



SATHYABAMA

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UNIT – I – TRADITIONAL TEXTILES OF INDIA – SFDA 1301



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Introduction :

The term 'Textile' is a Latin word originating from the word 'texere' which means 'to weave'. Textile refers to a flexible material comprising of a network of natural or artificial fibers, known as yarn. Textiles are formed by weaving, knitting, crocheting, knotting and pressing fibers together. Textile Museum is that specialized category of museum which primarily preserves different types of textile and textile products.

Indian textile enjoys a rich heritage and the origin of textiles in India traces back to the Indus valley Civilization where people used homespun cotton for weaving their clothes.

Rigveda, the earliest of the Veda contains the literary information about textiles and it refers to weaving. Ramayana and Mahabharata, the eminent Indian epics depict the existence of wide variety of fabrics in ancient India.

These epics refer both to rich and stylized garment worn by the aristocrats and ordinary simple clothes worn by the common people. The contemporary Indian textile not only reflects the splendid past but also cater to the requirements of the modern times.

The rich tradition of textile in India has been favored by a number of factors. The favorable factors leading to the extensive growth of textile tradition in India follows.

- Easy availability of abundant raw materials like cotton, wool, silk, jute and many more
- Widely prevalent social customs
- Variety of distinct local culture
- Constructive geographic and climatic conditions

Each and every region of India contributes in creating a myriad of textile tradition. The hilly region of the country produces a rich variety of woollen textiles. The pashmina and shahtoosh shawls of Kashmir, shawls and woollen garments of Himachal Pradesh and other north eastern states provides excellent examples of world famous woollen Indian textiles.



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The barren and semi barren regions like Rajasthan and Gujarat usually prefers embroidered bright colored textiles. The coastal areas of the south eastern regions prefer light colored fabrics and particularly cotton and silk textiles are very popular over here.

The home furnishing utilitarian textile products like bedspreads and sheets, pillows and cushions, linens and mats, curtains and napkins, carpets and rugs and many such other items are produced by all parts of the country.

Distinct style and tradition of Indian textiles

Silk and cotton weaving predominates the rich tradition of weaving in India. Silk weaving is most popular in various parts of the country. Assam, Banaras, Mysore, Surat, Kanchipuram and Surat are all important centers of silk weaving. All these centers specialize mostly in cotton and silk sari weaving and some of the popular traditional Indian saris are Banarasi, Patola, Baluchari, Pochampalli, Paithani and many others.

- The ornate style of appliqué most commonly done bright colored fabrics from the Kutchh region of Gujarat is very popular in the country as well as in abroad. The state of Punjab is famous for its phulkari work. Lucknow, a city in Uttar Pradesh is famous for its chikan work.

RESIST DYED TEXTILES

Definition:

Resist-dyeing is a widely used method of applying colours or patterns to fabric. Methods are used to "resist" or prevent the dye from reaching all the cloth, thereby creating a pattern and ground.

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Introduction The Indian dyers have been known for their early mastery in colouring yarn and fabric with resist techniques. These dyeing methods are applied to decorate textiles in colour by partially resisting the fabric or fibre before dyeing.

In this the ornamental motifs are not produced by weaving or by embroidery, painting or appliqué work on the fabric. The designs are created by leaving some portions of fabric undyed. After dyeing the patterns emerge against a coloured ground, in the original colour of the base material. The process can be repeated for producing multi-coloured designs.

History and Origin:

Resist dyeing has been very widely used in Eurasia and Africa since ancient times. The first discoveries of pieces of linen was from Egypt and date from the fourth century. Cloth, used for mummy wrappings, was coated with wax, scratched with a sharp stylus, and dyed with a mixture of blood and ashes. After dyeing the cloth was washed in hot water to remove the wax. In Asia, this technique was practiced in China during the Tang dynasty (618–907), in India and Japan in the Nara period (645–794). In Africa it was originally practiced by the Yoruba people in Nigeria, and the Soninke and Wolof in Senegal.

