spandrels with red and blue flower sprays. Two floral and one cone border, each with guards. Pinnacles across top		

(e)


Plate:4.23 (a-e)- Design Study from ca.1800-ca.1850

d. Period from ca.1850 onward

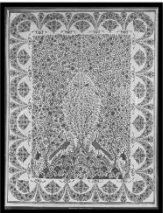
After this period the making of chintz pieces with elaborate tree of life designs declined. The motif details in white resist was not seen at all ,mainly with the elaborate usage of resist. It was observed that the entire design was very fine and delicate and intricate.The entire field was filled up with intricate motifs foilages of flowers, branches and leaves. The motifs were no longer detailed, as their size reduced. The majority of documented designs showed the tree of life design was adapted to a Cyprus cone motif or array of floral sprays arranged in brick repeat.The size of the motif reduced and motifs were placed more closely. The entire field was covered with many motifs and there were no motif details in white resist at all. The major designs were with an archetecthural gateway-“Mirhab. The documented pieces showed the evidence of the presence of the architectural gate Mirhab, which shows the evidence of the persian influence. These were also mainly prayer mats.They had spiritual significance and the Mirhabs(architectural gateway) had inscriptions in Urdu. These pieces were surrounded by borders on three sides.These were mainly mordant painted and block printed and mostly a combination of both.

Design No.12	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
Date: 1855							
	Colours-Red, green, blue	Heraldic borders with a flower motif in centre	Stylized floral mounds supporting 2 peacocks	Very tiny floral sprays	Very tiny scattered leaves	The stem is spreading undulating and crossing the entire network field.	Peacocks representing symmetry on either side of the stem placed on mound
Details from Literature:					Description:		
Bed spread (palampore) of cotton with a pattern in wax-resist dye-colours and gold, and painted. The pattern is in blue, red, purple, and outlined in black on a white ground. The outline was later over-lined in wax covered with gold. The central motive consists of a 'Tree of Paradise' covered with flowers, birds and animals in the branches. It grows on a five-topped mound of rockery upon which stand two large peacocks holding cobras in their beaks, whilst other birds and animals roam on the slopes. The border is formed by repetitions of floral festoons tied up with ribbons and vases of flowers. The blue portions are dipped in indigo and wax-resist dyed. The red and manganese are applied by brush.					Clump of bamboos with crossing branches and feather foliage, growing beside a fishpond. The border is filled with a formal garland, and around the outer edge there is a narrow blue band. Two peacocks around		
Bed spread (palampore) of cotton with a pattern 'Tree of Paradise' covered with flowers, birds and animals in the branches. It grows on a five-topped mound of rockery upon which stand two large peacocks holding cobras in their beaks, whilst other birds and animals roam on the slopes. The border is formed by repetitions of floral festoons tied up with ribbons and vases of flowers. The blue portions are dipped in indigo and wax-resist dyed. The red and manganese are applied by brush.					Bed spread (palampore) of cotton with a pattern 'Tree of Paradise' covered with flowers, birds and animals in the branches. It grows on a five-topped mound of rockery upon which stand two large peacocks holding cobras in their beaks, whilst other birds and animals roam on the slopes. The border is formed by repetitions of floral festoons tied up with ribbons and vases of flowers. The blue portions are dipped in indigo and wax-resist dyed. The red and manganese are applied by brush.		


(a)

Design No.12	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
Date: 1855 (made)							
	Colours-Red, Blue and brown	The border is filled with heraldic design of formal garland, greenish band	The base is highly detailed and stylized	formal arrangement of foliage scrolls, with flowers resembling peonies and chrysanthemums	Tiny leaves across the field in form of foiliages	Very fine and thin stem profusion	There are two peacocks placed on the mounds on the either side of the piece Maintaining a symmetry
Details from Literature:					Description:		
Outlines are red and black. The border is filled with a formal garland against a red vermicelli ground. Around the outer edge is a narrow greenish band. There are several stamp marks on the reverse side: 1. a United East India Company stamp with orb, pennon and cross; 2. a circle containing the numerals 7-20; 3. a circle containing the first numeral, and several impressions resembling the numeral 8, which could also be read as a crude form of Tamil ka					This palampore shows a tree, almost symmetrical, stemming from a formal arrangement of foliage scrolls, with flowers resembling peonies and chrysanthemums flowers resembling peonies and chrysanthemums. The border is filled with a formal garland against a red vermicelli ground. Around the outer edge is a narrow greenish band. There are several stamp marks on the reverse side: 1. a United East India Company stamp with orb, pennon and cross; 2. a circle containing the numerals 7-20; 3. a circle containing the first numeral, and several impressions resembling the numeral 8, which could also be read as a crude form of Tamil ka.		


(b)

Design No.14	Market – Europe	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
Date: 1855							
	Colours-Red, Blue and brown	The border is filled with thick heraldic design of formal garland, greenish band	The base is highly detailed and stylized. The mound is scalloped with very small details with grass	formal arrangement of foliage scrolls, with flowers resembling peonies and chrysanthemums	Tiny leaves across the field in form of foiliages	There are 2 tiny stem rising from the mound on either side Very fine and thin stem profusion	There are two peacocks placed on the mounds on the either side of the piece Maintaining a symmetry. The beaks are stylized and extending to join
Details from Literature:					Description:		
of foliage scrolls, with flowers resembling peonies and chrysanthemums. The border is filled with a formal garland against a red vermicelli ground. Around the outer edge is a narrow greenish band. The yarn of the cloth is machine-spun, and the fabric woven on a power-loom. There are several stamp marks on the reverse side: (1) a United East India Company stamp with orb, pennon and cross; (2) a circle containing the numerals '7.20'; (3) a circle containing the first numeral, and several impressions resembling the numeral '8', which could also be read as a crude form of Tamil ka (see p.12). In the catalogue of the 1855 Paris Exhibition there are references to two sets of Indian chintzes - one consisting of 'chintzes and palampores' from North Arcot, Madras, and the other of 'coverlets printed in colours and in gold, from Masulipatam'. 80 miles north-east of Masulipatam. Exhibited: Paris Universal Exhibition, 1855.					of foliage scrolls, with flowers resembling peonies and chrysanthemums. The border is filled with a formal garland against a red vermicelli ground. Around the outer edge is a narrow greenish band. The yarn of the cloth is machine-spun, and the fabric woven on a power-loom. There are several stamp marks on the reverse side: (1) a United East India Company stamp with orb, pennon and cross; (2) a circle containing the numerals '7.20'; (3) a circle containing the first numeral, and several impressions resembling the numeral '8', which could also be read as a crude form of Tamil ka (see p.12). In the catalogue of the 1855 Paris Exhibition there are references to two sets of Indian chintzes - one consisting of 'chintzes and palampores' from North Arcot, Madras, and the other of 'coverlets printed in colours and in gold, from Masulipatam'. 80 miles north-east of Masulipatam. Exhibited: Paris Universal Exhibition, 1855.		

(c)

Design No.13	Market –iran	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
Date- 1825-1899 	Colours-Red, Blue and brown	The piece is surrounded by borders on three sides and there is an architectural gateway on which there is an Urdu inscription	There is no mound but the base is represented by floral border which show the architectural influence	Butas and floral spread stylized	Very tiny sprays of leaves	Very tiny sprays of floral butas in brick repeat in the field instead of the stem	Stem adopted to the sprays of flowers
Details from Literature: It is a hanging and a prayer mat. Mihrab with cone-shaped flower sprays. Spandrels with red and blue flower sprays. Two floral and one cone border, each with guards. Pinnacles across top. Mihrab with all over pattern of repeated floral cone and floral sprig pattern on a red ground. Spandrels have red flower sprays on a blue ground. Chevron border across bottom, two floral and one cone border, each with guards at sides. Row of decorative pinnacles across top. Inscription in rectangle above spandrels and another at top centre on				Description: Hanging with architectural niche (mihrab), cypress trees, and floral swags. Iran was among the world's greatest importers of Indian chintz, and Iranian merchants were great traders in the cloth. To please this important market, India's cotton painters and printers created novel forms such as prayer mats, and designs built around cypress trees, architectural niches (mihrabs), and pious Islamic inscriptions. Iranian customers also favoured heavily-glazed dress fabrics, black outlines, spiky vegetation, and foreign fancies such as European floral swags. Iran reportedly banned imports of Indian chintz in 1925 to protect its own textile industry			

(d)

Design No.15	Market – Iran	Design Components					
		Border	Base Description	Flowers	Leaves	Stem Profusion	Animals
Date- 1850-1899 	Colours-Red, Blue and brown	Series of borders with a lot of variations. Floral sprays enclosed in column	Mound with peacocks on the either side. Very stylized	Sprays of tiny flowers	Sprays of tiny leaves	The stem adopted to a stylized cypress cone with details	Peacock on the either side
Details from Literature: Hanging with cypress trees, monkeys, birds, Islamic inscriptions, and Hindu figure. Iran was among the world's greatest importers of Indian chintz, and Iranian merchants were great traders in the cloth. To please this important market, Indian cotton painters and printers created novel forms such as prayer mats, and designs built around cypress trees, architectural niches (mihrabs), and pious Islamic inscriptions. Iranian customers also favoured heavily glazed dress fabrics, black outlines, spiky vegetation, and foreign fancies such as European floral swags. Iran reportedly banned imports of Indian chintz in 1925 to protect its own textile industry				Description Made in coastal southeast India for the Iranian market. Chintz: cotton tabby, block-printed and painted mordants and resist, glazed. It is a Textile Panel, Hanging.			

(e)

Plate:4.24 (a-e)- Design Study from ca.1850 onwards

4.1.2.3 Design Anatomy and Genesis

a. Design Anatomy

From the results obtained after analysing the collected data, it was concluded that the major design anatomy chintz wall piece with the tree of life (or a flowering tree) consisted of a central theme comprising of (**Plate:4.25**) following components

- i. The Mound (base) -Always placed at the base of the wall hangings with many design variations.
- ii. The Stem – This formed the central backbone of the entire design and was usually rising in the form of a serpent from the base in an upward direction.

- i. Flowers-There were a variety of flowers in a single design composition. There are about twenty flowers, all placed with different angles, views, and directions.
- ii. Animals and Birds- The supporting fauna played a very significant role in a tree of life motif. Fauna was not present in all the compositions but a wide variety of animal life was observed, to be supported by the mound. Animals like deer, antelopes, hens, squirrels, and peacocks were observed.
- iii. Border- The entire design composition was surrounded by, floral vegetation borders on four sides. These were into a series of concentric repetitions, sometimes these were of the floral motif in different thickness of lines. There was even a placement of a corners motif, which was repeated on four corners.

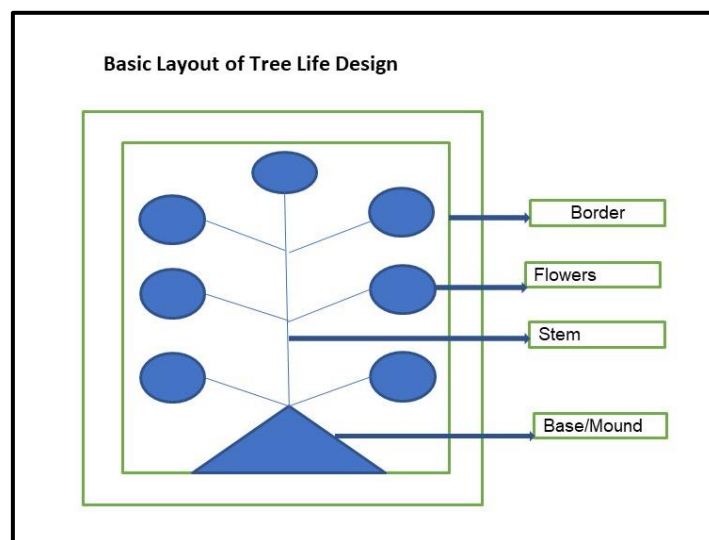


Plate:4.25 Design Layout of Tree of life

b. Genesis of Design Components

The design configuration of Indian Chintz relied heavily on repeat patterns, where motifs were systematically arranged in grids or all-over compositions. This meticulous repetitions, not only enhanced the visual cohesion, but also allowed for seamless integration of motifs across the fabric's surface. These motifs were often combined and repeated in intricate arrangements to create visually stunning and highly detailed designs characteristic of Indian chintz textiles. Various cultural symbols, such as religious symbols, auspicious signs, and traditional motifs, had found their way into Indian chintz designs, reflecting the rich cultural heritage of India. Through the combination of precise alignment and spacing, artisans achieved a sense of balance

and symmetry, elevating Chintz's design to the realm of fine art. The detailed design genesis done in this study involved the description of each design component of the tree of life design. The main design components were flowers, leaves, stem, mound, animal and border. For each component a detailed figure formative study, was done erawise which was supported by figurative evidence from the Chintz composition. Hence an attempt was made to study the design progression for each component its type with respect to era, and its cultural symbolism. The details are discussed as below. It revealed interesting results as to how different design variations were achieved.

Flower

At the heart of Chintz design are its exuberant floral patterns, meticulously hand-painted or block-printed onto cotton fabric. The usage of flowers on indo-european chintz must be considered due to the rise in popularity of flowers, plants and gardens in Europe. During this golden age of botanical illustrations flower painted were commonly in high demand to the newly discovered plants on botanical books and magazines around that era. These motifs often depicted an array of blossoms, leaves, and vines, reflecting the lush botanical diversity of India. Each flower was imbued with symbolic meaning, invoking themes of prosperity, fertility, and spirituality. Flowers in chintz were characterized by creepers, sprays, sprigs, plants etc. The variety and veneration observed in floral design vocabulary were most variegated and exaggerated, occupying characteristic features in chintz design. These flowers were often depicted in a stylized and decorative manner, with attention to detail in petals, leaves, and stems. They were so much in use that they formed a main characteristic feature of the tree of life design. The flowers like the iris, peony, Indian rose, chrysanthemum, lily, marigold, morning glory, prunes, narcissus, tulip and poppy were all depicted in a form that is very exaggerated in accordance with the imagination of the artisan. "These flowers were adorning the botanical gardens and homes of Britain". (2021, Sara Fee.). Floral patterns on chintz fabrics would range from small, delicate motifs to larger, more bold designs. Later, these floral designs were seen on wallpapers. Some chintz fabrics featured all-over floral patterns, while others may have floral borders or medallions surrounded by complementary geometric or abstract elements. These species formed a mainstay.

The trade records by Beverly L. showed that lots of live floral plants were imported from Asia, these flowers were the main sources of inspiration and their design exaggeration appeared on chintz textiles. These were also a part of botanical gardens and homes in Britain as stated by William Morris. Although the letter from the company in 1643 requested for chintz with more of white background which could be associated with deriving inspiration from the Chinese porcelain, which was also started to be imported to Britain around this time. The main design made around this time was the scenic depiction of a tree emerging from the mound which had design influence from Persian, and Chinese-Japanese influence (Fee.S, 2021). However in order for the English East India Company requested Indian artisans to run their imagination and create exotic and elaborate design forms, which resulted in a new fictional design vocabulary which created an interest in the study. There flora was an exaggerated or hyper real form created which resulted in a new design vocabulary. Overall, floral designs on chintz fabrics were characterized by their beauty, intricacy, and cultural significance, making them cherished and sought after by collectors and enthusiasts around the world.







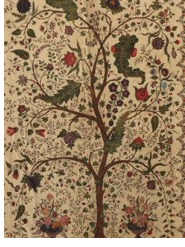



The structure of a flower consists of a centre part', Through which clearly defined petals emerge and are sometimes surrounded and supported by leaves. The structure revolved around the center, petals, and supporting leaves and base. There was a pattern observed




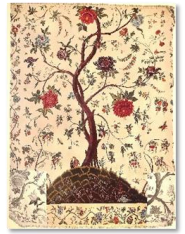











- i. The flowers mainly formed the main design element. Each flower was characterized by an interesting multi-tonal effect of tint, tones, and shades, with the outline of the same color and characterized by white design texture rendering achieved by the resist.
- ii. Each of the tree of life design compositions comprised of about 12-20 flowers, with no repetition or if repetition observed only twice in a piece.
- iii. These were arranged in a multi-direction manner with the pattern resulting in the creation of different forms creating a design variation.
- iv. These floral motif designs were observed with a face view, top view, or side profile view.
- v. The color shade was graduating with a dark or light outline of the same color. There were a variety of design versions created for each flower, with no similarity between the two. Below is the era-wise development depicting the various species of flowers.

Indian Rose

The Indian rose, also known as the "Bengal rose" or "Mughal rose," is a common motif depicted on chintz fabrics. It was rightly called as queen of flower. The Rose in few Perian and European Literature was referred to as flower of poetry. In Indian culture, the rose holds symbolic significance and was often associated with love, beauty, and spirituality. The depiction of Indian roses on chintz fabrics would thus carry deeper meanings related to these cultural symbols and traditions. The petals of the Indian rose were typically depicted in a stylized manner, with curved edges and a rounded shape. The number of petals could vary, but they were often arranged symmetrically around the center of the flower. The depiction of Indian roses on chintz textiles often included delicate details such as shading, highlighting, and intricate patterns within the petals. These details added depth and dimension to the floral design, enhanced its beauty and realism. A varied interesting forms of rose was observed. In the earliest era ca.1700 it was represented in the circular form often segmented to show petals. The petals were segmented with the use of lighter or darker areas to distinguish. The centre of the flower was characterized by either a leaf or a bud darker colour. While the entire flower was supported by leaves However in later centuries the adoption was basically in side profile view, where we observed the change in the form to more realistic rose shaped with petals silhouetting the form and often segmented with the usage of white areas created with resist painting. However, all were surrounded or based on the placement of leaves. The colours of rose range from realistic to abstract ranging from tints and, tones and shades of reds, maroon, brown and, indigo. Indian roses on chintz fabrics are often rendered in rich, vibrant colors, and included the shades of red, pink, orange, and yellow. These colors added to the visual appeal of the design and contributed to the overall lushness of the floral motif.

Table-4.3 Design Variation of Rose

Era	Sample	Variations of Rose
1700-1749		
Ca. 1700		
Ca. 1700		
1725-1750		
1730-1750		









1750-1799					
1750					
First quarter 18th century					
Ca. early 18th century					
C. 1800					

Chrysanthemum

Chrysanthemums, known as "chrysanthamus" in some regions, were another popular floral motif found on Indian chintz textiles. This flower was of native Indian origin and migrated to China and Japan as an important textile design element. Japanese had made it their national flower. The depiction of chrysanthemums in Indian chintz varied

greatly in terms of style and design, influenced by regional traditions, artistic preferences, and cultural symbolism. In Indian culture, chrysanthemums were often associated with longevity, joy, and celebration. As such, the depiction of chrysanthemums on chintz textiles may carry symbolic significance, particularly in festive or ceremonial contexts. Chrysanthemums on Chintz textiles featured stylized petals that were often depicted in an abstract manner. These petals could be angular, curved, or even layered, adding visual interest to the floral motif. Traditional colors such as red, yellow, pink, and purple were used to depict the petals, while shades of green and brown were commonly employed for the leaves and stems. Chrysanthemums on Indian chintz textiles often incorporated intricate details such as shading, highlighting, and fine lines to enhance the realism of the floral motif. Delicate patterns and textures Mawere added to the petals and leaves, adding depth and dimension to the design. The arrangement of chrysanthemums on Indian chintz fabrics varied widely, from tightly clustered blooms to more loosely scattered arrangements. These floral motifs were arranged in repeating patterns, borders, or all-over designs, depending on the intended use of the fabric. There was a varied design vocabulary of Chrysanthamum developed in various views and had character of multiple patels rendered in tint, and shades beautifully with a special emphasis on the central part of the flower. The colours used were red, yello, orange and brown.

Table-4.4 Design Variation of Chrysanthamus


















Era	Sample	Variations of Chrysanthamus			
Ca. 1700					
Ca. 1700					

Ca. 1720- 1740					
1725- 1750					

Tulip

Tulips were symbolic of prosperity, abundance, and new beginnings. On Indian chintz textiles, tulips were a representation of the growth, renewal, and promise of a bright future. This formed an important textile ornament during the Mughal times. Tulips on Indian chintz fabrics were featured with stylized petals that were often elongated and curved. These petals were depicted in a variety of shapes, from slender and pointed to broader and more rounded, depending on the artistic style of the design. Tulips in Indian chintz textiles were typically depicted in vibrant and bold colors, and included shades of red, pink, orange, yellow, and purple. These bright hues added to the visual appeal of the floral motif and contributed to the overall richness of the design. Tulips on Indian chintz textiles were arranged in various compositions, from single blooms to clustered bouquets or all-over patterns. The main feature demonstrated either a single petal was bent to create a realism and design variation. The tulip variations in various chintz designs are given below.

Table-4.5 : Design Variation of Tulip

Era	Sample	Variations of tulip		
Ca. 1700				
Ca. 1700				
Ca. 1700				
1730-1750				
First quarter 18th century				
Early 18th century				










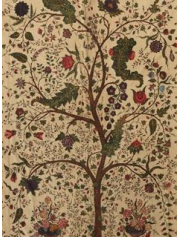





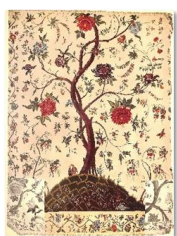









Marigold

Marigolds hold special significance in Indian culture, particularly during festivals and ceremonies. They were associated with auspiciousness, prosperity, and protection from negative energies. On chintz fabrics, marigolds symbolized joy, good fortune, and the triumph of light over darkness. Another design variation included bouquets of marigold flowers, either depicted as standalone motifs or clustered together in larger arrangements. These bouquets featured a mix of marigold blooms, along with other complementary flowers and foliage, and added depth and dimension to the design. In some chintz textiles, marigold motifs were depicted as winding vines or tendrils, with the flowers interspersed along the length of the vine. This design variation created a sense of movement and flow across the fabric, adding visual interest and dynamism to the overall composition. There were numerous illustrations of Marigold in Indian Chintz mainly with a dotted central portion, surrounded by petals in circular manner emerging from a central part. A very interesting array of design variation of marigold was observed on Chintz textiles.

