

A New Avenue of Traditional Art Form by Designing of Handloom Sarees with Aipan Design

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Abstract: Indian folk art refers to the traditional art forms and crafts that have been practiced by rural and indigenous communities in different regions of India for centuries. These art forms are deeply rooted in the cultural heritage and rituals of various communities and reflect their unique aesthetic sensibilities. Presently, the essence of the folk art is washed out due to the impact of modernization. The Indian government has taken various imitative to keep this rich cultural traditional folk art alive and preserved them for future generation. However, government alone cannot stop the extinction of these traditional Indian Folk art forms without support from every Indian, living in India or abroad. Promoting and conserving Indian folk art can be an entrepreneurial opportunity. This can establish an online marketplace or physical store dedicated to selling or promoting these art forms, showcasing works by different artists and communities. In the present study, the folk art of Uttarakhand "Aipan" has been explore for the adaptation for designing a handloom saree which can be popularized in the niche market. The weavers of Uttarakhand can be start an enterprise with this product and can be promote this art worldwide.

Keywords: Aipan, Craft, Folk Art, Floor art, Handloom, Jacquard Weaving, Sarees, Weaving.

1. INTRODUCTION

Indian handloom products have been world famous for their exquisite designs and workmanship. Brocades of Banaras, Jamdani, Baluchar, Chanderi and many more are still known for the intricacy and beauty of their designs and techniques. Assistance in design intervention has been given by Indian designers so that newness can be brought into the existing art forms. Several arts and crafts have been revived which are now exported to United States, United Kingdom and other European countries. Indian designers also enormously contributed in the upliftment of Indian handloom sector. Traditional sarees of India came to limelight when adorned by eminent personalities and celebrities around the world at global platforms. Every Indian state which had a legacy of traditional art and craft has enhanced its revenue through the sale and export of traditional handloom products especially traditional handloom sarees. Other handloom articles of different Indian states also possess the potential to increase state revenue generated from sale of these goods as souvenirs through popularization and tourism.

Uttarakhand is one of the states which is rich in traditional craft. The common crafts of Uttarakhand include ringal craft, wooden carving, copper utensils, painting, carpet weaving, handloom weaving and Aipan art. Other crafts include handloom for production of woven woollen shawls, scarves and rugs which is mainly practiced in the high hill regions of Uttarakhand. The Indo-Tibetan or Bhotia communities living in the border area of state (Dharchula, Joljibi, Pithoragarh, Munsiyari) have been engaged in the production and processing of woollen articles along with rearing of sheep and goat. Wool obtained from different species are available and are used in traditional handwoven woollen products like dan (matress), pankhi (shawl), asan, carpets are produced. The other weaver communities are in the districts of Udham Singh Nagar, Haridwar and Dehradun who are involved in production of wool and silk stoles, shawls, fabrics, etc. The major production of silk handloom products is done in tarai and mid hill region of Uttarakhand. Mulberry and oak tasar silk is cultivated in the state in very less amount hence, the local weavers use silk for blending with wool to enhance look and warmth of woollen products like stoles, shawl, muffler, etc. Uttarakhand also needs to

put handloom and handicraft products in the forefront for the revenue generation through export and tourism. There is vast scope of designing and developing new handicraft and handloom products in Uttarakhand using traditional motifs. As almost every Indian state has some form of traditional textile product which defines its history, richness and uniqueness, a need of having a similar product for Uttarakhand was felt. Therefore, keeping the potential of silk industry in mind, development of silk sarees was planned to use traditional motifs of Uttarakhand. Saree has been all-time wear for all Indian women over the millennia and is one of the most important handloom products popular among women. The traditional heritage of Indian arts and crafts provide huge source of design inspiration for development of new products thus, Aipan was considered as an inspiration of design development for saree in the present study. Aipan is the traditional floor painting of Kumaon region which has great social, cultural and religious significance.

2. Objectives

The objectives of the study were:

- To adapt designs of Aipan (floor painting) for handloom silk sarees
- To develop handloom silk sarees and assess the acceptability of prepared sarees

3. Methodology:

In the present study the Aipan Designs of Uttarakhand was taken for the design development of handloom silk saree. Since, handloom sarees provides a larger canvas for the design exploration which can also provide opportunity for survival of this tradition of India. Therefore, the saree with Aipan design was selected for product diversification under silk handloom products. The motifs of Aipan designs were taken for design development. The original designs were collected from secondary sources like book, stickers available in market, Aipan designs made in household, internet, etc. the designs were collected in two categories i.e. Floral and geometrical design and figurative designs. The collected designs were used as pool for adaptation of motifs. The selection of motif was done from the design pool based on their aesthetic appearance and suitability of motif for end product i.e., saree. While selecting designs it was kept in mind that each motif should be distinct from regular designs used in sarees. The developed design combinations of each category were got evaluated by panel of experts. Final design combinations were used for the development of handloom weaving of saree.

4. Discussion and Results

The Aipan designs were collected from different sources and were adopted for the design development for handloom saree. The Aipan designs were adapted comprising of total fifteen designs (five in each category of buta, buti and border). The adapted designs were assessed by the panel of experts from college of home science, G. B. Pant University of Agriculture and Technology, Pantnagar. The designs with highest Weighted Mean Score were selected. Total three motifs were selected from each category for the design development of saree. The selected motifs are given below:



These motifs were used in combination and arrangement of border, buti and Buta designs for saree. Different arrangement were made for saree and assessed by the panel of expert. According to the preference of experts final arrangements were finally used for the weaving of handloom saree. Selected arrangements are given below:

