

CHAPTER – 5

SUMMARY AND CONCLUSION

The Indian sub-continent has a rich tradition of textile crafts, with the most notable being the Indian Chintz, also known as Coromandel Chintz. These textiles, originated in India during the seventeenth and eighteenth centuries, were mainly made for exports to Europe and South Asian countries like Indonesia, Japan, and Thailand for the exchange of peppers and spices. The Chintz technique, which involved mordant and resist hand painting on cotton, captivated European buyers due to its brilliance and fastness of colour.

However, the Industrial Revolution in Europe led to a decrease in demand for Indian chintz and its gradual extinction. In 1958, Srimati Kamala Devi Chattopadhyay revived the technique, resulting in the evolution of two different styles related to this ancient craft. The researcher observed a difference between the traditional chintz and present kalamkari, and the researcher attempted to retrieve the rich history of the Indian Chintz with its main characteristic features, and attempted to establish its identity with the evolution and propagation to its design. The study aims to study the design, layout, motif development, formation of Chintz. The differences were observed between the present styles and the ancient traditional forms with respect to design. This research aims to establish and retrieve the lost identity of the Indian Chintz textile in its original form.

Rationale/Statement of the Problem

Chintz, textile technique involving mordant painting and resist dyeing using natural dyes, is now extinct due to its lengthy and time-consuming practice. These artefacts, now only surviving in museums, offer a rich narrative of the rarest and most perfected technology used in its production. Chintz was a valuable asset to India, offering opportunities for export and fostering global cross-connectivity. This study aims to document chintz designs, explore techniques for revival, and study the revolution it established in socio-cultural context, resulting in global phenomena of connect, transformation, and revolution.

Purpose of the Study

The importance of chintz fabric and art comes from the stunning and exquisite designs and the development of the art of painting with natural dyes on cotton. This resulted in less demand for the cloth as most of it was sold abroad, which led to the complete disappearance of the cloth and its art. The chintz patterns found in the museum showcase rare and beautiful works by Indian artists of the time. The beautiful fabric and its technology have been threatened and researchers must study and try to properly study the recovery of ancient art and its correct structure. The main focus of the project is chintz literature, conducting research on its history, design and research methods, its revival and the creation of business models worth preserving.

5.1 Objectives

1. To study the origin, evolution and establish identity of Indian chintz textiles
2. To study the role of chintz textiles in the development of the Indian global trade and socio-cultural connect
3. To document and study chintz textiles, with reference to their design
4. To create a craft repository of Indian chintz textile and its techniques
5. To develop and implement craft sustenance model for chintz textiles.

Delimitation

1. Documentation of chintz textiles is limited to chintz textiles which were hand-made in India with the tree of life as the main theme only (obtained from the repository of ROM, Canada, and V and A Museum, UK)
2. The re-creation of samples, design analysis, and product development is limited to the selected pieces from the documented pieces only.

Operational Definition

- 1) **Indian Chintz** – are the textiles that are resist painted (mordant and wax), dyed with natural dyes on cotton with “kalam”, made in India.
- 2) **Chintz** term in the study is referred to as textile article as well as technique.
- 3) **Co-Design**-The term applies to equal participation and collaboration where the researcher contributes to the design process and interpretation while the master craft person uses his craft execution skills and knowledge

5.2 Review of literature

The Indian textile and art industry was crucial to the non-agricultural economy before the 19th century, with textiles being the top export. Chintz textiles, made in southeast India, were crafted using fine techniques like hand drawing, mordanting, and resist using natural dyes. These textiles were primarily exported to European markets and were expensive for the wealthiest classes. After a ban on export, production declined, leading to the extinction of these techniques. Only a few valuable examples remain, found in museums. The loss of this cultural heritage and the well-mastered technique of making chintz is a significant issue. Palampore, a single panel of mordant hand-painted and resist dyed Indian cotton, originated in India for export in the 18th and early 19th centuries around Southeast Asia, specifically the Coromondal Coast. The name "Palampore" has confused derivations.

Yule (1903) says Palampore, a chintz bed cover from India, was once popular in Sadras and Masulipatnam. Introduced to England in 1614, it was often used in quilts. Success was evident in a 1687 letter. Imitations of the originals were developed in 1948, but the palampore gradually declined.

Chintz were created using the mordant and resist painting technique, which involves drawing designs on cotton or linen fabric with a kalam pen containing mordant and then dipping the textile in dye. This process is repeated for each colour in the design, and small details are painted by hand after the dyeing process. The cloth is flattened and burnished with buffalo milk and myrobalan, and the pattern is drawn on paper. The fabric is coated with wax, immersed in an indigo vat for fast blues and greens, and dried. The remaining design is achieved by painting on mordants with thickening agents and dipping the fabric in a madder bath.

