

INTERNATIONAL RESEARCH JOURNAL OF MANAGEMENT SOCIOLOGY & HUMANITIES



ISSN 2277 – 9809 (online)

ISSN 2348 - 9359 (Print)

An Internationally Indexed Peer Reviewed & Refereed Journal

www.IRJMSH.com
www.isarasolutions.com

Published by iSaRa Solutions

INTEGRATING LUCKNOW CHIKANKARI INTO JAMINI ROY'S PAINTING FOR THE INDO-WESTERN APPAREL

Dr. PRIYANKA VERMA

BANASTHALI VIDYAPITH

priver1910@gmail.com

ABSTRACT

India's rich cultural heritage is among the richest and diversified in the world, with embroidery being a major part of its art. Embroidery, the ancient needlework, has been utilized all over the world to adorn textiles for their decorative and communicative value. Indian embroidery delineates extensive techniques and styles, which are mostly used on fabrics and garments of different types. Applying them thoughtfully, these complex motifs going from floral emblems to abstract patterns can be potent allies in creating emerging fashion trends.

In this research, a fashion collection was designed to propose a modular design strategy. This study is concentrated on fusing Jamini Roy's folk inspired paintings with Lucknow's classic chikankari embroidery, examining the way that the combination of these two rich art forms can create innovative modern fashion. Roy's unique visual vocabulary based on native motifs and an assertive, simplified style was translated onto Indo-western clothing utilizing hand-done chikankari embroidery.

The combination of two unique yet recognizable aspects of Indian culture-Jamini Roy's folk inspired painting technique and Lucknow chikankari embroidery - is examined in this study within the framework of contemporary Indo-Western fashion. In order to produce a clothing line that is both culturally rich and modern, this study will combine the bold, flat forms of Roy's visual language with the delicate hand embroidery of chikankari. As it resonates with global fashion sensibilities, the project also explores how such a merger could conserve ancient art forms.

Key Words: Embroidery, Jamini Roy's paintings, Lucknow's chikankari, Indo-Western, Apparel

INTRODUCTION

Art in any form is actually the reflection of human mind, of the emotions and the observation of nature and society. From the very primitive ages human has been trying to translate his emotions and expressions in 'tangible forms'. One of such art which culminated into form of heritage for human being is 'Embroidery'. Embroidery has a special significance with reference to India. Indian embroidery is eagerly awaited in the world market. The embroidery products produced in India are very fine and rich with beautiful artistic designs, harmonies and good colour

schemes. Phulkari, Kantha, Kashida-kari, etc. in artistic creations are the stamps of individuality of craftsmen who produced it.

According to **Sheila Paine (1999)** the first appearance of the word Chikan in India is in **John Richardson Persian English Dictionary (1806)** which defines chikan or chikin as a kind of a cloth worked with needle in flowers. But in literature references to chikan date back to the third century B.C. In his records, Megasthenes, a Greek traveller has mentioned the use of flowered muslin by Indians. Though the exact period when the impressive fine art of Awadh 'Chikankari' came into origin is unknown, folk lore attribute the origin of chikankari to various sources.

The Chikan work of Lucknow is very beautiful and sophisticated embroidered style. When done in white on cotton, linen, or silk, the stitching creates a fabric that is infused with the poetry of white and the rhythm of straightforwardness and purity. The delicate and exquisite art of chikankari, which produces a delicate lace-like pattern when stitched in white thread on pastel hues, is most notable in Lucknow. Noorjahan, the stunning wife of Mughal emperor Jahangir, is credited with introducing it. It has since developed and reached its pinnacle in Lucknow. The effect created by the drawn thread work without any drawing out is its main attractiveness. The little, elevated flowers that appear to resemble French knots are balanced by flat stem stitch.

Chikankari has been described as a delicate floral tracery of white on white (**Verma, 2001**). White cotton thread is worked in a variety of stitches on sheer white or pastel coloured muslin, voile, organza and sometimes silk. Bakhia produces a shadow-work effect. Murri, Phanda and Tepchi are more intricate. One of the techniques is the 'Jali' or 'the network' in which the threads are not drawn from fabric but gently separated by minute stitches which are then pulled tight, a highly painstaking and delicate process which is the hallmark of the finest chikankari.

In the craft of chikankari, no frame is used. The portion to be embroidered is placed by the artisan over the left index finger and kept tight with the help of the other fingers, while the thumb remaining free. In making stitches, the needle is worked on the fabric by the right hand. The left thumb controls the thread and ensures correct shape of the pattern. (**Agarwal, 2002**)

Shadow work, or Bakhia, is a type of Chikankari technique. At the back, the fabric is entirely covered in herringbone stitches, however on the right, the thread's shadow is visible through the delicate fabric. Tiny back stitch designs are created over the shadow to intensify the effect. The 'jali' or net effect and the opaque fills are highlighted by the different stitches used from an open work area.

Personal clothing items such as kurtas, dupattas, veils, sarees, handkerchiefs, and various types of garment fabrics are embroidered creatively. Mats, napkins, tablecloths, curtains, and bed linens are examples of domestic decorative items that are used for luncheons and dinners. They also include beautiful embroidery designs and borders that add to the room's lovely appearance.

