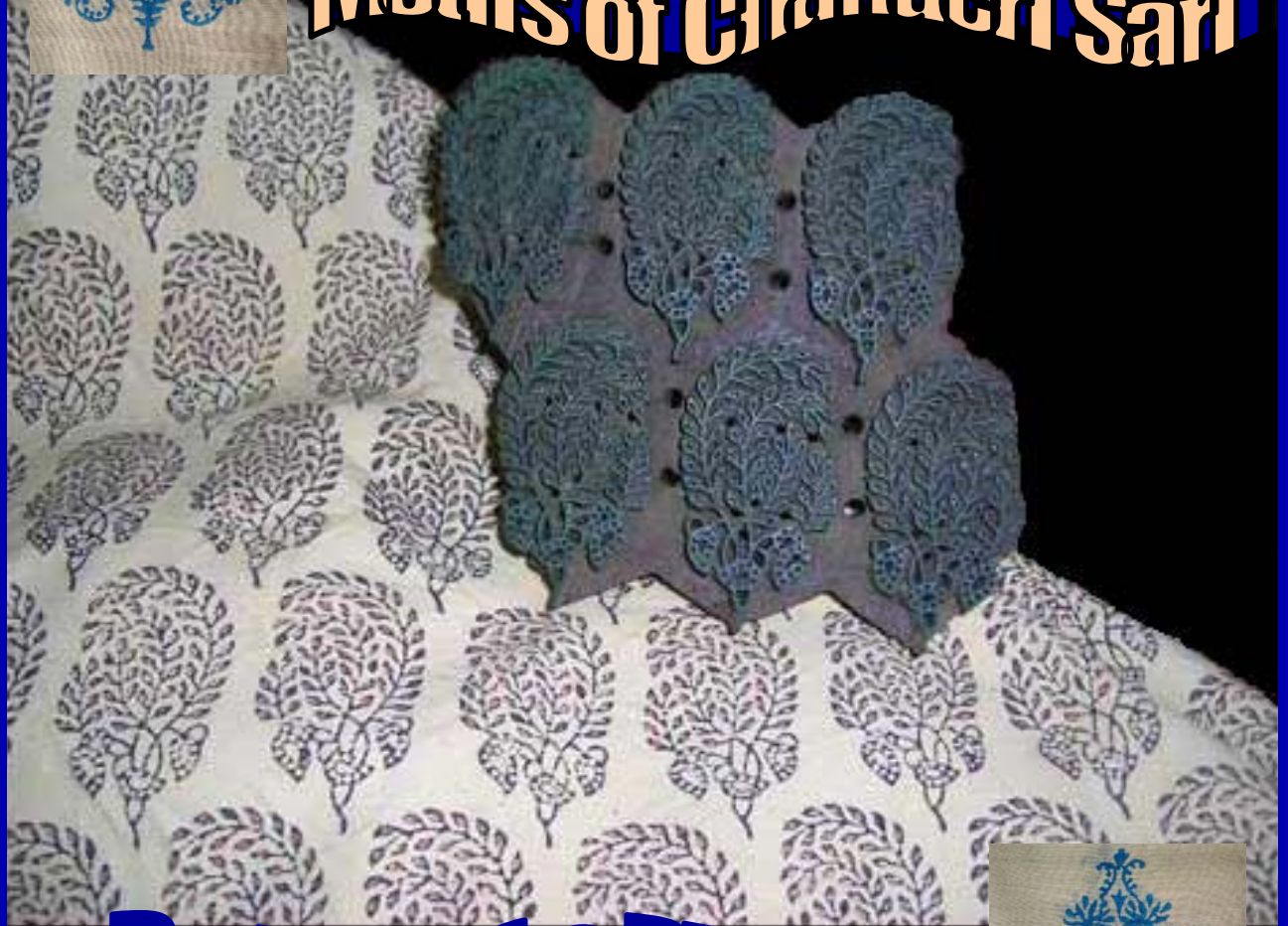


# A Design Concept of Block Printing Through Motifs of Chanderi Sari



By: Ms. Isha Bhatt  
and Ms. Neha Kumari



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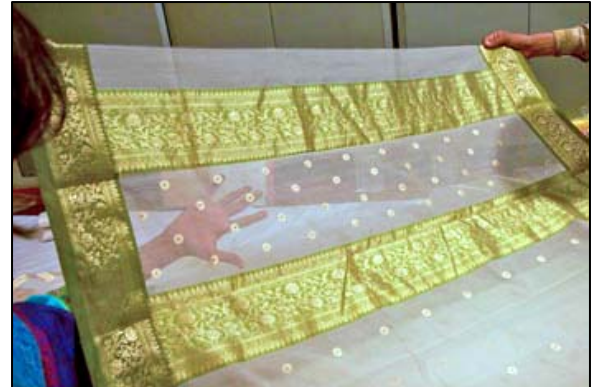
## Abstract

The traditional garment worn by Indian women is called the saris or sari. While the exact origin of saris is not known, yet researches have shown existence of saris way back in 3000 BC in the Indus Valley civilization. The central Indian state of Madhya Pradesh is Renowned for its Chanderi saris.

Madhya Pradesh has not only rich deposits of monumental heritage, green woods and abundant wildlife but it also has created a niche for itself through the art and crafts of the region. This is because of the people and their age old traditions that have been besieged upon them by their ancestors. The contrast variety of handicrafts that add charisma and uniqueness to Madhya Pradesh prevails amongst the ebullient festivity.

Chanderi is one of the best-known handloom clusters in India. It is particularly famous for its saris and is made with mix of silk and cotton. But if we look history, Chanderi has been adapting itself as per needs. Sari is the product of second half of twentieth century only.

In the heart of India beyond forests and valleys, is famous weaver's town of Chanderi in Guna district of Madhya Pradesh. Dacca muslins were comparable to Chanderi cotton long back. The weavers of Chanderi created the present form of Chanderi saris when the British introduced mill-made fabrics to compete with Indian handlooms. They used a silk warp with a fine cotton weft without compromising on the intricate gold borders and jewel like butties. Ever since then the weave continued to remain as delicate and exquisite as it was.



