



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

A STUDY OF SUSTAINABLE CHIKANKARI CRAFT AND THROUGH CHIKANKARI WASTE

SHRADDHA PANDEY¹, KOMAL KHANDELWAL²

MASTER OF DESIGN, DEPARTMENT OF DESIGN BANASTHALI VIDYAPITH, RAJASTHAN, INDIA¹

PROFESSOR, DESIGN DEPARTEMNT, BANASHTHALI VIDHYAPITH WOMENS UNIVERSITY²

ABSTRACT

This research gives an encapsulation the distinguished craft in "the city of -Nawabs". Chikankari is an especial innate part of Lucknow culture and craft cycle.

From the dawn of civilization, people have valued culture. Every community engaged in some sort of artistic or crafty activity. In addition to technical advancement and creative solutions, the transition to a sustainable society calls for a robust cultural sector that encourages changes in consumption and production. The need for sustainability in the present day situation is rising.

This is also in concur the Indian craft of conventional accessories forming utilize Chikankari waste fabric exquisite which socially focuses on creating life style accessories product and could be regal or experimental. Develop accessories items and reuse old preserve chikankari fabric.

In this study its aims to establish the social impact of this craft with sustainable through optimization and waste reduction.

KEYWORDS: Chikankari, Craft, Accessories, Sustainable, Waste, Social impact, Life style accessories product, Traditional, regal, Embroidery.

I. INTRODUCTION

Whenever we think about craft, we get to see different types of craft in India, out of which Chikankari is considered to be a very famous craft and chikankari craft of Indian represent our regal and traditional. It craft have no match in the world.

This craft originated in Lucknow. Lucknow is the state capital of Uttar Pradesh is world renowned for its traditional Chikankari embroidery. Lucknow has played a significant role in India's history, thanks in large part to its artistic achievements, historical landmarks, and diverse cultural legacy. The Mughal in



Figure 1

particular were huge fans of art and cultural pursuits like literature, music, architecture, and handicrafts. Lucknow is well-known for its many exquisite handicrafts in addition to its sweltering summers and illustrious past. Chikankari, hand block textile printing, ivory or bone carving, terracotta, and many other crafts that are practised by different Lucknow artists are some of the most well-known names on this list.



Figure 2

LUCKNOW DISTRICT: Lucknow -Chauk, Daliganj

BARANANKI DISTRICT: Barabanki

TOOLS: Fine metal needles,scissors, wooden block for printing motifs.

INFORMATION ABOUT CHIKANKARI:

The word of Chikankari is basically derivative from the Persian word chikeen or which means ‘very fine’. Chikankari embroidery was done white on white but with the passage of time, it has started being done on coloured clothes as well on white clothes. The most well-known and internationally renowned of these is chikankari.

Chikankari is a subdued form of needlework that is done on white fabric. It features tiny, delicate stitches that show out as textural contrasts, shadows, and trceries. There are rear stitches and front stitches. A special type of chikan called anokhi does not have stitches on the underside. Fine, traditionally muslin-based fabric is employed. The Persian word chikin or chakin, which denotes fabric fashioned with needlework, is thought to be the source of the English word chikan. Having been invented by the Mughal empress Norjahan, it was originally a court craft. Chikankari proceedings took place in the courts of Kolkata, Delhi, Dhaka (Bangladesh), Gaya, Varanasi, Allahabad, Rampur, and Bhopal.

The Nawabs of Avadh manufactured the exquisite textiles in Lucknow. Norjahan was the first patron and inventor of chikankari embroidery in 16th century. Nor –Jahan was the wife of the great emperor of Jahangir. She was really inspired by the relief and embossed decoration motif which was already being used in the decoration of the mughal architecture buildings by her husband. Nor-Jahan is credited with the invention of various kinds of textile and thus copied the architecture motifs in the Chikankari embroidery garments.