Table-4.6 : Design Variation of Marigold

Era	Sample	Variations of marigold		
Ca. 1700				




late Ca. 1700						
Ca. 1700						
1725- 1750						
1750- 1799						
1750						
First quarte r 18th centur y						

Late 18th centur y			
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Peonies

Peonies were symbols of wealth, honor, and prosperity in many cultures. In Indian chintz, peonies would represent opulence, abundance, and good fortune. Another design variation included peony sprays, where individual peony blooms were depicted along with their stems and leaves. These sprays would be arranged in a more scattered pattern across the fabric, which created a sense of movement and dynamism. Peony motifs would also be used to create decorative borders or frames around the edges of chintz textiles. These borders were featured with repeating patterns of peony blooms, foliage, and other complementary elements, which added a touch of elegance and sophistication to the fabric. Peony motifs would be featured within circular or oval-shaped medallions, which created a focal points within the design of chintz textiles. These medallions were surrounded by decorative elements such as geometric patterns, paisley motifs, or floral borders, which added a visual interest and balance to the fabric. Overall, the design variations of peony motifs in Indian chintz textiles showcased the versatility and creativity of textile designers, while also celebrating the timeless beauty and cultural significance of this beloved flower.

Table-4.7: Design Variation of Peonies

Era	Sample	Variations of Peonies	
Ca. 1700			



Lotus

The lotus holds profound symbolic significance in Indian culture, representing purity, enlightenment, and spiritual awakening. Its depiction on chintz textiles symbolized beauty, fertility, and divine grace. Lotus motifs was used to create decorative borders or frames around the edges of chintz textiles. These borders featured repeating patterns of lotus blooms, leaves, and stems, and added a touch of elegance and symmetry to the fabric. Lotus motifs was featured within circular or oval-shaped medallions, creating focal points within the design of chintz textiles. These medallions were surrounded by decorative elements such as geometric patterns, paisley motifs, or floral borders, which added a visual interest and balance to the fabric. Lotus motifs was combined with depictions of birds, such as peacocks or swans, in chintz textiles. These compositions often symbolized themes of beauty, grace, and spirituality, with the lotus representing purity and enlightenment.

ii) Leaves

The second most important design component was leaves. In Indian chintz designs, leaves were usually rendered with exquisite detail and grace. A wide range of leaf forms and varieties, from basic to complex, were frequently featured in the designs. Indian chintz designs frequently included stylized leaves with oversized dimensions and vivid colours. Tropical foliage, as well as floral components were intertwined

with the leaves. Certain Indian chintz patterns had incredibly real depictions of leaves, with artists painstakingly painted each leaf's veins, textures, and shading. These patterns sought to convey the intricate details and raw beauty of the several types of flora that may be found throughout India. Many Indian chintz designs used stylized and abstract types of leaf rendering, in contrast to realistic renderings. Leaf shapes were simplified by artisans into geometric or curved designs, frequently highlighting certain details for aesthetic purposes. More artistic flexibility and symmetry and repetition experiments were possible with these stylized renderings. Aiming for botanical correctness, several Indian chintz designs were created, and referenced on scientific or botanical illustrations. Following the precise botanical proportions, varieties and traits of particular leaves found in nature, these designs were portrayed in the real leaf forms. Some chintz designs incorporated interlocking or overlapping leaves and created intricate patterns and motifs. Some chintz textiles featured highly detailed and naturalistic renderings of leaves, with intricate veins, serrated edges, and subtle shading which replicated the appearance of real foliage. Leaves were often depicted as part of winding vines or tendrils that meandered across the fabric in graceful curves and loops. These vine and tendril patterns were adorned with clusters of flowers or fruits, creating a sense of movement and rhythm within the design. Leaves were often associated with fertility, growth, and abundance. In Indian culture, the lush foliage depicted on chintz textiles symbolized the flourishing of life, both in nature and in human endeavors. Leaves were also symbolic of renewal and rebirth, particularly in contexts related to the changing seasons or cycles of life. The depiction of fresh, green leaves on chintz fabrics evoked themes of rejuvenation and new beginnings. Leaves carried spiritual connotations, symbolizing harmony, balance, and inner peace. The presence of leaves on chintz textiles evoked a sense of tranquility and serenity, inviting viewers to contemplate the deeper mysteries of existence. In some cultural traditions, leaves were believed to offer protection and blessings to those who encountered them. The depiction of leaves on chintz fabrics therefore served as a talisman or amulet, brought luck, prosperity, and divine favor to the wearer or beholder. Whether it evoked themes of growth and abundance or spiritual harmony and protection, leaves contributed to the timeless beauty and endured significance of chintz textiles in Indian culture. These leaves were depicted in a variety of shapes and sizes, adding depth and texture to the floral motifs. Several





















designs and rendered variations of the leaves were observed. The forms are twirled and twisted to create a curvy or a wavy movement in the design. These were mainly representations of English Oak Leaf as stated by Irwin and Brett. Acanthus leaf was also used

Following were few characteristic features observed for leaves

- The main structure of the leaves was either palmate, serrated, bulbed or sometimes with toothy edges.
- The structure in the design was characterized by clearly visible central veins dividing the flower and then small veins on either side. These were mainly achieved by resist painting or overpainting. The colour of the veins in most of the designs was red.
- Few of the leaves structures were exaggerated and abstracted with fine and unusual detailing in resist or in different colours (red)
- These leaves were very interestingly rendered in different shades and tints of green often combined with another colour in veins. Often there was the observation of layers of green shades combined with brown and textures in resist like dots and swirls.
- The main structure of the leaves were either serrated, palmate or had toothy leaves.
- The structure in the design was characterized by clearly visible veins with exaggerated and fine detailing in resist or in different colours.
- These leaves were very interestingly rendered in different shades and tints of green often combined with other color in veins .Often there is observation of layers of green shades combined with brown and textures in resist like dots and swirls.

Table-4.8 : Design Variation of Leaves

Era	Sample	Variations of leaves			
Ca. 1700					
Ca. 1700					
					
Ca. 1720- 1740					
					

					
					
Early 18th centur y					
					
					













Mound









The mound or a base was a characteristic feature of all the tree of life chintz design of seventeenth and eighteenth century. Mounds in Indian chintz textiles were often associated with abundance and prosperity. The rounded shape of the mound symbolized fertility and growth, while the profusion of flowers or motifs within the mound represented abundance and wealth. The mounds in the tree of life composition would represent the cyclical nature of life and the interconnectedness of all living things. Just as the earth gives birth to new life, the mounds symbolized the continuous cycle of growth, decay, and renewal that characterizes the natural world. In the Tree of Life composition, mounds served as points of convergence where various elements of nature which came together in harmony. The mounds brought together diverse flora and fauna, symbolizing the interconnectedness of all living beings and the importance of unity and cooperation in maintaining balance and harmony in the natural world. The mound was represented in the form of muddy scales, rendered in fine graduating scales or with fine lattice-like minute and fine resist design. Sometimes it also represented muddles in the mud or was adapted to a vase from which the tree of life or a flowering tree emerged. The mound was symbolic representation of ground and hence supported all the flora and fauna. It was a supporting element and had lots of animals and life supported on it. The mound designs of the 1700 to 1800 were very detailed, but the ones after 1800 were less detailed. The mound offered life support, shelter and nourishment. Most of the mound designs in Indian chintz was broad at the base and graduating towards the base of the stem. These were very important part as it represents support, life creating force, and







longevity and vitality that supports all the living forms. These were often represented in forms of graduating scaled, exposed roots, layer of soils, some time modified as stylized vases, or grass, vegetation exposed roots, etc. The most creative variation and interesting interpretations created were of mound. Hence most of the animal life were rendered on the same. The inner layer which formed important sources of minerals were represented in the form of scales or graduating semicircles all rendered with an interesting interplay of mordant and resist painting in form of spirals, zig-zags dots etc. The mound in Indian chintz was rendered in many colours namely red, blue, green, black, brown etc. Few mounds were extremely fine and detailed. The mound illustrations in the eighteenth century designs were not that much elaborate but the ones in the later eighteenth and early nineteenth century were very much detailed with more figures.

Table-4.9 : Design Variation of Mound

Era	Sample	Variation of Mound
Ca. 1700		
Ca. 1700		

<p>Ca. 1720-1740</p>		
<p>1720-1750</p>		
<p>1730-1750</p>		

<p>ca.1720-ca.1750</p>		
<p>Early 18th century</p>		
<p>Mid- 18th century (1750)</p>		
<p>late 18th century</p>		

<p>First quarter 18th century</p>		
<p>ca. 1800</p>		
<p>Late 18th century</p>		



Stem

The stem was grown from bottom to the top of the piece. Sometimes was textured or additionally wrapped by different thick or thin or twin serpentine around the main stem. Stems were not merely functional elements connecting flowers and leaves; they were integral to the overall composition and symbolism of the design. Stems were symbolic of growth, vitality, and the interconnectedness of life. The depiction of sinuous and winding stems on chintz textiles represented the resilient and flourishing nature, reflected themes of renewal and rejuvenation. Stems played a crucial role in creating visual balance and harmony within the design of chintz textiles. Their placement, curvature, and thickness contributed to the overall aesthetic appeal of the design, guiding the viewer's eye across the surface in a pleasing and rhythmic manner.

Stems served as connectors between floral motifs on chintz textiles, and created cohesion and unity within the overall design. The variation in stem designs, included their curvature, length, and thickness, added visual interest and complexity to the design, enhancing its beauty and intricacy. Whether depicted as sinuous and flowing or angular and geometric, stems contributed to the unique character and style of each chintz textile, reflecting the individuality and skill of the designer. The forms of the stems were serpentine, often garlanded in few designs. There were also undulated with two or three convolutions. The stems were even represented crossing over each other across the entire design. It often served as a central skeleton over which the entire design details of flowers and vegetation thrive to be developed and propagated. The design either had a central stem which was the main focal point and then from this emerged various successive branches that spreaded in the entire design. The stem was a symbolic representation of the connectedness the universe offers within all the life forms and in an ecosystem. The stems were either plain or interesting rendered with dots and striations, mostly resembling the natural vegetation. The stems were coloured in red, blue, green, brown, black etc

Animals

There was a very interesting symbolism represented with the usage of animals in the design vocabulary of Chintz. Overall, the significance of animals in chintz designs was multifaceted and varied depending on the specific context and cultural background. Whether symbolic, decorative, or narrative-driven, animals added richness and complexities to chintz patterns, enhancing their beauty and intrigue. Animals in chintz designs formed the part of a larger narrative or storytelling element. For example, a chintz pattern featuring animals in varied poses or interacting with each other may suggest a scene or story unfolding within the design, inviting viewers to imagine the characters and their adventures. In some cultures, birds symbolized freedom or spirituality, while butterflies symbolized transformation or rebirth. Incorporating these animals into chintz designs added layers of meaning and depth to the overall pattern. Chintz designs often draw inspiration from the natural world, and animals were an integral part of this. Animals such as birds, butterflies, and insects are commonly found in gardens and natural landscapes, which were frequently depicted in chintz patterns. Including animals in chintz designs helps to create a sense of realism and connection to nature. The animals used were antelopes,

hens, squirrels, rabbits, parrots, doves, horses, monkeys, lion etc. The design symbolizes the presence of animals in the pair or group, which represents the creative essence of life and reproduction, representing the continuity of life.

Table-4.10 : Design Variation of Animals

Era	Sample	Variations of Animals and Birds			
ca.1750 - ca.1799					
Mid-18th century (1750)					
ca. 1800					
					
					

The Design and Socio-Culture Connect

The chintz designs served as an important indicator to study the interplay of economies, cultural exchanges, social interactions, and fashion systems amongst different cultures and countries. Overall, Indian chintz had facilitated a rich exchange of ideas, aesthetics, and commodities between India and the rest of the world, leaving a lasting imprint on global culture and commerce. This section explored the endless interpretations of motifs in Indian trade textiles. By linking the “hand skills” of makers, the “colour chemistry” of dyers and the complex networks of traders revealed an interesting results, Since these textiles were hand painted no two motifs and painted textiles were identical. Cotton cloth which was hand painted and dyed had several names and was referred to as kalamkari in the Indian subcontinent. This resulted in development of an interesting etymology, with vocabulary differing in meaning and usage as per the country. Kalamkari (qalamkari in Persian) became a generic term in use for mordant painted textiles using a bamboo pen kalam. These were dyed using the natural dyes from plants were used with metallic salts like iron as mordants, and applied with a bamboo pen on cotton cloth. Weaver and spinner communities of cotton were excellent in producing the finest cotton cloth. Kalamkari was widely practiced in the Coromandel coast in the southeast coastal region of India. Kalamkari with non-figurative motifs was practiced in Machilipatnam and later exported to European, Persian and Southeast Asian markets. On the other hand, Srikalahasti kalamkaris were made to narrate religious myths and stories. Under the patronage of rulers like the Nayakas and Golcondas, the kalamkari evolved in technique and design. Artisan communities in Machilipatnam and Srikalahasti had specific styles of designing their bamboo sticks and painting by hand, however, contemporary examples of kalamkari were often block-printed. (While the inferior ones were also block printed or block Printed and painted with brush). There was in-depth narrative, study, and interpretation which shows the intermingling and cross-connect of various intercultural elements across the globe. Though the technique being same, a different set of names evolved for the same mordant and resist painted textiles. A different design pattern and motifs evolved, with a symbolism and use in a particular society or country and used it was subjected, which offered distinct characteristics to each textiles. This offered an interesting insight into the socio-culture aspect and lifestyle and belief of the people and society. There were gripping

exchanges observed like these designs being adopted for different uses like in Europe, these textiles were used as furnishing and fashion fabric, Indonesia as sarong , Thailand as a court dress of high order. In Japan as tea ceremony cloth and Iran as a prayer mat. Each set of design had a significance and symbology, which were reflections of the countries culture and the belief system. This technique of painting led to interesting development of other crafts like batik in Indonesia and wazaraza in Japan. Hence we conclude this point offers an opportunity to establish cross-culture connectedness, amongst the consumer, artisan and the changing design in textile forms.

Phase 2

4.2 Art Revival

The second part of the study was based on craft revival, where the researcher had to explore and experiment with the chintz technique for its revival in the present times. The researcher undertook two trainings. The first training was to learn about painting and printing with natural dyes. The second one was to develop the skill of painting with kalam since the traces of the chintz technique are very much alive in the present times in the kalamkari, hence the researcher took the training from the kalamkari artisan. The results of the workflow are presented in the following subtitles.

After a through study of the technique in detail from different literary sources. Exploring the methods and materials in the present times was very crucial. The researcher undertook two training one to learn the mordant and resist painting from Weavers Service Center Ahmedabad and second with kalamkari artisans. Hence the experimentation of painting technique with natural dyes and resist application was done. Since the technique and designs were no longer seen, the researcher undertook the task of revival and attempted re-creating the museum replicas of Indian Chintz.

4.2.1 Researchers Training

The researcher undertook two trainings - one to learn the mordant and resist painting from Weavers Service Center Ahmedabad and second from kalamkari artisans.

4.2.1.1. Painting and Printing with Natural Dyes

To understand the process of natural dyeing and painting the researcher undertook a 15 days training at Weavers Service Centre, Ahmedabad to explore the technique of painting with natural dyes. The training was exhaustive, where the researcher learned about the chemistry of natural dyes, colour development, and the methods of using the natural dyes for the printing and painting process. The initial training involved the exploration of the three methods with natural dyes. The training was stepwise and each and every step followed the other was in sequential importance hence it mainly involved

- i. Material exploration
- i. Preparation of the fabric
- ii. Mordant Application

- Painting Method
- Printed Method
- Combination of painting and printing

i. Material exploration

The researcher experimented with various materials, methods, and tools for the painting method. The researcher explored the painting method at The Weavers Service Centre on muslin fabric. Various tools and dyes were explored for the painting method. The researcher explored with a variety of brushes and funnels for colour filling and outlining. To see how painting method can be achieved using different medias and tools. The researcher also explored initially using mordant paste with the thickening agent and without thickening agent for painting. The results of the explorations are given below which were used for the purpose of Chintz revival.

Pre-treatments of the fabric





Scouring

Gray cotton fabric is not directly suitable for dyeing and printing as it contains natural impurities such as fats, waxes, coloring matter, pectin, broken seeds, trashes, etc. In order to make the fabric absorbent and to obtain even leveled painting and dyeing with good penetration of the dye stuffs and obtained shades with good fastness properties, the impurities have to be removed. This is done by boiling out the yarns/fabric with hot alkaline solution in a kiers, under pressure or in open becks without pressure. The boiling out operation varies from place to place depending upon the nature of material, equipment, quality of water, etc



Plate:4.26 Training at weavers service center- Researcher Experimenting

Table:4.11 Experimenting the painting and printing technique with natural dyes

Mordanted Sample	Dyed Samples	Techniques
		<p>Mordant Application-Copi and brush 1.Outline-ferrous sulphate(block) 2.Alum 3.Copper sulphate Dyed in onion peel</p>
		<p>1 Outline-ferrous sulphate(block) 2.leaves potassium dichromate 3.Stem Vein - alum Dye-Alizarin</p>

Bleaching

When white fabric is required or when light shade are to be dyed, it is necessary to bleach the yarn. The natural color of the yarn is removed by bleaching. For the eco-friendly method hydrogen peroxide was used as a bleaching agent. Hydrogen peroxide is the most important bleaching powder agent. It has become most acceptable for the following reasons-It is environment friendly and is versatile as it can be used under a variety of conditions such as hot, cold, rapid or long dwell processes, batch-wise or continuous.



Plate : 4.27 Brush Painting Exploration- Dyed in Kesudo

Pre-Mordant Application

The myrobalan treatment is referred to as pre-mordant treatment here wherein 20 gms /liter of harda or myrobalan powder is pasted and dissolved in water and the fabric was soaked in this solution for 30 minutes at 40 degree centigrade.

Drying

After this the fabric is strained of the liquid and dried in sunlight and is now ready for painting. This step helps in adhering the mordant on the fabric surface.

Mordant application

During this training the researcher mainly worked with 4 different mordant. The concentration of these mordants for the purpose of painting are given in the table 4.12 below. A thickening agent was needed and was prepared by dissolving 50 gm of tamarind kernel powder in 1 litre of water and was boiled for 20 minutes with constant stirring.

Table: 4.12 Concentration of mordants for printing paste

Sr.No	Mordant	Concentration used (gms/litre)	Mordant Quantity taken (Grams)	Quantity of thickening agent(5%)(grams)	Total Quantity (grams)
1	Alum Mordant	10gm	60	940	1000
2	Pottasium Di-Chromate	0.5 gm	5	995	1000
3	Copper Sulphate	1gm	4	996	1000
4	Ferrous sulphate	0.25gm	.40	960	1000

Preparation of Ferrous Sulphate

The iron fillings are kept with jaggery and allowed to rot and ferment for a month. This solution of iron acetate is used as a mordant for black colour.

Mordant painting

Different tools like tooth pick, sticks, brushes, funnel were explored for the mordant painting. Samples were explored using painted and a combination of painted and block printing using different mordants. The samples were allowed to dry in sunlight for about 24 hours.

Dyeing

The samples were dyed. The extraction of the dyes was done from the natural material by boiling in water. The mordanted samples were added and boiled at the specified temperature for 30 to 45 minutes. All natural dyes like onion peel, manjistha, ratanjyot, Kesudo, ratanjali, katha were explored for different colour development and fixation of the colours.

Indigo dyeing

The indigo dye cake was grounded into powdered form. This dye is not soluble in water. Hence it was dissolved with the addition of caustic soda and sodium hydro-sulphite. Required quantity of indigo powder was pasted with Turkey red oil and then the warm water. Caustic soda and sodium hydrosulphite were added. The mixture was treated for 15 minutes at 50°C when the dye was reduced to leuco form and dissolved.

The process of dissolving the dye is called vatting. The dyeing is set at 50° C with required quantities of caustic soda and sodium hydrosulphite. The vatted dye is added to this bath and dyeing is continued for 30 minutes for pale shade. Then the material is taken out from the bath, squeezed and immediately in cold water before exposing to air for oxidation and development of the shade. In case of dark shade dyeing process is repeated for 3-4 times.

Washing and Drying

After washing the samples thoroughly in water, they were dried in sunlight. Sunlight aids in colour fixation.

4.2.1.2 Training From Artisan And Collaboration For Art Revival

The researcher collaborated and undertook training from Kalamakari artisans. These artisans have fine skills in painting with natural dyes. The researcher observed their fine painting skills which were required for the Chintz painting revival. Also In present times they were practicing the mordant and resist painting with natural dyes. This was the main sector in Ahmedabad, where artisans continued to paint very intricately and still had the tradition of working with natural dyes alive. The researcher underwent training under the artisans of Kalamakri. There were four master artisans and award winner with whom the researcher, worked stage-wise. Initially for the motif development and painting, the researcher worked with master crafts person Shri Chandrakant bhai Chitara and Shri Vishal Chitara. Then for the development of the entire tree of life with Shri Vasant Bhai Chitara and his wife Anita ben Chitara. This training helped in understanding the process and skill of painting. However the artisans have adopted the process in the present conditions.



Plate: 4.28 (a)
Chandrakantbhai
Chitara

Years Experiences:40



Plate: 4.28 (b)
Vishal Chitara

Years Experiences: 15



Plate:4.28 (c)
Vasant Chitara

Years Experiences: 40



Plate:4.28 (d)
Anita Chitara

Years Experiences: 15

Plate:4.28 (a-d) Artisans In Collaboration- Mata-ni-Pachedi Artisan (Ahmedabad), National Award Winners

4.2.2 Experimentation for Chintz Revival

After the training, the researcher felt, that since we were experimenting with the design revival, hence it was necessary to re-create the same designs which already existed. This re-creation was necessary to determine how similar we were able to re-create the design which would determine the success for design revival.

