

Heritage of the Indian Traditional Rogan Art of Cloth Printing, its Uniqueness and Present Innovative Commercial Aspect

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Abstract:

The art and craft of India are to die for but some of them are dyeing instead. The **traditional** art form of ‘**Rogan Painting**’ from Kutch in Gujarat region of India, began deteriorating from collective memory of its originators, but **family** members of the Khatri ancestry in ‘**Nirona**’, are the ultimate surviving protector of the **this art form**. **Traditionally, this art-form** was made up to enhance ‘bridal clothing’ of the native tribes, *alluring borders, & flowery motifs*, on **ghagras, odhni and bead spreads** painstakingly painted.

Keywords: Persian, Eco-friendly Pigment, castor oil, Handio (Vessel), Stylus, Nirona, Rogan, Odani, Khatri, Sustainability, Tree of life, Motifs.

Introduction:

Painting, sculpture, music, literature, and other forms of visual and performing arts are frequently regarded as repositories of a society’s collective memory. In ancient India, good art symbolized the wealth of several empires. The majority of the artworks promote religious activity.

Rogan painting is an art of cloth printing practiced in Gujarat, Peshawar and Sindh. In this craft, paint made from boiled oil and vegetable dyes is laid down on fabric using either a metal block (printing) or a stylus (painting). The craft nearly died out in the late 20th century, with Rogan painting being practiced by only a few families in Gujarat of India and Peshawar in Pakistan. The name itself means oil.



Figure 1. Abdul Gafur Khatri at work at his residence in Nirona

Etymology of Rogan Art:

The term Rogan in Persian means oil-based. The Rogan Art’s paint is made from castor oil and hence the name.

Practice of Rogan Art:

Traditional-Rogan-Art- Khatri, **Abdul Gafur D Khatri** (Gafur Bhai)

Cultural Significance of Rogan Art:

All mediums of expression like various creative arts, creative writing, drama, music, movies, photography and dance, etc. are all reflection of the different activities of society and their religious, cultural, economic, political, spiritual aspects and social events; so that, these all platforms are tools that help in the development of human mind and refine feelings, thoughts and reflect and represent our customs and values as a society. Cultural arts help to explain the world in which we live through an exploration of creativity.

The Rogan painting craft stems from agriculture, which is a major occupation of the village. Castor being the major cultivation draws the natural connection to the craft as the main ingredient of the colours that are manually prepared.

Traditional Rogan Art:

The Rogan Art, an ancient textile art, with its origins in Persia, came to Nirona Village Kutch Gujarat around four centuries ago. Traditionally, the craft Rogan Art defies this logic: the rod “pre-manipulates”; the strand of colour in the air to create intended motifs before it hits the fabric; the fingers under the fabric help shape the final form into the fabric. In this sense, there is a dialogue between the two hands. Rogan art is produced by boiling castor oil for about two days and then adding Pigments Mineral Colour and a binding agent; the resulting paint is thick and shiny.

The cloth that is painted or printed on is usually a dark colour, which makes the intense colours stand out. In Rogan painting, elaborate designs are produced "free hand", by trailing thread-like strands of paint off of a stick. Majority of the time, half of a design is painted, then the cloth is folded in half, transferring a mirror image to the other half of the fabric. Yellow, White and red and Blue, green are the most frequently used colours. In ancient times Persian alphabets were used as calligraphic motifs. Traditionally in floral and geometrical motifs are used in Rogan art. Rogan art is very well known for its "**Tree of life**" and happiness concept work. These motifs evoke a once-sublime culture and its understanding of beauty. It is only when one witnesses the time, agility, and the utmost control required to draw a simple flower, that one begins to understand the virtuosity behind these highly intricate pieces such as the tree of life. The uniqueness of Rogan art form is that, there in its painting process *"No need of drawings and no required any prior planning, the magic this art comes from the heart, to head, to hands."*

Founder of Rogan Art in India:

"Rogan" means clarified butter or oil in Persian, or "red" in Hindi, and "josh" refers to passion – fiery or hot – so this dish is all about cooking in an oil-based sauce with an intense heat. Rogan josh was introduced to Kashmir by The Mughals, whose cuisine was influenced by Persian cuisine.

"Today, when the name of Rogan art comes, then the design of Tree of Life is famous in the world, but **Abdul Gafur Khatri** and his younger brother **Sumar Daud Khatri**, who invented this "**Tree of Life**" design." The Khatri's have practiced the art for **eight generations** now.

