

Antique collection of kandangi confidential with Tribal Art

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Tribal Art in their Printing, Borders and Pallu Designs. It helps the livelihoods of kurumba tribal's, and traditional art converted into Printing or Thread form in to the textiles. These efforts encourage and promote youth to take up the art into the textiles. This is focusing on enhancing the standards of the tribes in the Nilgiris by providing and creates awareness of the art, converted into textiles and tribal art converting into saree designs Abstract:

The Kandangi Saree is known for its typical checkered patterns, earthen colours, contrasting borders and the way it's often draped. It is being made to fit the needs of today's generation. This effort helps to promote the Handloom Saree sector, still holding tharis, who can weave traditional designs. Today the market is such that the creator creates something and there are thousands of people who can create its replicas quite fast. That is quite common in fashion, and sarees are no exception to that. The weavers work on a saree for two or three days. The core features of ancient sarees would be retained. Interventions would be in the areas of design and colour to suit the needs and sensibilities of modern day working women. In fast changing fashion trends led to decline in demand for traditional sarees over the years, it could redefine fashion with the right intervention in design and colour. Checks and temple borders as the traditional design in this kandangi saree, this is the effort to develop and improve Kandangi Saree designs with Kurumba.

Keywords: Chettinad, Kandangi Saree, Kurumba Tribal Art.

Introduction:

Sivaganga was ruled by Sethupathy kings. The mercantile Nattukottai Chettiar community since the 13th century, Weaving was brought to this region in the 17th century. Chettinad refers to a network of nearly 70 villages between the Sivaganga and Pudukottai districts. Around 40-50 years ago, women from well to do families of the Chettiar community started asking weavers to recreate their silk saree patterns on cotton. **Kandangi** means in Tamil is chequered, but whether it is silk or cotton the distinguishing mark of **Kandangi Sari** is triple colour design. **Kandangi** is a type of saree made from silk threads in Tamil Nadu state of India. Traditionally, Chettinad and Koorainad are two types, Kandangi saree native is Tamil Nadu. However, many new types of **Kandangi** are now introduced by Tamil Nadu Government. The traditional **Kandangi saree** used to come as a 40 count thick sari, to make a long standing. While today the saree is made with a 60 count thickness. Chettinad saree of Tamil Nadu is another beautiful weave with colour and weaving style is very different from the other weaves of the state. The Chettinad saree was derived from the place where it was created.

Classic Design in Kandangi Saree:

The Karikudi saree design in classic, woven in colours like bottle green, mustard, russet, and yellows with broad borders encasing a body embellished with just stripes or checks, more interesting colours have been introducing and these have been managed to retain the vivacity of the **Kandangi Saree**. They are made out of natural dyes.

Geographical Indicator Tag:

Kandangi Saree received Geographical Indicator Tag on 30th August 2019. The Textile Committee, Union Ministry of Handlooms and Textiles, Mumbai registered the Chettinad cotton saree under the India Handloom brand scheme after checking various quality parameters stipulated by the "Standard Operating Procedures" (SOP) offered a logo. The ministry in its recent communication authorised the Amaranar Rajiv Gandhi Handloom weaver's Co-operative society, which produced the sarees to use the brand and logo for marketing the product.

Tradition of Kandangi Saree:

These sarees have tradition of 150 years. Rural artisans & highly skilled weavers make and market their products domestically and internationally, who process unique knowledge of traditional practices and methods. “Nattukottai Nagarathars” the wealthiest community in the region parsed through five different quality tests to get the brand bringing out the “**Kandangi Silk Sarees**”. The brand and logo would help the society to promote its sales in the domestic as well as international markets. They used the designs and colour combinations of **Kandangi sarees** to produce the Chettinad cotton sarees. The sarees are already popular in New Delhi and Mumbai and countries such as Malayasia and Singapore. These sarees are the symbol of entire Karaikudi taluk of Sivaganga district. The hand woven Kandangi sarees are characterised by brilliant colour large contrast borders.

The Tamil Nadu Department of Handlooms and Textiles, in a petition filed before the registry, submitted that Karikudi is the home for products like the hand woven Kandangi sarees. The town has magnificent temples and lavish Chettinad houses. The Kandangi sarees are hand woven by the highly skilled weaves in the town. They take nearly two or three days to make an exquisite saree. The kandangi cotton saree were made by the weavers of Devanaga chettiars for the women of the chettiar community, also refered to as nakarathars or nattukottai chettiars.

Kandangi Saree at thari:



Saree Draping Pattern:



Kandangi Saree Design:



Open Pattern of Kandangi Saree:



Kandangi Saree with Checked Design:**Traditional Art Converted into Textiles:**

Kurumba art is a unique tribal art form found in the Nilgiris. It's a simple rectangular art. This ancient tribal art at its brink of extinction a couple of decades ago. The Kurumba, an indigenous Nilgiris tribe, are expert forest dwellers and are also known for their healing powers. Kurumba art shares similarities with the ancient tribal art of warlis. The origin of the paintings has very fascinating legend associated with it.

Earlier the Kurumbas only painted temples, house walls, windows and pots to the aalam veer was preferred. This painting used only natural color procured from leaves and tree resins, mixed with mud of different varieties. The natural color we produce from the leaves and tree resins are fast colors. But it is limited to traditional yellow, brown and black, besides dark and light green.

Material used:

Kurumba art does bring the warli tribals paintings to mind because of the stick like limbs, but the similarity ends there. Natural pigments such as terracotta black, the yellow sap of vengai tree, the green extracts of katta chedi leaves, white from thumba plant etc. Traditionally the drawings were done with burnt twigs upon the temple walls of the houses of holy men, and the color palette was limited to the basic colors of red and white obtained from minerals in the soil, green from plant leaves and black from oxidized bark extracts.

Main theme of Tribal Art:



Kurumba Painting - A way of life tribal people

The main theme of these paintings includes worship, nature, honey gathering, wildlife and forests. For this art use only natural color they produce from the leaves and tree resins are fast colors. But the colors are limited to traditional yellow, brown and black, besides dark and light green. The tree or the house is drawn in the center is painted in a lot of details. Each leaf is painted separately. The texture of the bark of the trees is also painted beautifully. If the house and the tree is drawn together, they are almost centered along the same lines. There are also bushes and shrubs drawn at regular intervals to show the natural beauty around the village. These paintings look more like village sceneries. In most of the paintings, there is a hut or a tree in the center and all the activities and actions are happening around the tree. As these tribes are hunters we also see tree houses in their paintings.

Slow death of the Tribal Art:

There are no takers for this traditional Art form which was once passed from generation to generation. Lack of interest and awareness among the kurumba youth has diminished its recognition as art form. People are interested in generating sufficient income for their livelihood. In modern times, these tribes are living a healthy life in the top of nature. The only reason of the miseries is lack of essential infrastructure to provide healthcare, education and employment.

Conclusion:The handloom market is fast diminishing. Our Tamil Nadu Government providing many schemes for weaver's livelihood and upliftment of Handloom Sector. If Kurumba Tribal Art converted into Printing Designs, Border and Pallu Designs in Kandangi Saree, massive energy and capacity to do lot of things and it could be clearly seen in the growth of Textile Industries. This energy direction could be moulded towards solving such things through the kind of art, we can make the poor to reach the multiples. That would be a huge growth for the whole country. I wish and hope that these Art create some kind of opportunities for the Tribes and Handloom Weavers.

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