Promote Multani Craft in a Contemporary Way through the Fusion of Textile Techniques

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Abstract: This research explores the incorporation of traditional blue pottery patterns into contemporary textile designs, precise focus on the technique of warp printing process. Blue pottery is a valued art form in the subcontinent that boasts complicated designs and patterns in lively hues that have enchanted art enthusiasts globally. In spite of its historical implications, there is a rising concern that blue pottery patterns may lose their attraction in the textile industry. To talk about this challenge, this research aims to rejuvenate blue pottery craftsmanship by leveraging the warp printing technique to create advanced and visually splendid textile designs. The research methodology includes a methodical approach in order to achieve a haze effect in textiles. By going through a careful selection of materials, yarn type, color, and thickness, as well as reliable preparation of screens for printing. This process and research aim to create a fabric that shows a dreamy, ethereal, and hazy outcome on the final product. By working with local artificers and craftsmen of Multan who specialize in blue pottery, this project seeks to connection the gap between traditional craftsmanship and contemporary design. Through site visits, interviews, and inclusive documentation, the research aims to comprehend the practical submission of blue pottery patterns in weaving and to develop a deeper appreciation for this rich cultural heritage. Ultimately, this research endeavors to breathe new life into blue pottery designs, ensuring their sustained significance and demand in the evolving landscape of the textile industry.

Keywords: Blue Pottery, Motifs, Warp, Preprinting, Weaving, Screen Printing, Hazy Textiles Effect, Traditional Craft, Hazy Pattern, Textile Innovation.

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1. Introduction

The subcontinent is famous for its diverse cultural history of craft, blue pottery being one of them, which has taken the hearts of Art lovers all over the world due to its distinctive features and unique form. Initially, the craft of blue pottery was originally originated in China and was brought to the subcontinent through Iran. The tradition continued in *Isfahan* under the rule of the *Safavids*. Tamerlane, also known as Emir Timur, brought skilled ceramists from his homeland

and transformed the city into blue pottery ceramic tiles over the span of three decades. Following his style, this became a trend and spread across the Muslim world with Turkish pottery named as *Iznik*. In other regions, especially *Maghreb*, the Ceilings, walls, and floors of mosques were decorated with coated and painted with blue pottery ceramic tiles, called *Zellige*, and buildings were adorned with glazed tile work. However, in Mughal India, the buildings were mostly made up of marble, limestone, or sandstone, whereas, in contrast, in the western areas of the Mughal empire, which were near the Iran border, ceramic work was extensively used because of the accessibility of clay. The skill of making blue pottery art is also known as *Kashi* or *Kashigari*, linked to the popular city of Iran, *Koshan*, and the renowned city of China named *Kashgar* [1]. Over the period of time, the art of blue pottery spread in India, and after the Mughal period and the Indo-Pak partition, blue pottery became popular in Multan. This was due to the decline of Mughal rule and the influence of the local craftspeople. This art was introduced in Multan by the artisans who migrated from Jaipur and Delhi [2]. The blue pottery motifs became common use in public, involving making unique and symmetrical designs on mud pots, utensils, decorative tiles, and many historical buildings of Multan, for instance, the shrine of Shah Yousaf Gardezi, Shah Rukn-e-Alam, and Shah Ali Akbar display an extensive and exquisite work of blue pottery tiles (Fig. 1) [3]. In the local language, this pottery was called *Kashi Kari*, which means blue work or blue pottery [4].

Figure 1 Multani blue and white tile work

https://images.squarespace-cdn.com/content/v1/5d8f1fecb91206616daa98c1/1616646394095-3vg7kwqrfbv8sd4d07jy/gaynor+shaw+photography-7.jpg?format=1500w

Pakistani blue pottery is a traditional craft with deep roots in Central Asian and Persian customs. It gained popularity in places like Multan and Sindh, where talented craftspeople used cobalt blue, turquoise, and white glazes to create unique designs. Careful processes like shaping, drying, painting, applying glaze, and firing are used to create blue pottery, which results in tiles, vases, plates, and decorative items [5].

Artisans in Multan use special methods to make their pottery. After carefully combining clay, they manually paint intricate designs. Every component is fired in a kiln after being covered in glaze. Cobalt blue paint is frequently used to produce vivid, striking hues. Traditional patterns like flowers, shapes, and tasteful writing styles are all included in the designs. These components demonstrate the impact of Islamic art while also incorporating regional customs [6].