When it came to India for the first time, this form of art was practiced by the local communities of animal herders and farmers. The art form was prevalent in the bridal-wear of the community. But with the introduction of modern textiles and machine-made styles, the unique hand-made state of the art was on the verge of becoming extinct.

Rogan Art, a community art form, is now just a family heirloom. The original Abdul Gafur family of Nirona is the sole practitioner of this art form. At present, the Rogan Art is in its eighth generation of survival with the Gafur family.

The Gafur's have been in this creative field for so long that the Rogan Art has become their identity. Only because of them, it has further travelled to the USA in 2014 as a prestigious gift for the then President Barack Obama from India. Our Prime Minister's recognition of the uniqueness of this art came as a blessing for the survival of the art form.

Historical Background:

Rogan Art hails from the land of Persia. The art form crossed many borders and came to India some four hundred years ago. A sixty minutes' drive from Bhuj, Nirona of Kutch is now home to this intricate art. The art form became instantly popular because of its different styles, technique, and patterns. Rogan Art is made by hand, purely out of one's imagination without any blueprint as reference. The process of applying this oil-based paint to fabric began among the Muslim Khatri's, a community in Gujarat.











Rogan painting was initially practiced in several locations in the Gujarat region. The painted fabric was mostly purchased by women of the lower castes who wanted to decorate clothing and bed coverings for their weddings. Therefore, it was a seasonal art, with most of the work taking place during the several months when most weddings take place. During the rest of the year, the artisans would switch to other forms of work, such as agriculture.



Figure 2 Rogan art with Tree of Life Design, by Abdul Gafur

With the rise of cheaper, machine-made textiles in the late 20th century, Rogan-painted products became relatively more expensive, and many artists turned to other occupations. Ultimately, Abdul Gafur Khatri families in the Gujarat, continued the craft.

A Kutch Khatri family that has kept alive the traditional Rogan art form. The artisans of this family and details of their awards & recognitions are given in the blow table no.-1:

| Artisans of Khatri Family | | | |
|----------------------------------|---|---|---|
| Sl. No. | Artisan | Awards | Image of Artisan |
| 1. | Abdul Gafur D Khatri (Gafur Bhai) | Padma Shri- 2019, National Award- 1997, National Merit certificates-1988, State Award- 1989, State Certificate by CM of Gujarat – 2013, Best Artist Award (Gujarat Tourism and Travel Excellence Award). |  |
| 2. | Arab Hasam Khatri | National Award- 2016, National Merit Certificates-2006 – 2007, State Award- 1991. |  |
| 3. | Jumma D. Khatri | National Award- 2012, State Award- 1995 |  |
| 4. | Sumar D. Khatri | National Award- 2003, State Award- 2000, Pride of Kutch Award- 2008 |  |
| 5. | M. Jabbar Arab Khatri | State Award – 2014, International Craft Designer Award- 2019 |  |
| 6. | Sahil Abdul Gafur Khatri | State Award- 2011 |  |
| 7. | M. Hanif Arab Khatri | ----- N/A----- |  |
| 8. | A. Hamid Arab Khatri | Roshan Kalpesi Award, Mumbai |  |
| 9. | Asarf D Khatri | State Award- 2016 |  |
| 10. | Sakil Jumma Khatri | Artisan of new generation. |  |

The story of Khari's Traditional Heritage:

Abdul Gafur Khatri is a well-known name in the traditional “**Rogan art**” form in India. He has devoted his whole life for the development, expansion and promotion of this art to keep alive the valuable Rogan art of dyeing on textiles creating livelihood opportunities through handicraft skills in a remote village of **Kutch**. He single-handedly pioneered the revival and revitalization of the unique Rogan art of painting on textiles. At a most crucial point in the history of this family-craft of over 400 years, when Indian traditional arts are about to disappear for the markets; Still, they explored new avenues and preserved their family’s art heritage by reinterpreting their traditional crafts to create products for new markets outside their local communities.

Abdul Gafur Khatri was born in a family of Rogan artisan in **Nirona** village of **Kutch** district of Gujarat. Although many textile-painting crafts are practiced in India, "Rogan Kala" is unique art-form among those all handicrafts because of the nature of its technique, which has become the distinguishing mark of a handful of Muslim Khatri. It is one of the most difficult and complex textile painting handicraft technique. Each artifact has to be uniquely made. In this art form, there is no scope for multiplication by standardizing the production process using tools such as blocks or stencils. Rogan art is the source of livelihood for the Khatri of Nirona for many generations. The local communities around them bought dyed cloth for their clothing and other uses.