II. PROCESS:



Figure 3

- First the printing on the fabric is done with an emulsion of synthetic indigo and synthetic gum.
- ‘Gerua’ is a natural pigment obtained from the earth and used for printing.
- Earlier bleaching was done with goat dung, reetha and rahu but now bleaching power, caustic soda, baking soda and washing powder are used.



Figure 4



Figure 5

- The regal chikankari was embroidery on muslin with white thread and fine untwisted cotton or tussah silk threads are used.



Figure 6

III. EMBROIDERS:

Chikankari uses 32 different types of stitches, most of which are variations on the six or seven basic stitches listed below:

1. FLAT STITCHES (Subtle stitches that remain close to the fabric)-

- Tepchi
- Bakhia
- Khatao
- Gitti
- Jamjira

2. EMBOSSSED STITCHES (They gives a grainy appearance)-

- Murri
- Phandu

3. NET WORK OR JALI WORK (Net effect)

- 1.1 TEPCHI: Tepchi or Taipchi or Tipchi or tipkhi stitch is a running or darning stitch worked with six strands on the right side of the fabric taken over four threads and picking up one. Sometimes tapchi is used to make the bel-butti all over fabric.



Figure 7

- 1.2 BAKHIYA: It's also called double back or shadow stitch and use herringbone style stitch. The bakhiya stitch is formed in two ways – (1) Uti Bakhiya (from the back side) (2) Seedhi Bakhiya (from the front side)



Figure 8



Figure 9

- 1.3 KHATAO: Its stitch similar to bakhiya but finer and is a form of appliqué. Khatao stitch gives different obscurity on places of a fabric.



Figure 10

- 1.4 GITTI: Using blanket stitch with buttonhole stitch to circular patterns in the form of wheel like motifs.



Figure 11

- 1.5 JAMJIRA: In these types of stitch using chain stitch for outline of motifs.



Figure 12

1.6 MURRI: In murri using oval or rice shaped French knot stitch and develops and embossed effect on the fabric.

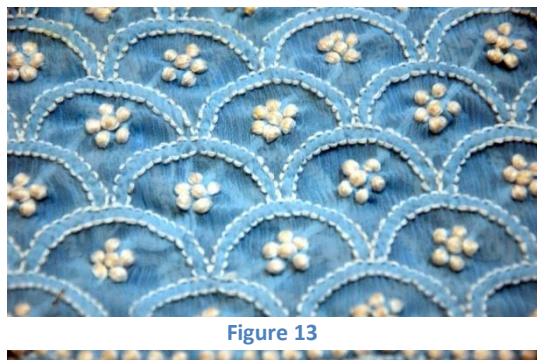


Figure 13

1.7 PHANDU: Millet shaped stitches used to make flowers and patterns like grape vines.



Figure 14

1.8 JALI WORK: This stitch gives an effect like open mesh or net. The work is producing a jail onto the cloth by the pushing warp and weft yarns apart by the needle. Developing into tiny holes and after creating a tightened or tiny hole to gives firmness the cloth.



Figure 15

4. HOOL:

A delicate detachable eyelet stitch is used. The fabric is pierced here, and the threads are pulled apart. Afterwards, it is secured with tiny, straight stitches all around that are stitched with a single thread on the fabric's right side.

It can be done with six threads and frequently serves as a flower's centre.

IV. MOTIFS:

While themes are frequently employed to illustrate flora and fauna, they typically convey how people are connected to their environment. Historically, colour had little bearing on chikankari embroidery because it was a practise reserved for White aristocracy. However as design interventions, colour is now being introduced in current times due to a surge in demand and variety.

V. SWOT ANALYSIS: Swot (strength, weakness, opportunities and threats analysis is process of internal and external factors. Swot analysis helps in our research facing problems.