Selection of the Sample for Recreation

Four designs with tree of life were selected using purposive sampling method. Since we were experimenting with re-creation only a part of the entire design composition was taken. For this, three motifs were cropped digitally from the selected Chintz wall hangings, and were digitally modified and used for re-creation from each piece.

The process of re-creation was with artisanal collaboration. An in-depth exploration of painting with natural dyes using red, black, green, yellow, and blue was done for motif development. The tools were explored for painting various details. Resist application explorations were also done. The details of the process, tools and materials follows.

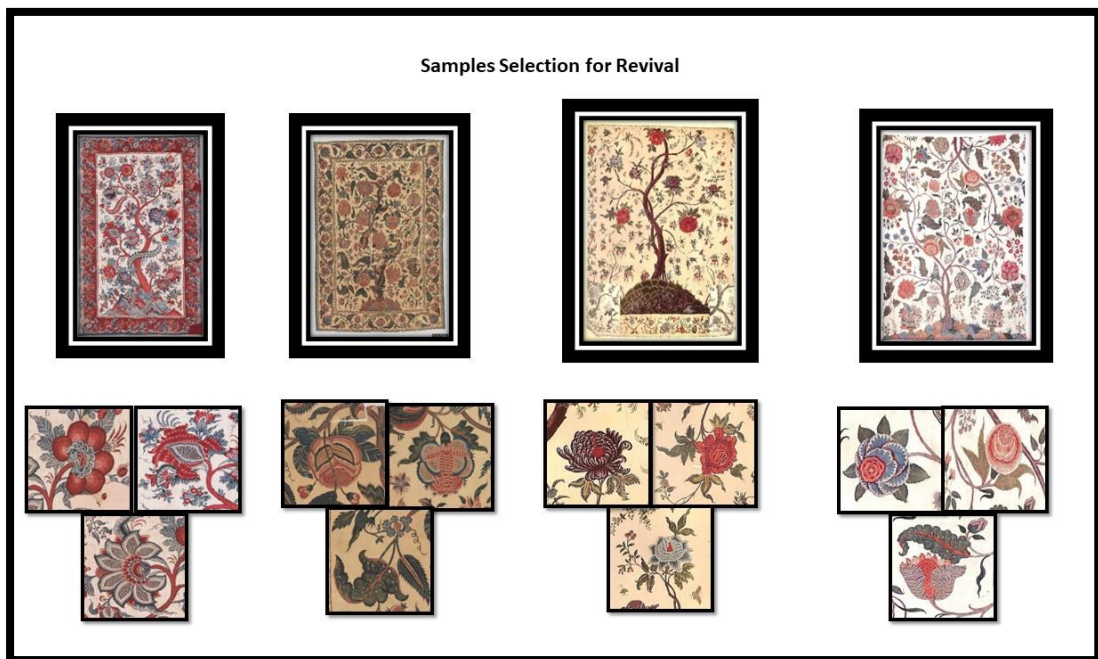


Plate :4.29 Sample Selection for Revival

4.2.2.1 Exploring Tools and Materials

a. Fabric

Fine weave handspun and handwoven cotton fabric was used for painting. A plain woven fabric with a count of 100s, which was free of any kind of bleaching and finishing agent was used for the process. Various tools explored for chintz making were

b. Painting Tools

The main tools used for painting were a toothpick and brush. explorations revealed that a simple bamboo stick by sharpening it with the blade was used. Normal pointed sticks available these days from the drawing store and tooth pick were used in the place of bamboo sticks to create very fine outlines. The fine tip brushes were used for the painting with mordants for filling.

c. Resist Method

The experimentation was done with two resists materials

i. Wax

Two types of wax -beeswax and paraffin wax were used. Both types of wax were mixed in equal proportions and were used as resist materials.

ii. Clay

White clay free from any kind of gravel was used. First the solution of gum arabic was prepared to dissolve it completely by using warm water. Then the clay was pasted by adding this gum arabic and water, till the correct consistency was achieved. Quantity required was - 50 gm clay +25 grams gum arabic + water(100 ml).

Resist Tools

Traditionally the tools used for wax application was a metal kalam. Tools for resist application were experimented with the tjanting (tools used in batik) and the funnels. The wax resist did not give required results as it did not give a fine lines resist and often jammed the tool. The clay resist was free flowing and gave good results with funnel. However the resist applications required practice and skill for very finer application. At few places even brush was also used for resist application.



Plate:4.30 Tjanting for wax application

d. Dyes

Dye explorations were done to achieve different colours. This exploration involved the development of recipes for mordants for obtaining black and red colour. It also involved the exploration and usage of right kind of resist materials and method of resist application. Since the method of painting was complex, the design interpretation played an important role. Madder root, Lac, and alizarin were explored for red, Iron rust for black, Indigo for blue and turmeric for yellow. Alum was used as a mordanting agent for painting techniques and harda for mordanting the entire fabric. The material specification concentrations and method for each material has been given in the table below.

Table: 4.13 Material exploration for painting

Sr.no.	Process	Materials And Tools	Method	Result/ observation
1	Mordant Painitng	Drawing Stick, Toothpick and Brush	The drawing stick had a fine tip which gave a good result for painting the outline	The drawing stick had a fine tip which gave a good result for painting the outline. However the challenge was one had to be careful that the mordant did nort spread.
2	Resist painting	Funnel and brush	The clay was painted with a funnel and brush.	Both gave good result the brush gave more fine lines while the funnel the hole had to be adjusted according to the fitness
3	Tracing	Fabric carbon and Tracing sheet	The design was traced on the tracing paper and was transferred(fabric) using the fabric carbon	The tracing needed to be done accurately and often left marks , but the precaution had to be taken to trace it lightly.
4	Drying	Proper sundrying at each step	While painting two mordants(Black And Red) ensure outline has dried properly before filling (mordant paintings) so it does not mix	Proper sundrying ensure(mordants and resists) had dried.
5.	Washing	Ensure the sample was dried properly after boiling		

Table:4.14 Materials,specification and methods for hand painting with natural dyes

Process	Materials and Specification	Methods
Scouring	100 grams caustic soda 50 grams of soap or 25 grams of synthetic detergent 50 grams of soda ash 100 liters with soft water (For 5 kgs of Fabric) Time-3-4 hours	Care should be taken to see that the yarn remains immersed in the liquor throughout the boiling period. It is the steeped overnight in the same liquor and washed thoroughly with the water following day
Harda treatment	Material:L=1:20 20 gms per litre Temp 40 Degree Centigrade-40 degree centre Time-15-30 mins	Measure the required quantity of myrobalan powder, paste it and add the calculated amount of water and full fat buffalo milk . Soak the fabric for 4 hours.
Pre-treatment	Pre-treatment-250 g Harda + 1 litre buffalio milk+Dung +3 litres water soak overnight to increase the absorption	To the myrobalan mixture ass full fat buffalo milk . Soak the fabric for overnight.
Alum Printing	20 gms /litre 940 gms thickening agent	Method to Prepare Alum solution(addition of food colour or sapan wood to stain the alum solution)
Black Solution /Kasani	25 g of solution and 980 gms of thickening agent(Tamrind seed powder)	To make the black solution, steep the iron fillings and allow it to rust for 15-20 days. To this add jaggery and thickening agent if required
Indigo recipee	Indigo paste ,sodium hydroxide pallets and hydro sulphite (for dyeing)	Indigo was pasted and added to the water bath to which the solution of hydroxide pallets and hrdrosulphite wer added
Yellow colour	Turmeric paste +Harda	It was pasted with water to achieve the paint
Green Colour	Turmeric paste applied over the Indigo	Overpainting on blue areas
Resist Development	Clay +Gum Arabic+Water	The clay resist was free flowing and gave good results with funnel

4.2.2.2 Steps for Creating Chintz.

Preparation of the Fabric

Scouring

The selected fabric was scoured using the above material specification. Constant stirring was necessary while scouring. The materials used for scouring were neutral liquid detergent, soda ash, sodium silicate and water. The calculated materials were added to the water and allowed to boil. At this stage the fabric was added and allowed to be scoured for 3 hours. The fabric should be stirred continuously and checked for removal of impurities while scouring. After scouring the fabric should be thoroughly rinsed to ensure the removal of all the reagent. Then it was dried.

Table:4.15 Material specification used for scouring

Specifications	M:L	Neutral liquid detergent	Soda Ash	Sodium Silicate (stabilizer)	Time(hrs)
Measures	1:30	0.5% on Fabric weight	1% on fabric weight	1/8 th of 1gm of the hydrogen peroxide bleach	3 hours

Pre-Mordanting / Harda treatment

This step was crucial for working with natural dyes. The result obtained hence the fabric was mordanted using the 20gm/liter of harda. The harda was pasted in a lukewarm water. Then the solution was strained using a filter to ensure the lump removal. 1 litre of full-fat buffalo milk was added to this harda mixture and mixed well. The dried fabric was stepped into this solution for 30 minutes. It was ensured that the mordant was absorbed evenly on the fabric. Then the fabric was removed and dried well.

Tracing

After the fabric was mordanted, it was ironed well to remove all the crease. The evenness of the surface was very important for the proper painting. The required motif was scaled to the size and after a digital modification a colour print was taken. The fabric was pinned properly on the printing table. The design was transferred on tracing paper and to the fabric with the use of a fabric marking carbon. This formed a very crucial step as tracing the right details lead to accurate painting.

Mordant Application

Black

To make the black solution, the iron fillings were steeped in water and allowed it to rust for 20 days. To this jaggery and a thickening agent (tamarind kernel powder) was added. The outline (black) was painted with iron mordant using the toothpick, this ensured the achievement of the fine lines.

Red

For red colour alum was used as a mordant. So a solution was made by dissolving 20gm of alum to 1 litre of water. To convert it into a paste like consistency gum arabic was used as a thickening agent. For red tint food colour was added to mark the alum mordant red while painting. While painting utmost care was taken to interpret the designs in right way and ensure that mordant is not applied on the areas which required to be white.

Drying

After the application of the mordant, the fabric was dried in sunlight. This process helped in better adsorption of the mordant into the fabric.

Dyeing

Then for the development of the colour the painted piece was boiled in a mixture of madder, dhawdi na phool and tamarind seed powder. The mixture was allowed to boil for an hour. During this process, the black and the red colours were developed and fixed. After this process the fabric was washed thoroughly in water to ensure the removal of tannins. Then again dried in sunlight.

Resist application

The clay resist was used, while exploration the researcher observed that it was easier to handle and apply than the wax resist. So the resist paste was made using Clay, gum arabic and water. To 100 ml of warm water 25 gms of gum arabic was added and dissolved. The consistency should be of viscous milk. Leave it for 10 minutes. Gradually the clay was added with constant stirring ensuring no lumps are formed. Allow the mixture to sit for 10 to 15 in brush and funnel as per design requirement. The resist was painted in the areas which did not require blue colour.

Indigo

Thereafter the fabric was dipped in the indigo solution. The first dip just ensured a mild blue or green. So to make the blue darker it was redipped three times, till right

colour shade was obtained. After taking out the fabric it was important to expose in air, the colour developed from green to blue due to the oxidation.

Yellow

After the development of blue colour, areas to be in yellow were applied with the paste of turmeric and harda.

Green

The leaves and stem which required to be green were painted with yellow over indigo to obtain green colour.

Drying

Thereafter the sample was allowed to dry thoroughly in sunlight. For better colour fixation and fastness.

Washing

Thereafter the fabric was thoroughly washed to ensure the removal of excess colour

Sun Drying

This was a very important step. Then it was dried in sunlight, to ensure complete colour fixation

Steps for Creating for Chintz

The following the stepwise process re-creation of the selected samples done by the combined effort of the researcher and the artisan. (**Figure**). Gives the complete information on entire process stepwise.

Re-creation of the selected samples

Further the selected samples were recreated for the original chintz motif as the outcome for the revival of the study. The figure 8 demonstrates the close resemblance of the re-created painted pieces with the original piece of art created by the artisans of the seventeenth century.

The following stepwise process re-creation of the selected samples was done by the combined effort of the researcher and the artisan. (**Plate 4.31**).

Further the selected twelve samples were recreated from the original chintz motif as the outcome for the revival of the study. The figure 8 demonstrates the close resemblance of the re-created painted piece with the original piece of art created by the artisans of the seventeenth century. The above work was done with artisanal collaboration of Shri Chandrakant Chitara and Vasant Chitara.

Various Steps for Chintz-Making



Plate-4.31 : Steps in Chintz making



Plate:4.32 Palampore: First quarter of the 18th century(1720-1750)

Source:<https://www.metmuseum.org/art/collection/search/75909?ft=palampores&offset=0&rpp=40&pos=1>



Plate:4. 33a
original motif

Plate:4.33b
Recreated motif



Plate:4. 34 a
original motif

Plate:4.34b
Recreated motif



Plate:4. 35 a
original motif

Plate:4.35b
Recreated motif



Plate:4.36 Palampore: 18th century

Source:<https://www.metmuseum.org/art/collection/search/21104?exhibitionId=%7B063A1AA2-5A4E-439A-A332-046E00E8BD73%7D&oid=21104>



Plate:4.37 a
original motif

Plate:4. 37 b
Recreated motif



Plate:4.38a
original motif

Plate:4. 38 b
Recreated motif



Plate:4.39 a
original motif

Plate:4.39 b
Recreated motif

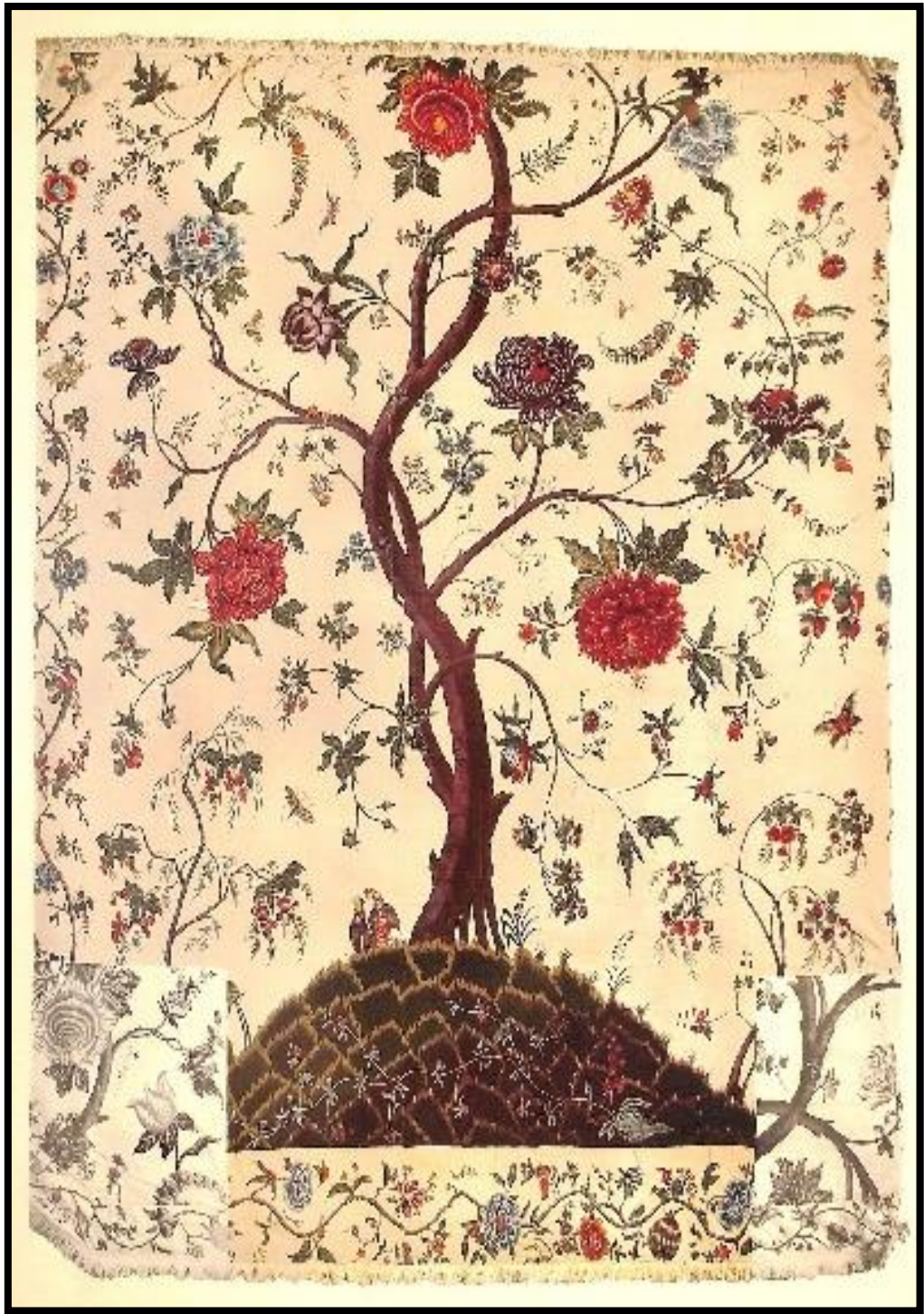


Plate:4.40 Palampore: 18th century

Source: rwin, John and Katherine Brett, *Origins of Chintz*, London, 1970. With a catalogue of Indo-European cotton-paintings in the Victoria & Albert Museum, London, and the Royal Ontario Museum, Toronto. ISBN 112900534.p.78, cat. no. 31, pl. 27



Plate:4.41 a
original motif

Plate:4.41 b
Recreated motif



Plate:4.42 a
original motif

Plate:4.42 c
Recreated motif



Plate:4.43 a
original motif

Plate:4.43 b
Recreated motif

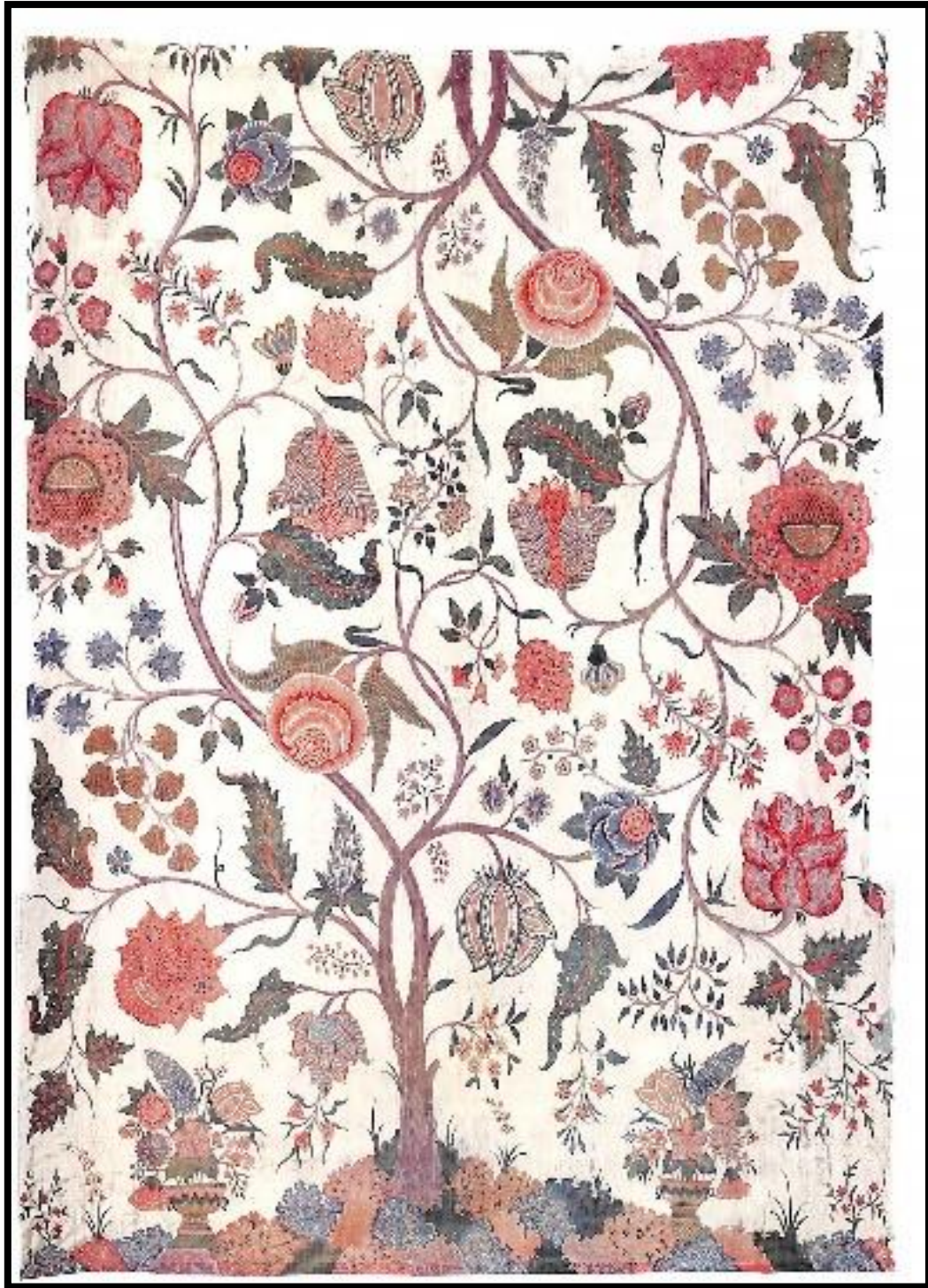


Plate:4.44 Palampore: First quarter 18th century (*made*)

(Source: <https://collections.vam.ac.uk/item/O472169/palampore-unknown/>)



Plate:4.45 a
original motif



Plate:4.45 b
Recreated motif



Plate:4.46 a
original motif



Plate:4.46 b
Recreated motif



Plate:4.47 a
original motif



Plate:4.47 b
Recreated motif



Plate:4.48 Original Chintz Textile

(Source: <https://collections.vam.ac.uk/item/O141042/palampore-unknown/>)



Plate:4.49 Revived Chintz Textile

Conclusion

The study fulfilled the major objective of the revival of chintz textile successfully with the artisanal collaboration. The materials, tools and techniques were explored thoroughly for fabric painting with natural dyes. The perfect colors and design development with the original and created shows clear evidence of re-creation. The major reason for the artisanal collaboration was the mastery of the painting skill that our indigenous artisan possesses. With the revival of this particular artifact and exploration of the material and tools used, it will be possible to make traditional Indian Chintz and bring back its glory and create demand in national as well as international markets.