5.3. Methodology

The methodology is the procedural format followed for conducting any research. It is defined as the research design, following which correctly gives an ideal solution to the predefined research questions in a systematic and scientific manner. The present research study is a descriptive and exploratory historical study and was executed in three phases.

Phase-1 Historical Study and Documentation

The research was conceptualized with the help of secondary data collected from the books, since the topic was from history, a variety of sources were explored.

This phase involved studying the history of the Indian Chintz with reference to its origin and propagation. There was a detailed study for the evolution and development of mordant and resist painting. This part also involved studying the etymology around the word "Chintz", its usage in society and production centres. The second part involved a detailed design study about the motifs, materials, tools and techniques involved in making of Chintz. Since there was a close resemblance of Indian Chintz with kalamkari so the third part of the phase involved the case studies of three existing styles of kalamkari – Kalamkari of Sri-Kalahasti, Kalamkari of Machilipatnam and Mata- ni- Pachedi Style of Kalamakari. Since it was referred to as "trade good". The last part involved studying about global trade and their trade to different countries. This was studied under following subheads

Chintz Textile Trade

This information was collected from secondary sources mainly based on the review of the literature. This helped the researcher to study how Chintz being a painted textile played an important role in trade and made India popular globally for its skill. It was observed that the cloth also served not only as an exchange currency but also as a means for the transfer of the socio-cultural belief system, which was based on the final utility and design. Hence, here an analytical and deductive methodology was followed, using the review of literature, Visual research and analysis of the documented chintz pieces. An in-depth discussion of results was done under the following heads A.

Chintz Design Repository

From the review of literature chintz documentation repository of seventy from ca, 1700 to ca.1850 was studied. A separate booklet was also made with Chintz documentation repository for easy reference.

Design of Chintz Era-Wise

The chintz textile pieces from ca.1700 to ca.1850 were categorized into four groups based on time periods to study their design evolution and motifs. This categorization enabled a systematic analysis of design, colour, and placement changes over 50 years.

Analysis of Chintz Design

A study was conducted on 20 Chintz designs selected through purposive stratified sampling, focusing on design layout, patterns, motives, forms, and symbolism. Five samples from each 50-year time period were analyzed. Desk research, observation, visual research, and literature from secondary sources were used for analysis. The study concentrated on documented pieces, particularly on details and iconography related to common motives like flowers and the tree of life. Each design was examined based on its period, components, market, colour, painting methods, and descriptions from literature.

Chintz Design Component

The visual research method was used and Chintz pieces were analysed by, focusing on design components like flowers, leaves, animals, and borders.

Evolution of Basic Design Components in Chintz

Each design component such as flowers, leaves, stems, animals, and borders were studied for their types, arrangements, and painting details.

Phase-2 Experimentation for Chintz Technique and Revival

The researcher found that the kalamkari technique closely resembled the chintz process which declined in the 1800. The current kalamkari technique involves mordant and resist hand painting with natural dyes, which is similar to the traditional kalam method. To learn more about the existing techniques, the researcher interacted with master craftspeople practicing different styles of kalamkari. The case study involved purposive sampling and included masters from Masulipatnam, Sri-kalahasti, and Ahmedabad. Data was collected through visits, interviews, and documentation, allowing the researcher to understand the materials and tools used in the process. The research aimed to revive the chintz technique through exploratory and experimental methods. The researcher explored various literature on chintz making, focusing on travel accounts by foreign visitors impressed by Indian artisans' skills. The foreign travellers were fascinated by the mordant and resist painting technique used to create vibrant patterns on cotton with natural dyes. Foreigners sought to replicate the technique for economic gain, leading to inquiries about tools, materials, and methods needed for success.

Researcher Training

The researcher underwent two training to understand mordant and resist painting with kalam and natural dyes for chintz technique analysis, A. Painting and Printing with natural Dyes B. Kalamkari Training from Artisan

Artisanal collaboration for revival

The researcher conducted a study to explore the possibility of revival with kalamakari artisans in collaboration. These artisans were purposively selected based on their tradition of fine mordant and resist painting using natural dyes. The researcher selected four chintz pieces and recreated three motifs from each artifact to replicate the original designs. The process of motif creation and chintz wall hanging recreation was documented.

The Experimentation of Chintz technique –

This involved exploration with tools and material- Kalam, Natural Dyes, Resist
Researcher collaborated with kalamkari artisans. The researcher selected four Chintz designs with tree of life using purposive sampling. Three motifs from each design were selected, making a total sample of 12, and were digitally modified and used for re-creation. Purposive sampling technique was used for the same. The process of re-creation with artisanal collaboration was done.