Indian Resist dyed Textiles- Origin

Historical Background The primary visual evidence for the production of resist dyed textiles in ancient India is derived from the cave paintings at Ajanta in western India. Some of the murals from 6th to 7th century portray women wearing fabrics that were apparently patterned with the resist dyeing technique.

A more detailed illustration of resist dyed textiles begins to appear with the availability of illustrated Jain manuscripts from the twelfth century onwards.



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Resist style patterns imitated in block printing, also appear in several cotton fragments excavated at Fustat and related sites at Egypt. Substantial material evidence for India's resist dyeing skills becomes available only in the 19th century. Great numbers of resist dyed clothes produced in the modern era are preserved in important museum collections.

Leheria (Warp- resist - dyed fabrics from Rajasthan)

Bandhani (Tie dyed fabrics from Rajasthan)

Mashru (semi silk fabrics with Ikat stripes in the warp)

Ikat in AndhrPatola (Silk double Ikats from Gujarat)a Pradesh

PRINTED TEXTILES

History and Origin :

There is evidence of fabric prints dating as far back as the 4th century BC. The first common method of textile printing originated in China, where examples of woodblock printing from 220 AD have been discovered. Both block printing and screen-printing slowly became popular throughout Asia, India and then Europe. During this time little changed in the printing production process as it travelled around the globe. In the early 17th century the East India Company began to ship printed cotton to England. Unable to produce the designs they wanted themselves, the English also commissioned specific patterns, plainer than the traditional Indian style, to be printed and brought back to Britain. It wasn't until 1676 that a French refugee set up England's first print works near to the city of London. During the 18th century the popularity of Calico printing spread rapidly, with new print-works opening in Switzerland, Germany and later Britain. And it was the French that became most renowned for their artistic patterns and craftsmanship, so popular that they would be copied all over Europe.



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Indian Printed Textiles –Origin

Printing on textiles, which are materials made from natural or man-made fibers, has been around since the 3rd Century B.C. People create printed textiles to produce attractive designs on fabric. These designs form artistic arrangements or motifs in a variety of colors and patterns. Dyes or pigments bond with fibers in the fabric and help to protect printed fabrics from fading. The two primary techniques of printing on textile fabrics can be classified as **coloring** and **patterning**. The former technique consists of the direct application of color to fabric whereas the latter technique involves painting with resist techniques using patterns prior to coloring or dyeing the fabric.

TRADITIONAL EMBROIDERIES OF INDIA

Embroidery, also been called “painting with needle”, is the art of decorating a cloth with needle work. It is the artistic use of needle and thread to create appealing designs. In Embroidery there is a fundamental similarity not only in the craftsmanship of stitch, but also in the choice of designs and the colours used. Each region naturally has worked out its own modes, influenced by particular environmental conditions, customs and history. However, all through there is a similarity in the use of the basic stitches like the satin, stem, chain, darning, running and herring-bone, which have been used in a multitude of ways with varying inspiration to give each object embroidered a characteristic beauty of its own.

History and Origin

Most of the embroideries were produced in North-west- the River Indus plain and Thar Desert area. The cotton plant grew in surrounding areas. Illustrations in materials like stone, which survive the ravages of time better than fabrics, give some idea of the appearance of textiles which disappeared long ago. A fragment of madder dyed fabric and thin bronze needles have been found from site of Mohen-jo-daro. Written accounts inform that, as early as 300 B.C., the wealthy people wore richly embroidered clothes, and this coincides with the development of



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related skills and the use of similar products at this time in Egypt, Greece, Persia, Syria and Babylon. In 10th Century AD, slippers embroidered in gold and silver were exported from Sind to Baghdad. Marco Polo referred to exquisite embroideries of Gujarat as 'depicting birds and beasts in silver thread sewn very subtly on leather'.

