



HIMROO: HERITAGE TEXTILE OF MAHARASHTRA

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Abstract: The textile industry is one of the largest industries and has been known from very ancient times. The textile industry plays a vital role in Indian trade and business, as it provides one of the most basic needs of the people. The Indian textile industry is popular all over the world for its traditional designs, its textures, and its diversity of ethnicity. The wide range of designs and weaves unique to the region of origin are masterworks created by the skill of the artisan and their heritage. India has given exquisite handlooms like Kanjeevaram silk sarees from Tamil Nadu, Banarasi silk sarees from Uttar Pradesh, Pashmina shawls from Kashmir, Chikankari embroidery from Lucknow, Patola from Gujrat and Paithani and Himroo from Maharashtra. One such prominent textile from India is the 'Himroo' of Aurangabad, Maharashtra. This paper gives an overview of Himroo Textile, which specifies its history, motifs, making process, products, etc.

Keywords: Himroo, Textiles, Heritage Textiles, Handloom, Clothing, Indian textiles, Fabric, weaving

INTRODUCTION

Himroo is a fabric woven with cotton and silk threads. The word "Himroo" seems to be derived from the Persian word "hum-ruh", which means similar, or prototype. Himroo has been produced in the Aurangabad district of Maharashtra.

When Mohammad bin Tughlaq shifted his capital from Delhi to Daulatabad, during the migration, a lot of artisans also settled down in Daulatabad. Since then, the himroo industry has been settled in Daulatabad (present Aurangabad). In the past, himroo had more brightness and grace, as it was woven with pure gold and silver threads, and it was mostly for the royal families. Due to that, it had a limited market.

Consumers who belonged primarily to the middle class could not afford the expensive and gorgeous fabric while consumer tastes also suffered. And by the time himroo started making with cotton, silk warp threads, and artificial silk or rayon weft threads.

OBJECTIVE

The purpose of this paper is to gain a general understanding of Himroo Textile, including its history, weaving method, process of making, designs, and present status.

LITERATURE REVIEW

Some research papers have been studied during the literature review to the himroo textile. The research papers are discussed in this section.

The first paper titled "Aurangabad Architecture, A Design inspiration for Himroo Textiles" is targeted on the influence of architecture on various traditional himroo motifs and patterns from collected pictures study is done to analyze design, shape of motifs, proportion, alignment, etc. In motifs theme has been prime influence of architecture as well as touch of Persian style which make it exquisite. The influence is from architecture of Aurangabad. The monuments like Ajanta caves, Ellora caves, Aurangabad caves, Daulatabad fort, Bibi-ka-Makhbara, Panchaki, etc.

A second research paper titled "Himroo: Earliest Industry of Aurangabad" has focused on traditional and present himroo textile. The himroo is becoming lesser known textile nowadays due to powerloom market. Also the production of handloom himroo has decline.

The weaving heritage of the Aurangabad district is the focus of a third paper on the topic "Aurangabad: A Weaving Town of Heritage Textiles." It is one of the oldest textiles from the Maharashtra area of Aurangabad. Because of intense competition in the power loom market and dwindling numbers of himroo weavers, himroo is struggling to remain in business.

According to the following publication, "The Rebirth of Himroo," Himroo dates back to the middle Ages in India. Indian families often have to make sacrifices in order to maintain or power their enthusiasm. Very competent professionals and their generation

have recently been relocated to different jobs that offer greater financial security. We need that environment to sustain the himroo craft and keep it alive. Himroo began from Mughal Dynasty. Every himroo shawl has a unique pattern, motif, and color scheme as well as a brief history. Therefore, the existence of a himroo craft till today is proof of Mughal dynasty authority. The proprietors of this craft should ask the government for help in reaching out to consumers in order to increase public knowledge of it and to make it more accessible to employees around the world. As countries with Mughal past like Indonesia, Pakistan, Iraq, and Iran, these nations would also be drawn to himroo crafts.

METHODOLOGY

The methodology of this study used a variety of techniques. A literature review was conducted to acquire a thorough grasp of the himroo textile. The literature review revealed that there aren't many references that discuss this himroo fabric. Websites, articles, project reports, and publications that are pertinent to this subject are looked at. Due to geographical constraints, all of the methodologies are qualitative in nature and observational in nature.

Let's examine Himroo's specifics using the points below:

RAW MATERIAL

The preparation of yarns or other weaving-related raw materials is required by weavers in order to create himroo fabrics. Cotton, pure khadi, hand-spun cotton, and pure silk yarns were once commonly used. Himroos are woven using a variety of yarns, such as cotton and silk, silk and wool, and silk and silk. Nowadays, polyester and rayon yarns are also used to cut costs. The yarns used in himroo weaving are imported to Aurangabad city from various locations. While certain other yarns, like cotton, are imported from Malegaon in Nashik, Bombay, pure silk yarns are brought from South India, specifically from Bangalore. From Jalna and Bombay, Yeola, etc., dyes are purchased. Alternatively, in-house or factory dyeing using synthetic or vegetable colours may occur. Following importation, yarns are wound on iron shafts that resemble large bobbins. Drum winding is required for long yarns. For the remainder of the weaving process, all of the warp and weft yarns are wound onto yarn spools and bobbins.