Figure 3, Artisans of Khatri family members displaying their Rogan printing process

They were traditionally creating **skirts, quilt covers, bags** of different sizes, **table cloths, Odani** and **Ghagra-Cholis** used by women, etc. from Rogan art. When machine-made industrial textiles dominated handcrafted alters in the 1950s, cheaper mill-produced synthetic fabrics made their way into Kutch.

Local customers, who had patronized the Rogan handcraft for generations, were eager to buy these inexpensive fabrics. In the preceding three decades, till about 1980, this traditional art form was on the verge of extinction due to these reasons. The Abdul Gafur Khatri family, which had been practicing this craft for generations, had no other work to do.

The artisans Khatri family had no any other livelihood options available in their village, making it difficult for them to survive with dwindling prospects, **Abdul Gafur Khatri** and his younger brother **Sumar Daud Khatri** were one of the artisans who followed their family art heritage adopted as his profession. It was a rough start for both these craftsmen. “*Abdul Gafur Khatri and his younger brother Sumar Daud Khatri did not even get the opportunity to study Gujarati, he had to leave school to do other work.*” Abdul Gafur Khatri initially decided to take up jobs in Ahmedabad and Mumbai around 1980 to support his family. During this period, Kutch was experiencing severe drought, which made it even more difficult for the Khatri to find workers nearby. He felt that due to his age and lack of other skills or education, his family would not get other livelihood opportunities. Because of their dedicated work over the years.

Khatri artisans saved the Rogan art of Kutch from extinction by tireless efforts even in adverse circumstances. He successfully redefined a traditional art that had lost relevance in its local context to create products of international interest. He raised the Rogan art from the level of craft that once furnished clothing for local communities to the level of art. Now it is recognized in entire world as a rare textile art form among art and craft lovers. Rogan is a unique art which requires minimum equipments to practice. Painting on cloth requires at least water and a small “**stylus**” (Kalam). Hundreds of people have been able to improve their livelihood due to the direct and indirect contribution of Abdul Gafur Khatri, his journey was cut short after two years when he received a letter from home. The Gujarat government had a project for the family as a means of returning them home. The experienced craftsmen of this family often actively participate in various conferences, exhibitions and workshops to spread awareness about Rogan art.

In the year 2014, Indian Prime Minister **Narendra Damodar Das Modi** gifted **Rogan Handicraft** to the then US President **Barack Obama** and recently **Queen Margrethe II** of Denmark has Rogan art made by **Abdul Gafur Khatri** and his younger brother **Sumar Daud Khatri**, the orange colored Rogan art “**Tree of Life**” was gifted by him. After that, tourists started frequently coming to Kutch to see the art of the Khatri family.

“Not only Gafur Khatri, his younger brothers are also acclaimed artists of Rogan art”. His whole family is currently engaged in the development of Rogan handicrafts. Almost all the members of his family have been honored with various prestigious awards, the related details are mentioned in **Table No.- I**. However, now people’s interest in knowing, understanding and learning the methods and marking processes of Rogan art is increasing. The real insight into this art creation lies in its intricate details, which only the Abdul Ghafoor Khatri family has mastered. The artisans of the Khatri family have been following this four-century-old tradition from generation to generation for eight generations.

Motifs Used in Rogan Art:

Traditionally the use of **floral**, **geometrical** and **calligraphic motifs** exemplifies the preeminence of the art of ‘**Rogan paintings**’. Calligraphic motifs were used in Persian letters in ancient times. Similarly, **bird motifs** were used only by the Hindu Khatri craftsmen of Kuchh region of Gujarat state. The details of the motifs, which are used as a whole pattern, are as follows:

Various Types of Motifs:

1. Plant Motif.
2. Floral Motif (flower).
3. Traditional Motif.
4. Geometrical Motif.
5. Abstract Motif.

Materials Used in Rogan Art:

In the entire process of art form of painting on cloth required basic two materials as mentioned in the following table no. - 2

| Sl. No. | Material | Description of Material |
|---------|-----------------------------|--|
| 1. | Eco-friendly Colours | This set includes 3 colours used in Rogan art that are handmade by the artist Rizwan Khatri. The colours included in this set are Blue, Red & Yellow. |
| 2. | Basic Fabric | These pigment colours are added to castor oil gel to get Rogan colours for painting. Earlier, Rogan painting was done only on a thick cotton cloth called Khaddar. But now it is customized. |

Traditional Rogan Art Process, Technique & Tools:

Rogan is a form of textile painting which uses a rich, brightly coloured paint made from castor oil and natural colours. The term Rogan means ‘**Oil-based**’ in Persian and refers to the thick substance formed by heating and then casting castor oil in cold water. The making of the Rogan paste is done in the jungle where the artisans mix oil and natural colour. After it is mixed with natural colours, the paste is drawn out into a fine ‘**thread**’ with a metal stylus or ‘**Kalam**’. The Artisans then place a small amount of this paint paste into their palm and at body temperature, the paint is carefully twisted across the cloth into motifs and patterns using the ‘Kalam’. Next, the artisan folds the fabric thereby printing its mirror image. The finer details are then added thus completing the Rogan painting.

“Today, when the name of Rogan art comes, then the design of Tree of Life is famous in the world, but Abdul Gafur Khatri and his younger brother Sumar Daud Khatri, who invented this "Tree of Life" design.”

Printing Process of Rogan Artworks:

Rogan is a type of textile painting which uses a **rich and panoramic contrast colour schemes**. The artisans of Rogan art use **special type self-prepared colours** and they made **these colours** from castor oil and natural pigments. The **complex** geometric motifs, floral patterns, peacocks format designs, or nature inspired motifs, the tree of life, etc. are sketched from the history and traditional culture of the Kutch region of Gujarat.



Figure 4, Artisan demonstrating painting Method

The **preparation of the ‘Rogan mixture’** takes place in the outside of the Nirona village where no one lives, **due to its** high risk of inflammation. The first and the foremost step is to boil the castor oil in a **metal pot** in the furnace. In local parlance, this metal vessel is called **“Handio”**. The temperature has to be in controlled cause if it rises result in flames inside the container. The process of preparing the mixture takes **about 3 to 4 days**. **During** fabric painting **process**, the artisan firstly **clips the fabric next to back cloth**, to his pants, so when he wants the fabric to stretched, he simply stretches his leg. The craftsman directly begins to use the paste to a **pre-decided design pattern in their mind or customary motif** without any pre-drawn sketches, or traces. The craftsman uses only one hand for working with ‘Kalam’, while the index finger leads to roll of the paste from underneath the fabric, the fabric is turn up **and** pressed against the outline **motif** to get a mirror image. Drying- once the sketches are done the fabric is dried **under the sunlight for almost 4 to 5 hours**. This confirms that the colour is dried onto the surface of the fabric. The rest colours from the **Kalam** or pen are rolled back **and** stored with water in small vessels.

Resurgence of the Art:

In the late 20th and early 21st centuries, several factors came together to bring about a renewed interest in Rogan art, especially painting. First, after the 2001 Gujarat earthquake, when much of the region was devastated, the water and electricity infrastructure was improved, new roads were built, and the number of flights into the region was increased, all of which led to an increase in tourism. Second, local cooperatives and non-profit groups helped local artisans, including Rogan artists, to increase their market by selling in urban settings and online. Third, many artisans won state and national awards for their art, thus increasing the prestige of their work. Finally, in 2014, Prime Minister Narendra Modi visited the U.S. White House, and gave President Obama two Rogan paintings including a tree of life. They were painted by Abdul Gafur Khatri, a national award winner.

Artisans in Gujarat have introduced contemporary products to appeal to tourists, such as **God’s Portrait, Raja Ram Darbar, bags, cushion-covers, table-cloths, wall hangings, and pillow-covers**. The tree of life continues to be a major motif. The number of tourists to the artisans workshop increased steadily in the 2010s to as many as 400 people per day, causing traffic jams in the village. In an attempt to keep up with increased demand, in 2010 the artisans began to train women for the first time. Previously, it was feared that women would spread these secrets of the craft when they married out of the family. In 2015, twenty women were working with the family in Kutch Gujarat.

Traditional art forms of India have such unique qualities that separate one art form from another. Centuries ago, art travelled with people and moved from its place of origin to new foreign lands. Thanks to such movements, India is now home to one of the rarest forms of art, the Rogan Art.