Phase 3-Development of Art Sustenance Model – Training, Creating awareness, and Market development.

SWOC Analysis

SWOC analysis of chintz was done with reference to the design, market, and technique, this helped the investigator. Understanding, how shall fit in the present market.

Art Training

A detailed training was designed with a training module. A new group with a sample size of 35, with interest and skill in painting was selected. The basic training involved the first and the second level training given by the researcher and the advance and third level training given by the artisan. Three-level training was provided to the group.

Creating Art awareness

In order to make people aware of chintz, social media was used. For this purpose, a Facebook page, Instagram page and a blog were created. The social media content

was developed and regularly updated to create awareness regarding this textile and craft among people. Several articles and posts were regularly shared and dissemination of resource material about Chintz, to create awareness. An exhibition is planned to create awareness and for craft promotion.

Market development

The researcher studied design of different chintz artifacts made in history. The main aim for designing the products was to create the market for chintz products in present times. The cost of each product designed was estimated.

A brand for chintz artifacts was created and E-tailing was done by creating a website. The digital designed products were uploaded on the website.

5.4 Results and Discussion

The study presents an interesting array of information based on historical research, revealing links between historical events, social dynamics, and cultural phenomena. The analysis focuses on the origin and evolution of art, its technicalities, and its influence in societal and cultural settings. The revival of art is essential for preserving it, and the researcher trained herself with the technique of painting and explored indigenous methods. The chintz revival process was done in collaboration with artisans, and the SWOC analysis was conducted to determine methods for its sustainability. The study also discusses the steps taken for the art's sustainability, including SWOC analysis, training, creating awareness, and developing a market.

Phase -1- Historical Study and Documentation of Artifacts

Indian chintz, also known as Coromandel Chintz, was a popular textile from the late sixteenth to the eighteenth century. Handpainted with mordant and resist painting using natural dyes, it featured intricate designs of tree of life with flowers, leaves, stems, and a mound. Indian artisans, experts in spinning, weaving, and textile colouring with natural dyes, mastered the technique of patterning cotton fabric to create vibrant coloured designs. This unique combination of Indigenous techniques made Indian chintz a rare and popular trade good. However, the Industrial Revolution led to a ban on exports, resulting in a decline in demand and production. Machine-made replicas of Indian chintz were created in Europe, resulting in a decrease in export market and production in India. As a trade good, no textile or artefact remains in India, making them valuable possessions in famous museums worldwide. Mordant

painting, a key characteristic of Indian chintz, has a rich history dating back to the 10th century. The technique was known as the finest craft in India and Iran, used for sacred and religious textiles. The designs were figurative, featuring human and animal motifs, and depicted wars, courtly themes, and ceremonial clothes. The evolution study of mordant painting over time reveals the development of colours, themes, and techniques. The first resist and mordant painted textile was found in Egypt, and these textiles were exported to Egypt from Gujarat, India. The use of natural colours, such as red and blue, and the combination of red and blue was evident in the textiles. The development of mordant and resist painting skills continued to evolve, with more complex designs and themes. The late 17th century saw the use of tree of life and floral designs in mordant and resist painting, catering to export demands.

Indian Chintz, was characterized by intricate design patterns featuring exotic patterns of fruits, birds, flowers, and wildlife, mainly in the form of the tree of life. These designs were often complex and elaborate, depicting various plants, flowers, and animals. The main theme was the tree of life, with intricate detailing within a floral motif. The design vocabulary included roses, chrysanthemums, marigolds, lilies, tulips, and iris. The main stem was a serpentine form, and the base was a mound with exaggerated roots or vases. The floral and foliage spread featured birds like peacocks, hens, parrots, squirrels, etc. These hand-crafted pieces became indicators of changing economies, cultural exchanges, social interactions, and fashion systems. The design was composed of materials available in the natural surrounding, with the "Tree of life" being a systematic composition of mound, stem, leaves, and flower.

The Case Study in three styles of kalamkari revealed there are two styles of kalamkari painting existing in regions of Masullipatnam and Sri- Kalahasti (with Geographic Indications) and Mata-ni -Pachedi style of Gujarat, 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 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.

Chintz Documentation and Design Study

The documentation results involved documentation of seventy Chintz textiles in form of the Chintz textile repository. This was further classified into the following time-ca.1700-ca.1750, ca. 1750 -ca.1800, ca.1800-ca.1850, ca.1850 onward and ere wise design study was conducted which revealed the following results.