1.1 Historical Context

The process of blue pottery making includes, selection of clay from rivers, grinding it, and then staining it. The clay is then soaked in water for a day or two to make it softer. The clay is then spread onto a flat surface and made into tiles or pots. Once dried, the design is made, including animal motifs, floral patterns, calligraphy, and geometrical designs. Usually, they painted it n cobalt blue or shades of blue with different combinations. Oxide colors are used with fine brushes to make the designs on the products of blue pottery. The colors used in the designs nowadays are blue, green, yellow, and brown, while the blue color signifies Peace, calm, nature, and courage. Once the painting procedure is done, the product is kept for drying. In spite of being exposed to nature over time, these pottery items retain their original color and condition [7]. (Fig 2).

Figure 2 Karigers are busy in making the process of designing blue pottery

https://maartedu2020.wordpress.com/2020/07/11/the-indigenous-multankashep-puri/

Blue pottery designs have grown to be noteworthy among both local and distant societies. The artists existing in Khor and numerous other regions of Multan are vigorously involved in the making of these patterns. A few of these patterns comprise: *Khorai* Patterns, traditional designs which are repeated designs in blue pottery. *Multani* Patterns comprises two combinations of colors, i.e., light and dark blue. *Bablo* patterns; they contain symbolic designs. Mosaic Patterns;

the central portion is without a design, but the whole residual space is laden with heavy patterns. Lastly, *Gaadi* Patterns encompasses of amalgamation of colors with a master level of training and always keeps up with the market trends for the sale purpose (Fig 3). These designs can frequently be seen on decorative vases, tea and dinner sets, etc [8].

Figure 3 Khorai Patterns, Multani Patterns, Bablo patterns, Mosaic Patterns, Gaadi Patterns

https://www.pinterest.com/pin/771945192391764156/,

https://www.pinterest.com/pin/1127448087936952509/,

https://www.pinterest.com/pin/730075789572354875/,

https://tribune.com.pk/story/196218/multan%E2%80%99s-got-the-blues,

https://www.pinterest.com/pin/538109855481836665/.

In Pakistan, in the 1950s and 1960s, there was a captivating trend of printing blue pottery designs onto clothing. This was profoundly inspired by the rich legacy of blue pottery found in Multan. The technique of printing blue pottery designs on fabric was quite elaborate. It includes the screen printing procedure, where a craftsperson generates a stencil of the chosen blue pottery design on a fine net screen. Once the stencil is ready, it is prudently positioned over the fabric, then ink in the shade of cobalt blue is pushed on the mesh of the screen. This process will transfer the design from the stencil onto the fabric, generating a vibrant and spectacular print. This trend spread quickly throughout Pakistan during the 20th century. People were drawn to cultural origins, heritage, and aesthetics of appearances [9]. In the fashion world, there is a continuous demand for new and creative trends. Incorporating blue pottery motifs into apparel designs, along with experimenting with different techniques, can help produce innovative and creative designs (Fig. 5).

Figure 5 Blue pottery floral patterns on a Napkin

https://in.pinterest.com/pin/577023771035444432/

Clothing has become an essential part of daily life. Precisely, design, patterns, and vibrant color hold great worth. Whereas, in the southern side of the country, it became a regular practice to incorporate inimitable designs of the pots and earthenware to flawlessly combine on clothing with traditional and contemporary motifs by skillful artisans. This fusion of amalgamating blue pottery design into textile turns out to be a massive triumph, using traditional local patterns and paying value to the culture of their region. (Fig. 6).