Rogan art is a centuries-old unique style of art. The Persian art form now settled in Nirona Village of Kutch in Gujarat is a migrant art form that has become a cultural asset for India. Rogan Art is so distinctive that only one particular Khatri family has practised it since it arrived in India. The story of the artist’s practice and survival of the art is equally remarkable. In this article, we will try to present the history, practice, techniques, and survival of Rogan Art. Without further ado, let us begin.

Techniques of Performing Rogan Art:

The art form's survival and uniqueness are still intact because of the Gafur family's dedication to preserving the art form. The family has been practicing the art form with all its original techniques and styles.

Rogan Art's brief history and etymology give a clue that a lot of technique goes into making this art. The patterns of Rogan Art, like other art forms of India, have many intricate details. But even before starting the painting, the formation of the paint itself requires a particular process.

Let us find out all the techniques that go into the formation of Rogan Designs.

Paint Used in Rogan Art:

The paste of the Rogan Art paint is made from castor oil. The colour pigments are all natural. The process of making the paint's paste starts with boiling the castor oil. Artists burn the oil in the jungle. After a long period of cooking the oil, it is placed to cool. Once the grease cools down and the oil texture is in the desired rubbery form, the following pigmentation begins. If the surface is not flexible enough, the oil is again put to boil until the required consistency is attained.

On the other hand, the colour pigments are made into a fine paste by adding water to them. The mixing of the colour paste with the boiled oil is done with a stone. Once the colour doughs are made, they are put in containers with water. The water ensures that the paste does not harden.

Patterns Used in Rogan Art:

Rogan Art has its origin in Persia, is typically in association with the Islam tradition. Abdul Hamid Gafur, the present carrier of the baton of the Rogan Art, describes the prevalent Islam themes in the patterns. According to the Islam community, human figures are not permissible as motifs. The typical ways of the Rogan Art are flowers, geometric shapes, and the most famous, the 'Tree of Life' motif.

Hamid Gafur said in interviews that the pattern works in Masjid's of Delhi is also a source of inspiration for the designs. Staying true to the original work, the motifs carry the essence of the age-old tradition of the Rogan Art.

Review of Literature:

1. **"Revival & Application of Rogan Painting on Waterproof Reversible Denim Jackets"** by **Swetha, R. G.**, Assistant Professor Fashion Arts and Design T John College 88/1 Gottigere, Volume 5, Issue 4, December, 2014. This study has been done to revive Rogan painting. The major reason why Rogan painting is on the verge of extinction is that only two families in **Nirona** village of Kutch and three families in **Viramgam, Wadhawan** and **Ahmedabad** are practicing this age-old traditional art form.
2. **"Rogan Painting of Kutch: Exploratory study for its sustainability"** by **Ms. Aarushee Agnihotri** and **Dr. Falguni Patel**, volume 8, issue: 12 December, 2018. The study was an attempt to find out the present status of traditional Rogan art for livelihood and its commercial aspects in Kutch. Comparative study of Rogan handcrafted designs patterns and motifs in monochromatic colours on Khadi and handloom produced fabrics. The study also focuses on the market acceptability and wide dissemination of the designed product range.
3. **"A glorious journey through Rogan Paintings from Kutch, India"**, Available online at www.isca.in, www.isca.me by **Batham Meena** and **Arora Chitra**, Accepted 25 January, 2014. The study was undertaken to create awareness on the transcendental value of the ancient art form of Rogan painting on various types of fabric.
4. **"Traditional Hand painted Textiles of Gujarat"** by **Amita Pandya** and **Arpita Vishwakarma**, October, 2010, Indian Journal of Traditional Knowledge. The study seeks to re-materialise by documenting the luxurious textiles made using the traditional art of Rogan painting; which is on the verge of extinction as a traditional art form.
5. The study of **"The Intricate Whorls of Rogan Art"** by **Hitee Singh** was an attempt to provide awareness of the painstaking process potential customers can reach for Rogan Art. There is still time for the revival of this age-old this art form and proper positive initiatives are needed at various levels.

Aim & Objectives:

1. To study and review the timeless traditional Rogan art-form and the various motifs and design patterns used.

2. To study and documentation the painting process of the Rogan art form and the method of preparation of the traditional colours used.
3. To provide idea of innovative practice for experimental creation.
4. Modification and futuristic approach by diversifying into artistic decorative and utility products with introduction of new works.
5. Inclusion of digital media by live streaming on Instagram, Facebook and YouTube.