Phase -3

4.3 Art Sustenance Model (Training, Creating Awareness and Market Development)

Indian traditional textiles were renowned for the exceptional techniques involved in making and the innovativeness that was reflected in their designs. This was evident because at the root of origin both techniques and design gave them an environmentally friendly character in practice and hence were sustainable at core. It is this inherent nature of the survived traditional art in practice and the textile which served as a viable means to save the environment and also played a significant role in preserving the native culture and traditions in practice over the years. After the revival of the Chintz, the researcher felt the need for its continuity leading to the sustenance. Chintz as a textile was very popular in historical times, and with the craze for possession and the demand and popularity was at its highest level. But it suffered a set back due to political, social factors finally leading to a complete decline in the original popular form. Because of its glorious past, associated history, eco-friendly materials, and technique, it would have a consumer acceptance and market potential in the present times.

In the absence of the practising artisans and artisan family, it was difficult to conclude the reasons for the extinction of this art. SWOC analysis was thus important. From the data collected, SWOC analysis was done. Based on the results of the SWOC analysis, it was planned to give training to the interested people. Thus a group of interested people was formed and trained.

For the sustenance of the art two major “A” factors are important i.e. awareness and availability. In an attempt to make it sustainable social media and exhibitions (revived samples) was used to create awareness. For making it available in the market, a brand was created and a website was developed for e-tailing. Hence along the revival of the art, steps for its sustainability were also explored.

The result of the phase 3 had been presented under the following subheadings:

4.3.1 SWOC Analysis

4.3.2 Art Training

4.3.2.1 Basic Training-Two Level Training by the Researcher

4.3.2.2 Advanced Training- Training by Mastercraft person

4.3.2.3 Statistical analysis

4.3.3 Art Awareness

4.3.3.1 Social Media

4.3.3.2 Exhibition of Chintz

4.3.4 Market Development

4.3.4.1 Chintz Design Development

4.3.4.2 Development of Market

a. Brand Development

b. E-tailing- Website Development

4.3.1 SWOC Analysis

To develop a sustainable future for the revived craft and determine the feasibility of artisanal engagement and the present market potential of the craft, a detailed SWOC analysis of Chintz, for its design, market, and technique was done. These three parameters identified by the researcher were important as it were crucial in the entire success story of Indian Chintz in the past. Over the years during its existence, it was catering to the export demands and now the main aim was to revive it and make it available for craft connoisseurs and the elite, having an elegant and classic taste for these exquisite textile artefacts in the beginning.

To develop a sustainable future and determine the feasibility of craft a detailed SWOC analysis of Chintz with reference to its design, market, and technique was done. The data obtained from Phase 1 and Phase 2 were analysed as the strength, weaknesses, opportunities and challenges i.e. SWOC analysis. Following were the findings:

a. STRENGTHS

1. Eco-friendly
2. Extremely beautiful design
3. Excellent Colour fastness
4. Reason for bringing revenues,
5. Past cultural glory
6. Cotton and Natural Dyeing technology
7. Global Popularity

b. **WEAKNESSES**

1. No Utility for Indian Market
2. Elaborate, laborious and time-consuming Process
3. Specific Markets not Developed in India
4. Not many products developed for the Indian market

c. **OPPORTUNITIES**

1. Designs have scope for product diversification.
2. Motifs can be simplified without losing the original essence.
3. Newer design themes using the same motif character can be developed
4. Newer Product development range with present market acceptability can be developed
5. Enough design variation and options for exploration

d. **CHALLENGES**

1. Elaborate and time-consuming process
2. Extremely fine designs
3. Lack of materials and conditions that prevailed in 17th and 18th Century.
4. No market existing (Indian and International)
5. Extremely Expensive
6. Skill oriented-fine painting technique and efficient knowledge natural dyeing
7. Lack of awareness

From the SWOC analysis, it was observed that after successful revival it is necessary to continue this art by regular production making it available in the market.

The SWOC analysis helped the researcher to determine, formulate, and design a successful craft sustenance environment for the revived art. The in-depth study and critical analysis concerning the craft's strengths, weaknesses, opportunities, and challenges enabled, efficient development of the designs, products, consumers and market for the revived art and thus helped the researcher to design a successful sustainable module for the revival of the art.

In the absence of artisans there was a need to create a group and train them for this art. The process was eco-friendly and designs had a lot of potential to be used in the

present design development and various products. The traditional method of making Chintz using traditional design needed to be explored. A clearly laid model was required to be followed for its development and sustainance. The researcher identified mentioned below three basic aspects for craft development and sustenance and explored.

- Training
- Creating Awareness
- Market Development

4.3.2 Art Training

As established earlier that the process of Indian Chintz was similar to kalamkari as natural dyes was used in both Kalamkari and Chintz. The researcher interacted with various artisans involved in kalamkari and discovered that the artisans and their kids were reluctant to diversify their present practice. The main reason being the laborious and time-consuming technique, the fine intricate strokes for painting using the kalam and use of natural dyes. They were also unwilling to try something new, due to their present mindset and demand of their art. Because of the above reasons the researcher decided to identify a new group of interested people and train them. A group of people were identified having shown keen interest in the art. The basic criteria for the inclusion was the knowledge about the design and painting to be part of the group along with the interest. The training was given at two levels (i) basic and (ii) advanced level. For basic level two trainings termed as first and second and at advanced level termed as the third level was given to the group.

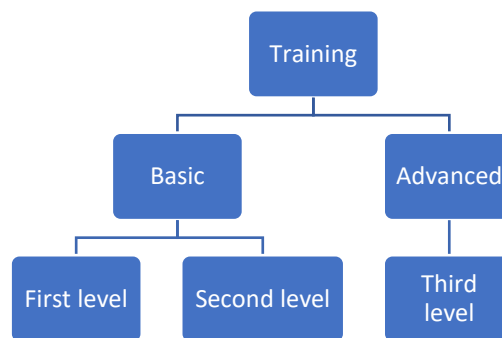


Figure :4.5 Art training.

The training was designed with a gradual progression. The training manual was also developed for the same. The effectiveness of training was drawn by the pre and post-analysis of module through a questionnaire.

4.3.2.1 Basic Training (Given by the Researcher)

The basic training began with a basic introduction to chintz and the process of natural dyes. Later there was a progressive introduction to the painting technique and the finer nuances to create the entire painting. The sample was limited to only to a single motif creation with few details. The following were the outcome of the training process.

a. First Level Training

The first level of training involved laying the foundation for the awareness of chintz textile and technique and a step towards creating interest and motivation amongst the selected group. In the beginning a questionnaire was given to the participants to answer the questions as pre- investigation. The training commenced with an introductory lecture on Chintz explaining its history, design, techniques, and the process of natural dyes. Later there was an introduction to the painting technique using the tools that is the “kalam” and “a brush” for the painting process. The training also revolved around design interpretation and finer nuances of understanding rendering strokes and color development. The painting at this stage was kept very simple and limited to the creation of only a single motif with few details. The complete detailed craft manual was made for the same which contained following details:

Part -1 Chintz- Origin History, Present Status and Design

Part -2 Process of Chintz Making

Part-3 Stepwise Re-creation

Part-4 Practise Motifs

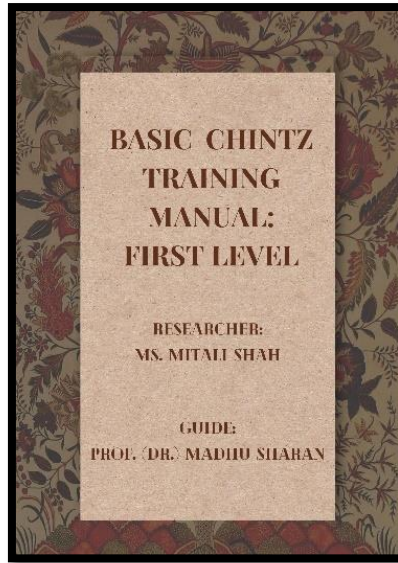


Plate: 4.50 Basic Training Manual: First Level

There were twelve selected motifs and initially, two students worked on one motif. The workshop continued for three days and the following samples were the outcome of the training

Table: 4.16 Details of Basic Training: First Level

Date	14 th July 2023 to 16 th July 2023
Time	9.00 am to 6.00 pm
Number of Beneficiaries	35

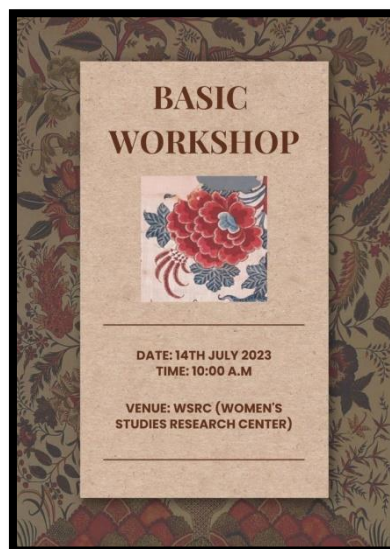


Plate:4.51 Workshop Poster for the Basic Training: First Level Workshop



Plate: 4.52 Glimpses of the First Level Workshop



Plate:4.53a Original Motif



Plate:4.53b Recreated Motif



Plate:4.54a Original Motif

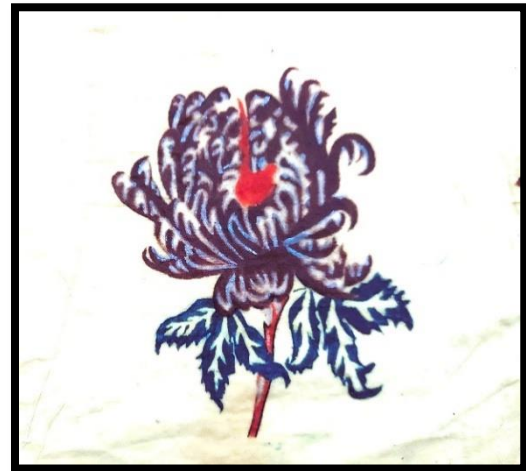


Plate:4.55b Recreated Motif



Plate:4.55a Original Motif



Plate:4.55b Recreated Motif

Plate 4.53-4.67 Outcomes of Basic Training: First Level Workshop



Plate:4.56a Original Motif



Plate:4.56b Recreated Motif



Plate:4.57a Original Motif



Plate:4.57b Recreated Motif



Plate:4.58a Original Motif



Plate:4.58b Recreated Motif

Plate 4.53-4.67 Outcomes of Basic Training: First Level Workshop



Plate:4.59a Original Motif



Plate:4.59b Recreated Motif



Plate:4.60a Original Motif



Plate:4.60b Recreated Motif

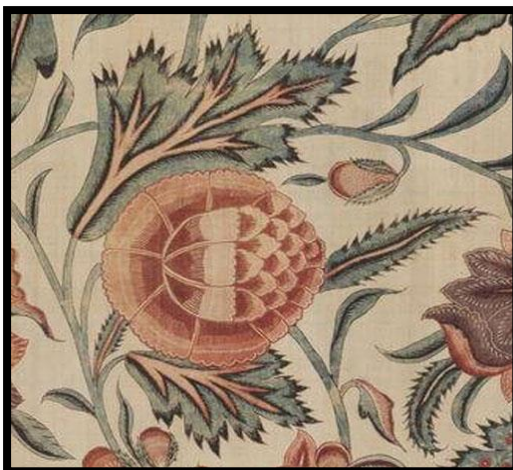


Plate:4.61a Original Motif

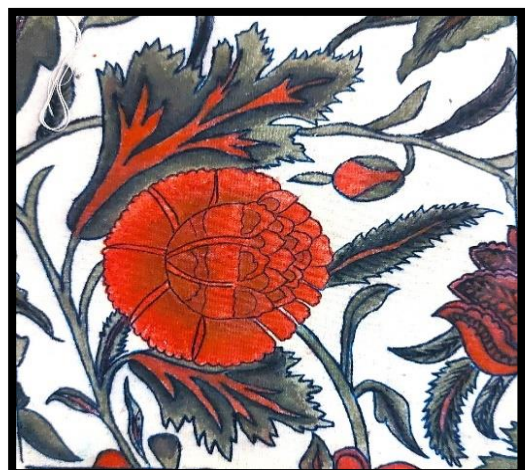


Plate:4.61b Recreated Motif

Plate 4.53-4.67 Outcomes of Basic Training: First Level Workshop



Plate:4.62a Original Motif



Plate:4.62b Recreated Motif



Plate:4.63a Original Motif



Plate:4.63b Recreated Motif



Plate:4.64a Original Motif



Plate:4.64b Recreated Motif

Plate 4.53-4.67 Outcomes of Basic Training: First Level Workshop



Plate:4.65a Original Motif



Plate:4.65b Recreated Motif



Plate:4.66a Original Motif



Plate:4.66b Recreated Motif



Plate:4.67a Original Motif



Plate:4.67b Recreated Motif

Plate 4.53-4.67 Outcomes of Basic Training: First Level Workshop

b. The Second Level Training

The Second level of training was a step forward from previous level. Here the entire group was trained for the detailed design interpretations and rendering in larger areas, finer painting skills with the brush or kalam using mordant. The group was introduced to finer painting skills using the resist application which was the main feature in painting development. Here the participants worked in the larger areas on a bigger piece creating the full composition of the tree of life. The pieces selected for this stage were much complex than the previous level but yet had fewer details in the composition. There was a training manual made which contained the following sections

Part -1 Tutorials for detailed design interpretation

Part -2 Painting skills

Part -3 Advanced tools for painting

Part -4 Advance methods for resist application

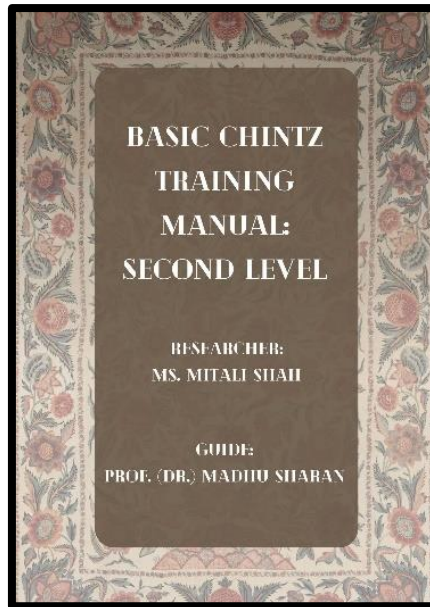


Plate:4.68 Basic Training Manual: Second Level

There were five tree of life composition selected for this phase and 6 students worked on each composition. This training lasted for one week.

Table: 4.17 Details of Basic Training: Second Level

Date	4 th August 2023 to 9 th August 2023
Time	9.00 am -6.00 pm
Number of Beneficiaries	35



Plate:4.69 Poster for the Basic Training-Second Level Workshop



Plate:4.70 Glimpses of the Basic Training: Second Level Workshop



Plate:4.71a Original Chintz Textile



Plate:4.71b Recreated Chintz Textile



Plate:4.72a Original Chintz Textile



Plate:4.72b Recreated Chintz Textile



Plate:4.73a Original Chintz Textile



Plate:4.73b Recreated Chintz Textile



Plate:4.74a Original Chintz Textile



Plate:4.74b Recreated Chintz Textile

4.71-4.74 outcome of second level workshop

4.3.2.2 Advance Training by the Mastercraft Person

For the advanced level training was a step ahead where the group was introduced to design interpretation of motifs, resist painting with minute detailing, and to maintain neatness while painting with mordant and resist. Here the task was to achieve finer details in a single motif. The compositions selected were more detailed and intricate than the previous ones.

Third Level Training

The third level workshop was given to the group with artisanal collaboration, where a national award winner kalamakari artisan was called for imparting training to the group. Vasant Bhai Chitara And his wife Anita ben Chitara master craftsperson in mata-ni-pachedi were invited for the same. The researcher had collaborated with them for the revival of the art so they were aware of the process. At this stage seven detailed tree of life pieces were selected. The participants were further divided into six groups with six in each group. They were trained under the master craftsperson. This training further perfected the student's skill in painting and resist application into the finer areas. At this stage, very complex design were selected, and the participants were trained to work on a fine detailed piece. The designs selected were the museum achieved chintz wall pieces. The outcome of this training was the six design pieces which were very close to the archived pieces.

Table:4.18 Third Level Training

Date	1 st to 6 th Sept 2023
Time	9.00 am to 6.00 pm
Number of Beneficiaries	35



Plate:4.75 a Poster for the Advance Training-Third Level Workshop

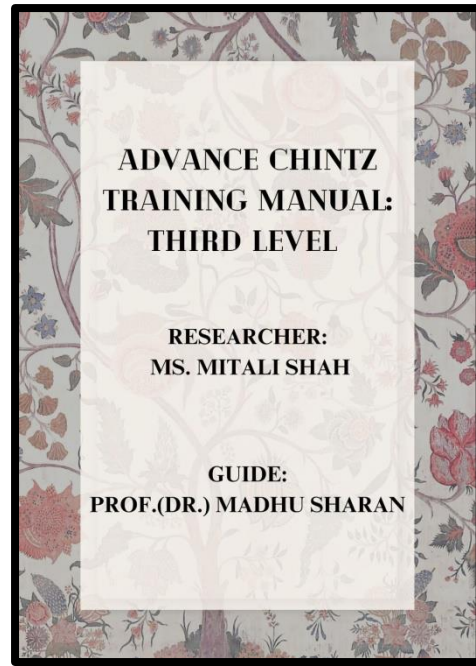


Plate:4.76 b Advance Training Manual-Third Level Workshop



Plate:4.76 Glimpses of the Advanced Training-Third Level Workshop

Plate:4.77-4.81: Outcome of the Advanced Training-Third Level Workshop



Plate:4.77a Original Chintz Textile



Plate:4.77b Recreated Chintz Textile



Plate:4.78a Original Chintz Textile



Plate:4.78b Recreated Chintz Textile



Plate:4.79a Original Chintz Textile



Plate:4.79b Recreated Chintz Textile



Plate:4.80a Original Chintz Textile



Plate:4.80 b Recreated Chintz Textile



Plate:4.81a Original Chintz Textile



Plate:4.81b Recreated Chintz Textile

4.3.2.3 Statistical analysis

The effectiveness of the training was determined with the help of the evaluation tool a questionnaire, which was administered to the participants before and after the training. The effectiveness of the training was measured using the following statistical tests. The tool was floated pre and post-training. The data thus obtained was organized and analyzed and presented under the following subheadings.

Preliminary data of the participants

The effectiveness and analysis of the Chintz training module were done at the pre-training and post-training stages. The target group consisted of group interested in designing and painting. This group being in the creative field, had a flair and interest in painting and were curious to learn more about Indian hand-painted textiles. The selected group comprised of 35 in number, which comprised of all females with age ranging from 19 to 22 years. From the selected group, about 38.9% were most interested, 50% were interested, 8.3 % were somewhat interested and only 2.8% were least interested in painting but wanted to know and learn about chintz.

Table: 4.19 Details of the participants

Variables		Frequency	Percentage
Gender	Male		
	Female	35	100.0
Age (In years)	18	3	8.6
	19	10	28.6
	20	11	31.4
	21	5	14.3
	23	2	5.7
	25	3	8.6
	31	1	2.9

Painting and Design Skills Before and After Training

It was observed that the painting and design skills of the students were good. The data demonstrated almost 81 percent were doing hand painting. However, after the training

there was an improvement observed in the painting and design skills. Which was observed by statistical analysis.

a. Painting

Table below gives the data of the attributes pre and post training collected through questionnaire.

Table: 4.20 Rating of textiles painting skills

Variables		Frequency	Percentage
How do you rate your textiles painting skill	Better	1	2.9
	Somewhat Better	2	5.7
	Good	16	45.7
	Very Good	13	37.1
	Excellent	3	8.6
Do you see improvement in painting skill	Yes	35	100.0
	No	-	-
Specify the reason for the improvement in painting skill	Guidance	2	5.7
	Training for the Painting Technique	10	28.6
	All of the Above	23	65.7

Respondents rated their textile painting skills highly, with 91.4% rating their skills as "Good" or higher. This demonstrated an even stronger confidence in their painting abilities compared to designing skills, indicating a well-established proficiency in textile painting among the respondents.

All respondents also reported seeing improvement in their textile painting skills. This consistent perception of improvement across the entire sample reinforced the effectiveness of the learning and development initiatives in place. It suggested that the respondents were benefiting from comprehensive and effective training programs. The reasons for the improvement in textile painting skills were largely attributed to a combination of guidance and training, with 65.7% of respondents identifying these factors as key contributors. This emphasized the critical role of structured guidance

and specialized training in enhancing textile painting skills, reinforcing the need for ongoing support and professional development opportunities.

i. Rating of Painting Skills

The following table brings out the paired sample t-test result for rating the painting skill of the sample respondent’s pre and post-training.

Table: 4.21 Rating of Painting Skills

Variables		Mean	SD	SE	t-value	.Sig
Rate Painting Skills	Pre	1.20	0.41	0.07	7.210	.000**
	Post	1.86	0.36	0.06		

**= Significance 1% level

From the above table it can be identified that variable rating painting skills $p=0.006$ were found to be statistically significant at 1 percent level of significance indicating that in the post-training period, the selected sample respondents had gained knowledge of the painting skills. This shows that there is an improvement in their painting skills observed after the training program done by the researcher.

ii. Association between Painting Skills and Reason for Improvement

An attempt was made to examine the association between painting skills and reason for improvement. The results are discussed below.