Figure 6: Blue pottery-inspired garment

https://i.pinimg.com/564x/de/f0/35/def0350da3ed3e23c0d59445d026f88b.jpg

Investigates how fashion market trends are influencing young female consumers in Pakistan, particularly teenage girls aged 16-19. Using a survey of 500 students, the study employs statistical methods such as chi-square tests, correlation, binary logistic regression, and multiple regression to analyze factors like dressing habits, brand awareness, shopping frequency, and spending priorities on items including

clothing, shoes, cosmetics, and jewelry. Key findings show that many teens place great importance on dressing well and following new fashion trends, especially those in urban areas. Brand awareness is high; many believe that wearing branded or trend-aligned products improves social standing. The study also reveals that among the fashion product categories, **shoes** and **cosmetics** account for the most significant portions of expenditure, whereas clothing has less statistical significance in terms of monthly spending relative to pocket money. Parental attitudes, matching accessories (jewelry/shoes), and the influence of peers and media also affect fashion behavior. The conclusion emphasizes that while fashion is equally important across educational levels and urban/rural divides, supporting teens in understanding cultural values alongside fashion trends could help navigate potential negative impacts.

1.2 Warp printing technique

The technique used to get prints done on fabric is stated to art of warp printing. This procedure was invented in the 18th century and flawlessly amalgamated the realms of textile printing. This technique gained fame due to *Madame De Pompadour*, a prominent figure of 18th-century France, recognized for her significant fashion choices [10]. Warp Screen Printing is a procedure where a design is printed on a cloth by passing ink through a mesh screen onto the fabric surface. The fabric is enfolded around a cylinder-shaped screen, allowing nonstop printing sideways the complete length of the fabric. (Fig 7).

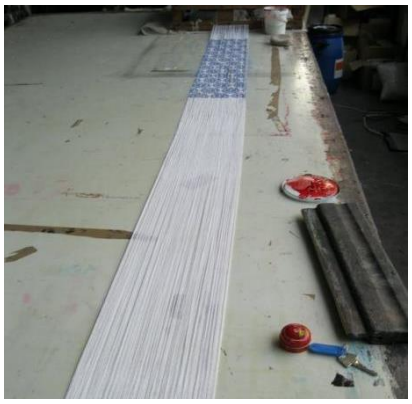

Figure 7 Warp Screen Printing

https://i.pinimg.com/564x/98/68/b1/9868b171bddb12f9439bec061f2377fb.jpg

There are two thread types: Warp and Weft. The warp thread runs lengthwise, and the print is first applied to this thread; then the weft thread is woven over the warp thread. This method creates a hazy effect known as dancing patterns. In contrast, the basic clothes we wear daily typically have prints applied after the fabric is fully made. However, the process involves printing to be done while the cloth is in the process of woven. The objective of this research is to

achieve hazy effects that appeal to fashion enthusiasts and contemporary fashion lovers, who often prefer clothes with a messy, hazy, and illusionary appearance. One such print is being used in this research and is described below (Fig. 8).

Figure 8 Flower to Flower Sizes 11 Inch x 11

This blend of Turkish, Islamic, and Indo art has enthused artisans and designers to use blue pottery patterns in clothing. They particularly use four to six-sided patterns from blue pottery designs for the reason that it makes the final look great [11].

1.3 Brief Methodology

In order to attain the required aims and objectives, a combination of Primary and secondary data is utilized. The secondary data was obtained from various sources such as published articles, research papers, thesis dissertations, books, magazines, blogs, and online resources. Whereas the primary data collection involves four different phases: conducting interviews, reviews, surveys, and examining information gained from questionnaires. These approaches will enable us to thoroughly study the findings for an effective conclusion.