Methodology:

The object of the work is to study the history, creation process, types of fabrics used for painting, motifs, method of making of self-made natural colours, modification in composition of figurative and geometrical motifs, mainly from the traditional lacquer painting techniques of Gujarat state; and documenting the vision for its future. This is a descriptive research paper prepared, in order to obtain complete and authentic facts and related information, interaction with the artisans was carried out with observation method. During the discussion, an attempt has been made to understand the depth of almost all the points associated with this artistic creation from the traditional Rogan artisans in a factual manner. The questions were based on the genealogy of the craftsperson, historical background of the handcraft, crafting process, colours, motifs, products produced. Purposive sampling method was adopted for the selection of the sample. A multiple visit, interview method with documentation has been adopted. The sample size consisted of family members of traditional artisans from “Nirona” village of Kutch region of Gujarat state.

Present scenario of Rogan Art:

The Gafur family undertakes the responsibility of the survival and growth of this intricate art form. The Gafur are indeed trying their best to ensure that the legacy of this unique art form does not end anytime soon.

Rogan Art's survival is necessary as a cultural asset of the country because of the distinct tradition of the art form. The Gafur's play their part in sustaining the art form for the future by teaching it to others. The biggest challenge they overcame was including women in practicing the art. Earlier, women of the families practicing it were not taught the art form. The thought that girls will go to another household after marriage and take the art form with them was not permissible. At present, the Gafur's take pride in teaching hundreds of girls this beautiful art form.

Breaking free from the stereotype, it has also become popular in online marketing. The only store of the Rogan Art products is the village home of the Gafurs. Thanks to technology, the products are now available online in stores like Amazon. This modification also encourages the artists to make more of it and helps them earn revenues for their hard work. In this way, more people have become aware of Rogan Art and appreciate the unique art form.

Result:

Traditionally, it was discovered in the various types of products made using Rogan process. Where is no assemble market set for them hence, they face struggle in selling their products, the youth have better approach in learning skill & technical knowledge. At present, hardly very few skilled young handicraftsmen are practicing this art by engaging other labourers.

Conclusion:

Initially Rogan Art was sustained by local animal herder families and farming communities. Traditionally, these communities' bridal-wear used to be adorned by Rogan art. With the availability of machine made textiles as a cost effective alternative, demand for the art began diminishing. The tradition of Rogan art is sustained by the last and Originally Abdul Gafur family in Nirona village. It has evolved from being a decorative art to today a unique intricate fine art.

The traditional Rogan painting art-form is famous on the global art forum for its unique creative painting style, which is create on cloth; but the scope of the market for its creative



Figure 5, Astisan showing his finished art-work

handicrafts is very narrow, as the products of this art are not easily available in the national and international markets. This art requires a high degree of skill and painstaking work and dedication to produce a single product and ultimately does not yield substantial returns. That's why artisans should be helped at the state and social level to cover up this weakness of art, well-planned designed product art. The objective of the present study was to explore different types of fabric and growth of Khadi using this unique art, new monochromatic colour combination palette was introduced in this art to bring innovation in the art. The craftsmen were well aware of the history of this art and craft. Gradually the business structure has changed to a great extent to meet the growing demand in the market. Though basically in its traditional and original form with a change in the production process, there is definitely an advanced change in the natural materials used. There is no established market for the artist or sellers of this enthralling and panoramic unique art form which still stands as a hindrance to the producers. The younger generation has more opportunities to learn skills and technical knowledge. They have mostly moved out of the villages, leaving only a few less skilled youths carrying on this professional Indian time-form and employing local labourers.

Recognition:

The '**Tree of life**' design is the most famous design in traditional Indian Rogan painting of Gujarat state. It is inspired by traditional '**Persian**' designs. The Prime Minister of India, **Narendra Damodar Das Modi**, gifted Rogan painting to the USA president, **Barack Obama**, during his first visit to the USA in 2014.

The nine Rogan painting artists from "**Khatri family**" have six national awards, several state label awards, National Merit certificates, **Pride of Kutch Award**, **International Craft Designer Award**, **Roshan Kalpesi Award**, between them; And **Mr. Abdul Gafur D Khatri** (Gafur Bhai), head of this artisan's family honoured by "**Padma Shri**" in 2019 by Govt. of India for his contribution in keeping alive and enriching the legacy of Rogan art tradition.



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