Table: 4.22 Association between Painting Skills and reason for Improvement

Variable		Mean	SD	SE	F – value	.Sig
Improvement in the designing skills	Newer Approach	1.00	.00	.00	3.093	.041*
	Guidance	1.04	.21	.04		
	Training for the Painting Technique	1.33	.58	.33		
	All the above	1.43	.53	.20		

*=Significant at 5% level

The above table shows the result of a One-Way ANOVA analysis for samples (Newer Approach, Guidance, Training for the painting technique and all the above)

demonstrating improvements in painting skills. The estimated f-value was 3.093 and the p-value is .041 shows that the variables, used have perfect association between each other at 5% level significance. Amongst the above reasons **all the above** option, got the maximum score, which was considered as the reason for the improvement in the painting skills of the respondents. This clearly demonstrates that the training was successful in the improvement of the painting skill.

iii. Awareness about the Mediums used for Painting

Awareness about the medium of colour as medium for painting among the respondents was observed in the following table.

Table: 4.23 Awareness on listed medium used for painting

Variables		Frequency	Percentage
Water colours	Yes	33	94.3
	No	2	5.7
Acrylic colours	Yes	33	94.3
	No	2	5.7
Oil paint	Yes	25	
	No	10	28.6
Natural Dyes	Yes	35	100.0
	No	-	-

Water Colours

The data showed that 94.3% of respondents (33 individuals) used water colors, while only 5.7% (2 individuals) did not. This high usage rate indicated a strong preference for water colors among the respondents, suggesting that water colors were a popular and widely utilized medium in their textile painting practices.

Acrylic Colours

Similarly, 94.3% of respondents (33 individuals) reported using acrylic colors, with only 5.7% (2 individuals) not using them. The identical usage rates for acrylic colors and water colors suggested that both mediums were equally favored. This preference might be due to the versatility and vibrant results that acrylic colors offer in textile painting.

Oil Paint

The usage of oil paint was less common, with 71.4% of respondents (25 individuals) using oil paint and 28.6% (10 individuals) not using it. This indicated a significant but not universal preference for oil paint, suggesting that while many respondents appreciated the qualities of oil paint, a notable minority did not favor this medium, possibly due to its longer drying time and the more complex techniques required.

Natural Dyes

All respondents (100%, or 35 individuals) reported using natural dyes. This unanimous usage highlighted the universal appeal and importance of natural dyes in textile painting among the respondents. The preference for natural dyes might reflect a growing trend towards eco-friendly and sustainable practices in the field of textile art.

The high usage rates of water colors and acrylic colors, each at 94.3%, indicated that these were the most popular mediums among respondents, likely due to their ease of use and wide range of applications in textile painting. The lower usage rate of oil paint at 71.4% suggested that while oil paint was still a significant medium, it was less universally adopted, perhaps due to its more demanding application process. The unanimous preference for natural dyes underscored a strong commitment to sustainable and environmentally friendly practices in textile painting, reflecting an industry trend towards sustainability. Overall, these findings provided valuable insights into the respondents' preferences for different painting mediums, highlighting the dominance of water colors, acrylic colors, and natural dyes, and suggesting areas where support or education around the use of oil paints might be beneficial.

The following table brings out the paired sample t-test result for rating of various medium used for painting of the sample respondent's pre and post training.

Table: 4.24 Awareness on medium used for painting

Variables		Mean	SD	SE	t-value	.Sig
Water Colors	Pre	1.80	0.41	0.07	5.310	.001**
	Post	2.63	0.94	0.16		
Acrylic Colors	Pre	1.20	0.41	0.07	5.413	.000**
	Post	1.71	0.46	0.08		
Oil Paint	Pre	1.77	0.43	0.07	4.945	.003**

	Post	1.97	0.17	0.03		
Natural Dyes	Pre	1.20	0.41	0.07	5.911	.000**
	Post	1.94	0.24	0.04		

**= Significance 1% level

From the above result it can be identified that the awareness on listed medium that were used for painting like water colors ($p=.001$), acrylic colors ($p=.000$), oil paint ($p=.003$) and natural dyes ($p=.000$) was found to be statistically significant at 1% level. The results showed that respondent's awareness on using various mediums for painting, showed an improvement, after the training program.

iv. Awareness of Tools used for Painting

The respondent's awareness on the tools used for painting among the respondents has been collected and the result is given in the following table.

Table: 4.25 Awareness about the tools used for painting

Variables		Frequency	Percentage
Pencil	Yes	34	97.1
	No	1	2.9
Pen	Yes	33	94.3
	No	2	5.7
Marker	Yes	32	91.4
	No	3	8.6
Brush	Yes	35	100.0
	No	-	-
Brush and Kalam	Yes	35	100.0
	No	-	-

Pencil

The data indicated that 97.1% of respondents (34 individuals) were aware of and used pencils as a tool for painting, while only 2.9% (1 individual) did not. This high level of awareness suggested that pencils were a fundamental tool for most respondents, likely due to their versatility and ease of use for sketching and detailing in textile painting.

Pen

Awareness of and usage of pens was slightly lower, with 94.3% of respondents (33 individuals) using them and 5.7% (2 individuals) not using them. The high percentage of users indicated that pens were also a popular tool among respondents, valued for their precision and ability to add fine lines and details.

Marker

Markers were used by 91.4% of respondents (32 individuals), with 8.6% (3 individuals) not using them. This showed a strong preference for markers, which are likely appreciated for their bold and vivid lines that are useful in textile design and painting.

Brush

All respondents (100%, or 35 individuals) reported using brushes, indicating that brushes were an essential tool for every respondent. This unanimous usage highlighted the importance of brushes in various painting techniques, from broad strokes to detailed work in textile painting.

Brush and Kalam

Similarly, 100% of respondents (35 individuals) were aware of and used both brushes and kalams. This emphasized the significance of combining traditional tools like kalams with brushes for diverse and intricate painting techniques. The use of kalams alongside brushes might reflect a blending of traditional and modern techniques, enriching the respondents' painting practices.

The findings revealed a high level of awareness and usage of various painting tools among respondents, with pencils, pens, markers, brushes, and kalams all being commonly used. The universal use of brushes and the combination of brushes and kalams underscored their fundamental role in textile painting. The slightly lower, but still high, usage rates of pens and markers suggested that while these tools were also important, they were not as universally adopted as brushes and kalams. This comprehensive awareness and utilization of a wide range of tools indicated that respondents were well-equipped with the necessary implements for various painting techniques, reflecting their preparedness and adaptability in textile painting.

The following table brings out the paired sample t-test result for rating the awareness of the tools used for painting. The following table demonstrates pre and post-training responses of the sample

Table: 4.26 Awareness on Tools used for Painting

Variables		Mean	SD	SE	t-value	.Sig
Pencil	Pre	2.03	1.27	0.21	4.546	.004**
	Post	2.46	0.66	0.11		
Pen	Pre	1.14	0.36	0.06	6.063	.000**
	Post	1.71	0.46	0.08		
Marker	Pre	1.26	0.44	0.07	5.258	.000**
	Post	1.80	0.41	0.07		
Brush	Pre	1.23	0.49	0.08	5.465	.000**
	Post	1.74	0.56	0.09		
Kalam	Pre	1.49	0.51	0.09	4.741	.003**
	Post	1.94	0.73	0.12		

**= Significance =1% level

From the above table it could be identified that the awareness on listed tools that used for painting like pencil (p=.004), pen (p=.000), marker (p=.000), brush (p=.000) and kalam (p=.003) were found to be statistically significant at 1% level. That respondent's awareness on using various tools used for painting were improved after training programme.

iv. Comparison of comfort level to use natural dyes, resist and kalam with observe improvement in following skills with progressive training

The following table brings out the information on the level of comfort in using natural dyes, resist and kalam.

Table: 4.27 level of comfort using natural dyes, resist and kalam

Variables		Frequency	Percentage
Are you comfortable (trained enough) to use natural dyes as a medium	Comfortable	33	94.3
	Somewhat Comfortable	2	5.7
	Not Comfortable	-	-

for painting?			
Are you comfortable (trained enough) to use resist as a medium for painting?	Comfortable	27	77.1
	Somewhat Comfortable	8	22.9
	Not Comfortable	-	-
Are you comfortable (trained enough) to use kalam as a tool for painting?	Comfortable	28	80.0
	Somewhat Comfortable	7	20.0
	Not Comfortable	-	-

Comfort painting with Natural Dyes

The majority of respondents (94.3%) reported feeling comfortable and trained enough to use natural dyes as a medium for painting. This high comfort level indicated that most respondents felt confident in their ability to utilize natural dyes effectively, suggesting a strong foundation in traditional dyeing techniques.

Comfort painting with Resist as a Medium

Regarding the use of resist as a medium for painting, 77.1% of respondents indicated feeling comfortable and trained enough. This indicated a substantial portion of respondents with proficiency in resist techniques, which are crucial for creating intricate patterns and designs in Indian Chintz.

Comfort painting with Kalam as a Tool

When it came to using kalam as a tool for painting, 80.0% of respondents reported feeling comfortable and trained enough. This demonstrated a significant level of proficiency with kalam, a traditional tool used for fine outlining and detailing in Indian Chintz designs.

The findings suggested that respondents possessed a high level of comfort and training in utilizing key techniques and tools essential for Indian Chintz design painting. The strong comfort levels with natural dyes indicated a solid understanding of traditional dyeing methods, which are integral to achieving vibrant and long-lasting colors in Chintz designs. Similarly, the comfort with resist techniques suggested a proficiency in creating intricate patterns and designs characteristic of Chintz textiles. Furthermore, the respondents' comfort with using kalam as a tool indicated a readiness to employ traditional methods for fine detailing and outlining in Chintz designs, highlighting a blend of traditional and modern approaches in their painting

practices. The improvement among the respondents in painting with progressive training was studied and the result is given in following table.

Table: 4.28 Observed improvement in following skills with progressive training

Variables		Frequency	Percentage
Painting with natural dyes	Yes	35	100.0
	No	-	-
Painting with resists	Yes	35	100.0
	No	-	-
Painting with kalam	Yes	35	100.0
	No	-	-

Painting with Natural Dyes

All respondents (100%) reported observing improvement in their painting skills with natural dyes as a result of progressive training. This unanimous observation of improvement indicated that the training programs were successful in enhancing respondents' proficiency in utilizing natural dyes effectively for painting.

Painting with Resists

Similarly, all respondents (100%) reported observing improvement in their painting skills with resists through progressive training. This complete consensus suggested that the training programs effectively enhanced respondents' ability to use resists as a medium for creating intricate patterns and designs in their paintings.

Painting with Kalam

Again, all respondents (100%) reported observing improvement in their painting skills with kalam through progressive training. This unanimous observation of improvement highlighted the effectiveness of training in enhancing respondents' proficiency in using kalam for fine outlining and detailing in their paintings.

The findings indicated that progressive training had a significant positive impact on respondents' painting skills with natural dyes, resists, and kalam. The unanimous observation of improvement in all three skill areas underscored the effectiveness of training programs in enhancing respondents' proficiency and confidence in utilizing these techniques and tools for painting. The successful improvement observed in painting skills with natural dyes, resists, and kalam suggested that the training

programs were well-designed and tailored to meet the specific needs of respondents interested in Indian Chintz design painting. This bodes well for the sustainability and preservation of this traditional art form, as it ensures that practitioners are equipped with the necessary skills and techniques to continue producing high-quality Chintz designs. Overall, the data demonstrated the importance of continuous training and education in honing painting skills and preserving traditional techniques in Indian Chintz design painting. The unanimous observation of improvement reflected a commitment to skill development and a dedication to maintaining the rich cultural heritage of Chintz painting for generations to come.

In the group some of the participants knew about natural dyes, resist, and kalam, and how to use them, while others did not. Although they had never used resist, kalam, or natural dyes before, they felt at ease with it after receiving training. It was found that after training, 94.3% of them were comfortable using natural dyes, 76.5% were comfortable using resist, and 80% were using kalam. Additionally, after receiving progressive training, each of them felt confident working with resist, kalam, and natural dyes.

Table: 4.29 level of comfort using natural dyes, resist and kalam

Are you	Natural Dyes		Resist		Kalam	
	Yes	No	Yes	No	Yes	No
Comfortable	16	0	11	0	12	0
Somewhat comfortable	16	0	21	0	18	0
Not comfortable	0	3	0	3	0	5
Chi-Square	35.000					
.Sig	.000**					

The above table explains the comfortableness and the improvement with progressive training in using of natural dyes, resist and kalam. The frequency shows that most of the respondents were more comfortable and somewhat comfortable with using the skills and only minimum respondents were not comfortable for using skills. The chi-square value 35.000 and p-value 0.000 shows that there is a perfect relationship exist between comfortableness to use natural dyes, resist and kalam with observed improvement in following skills with progressive training.

b. Designing

Designing skills among the participants was evaluated through questionnaire. Following table gives the data obtained regarding designing skills of the participants

Table: 4.30 Design skills of participants

	Variables	Frequency	Percentage
How do you rate your designing skill	Better	1	2.9
	Somewhat Better	4	11.4
	Good	14	40.0
	Very Good	13	37.1
	Excellent	3	8.6
Do you see improvement in the design skill	Yes	35	100.0
	No	-	-
Specify the reason for the improvement in design skill	Newer Approach	1	2.9
	Guidance	5	14.3
	Training for the Painting Technique	4	11.4
	All of the Above	25	71.4

The findings revealed that respondents generally rated their designing skills highly. Specifically, 77.1% of respondents rated their designing skills as "Good" or higher, reflecting a strong confidence in their abilities. This indicated that most respondents felt proficient in their designing skills, with only a small percentage rating their skills as "Better" or "Somewhat Better." Furthermore, all respondents reported seeing improvement in their designing skills. This unanimous perception of improvement suggested that the respondents were engaged in activities or programs that effectively enhanced their skills. The data underscored a positive trend in skill development within the surveyed group.

The reasons for the improvement in designing skills were predominantly attributed to a combination of newer approaches, guidance, and training. Specifically, 71.4% of respondents indicated that all these factors together contributed to their skill enhancement. This highlighted the importance of a multifaceted approach in fostering skill development. Similarly, respondents rated their textile painting skills highly, with

91.4% rating their skills as "Good" or higher. This demonstrated an even stronger confidence in their painting abilities compared to designing skills, indicating a well-established proficiency in textile painting among the respondents.

i. Association between Designing Skills and Reason for Improvement

An attempt was made to examine the association between designing skills and reason for improvement. The results are discussed below.

Table: 4.31 Association between Designing Skills and reason for Improvement

Variable		Mean	SD	SE	F – value	.Sig
Improvement in the designing skills	Newer Approach	1.00	.00	.00	3.163	.038*
	Guidance	1.00	.00	.00		
	Training for the Painting Technique	1.20	.42	.13		
	All the above	1.50	.71	.50		

***=Significance at 5% level**

The above table showed the result of a One-Way ANOVA analysis for samples (Newer Approach, Guidance, Training for the painting technique, and all the above) demonstrating the reason for the improvement in designing skills. The estimated f-value was 3.163 and the p-value is .038 which shows that the variables, used have perfect association between each other at 5% level significance. Among reasons “all the above” (which includes incorporation of new approach, guidance and training for painting) option got a higher score as the reason for their improvement in the designing skills. This demonstrates that the training was successful resulting in an improvement of the designing skill

c. Awareness about Indian Traditional Painted Textiles

Every member of the chosen group was aware of the Indian traditional textiles, that were hand-painted. The data showed that about 45.7% learned about it from various exhibitions, 34.3% from the world wide web, 17.1% from books, and 2.9% from relatives. Of the selected group, only 8.8% were unable to identify Indian traditional painted textiles, and 91.2% were able to identify easily. The reason they became attracted to traditional textiles was mainly their beautiful and elaborate designs, which were visually appealing and striking. Another reason that the group highlighted was on

ecofriendly techniques and process that goes into creating each item. Most of the respondents knew about mata-ni-pachedi, as the hand-painted textiles available in the market, 26.5% are lost somewhere, and 73.5% are available in the market. 60% of them are not having any hand painted textiles, Because they were pricey and people don't recognize the worth of art or the labor and love that goes into making them, textiles are not easily found. Following table gives the data about awareness of the respondents' about the traditional painted textiles.

Table: 4.32 Awareness of respondents about traditional painted textiles

Variables		Frequency	Percentage
Aware of hand painted traditional textiles	Yes	31	88.6
	No	4	11.4
Source of information for your knowing of hand painted traditional textiles	Books	4	11.4
	Worldwide Web	11	31.4
	Exhibitions	5	14.3
	Relatives	5	14.3
	Friends	7	20.0
	Family	3	8.6
Can you identify an Indian Traditional Painted Textiles	Yes	28	80.0
	No	7	20.0
Do you like hand painted traditional textiles	Yes	27	77.1
	No	8	22.9
Hand painted textiles you have seen	Mata-ni-Pachedi	9	25.7
	Pichwai	8	22.9
	Indian Chintz	3	8.6
	Kalamkari of Musilipatnam	9	25.7
	Sri-Kalahasti Kalamkari	6	17.1
Do you possess any	Yes	24	68.6

traditional hand-painted textiles	No	11	31.4
Are you aware about Indian Chintz	Yes	27	77.1
	No	8	22.9
Which of the following statement are true with reference with Indian chintz	It is made using natural dyes	13	37.1
	Painted on cotton	8	22.9
	Painted with kalam	5	14.3
	Painted with pigments	9	25.7
Where have you seen them	Books	9	25.7
	Worldwide Web	9	25.7
	Exhibitions	3	8.6
	Relatives	3	8.6
	Friends	6	17.1
	Family	5	14.3

The data indicated that 88.6% of respondents were aware of hand-painted traditional textiles, while 11.4% were not. This suggested that the majority of respondents had some knowledge of hand-painted traditional textiles. Understanding hand-painted traditional textiles was valuable for individuals interested in art, fashion, or cultural heritage, as it represented a rich tradition of craftsmanship and artistic expression. For those who were not aware, learning about hand-painted traditional textiles could have introduced them to a fascinating aspect of cultural artistry and craftsmanship. Overall, this data highlighted the significance of recognizing and appreciating traditional textile art forms in diverse cultural contexts.

The data provides insights into the sources of information for respondents' knowledge of hand-painted traditional textiles. The internet was the primary source of information for respondents' knowledge of hand-painted traditional textiles, with 31.4% relying on online resources. Friends also played a significant role, with 20.0% learning from them. Exhibitions served as a source for 14.3% of respondents, while an equal percentage (14.3%) acquired knowledge from relatives. Books provided information for 11.4% of respondents, and family members contributed to the

knowledge of 8.6% of respondents. This data underscores the diverse range of sources people utilize to learn about hand-painted traditional textiles, highlighting the importance of both modern and traditional mediums in disseminating knowledge about cultural and artistic practices.

The data indicated that 80.0% of respondents were able to identify Indian traditional painted textiles, while 20.0% were not familiar with them. This suggested that a majority of respondents had some knowledge of Indian traditional painted textiles. Traditional Indian painted textiles, such as Kalamkari, Madhubani, Pattachitra, and Phulkari, held cultural and artistic significance, representing centuries-old craft traditions and artistic techniques. For those who were not aware, learning about Indian traditional painted textiles could have introduced them to a rich and diverse heritage of textile artistry in India. Overall, this data highlighted the importance of recognizing and appreciating the cultural and artistic heritage represented by Indian traditional painted textiles.

The data revealed that respondents had varying levels of exposure to different hand-painted textiles. Approximately 25.7% of respondents had seen each of the following hand-painted textiles: Mata-ni-Pachedi, Indian Chintz, and Kalamkari of Muslipatnam, while slightly fewer, 22.9%, had seen Pichwai paintings. These findings illustrated a degree of familiarity with a range of traditional Indian hand-painted textiles among the surveyed population. Mata-ni-Pachedi, known for its intricate depictions of Hindu deities, seemed to be as prevalent in respondents' experiences as the colorful and elaborate Pichwai paintings often depicting scenes from Lord Krishna's life. Additionally, Indian Chintz, known for its floral patterns and vibrant colors, and Kalamkari of Muslipatnam, and Sri-Kalahasti Kalamkari characterized by its intricate motifs and storytelling, also enjoyed similar levels of visibility among respondents. These findings underscored the enduring popularity and cultural significance of traditional hand-painted textiles in India, which continued to captivate and inspire individuals with their rich artistic heritage and craftsmanship.

The data indicated that 68.6% of respondents possessed traditional hand-painted textiles, while 31.4% did not. This suggested that a majority of respondents owned traditional hand-painted textiles, reflecting the enduring popularity and cultural significance of these items. Traditional hand-painted textiles often held sentimental value and were cherished as pieces of art and cultural heritage. For those who did not possess such textiles, reasons may have varied, including personal preferences,

limited access, or cultural background. Overall, this data highlighted the widespread ownership and appreciation of traditional hand-painted textiles among the surveyed population, underscoring their significance in preserving cultural traditions and artistic craftsmanship.

The data revealed that 77.1% of respondents were aware of Indian Chintz, while 22.9% were not familiar with it. This suggested that a majority of respondents had some knowledge of Indian Chintz, indicating its enduring cultural significance and recognition among the surveyed population. Indian Chintz held a prominent place in the history of textile art, known for its intricate floral patterns, vibrant colors, and exquisite craftsmanship. Historically, Indian Chintz textiles were highly sought after in Europe and played a significant role in the global textile trade, influencing fashion and design trends.

The data provided insights into respondents' awareness and knowledge of Indian Chintz, as well as their understanding of its characteristics and where they had encountered it. Among the respondents, 77.1% were aware of Indian Chintz, indicating a significant level of familiarity within the surveyed population.

When asked about the true statements regarding Indian Chintz, 37.1% correctly identified that it was made using natural dyes, showcasing an understanding of its traditional production methods. Additionally, 22.9% recognized that Indian Chintz was painted on cotton, reflecting awareness of its textile material. However, fewer respondents correctly identified that Indian Chintz was painted with kalam (14.3%) or pigments (25.7%), suggesting some gaps in knowledge regarding the specific techniques used in its creation.