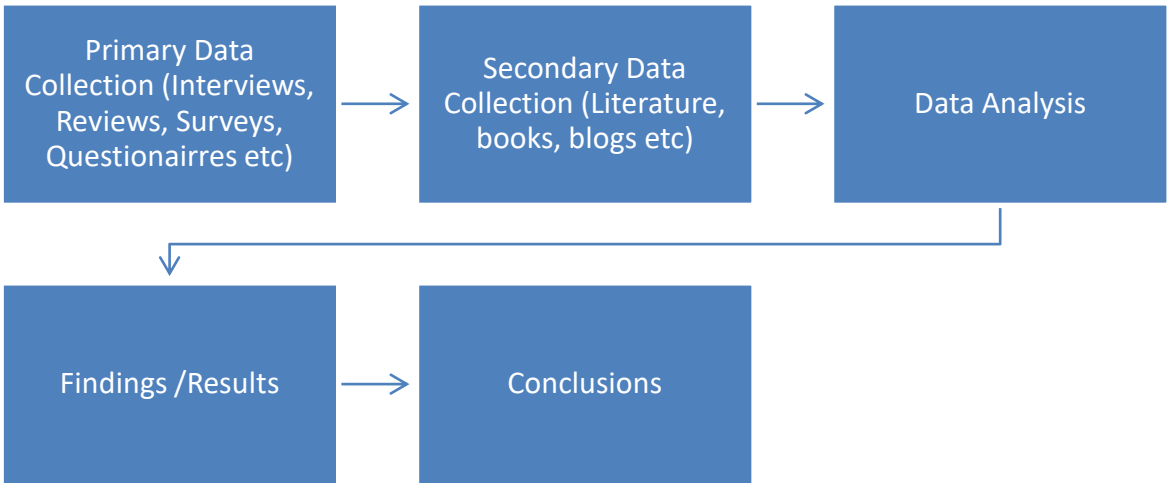

Figure: Methodology Flowchart

2. Literature Collection

Blue pottery of Multan delves into a world of beautiful motifs and patterns. The imagination goes beyond from only form and colors, its implementation is complex, with flowery patterns that exaggerate every piece. Trained artisans frequently keep up with the traditional designs and patterns, mostly of them hand-painted with subtle motifs that are pervaded with the core beauty of nature [12]. In today's world, blue pottery artificers competently mix ethnicities and inventions. They safeguard the old-style methods and patterns that describe their skill while adding modern pattern designs to appeal to an extensive range of clients [13].

The fashion industry in Pakistan is a fascinating realm of inventiveness and sophistication. The fabric, design, cloth, and even patterns we wear reflect the style chosen by our roots and traditions [14]. The blue pottery patterns and designs have grown to be noteworthy admiration in the fashion world. The technique used to print these traditional designs and patterns comprises screen printing, warp, weft printing, and block printing. In this research, emphasis is placed on the wrap printing process, precisely how it is used to integrate traditional Multani craftsmanship into contemporary designs.

Warp printing technique is a method where the warp threads, which are longitudinal threads on the loom, are printed before interlacing. This way allows for the making of complex and detailed patterns that turn out to be a fundamental part of the textile itself. When applied to the Multani blue pottery expertise, warp printing helps preserve the vintage motifs, floral designs, symmetrical, asymmetrical, and geometric designs, though combining them flawlessly into

contemporary fabric prints. This method not only admires the rich legacy of Multani blue pottery art style but also acclimates it to meet modern requirements, which makes it applicable to today's fashion, style, and design sensibilities.

Figure 14 Warp Printing

https://www.scribd.com/document/593018777/Jet-spray-Warp-printing [6]

In the Warp printing technique, the roller printing is applied to yarns beforehand they are interlaced into fabrics. By printing the warp yarn formerly, exclusive prints are created. The fabric is then interlaced using these preprinted warp threads, which are then combined with solid colors to fill the yarns. Typically, the colors used are white, neutral, and light shades. As a result of this procedure, the design has a soft, shaded effect, giving the fabric a distinctive and elegant look. The motifs or print patterns used in warp printing can range from modest to highly complex designs (Fig. 14). Due to the complicated nature of the procedure and the accuracy obligatory to ensure that the intricate details of the design are upheld, subsequent work gave beautifully created fabric that blends traditional methods with classy artistry [15].

The incorporation of traditional blue pottery designs into textile printing will not only preserve the rich cultural heritage of Multani crafts but also reinvent it for contemporary audiences. This fusion of Multani blue pottery with textile techniques like warp printing adds a harmonious combination of innovation as well. It allows for the creation of unique and one-of-a-kind fashion pieces that stand out in the market. This approach not only supports the preservation of traditional craftsmanship but also encourages its evolution by adapting to contemporary trends.

3. Methodology / Study Design

Warp printing is a cheaper and easier process; in this method, any mistake or fault can be fixed without ruining the whole work of the fabric. It is the best process for making fewer and higher-quality custom printed fabric pieces. In warp printing, instead of printing the design on the warp cloth, it goes before onto the loom. The desired pattern and design are transferred directly onto the yarn while it is still on the loom. This is obtained by using a transfer paper or sublimation paper, which is widely used in the textile industry to transfer patterns and designs onto the yarn with the help of a heat procedure. The process used in this research is likely similar; firstly, the transfer paper or sublimation paper with the design is brought close to the yarn, and then it is pressed onto the yarn while moving. In this way, the design or desired pattern is transferred onto the yarn threads. Afterward, the printed fabric is collected separately from the transfer or sublimation paper.

