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### Special Issue of First International Conference on Science, Technology & Management (ICSTM-2020) Developing Jacquard Woven Saree With Kurumba Tribal Painting

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#### Abstract

India has a wide scope of materials regarding plan, procedures, colors utilized and strategies. Indian material history has been layered and advanced by subtleties of transitory weavers, unfamiliar attacks and strict impacts. The wide scope of plan and weave, explicit to the area of their origin, are magnum opuses upgraded by the aptitudes of the specific skilled workers and their custom. Material planning is tied in with making designs for fabric which can be utilized in different applications. Bhatnagar (2002) states that materials have been delivered in India since relic. The creation and advancement of Indian material has an ancient birthplace. Nonetheless, not many of the old plans actually exist. One explanation is that material has for some time been viewed exclusively as an article of utilization, instead of as a work of art and plans are lost through regular mileage. Everyone mourns about the perishing artistic expressions of the nation in which Kurumba painting is one.

**Keywords:** Tribal art awareness, Woven saree. Kurumba painting, Jacquard weaving

#### 1. Introduction

Kurumba, a tribal group living in the southern part of India in the states of Tamilnadu, has a rich heritage of painting. In this traditional Kurumba painting, the craftsman draws motivation from his life. He likewise depicts the achievements of the ancestral life and draws figures speaking to God too. Scenes portraying cultivation, festivals, dances, trees and animals are also commonly seen in Kurumba painting. It is interestingly sad to note that practicing artists are hard to find among the tribal people. Kurumba art is no longer appreciated and popular which has led to the decline in Kurumba paintings. Recently many articles are published in TOI, Hindu, News minute stating that Tribal Cooperative Marketing Development Federation of India in co-operation with Tribal Research Center, Ooty conducted workshop among tribal community to develop this

art form. Nilgiris police adopted Kurumba Tribal to preserve the art form etc., Many organisations are coming forward to preserve this art. Based on the facts mentioned above and with a keen interest to revive the Kurumba art, the researcher has recreated the Kurumba paintings in saree with jacquard weaving technique. The aims and objectives of the study includes

- Studying the Kurumba paintings.
- Designing a saree using Kurumba paintings for women using jacquard weaving technique.
- Evaluating the saree with Kurumba paintings with the faculty members (men), faculty members (women), college students (boys and girls), fashion design students (boys and girls), designers, retailers, weavers, merchandisers, working women and working men.

#### 2. Experimental Procedure

##### 2.1. Selection of Kurumba Painting

The researcher is keen to revive the dying Kurumba art form through textile and hence has proposed to create a saree with Kurumba painting. Popular among their paintings were honey collection, cultivation, herding and the rituals of their harvest festival. The figures in the painting were similar to the Warli figures. Kurumba painting selected for the study was Prayer for rain.

## 2.2. Prayer for Rain

The painting "Prayer for rain" portrays seven ladies, each wearing a scarf or a band, and conveying pots. Key Deva/Malinga Deva are names related with the pots. Stones surround the altar, which has a covered rooftop, and a stone was put inside the circle. The ladies pour their seven pots of water over the stone. In the event that the water runs out over the edge of the circle, it was accepted that there will be a decent downpour for the yields. Close by various drummers play different drums, and a senior, with white hair, stands glancing on in the closer view, wearing a scarf and conveying a stick. The three men are seen talking all the more for the most part, about their traditions. Obviously, music was a significant part of their way of life and the artwork shows artists playing ringers, which used to be made of bamboo.[1-3]

## 2.3. Jacquard Weaving Process

Weaving process was selected to make fabric which has Kurumba tribal painting woven-in designs. "Prayer for Rain" was the painting which has to be woven on silk fabric through jacquard weaving process. Since this Kurumba painting are so intricate, jacquard loom was selected to weave this pattern whose control mechanism makes use of cards with holes punched. Jacquard weaves are portrayed by complex woven-in plans, regularly with huge plan rehashes or embroidered artwork impacts. Silk Fabric was made by this strategy with the Prayer of Rain painting as a subject. The Jacquard weave was woven on a loom having a Jacquard connection to control singular yarn. It was a tedious cycle because of the ability associated with making the Jacquard cards, setting up the loom to deliver another example, and the gradualness of the weaving activity.[4-7].

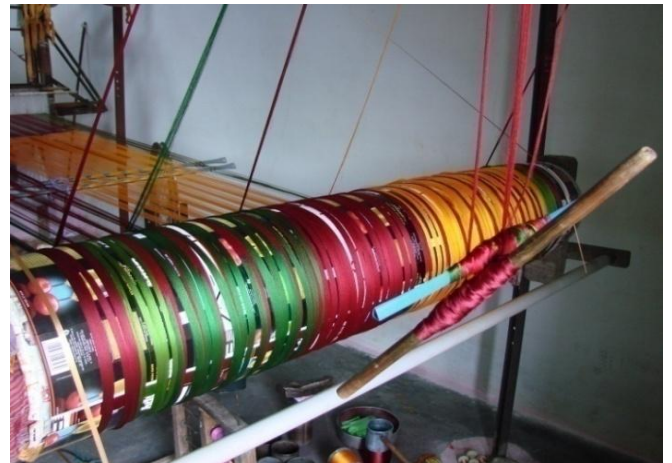
The following processes are carried out to form these patterns on the fabric.