Indian Embroidery – origin:

- It is this that has given so many different faces to the Indian Embroidery. Each is rooted in the original folk culture from which each has evolved and therefore each has its Preedominant designs, color combination and techniques.
The term embroidery encompasses many different techniques and stitches.
- Indian embroidery has been greatly influenced by the movement of people along ancient trade routes into the subcontinent from Iran (Persia), the Agean, Afganistan, China and other points. Accounts of early traders indicate that richly embroidered clothes were worn by wealthy people on the Indian subcontinent as early as 300BC. The English and Dutch East India Companies brought embroidered work into Europe during the 16th, 17th, and 18th centuries.



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Indian Resist dyed Textiles- Origin



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- Bandhani (Tie dyed fabrics from Rajasthan)
- Mashru (semi silk fabrics with Ikat stripes in the warp)
- Ikat in Andhra Pradesh . Patola (Silk double Ikats from Gujarat)

TYPES OF RESIST DYED TEXTILE

. DYED ON YARN STAGE	DYED ON FABRIC STAGE
Main IKAT TEXTILE PATOLA - Gujarat BANDHAS - Odisha POCHAMPALLI - Andhrapradesh TELIA RUMAL - Andhrapradesh	BANDHANI - Gujarat BANDEJ AND LEHERIYA - Rajasthan

- The word 'ikat' is derived from the Malay-Indonesian word 'mengikat' which translates to 'to tie'. Despite this association with Indonesia, historians are not able to identify the exact location of origin of the ikat technique and believe it may have evolved independently in several locations across Central and Southeast Asia. Similarities in



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techniques and patterns of ikat from various countries indicate that the craft spread with the migration of Austronesian peoples, which include aborigines of Taiwan, Malaysia, Indonesia, Micronesia, Polynesia and Madagascar. During this period, ikat also evolved within Latin America and China. Over time, ikat from India became known for its use of fine materials and production improvements. It was even considered a form of currency on the famed Silk Road.

TYPES OF IKAT

- **Single Ikat** : Fabric is created by interweaving tied and dyed warp with plain weft or resisted weft yarns are inserted in plain weft.
- **Double Ikat** involves the process of resisting on both warp and weft and then interlacing them to form intricate yet well composed patterns.
- **Combined Ikat-** When tie and dyed warp and weft yarns exist in different parts of the same cloth then it is called as Combined ikat.
- **Orissa** is famous for combined ikats.

HISTORY OF IKAT

- Ikat is most well-known in India, Indonesia and Japan and even has traditions existing in various countries across Latin America and parts of Europe, owing to Dutch, Spanish and Portuguese colonialism in Southeast Asia from the 16th century. The intricacy of the double ikat technique requires the most skilled and experienced artisans, thus it is only produced in India, Indonesia and Japan, where the craft has existed for millennia.
- The discovery of frescoes - a type of mural painting that makes use of lime plaster - in Maharashtra's Ajanta Caves provides evidence that ikat was already present in India by the 7th century CE, having gaining popularity through trade with west China and



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Indonesia. Throughout the centuries, Indian craftsmen refined the craft of ikat dyeing and weaving, enhancing it and facilitating its diffusion of ikat in the modern era.

Main Centres of Ikkat

GUJARAT – PATTOLA

- The **Rajkot patola** is only **vertically-resist dyed** (single ikat),
- The **Patan patola** is **horizontally-resist** dyed (double ikat).

ODISHA - BHANDAS

- **bandhas of** odisha are characterized by curved forms with hazy outlines. The distinct hazy lines are created since only one set of yarns in the fabric are tie-dyed. Mainly weft ikat is done in odisha.
- **Bomkai Saree** - Bomkai' is a customary sari which is created by making use of the 'Ikat' dyeing technique. It is traditionally manufactured in the Odisha village of 'Bomkai'.
- Sonepuri Saree From Ganjam
- Ikat Saree/Bandha Saree From Sonepur
- Kotpad Saree From Koraput
- Saptapar Saree from Bargh - Double IKKAt checked saree. – Weft brocaded border in Rudratsha pattern./
- Khandua Saree From Nuapatna
- Habaspuri From Kalahandi
-



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- Pasappali Saree - from Sonapur, Barpali and Baunshri. The specialty of the sari is, it has chess board like prints in the entire body with characteristic white and black/red squares. The aanchal of Pasapalli sari has peculiar traditional designs woven in the sari like sankha (conch), chakra (wheel), phulla (flowers), animals, birds and at times temple like imprint. This portrays the artistic level of the weavers and their craftsmanship. The entire weaving method of the Pasapalli sari runs through an intricate procedural technique.