Above all, the embroidered items created by dedicated hands are a wonderful way to express genuine feelings of love and dedication.

Chikankari blossomed with the refining influence of the culture of the Nawabs. The patronage of the Nawabs of Oudh epitomised this craft to one of its kind. But, unfortunately the golden period of the craft as a heritage witnessed a chequered existence. For years the art lied quiet and subtle fearing to join the list of extincts. But there was some innate strength in this craft which helped it survive the times to emerge as living tradition. Though the fact still remains that the master pieces of the Royal Craft have vanished from the market, leaving behind a few items in museum and private collections, this is also true that chikankari as an art of modern consumers has emerged as winner in the past few decades - the first because of its impact among the fashion cognoscenti and the rest all thanks to a burgeoning market. Chikankari has also changed its face from 'white on white' to 'colour on colour'. The coloured chikankari in the present fashion world are preferred both by men and women. The use of traditional motifs, both natural and geometrical with coloured background and coloured threads on different textures of the fabric present another zeal of Indian craftsmanship.

Chikankari though now has a bigger market than ever and has become the hot favourite amongst new days fashion designers, is still not a properly organized sector of business. There are no offices, no factories and no proper documentation of the trade. The work is managed on individual basis and there is no on job training centre or any kind of professional security for people engaged with it. Chikankari has though succeeded in its survival, is still away from its dues. Thus, like any other system, chikankari also has some inherent features as its strength and weakness and there are opportunities and threats lying ahead in its path.

Jamini Roy's name alone conjures up ideas of vivid, rich colours, big symbolic eyes, strong, flowing, curving lines, and a dramatic vibe. A modern or folk artist whose work was hard to categorize. The artist in question was a founding member of the Indian contemporary art movement. In a community in West Bengal's Bankura district, which is renowned for its many folk art and craft forms, particularly ceramics and clay work, Jamini Roy was born in 1887. The first Indian artist to intentionally base his whole body of work on folk art was him.

Jamini Roy's style of expression evolved from Bengali folk painting, giving colonial Indian art a fresh and bold direction. He was able to successfully close the cultural divide that existed between colonial Kolkata and traditional rural Bengal. Jamini Roy was responsible for giving modern Indian art a wider foundation by incorporating ethnic materials into it. In terms of modern Indian art, Jamini Roy's creations were revolutionary. It not only disproved the idea that art was primarily for the wealthy and had to be in line with European forms, but it also elevated the language of folk art.

Introduction of bold yet simple and minimal use of lines also brought in the new wave of reducing images to the bare essentials and yet tell the story emphatically. Thus, the aim of Jamini Roy at the formalistic level can be simply defined as a love for simple uncluttered shapes, vibrantly coloured and organised in a simple manner derived from various complex traditions. At the emotional level his aim appears to be to create a harmony between an imaginative concept and his technical expertise. Occasionally, his paintings suggest a social message but that is always indirect and veiled. It is therefore, his formal characteristic as also the easily infusible aesthetic that Jamini Roy transmitted to some of his contemporaries and younger artists.

Women are becoming a significant component of the clothing purchasing market. They give clothing a lot of weight, which causes customers' behaviour to change.

An important human need, along with food, shelter, and water, is clothing. People's social and economic position is demonstrated by the clothes, which mimics their lifestyles. People consider clothing to be a personal component of a distinct body self-expression or extension. The importance of clothes in satisfying human needs such as modesty, physical protection, and ornamentation is well acknowledged. More people are aware of how clothing can help meet other requirements, like the need for social interaction, self-expression, and conformity. Although people's perceptions of the value of clothes vary, researchers have confirmed that people place a high value on it. **(Erwin, et al., 1979)**

India provides a special setting for multidisciplinary innovation because of its rich textile and artistic traditions. Among the most well-known crafts, Lucknow chikankari is the pinnacle of grace and skill, and Jamini Roy, a contemporary Indian art master, encapsulated the spirit of native visual traditions. The tendency for Indo-Western dress is increasing as globalization shapes fashion tastes. In order to enhance clothing with aesthetic and narrative value, this study suggests a design philosophy that combines stylized paintings by Jamini Roy with chikankari needlework.

OBJECTIVES

- To research Lucknow chikankari's background and methods.
- To examine Jamini Roy's artworks' visual style.
- To investigate potential designs for combining these artistic mediums in Indo-Western apparel.
- To produce wearable design prototypes that combine painting and needlework.
- To evaluate the clothing's cultural importance and commercial attractiveness.

METHODOLOGY

- **Visual Analysis:** Selected Jamini Roy artworks were deconstructed into elements suitable for embroidery.