This method precisely saves money and effort because regular designs can be used, and the process of printing can be double-checked for any future errors. The yarn that is being used to take the transferred dye can be made from different materials like silk, polyester, or cotton. There is also a specific machine that does this printing process on the loom directly. The majority of the small industries in Multan have these machines installed in their spaces. It includes a roller for transfer and sublimation paper, a heating pad, which is used to press the paper on the yarn. Far ahead, everything is being coordinated to work together in a flow.

Initially, the Warp technique was also called transfer printing. It worked well, but it only brings benefits to larger productions. The major issue faced was whether there was any defect in the yarn being printed on, like a missing thread or a defective piece of cloth; this would complicate the process. This means the yarn needs to be carefully checked before printing. There was another concept, of using transfer prints onto larger and tougher materials like carpets and rugs, but it turns out it had similar issues, too. Besides, the printed yarn has to be transferred to the tufting machine, which was a great Hassle. Another way was to get wet print designs directly onto the yarn. This required complex and bulky kits, which were effective and long-term term wasn’t because the loom production speed was much slower than the actual printing machine, and in this way, this method didn’t catch much. The new invention of the warp technique overcomes all these problems. It is also good for producing on a smaller scale.

This research methodology used to achieve hazy effects by using blue pottery pattern designs on the warp technique during weaving includes the following steps;

3.1 Pattern Selection

Pattern selection plays an important and crucial role in achieving the desired result and specifically in this research to achieve a hazy effect. Firstly, selecting a blue pottery design with soft, blurred, and smooth edges rather than sharp lines and defined edges will allow giving a gentle and diffused appearance. Lastly, explore abstract interpretations of floral motifs, as being used following design (Fig. 15). By adding these elements of floral blue pottery patterns, one can create a visually charming and atmospheric hazy effect evoking calmness and tranquility.

Figure 15: Floral blue pottery pattern designs

3.2 Material Selection

The selection of warp material, particularly the type of yarn, color, and thickness of the material, is extremely vital. Here is how each of the elements can contribute;

3.2.1 Yarn Type

For achieving the desired effect, consider using a yarn that is softer and fuzzy in texture, just like Mohair or angora yarns (Fig. 16). They have a natural fuzzy appearance that can enhance the dreamy quality of the fabric after printing. These yarns have a halo effect, which contributes to

gaining overall softness and haze. Alternatively, using a yarn that adds depth and dimension to the woven fabric, and with a brushed texture, can also give a similar result.

Figure 16: Yarn fabrics for Wrap Printing

3.2.2 Color Selection

Choosing a white yarn as the base color specifically to print for blue pottery patterns is an excellent choice for obtaining the hazy effect. The white base will act as a blank canvas, allowing the haziness and subtlety of the desired effect to shine through without interference from bold and distracting colors.

3.2.3 Yarn Thickness

Selecting yarn with a soft and fuzzy texture, choosing a white color for the warp, and opting for a material thickness of 2 ply wool thread can effectively showcase the hazy effect. These choices work smoothly to create a dreamy and ethereal appearance, also attracting the viewers to immerse themselves in the softness and subtlety of the fabric.

3.3 Screen Preparation

Here is how the screen is being prepared efficiently;

3.3.1 Evaluation of Design

Started carefully by evaluating the design that will be printed onto the fabric, then determining the level of detail and intricacy present in the design, as well as the influence of the mesh count needed for the screens. Designs with finer details or patterns will require screens with a higher number of mesh counts to accurately reproduce the desired patterns.

3.3.2 Mesh Count Selection

Choosing the mesh count for the screen based on the level of detail in the pattern. Mesh count refers to the number of threads per inch in the screen mesh. Screens with higher mesh counts

have the finer opening among the threads. This allows for the more precise printing of details. Conversely, the screen with lower mesh counts is better suited for bold printing and less detailed designs.