Colour was introduced into chanderi weaving about 50 years ago. Before that only white saris were woven and to give them their characteristic golden hue and fragrance, they were washed in saffron. Flowers were also used for dyeing these saris into soft pastel colours. Now saris are available in a range of light and dark colours with and without the gold borders and butties. Plain colours are also woven to be used as a base for embroidery, printing and other embellishments.

## Introduction

India hand woven fabric or handloom, as they are popularly known for centuries reflect the multicultural aspect of India. India is one of the oldest textile centres of the world. India hand woven fabric have been inspiring the interior designers the world over. Known for their aesthetic appeal and multi- utility aspects of India all the arts and crafts

in India handloom have glorious tradition of creativity and craftsmanship to the Vedic period, nourished by the highly skilled and innovative artisans and weavers of India.

## Sari

Sari is originally known as 'chira' in Sanskrit which means cloth. The 6 yards, fluid garment over and around the body, unstitched, adjusted with little tucks and pulls is one of the most graceful pictures ever. The most sensuous garment ever is undoubtedly the sari. And the best thing about it is that it conceals as much as it reveals. The quintessential Indian female garment is the sari as nothing identifies a woman as being Indian as strongly as the sari.

Saris comes in every shapes and sizes, from textured handloom fabrics created in remote mountain areas to sheer luxurious silk, once exclusively royal.

One of the most feminine outfits ever is the saris. And that's the secret behind its survival through various fashion eras like drainpipe, bell-bottoms and now low – rise jeans. Due to lack of proper historical records in India, the origin of this fabulous garment is a bit obscure. But one thing's for sure that the sari boosts the oldest existence in the sartorial world. It is mentioned in the Vedas and is more than 5000 years old.

