

Research on Modernization of Extinguishing Heritage Textiles of India with Respect to Weaving, Dyeing and Printing

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Abstract

Textiles of India have registered a widespread impact in terms of woven, printed and painted textiles since civilizations, dating back to the Harappan civilization five thousand years ago. Various, remote villages, cities, and states have been practicing the art of developing exclusive woven, printed, and painted textiles. The tools, techniques, and colours adopted are almost simple yet intricate and complex. Sustainable ideas of designing accessories that are Anti- Microbial, UV Protected, and Odor-Free Using Natural Materials, include studies on sustainable clothing, fabrics, and methods of creating sustainable clothing. The earliest records of these textiles are seen in Ajanta Cave Murals of the 6th century AD. This was considered very auspicious and worn on special occasions. Ikat textiles manufactured in Odisha are called "Bandhas" and woven by special community people named Mehars and Patras. Rejuvenation is required to revive and popularize the hidden deepest heritage of the textile and clothing sector. Any style adoption and diffusion is a long process, one needs to tune with the dynamics as a spark. The knowledge and experience in developing new innovative methods of designing are very important. In this context, the use of our traditional heritage knowledge helps a lot to come out with contemporary textiles and costumes.

Keywords: Survey; Rejuvenation; Heritage; Textiles; Costumes; Fashion; Weaving; Natural dyes; Printing

Introduction

Textile and costume designing in new ways has become inevitable. Entire future fashion wholly depends on the innovation, awareness, and creativity of a designer who thinks differently, accepts, and faces challenges. Textiles of India have registered a widespread impact in terms of woven, printed and painted textiles since civilizations, dating back to the Harappan civilization five thousand years ago. Various, remote villages, cities, and states have been practicing the art of developing exclusive woven, printed, and painted textiles. The tools, techniques, and colors adopted are almost simple yet intricate and complex. The designs are exclusive to the place of origin which has led to the development of various traditional textiles of India. The craft is unique with specific textiles that have been passed over generations and also is limited to the same family. The textiles have been developed using, natural indigenous materials, such as natural colours extracted from plants or animal sources, natural binders for improving the adherence of dyes to fabrics, blocks made out of wood for printing, painting brush bristles from animal hair, use of mud, or natural wax sourced from trees, lac from animals and similar materials have played a major role in the development of these textiles. Inspiration for design development was achieved from nature, the epics of Ramayana and Mahabharata, and the lifestyle of humans, expressing various moods and celebrations. These textiles adorned mainly the temples and homes other than the apparel [1-4].

With the view of Make in India and Startup India, Research institutes, Universities, and Colleges, NGOs utilize the textile sector as a major tool to contribute to the development of

the skill sector and to promote the tradition, culture, and heritage of the country. In this regard, several projects were developed that uplift and utilize modern tools and techniques, without disturbing the cream concept originality and to develop contemporary styles and products that enhance opportunities for the artisans. This effort enhances the sales of the products and also brings the ruler art upfront. Sustainable ideas of designing accessories that are anti-microbial, UV-protected, and Odor-Free Using Natural Materials, include studies on sustainable clothing, fabrics, and methods of creating sustainable clothing. A detailed study on sustainable clothing, sustainable fabrics such as jute, finishing of fabrics without using chemicals, etc. was conducted. New contemporary products such as bag collections that are sustainable, bio-degradable, and completely recyclable made out of jute, are dyed naturally and are anti-microbial finished were developed. The dyeing was done using natural dyes using dyes such as madder root, cinnamon, kamala Dye, and turmeric. The bags are designed using different techniques and designs for different occasions. The bags were embellished with traditional block printing techniques and embroidery [5,6].

