

# Fading Impressions: Documentation of Tribal Printed Textiles of Tarapur and Umdephur, West Madhya Pradesh, India

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DOI: <https://dx.doi.org/10.51244/IJRSI.2025.12110048>

Received: 20 November 2025; Accepted: 30 November 2025; Published: 05 November 2025

## INTRODUCTION

India's traditional textiles embody a profound synthesis of cultural diversity, regional practices, and artisanal knowledge. Throughout the centuries, the country has nurtured a remarkable legacy of handicrafts produced entirely by hand, including hand-block-printed textiles, blue pottery, gemstone carving, jewellery, sculpture, screen printing, and woodcrafts. Among these, hand block printing is one of the most distinctive textile traditions, practised across India but most prominently preserved in regions that continue to use hereditary techniques. The desert belt of north-western India—comprising Jaipur, Pali, Chittorgarh,

Mandsaur, Jodhpur, Jaisalmer, Akola, Jawad, Barmer, Sanganeer, and Bagru in Rajasthan are celebrated as centres of vibrant dyed and printed textiles.

Madhya Pradesh, historically referred to as the “heart of India,” is equally significant in the history of hand printing. Until the creation of Chhattisgarh in 2000, it was the country's largest state and is renowned for its architectural and cultural heritage, encompassing sites such as Khajuraho, Mandu, Ujjain, and Gwalior. Alongside its monuments representing Hindu, Islamic, and Buddhist traditions, Madhya Pradesh is also distinguished by its handicrafts, each bearing the state's distinct cultural identity.

The Malwa region of western Madhya Pradesh, once a flourishing centre of cotton printing, has gradually declined and is now almost forgotten in mainstream accounts of Indian textiles. Techniques such as direct dyeing, resist printing, and discharge methods were widely practised in this region. Jawad gained international recognition for exporting the renowned Jazams. Today, only a few villages—most notably Tarapur and Umdephur in Neemuch district, continue to preserve this legacy of block printing. Historically under princely rule, these settlements gained a reputation for their expertise in textile production. Geographical advantages, such as proximity to the Gambhiri River, moderate climate, and extensive open plains for fabric drying, contributed to the growth and prosperity of the craft. For generations, dyeing and printing remained the primary occupations of the local population.

Among the most enduring traditions of this region are the Nandana and Jawariya Dana prints, practised for nearly 600 years. Produced by the Chhipa community, these textiles were traditionally worn by tribal groups as odhni, lugda, ghaghra, pagdi, safa, and angochi. Their motifs, colours, and techniques symbolised the cultural identity and social life of the tribal populations of the Nimar region. Once a standard part of tribal attire, the craft has now dwindled to a few families in Tarapur, Umdephur, and Athana near Jawad.

In recent years, artisans have adapted to changing markets by introducing variations in raw materials and expanding their production to include saris, bed covers, and other textiles. These innovations have given the craft some renewed visibility. However, the practice continues to face serious challenges, including a lack of recognition, declining numbers of skilled practitioners, and competition from faster, mechanised printing techniques. Research on Indian printed textiles has mostly focused on well-known centres like Ajrakh, Bagru, Sanganeer, and Rajasthan's traditional prints. In comparison, very little published work is available on the printing

traditions of West Madhya Pradesh. Most sources mention Nandana and Jawariya only briefly, without detailed documentation of their processes, motifs, or the communities that practise them.

Because of this gap, the textiles of Tarapur and Umdephur remain largely absent from mainstream craft literature. This study helps fill that space by recording the craft directly from artisans and by documenting the steps, tools, and cultural meanings that earlier studies have not covered in detail.

The present study documents and critically examines the traditional printed textiles of Madhya Pradesh, with a particular focus on Nandana and Jawariya prints. It explores their origins, historical development, raw materials, processes, motifs, and colour symbolism, while also analysing the socio-economic conditions of the artisans. Placing these traditions within the broader narrative of Indian textile heritage, the research aims to support their revival, generate awareness, and suggest pathways for sustainable continuity.