Selected Jamini Roy Artwork

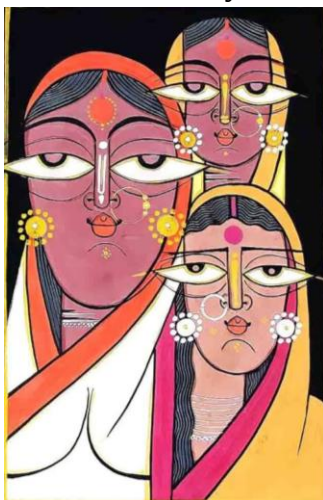


Plate 1 – Three Women

Source - <https://www.dollsofindia.com/inr/product/three-women-photo-print-ta86.html>



Plate 2 – Bird and Fish

Source - <https://www.flipkart.com/decoradventures-bird-fishes-jamini-roy-matt-satin-digital-reprint-21-inch-x-16-painting/p/itmadv3dee921e68>



Plate 3 – Goddess on the Horse

Source - <https://www.inspicanvas.com/products/woman-on-horseback-art-by-jamini-roye>



Plate 4 – Krishna and Cow

Source - <https://www.amazon.in/Tallenge-Krishna-Unframed-Interior-Decoration/dp/B072DVM794>



Plate 5 – Parvati and Ganesh

Source - <https://www.tallengestore.com/products/parvati-and-ganesh-jamini-roy-art-prints>

- **Material Selection:** Fabrics compatible with both embroidery and printing (cotton and linen) were chosen.
- **Technique Experimentation:** Jamini Roy's motifs were reinterpreted using different chikankari stitches.
- **Garment Construction:** Indo-Western silhouettes (palazzo pants, midi, skirt, kurta and shirt) were designed.

Design Sheets for Indo-Western Garments

Palazzo Pants



Plate 6 – Placement of Painting ‘Three Women’ in 5 Designs

Midi



Plate 7 – Placement of Painting ‘Bird and Fish’ in 5 Designs

Skirt



Plate 8 – Placement of Painting ‘Goddess on the Horse’ in 5 Designs

Kurta



Plate 9 – Placement of Painting ‘Krishna and Cow’ in 5 Designs

Shirt



Plate 10 – Placement of Painting ‘Parvati and Ganesh’ in 5 Designs

- **Feedback Loop:** Initial prototypes were evaluated by designers, artisans, and potential consumers.

DESIGN DEVELOPMENT

Five garments were conceptualized:

1. **Palazzo Pants with Top:** Featuring Jamini Roy's three women motif embroidered in polychromatic chikankari.
2. **Midi:** Midi with chikankari borders and Jamini Roy's stylized animal motifs on upper front.
3. **Skirt with Top:** With Roy's goddess on horse motif embroidered on side right front.
4. **Kurta with Pant:** Cotton fabric overlay with neck floral chikankari and krishna and cow motif on left corner.
5. **Shirt with Jeans:** Roy's goddess figures embroidered in tonal threads on shirt and their motif with chikankari borders on jeans.

CHALLENGES AND SOLUTIONS

- **Visual Translation:** Adapting bold, flat figures of Roy into intricate needlework without losing essence.
 - *Solution:* Used simplified line-work and emphasized silhouette using thicker threads.
- **Material Compatibility:** Chikankari prefers soft, breathable fabrics; Roy's art sometimes demands opacity.
 - *Solution:* Layered fabrics and introduced panel embroidery.
- **Artisan Training:** Artisans needed training to reinterpret visual art through embroidery.
 - *Solution:* Collaborative design boards and mock-ups facilitated skill development.

RESULTS AND DISCUSSION

Assessment of Design Sheets

The sheets designed for garments were evaluated by 100 percent consumers of Lucknow, Uttar Pradesh.

- a. Age group (18 – 25): 20 consumers
- b. Age group (25 – 35): 20 consumers
- c. Age group (35 – 45): 20 consumers
- d. Designers and Artisans: 20 consumers
- e. Fine Arts Faculties: 20 consumers

Five point rating scale was used as a tool for visual analysis. This rating scale was designed in such a way that the highest mean suggested the best or most preferred design sheet. Acceptability was assessed in percentage terms.

Grades	Ranks
Excellent	5
Very Good	4
Good	3
Average	2
Poor	1

Krishna and Cow

PAINTING	KRISHNA AND COW				
DESIGN SHEET NO.					
	KC-1	KC-2	KC-3	KC-4	KC-5
STYLE	5	4	3	2	2
COLOUR	5	3	4	3	2
PAINTING PLACEMENT	5	2	2	4	4
FABRIC	5	4	4	2	2
OVERALL APPEARANCE	5	3	3	3	3

Table 1 – Assessing Designs of Painting ‘Krishna and Cow’

Analysis of Survey Results for Design No. 1 scored the highest across all categories compared to the other four designs. The combination of colours and the strategic placement of painting on the centre of the kurta give this design a unique and distinct style. The motifs are thoughtfully arranged, drawing attention to the central design element, which enhances the overall aesthetic. The painting on Design No. 1 portrays the love between Krishna and the cow, symbolizing the deep bond and affection. This imagery captures the essence of Krishna's life and teachings, with a focus on love and compassion. The design's elements are placed in a way that emphasizes this core theme, creating a powerful visual narrative that resonates with consumers.

The fabric used in Design No. 1 is of high quality, contributing to its superior overall appearance. The kurta and palazzo set feel comfortable to wear, providing a sense of ease and luxury. The fabric not only enhances the visual appeal but also ensures long-lasting durability, making it an appealing choice for consumers.