Objectives

- a) To research on the heritage of development textiles, designing of costumes, accessories and craft of India
- b) To rejuvenate and analyse the current trends and plan for the future weaving, dyeing and printing process
- c) To innovate on application of natural dyeing, finishing and printing process on heritage textiles

Methodology

An online survey was conducted for major identified popular heritage textiles of India. In situ data was collected by visiting the places of handloom and Powerlooms weaving centres in various localities of Bangalore. Study on the methods, process and traditional techniques and the changes happened over the time. Interview was conducted for the weavers of Bangalore and gathered information about historical background, customs, traditions, raw materials sourcing/ availability, manufacturing method, processing, usage and promotion of products [7]. Data collected through survey was compiled and analysed. Interpretations of data was done for various factors like types of heritage textiles, handlooms, weaving, their current status and advancement in terms of usage of looms, machineries and designs. Data collected related to traditional hand looms, power looms, preparation, designing and weaving process had been analysed for following aspects

- A. Heritage of development textiles, designing of costumes, accessories and craft of India

The various indigenous crafted textiles of India include Muga Silk sarees of Assam (Exclusive to India only), Ikat from Pochampalli, Mangalgiri cotton sarees from Andhra Pradesh, Exclusive woven textiles, Kanchivaram sarees from Tamil Nadu, Kasu sarees of Kerala, Mysore Silks, Ilkal sarees, Molkalmuru sarees of Karnataka, Paithani and Narayanpet sarees of Maharashtra, Chanderi silks of Madhya Pradesh, Patola of Gujarat, Sambalpuri and Bomkai of Odissa, Banarasi and Jamdani of West Bengal, Bhagalpuri silks of

Bihar, Lepcha of Sikkim, Pashmina of Kashmir, Kinnari shawls of Himachal Pradesh, Kota doria of Rajasthan and kumbi of Goa are exclusive woven textiles. Kalamkari from Srikalahasthi, Ajrakh of kutch of Gujarat and Bammer of Rajasthan, Dabu prints, Bagru prints, Mata Ni Pachedi of Gujarat, Bandhani of Rajasthan and Gujarat are a small amount of printed and painted textiles of India. These crafts and exclusive materials are on the verge of declining, as this traditional craft takes several days to complete. Kalamkari art has now been practiced by only 16 skilled artisans with 10 of them being National awardees. Dabu Prints, an exclusive resist hand block printing, practiced in rural areas of Rajasthan, is limited to only family businesses. Bagru and Sanganeri printing of Rajasthan is special in its own style and prints contracting between fine and bold lines, background colours, and combinations, representing, geometric, floral, and animal prints. Azarakh, a block print fabric from Gujarat, represents nature with colors, red for the earth, white for clouds, black representing darkness, and blue for the universe. Heritage textiles of Gujarat are Double Ikat, which is produced by weaving silk yarns named as 'Patola' [8-11].

The earliest records of these textiles are seen in Ajanta Cave Murals of the 6th century AD. This was considered very auspicious and worn on special occasions. Ikat textiles manufactured in Odisha are called "Bandhas" and woven by special community people named Mehars and Patras. The specialty of these is the presence of striking colour combinations, and delicate fin patterns worked on cotton and silk yarns. Ikat Textiles produced in Andhra Pradesh are called Telia Rumals and Pochampalli Ikats. Colours for Telia Rumals were terracotta red and black with other natural colours and for Pochampalli Ikats wide range of colours were used. Rajasthan is famous for bagru prints which is a mud resist block printing technique. Resist paste called Dabu which is made up of clay and gum is used for this print and later is dyed with vegetable dyes. Research and innovation in the integration of essential functionalities and performance characteristics is the need of the hour. Ready to --Wear has become an important mediator between designers and consumers through web-based technologies [12-15].

- B. Rejuvenation and analyse the current trends

Rejuvenation is required to revive and popularize the hidden deepest heritage pertaining to textile and clothing sector. This type of Rejuvenation helps to bid the irrelevant, red-listed industries and promote the green sustainable apparel industries and heritage textiles. Research on heritage textiles from fibre to printing process promotes self-skill development, self-employment, and revenue generation by incorporating innovative and functional aspects as the Indian textile Industry is one of the oldest industries in the world. The study of heritage textiles of India has become important in the overall economic development of the country. The creativity, workmanship, and skill of many of this sector are extinguishing these days. So, there is an urgent need to popularize the ancient hereditary crafts through proper innovative design development with due consideration to original motifs, color combinations, and patterns by providing a suitable direct market for the products [16].