## History of Saris



The origin of Indian textiles can be traced to the Indus valley civilization. India has a diverse and rich textile tradition. The people of that civilization used homespun cotton for weaving their garments. Excavations at Mohan jodaro and Harappa, have unearthed household items like needles made of bone and wooden spindles. This suggests that the people would have spun cotton at home to make yarn and finally garments. These sites also revealed fragments of woven cotton.

The first literary information about textiles in Indian is available in the Rig-Veda, which refers to weaving. The ancient Hindu epics mention a variety of fabric in vogue during those times. The rich garments worn by the aristocracy and the simple clothes worn by the commoners and ascetics are seen in the Ramayana.

The sari's origins are obscure, in part because there are so few historical records in India compounded to most other major civilizations yet we know that long before tailored clothes arrived, Indians were weaving length of unsewn cloth draped around their bodies. One of the earliest depictions of a sari- like drape covering the entire body dates to about 100 B.C.

Museum collections amassed during the western region, the best resource, as well as the often- extensive private collection of many south Asian women through the subcontinent.

Mention must also be made of tailored women's clothes, be they the Ghaghara (full gathered skirts) of the western region, the salwar kameez (gathered trousers and loose

tailored top) once associated with western- region Muslims but now popular among young urban women throughout India, or the choli (blouse) worn under the sari.

Saris have always been a passion for Indian women. It had lost its charm and attraction over centuries. Saris never change even as fashion may come and go. Saris only gain modifications with the changing times and trends.

Indian woven in the past centuries used to wear only ordinary plain saris with fabrics more or less the same and hardly any designs on them. Various fine fabrics with delicate designs and embroidery works have developed in today's sari. There are saris embellished with semi-precious stones and embroidery works done with expensive gold and silver threads. Lavish Zari work is also seen in certain costly saris.

The accessories that you need with a sari are a matching blouse or choli and a petticoat. Many parts of the blouse are visible while petticoat is completely hidden by the sari. The blouse could be quarter sleeved, half-sleeved, full-sleeved, or even sleeveless. One that is flowing and silk, embellished with embroidery work, mirror work, semi-precious stone or beads is the perfect blouse that goes well with the modern sari. The blouse also has undergone a series of changes and modifications.

### **The Textiles of Madhya Pradesh**

The textile of MP is a part of the rich heritage of India. The weaving, printing and colouring of textiles of MP have been influenced by the bordering states of Orissa,

Gujarat, Uttar Pradesh, Maharashtra, and Rajasthan, but at the same time they have developed their own distinctive style and individuality. MP is famous for its delicate weaves in chanderi saris.



In chanderi, traditional craftspeople used fine cotton as weft and silk as warp. Usually in subtle hues, they have sophistication hard to match. The chanderi cotton saris are ideal summer wear. In the "Zari" saris, crafts influences of the Varanasi style are bands on the pallav. The more expensive saris have gold checks with lotus roundels all over which are known as butties.

<b>Local name</b>	<b>Color</b>
Kesari	Saffron
Badami	Almond with a hint of Saffron
Angroori	Pale grape green
Morgardani	Blue green of the peacock's neck
Totai	Parrot green
Mehndi	Henna green (a more recent color)
Chutni	Sap green (a more recent color)
Anandi	Turquoise
Rani	Indian pink
Phalsa	The reddish mauve of the Phalsa
Katthai	Purplish brown of the catechu

### **Color and Design**

The fame and the romance of the soft chanderi colors lay in their constant reference to nature- fruits, flowers, leaves and birds, such as following table:

### **Block printing**

#### **Introduction**

Block Printing is an ancient craft form of Rajasthan that is being practiced since time immemorial. Rajasthan is well known for the

art of block printing that is hugely practiced there even till date. Natural colors are used in Block Printing. The process of doing block printing flourished since the 12th century when the art received a royal patronage from the kings of the era. Rajasthan is an important centre in India where block printing has gained a good prominence and the designs of the block printing that originated in Rajasthan are considered the most popular and best of all other designs. Block Printing is done on cotton fabrics.