Bird and Fish

PAINTING	BIRD AND FISH				
DESIGN SHEET NO.					
	BF-1	BF-2	BF-3	BF-4	BF-5
STYLE	3	2	5	3	2
COLOUR	4	4	5	4	4
PAINTING PLACEMENT	2	3	5	2	3
FABRIC	4	3	5	4	3
OVERALL APPEARANCE	3	2	5	3	2

Table 2 – Assessing Designs of Painting ‘Bird and Fish’

Analysis of Designs No. 3 scored the highest grade as compare to other. The combination of colours and the strategic placement of painting in the centre and board of one piece gives this design a unique and distinctive style. The central positioning of the painting ensures that they draw immediate attention, adding to the overall visual appeal of the piece. The painting on Design No. 3 features a bird and a fish, both of which hold symbolic significance. In the context of the Mahabharata and Jamini Roy's style of painting, these elements convey deeper meanings and capture the viewer's attention with their powerful symbolism. The bird and fish work together to create a balanced, harmonious composition, which enhances the overall design's message and impact.

A unique feature of this design is its one-piece silhouette, which further sets it apart from other designs. This simple yet elegant form adds to the modern appeal of the midi, making it stand out in terms of both style and comfort. The painting placement along with the silhouette gives the piece a contemporary yet traditional charm.

Goddess on the Horse

PAINTING	GODDESS ON THE HORSE				
DESIGN SHEET NO.					
	GH-1	GH-2	GH-3	GH-4	GH-5
STYLE	3	3	2	3	5
COLOUR	4	4	4	3	5
PAINTING PLACEMENT	2	2	3	2	5
FABRIC	4	4	3	3	5
OVERALL APPEARANCE	3	3	2	3	5

Table 3 – Assessing Designs of Painting ‘Goddess on the Horse’

After surveying various categories of consumers, Design No. 5 scored the highest across all categories compared to the other four designs. The design features a unique combination of a top style shirt paired with a skirt, which creates a balanced and elegant silhouette. This fusion of styles gives the outfit a contemporary yet timeless look, making it versatile and appealing to a wide range of consumers.

The combination of colours and the thoughtful placement of painting around the skirt's border and waist area enhances the overall visual appeal. The painting is carefully designed to highlight the beauty and power of women, drawing inspiration from the Jamini Roy style of painting. The painting carries a deeper meaning, symbolizing strength, grace, and femininity, which resonates with consumers on both an emotional and aesthetic level. The painting is not just decorative; they carry significant meaning, much like the themes found in Jamini Roy's paintings. These designs convey different messages about women's power and beauty, adding an artistic depth that differentiates this design from others.

Three Women

PAINTING	THREE WOMEN				
DESIGN SHEET NO.					
	TW-1	TW-2	TW-3	TW-4	TW-5
STYLE	4	5	3	4	3
COLOUR	2	5	4	2	4
PAINTING PLACEMENT	3	5	2	3	2
FABRIC	3	5	4	3	4
OVERALL APPEARANCE	2	5	3	2	3

Table 4 – Assessing Designs of Painting ‘Three Women’

Design No. 2 scored the highest across all categories compared to the other four designs. The design features a stylish kurta style top paired with palazzo pants, which creates a chic and modern look. The pairing of these two elements gives the outfit a balanced and sophisticated appearance, appealing to a wide range of consumers. The palazzo adds a contemporary touch, enhancing the overall fashion-forward look of the design. The placement of painting is strategically selected to add a unique and elegant touch to the design. The careful arrangement of painting enhances the overall aesthetic, highlighting the beauty and grace of the outfit. The painting brings a sense of refinement, making the design stand out as a high-quality piece.

The combination of the kurta style top and palazzo pants, along with the thoughtfully placed painting, elevates the elegance and beauty of the dress. The palazzo in particular contributes to the design's luxurious feel, making the overall outfit look more designer.

Parvati and Ganesh

PAINTING	PARVATI AND GANESH				
DESIGN SHEET NO.					
	PG-1	PG-2	PG-3	PG-4	PG-5
STYLE	3	5	3	4	3
COLOUR	4	5	4	2	4
PAINTING PLACEMENT	2	5	2	3	2
FABRIC	3	5	4	3	4
OVERALL APPEARANCE	2	5	3	2	3

Table 5 – Assessing Designs of Painting ‘Parvati and Ganesh’

After surveying various categories of consumers, Design No. 2 scored the highest across all categories compared to the other four designs. The design features a full sleeve shirt with a cargo, which creates a modern and stylish silhouette. This combination strikes a perfect balance between comfort and sophistication, appealing to a wide range of consumers looking for both elegance and ease.

Placement of Painting on the shirt is carefully placed to enhance the overall beauty of the outfit. The painting is thoughtfully designed to draw attention and add an artistic element, creating a visually captivating look. The careful arrangement emphasizes the significance of the painting, making them stand out as a key design feature. The painting not only enhance the visual appeal of the design but also convey a sense of love and elegance. The placement and style of the painting create a powerful message, adding depth and meaning to the garment. The emphasis on the painting makes the design not only beautiful but also emotionally engaging for consumers.

Questions to Consider

1. Which of the following Jamini Roy paintings do you find most appealing for garment design?
2. What elements of these paintings (e.g., colour, subject matter, style) do you like most?
3. How do you feel about the integration of these paintings into clothing?

Construction of Indo-Western Apparel

On the bases of survey and the selection of design, various types of Indo-Western garments were constructed. Today's current fashion demands and the growing emphasis on sustainability, only natural and eco-friendly fabrics such as cotton and linen were used. A diverse range of Indo-Western garments was developed, including pants, palazzos, skirts, midi dresses etc.