3.3.3 Resolution and Hazy Quality

The mesh count of the screen directly impacts the resolution and hazy quality of the printed pattern, as the higher the mesh count, the finer the details and smooth color transition will be shown, with an overall enhanced hazy effect of the printed pattern. Whereas, alternatively lower mesh count may produce a more textured and grainy appearance, which may or may not give the desired hazy effect print. As shown in (Fig. 17);

Figure 17: hazy effect prints

3.3.4 Preparation of Screen

Once an appropriate mesh count is determined, prepare the screens by stretching the mesh over the screen frame and securing its position. Ensuring that the mesh is free from defects, wrinkle-free free and imperfection-free, if not, then it will affect the printing process ahead. Additionally, coat the screens with emulsion and expose them to UV light to make the stencil of desired designs.

3.3.5 Testing and Adjustments

Before going on to the next step, a test is conducted to evaluate the resolution and hazy quality of the printed pattern. If there is any error, then the necessary adjustments are made to mesh counts or screen preparation to achieve the designed result. The selection of the mesh count has been

done very carefully to ensure the proper preparation of the screen; following these steps can effectively control the resolution and haziness effect quality of the printed pattern.

3.4 Printing Process

Warp screen printing threads before weaving is an accurately arranged process that seamlessly integrates designs into the fabric of the textile, carefully starting with the preparation of threads, which are held out on the loom, then progresses through the creation of a modified screen with the intended design. Preparation of ink is also an essential step, ensuring compatibility with the fabric. Additionally, experimenting with numerous squeegee pressures and viewpoints while directing printing on the warp threads before interlacing to attain the desired hazy effect (Fig. 18). Finally, as the weaving process commences, the warp thread is adorned with the particular design in a fabric that seamlessly blends artistry with functionality.

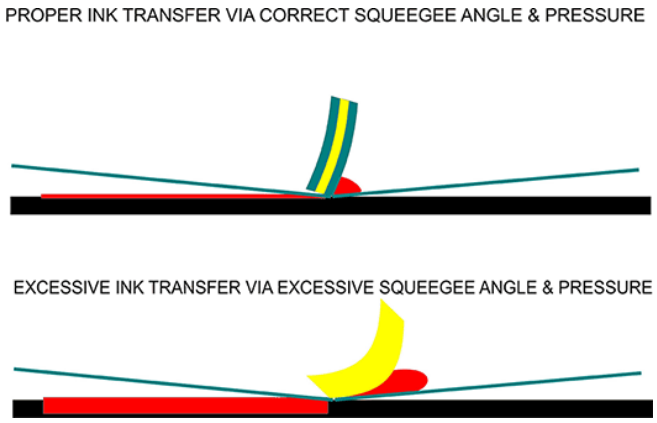

Figure 18 Squeegee applications in the Printing Process

https://impressionsmagazine.com/screen-printing/production/controlling-variables-part-4/

3.5 Weave Design

The next step to achieve the final hazy effect on the fabric involves the design of weave patterns, design, and selection of appropriate weaving techniques. For instance, satin weave is used to enhance a hazy appearance while incorporating the blue pottery patterns. Weaving design step includes;

3.5.1 Selection of Weaving Technique

Satin weave is mostly used for the smooth and lustrous surface. It can beautifully complement the haziness effect captured by the printed warp thread (Fig. 19). This type of weave is particularly well-suited for showcasing designs and patterns.

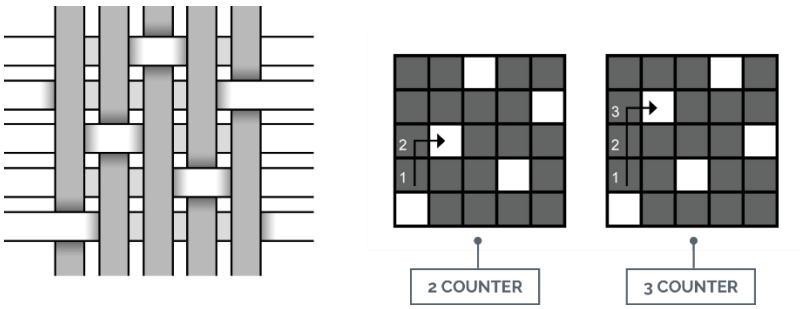

Figure 19 Warp-Face Satin (Satin)

https://cottonworks.com/en/topics/sourcing-manufacturing/weaving/satin-weaves/

3.5.2 Experimenting with Weave Patterns

Scheming the weave design patterns includes testing with diverse weave assemblies and thread thicknesses. Perhaps, distinctions in the thickness of warp and weft threads can generate a delicate variety in the presence of the printed designs, which can enhance the overall texture and depth of the fabric (Fig. 20).