**Limiation of the study**-This study has some basic limitations. Only three artisans were included, so the findings are based on a small group. The research was carried out only in Tarapur and Umdephur, which limits how far the results can be applied to other areas. The information shared by artisans depends on their personal experiences and memory, which may not always be complete. Fieldwork was also done within a short time, so seasonal changes in printing and dyeing could not be observed. These points should be considered while reading the results.

## THEORETICAL FRAMEWORK

This study is guided by three interconnected theoretical perspectives that help in understanding the cultural, social, and material significance of Nandana and Jawariya Dana printing traditions.

**UNESCO's Intangible Cultural Heritage Perspective**-UNESCO's framework on intangible cultural heritage emphasises safeguarding living traditions, protecting the knowledge of communities, and ensuring that skills are passed down to future generations. The printing practices studied here fit within this understanding, as the craft relies on inherited techniques, community participation, and long-standing cultural meanings. Viewing the craft through this lens helps explain why documentation, awareness, and transmission are essential for its survival.

**Craft Revival Theory**-Craft revival theory focuses on how traditional practices can adapt to modern markets without losing their identity. It recognises that revival depends on innovation, design interventions, fair market opportunities, and support systems for artisans. This theory is relevant for the present study because the Chhipa artisans are already experimenting with new fabrics, colours, and collaborations to keep the craft alive. It helps frame the discussion on how traditional techniques can continue in changing economic and social conditions.

**Material Culture Theory**-Material culture theory views objects as carriers of cultural meaning, history, and identity. In this context, Nandana and Jawariya textiles are not just products but expressions of community memory, social customs, and regional identity. Their motifs, colours, and processes reflect cultural values and everyday life. Using this perspective helps in understanding the deeper symbolic role of the textiles beyond their functional use.

Together, these three theoretical approaches help situate the study within broader discussions on heritage, tradition, cultural continuity, and the changing landscape of handmade crafts in India

## RESEARCH METHODOLOGY

This study follows a qualitative research design with the primary aim of documenting the traditional craft practices of Nandana and Jawariya Dana printing in the villages of Tarapur and Umdephur, situated in Jawad tehsil of Neemuch district, Madhya Pradesh. The methodology was developed to record the craft's historical, technical, and socio-cultural dimensions, while also examining its current condition and prospects.

**Fig. 1:** Map of Madhya Pradesh showing the location of the study



**Research Design-**A descriptive and exploratory approach was used to document the craft within its natural context. Table 1 illustrates the study's methodological design and documents the Nandana and Jawariya Dana block-printing traditions in the Tarapur and Umdephur villages of Neemuch district, Madhya Pradesh. The framework outlines a descriptive–exploratory research design, including purposive sampling of three artisans, the data collection tools (case study, interviews, observation, and photography), and the thematic analysis of the data. Documentation encompassed textual records, photographic evidence, transcribed interviews, and structured reports to ensure preservation of the craft knowledge.

**Table 1** -Research Methodology Framework

Stage	Details
<b>Research Design</b>	Descriptive and Exploratory (Qualitative Study)
<b>Study Area</b>	Tarapur and Umdephur (Jawad Tehsil, Neemuch District, Madhya Pradesh)
<b>Sampling Technique</b>	Purposive Sampling <ul style="list-style-type: none"> <li>• 3 Artisans – 1 Artisan from Tarapur (Nandana) – 2 Artisans from Umdephur (Jawariya Dana)</li> </ul>
<b>Data Collection Tools</b>	<ul style="list-style-type: none"> <li>• Case Study</li> <li>• Structured Interviews</li> <li>• Direct Observation</li> <li>• Photographic Documentation</li> </ul>
<b>Profile Documentation</b>	<ul style="list-style-type: none"> <li>• Historical Background and Process</li> <li>• Significance of Colours and Motifs</li> <li>• SWOC Analysis (Strengths, Weaknesses, Opportunities, Challenges)</li> </ul>
<b>Data Analysis &amp; Presentation</b>	<ul style="list-style-type: none"> <li>• Thematic Analysis</li> <li>• Comparative Case Studies</li> <li>• Descriptive–Analytical Approach</li> </ul>