PROCESS OF HIMROO

Since it was woven in silk or gold in the past, himroo cloth possessed extraordinary brightness and elegance. Modern Himroo uses pure silk yarn for the weft and locally sourced cotton or rayon yarn for the warp threads. The yarn is first dyed in the chosen colors, and then using a charkha, it is wound across bobbins. To transfer the yarn, the bobbins are subsequently fastened with individual steel rods on a wooden frame. The warp threads are coiled around the steel rods, which are fastened to the warper's beam. At least four heddles are used to pass the threads through the jala. The loom's beam is then dented and covered with all of the warp threads to form a taut surface for weaving. The hanks, which may be turned, are modified by adjusting the weft yarn on stalk pieces created with a wooden rod.

LOOMS

The himroo fabric was woven using a variety of looms, including handlooms (Paga looms), pit looms, jacquard looms, etc. The oldest hand-operated loom is the pit loom, often referred to as the Paga Loom or "throw shuttle loom." The loom has a number of components. A wooden structure with four vertical poles at each corner supports the loom. The size of the loom is determined by the number of inches (width) of fabric that will be produced. Most looms have a warp beam on which all of the warp yarns have been strung. The warp yarns are then dragged from the heddles, which are horizontal shafts with a number of heddle eyes, to weave. The beater, which resembles a comb and is located after the heddle, is used to insert the weft threads into the warp strands and create the weave pattern. The weft thread is then carried by a shuttle, a tool, as it passes through the warp threads for weaving from right to left. Finally, a cloth beam appears, onto which ready-made fabric is rolled.

The jacquard loom is another kind of loom used to make himroos. Brocade, damask, and other elaborate designs are woven on a jacquard loom. Some components of the jacquard loom, including as the shuttle, warp beam, and fabric beam, are also found in the pit loom. Jacquard looms operate quite differently than pit looms. The horizontal weft yarns are passed through as the vertical warp yarns are moved up and down in the jacquard. Punch cards with holes are used in the jacquard loom. The design is punched out on the punch card, and warp yarns are pushed through the card holes. A hook that can be raised or stopped corresponds to each place on the card.

MOTIFS AND DESIGN OF HIMROO

Aurangabad city has very vast history of architecture like Ajanta – Ellora caves, Daulatabad fort, etc. It is said that motifs or patterns of himroo shawl has been inspired from architecture like Ajanta – Ellora caves, bibi ka makhbara. There are various types of designs in himroo, they are –

- Double bird
- Gul dasta
- Taj- Mahal
- Kairi (Mango)
- Kashti (boat-like)

Plain Designs – Which has plain lines, resembling lines, slant lines and cutting lines, currently these designs are getting lowered.

The geometrical Designs – These patterns contain various shapes, including circles, diamonds, hexagons, octagons, and ellipses. The Taj-Mahal is an example of a geometric design, as are the Karnphul and Kashti structures, which resemble boats.

Design from Nature - Motifs like mango, pine-apples, pomegranates, the almonds, flowers like lotus, and chameli, animals like parrot, elephant, modern bird, double bird design, flowers and creepers, etc. also the human figures were utilised.

Also, the designs of himroo were greatly influenced by the paintings from Ajanta Cave Nos. 1 and 2. Numerous Ajanta-inspired motifs exist, such as the woman climbing a tree. The stylization of the semi-opened petals, lotus stem, and peacocks in the Ajanta Lotus is amazing. Flower vine, which can be seen on the ceiling of Ajanta Cave No. 1, also draws influence from a collection of flowers and buds entwined with one another.

Some design cues from the Ellora caves include two birds sitting next to one another and crossing each other. Another source of inspiration is found in architecture, such as the tiny floral patterns in ogee patterns found on the bibi-ka-makhaba. Other designs, like sia-jangala, incorporate two distinct designs that were inspired by the carvings of bibi-ka-makhbara. It also served as the inspiration for the well-known pattern Guldasta (Bouquet of Flowers).

PRESENT STATUS OF HIMROO

Among the many designs and unusual textures that highlight our Indian history, Himroo—one of the region's oldest handwoven textiles—continues to hold a unique place.

In recent times Himroo has been fighting for its survival, due to the lower number of trained masters rehearsing the craft. As there's a lack of mindfulness among the consumers about the product due to inadequate promotion and announcement of Himroo, the advertisement is only through exhibitions and expositions with limited outlets for a limited ages, substantially only during festival seasons. Hence the customers purchase such handloom products, only when available and switch to the other contending products when handloom products are out of sight. Thus Himroo needs a riveted strategy of nonstop creation and regular advertising crusade.

CONCLUSION AND SUGGESTIONS

To revitalize an age-old craft, contemporary crafters may need to band together and approach the government for support in modifying and perfecting client preferences in order to produce a request for Himroo masterpieces. Himroo creations have the eventuality to add a touch of genealogical complication to contemporary fashion that were popular during the medieval Mogul period. The youngish Indian client would need to establish an emotional connection with India's 600- time-old literal heritage to bring Himroo closer to their hearts. It's important to gently remind the Indian civilization that the Mogul patricians preliminarily supported Himroo. With its distinctive patterns, each Himroo motifs may have some literal significance. Retaining a Himroo designs would thus be culturally original to retaining a piece of Mogul India from the perspective of the purchaser.

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