### **History:**

The parts of Rajasthan and Gujarat became famous for the art of Block Printing that was hugely practiced, during the 12<sup>th</sup> century. The block printing of Rajasthan in India was exported in a large number from India.

### **Description:**

Block Printing can be distinguished into two categories, namely:

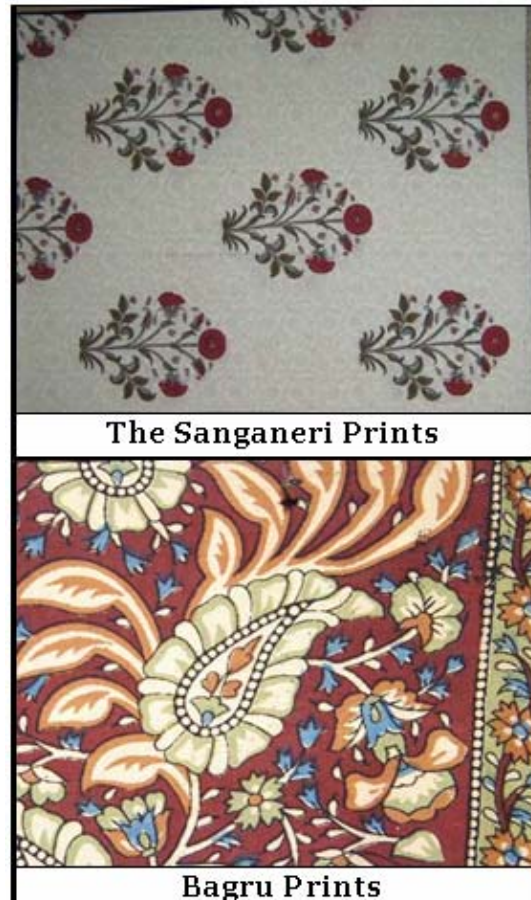
1. The Sanganeri Prints
2. Bagru Prints.

The background color of the Fabric marks the difference between the two. The Bagru prints are essentially done on background of red and black and the Sanganeri prints are done on a white background. Block printing is done on rich and vibrant colors and this aspect has given prominence to Block Printing as a craft of Rajasthan. Block Printing of Rajasthan in India is known for the intricate designs and the details that are made on the block prints.

The wooden blocks of different shapes and sizes used for block printing are called bunta. The fabric is washed free of starch before printing is done on it. The base of the block has the design carved on it. Standard colors used for block printing are black, brown, orange, red, and mustard. Printing is done from left to right. The fabric is dried out in the sun after the block printing is done.

### **Basic Equipment**

- Printing table
- Printing color tray
- Blocks
- Wooden net
- Net
- Dye tray
- Sponge
- Blanket
- Brush
- Color trolley
- Gum basket
- Cambric cloth



## Process of Block Printing



- ❖ First, the fabric to be printed is washed free of starch and soft bleached. If dyeing is required (as in the case of saris where borders or the body is tied and dyed) it is done before printing.
- ❖ The fabric is again washed to remove excess dye and dried thoroughly.
- ❖ The fabric is treated by harda and dried.
- ❖ The fabric is stretched over the printing table and fastened with small pins. This is an important stage as there should be a uniform tension in the fabric with no ripples.
- ❖ The color naphthol to be used are kept in a tray on a wheeled wooden trolley with racks which the printer drags along as he works. On the lower shelves printing blocks are kept ready.
- ❖ Under the naphthol tray is another tray containing a thick viscous liquid made from nepthol binder and glue. This gives the color tray a soft base which helps to spread color evenly on the wooden block.
- ❖ The printing starts from left to right.
- ❖ When the block is applied to the fabric, it is slammed hard with the fist on the back of the handle so that a good impression may register. This job is usually done by an expert printer who ensures the effect is continuous and not disjointed.
- ❖ The fabric is sun-dried, which is part of the color-fixing process.
- ❖ At last we will dye the cloth into Naphthol dye.