<b>Final Documentation</b>	<ul style="list-style-type: none"> <li>• Textual Records • Photographic Evidence</li> <li>• Transcribed Interviews</li> <li>• Thematic Reports</li> </ul>
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## RESULTS AND DISCUSSION

### Case Studies of Three Artisans

Block printing is one of the most enduring handicraft traditions of India, sustained by hereditary communities such as the Chhipas. Despite its cultural richness, the practice faces challenges in the contemporary context due to fluctuating demand, declining interest among younger generations, and limited economic returns. This paper presents three case studies of block printers from Tarapur and Umdephur villages in Madhya Pradesh, purposively selected for their continued use of traditional methods. By examining their socio-economic profiles, craft practices, and market strategies, the study highlights the current condition of the craft and identifies pathways for its sustainability.

#### Craftsman 1: Pawan Gangwar, Tarapur Village

Pawan Gangwar, aged 49, belongs to the Chhipa community and practices Nandana printing. He studied up to the 12th class and speaks Hindi and Marwari. His family has practised printing for seven generations, with Pawan himself learning the craft at the age of eight. His family is actively engaged in craft-related work: his wife and sister practice bandhani, while his two sons assist with printing alongside their studies. Despite this collective effort, Pawan's income from printing remains precarious, at about ₹4,000 per month, with a seasonal household income of ₹10,000–12,000 during the 8–10 months of activity. He owns one printing table, about 4,000 blocks, and a motorcycle for transport.

Pawan works almost independently, managing all stages from fabric procurement to washing. He prints only traditional Nandana motifs on mulmul and cotton fabrics, supplying markets in Akola, Indore, and Bhopal, as well as exhibitions organised by DC Handlooms and Hastashilp Melas. He notes a decline in demand since 2005, with fewer families engaged in the craft. While deeply attached to the tradition, he hopes his children will pursue education and alternative employment because of the economic uncertainty in the craft.

**Fig 2-** Pawan Gangwar (Nanadana Printer)



#### Craftsman 2: Pradeep Jhariya, Umdephur Village

Pradeep Jhariya, aged 51, also from the Chhipa community, specialises in Jawariya Dana and discharge prints as shown in Fig. 3. He completed his schooling up to 12th class and lives in a joint family of 12. His wife and sons support the craft, while four hired workers assist with washing and dyeing.

Pradeep owns a pakka house with modern amenities, travels by motorcycle and car, and rents open space for washing and dyeing. Fabrics are procured from southern India through middlemen, while dyes are sourced from



Jodhpur and Jaipur. He is renowned for his expertise in Jawariya Dana motifs, which he primarily prints on cotton fabric. In recent years, he has expanded his repertoire to include premium materials such as Kota Doria, Chanderi, and Maheshwari. He maintains about 8,000 blocks and continues to use natural dyes. His products—bed sheets, yardages, tribal odhni, and saris—are supplied locally during festivals and wedding seasons, as well as through the Madhya Pradesh Hastashilp Evam Hathkargha Vikas Nigam Limited. He also caters to designers experimenting with newer collections. While committed to continuing the family tradition, he encourages his children to seek education and secure additional employment opportunities.



### Craftsmen 3: Banwari and Pawan Jhariya, Umdephur Village

Brothers Banwari and Pawan Jhariya, sons of National Award–winning printer Purshotam Jhariya, operate the Geeta Hand Printing Unit in Umdephur. The Chhipa community has been settled in this village for over 400 years, and the brothers represent the fourth generation of printers.

They live in a pakka house with sufficient space for both residence and a dedicated printing unit. The family speaks Marwari and owns two motorcycles. Their unit employs eight workers (six men and two women), who are paid per meter (₹5–10, depending on design complexity). They maintain three printing tables and wash and dye near the river.