Evaluation Criteria	Total Scores				
	Palazzo Pant	Shirt	Skirt	Midi	Kurta
Placement of Painting	89.84%	92.85%	88.09%	92.85%	90.47%
Suitability of Product with Embellishment	93.65%	91.26%	94.44%	95.33%	92.65%
Quality of Workmanship	92.06%	89.68%	90.47%	94.46%	91.44%
Overall Design	91.26%	93.65%	84.92%	92.85%	92.06%
Pattern of Design	92.85%	92.06%	87.30%	94.44%	89.68%
Recommend to Others	85.71%	83.33%	72.22%	86.50%	83.33%
Price	69.84%	86.50%	83.33%	90.47%	88.09%
Acceptability Index	87.89%	89.90%	85.82%	92.41%	89.67%

Table 6 – Acceptability obtained for Indo-Western Wear

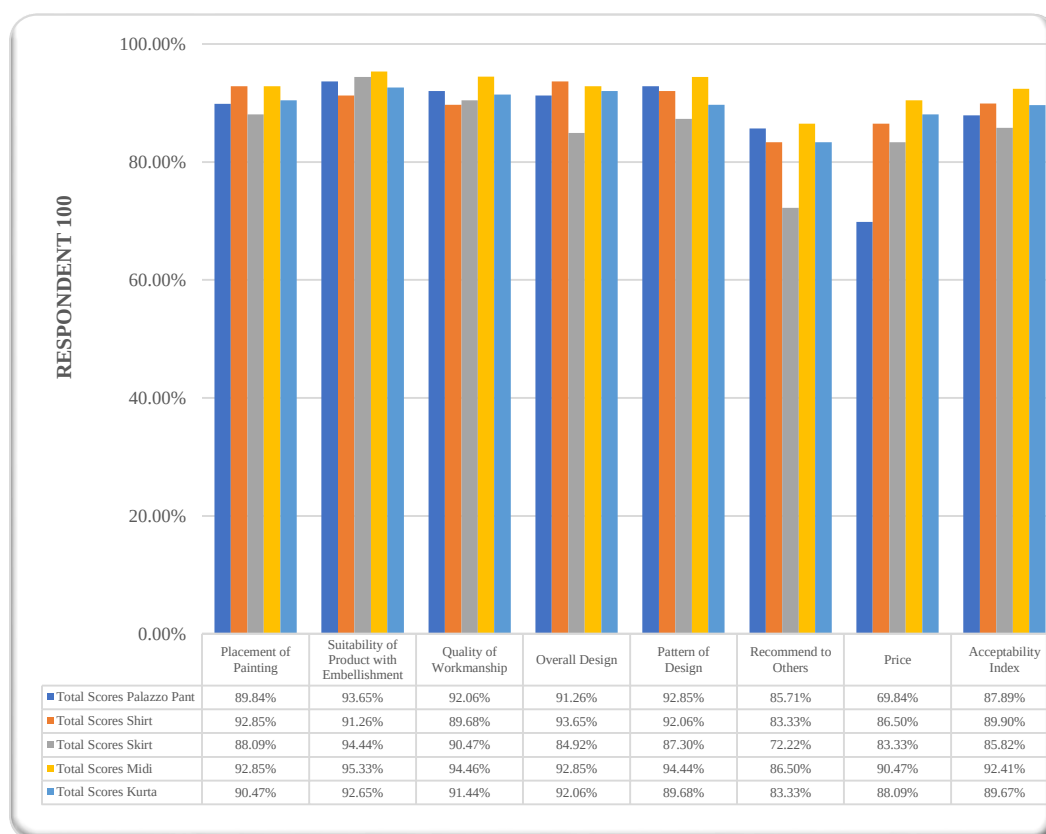
Evaluation Criteria

Each Evaluation Criterion used in the acceptability results for the Indo-Western Wear:

1. **Placement of Painting:** Scores are consistently high across all products (above 88%), indicating that painting placement is appreciated. This means that the decorative features are placed correctly on the garments and increase the appeal of the garment while maintaining the balance of design.
2. **Suitability of Product with Embellishment:** Scores are very strong (above 91%) indicating that the embellishments have been integrated with the fabric and style of each product. This integration is appropriate and increases the value of the garments without overshadowing the fundamental design.
3. **Quality of Workmanship:** Workmanship scores range from about 89.68% to 94.46%, which indicates fair workmanship. This includes clean stitching, strong seams, proper finishing, and other aspects of construction, which are perceived to add to the quality of the garment.
4. **Overall design:** Though overall design scores are still reasonably high, generally above 90%, the skirt does comparatively lower at 84.92%. This might suggest that some designs, particularly the skirt, are out of touch with consumer trends industry expectations. There is potential for improvement here in innovative marketing.
5. **Pattern of Design:** The strong scores for Midi and Palazzo Pant confirm that their prints, patterns, or textures are arranged in a manner that stylishly enhances the garment.
6. **Recommend to Others:** This criterion shows the most variation with the skirt remarkably lower at 72.22%. Reputational indicators suggest customers or evaluators are less willing

to endorse the skirt in comparison which draws attention to a gap in customer satisfaction or perceived value.