- **SWOT analysis of chikankari craft :**

a. Strengths:

- (1) This craft is old and regal.
- (2) Each piece of chikankarihand embroidery is made with great skill by the artisans and each piece reflects their unique art.
- (3) Now, we have started getting this craft on different types of clothes.
- (4) Now the demand this craft has started happening in foreign market.

b. Weakness:

- (1) Time taken process.
- (2) Artists get very less money for doing hand embroidery, due to which only a few artists are left who do this art skilfully.
- (3) The originality of this art or craft is getting lost.

c. Opportunities:

- (1) A lot of scope ahead in this product line.
- (2) Export by making a craft product.
- (3) Creating daily lifestyle products for the changing lifestyles of society product line.

d. Threats:

- (1) Competitors include printed and machine-embroidered items.
- (2) As a result of globalisation, Pakistani or other similar products may be introduced into India.

VII. OBJECTIVES:

- a. To study of chikankari craft a motifs, design, pattern, colours.
- b. To develop accessories items and reuse old preserve chikankari fabric.
- c. To preserve the chikankari craft from losing its identity.

VIII. RESEARCH OF METHODOLOGY:

Figure 16 (Awadh Art Shop: Chowk Lucknow)

Analyzing the values of chikankari work was done for research purposes using a qualitative approach. Reports, surveys, and other sources have been used to acquire secondary data. Journal studies and academic papers. The research was conducted in order to analyse Lucknow's traditional handicrafts and get knowledge about its varied characteristics.

IX. DATA COLLECTION:



Figure 17 (Awadh Art Shop: Chowk Lucknow)



Primary data, it entails both the on-site survey conducted for an unbiased examination of the issue and dialogue with customers to ascertain how they view the issue: It will be necessary to choose appropriate sample markets and retailers that can provide a thorough picture of the market.



Figure 18 (Chowk Lucknow)

A variety of questionnaires will be created to gather the knowledge and opinions from a large and carefully chosen sample, allowing for a very broad scope for this research. Direct staff engagement will take place, and interviews that could provide profound insights into the commercialization dilemma will be conducted.

Then, secondary data should be gathered from various web data sources as well as surveys carried out by different research agencies and published in papers, articles, journals, books, press releases, blogs, magazines, and reports on shop sales policies.

X. PROCESS:



Figure 20



Figure 19



Figure 21

XI. FINAL PRODUCTS:



Figure 22



Figure 23



Figure 24





Figure 26



Figure 25



Figure 27



Figure 28



Figure 29



Figure 30

XII. CONCLUSION:

Develop accessories items and reuse old preserve chikankari fabric and to preserve the chikankari craft from losing its identity. Creating creative items will allow craftsmen to catch up with the competition and create more contemporary products that will attract more clients. So, both a modern and traditional approach will be used to assist chikankari reclaim its lovely shape. Consequently, it is abundantly clear that Chikankari has not only maintained its originality, Nazakat, and Nafaasat. This innovation has allowed Chikankari to not only endure but also to expand and prosper.

Bibliography

- Chantia Dr.Shikha Sustainable Chikankari Art in Contemporary Indian Fashion Industry: An Observation September 2017 , Asst. Prof., Amity School of Fashion Technology, Amity University, Lucknow,U.P. INDIA
- Prajapati pallavi , Tiwari Dr.Shurti Chikankari- the white embroidery September2021,Renaissance University, Indore, India
- Pandey. S Reena, Pawar Dr.Subhash CONTEMPORAY TRENDS IN CHIKANKARI Febuary2020 Research Scholar , Adjunct Professor Faculty of Art & Design, Vishwakarma University , Pune, India
- Pandey.S Reena Chikankari- the Craft of Nawabi Shaan August 2018 Vishwakarma University ResearchScholar Vishwakarma Campus, Sr. No. 3/6, axminagar, Kondwa (BK), Pune.

REFERENCE:

- <https://www.dsource.in/resource/chikankari-embroidery-lucknow-ii/stitches>
- <https://www.utsavpedia.com/motifs-embroideries/tepchistitch/>
- https://commons.wikimedia.org/wiki/File:India_Uttar_Pradesh_districts_2012_Lucknow.svg
- <https://www.istockphoto.com/illustrations/lucknow?page=2>