Raw materials are sourced from Bhiwandi and Indore (fabrics) and from Bagh and Jodhpur (dyes, including indigo, harda, dawada ke phool, alizarin, and pomegranate rind). With a stock of 8,000–10,000 blocks, they supply both government agencies (e.g., Hastashilp Evam Hathkargha Vikas Nigam Limited) and private designers, including those in Mumbai. They regularly participate in government-supported exhibitions. Unlike smaller units, they integrate both natural and synthetic dyes and print on a wide range of fabrics, including cotton, mulmul, Chanderi, Maheshwari, Khadi, silk, and Kota Doria. While optimistic about the market potential of Nandana prints, they express concern about declining motivation among youth to engage in the labour-intensive craft.



### Comparative Analysis

## Community and Lineage

All three printers belonged to the Chhipa community, traditionally associated with hand block printing. Their families have practiced the craft for four to seven generations, underscoring its profound cultural continuity.

## Family Involvement

Each case reflects the family-based nature of craft practice. While wives, children, and siblings contribute to different tasks, generational aspirations vary. Both Pawan Gangwar and Pradeep Jhariya wish for their children to prioritise education and alternative jobs, while Banwari and Pawan Jhariya encourage continuity alongside modern opportunities.

## Economic Conditions

- Pawan Gangwar operates at a small, household level with modest earnings (₹4,000 per month from printing).
- Pradeep Jhariya sustains a semi-commercial unit with better assets and moderate expansion into new fabrics.
- Banwari and Pawan Jhariya manage a structured unit with hired workers, broader markets, and diversified products, positioning them at the most stable end of the spectrum.

## Infrastructure and Resources

Infrastructure ranges from Pawan's single printing table to Pradeep's rented workspace with 8,000 blocks, and the brothers' professionalized unit with three printing tables and 8,000–10,000 blocks.

## Designs, Fabrics, and Markets

While tradition remains central, adaptation varies:

- Pawan restricts himself to Nandana motifs on cotton and mulmul.
- Pradeep is renowned for Jawariya Dana prints, expanding to Kota Doria, Chanderi, and Maheshwari.
- Banwari and Pawan incorporate both natural and synthetic dyes, experimenting with multiple fabrics and collaborating with designers for contemporary markets.

## Government and Institutional Support

The Madhya Pradesh Hastashilp Evam Hathkargha Vikas Nigam Limited supports all three. However, smaller artisans like Pawan remain dependent on limited orders, while larger units leverage institutional support to reach exhibitions and designer collaborations.

## CONCLUSION AND RECOMMENDATIONS

The case studies highlight both continuity and vulnerability within traditional block printing. Although artisans remain dedicated to preserving their inherited skills, economic uncertainty and waning interest among younger generations present serious challenges to their survival.

## RECOMMENDATIONS

### Policy and Institutional Support

- Expand subsidies for raw materials, blocks, and equipment.
- Introduce apprenticeship grants to encourage youth participation.
- Strengthen artisan cooperatives to improve bargaining power and reduce middleman dependency.

## **Design and Innovation**

- Foster collaborations with designers to reinterpret traditional motifs for contemporary markets.
- Document and digitally archive rare motifs to ensure cultural preservation.
- Promote eco-friendly natural dyes to align with global sustainability trends.

## **Market Expansion and Branding**

- Secure Geographical Indication (GI) status for Nandana prints.
- Enhance artisans' access to online marketplaces and international craft fairs.
- Establish artisan-led retail platforms in urban centres.

## **Skill Development and Education**

- Integrate block printing into vocational training programs.
- Encourage dual career paths that combine craft practice with professional skills such as design, marketing, and entrepreneurship.

The future of Nandana and Jawariya Dana printing depends on finding the right balance between preserving traditional knowledge and making thoughtful adaptations to meet current needs. With stronger institutional support, new design ideas, and better market access, these crafts can move out of their declining state and continue as living traditions with cultural and economic value.

To support this future, a few practical steps are important. Clear policy support can help artisans access raw materials, tools, and proper workspaces at affordable costs. Training programmes for younger community members can also encourage them to learn the craft and bring in fresh ideas. Securing GI tagging for Nandana prints can give the craft a recognised identity and protect it from imitations. Using online platforms can help artisans reach a wider market and reduce dependence on middlemen. Promoting sustainable practices—such as the use of natural dyes and careful water management—will also benefit both artisans and the environment.