7. **Price:** Price scores vary the most with Palazzo Pant attracting the lowest score of 69.84%. This suggests that respondents have the perception of the product's value (or worth) being poor due to pricing perceived as too high relative to expectations. Other products do better suggest some items may need price cuts to sharpen competitiveness.
8. **Overall Acceptability Index:** The skirt and the shirt also show high acceptability and thus are well- liked and effectively meeting customer expectations. Midi garment is the strongest performer across most criteria suggesting balanced achievement in design, workmanship, and pricing strategy. It leads the acceptability index by being the first to reach 92.41% affirming that all areas evaluated, it was favourably received. Skirt needs to concentrate a lot more on improvements in the design, recommendation and pricing strategies in order to increase acceptance. The Shirt (89.90%) and Kurta (89.67%) both stating that they were positively accepted.



Graph 1 – Acceptability of obtained Indo-Western Wear

Journey (Preparation) of Indo-Western Garments

1.



Design tracing and initial placement of the motif



Transferring the traced motif onto the fabric



Final Motif

Fabric – 88% Cotton, 12% Linen

Dimension – 10 cm X 18 cm

Plate 11 – Preparation of ‘Kurta’

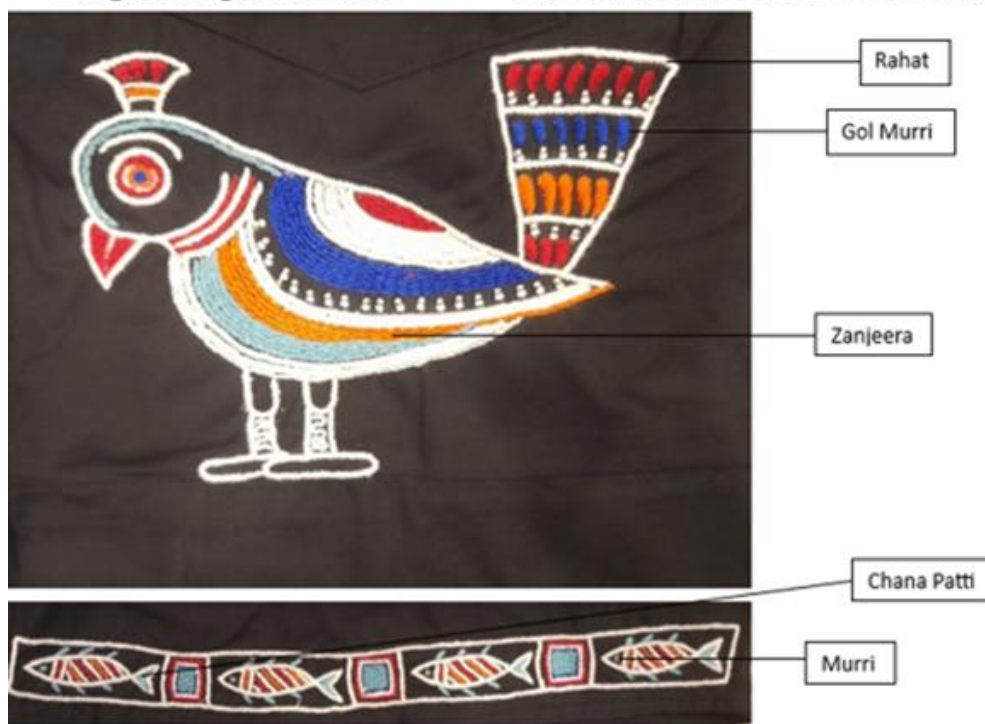
2.



Design tracing on the fabric



Initial embroidered motif on the fabric



Final Motif

Fabric – Cotton

Dimension – Bird: 10.5 cm X 15 cm

Fish: 2.5 cm X 28 cm

Plate 12 – Preparation of ‘Midi’

3.



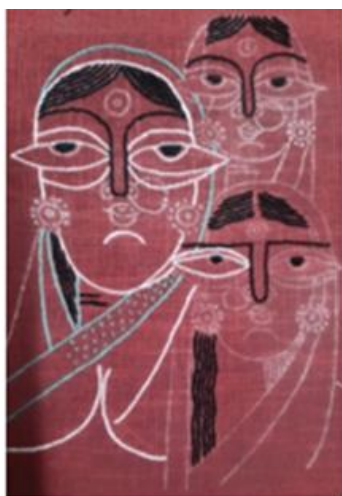
Integrate hand embroidery process on contemporary fabric



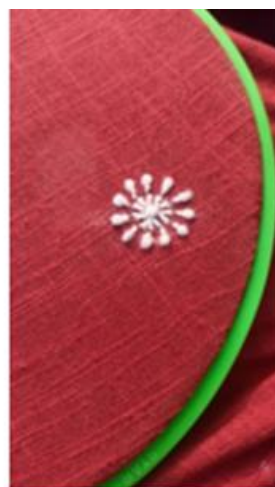
Final Motif
Fabric – 88% Cotton, 12% Linen
Dimension – 16.5 cm X 20 cm

Plate 13 – Preparation of ‘Skirt’