POCHAMPALLI - TELANGANA

- Single Ikkat – Warp- Vertical
- Weft - Horizontal
- Double Ikat

TELIA RUMAL –

ANDHARAPRADESH

IKAT TEXTILE OF GUJARAT - PATOLA

Patola” supreme among Indian ikats, is a double ikat silk textile traditionally dyed with naturally dyes, produced by Jain weavers of Salvi community. These double-ikat textiles were woven in Patan, Surat and other centers but there are now only two families of Jains weaving them in Patan. Cheaper Patola imitations are woven in single ikat in Rajkot, Saurashtra and in both single and double ikats in Andhra Pradesh in the South.

In India, patola were used as ceremonial saris chiefly by Nagar Brahmins, Hindus or Jain Mahajans (Merchants) and Bohra Muslims, notably in Gujarat and Maharashtra. Traditionally, patola were often worn by the mother of groom and it was gifted as wedding presents. But it was rarely worn as bridal saris.



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A double ikat silk fabric in which both warp as well as weft threads are dyed into a complicated pattern, it is one of most complex textile- weaving techniques in the world and highly priced fabric.

The Warp and Weft are dyed in the pattern of the saree and then woven with great mathematical precision. The end product though with similar motifs has a completely different look.

- Patola silk saris are the pride of Gujarat. These saris represent the traditional weddings in Gujarat and are carefully preserved as heirloom and are often presented as bridal gift.
- Patola although known as the Queen of sarees for its lush and illustrious silk and intricate geometrical patterns with use of rich flora and fauna, makes an equally impressive mark in Dupattas too

Methods and Design

The designs include leaf forms, geometrical forms, floral forms, architectural forms, flowering plants, creepers, animals and human figures. These included Pan Bhat, Rattan Chok Bhat, NariKunjar Bhat, Phulwa Bhat, Chhabadi Bhat, BohraGaji Bhat, Gala Wali Bhat, Akhrot Bhat, Popat Kunjar, Maharas bhat and Vohra Cheer bhat.

1. **Pan Bhat:** Mahajans of Hindus and Jain communities were mainly used this design of patola. It has pan shaped leaves in the main field and in the rows. Border was enhanced with motifs of elephant, flowering plants, female dancers and parrots which are arranged in sequence and repeated in compartments.
2. **Rattan Chok Bhat:** Literally it means jewels square design. In this design the main field of saree is divided into sections by broken band parallel to the border and filled with lozenges. Borders are designed with elephant and parrot motifs alternatively. Flowering plants are also arranged in the same manner pointing towards outside.



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3. **Nari Kunjar Bhat:** It means female dancer and an elephant. These main field is designed in lozenges and four motifs are alternatively arranged in some manner. Borders are emphasised with ornamental flowers and enclosed in some compartment from wave.
4. **Phulwa Bhat:** These designed fabrics were produced with size of 400 cm long and less than 100 cm in width. Main field of this design is adorned by plants with five petalled flowers enclosed in a compartment either a lozenge or a cell while the borders have different kinds of creepers. Sometimes these fabrics are also designed with temple motifs arranged in rows.
5. **Chhabadi Bhat:** This design is produced with less than 400 cm in length and width 100 or -. Basket design is the key feature of Chhabadi Bhat. In this bhat, main field of the article has floral ornaments or designs which are arranged in circle or ovals as well as in borders. One fine zig-zag band or pan shaped leaves joined to each other by means of crosses. This bhat also has temple motifs. Brahmins of Surat area were mainly wearing this bhat.
6. **Bohra Gaji Bhat:** This bhat mainly used by Muslim community. It was 430 cm long and 110 cm wide and is produced with same pattern in border, main field as well as end pieces. This bhat is designed with architectural forms, has alternate rows of shaped leaves arranged in crosses with lozenges filling between them which is a very intricate pattern.
7. **Gala Wali Bhat:** This bhat is also known as 'Dakshini Patolas' because they are very long and 100 cm wide. In this bhat the main field is single colored. It can be green, yellow or red. Sometimes striped or brocaded or pattern by simple weft ikat designs are produced. Most of these fabrics are bordered by designs of elephant, parrots and flowering plants which were used by Jain community of north Gujarat.
8. **Akhrot Bhat:** Akhrot means walnut and Bhat design. This bhat is adorned with wall nut motifs.