Together, these efforts can improve the livelihoods of artisans, increase the visibility of the craft, and help ensure that the tradition continues in the years ahead.

## **History and Process of Nandana Printing**

### **Historical Context**

Nandana refers to a traditional printed fabric historically worn by tribal communities and widows of the Mahajan community as ghagharas (skirts). The fabric was primarily produced in the Akola and Chittorgarh regions. At the same time, other items, such as pagdis or saafas (turbans) and angochhas (cloths used for wrapping children), were also made using similar techniques.

The tradition of Nandana printing dates back nearly 600 years and is attributed to the Chhipa community, who are considered the custodians of this distinctive craft. Tarapur, a village in Madhya Pradesh, has been recognised as a major centre of Nandana printing for over 600 years. The term Nandana is often associated with Kala Ghaghara (black skirt), which denotes the deep indigo base characteristic of these textiles. By the early 1970s, however, the craft witnessed a significant decline. The migration of tribal communities in search of employment changed their lifestyles and attire, leading to a decrease in demand for traditional printed garments.

According to oral traditions shared by a master printer, Shri Pawan Gangwar, the Chhipa printers trace their ancestry to Namdev, a Kshatriya who sought refuge in the temple of Goddess Jhinglamata when Parashuram embarked on his mission to destroy the Kshatriyas. The goddess, it is believed, blessed Namdev and his descendants by giving them a wooden printing block (chhapai), thus establishing their identity as printers and giving rise to the term Chhipa.

The present-day practitioners of Nandana printing are concentrated in the villages of Tarapur and Umedpura, situated on either side of the river Gambhiri in Madhya Pradesh. The unique mineral content of the river water contributes to the vibrancy and richness of the colours produced in this region.

Nandana prints are characterized by a limited colour palette and a repertoire of five primary motifs, each requiring four blocks. The printing involves three to four distinct stages of dyeing and printing, depending on the colours used. Traditionally, natural dyes such as alizarin, indigo, pomegranate rind and dhawda flowers were employed. The base fabric—usually raw, coarse cotton—was first prepared and dyed in indigo (neela). The motifs were then created using dutta or filter blocks to reserve white spaces, with denser block placement near the border and more widely spaced patterns across the body of the fabric.

Before the final black dyeing, motifs were block printed with a wax resist (meend), a process exclusively performed by men, while women carried out the remaining tasks. On average, it takes approximately ten days to complete one piece of Nandana-printed fabric.

The shift toward cheaper machine-printed textiles has led to the near extinction of traditional Nandana printing among tribal users. Historically, Javad in Neemuch district served as a major trade centre for both Nandana and Jawariya prints and was home to around 150 families of printers until the 1960s. Currently, only a handful—approximately three families—continue the practice in Tarapur and Umdephur. Closely related to Nandana is the Jawariya Dana print, traditionally used for odhnis (head coverings) worn by the Bhil, Sahariya, and Mandla tribal communities. The term Jawariya is derived from Jawar (sorghum), reflecting agrarian influences on the motifs. Among unmarried tribal women, ghagharas featuring the Amba (mango) motif of Nandana were considered auspicious and were often worn during marriage ceremonies.

**Fig 5-** Jawariya Dana



**Fig 6-** Nandana Print





## Process of Printing

The traditional Nandana printing process is elaborate and time-intensive, involving multiple stages to achieve durable, aesthetically rich results. Historically, heavy, long-lasting cotton fabric was used. The fabric was first treated with arandi (castor) oil, rubbed in two to three times to ensure complete penetration—earlier repeated up to seven or eight times for enhanced colour fastness. However, this is no longer economically viable.

A mixture of resin, wax, and oil sourced from Hoshiarpur is applied with intricately carved teakwood blocks about 4 inches deep. This wax-resist process, which prevents cracking, is used to define the motifs. The fabric is then treated with harada (myrobalan) solution, serving as both a mordant and a base for a khaki tone. Subsequent dips in indigo vats—traditionally four to five times—produce the characteristic deep blue-black tone. In contemporary practice, natural indigo is often replaced by chemical substitutes, with minimal indigo used to produce large quantities of fabric.