- Procurement of thread

- Reeling
- Preparation of warp beam
- Design plotting in graph paper
- Creation of punch cards
- Setting up the loom
- Weaving the fabric

### 2.3.1. Weaving process

The first step of the weaving process was the procurement of appropriate yarn. Two sets of yarns were used. For the warp and for weft, pure silk threads were used. The yarn, which was the fundamental crude material for the Jacquard weaving, was promptly accessible on the lookout and was provided to linger proprietors at a discount rate. Reeling was finished utilizing a Charkha machine. This was ordinarily done by the ladies of the family unit. The yarns were placed as a roll. The master weaver completed the warp making by utilizing the different sorts of yarns according to the weave plan necessity. This yarn begins from one finish of the loom and goes on till the entire loom was covered with the string. This was a hand - driven machine and it gives the fundamental necessity to the loom. Regularly, strings of three or four tones were utilized for setting up the taana or warp, contingent upon the design wanted. The warp beam preparation was shown in the Figure 1.



**Fig.1. Warp Beam Preparation**

The design was plotted on graph paper by plotters according to the dimensions desired. The designs and patterns were then transferred from the graph paper to punch- cards. When the weave plan was plotted, they were punched on cardboards in the

necessary arrangement. These cards, connected in a chain according to the plan, at that point utilized by the jacquard machine to give the specific succession of the various shades of the strings that were needed for the plan. The jacquard machine has a rectangular square pedal on which the chain of punch cards runs. These cards have various examples of openings. The Jacquard loom was constrained by punched cards with punched holes, each row of which relates to one line of the plan. The punch cards used in weaving process was shown in Figure 2.



**Fig.2. Punch Cards**

Setting up the loom to weave material takes an entire day to set up the loom. At the point when the plan and structure of the material had worked out, the shafts and pedals have tied up in the right manner to accomplish that specific weave structure. Warp beam preparation was the longest portion of the setting up the weave. Each end was separately strung through a heddle which holds tight a shaft.



**Fig.3. Setting up of Loom**

The warp was at long last tied in little gatherings onto the front warp beam and was prepared to weave. As the material was woven, the tension let off the twist on the back beam and was wound advances onto the front. A solid, even tension was needed to accomplish a decent shed, the hole through the shuttle was thrown. The weft yarn was wound onto a bobbin to place into the shuttle. Setting the loom was shown in the Figure 3. Weaving is the most important part of the whole process. The weaver needs to continually keep pedal with the right leg to work the jacquard machine. Simultaneously, the weaver needs to pull the string that controls the shuttle, taking the yarn of the weft over the yarn of the warp, hence advancing the way toward weaving. The fabric created in the loom was shown in Figure 4.