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The word referred to a motif type with flowering shrubs in Lozenges as the main field pattern

9. **Popat Kunjar:** In this bhat only the parrot and elephant were used in the design, it is called popat kunjar

10. **Maharas bhat:** A Ras means the circle dance men and women do with sticks in their hands- a typical Gujarati folk dance. The designation thus refers to the female figures depicted in the main field.

11 **Vohra Cheer bhat:** This bhat is associated with Vohra Muslims who wear this at weddings and on auspicious days. This is enhanced by geometrical pattern.

IKAT TEXTILE OF ODISHA - BANDHA

- Ikat from Odisha (Orissa) is known as *bandha* and has always been a practised craft of the state.
- It is a geographically tagged product of Odisha since 2007.
- India's ancient trade with Egypt is evidenced with the discovery of 5000-year-old Odishan ikat in a Pharaoh's tomb.
- The tradition of Odishan ikat can be described as an intricate tie and dye process whereby yarn is knotted before being dipped in dye baths before being woven into fabric.
- With the traditional process of making Orissa Ikat sarees by hand, the process can take up to seven months between two people to complete one length of a saree.
- To this day, ikat weaving centres of Odisha (Orissa) are Sambalpur, Bargarh and the districts of Sonepur and Boudh
- The Ikat is of various types like the Sonepuri silk, Pasapalli, Bomkai, Katki and Bapta sarees.



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- While Sambalpur is famous for its double-ikat textiles, Sonepur is known for its gold embroidered ones
- Mostly, bandhas are single ikats or combined ikats, woven by specific weaver groups like Mehars and Patras.
- Cotton and silk ikats are manufactured in Cuttack, Nuapatna, Sonepur, Bargarh and Sambalpur.
- (Bargarh is a municipality in Bargarh district in the state of Odisha, India. Bargarh is called the business hub of western Odisha. It was earlier a part of Sambalpur district. 'Sambalpuri Sarees' originated from Bargarh district. Ikkat hand woven sarees and other Sambalpuri clothes are made in Bargarh district).
- Bandha can be defined as "A length of systematically arranged yarn, dyed according to a preconceived design in such a manner so as to enable a weaver to portray the design when the yarn is converted to a fabric through the process of weaving"
- The bandhas of odisha are characterized by curved forms with hazy outlines. The distinct hazy lines are created since only one set of yarns in the fabric are tie-dyed. Mainly weft ikat is done in odisha.
- Orissa Ikat being used not only with sarees but also with Footwear, Handbags and Upholstery.

Motifs and Patterns :

- The bandha weavers of odisha are known for the usage of striking colour combinations and delicate intricate patterns.
- The traditional Motifs used in Ikat :
 - shankha - conch shell,
 - Phula - flowers
 - Chakra – Wheel
 - Swastika



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- creepers, lotus, intertwined snake,
- fish, tortoise and elephant
- The ikat saris of odisha are the popular attire of the local women, and are also preferred by the modern women of India.
- Besides the cotton and silk ikat saris, the other products woven by the weavers are yardage, stoles, scarves and dupattas.
- a well-known example of the ikat sari from odisha is 'Saktapar' sari. –Double IKKAt checked saree. – Weft brocaded border in Rudratsha pattern.
- This sari is traditionally the pride of the region, with the double ikat checker board pattern and extra weft brocaded border of rudraksha, bead and fish.
- The sari is characterized by its typical end piece, pallu comprising of bands of floral and figurative ikat motifs, divided by narrow woven patterned lines.