After indigo dyeing, the wax is removed by boiling, and the motifs are reprinted with alizarin to produce red and pink hues. Finally, the fabric undergoes a series of washes, mordanting, and dye baths to reveal the final palette of indigo blues, blacks, reds, and yellows.

Efforts are currently underway to revive natural indigo block printing in Tarapur and Umdephur, extending traditional motifs such as amba (mango) and mirchi (chilli) onto new materials, including cotton and chiffon.

Most stages of the process—washing, printing, and dyeing—are carried out by women, while men perform the wax application and boiling because of the physical strength and heat required. Each motif is printed multiple times to achieve precise alignment and colour layering, demanding high concentration and skill.

Given the extensive water requirement and labour intensity, many tribal users and printers have abandoned the craft in favour of cheaper printed textiles. Only a few artisans continue this traditional practice, while others have shifted to related techniques such as dabu, batik, and alizarin printing.

The sequence of operations may be as in Table 2:

**Table 2-Printing Process**

Step	Process	Materials Used	Purpose
1	Fabric Preparation	Castor oil, soda ash	To soften the fabric and prepare it for printing.
2	Washing and Drying	Water, sunlight	To remove impurities and ensure a clean base.
3	Initial Block Printing	Carved wooden blocks, alum, and natural gum	To imprint motifs and define design outlines.
4	First Washing	Water	To remove excess gum and fix motifs.
5	Dyeing for Red Shades	Alizarin, Dhawda flowers	To develop desired red tones in printed areas.
6	Starching	Natural gum solution	To impart stiffness and prepare for resist work.
7	Wax Resist Printing	Wax, castor oil, berja/rajan, teak-wood blocks	To preserve white areas in the design.

8	Indigo Dyeing	Indigo vat (natural or chemical substitutes)	To achieve varying shades of blue through multiple dips.
9	Wax Removal	Soda solution	To remove wax and reveal resisted patterns.
10	Overprinting	Lime, gum paste	To prepare motifs for subsequent dyeing.
11	Pomegranate Dyeing	Boiled pomegranate peels	To create black (with indigo) or yellow/green (with other shades).
12	Final Treatments	Alum solution, soda, water, sunlight, and iron	To fix colours, finish the fabric, and enhance durability.

Each motif (butta) requires multiple impressions — often 4 per motif — to achieve the layered colouration. The process is highly time-consuming and water-intensive, contributing to the decline of the craft as artisans moved towards faster techniques such as dabu, batik, and alizarin printing.

**Fig 7a &b** Printing with blocks on tables by women and a Nandana jalam block

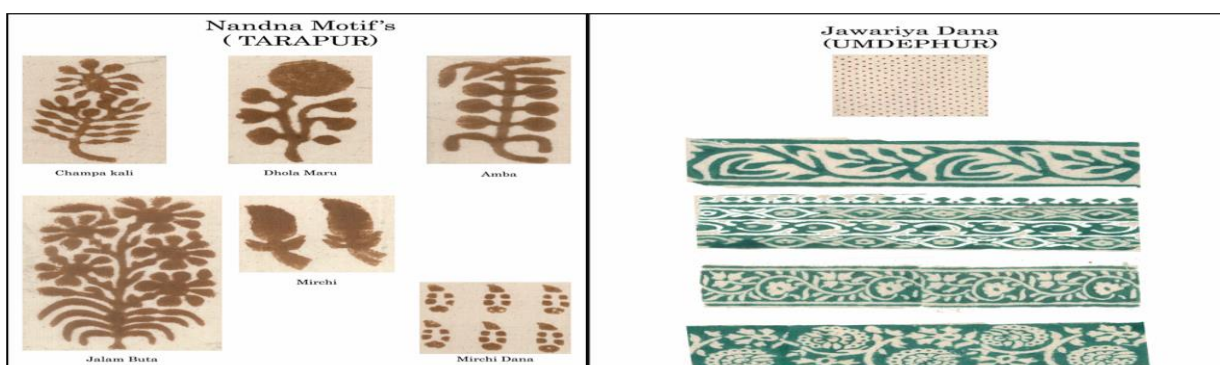


### Significance of Motifs and Colours

**Motifs** Nandana traditionally employs five distinct motifs, arranged in a specific sequence according to printer conventions. In contrast, Jawariya textiles are characterised by four borders with alternating thin and thick dana patterns. Among the Bhil, Sahariya, and Mandla tribes, Jawariya odhini (veil) was a popular garment, especially among unmarried women. Skirts with the Amba motif were considered auspicious for marriage ceremonies, as shown in Figure 8.