Figure 20 Blue pottery Patterns printing

3.5.3 Incorporating Blue Pottery Patterns

The blue pottery patterns printed on the warp threads have a dominant part in the final design. Throughout the process of weaving, these patterns have been interrelating with the warp threads and generating a lively interaction of colors, textures, and design. Liable to the desired aesthetic, the blue pottery designs can be highlighted or faintly combined into the weave.

By prudently scheming the weave patterns and choosing the suitable weaving technique, a final product was generated that attractively showcases the haziness effect shaped by the printed warp threads while flawlessly including the elaborate blue pottery patterns into the weave (Fig. 21)

Figure 21: Incorporating Blue Pottery Patterns

3.6 Sampling

Sampling in weaving includes creating minimal samples to test numerous limits and techniques before larger production. Samples are interlaced and assessed for transparency, smoothness, and general aesthetic. Concluded reiterative modification and documentation of conclusions, weavers gain an understanding of how diverse factors impact the final product by supporting in achieving the wanted hazy effect in larger projects (Fig. 22).

Figure 22 Final Sample print

3.7 Analysis

To analyze the samples and regulate the best amalgamation of patterns, materials, designs, and weave forms for achieving the best haziness effect, there is a methodical assessment that is vital. Samples with a slacker tension and extra open weave structures are likely to make a hazier presence due to augmented light diffusion and airiness.

4. Interviews

After conducting interviews to collect thorough statistics from expert craftsmen in blue pottery and weaving, a planned approach was adopted. The objective was clear: to assemble understandings into patterns, design, selection of material, and techniques of weaving. To guarantee a varied range of viewpoints, craftspeople, designers, and textile researchers were interviewed for live and online interviews.

5. Site Visits

In site visits intention was to understand how blue pottery patterns are practically applied in weaving and assembling samples. The goal was to acquire from experts and perceive traditional and new weaving methods in action. In Multan, the sites are prudently observed where these methods are skillfully practiced.

6. Documentation

All over the research journey, a comprehensive documentation of all interviews and site visits was upheld. Throughout the experimental stage, functional added the understandings collected from interviews and visits to create samples. Using numerous resources, dyes, patterns, weaving, and warp technique, verified their influence on attaining the wanted haziness effect. By combining the qualitative data learnt from discussions with field experts and the experiential data from hands-on experimentations.

7. Results

By visual Analysis, obtainable pictures of the printed and woven fabric to show how hazy they looked. Noted down how much haziness was accomplished. While with technical evaluation, observed technical things like how well the pattern and design were transferred onto the fabric, and if the haziness effect looked the same on diverse samples.

8. Conclusion

In conclusion, this research has successfully showcased the potential for blue pottery patterns to be modified in generating a haziness effect on woven textiles through the advanced technique of warp screen printing. Over laborious experimentation and careful alterations, it was established that specific factors such as screen mesh count, squeegee pressure, and dye viscosity played essential roles in attaining the anticipated level of haziness in the final fabric. During the research and experimentation stage, numerous iterations were led to perfect these parameters while pointing to strike a balance between preservation of the intricate details of the blue pottery patterns, while generating a subtle and ethereal hazy effect. The conclusion of these efforts resulted in the creation of textiles that not only preserved the spirit of traditional blue pottery craftsmanship but also showcased a separate and contemporary artistic style. The final fabric showed a fascinating interaction of colors and textures, contributing a captivating visual experience that faultlessly blended the rich heritage of blue pottery with modern design susceptibilities.

In the monarchy of material examination, it is authoritative to experiment with numerous types of yarns and techniques of weaving to determine their influence and effect on the haziness and overall look of the fabric. This examination aims to excavate our understanding of how different materials, textiles, and methods of weaving interrelate with the screen-printed blue pottery patterns and designs, eventually contributing to the formation of textiles that symbolize both aesthetic beauty and structural veracity. Respectively type of yarn owns sole features in terms of texture, elasticity, and porosity, which can deeply impact the way colors are engrossed and reproduced in the woven fabric.

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