## Home Furnishing

Home furnishing has always been a more important part of the interior of a home in India. Contemporary life is conformist and mass oriented, it is imperative that the interior spaces be particular to individuals who live and work in them. These qualities will of necessity, derive from the furnishing, furniture fabrics, including floors and walls and the various other object and accessories that collectively express the taste and personalities of the inhabitants. The fabrics please the sensibilities as well as the senses, providing privacy, shielding us from glare or counter acting darkness and groom and muffling noise. The enormous range of different fabrics lumped together are under the term interior fabrics. They include those made specifically for the use in curtain, draperies and upholstery, carpeting, bed-sheet and table linen and sheeting.



### Objectives

- To collect the pattern of chanderi saris.
- To enhance the new patterns of block printing by chanderi motifs.
- To use the motifs of chanderi saris by block printing in context of various home furnishing articles.
- To find the acceptability of the new creation.

### Methodology

Methodology is a systematic way or orderly way of approaching analysis, information system and information technology that include the method, procedures, and techniques used to collect and analyze information. It is a strategy and approach to achieve some goal presented as a framework in which related processes made up of activities or steps are grouped. A methodology is normally used as a guideline rather than as a strict set of instruction. This section deals with methodological details of present study "A new design concept of block printing through motifs of chanderi saris." I will collect, both primary and secondary data through different means book, internet and field survey for the fulfilment of this purpose.

#### 4.1 Data are two types:

##### Primary Data:

Primary data are those which are fresh and collected for the first time. We can obtain data either through observation or through direct communication with respondents in one form or another through personal interview. In other words we can say that there are several methods of collecting data. I have collected primary data through surveys questionnaires filled by students and friends in Jaipur.

### **Secondary Data:**

Secondary data means that are already available i.e. they refer to the data which has been collected.

The present study is divided into following section.

1. Locale of the study
2. Selection of the sample
3. Selection of method
4. Collection of data

### **Locale of the study:**

The study was conducting in Jaipur. Focus M.P chanderi saris.

### **Selection of sample:**

List of various chanderi saris motifs, colour, pattern from different text book and data will be collected.

### **Selection of the method:**

For the condition of the study, the data was collected by an interview schedule and observation method to shopkeeper. These particulars of data collection have given the respondent an opportunity for clarification.

### **Interview schedule:**

The interview schedule was prepared with an object to get an idea about the latest trends in chanderi sari and developing the pattern.

### **Collection of data:**

I will be collected data to interview individually the student. The questions will be explained by the investigator and will be filled by the student themselves only.

### **Analysis of data:**

Analysis the compare motives, colours, fabric, technique involved and manufacture process in preparation of chanderi saris.

## **4.2 Textile Material**

According to utility and suitability of articles 7 home-furnishing articles were selected for carrying experimental work. Articles are as shown in the table:-

No	Articles
1	Bed sheet
2	Cushion-cover
3	Curtain
4	Pillow-cover
5	Centre table cover
6	Sofa set
7	Musion-cover

### **Result and Discussion**

Research work is carried out to appear a query and to match ahead on the road of progress and development. Results of research, contribute the final step, through which answers to the inquisition are sought.

Use of traditional art is an upcoming trend. After realizing the need of the time researcher took of the study or identification and interpretation of chanderi sari motifs



for home furnishing. A study was undertaken to design 7 different home furnishing articles in combination with block printing.

40 housewives of Jaipur and many other places were evaluated the experiment works as respondents were selected purposely to access and select developed motifs of chanderi. The order to find the acceptability of printed articles was carried with the rating Performa.

### **Summary and Conclusion**

In today's world of modernization and industrialization the fashion is changing rapidly. So the need of innovative changes and new designs are in great demand. Current fashion trend is propelling people towards traditional arts and designs in textiles which are still being practiced in India.