**Colours.** The symbolic use of colours was integral to Nandana and Jawariya printing traditions. In Nandana, black and blue were dominant background colours, while red and orange highlighted motifs. Jawariya prints characteristically combined black and maroon. Colours were not merely aesthetic but also reflected cultural associations and community identities.

**Fig 8-** Nandana and Jawariya dana motifs



## SWOC Analysis of Nandana Printing

Table 3 presents a structured SWOC (Strengths, Weaknesses, Opportunities, and Challenges) analysis of the traditional textile printing practice, highlighting its current position, limitations, and potential for future development.

**Table 3-SWOC Analysis of Traditional Printing**

Strengths	Weaknesses	Opportunities	Challenges
Unique and distinctive technique, different from other textile traditions.	Highly skill-dependent and labour-intensive.	Scope for product diversification and adaptation to contemporary trends.	Restricted market reach, mainly confined to local buyers and government outlets.
Raw materials are readily available and affordable.	Limited popularity and minimal presence in mainstream markets.	Awareness creation through workshops, exhibitions, and training initiatives.	Intense competition from faster and more popular textile traditions.
Eco-friendly processes with minimal use of chemicals.	Restricted range of motifs and lack of product diversification.	Collaboration with design institutes and craft organisations.	Limited awareness among policymakers and craft promotion agencies.
Informal skill transmission within families ensures continuity.	Younger generations show little interest due to low financial returns.	Low investment requirement, enabling entrepreneurship.	Long production cycles are dependent on abundant water resources.
Potential for culturally rich and distinctive designs.	Limited innovation in design and technique.	Potential for integration with other printing techniques to enhance value.	Seasonal unemployment, particularly during the monsoons, and inconsistent quality.

## CONCLUSIONS

The study shows that Nandana and Jawariya Dana printing are not just traditional textile techniques but an important part of the cultural identity of the Chhipa community in Tarapur and Umdephur. These practices have continued for almost six hundred years, and the craft has been passed down from one generation to the next. Through the documentation of processes, motifs, colours, tools, and daily working conditions, the research highlights how much skill, patience, and inherited knowledge these textiles carry.

However, the study also makes it clear that the craft is going through a difficult phase. Changing market preferences, competition from machine-printed textiles, irregular income, water scarcity, and limited government support have all contributed to its decline. Younger community members are less willing to join the craft because it demands long hours of labour while offering very low financial returns. Despite this, artisans continue to work with dedication and have made small changes to keep the craft relevant—such as introducing new fabrics, collaborating with designers, and participating in exhibitions. The findings of this research add to the limited academic work available on the printed textiles of West Madhya Pradesh. The case studies and field observations offer insights into how the craft operates today and what challenges the artisans face. This documentation is valuable for understanding how traditional crafts survive, change, and adapt in contemporary markets.

There is also a clear need for more structured support if the craft has to survive in the long term. Better access to markets, financial assistance for raw materials, opportunities for training, and recognition through heritage and policy frameworks can help artisans secure more stable livelihoods. If these measures are taken, Nandana and Jawariya Dana printing have the potential not only to continue but also to find new relevance in modern

design and craft sectors. Future research could look at how digital platforms, Geographical Indication (GI) tagging, or sustainable dyeing methods may strengthen the craft further. More detailed studies on consumer preferences, environmental impacts, and community-led revival efforts would also be useful. Overall, this research highlights the importance of preserving these traditional printing practices and supporting the communities that maintain them. With the right interventions, Nandana and Jawariya Dana printing can continue as living traditions that reflect the cultural heritage of Madhya Pradesh.

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