Regarding where respondents had seen Indian Chintz, books and the worldwide web emerged as the most common sources, with 25.7% each. This suggests that written and online resources played a crucial role in disseminating information about Indian Chintz, contributing to its visibility and awareness among the general population. Exhibitions and relatives were less common sources, each mentioned by 8.6% of respondents.

The high level of awareness among respondents could have been attributed to various factors, including cultural education, exposure to textile art, and historical significance. Additionally, the continued popularity of Indian Chintz in contemporary fashion and interior design may have contributed to its recognition among the surveyed population.

For the minority of respondents who were not familiar with Indian Chintz, this could have been due to factors such as limited exposure to textile art, cultural background, or personal interests. However, the data suggested that Indian Chintz remained a well-known and appreciated aspect of India's rich textile heritage, with its intricate designs and vibrant colors continuing to captivate and inspire individuals worldwide.

Overall, the findings highlighted the enduring relevance of Indian Chintz as a cultural and artistic treasure, underscoring its importance in preserving and celebrating India's textile heritage.

d. Identification of Chintz Painting

The data pertaining to the knowledge about the identification of chintz among the participants is given in the table below:

Table: 4.33 Identification of chintz painting

Variables		Frequency	Percentage
Hand painted textiles you have seen	Mata-ni-Pachedi	9	25.7
	Pichwai	8	22.9
	Indian Chintz	3	8.6
	Kalamkari of Musilipatnam	9	25.7
	Sri-Kalahasti Kalamkari	6	17.1
Are you aware about Indian Chintz	Yes	27	77.1
	No	8	22.9
Which of the following statement are true with reference with Indian chintz	It is made using natural dyes	13	37.1
	Painted on cotton	8	22.9
	Painted with kalam	5	14.3
	Painted with pigments	9	25.7
Where have you seen them	Books	9	25.7
	Worldwide Web	9	25.7
	Exhibitions	3	8.6
	Relatives	3	8.6
	Friends	6	17.1
	Family	5	14.3

The idea that the chosen group had of Chintz was that it was an extinct craft and was a beautiful painting; Chintz was distinguished by its intricate and vibrant floral patterns and designs, which were usually characterized by rich colors on a light background. Out of the Indian traditional textiles, 94.2% of the participants were able to correctly identify the chintz artwork, while just 5.7% were unable to do so.

The post training data is given in the following table:

Table: 4.34 Understanding of Indian chintz method post training

Variables		Frequency	Percentage
Have you understood the traditional method or process of chintz painting	Understood	33	94.3
	Somewhat Understood	2	5.7
	Not Understood	-	-
Identify chintz from the following paintings (Images in appendix)	Option 4	8	22.9
	Option 9	2	5.7
	Option 9	25	71.4
What is your understanding of Indian Chintz	Historical and Cultural Significance	9	25.71
	Techniques and Materials	8	22.86
	Aesthetic and Design Elements	4	11.43
	Modern Interpretation and Usage	5	14.29
	Revival and Educational Aspect	9	25.71

Following the training, they learned more about chintz that the Coromandel Coast in India served as the painting's practice area. It lists its charm during the Industrial Revolution. The initial chintz were created by hand. The method was a lot like the painting techniques used in Kalamkari and Mata ni pachedi. The paintings showed a wide variety of beautiful and rich motifs; they depicted the forms of the tree of life, which was made up of flowers, animals, and birds. The painting was created using traditional painting techniques that use natural dyes, kalam, and resist. The results demonstrated that of the chosen respondents about 94.3% of them were able to

understand chintz painting in its traditional form and only 5.7% didn't understand the traditional form of making chintz.

e. Association between understanding of traditional method of chintz painting and characteristics features of Indian chintz

An attempt was made to examine the association between understanding of traditional method and processing of chintz painting and the characteristics features of Indian chintz. The results were discussed below.

Table: 4.35 Understanding of Indian Chintz as Traditional Method

Variables		Frequency	Percentage
Have you understood the traditional method of chintz painting	Understood	33	94.3
	Somewhat Understood	2	5.7
	Not Understood	-	-

Table: 4.36 Characteristics features of Indian Chintz

Variables		Frequency	Percentage
Characteristics features of Indian Chintz	Method of painting	46	11.5
	Uses of colors	46	11.5
	Design layout	46	11.5
	Motifs	79	19.8
	Color combination	46	11.5
	All	137	34.3

Association between traditional method of chintz painting and characteristics features of Indian chintz

Table: 4.37 Understanding traditional method of chintz painting

Variable		Mean	SD	SE	F – value	.Sig
Understood the traditional method of chintz painting	Method of Painting	1.00	.00	.00	3.453	.014*
	Uses of Colors	1.86	.90	.34		
	Design Layout	1.20	.45	.20		
	Motifs	2.11	.78	.26		
	Color combinations	1.50	.71	.50		
	All	1.33	.58	.33		

***=Significant at 5% level**

The above table shows the result of One-Way ANOVA analysis for samples (method of painting, uses of colors, design layout, motifs, color combination and all the above) traditional method and processing of chintz painting. The estimated f-value was 3.453 and the p-value is .014 which shows that the variables used have association within the variable at 5% level significance. Among characteristics motifs were scored more.

f. Association between understanding of traditional method and of chintz painting and the major attraction in painting

An attempt was made to examine the association between understanding of traditional method of chintz painting and major attraction in painting. The results are discussed below.

Table: 4.38 Understanding of Indian Chintz as Traditional Method

Variables		Frequency	Percentage
Have you understood the traditional method of chintz painting	Understood	33	94.3
	Somewhat Understood	2	5.7
	Not Understood	-	-

Table: 4.39 Major attraction in Chintz painting

Variables		Frequency	Percentage
Feature of attraction in Painting	Color	57	14.2
	Design	101	25.3
	finess	93	23.3

Table 4.40 Association between traditional method of chintz painting and major attraction in painting

Variable		Mean	SD	SE	F – value	.Sig
Understood the traditional method or process of chintz painting	Colour	2.78	1.09	.36	5.084	.006*
	Design	2.14	.90	.34		
	Fineness	1.71	.49	.18		
	Overall	1.42	.67	.19		

*=Significant at 5% level

The above table shows the result of One-Way ANOVA analysis for samples (colour, design, fitness and overall) traditional method and processing of chintz painting. The estimated f-value was 5.084 and the p-value is .006 which shows that the variables used have association within the variable at 5% level significance. color were the major attraction of painting.

g. Efficiency of training, training module and trainer.

The efficiency of training, training module and trainer was evaluated through the responses from the respondents from questionnaire. Following table gives the data regarding the responses of the participants.

Table: 4.41 Efficiency of training

Variables		Frequency	Percentage
Have you understood the traditional method or process of chintz painting	Understood	33	94.3
	Somewhat Understood	2	5.7
	Not Understood	-	-
How would you rate your painting skills with using	Poor	-	-
	Better	2	5.7

natural dyes	Somewhat Better	-	-
	Good	20	57.1
	Very Good	10	28.6
	Excellent	3	8.6
How would you rate your painting skills with using resist	Poor	-	-
	Better	5	14.3
	Somewhat Better	-	-
	Good	14	40.0
	Very Good	14	40.0
	Excellent	2	5.7
Is the process of chintz painting complicated	Complicated	4	11.4
	Somewhat Complicated	25	71.4
	Not Complicated	6	17.1
Is the process of chintz painting time consuming	Time Consuming	26	74.3
	Somewhat Time Consuming	9	25.7
	Not Consuming	-	-
Would you like to continue with this painting technique and become master in this	Yes	30	85.7
	No	5	14.3
What motivates you to continue the practice of chintz painting	Preservation and Revival of Heritage	5	14.29
	Personal Satisfaction and Creativity	3	8.57
	Skill Development	5	14.29
	Innovation and Unique Techniques	2	5.71
	Cultural and Artistic Significance	2	5.71
	Love for Textile Art	7	20
	Exploration and Continuous Learning	6	17.14
	Use of Natural Material	5	14.29

Identify chintz from the following paintings	Option 4	8	22.9
	Option 9	2	5.7
	Option 9	25	71.4
What is your understanding of Indian Chintz	Historical and Cultural Significance	9	25.71
	Techniques and Materials	8	22.86
	Aesthetic and Design Elements	4	11.43
	Modern Interpretation and Usage	5	14.29
	Revival and Educational Aspect	9	25.71
Would you recommend chintz making training for other group	Yes	35	100.0
	No	-	-
Why would you recommend this training for other groups	Preservation and Revival of Heritage	4	11.43
	Unique and Distinctive Technique	5	14.29
	Skill Development	4	11.43
	Creativity and Personal Enjoyment	6	17.14
	Educational and Awareness-Building	6	17.14
	Broadened Horizons	3	8.57
	Sustainability and Natural Material	7	20
What Part of the training you enjoyed most	Working with Natural Dyes	10	28.57
	Application of Resist	5	14.29
	Coloring and Painting Motifs	7	20
	Guidance and Teamwork	3	8.57

	Creative Process	6	17.14
	General Enjoyment	4	11.43
Rate the overall training module on a scale of 1 to 10.	7	2	5.7
	8	5	14.3
	9	7	20.0
	10	10	60.0
Do you feel the progression during the training from level I to III was smooth and effective.	Yes	35	100.0
	No	-	-
Was the time given for training enough? Level - I	Yes	34	97.1
	No	1	2.9
Level - II	Yes	33	97.1
	No	2	2.9
Was the training structured well at all the levels Level - I	Yes	35	100.0
	No	-	-
Level - II	Yes	35	100.0
	No	-	-
What part of the training you enjoyed the most	Painting with Kalam	6	17.1
	Painting with Natural Dyes	26	74.3
	Painting with Resist	3	8.6
Rate the knowledge of trainer on a scale of 1 to 10	7	3	8.6
	8	1	2.9
	9	6	17.1
	10	25	71.4
Rate the skill of trainer(artisan) on a scale of 1 to 10	5	1	2.9
	7	4	11.4
	8	3	8.6
	9	9	25.7
	10	18	51.4

Rate the overall training experience with the Artisan on a scale of 1 to 10	5	1	2.9
	7	5	14.3
	8	7	20.0
	9	6	17.1
	10	16	45.7
Was it easy to understand the technique from the artisan	Yes	32	91.4
	No	3	8.6
Was the artisan knowledgeable enough to answer your queries	Yes	32	91.4
	No	3	8.6
Was it easy to work with the artisan	Yes	28	80.0
	No	7	20.0
Specify the reason for the above answer	Expertise and Knowledge	8	22.86
	Clear Guidance and Support	5	14.29
	Effective Communication	7	20
	Positive Learning Experience	4	11.43
	Communication Barriers	3	8.57
	Attitude and Clarity Issue	4	11.43
	Mixed Experience	4	11.43
How you intend to take this knowledge and skill form the training ahead	Application in Professional Life	9	25.71
	Skill Improvement and Practice	6	17.14
	Sharing Knowledge	7	20
	Business and Entrepreneurship	5	14.29
	Exhibitions and Public Awareness	4	11.43
	Future Aspirations	4	11.43

i. Efficiency of training,

The training helped the students become more proficient in painting with mordants using kalam on cotton fabric. It was observed that 52.9% of respondents could paint well with natural dyes, compared to just 8.8% who could do so excellently, about 32.4% of the total respondents were very good, and 5.9% who could do so better. While the data with painting with resist demonstrated – that about 41.2% respondents were good at painting with resist, whereas only 5.9% were excellent, 38.2% were very good, and 14.7% were better at using resist. The process of making chintz was labour-intensive and difficult, but only 14.3% of the people in the selected group thought it was complicated, compared to 65.7% who thought it was somewhat complicated and 20% found it was not complicated. 80% of them said that it takes a lot of time, and 20% said that it takes less time. Just 14.3% of the students did not want to continue with this craft, while 85.7% were interested and wanted to become masters in it. None of them is capable of painting without motivation or without an interest in the subject. They were inspired to carry on the practice of chintz painting as it was something new, unique, creative, with intricate design form that represents a tree of life, and incredibly inventive painting techniques. They all were very enthusiastic and motivated after the training that they would encourage others to enroll in the chintz-making training. They would suggest this to others due to its use of natural dyes, resist, kalam, and a story that illustrates the tree of life. It was also unique and useful for developing skills. Out of the entire training module, the group that was chosen for training liked the painting section the most.

ii. Efficiency of training module

Table1: 4.42 Efficiency of training module

Variables		Frequency	Percentage
Rate the overall training module on a scale of 1 to 10.	7	2	5.7
	8	5	14.3
	9	7	20.0
	10	10	60.0

The training module was successful overall, but only 5.9% of the chosen group felt that the training was better, compared to 58.8% who thought it was excellent, 20.6% thought it was very good, and 14.7% found it was good. Since everything was taught

step-by-step, starting with simple tasks and gradually getting harder and more complex, all of the students thought that the training progressed smoothly and effectively. The training structure was well-organized, and there was sufficient time allotted for training at each level. Regarding the training aspect that the students most enjoyed, 73.5% of them said that they enjoyed painting with natural dyes, 8.8% said that they enjoyed using resist, and 17.6% said that they enjoyed using kalam.

iii. Efficiency of trainer

Table: 4.43 Efficiency of trainer

Variables		Frequency	Percentage
Rate the knowledge of trainer on a scale of 1 to 10	7	3	8.6
	8	1	2.9
	9	6	17.1
	10	25	71.4

Regarding the trainer's knowledge, 70.6% of the participants said the trainer had excellent knowledge of the craft, 17.6% said the trainer had very good knowledge, 2.9% said the trainer had good knowledge, and only 8.8% said the trainer had better knowledge.

Regarding the trainers' skills, 50% of the respondents said the trainers skills were excellent, 26.5 percent said the trainers skill are very good, 11.8 percent said the trainers skills are good, and 14.7 percent said the trainers skills are better. Overall, 44.1% of respondents said their training experience with artisans was excellent; 17.6% said it was very good; 20.6% said it was good; and 17.6% said it was better. Just 8.8% of students felt it was difficult to learn the artisan's technique, compared to 91.2% who felt it was easy.

iv. Advantages of Training

- **Understanding of Traditional Method Chintz**

Table: 4.44 Understanding of Traditional Method Chintz

Variables		Frequency	Percentage
Have you understood the traditional method or process of chintz painting	Understood	33	94.3
	Somewhat Understood	2	5.7
	Not Understood	-	-

The majority of respondents (94.3%) reported understanding the traditional method or process of Chintz painting. This high percentage indicated a strong familiarity with the techniques and processes involved in Chintz painting, reflecting a deep understanding of the traditional methods employed in this art form. A small portion of respondents (5.7%) reported only somewhat understanding the traditional method or process of Chintz painting. While this percentage was low, it suggested that there were some respondents who may have some knowledge gaps or areas of uncertainty regarding the traditional techniques and processes used in Chintz painting.

- **Self-Rated Painting Skills with Natural Dyes**

Table: 4.45 Self-Rated Painting Skills with Natural Dyes

Variable		Frequency	Percentage
How would you rate your painting skills with using natural dyes	Poor	-	-
	Better	2	5.7
	Somewhat Better	-	-
	Good	20	57.1
	Very Good	10	28.6
	Excellent	3	8.6

The self-assessment data on respondents' painting skills using natural dyes revealed a spectrum of perceived proficiency. A small percentage of respondents, 5.7%, rated their skills as "Better," indicating a basic level of proficiency in using natural dyes for painting. The majority, comprising 57.1% of respondents, rated their skills as "Good," suggesting a moderate level of proficiency in this technique. Additionally, 28.6% of respondents rated their skills as "Very Good," reflecting a high level of proficiency, while 8.6% rated their skills as "Excellent," indicating an exceptional level of mastery. Overall, the data demonstrated varying degrees of proficiency among respondents in using natural dyes for painting, with the majority expressing confidence in their abilities. While some respondents may benefit from further development, the collective proficiency level suggests a strong foundation in this traditional technique, essential for the continued practice and sustainability of Chintz painting.

- **Self-assessment data on respondents' painting skills using resist**

Table: 4.46 Self-assessment data on respondents' painting skills using resist

Variables		Frequency	Percentage
How would you rate your painting skills with using resist	Poor	-	-
	Better	5	14.3
	Somewhat Better	-	-
	Good	14	40.0
	Very Good	14	40.0
	Excellent	2	5.7

The self-assessment data on respondents' painting skills using resist revealed a diverse range of perceived proficiency. About 14.3% of respondents (5 individuals) rated their skills as "Better," indicating a basic level of proficiency in using resist techniques for painting. Majority 40.0% of respondents (14 individuals) rated their skills as "Good," suggesting a moderate level of proficiency in this technique. Another 40.0% of respondents (14 individuals) rated their skills as "Very Good," reflecting a high level of proficiency in using resist for painting. A small percentage, 5.7% of respondents (2 individuals), rated their skills as "Excellent," indicating an exceptional level of mastery in resist techniques.

The data demonstrated a varied level of proficiency among respondents in using resist techniques for painting. While a small portion rated their skills as "Better," the majority rated their skills as either "Good," "Very Good," or "Excellent," indicating a significant level of confidence and proficiency in using resist for painting. The substantial percentage of respondents rating their skills as "Good" or higher suggests a strong foundation in resist techniques, which are essential for creating intricate patterns and designs in Chintz painting. Overall, the data reflects a diverse range of proficiency levels among respondents in using resist for painting, with many expressing confidence in their abilities. This collective proficiency level suggests a solid understanding and application of resist techniques, contributing to the continued practice and sustainability of Chintz painting.

- **Complexity of the Chintz painting**

Table 4.47 Complexity of the Chintz painting

Variables		Frequency	Percentage
Is the process of chintz painting complicated	Complicated	4	11.4
	Somewhat Complicated	25	71.4
	Not Complicated	6	17.1

The data on respondents' perceptions of the complexity of the Chintz painting process provided insights into their understanding and experience with this traditional art form. About 11.4% of respondents (4 individuals) found the process of Chintz painting to be complicated, indicating a perception of high complexity or difficulty. The majority of respondents, 71.4% (25 individuals), perceived the process of Chintz painting to be somewhat complicated, suggesting a recognition of moderate complexity or difficulty. A smaller percentage of respondents, 17.1% (6 individuals), did not find the process of Chintz painting complicated, indicating a perception of low complexity or difficulty.

The data revealed a range of perceptions regarding the complexity of the Chintz painting process. While a small percentage of respondents found the process to be complicated, the majority perceived it to be somewhat complicated. This suggests a general recognition among respondents of the intricacies and challenges involved in Chintz painting, while also acknowledging that it may not be overly complex. A smaller portion of respondents did not find the process complicated, indicating that some individuals may perceive Chintz painting as relatively straightforward or manageable. Overall, the data suggests varying perceptions of the complexity of the Chintz painting process among respondents, with the majority recognizing a level of complexity but not considering it overwhelmingly difficult. This understanding of the process's intricacies is essential for practitioners to navigate and master Chintz painting effectively.

- **Perceptions on time consumption of Chintz**

Table: 4.48 Perceptions on time consumption of Chintz

Variables		Frequency	Percentage
Is the process of chintz painting time consuming	Time Consuming	26	74.3
	Somewhat Time Consuming	9	25.7
	Not Consuming	-	-

The data on respondents' perceptions of the time consumption involved in the Chintz painting process provided insights into their understanding of the time commitment required for this traditional art form. The majority of respondents, 74.3% (26 individuals), perceived the process of Chintz painting to be time-consuming, indicating a recognition of significant time investment in this activity. A smaller percentage of respondents, 25.7% (9 individuals), perceived the process of Chintz painting to be somewhat time-consuming, suggesting a recognition of moderate time investment in this activity. No respondents reported perceiving the Chintz painting process as not consuming time. The data revealed a predominant perception among respondents that the process of Chintz painting is time-consuming.

When asked if they would like to continue the art of painting techniques and become masters in it, an overwhelming majority (85.7%) expressed a desire to pursue further mastery, while a small minority (14.3%) indicated otherwise. This demonstrates a strong overall commitment to advancing their skills and maintaining the tradition of this art form.

- **Motivations to continue the practice of chintz painting**

The primary motivation for using Chintz painting was the preservation and revival of heritage, which accounted for 14.29 percent of the overall motivation. Individuals were deeply invested in ensuring that this beautiful art form, with its rich historical roots, was not lost to time. They recognized the importance of preserving Chintz as part of India's cultural heritage and were driven by a desire to revive its practice for future generations to appreciate.

Table: 4.49 Motivations to continue the practice of chintz painting

Variables		Frequency	Percentage
What motivates you to continue the practice of chintz painting	Preservation and Revival of Heritage	5	14.29
	Personal Satisfaction and Creativity	3	8.57
	Skill Development	5	14.29
	Innovation and Unique Techniques	2	5.71
	Cultural and Artistic Significance	2	5.71
	Love for Textile Art	7	20
	Exploration and Continuous Learning	6	17.14
	Use of Natural Material	5	14.29

Alongside heritage preservation, there was a significant motivation for personal satisfaction and creativity, contributing 8.57 percent to the overall motivation. Engaging in Chintz painting provided individuals with a sense of fulfillment and allowed them to express their creativity through intricate floral designs and vibrant colors. The process of creating something beautiful with their own hands brought immense satisfaction and joy.

Skill development played a crucial role in motivating individuals to practice Chintz painting, representing 14.29 percent of the overall motivation. Participants saw Chintz painting as an opportunity to hone their painting skills, particularly in the use of natural dyes and intricate detailing. They were motivated by the challenge of mastering this unique technique and improving their abilities with each artwork they created.

Innovation and unique techniques accounted for 5.71 percent of the motivation. Individuals were drawn to Chintz painting for its distinctive style and techniques, such as using natural dyes and the traditional Kalam. They were intrigued by the opportunity to explore new artistic methods and push the boundaries of their creativity within the framework of this ancient craft.

Similarly, the cultural and artistic significance of Chintz painting, representing 5.71 percent of the motivation, appealed to individuals who appreciated its traditional motifs and designs. They were inspired by the historical significance of Chintz and its recognition as a traditional Indian textile art form on a global scale.