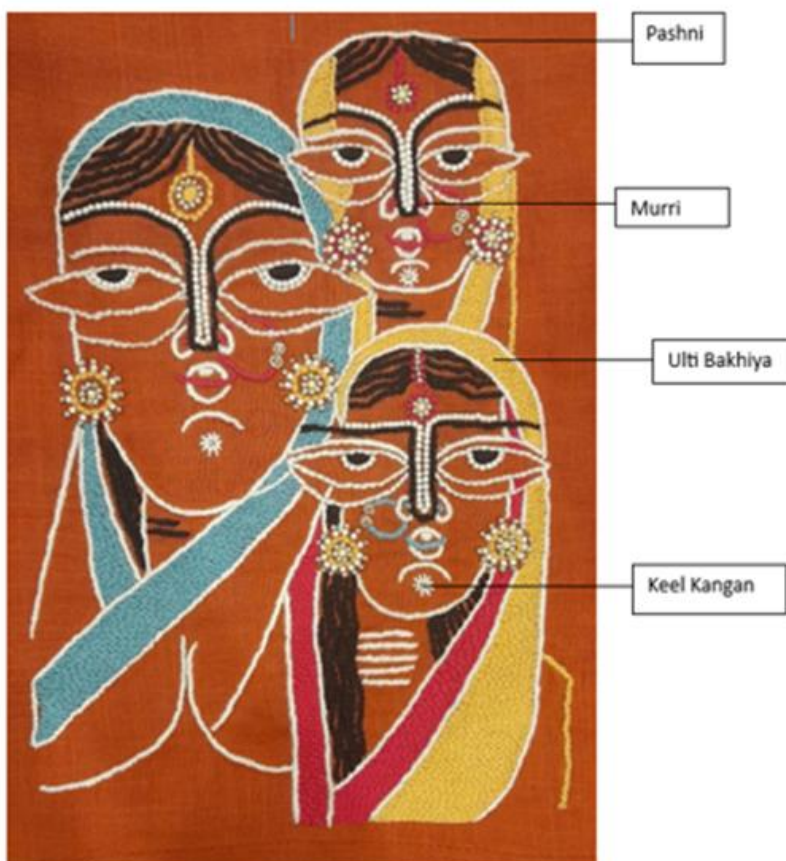
4.



Design tracing and initial embroidery work on the fabric



Keel Kangan embroidery



Final Motif
Fabric – Cotton
Dimension – 24 cm X 16 cm

Plate 14 – Preparation of ‘Palazzo Pants’

5.



Selection of high contrast silk embroidery threads



Initial embroidery work on the fabric



Chana Patti

Pashni

Gol Murri

Murri

Zanjeera

Seedhi Bakhiya

Final Motif
Fabric – Cotton
Dimension – 12.5 cm X 19 cm

Plate 15 – Preparation of ‘Shirt’

Developed Indo-Western Garments

1.



Plate 16 – Developed 'Kurta'

2.



Plate 17 – Developed 'Midi'

3.



Plate 18 – Developed 'Skirt'

4.



Plate 19 – Developed ‘Palazzo Pants’

5.

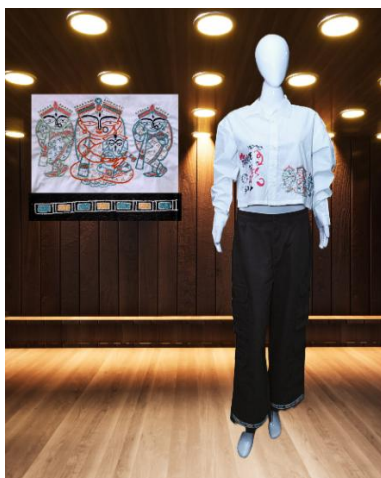


Plate 20 – Developed ‘Shirt’

The garments received positive feedback for innovation and aesthetics. The fusion respected the ethos of both crafts - celebrating chikankari’s subtlety and Roy’s narrative strength. The designs appealed to both urban Indian consumers and global buyers looking for meaningful fashion.

CONCLUSION

Jamini Roy’s paintings are valued for their artistic innovation and cultural significance. In contemporary markets, they are perceived as a bridge between traditional Indian art and modern aesthetics. Their vibrant colours and symbolic themes continue to resonate with art collectors and the general public alike.

Chikankari is celebrated for its intricate craftsmanship and historical importance. In the modern market, it is appreciated for its elegance and the skill involved in its creation. However, it

faces challenges such as competition from machine-made alternatives and the need for innovation to remain relevant.

Both Jamini Roy's paintings and Chikankari embroidery embody significant cultural and traditional values. Jamini Roy's art often reflects themes from Indian folklore and mythology, using simplified forms and vibrant colours to convey rich cultural narratives. Similarly, chikankari work, a traditional form of embroidery, incorporates motifs and patterns that are deeply rooted in Lucknow's cultural heritage and often draw upon natural and symbolic themes.

The aesthetic appeal of both Jamini Roy's paintings and Chikankari work lies in their distinct, intricate styles. Roy's use of bold lines and vibrant colours contrasts with the delicate, detailed embroidery of chikankari. However, both share a commitment to craftsmanship and artistic expression, making them visually compelling and culturally resonant.