**Fig.4. Handloom**



**Fig.5. Jacquard Weaving**

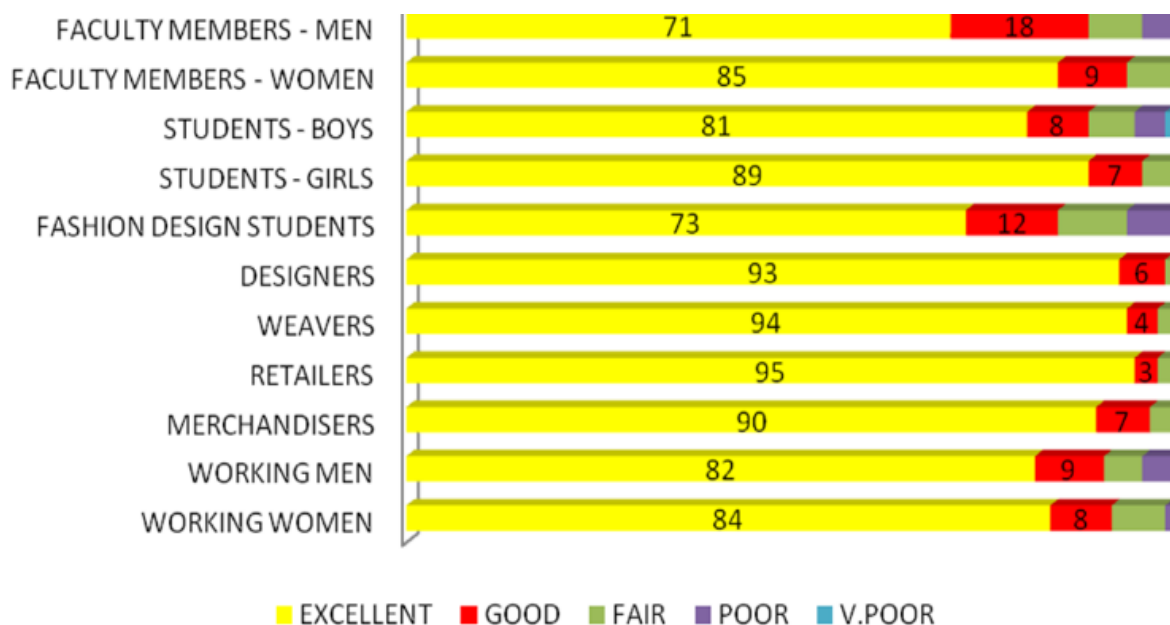
**2.4. Evaluation**

The saree was evaluated by following group of people: - faculty members (men), faculty member (women), college students (boys and girls), fashion design students (boys and girls), designers, retailers, weavers, merchandisers, working women and working men. The evaluators judged and rated the saree by a visual inspection. The views of respondents regarding the Kurumba design as jacquard weave is presented in the Table 1 and Chart 1. Table I and Chart 1 show that 85% of the evaluators expressed their rating as excellent, with respect to the kurumba design as jacquard weave.

A minor portion (4-9%) of the evaluators has rated good and fair, while 2% have rated 'poor'. None of them, except 1% students (boys) have rated the kurumba design as jacquard weave as 'very poor'. The majority (89 – 95%) of retailers, weavers, designers, merchandisers, students (girls) student (girls), designers, weavers, retailers has articulated that the design was excellent. 81 - 85% faculty members (women), working women, working men, students (boys), 73% of fashion design students and 71% of faculty members (men) has echoed the same opinion.

**Table 1. Kurumba Design as Jacquard Weave**

Respondents	RESPONSE %				
	Excellent	Good	Fair	Poor	V.Poor
Faculty members - men	71	18	7	4	0
Faculty members - women	85	9	6	0	0
Students - boys	81	8	6	4	1
Students - girls	89	7	4	0	0
Fashion design students	73	12	9	6	0
Designers	93	6	1	0	0
Weavers	94	4	2	0	0
Retailers	95	3	2	0	0
Merchandisers	90	7	3	0	0
Working men	82	9	5	4	0
Working women	84	8	7	1	0
<b>TOTAL</b>	<b>85%</b>	<b>8%</b>	<b>5%</b>	<b>2%</b>	<b>0%</b>



**Chart.1. Kurumba Design as Jacquard Weave**

### 3. Results and discussions

A questionnaire was administered to 500 individuals for evaluating the Kurumba tribal designs in saree. These evaluators are faculty members (men), faculty member (women), students (boys and girls), fashion design students (boys and girls), working women and working men, designers, retailers, weavers and merchandisers. Fifty samples were collected among faculty members (men), faculty member

(women), students (boys and girls), designing students (boys and girls), working women and working men. Twenty-five samples were collected among designers, retailers, weavers and merchandisers. These evaluators have answered the closed end questions and there was no missing data. As far as the suitability of design, placement, colour combination and overall appearance the respondents have given the following rating.

**Table 2. Evaluation of Saree with Kurumba Design**

RESPONDENTS	RESPONSE %																			
	SUITABILITY OF DESIGN TO GARMENT					PLACEMENT OF DESIGN TO GARMENT					COLOUR COMBINATION					OVERALL APPEARANCE				
	EXCELLENT	GOOD	FAIR	POOR	V.POOR	EXCELLENT 2	GOOD 2	FAIR 2	POOR 2	V.POOR 2	EXCELLENT 3	GOOD 3	FAIR 3	POOR 3	V.POOR 3	EXCELLENT 4	GOOD 4	FAIR 4	POOR 4	V.POOR 4
FACULTY MEMBERS WOMEN	86	7	3	3	2	91	4	3	2	-	73	19	5	3	-	78	14	7	1	-
STUDENTS -GIRLS	88	9	2	1	-	79	12	6	2	1	80	9	6	3	2	83	11	6	-	-
FASHION DESIGN STUDENTS	80	10	8	2	-	70	17	7	4	2	91	7	2	-	-	84	9	6	1	-
DESIGNERS	83	8	4	4	1	79	11	8	2	-	77	12	7	4	-	71	14	9	4	2
WEAVERS	89	7	4	-	-	92	5	3	-	-	81	7	6	3	3	86	9	4	1	-
RETAILERS	87	6	3	4	-	81	8	7	4	-	74	13	9	4	-	93	3	4	-	-
MERCHANDISERS	77	13	5	4	1	94	4	2	-	-	85	11	4	-	-	82	10	3	4	1
WORKING WOMEN	82	8	3	4	3	73	16	7	3	1	71	17	9	3	-	76	8	9	4	3
<b>TOTAL</b>	<b>84</b>	<b>8%</b>	<b>4</b>	<b>3</b>	<b>1</b>	<b>82</b>	<b>10</b>	<b>5</b>	<b>2</b>	<b>1</b>	<b>79</b>	<b>12</b>	<b>6</b>	<b>2%</b>	<b>1</b>	<b>82</b>	<b>10</b>	<b>6</b>	<b>2</b>	<b>0</b>
	%		%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%	%

### Conclusion

It was concluded that the tribal motifs of the Kurumba paintings in saree is widely acknowledged and appreciated by different sections of people. Garment designing is definitely an excellent media for popularizing the Kurumba art.

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