Period of ca.1700-ca.1750

Chintz making, a traditional Indian craft, was used for sacred and religious textiles before ca 1600. The technique involved mordant and resist painting, with figurative forms featuring human and animal motifs. European traders were impressed by the vibrant designs and exported chintz to the Dutch East India Company. Indian artisans interpreted these designs, exaggerating them and creating their own versions. The main characteristic features were tree of life compositions, with intricate detailings created in white using resists. These intricately detailed motifs, created using dots, spirals, and other forms, formed the unique character of this craft and artefacts.

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 created 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, deer's, parrots etc

Period of ca.1800-ca.1850

Chintz pieces around ca 1800-ca 1850 were highly detailed and intricate, primarily achieved through direct mordant painting. White design details declined after ca 1800, and mordant painting was used with natural dyes. The pieces around this time had Persian influences and symmetry, with peacocks on either side of the stem. The entire field was filled with intricate motifs, foilages, and lions and peacock's. The motifs were no longer detailed as their size reduced.

Period from ca.1850 onward

Chintz pieces with intricate tree of life designs declined after this period, with no motif details in white resist. The designs were fine, delicate, and intricate, with motifs arranged in brick repeats. Major designs included an architectural gateway called Mirhab, with inscriptions in Urdu. These pieces had spiritual significance and were surrounded by borders, often made with direct mordant painted and block printed.

Chintz Design, Trade and Socio-cultural connect

Chintz designs have been a significant indicator of the interplay of economies, cultural exchanges, social interactions, and fashion systems among different cultures and countries. Indian chintz has facilitated a rich exchange of ideas, aesthetics, and commodities, leaving a lasting imprint on global culture and commerce. The hand-painted textiles, have different names and meanings depending on the country. The making of these mordant-painted textiles, dyed using natural dyes and metallic salts, were widely practiced in the Coromandel coast of India. They were later exported to European, Persian, and South-East Asian markets. The intermingling and cross-connect of various intercultural elements across the globe has led to the development of other crafts like batik in Indonesia and wazaraza in Japan. This technique of painting has led to the development of other crafts like batik in Indonesia and wazarasa in Japan.

Phase -2

Art revival

For this the researcher underwent two trainings- Training of Painting and Printing for natural dyes and training from a kalamkari artisan. With the artisanal collaboration and co-design approach, the researcher explored and experimented with natural dyes, tools, materials and technique and revived the art. There were four samples selected and a total of 12 motifs were initially re-created with one tree of life artefact with artisanal collaboration. The result revealed the re-created pieces showed a close resemblance to the original Chintz textile.

Phase 3

In order to develop a sustainable future and determine the feasibility of craft a detailed SWOC Analysis of Chintz with respect to its design, market and technique was done. The researcher trained a new group of 35 students who had an interest in the art. Hence an enthusiastic group was identified and trained for chintz making at three levels. Basic level, which comprised of first and second level the researcher and the Third level training by artisan. The training was designed with a gradual progression. The training manual was developed for the same was found effective. The pre- and post-analysis demonstrated improvement in skill with progressive levels. The

outcome was 20 motifs with 10 tree of life design pieces bearing close resemblance to the original chintz.

For creating art awareness social media and exhibition was done. There were various post uploaded and coverage in media and news which helped in creating awareness.

A market was develop wherein researcher attempted to digitally design products, estimate the cost and developed a website for e-tailing, which would help to sustain the art in future.

5.5 Conclusion

From the data collected from different primary and the secondary sources, it was possible to trace the origin and evolution of Indian Chintz. The comparison of three different existing styles of mordant and resist painting with kalam and Indian Chintz revealed that Indian Chintz was very unique with its distinguished design features, which helped to establish a different identity to Indian Chintz.

The era-wise stratification and detailed design study of the documented pieces helped to understand the evolution and progression of design with distinguished features with respect to the timespan, market and usage. The study of the design progression and trade revealed an interesting global socio-cultural interconnectedness.

The chintz making training was very fruitful and it led to the formation of a new group of interested artists, who can potentially engage in taking the art further. The result revealed that this group had interest in painting as well as designing which can aid in propagating the art's potential in painting as well as in product design development with newer interventions. This can be of advantageous for revival and employability.

The outcomes of the Chintz design re-creation was of very close resemblance to the original artefact, which proved that old art Indian Chintz can be revived successfully, practised and popularized, keeping the original quality and the essence of the art intact.

The knowledge about the glorious global trade of the past will be a motivating factor, to revive its past glory and bring it back to the same level in the export market.

5.6 Recommendations

- 1. The study can be further explored with more training and developing artists for revival,**
- 2. Development of an art sector with the registered user and art.**
- 3. Further scope in design and product development with design intervention.**