For 20 percent of the motivation, the love for textile art was a driving force behind practicing Chintz painting. Individuals were captivated by the beauty of Chintz's floral motifs and the delicate intricacies of its designs. Their passion for textile art fueled their dedication to mastering the techniques of Chintz painting and creating stunning artworks.

Exploration and continuous learning contributed 17.14 percent to the overall motivation. Participants saw Chintz painting as an opportunity to explore a new artistic medium and expand their knowledge and skills in the field of textile arts. They were motivated by the prospect of continuous learning and growth through their experiences with Chintz painting.

Lastly, the use of natural materials accounted for 14.29 percent of the motivation. Individuals were drawn to Chintz painting for its environmentally friendly approach, using natural dyes and materials. They were motivated by the desire to create art in harmony with nature, minimizing their impact on the environment while producing beautiful and meaningful artworks.

- **Identify chintz from the following paintings**

Table: 4.50 Identification of chintz

Variables		Frequency	Percentage
Identify chintz from the following paintings	Option 4(Chintz)	8	22.9
	Option 9(Chintz)	2	5.7
	Option (other)	25	71.4

Participants were tasked with identifying chintz paintings from a selection of nine options. 77.14% correctly identified option 9 as chintz, while 22.9% also correctly identified option 4 as chintz. This indicates that a significant majority of participants have a high level of understanding and recognition of chintz painting.

- **Reasons Appreciation of Chintz Textile Art**

Table: 4.51 Appreciation of chintz textile art

Variables		Frequency	Percentage
Appreciation of Indian Chintz	Historical and Cultural Significance	9	25.71
	Techniques and Materials	8	22.86
	Aesthetic and Design Elements	4	11.43
	Modern Interpretation and Usage	5	14.29
	Revival and Educational Aspect	9	25.71

The understanding of Indian Chintz, the historical and cultural significance, along with the revival and educational aspects, were the foremost areas of emphasis, each accounting for 25.71 percent of the overall understanding. Participants recognized Chintz painting as a vital part of India's rich cultural heritage. They appreciated its historical roots and the traditional methods used to create intricate and beautiful textile designs, seeing it as a crucial link to India's artistic past. This deep historical and cultural appreciation was coupled with a strong desire to revive and educate others about this almost-lost art form. The training served as a means to rekindle interest and awareness, ensuring that the knowledge and techniques of Chintz painting are passed down to future generations.

The techniques and materials used in Chintz painting represented 22.86 percent of the understanding. Participants gained insights into the specific methods employed, such as the use of natural dyes and the application of resist with bamboo sticks. This knowledge of the practical aspects of Chintz painting highlighted the traditional craftsmanship involved and the use of eco-friendly materials, which added to their appreciation of the art form.

Modern interpretation and usage accounted for 14.29 percent of the understanding. Participants noted that while Chintz has historical roots, it also has contemporary relevance. Today, Chintz designs are used in various modern contexts, often seen in

floral fabrics and other textile products. This modern application keeps the art form alive and relevant, bridging the gap between past and present.

Aesthetic and design elements made up 11.43 percent of the understanding. The beauty of Chintz painting lies in its intricate and detailed motifs, often inspired by flora and fauna. Participants were captivated by these design elements, appreciating the artistic value and visual appeal of Chintz textiles. The aesthetic quality of the work was a significant aspect of their understanding, underscoring the craftsmanship and creativity involved in creating such detailed patterns.

- **Recommendation of Chintz painting training by the respondents**

Table: 4.52 Recommendation of Chintz painting by the respondents

Variables		Frequency	Percentage
Would you recommend chintz training for other group	Yes	35	100.0
	No	-	-

All 35 respondents unanimously recommended Chintz making training for other groups, indicating a unanimous agreement on the value and importance of imparting such training to a wider audience

- **Reason For Recommending this training for other groups**

Table: 4.53 Reason for recommending the training

Variables		Frequency	Percentage
Reason for recommend this training for other groups	Preservation and Revival of Heritage	4	11.43
	Unique and Distinctive Technique	5	14.29
	Skill Development	4	11.43
	Creativity and Personal Enjoyment	6	17.14
	Educational and Awareness-Building	6	17.14
	Broadened Horizons	3	8.57
	Sustainability and Natural Material	7	20

Reflecting on the reasons to recommend Chintz painting training for other groups, the foremost reason was its focus on sustainability and the use of natural materials, which accounted for 20 percent of the overall motivation. Participants were deeply inspired by the environmentally friendly aspect of Chintz painting, using natural dyes and materials. This sustainable approach resonated with many, making it a compelling reason to encourage others to engage in this eco-conscious art form.

Creativity and personal enjoyment, along with educational and awareness-building, each contributed 17.14 percent to the motivation. Participants found Chintz painting to be a highly enjoyable and creatively fulfilling activity, providing a significant sense of personal satisfaction. Additionally, the training offered valuable educational insights into the history and techniques of this traditional art form, helping to raise awareness about its cultural significance.

The unique and distinctive technique of Chintz painting made up 14.29 percent of the motivation. The specialized methods, such as using natural dyes and traditional Kalam, offered a fresh and innovative experience for participants. This uniqueness set Chintz painting apart from other art forms, making it an attractive recommendation for those seeking to learn something distinctive and culturally rich.

Skill development also played an important role, accounting for 11.43 percent of the motivation. Engaging in Chintz painting provided an excellent opportunity for participants to enhance their artistic skills, particularly in areas like detailed motif work and the application of natural dyes. This skill-building aspect made the training valuable for anyone looking to improve their craftsmanship.

Preservation and revival of heritage contributed another 11.43 percent to the motivation. Participants were driven by the desire to keep this traditional Indian art form alive and pass it on to future generations. They saw the training as a vital step in preserving and reviving an important part of India's cultural heritage.

Broadened horizons, representing 8.57 percent of the motivation, highlighted the enriching experience of exploring a new and historically significant craft. Participants valued the opportunity to expand their artistic horizons and gain a deeper understanding of traditional Indian textile arts.

- **The Part of the training you enjoyed most**

Table: 4.54 Part of training you enjoyed most

Variables		Frequency	Percentage
The Part of the training you enjoyed most	Working with Natural Dyes	10	28.57
	Application of Resist	5	14.29
	Coloring and Painting Motifs	7	20
	Guidance and Teamwork	3	8.57
	Creative Process	6	17.14
	General Enjoyment	4	11.43

In reflecting on the most enjoyable parts of Chintz painting training, working with natural dyes stood out as the most significant, accounting for 28.57 percent of the enjoyment. Participants found immense satisfaction in using eco-friendly, vibrant natural dyes to create beautiful artworks. The process of preparing and applying these dyes was both fascinating and rewarding, adding a unique element to the painting experience. Coloring and painting motifs also contributed significantly to the enjoyment, representing 20 percent. Participants enjoyed the creative task of filling in intricate floral patterns and motifs with colors. This step allowed them to express their artistic abilities and brought the designs to life, making it a highly engaging and fulfilling part of the training.

The creative process itself was another major source of enjoyment, making up 17.14 percent. The entire journey from conceptualizing designs to completing the artwork was deeply gratifying. The opportunity to experiment with different techniques and bring individual creativity into each piece was highly appreciated by the participants. Application of resist was enjoyed by 14.29 percent of the participants. This technique, which involves creating patterns using a resist substance to block dye, added an element of complexity and craftsmanship to the training. Participants relished the challenge and skill involved in this step, finding it a fascinating aspect of Chintz painting.

Guidance and teamwork accounted for 8.57 percent of the enjoyment. The collaborative environment and the support from both instructors and fellow participants made the training sessions more enjoyable. Working together and

receiving guidance at each stage helped build a sense of camaraderie and collective achievement.

General enjoyment, encompassing all aspects of the training, contributed 11.43 percent. Participants appreciated the overall experience of learning and practicing Chintz painting. The hands-on nature of the training, combined with the opportunity to learn something new and culturally significant, made the entire process enjoyable and memorable.

In summary, the most enjoyable parts of Chintz painting training were the hands-on activities with natural dyes, the creative and detailed work of coloring motifs, and the comprehensive creative process. The application of resist, the supportive teamwork, and the general enjoyment of the craft rounded out a richly rewarding training experience.

- **Rating of training module**

The overall training module received varying ratings from respondents on a scale of 1 to 10. The majority of respondents rated it highly, with 60.0% giving it a perfect score of 10. Additionally, 20.0% rated it a 9, indicating a very positive perception of the training. A smaller percentage rated it as an 8 (14.3%), while a few respondents gave it a rating of 7 (5.7%). Overall, the majority of respondents expressed satisfaction with the training module, with high ratings indicating a positive reception.

Table: 4.55 Rating of training module

Variables		Frequency	Percentage
Rate the overall training module on a scale of 1 to 10.	7	2	5.7
	8	5	14.3
	9	7	20.0
	10	10	60.0

Feedback on the training Level I and Level II

The progression during the training from level I to II was perceived as smooth and effective by all respondents, with 100% indicating so. Additionally, the majority of respondents found the time given for training to be sufficient across all levels, with 97.1% agreeing for both level I and level II.

Table: 4.56 Feedback on the training Level I and Level II

Variables		Frequency	Percentage
Do you feel the progression during the training from level I to III was smooth and effective.	Yes	35	100.0
	No	-	-
Was the time given for training enough? Level - I	Yes	34	97.1
	No	1	2.9
Level - II	Yes	33	97.1
	No	2	2.9
Was the training structured well at all the levels Level - I	Yes	35	100.0
	No	-	-
Level - II	Yes	35	100.0
What part of the training you enjoyed the most	Painting with Kalam	6	17.1
	Painting with Natural Dyes	26	74.3
	Painting with Resist	3	8.6

Regarding the structure of the training, all respondents felt that it was well-structured at both level I and level II, with 100% indicating agreement for each level. When asked about the part of the training they enjoyed the most, respondents expressed a variety of preferences. The majority, 74.3%, enjoyed painting with natural dyes the most, followed by 17.1% who enjoyed painting with Kalam, and 8.6% who enjoyed painting with resist. These responses highlight the diverse interests and experiences of the participants during the training.

- **Rating of artisan and trainer**

The skill of the trainer (artisan) received varying ratings from respondents on a scale of 1 to 10. While 51.4% of respondents rated the trainer's skill as a perfect 10, indicating high proficiency, 25.7% rated it a 9, and 11.4% rated it a 7. A smaller percentage rated the skill as an 8 (8.6%), and only 2.9% rated it as a 5. Overall, the majority of respondents perceived the trainer's skill to be highly commendable.

Table: 4.57 Rating of artisan and trainer

Variables		Frequency	Percentage
Rate the knowledge of trainer on a scale of 1 to 10	7	3	8.6
	8	1	2.9
	9	6	17.1
	10	25	71.4
Rate the skill of trainer(artisan) on a scale of 1 to 10	5	1	2.9
	7	4	11.4
	8	3	8.6
	9	9	25.7
	10	18	51.4

Regarding the overall training experience with the artisan, respondents also provided diverse ratings on a scale of 1 to 10. While 45.7% rated the experience as a perfect 10, indicating a highly positive training experience, 20.0% rated it a 7, and 17.1% rated it a 9. A smaller percentage rated the experience as an 8 (14.3%), and only 2.9% rated it as a 5. Overall, the majority of respondents expressed satisfaction with the training experience under the artisan's guidance.

- **Feedback on the working with the artisan**

Table: 4.58 Feedback on the working with the artisan

Variables		Frequency	Percentage
Rate the overall training experience with the Artisan on a scale of 1 to 10	5	1	2.9
	7	5	14.3
	8	7	20.0
	9	6	17.1
	10	16	45.7
Was it easy to understand the technique from the artisan	Yes	32	91.4
	No	3	8.6
Was the artisan knowledgeable enough to answer your queries	Yes	32	91.4
	No	3	8.6

Was it easy to work with the artisan	Yes	28	80.0
	No	7	20.0
Specify the reason for the above answer	Expertise and Knowledge	8	22.86
	Clear Guidance and Support	5	14.29
	Effective Communication	7	20
	Positive Learning Experience	4	11.43
	Communication Barriers	3	8.57
	Attitude and Clarity Issue	4	11.43
	Mixed Experience	4	11.43

The majority of participants (91.4%) found it easy to understand the technique demonstrated by the artisan during the Chintz making training. However, a small portion (8.6%) expressed difficulty in grasping the instructions provided. Similarly, a significant percentage of respondents (91.4%) acknowledged the artisan's knowledgeability in addressing their queries effectively. Nonetheless, a minority (8.6%) felt that the artisan's expertise was insufficient to satisfactorily answer their questions. Regarding ease of collaboration, the majority (80.0%) found it easy to work with the artisan during the training. However, a notable proportion (20.0%) encountered challenges in their collaboration with the artisan. Respondents provided various reasons for their responses regarding the ease of working with the artisan. Some attributed their positive experience to the artisan's clear instructions and cooperative attitude, while others mentioned a communication gap or language barrier as factors hindering effective collaboration. Overall, while the majority of participants had a positive experience working with the artisan, a minority encountered difficulties that impacted their training experience. Despite these challenges, the artisan's guidance and problem-solving abilities were appreciated by many participants, contributing to an overall positive training experience.

Table: 4.59 Motivation to continue the practice of chintz painting

Variables		Frequency	Percentage
What motivates you to continue the practice of chintz painting	Preservation and Revival of Heritage	5	14.29
	Personal Satisfaction and Creativity	3	8.57
	Skill Development	5	14.29
	Innovation and Unique Techniques	2	5.71
	Cultural and Artistic Significance	2	5.71
	Love for Textile Art	7	20
	Exploration and Continuous Learning	6	17.14
	Use of Natural Material	5	14.29

The primary motivation for using Chintz painting was the preservation and revival of heritage, which accounted for 14.29 percent of the overall motivation. Individuals were deeply invested in ensuring that this beautiful art form, with its rich historical roots, was not lost to time. They recognized the importance of preserving Chintz as part of India's cultural heritage and were driven by a desire to revive its practice for future generations to appreciate.

Alongside heritage preservation, there was a significant motivation for personal satisfaction and creativity, contributing 8.57 percent to the overall motivation. Engaging in Chintz painting provided individuals with a sense of fulfillment and allowed them to express their creativity through intricate floral designs and vibrant colors. The process of creating something beautiful with their own hands brought immense satisfaction and joy.

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created. Innovation and unique techniques accounted for 5.71 percent of the motivation. Individuals were drawn to Chintz painting for its distinctive style and techniques, such as using natural dyes and the traditional Kalam. They were intrigued by the opportunity to explore new artistic methods and push the boundaries of their creativity within the framework of this ancient craft.

Similarly, the cultural and artistic significance of Chintz painting, representing 5.71 percent of the motivation, appealed to individuals who appreciated its traditional motifs and designs. They were inspired by the historical significance of Chintz and its recognition as a traditional Indian textile art form on a global scale.

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Lastly, the use of natural materials accounted for 14.29 percent of the motivation. Individuals were drawn to Chintz painting for its environmentally friendly approach, using natural dyes and materials. They were motivated by the desire to create art in harmony with nature, minimizing their impact on the environment while producing beautiful and meaningful artworks.

- **Future plans after Chintz knowledge, skill and training**

The training resulted in significant applications and aspirations among participants, categorized into six major areas. In professional life (25.71%), techniques learned were integrated into design development and garment design, with participants applying painting methods in their fashion careers to showcase the art globally. Knowledge of natural dyes and resist techniques was effectively used in fabric designs. Skill improvement and practice (17.14%) involved refining painting skills through continuous practice, leading to improved proficiency, and further exploration of chintz painting and related techniques.

Table: 4.60 Future plans after Chintz knowledge, skill and training

Variables		Frequency	Percentage
How you intend to take this knowledge and skill form the training ahead	Application in Professional Life	9	25.71
	Skill Improvement and Practice	6	17.14
	Sharing Knowledge	7	20
	Business and Entrepreneurship	5	14.29
	Exhibitions and Public Awareness	4	11.43
	Future Aspirations	4	11.43

Sharing knowledge (20%) saw participants disseminating their learning to peers and juniors, increasing awareness of Indian traditional art, and assisting their teachers and others. In business and entrepreneurship (14.29%), some participants started businesses utilizing these techniques and created collections based on this art form. Exhibitions and public awareness (11.43%) included promoting the art through exhibitions and raising awareness about its significance and beauty. Future aspirations (11.43%) involved continuous exploration of new techniques and incorporating the skills and knowledge into future creative projects and designs. Overall, the training led to practical professional applications, skill enhancement, knowledge sharing, entrepreneurial ventures, public awareness initiatives, and future creative endeavors in traditional Indian art.

Through this training, they were able to sharpen their painting and design abilities and increase their understanding of the various painting mediums and tools. They found this training to be beneficial and helpful. The majority of them had good painting abilities, and after training the painting and designing skills improved. There was in general a comfort observed in painting skill using kalam, natural dyes and resist after the training. The group was better aware about the chintz as a traditional textile painting and its technique of making after the training. The data analysis also demonstrated effectivity of the training module as respondents, responded that they were able to understand the training module and was structured well even with reference to the progression and time. The data also demonstrated a better understanding with skills. Most importantly each one was further interested in taking this technique and art ahead.

4.3.3 Art Awareness

Social media is a very fast effective media to spread information to the mass. To give the feel of the art, it is necessary to see it physically and observe and feel the intricacy. Therefore for creating art awareness about Indian Chintz, social media platforms were used along with the exhibition.

4.3.3.1. Social Media

Since this art was completely extinct for more than a hundred years, not many people were aware of it. So, the researcher took it as one of the research initiative to make people aware of this craft. With the new technology, the convenient and effective method to reach masses is social media. For creating craft awareness initially following social media platforms were used.

Instagram

Instagram is a social media platform that is popular and was found to be potential for reaching out to people for creating awareness. There was an account and ID generated with the name “Chintz Narratives”. It facilitated the uploading of high-quality images, which helped to convey about the textile art and its details to the people. There were images of Chintz and its products uploaded to disseminate the information and popularise it. The Id till now has been active since last 10 months with about 80 followers. Each image projected there has an average of 30- 40 likes.

Facebook

Facebook page account was created by the name of, “Chintz Narratives”. It was regularly updated with post and information. It is the second most popular platform after Instagram. The account , part of different craft communities and the regular posts and updates , helped in sharing the information about Chintz as textile. Presently there are 20 friends.

Blogging

Creation of a blog, facilitated conveying a detailed information about Indian Chintz. It facilitated the transfer of information in details and facilitated reachability to the people who were interested to know about a topic. The Blog created by the researcher was titled “ Chintz – A Forgotten Indian Textile” on July 2023. The link to the blog is <https://chintzrevival.blogspot.com/2023/07/chintz-forgotten-textile.html?m=1>

Hence the creation of social media helped the researcher to tap the public interest initially and communicate further about the ongoing work, events and continuing the connect for craft awareness and sustainable future.

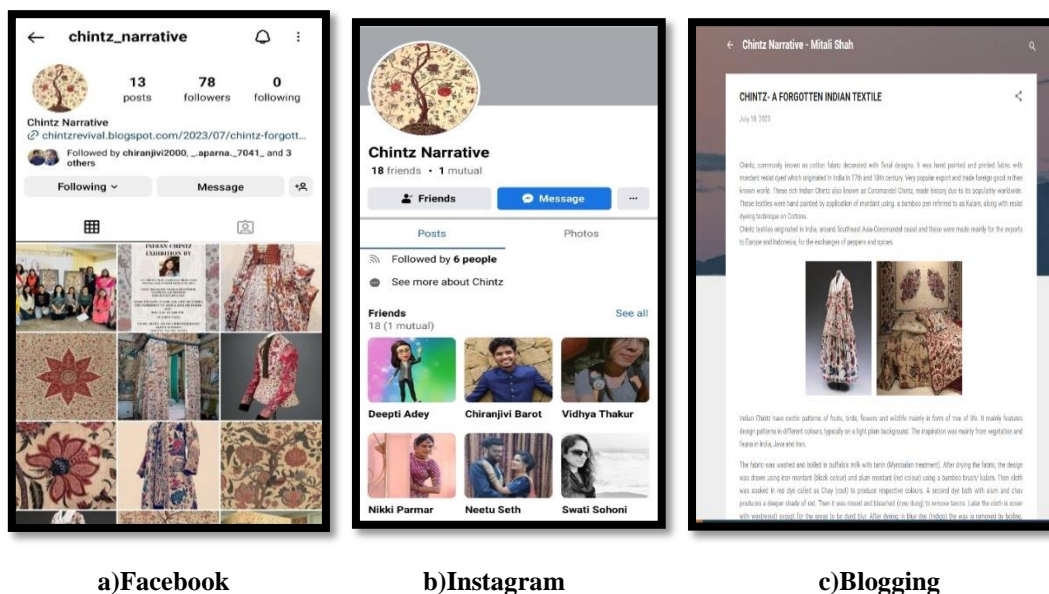


Plate:4.82 (a-c) Social Media Platforms

4.3.3.2. Exhibition of Chintz

The main aim of the exhibition was to create awareness about the Indian Chintz among the common people by showcasing the created chintz pieces. The artefacts were displayed for three days at the event “Aapno Varso” from 23rd December to 25th December 2023 at Indian Artisanal Fair organized by a Vadodara-based NGO, Dharohar Foundation. This was opened to the general public. There was a total footfall of 500 people for the exhibition. Since it was a craft fair people from all genres like artists, politicians, students, academicians, artisanal community and general public visited the exhibition. There was a demonstration of interest and curiosity observed, and people appreciated therevived art work of Indian Chintz. The visitors were administered with pre and post questionnaire to evaluate their awareness and knowledge about the chintz as a textile art. They were given information about Indian Chintz, its history, technique and the efforts that went into its making. This facilitated people appreciate Chintz as art and played an important role for its

positioning in the market. The feedbacks were recorded from the visitors in a visitor book. This exhibition helped not only spreading knowledge about chintz but also sensitizing the people about our rich heritage, which shall help people accept the art. It also facilitated to develop future potential consumer demand and hence a prospect for the market of chintz products

Table:4.61 Details of Chintz Exhibition

Event	Exhibits	Date	Venue
Apno Varso- Craft Fair	Chintz Exhibition	23 rd Dec 2023 to 25 th Dec 2023	Akota Atithi Gruh, Alkapuri Vadodara, Gujarat



Plate:4.83 Poster for the Exhibition



Plate:4.84 Exhibition Photograph

Chintz exhibition in News

The exhibition was in Vadodara News Magazine's, news and was broadcasted in Vadodara city. This also helped in bring more people for the exhibition and created awareness on mass level.

a)The following is the link for the news coverage by VNM

<https://youtu.be/LI40PNSwD6E?si=Z8ajguUUVLirWRUx>

b) There was a newspaper article published in The Times of India which also facilitated the spread of work and knowledge to the masses. Below is the picture of the article “Indian Chintz Back On Path Of Revival” and the link on the Times of India Website- <https://timesofindia.indiatimes.com/city/vadodara/indian-chintz-revival-history-design-and-future-prospects/articleshow/110160752.cms>



Figure:4.6 Newspaper Article in Times of India

4.3.4 Market Development

Efforts were made to develop the market for the Indian Chintz . Market development in the craft sector involved establishing a market for handcrafted Chintz products, produced by artisans or the trained group. This growth was achieved through a combination of strategies which aimed at increasing the demand, improving market access, and enhancing the value proposition of craft goods. While deciding the strategy for Chintz product positioning in the market the following aspects were taken in consideration of the consumer preferences, target market according to which the marketing strategies were developed.