The clothes we wear communicate the social and cultural background of an individual. Today's buyers have more preferences

for comfort and visual look than any other factor. As the saying "The clothes make the man and it is like a second skin", "Ready to -Wear' has become an important mediator between designer and consumer through web-based technology. People involved in E-Commerce fashion business are now looking for newer technology and methods to meet the demands of the market and the consumers. Innovation in fashion design needs for aesthetics, comfort, and utility. Integration of these factors with suitable conceptual ideas, imaginative touch, technology, and techniques will be the key factors for a design to become successful and retain in the future market. Technological advancement in all sectors has brought a huge transformation in the living standards of humanity as well also in the fashion sector.

Result and Discussion

Survey analysis

The survey revealed that the advancement of weaving technology using digital software and modern equipment in recent years has benefitted the large majority of people by reducing time consumption. The study also revealed that there is a lot of difference between modern and traditional weaving processes. The

integration of computer-aided design (CAD) and digital technology also transformed modern weaving processes. This process makes the designing process very easy and there is an increase in production. Research revealed that the inclusion of automation and robotics in the modern weaving process enhances efficiency and productivity. There is a need for trained personnel. The usage of synthetic fibres and advanced materials in modern weaving processes improves production and is more economical [17].

The study also revealed that demand for sustainable and eco-friendly textiles in the market requires modern weaving techniques which can be achieved by using effective modern tools and designs. It is found that the introduction of innovative techniques or technologies in modern weaving helps to create unique textures, patterns, or finishes. Development of designs by using different blends of material, different weaves, digital CAD, and unique textures are important in the contemporary weaving process. In this connection, the accommodation of modern weaving processes, customization, and individualization for mass production is very crucial. Customization requires enough time period and concepts for mass production require awareness in the buyers (Figures 1-3).

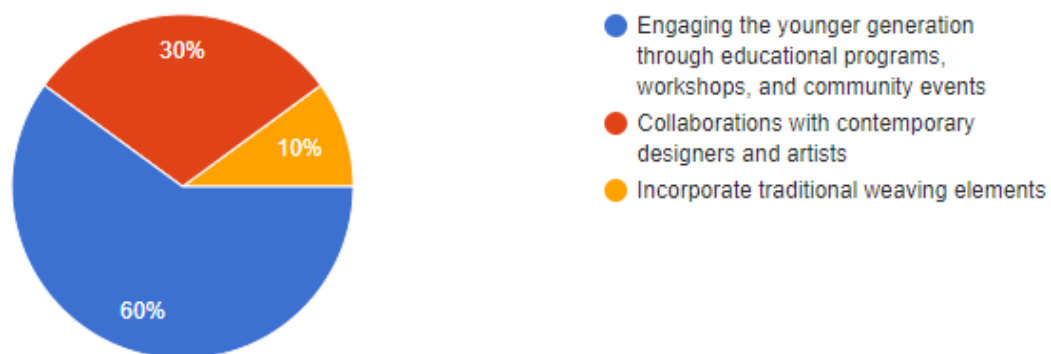


Figure 1: Strategies to make traditional weaving more appealing.