True art is judged in terms of expression of deep inner feelings. However, in real terms, any form of art remains meaningless until and unless it is accepted by the society. The art may not be considered only one of the utilities by human beings, but it is the supreme attainment of human endeavour. In fact, it is difficult taste to define art in its precise form.

In the present study, researcher attempts to identify and interpret chanderi sari's motifs on cotton/silk fabric for various home furnishing articles with the help of block printing.

These forms of art have been prevailing through the centuries. The main concern of the present study is synthesizing the two form of art i.e. chanderi motifs and block printing.

The main objectives are as follows:

1. To collect the pattern of chanderi saris.
2. To enhance the new patterns of block printing by chanderi motifs.
3. To use the motifs of chanderi saris by block printing in context of various home furnishing articles.
4. To find the acceptability of the new creation.

“Chanderi will mainly offer its unique high value added fabrics among exporters and niche retail stores to suit the high end of the domestic and international market by the year 2005.”

Indian handloom fabrics constitute a unique chapter the history of human endeavour. Among the techniques which are regarded as traditional in India in the sense of their ancient practices are; weaving natural dyeing and printing. Keeping the above point in mind following objectives was framed:

Major findings of the study are as follows:-

#### **Raw material:**

The yarns used are cotton and silk of 100 and 200 counts. The silk is of denier 13/15. The cotton yarn was purchased from Mumbai, Ahmadabad, Chennai and Madurai and the silk yarn was purchased from Bangalore.

## Manufacturing process:



The dyeing process in Chanderi is undertaken mainly for the silk yarn by the dyers, many of whom have been in this skill since long. The silk yarn dyeing takes about 45 to 60 minutes depending on the colour. After dyeing, the yarn is loosened on wound on reels or swiftness.

For the weft, the yarn is wound on prints with the help of a charka, usually carried out by the members of the weaver's family. After warping, they are passed through the reed and the healds. With a deft twist of the hand of the women folk, the warp threads are then joined to the old warp threads. This process takes about 3-4 days.

Before the actual weaving begins, the weavers set the design of the border and the pallu. A vertical harness called jala is used to tie the respective ends of the design. This process takes 3-4 days depending on the complexity of the design. The figured effects are produced with the help of an extra weft and the

number of tills. Higher the number of the wefts, more times will it takes. However, with increased number of ply, the weaver can move faster, but the output is less fine. Similarly, higher the reed count, higher would be the production time.

The weaving is performed by skilled weavers. Traditionally, the looms used had been largely pit looms with throw shuttle. Today, the magic of the master weaver is not lost, though modern fly shuttle looms are being used.

The chanderi fabric does not require any post-loom process. However, these used to be sometimes given a final calendaring finish with a kundi, making the warp and weft more compact giving it a surface sheen. Addition of fine gold, silver or mica dust at this stage was also practised.

## Colour, Designs and Motifs

The chanderi colours always show a preference for harmony between the borders and the body of the saris. Chanderi saris favours subtle shades, and are occasionally considered being a little more flamboyant than its traditional cousins. The traditional colour palette has kesari (saffron); Badami (almond with hint of saffron); Angoori (pale grape green); Morgardani (blue green of the peacock's neck); Totai (parrot green); Mehndi (henna green- a more recent colour); Chatani (sap



green); Anandi (turquoise); Rani (Indian pink); Phalsa (the reddish mauve), and Katthai (purplish brown of the catechu).



The looks of chanderi sari is often compared with thousands stars twinkling in the serenity of the vast sky- we find hazar buti very common. The most common combination that can be found is the off white colour on the body and various colours on the borders.

Chanderi designs are heavily drawn from nature and so hunting scenes, the tree of life, human forms, birds, fruits, flowers and heavenly bodies are frequent motifs on these saris- with exquisite detail far surpassing their role models.

This study would be certainly a competition for other fashionable articles for home furnishing.

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