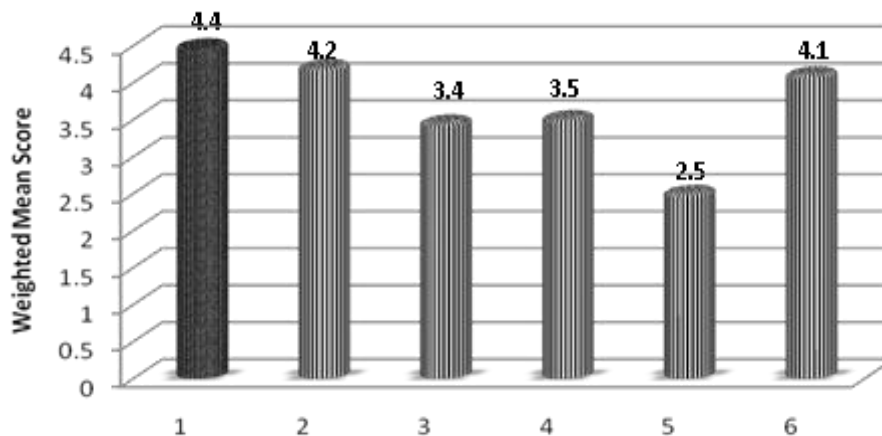


Figure 1. Weighted mean scores obtained by design arrangements of (Combination of *buta*, *buti* and border)



The final arrangement was used for weaving of saree through jacquard weaving techniques i.e., *tanchhoi*. The *tanchhoi* or extra figuring technique was used for the weaving of saree in pit loom. The details of saree is given below :

Table 1: Description of saree 1(Combination of *Buti*, *Buta* and Border)

Name of saree	Lotus <i>Buta</i> Handloom Saree	
Motif used		
<i>Buta</i>	Lotus <i>buta</i>	
<i>Buti</i>	<i>Trishul</i> from top portion of <i>Dhuliargh chauki</i>	
Border	<i>Shankhi bel</i>	
Number of Graph	<i>Buti</i>	1
	<i>Buta</i>	1
	Border	2
Number of punch cards	Buti	4002
	Buta	500
	Border	1500
Yarn details		
Raw material	Warp	Bangalore silk (spun)
	Weft	Bangalore silk (spun)
	Extra weft	Golden zari
Count of yarn	Bangalore silk	16-18 denier
	Golden zari	3700 denier
Colour of saree	Warp	Fawn
	Weft	Orange
	Extra weft	Golden zari
Weaving details		
Technique used	<i>Amru</i> or <i>tanchhoi</i>	

Loom used	Pit loom with jacquard attachment
Weave	Ground – Satin Pallav – Satin and twill Border- Twill
Reed	104
Jacquard capacity used	240 Hooks 5 Harness
Numbers of warp per dent	Ground Selvedge 5 10
Ends /Inch	260
Picks /Inch	100 +100 (extra weft)
Saree details	
Length of saree	5.5 meter
Width of saree	45 inches
Length of pallav	20 inches
Length of blouse piece	31.4 inches
Width of border	2 inches at ground 1.5 inches at pallav horizontally
Place of manufacturing	H.M. Textiles, Pilikothi, Varanasi, India

 Buta design  Buti design  Border design	 Design arrangement of saree	 Draped look of saree
Plate 5 (combination of border, buta and buti)		

Cost calculation of Developed Sarees

The cost of developed sarees was calculated. The sarees were woven by the weavers of Varanasi therefore manufacturing cost of saree was calculated. For the commercialization of developed saree, the market cost was also calculated through straight line method. The details of cost of five developed sarees are given on Table 2.

Table 2: Manufacturing and market cost of developed

Manufacturing Cost		Saree 1
S.No.	Particulars	Cost (in ₹)
1.	Graph designing	5,500
2.	Punch card	6,000
3.	Raw materials (wrap, weft and zari yarns)	4,500
4.	Prep reparatory process (dyeing, loom setting, binding etc)	3,000
5.	Weaving charges Rs. 200/day for 20 days (working hrs 8 hrs/ day)	4,000
Grand total		23,000
Market Cost		
1.	Raw materials (wrap yarns, weft and zari yarns)	4,500
2.	Prep reparatory Process (Dyeing, loom setting, binding etc)	3,000
3.	Weaving charge Rs. 200/day for 20days (working hrs 8 hrs/ day)	4,000
4.	10% of designing of graph and punch card (5500+6000=11500)	1.150
Grand total		12,650

The developed silk handloom sarees were evaluated by experts, consumers and retailers on different aspects related to aesthetic appearance and other criteria as well as the acceptability of the developed saree. The opinion of expert was taken about the acceptance of developed saree as Handloom silk saree of Uttarakhand in “Yes and No”. All experts believed the developed sarees would be accepted as handloom silk product in Uttarakhand.

The developed saree was also assessed by the female respondents (working women and homemakers) of upper middle-income group of Nainital and Udham Singh Nagar districts. The respondents were asked consumers about their awareness of handloom products of Uttarakhand, their buying behaviour while purchasing handloom products, awareness about Aipan and its use in other products and assessment of saree on different parameters viz, design arrangement, design, technical details of saree, overall appearance and cost.

5. CONCLUSION

In the present study, systematic approach was used for the development of designs for sarees. The successful attempt was made to enhance the handloom sector of Uttarakhand and folk art of the state with their amalgamation in from of handloom silk saree with *Aipan* designs using jacquard weave. It provided a new commercial platform to the folk art and handloom sector of the state. This was the first attempt of its kind which introduced jacquard weaving technique (*amru/ tanchhoi*) for the development of beautiful structural designs on silk saree. Uttarakhand is a major centre of tourism owing its geographical location as well as the state is also famous for religious tourism. Saree is one of the traditional costumes of Indian women which will never lose its charm. Therefore newly developed innovative sarees can also be promoted and commercialized keeping in mind the tourism industry of the state.

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