Exploring innovative combinations of traditional art forms, such as merging Jamini Roy's paintings with Chikankari embroidery, presents opportunities for creative expression and commercial success. This fusion can help in differentiating products and creating a unique niche in the market. This fusion can cater to a diverse audience by offering products that are not only culturally rich but also visually appealing and contemporary. It has the potential to attract both traditional enthusiasts and modern consumers looking for unique, artisanal products.

In summary, systematically analyzing Jamini Roy's paintings and Chikankari work reveals a rich tapestry of cultural symbolism and aesthetic values. By creatively combining these elements, there are opportunities to develop innovative products that honour traditional craftsmanship while appealing to contemporary consumers. This approach not only preserves but also revitalizes traditional art forms, ensuring their continued relevance and appreciation in the modern market.

Integrating Lucknow chikankari with Jamini Roy's painting enriches both crafts and opens new avenues in sustainable, culture-driven fashion. This approach not only revives heritage but also makes it relevant for modern consumers, contributing to the global identity of Indian art in fashion.

RECOMMENDATIONS

- Further collaborations between fashion designers and folk artists.
- Government and private initiatives to fund innovation in traditional arts.
- Market testing through fashion shows and e-commerce platforms.

REFERENCES

1. Appaswamy, J. (1973), Jamini Roy, Article in National Herald: Sunday Magazine.
2. Appaswamy, J. (1968), Abanindranath Tagore and The Art of his Time, Lalit Kala Akademi.
3. Bhardwaj, V. (1996), Kala Chitrakala, New Delhi: Praveen Prakashan.
4. Bhatnagar, N. and Chandrikesh J. (2001), Bengal Shaili ki Chitrakala, Delhi: Ananya Prakashan.

5. 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
6. Mago, P. N. (2001), Contemporary Art in India- A Perspective, New Delhi: National Book Trust.
7. Pandey, S. Reena, Chikankari - The Craft of Nawabi Shaan, August 2018, Vishwakarma University, Research Scholar, Vishwakarma Campus, Sr. No. 3/6, Laxminagar, Kondhwa (BK), Pune.
8. Pandey, S. Reena, Pawar, Dr. Subhash, Contemporary Trends in Chikankari, February 2020, Research Scholar, Adjunct Professor Faculty of Art & Design, Vishwakarma University, Pune, India
9. Prajapati, Pallavi, Tiwari Dr. Shruti, Chikankari - The White Embroidery, September 2021, Renaissance University, Indore, India
10. Ray, P. R. (1981), Sketches of Jamini Roy, Lalit Kala Contemporary, (31), 22-28.
11. Sen, S. (1971), The Art of Jamini Roy and Amrita Shergil, Article in Rachna.
12. Jain, J. (2009). Textile Traditions of India. Marg Publications.
13. Datta, E. (2001). Jamini Roy and the Bengal School. Niyogi Books.
14. Ministry of Textiles, Govt. of India. (2020). Chikankari Craft Cluster Report.
15. Articles from Fashion Theory, International Journal of Fashion Design, and Crafts Council of India.
16. <http://hdl.handle.net/10603/271358>
17. <http://hdl.handle.net/10603/52690>
18. <http://hdl.handle.net/10603/550344>



EARN YOUR

MBA

WWW.IIMPS.IN



Accreditation & Ranking



UGC / NCTE Approved.

INFO@IIMPS.IN

☎ 011-41005174

RESEARCH
GATEWAY

STOP PLAGIARISM



Arogyam Ayurveda
Holistic Healing through herbs



AROGYAM
ONLINE

PARIVARTAN PSYCHOLOGY CENTER

परिवर्तन

COLOR PSYCHOLOGY : HOW COLOR AFFECT YOUR CHILD



BLUE

Calms your Child's
Mind & Body

YELLOW

Promotes Concentration,
Stimulates the Memory

PINK

Evokes Empathy,
makes your Child Calm

RED

Excites and energizes
your Child's body

GREEN

Improves Reading speed
and Comprehension

www.parivartan4u.com



परिवर्तन



Confuse about your children's future?

भारतीय भाषा, शिक्षा, साहित्य एवं शोध

ISSN 2321 – 9726

WWW.BHARTIYASHODH.COM



**INTERNATIONAL RESEARCH JOURNAL OF
MANAGEMENT SCIENCE & TECHNOLOGY**

ISSN – 2250 – 1959 (O) 2348 – 9367 (P)

WWW.IRJMSST.COM



**INTERNATIONAL RESEARCH JOURNAL OF
COMMERCE, ARTS AND SCIENCE**

ISSN 2319 – 9202

WWW.CASIRJ.COM



**INTERNATIONAL RESEARCH JOURNAL OF
MANAGEMENT SOCIOLOGY & HUMANITIES**

ISSN 2277 – 9809 (O) 2348 - 9359 (P)

WWW.IRJMSH.COM



**INTERNATIONAL RESEARCH JOURNAL OF SCIENCE
ENGINEERING AND TECHNOLOGY**

ISSN 2454-3195 (online)

WWW.RJSET.COM



**INTEGRATED RESEARCH JOURNAL OF
MANAGEMENT, SCIENCE AND INNOVATION**

ISSN 2582-5445

WWW.IRJMSI.COM



**JOURNAL OF LEGAL STUDIES, POLITICS
AND ECONOMICS RESEARCH**

WWW.JLPER.COM

JLPE