It was observed that there was consumer interest and demand for unique products which were, handmade and personalized as opposed to mass-produced goods. The designing was done keeping this aspect in the mind.

There was a rise in the consideration of sustainable product demands due to increase in awareness in cultural appreciation of traditional craft and eco-friendly material and

techniques involved in making the products. It was observed there was a demand for uniquely designed chintz artifact but the markets would be the communities or people having a proper craft awareness as they are the ones who would also understand the craft value. The geographics of the product acceptance can be a potential consumers who are art appreciators and elite, in the top economic strata in Indian local markets as well as international markets.

4.3.4.1 Chintz Design Development

Design Development was done for chintz painting according to present taste. The researcher selected the products categories which would minimise the cost in making and the consumer would value the usage according to the craft value of chintz. For the design development two strategies were used

1. One floral motif with minimal leaves and creeper
2. Floral motif with leaves and creepers (Repeat)

The first category included a product design of non-stitched articles like stoles, scarves, and dupattas.. The products shall be designed in the following Categories, Following are the digital designs developed.

Digital designs of various lifestyle articles like sling bag, pouch, Tablet sleeve, pillow cover, pouch wallet, stoles were developed

Product-1 Bag, pouch, Tablet sleeve, pillow cover, pouch wallet

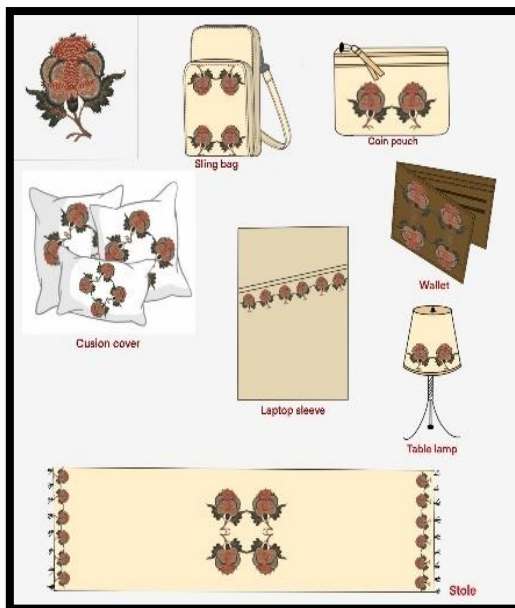


Plate:4.85 a

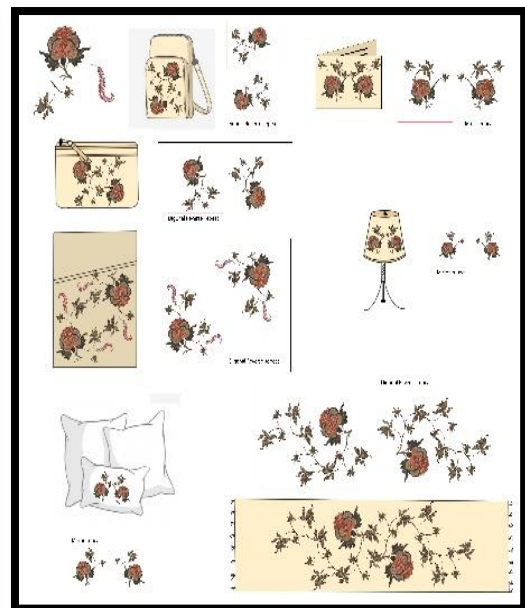


Plate:4.85 b

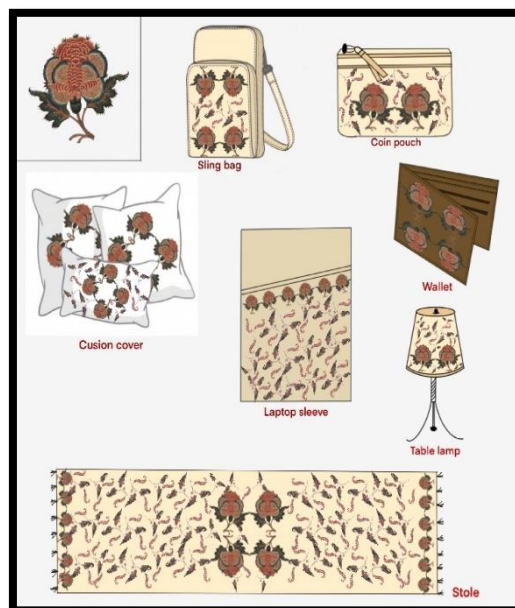


Plate:4.85 c

Plate:4.85 (a-c) Digital designs

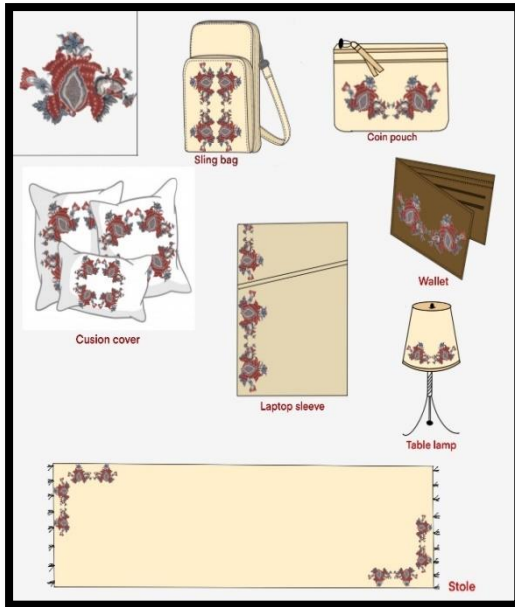


Plate:4.86 a

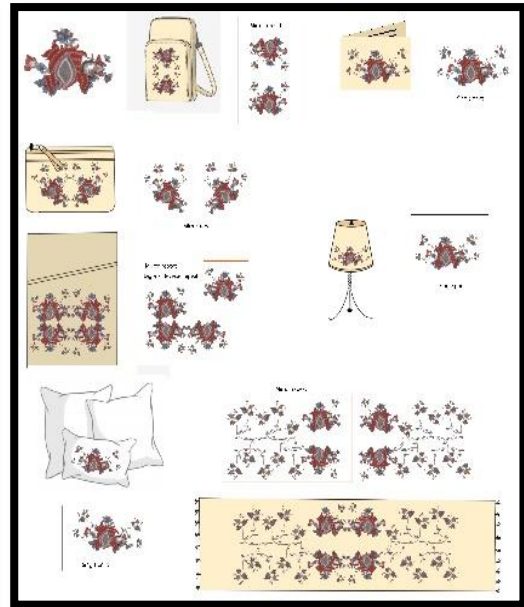


Plate:4.86 b

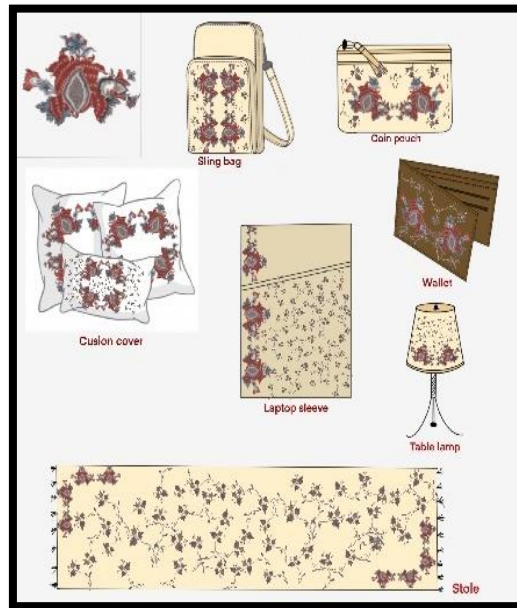


Plate:4.86 c

Plate:4.86 (a-c) Digital designs

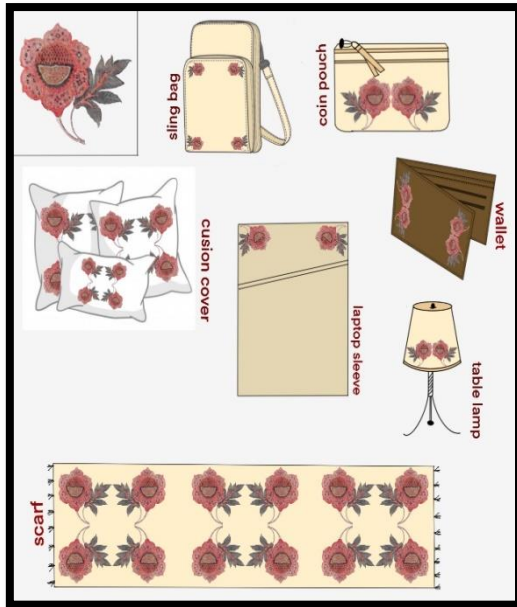


Plate:4.87 a

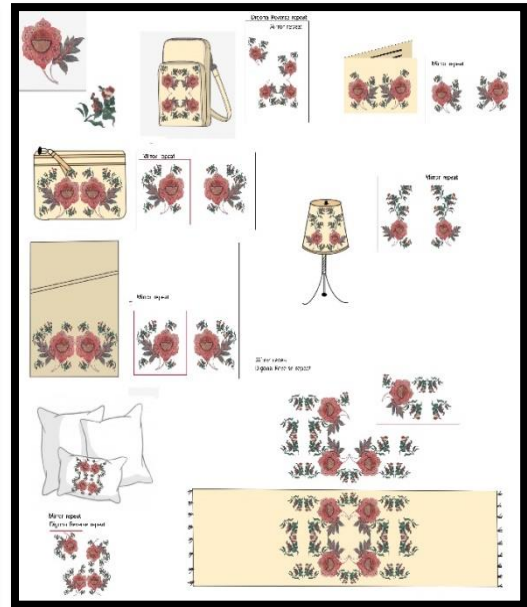


Plate:4.87 b

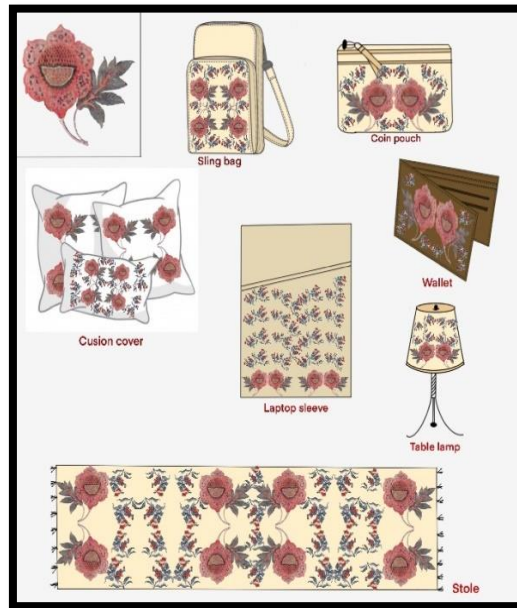


Plate:4.87 c

Plate:4.87 (a-c) Digital designs

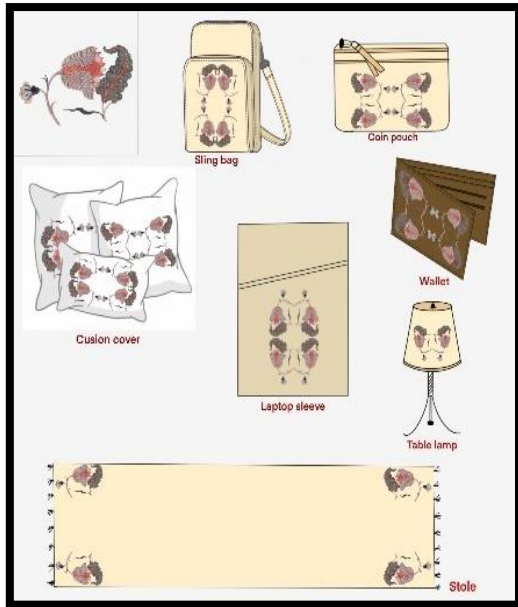


Plate:4.88 a



Plate:4.88 b

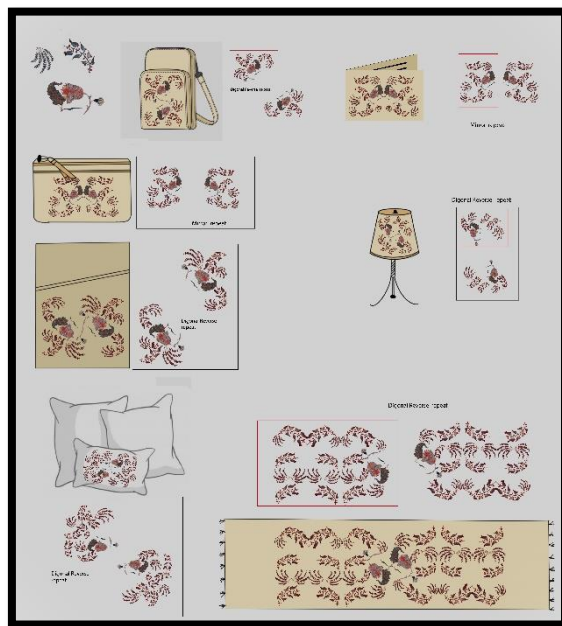


Plate:4.88 c

Plate:4.88 (a-c) Digital designs

The researcher selected the product categories, which the consumer would value the usage according to the art value of chintz. For chintz painting on the product the trained group and collaborated artisans were involved which would generate employability in future. The artisan co-design approach was adopted. He was consulted to estimate the cost of painting as well as product. The individual product design with size specification was digitally created. The cost of each product designed was estimated. For the initial experimentation the researcher designed the calendars and book marks from the designs created during workshop. Below are the design specimens and the products were too created for the same. The cost of the designed products was estimated with consultation to the artisan. There are three plates with cost of the designed articles given below, according to the amount of the design.

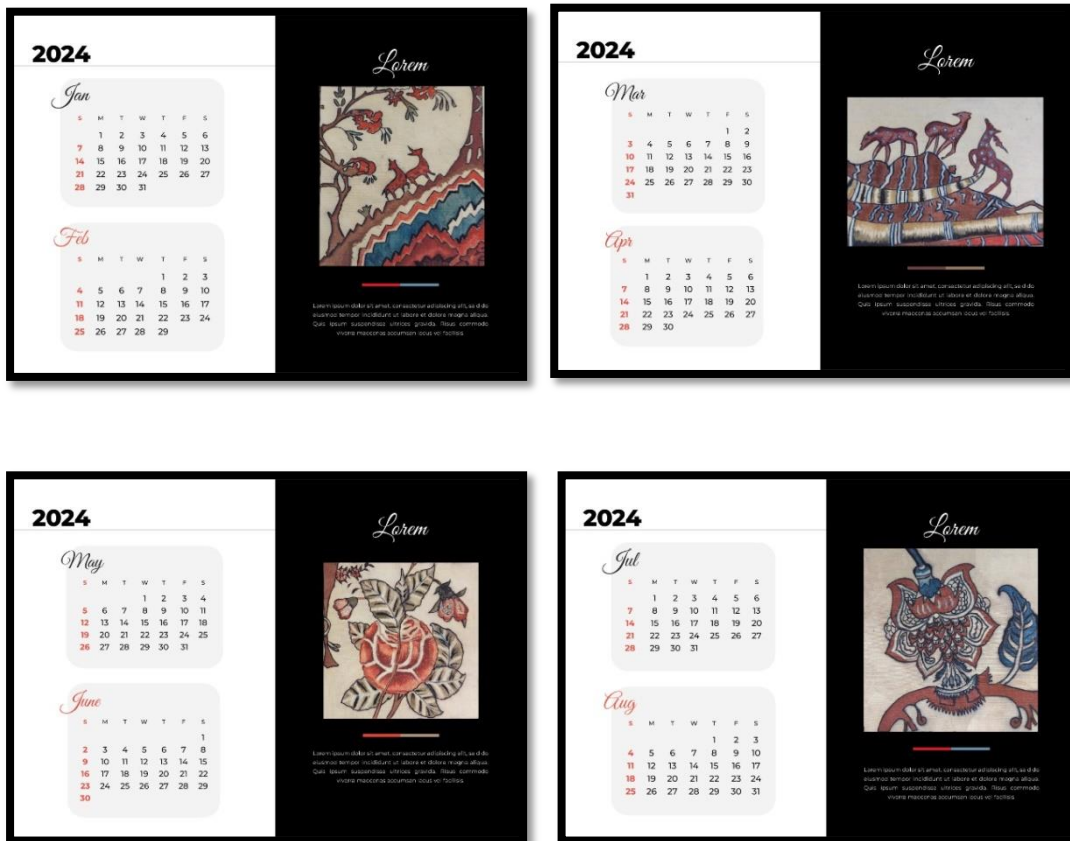




Plate:4.89 Product 1 Calendar



Plate:4.90 Product 2 Bookmarks

Cost Analysis(One Motif)

Product	Painting Cost(Rs)	Fabric Cost(Rs)	Stitching/Ma king Cost (Rs)	Overheads (Rs.)	Total (cost Price)Rs.
Cushion Cover(Set-2)	4000	500	1000	500	6000
Lamp Shade	2000	500	500	1000	4000
Stole	4000	1000	-	500	5500-
Laptop-sleeve	3000	500	500	500	4500
Sling Bag	2000	500	1000	500	4000
Wallet	2000	500	1000	500	4000
Pouch	2000	500	1000	500	4000

(a)

Cost Analysis(Network of Design)

Product	Painting Cost(Rs)	Fabric Cost(Rs)	Stitching/Ma king Cost (Rs)	Overheads (Rs.)	Total (cost Price)Rs.
Cushion Cover(Set-2)	6000	500	1000	500	8000
Lamp Shade	5000	500	500	1000	7000
Stole	5000	1000	-	500	6500-
Laptop-sleeve	4000	500	500	500	5500
Sling Bag	4000	500	1000	500	6000
Wallet	2000	500	1000	500	4000
Pouch	2000	500	1000	500	4000

(b)

Cost Analysis(Dense Network of Design)

Product	Painting Cost(Rs)	Fabric Cost(Rs)	Stitching/Ma king Cost (Rs)	Overheads (Rs.)	Total (cost Price)Rs.
Cushion Cover(Set-2)	7000	500	1000	500	9000
Lamp Shade	6000	500	500	1000	8000
Stole	6000	1000	-	500	7500-
Laptop-sleeve	5000	500	500	500	6500
Sling Bag	5000	500	1000	500	7000
Wallet	3000	500	1000	500	5000
Pouch	3000	500	1000	500	5000

(c)

Plate:4.91 Cost of the Products (a-c)

4.3.4.2 Development of Market

The main strategy followed was to develop a market or platform that was reachable to local as well as foreign consumers for this the researcher utilized social media marketing and e-commerce websites to build a strong online market and presence. Nowadays the e-commerce website is usually equally more important than physical market. Hence e – marketing was explored. Popularizing Chintz with its own identity was a prime concern of the research and this was kept in view while designing the e-commerce website. So for market development brand development and e-marketing was explored.

a. Brand Development

Brand development for Indian crafts involved creating a distinct, authentic identity that resonates with both local and global audiences. Chintz as Indian crafts was renowned for their rich cultural heritage, intricate techniques, and diverse styles. To build a successful brand in this sector, it was essential to blend tradition with modern consumer taste and demand, and focus on quality and ethical practices. A brand name was created as **ChintzStudios** to be launched in market.

b. E-tailing- Website Development

E-tailing and commerce for the India Chintz craft offered significant opportunities for the trained group to develop a craft business to reach a global audience and grow their market. By leveraging the right platforms, employing effective marketing strategies, and focusing on quality and authenticity, The chintz products can successfully navigate the digital landscape and thrive in the online marketplace. To develop a market the researcher created an e-commerce website. The researcher created an e-tailing website over which the chintz digitally designed products were designed and developed with detailed specifications are uploaded. This website was promoted on social media. The consumers once placed the order, the product will be custom-made by within a committed time. For the execution of the painting on the product the researcher shall seek the skill of the master crafts person (with whom the collaboration is sought) and the trained group. This created website offered a market place to connect the consumer craft and the developed workforce, Hence continuing the revived craft. The url of the website is given below: <https://chintzstudios.com/>

It was concluded that for market development in the art sector required a multifaceted approach that included understanding market dynamics, adopting innovative strategies, and maintaining a strong value proposition. By leveraging newer market opportunities and focusing on quality, authenticity, and sustainability, artisans and craft businesses can successfully expand their market reach and thrive in a competitive environment promoting sustainability.