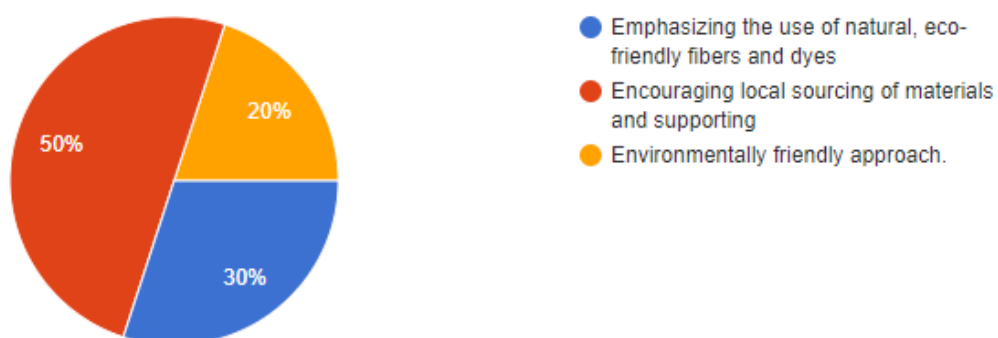


Figure 2: Sustainable practices for revitalization.

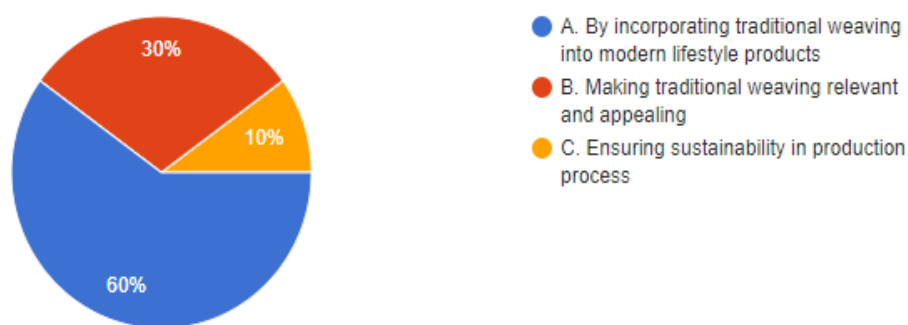


Figure 3: Integration of traditional weaving in contemporary form.

Interpretations on innovation on application of natural dyeing, finishing and printing process on heritage textiles

The heritage textiles of India include the design of fibers, yarns, and fabrics. The designing can be done in the way of dyeing, printing, embroidery, and embellishments on the surface of the fabrics. Some of the heritage textiles and surface embellishments are losing their originality and becoming vague in the present day due to the vast industrialized output of textile and garment sectors across the world. Each state of India has its own indigenous regional art and culture. The techniques and methods used for heritage textiles are unique in their own way. This uniqueness of workmanship in terms of the type of fibre, weaving design, dyeing, printing, and surface designing aspects gives value addition to the fabric.

Changes in fashion drastically affect the overall look and values of the person and society. The imitation of fashion from the elite class to the lower is very fast these days when compared with the fashion of the earlier days. Fashion or trend is a style that lies within and beyond the time and it keeps changing. A fashion designer should be in tune with these movements for successful retention in the market. Gone are the days, when people will go for only trends. The new need has arisen with much importance for comfort, health, and sustainability factors across the world. Most of the time, trends revolve like a wheel, what is there in the bottom line has an equal chance of being on top due to digital global world movements. As there is jet speed change in the outer world, also change is needed in the designing domain.

Conclusion

In the years to come, there is a need to look into the heritage of a country as per market shifts, and demand and provide suitable acceptable, and sustainable designer textiles, clothing, and accessories for the consumers. Development of technology, social media, and awareness has made all the brand holders and companies re-think in a new direction i.e.; to develop something new for the needy and compete to provide the best product to the market. Globally there is jet-fast growth in online textiles, costume, and fashion marketing. True designers, creators, and leaders have to work in this direction to overcome various obstacles through new innovative models. Any style adoption and diffusion is a long

process, one needs to tune with the dynamics as a spark. The knowledge and experience in the development of new innovative methods in designing are very important. In this context use of our traditional heritage knowledge helps a lot to come out with contemporary textiles and costumes. The clear understanding and perception of the changing trends to create the design in a sustainable way for the higher dimensional life matrix is very important.

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