IKAT TEXTILES OF ANDHRA PRADESH

- There are two types of ikat textiles produced in Andhra Pradesh, namely Telia rumal and Pochampalli ikats.
- Telia Rumal is the age-old ikat technique of Andhra Pradesh, whereas Pochampalli ikats were introduced later by the telia rumal weavers.

TELIA RUMAL OF ANDHRA PRADESH

- Telia rumal The traditional ikat textile known as Telia rumal is produced in Chirala, a coastal village in Andhra Pradesh literally means 'Oily handkerchief'. The craft has its origin in Andhra Pradesh and dates back to early 19th Century.
- Though it started in Chirala its currently practiced by a few weavers in Puttapaka village of Nalgonda district. The rectangular telia cloths were used as a veil/scarves by women and a multipurpose cloth by men (turban, lungi, shoulder cloth).



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- They were also exported to Asia Africa and other gulf countries. We are told that the printed replicas produced by Manchester textiles was the reason behind the decline of this craft. The technique was later adapted to create sarees and dupattas.
- Telia comes from tel (oil)—in Chirala, a coastal town in Guntur district where the Telia Rumal was woven in the 19th century, the yarn was treated with a mixture of castor ash and oil to help it retain colour and lend it cooling properties.
- The word rumal (handkerchief) stuck because this was a square piece of cloth with geometric patterns used as headgear. It still takes over two months to weave a saree.
- The properties of tel and the lineage of rumal make the Telia Rumal distinct from, and superior to, the Nalgonda Ikat or Pochampally Ikat saris
- Chirala's proximity to the sea enabled exports to Africa and Arabia, where it was used to make keffiyehs and turbans. The Telia Rumal, meant for the Middle-Eastern market, was worn primarily around the neck for its 'tel' (oil), to keep dryness at bay.
- In Arab countries, the Muslim women used to wear these Telia Rumals as head scarves. This fabric gave them a cool feel during blazing summers. And in winters, it kept them warm.
- The fishermen in Mumbai and Andhra Pradesh used them as lungi (loincloth), turbans or shoulder cloths because the oil in this cloth did not let salt water seep through.
- In the early 20th century, these double ikat rumals were exported to Middle east, africa and Burma. Within the country, the telia rumal became part of the fishermen's clothing, worn as a turban or as a lower garment called lungi.
- Such was their skill, the dyers/weavers could make any design they wished for on the fabric.



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- Telangana was under the rule of Nizams at that time. Each village had the wealthy zamindars (landlords) who wore this Telia Rumal as a turban, as a mark of their power.
- In contrast, the same cloth was used by fishermen in Chirala as a loin cloth when they went fishing. Apparently, the red colour and the oily fragrance also played a part in attracting the fish and the fishermen never returned empty-handed.
- Designs like lions, birds, elephants, and even clocks and aeroplanes were incorporated.
- The original meaning of rumal in Persian is 'face-wiping' and refers to a local use as a ritual cloth with which Hindu images were cleaned, as well as to the everyday use.
- It is a square rumal or handkerchief measuring around one metre square. Since oil (tel) is an important ingredient used in the production of the rumal, the textile is known as telia rumal.
- Traditionally the telia rumal were produced by the weavers belonging to the Padmasali community. They are known as Puttapaka Padmashalis

PROCESS :

The preparation of the yarn is an important component towards delivering a great product. Traditionally, the yarn is treated with oils of sesame and castor seed, along with sheep dung. This process took 21 days

- Telia Rumal is a double Ikat weave. As the name suggests the yarn is treated with oil. The products used for the treatment of the yarn are sheep dung, castor pod ashes and oil.
- The treated yarn which is used for the warp (length) and weft (width) is tied and dyed in accordance with a predetermined geometrical design.
- The process make the yarn completely saturated and soft. The castor pod-ash contains alumina which ensures richer, deeper and intense red colour when dyed with Alizarin .



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- This yarns make different oily smell due to use of oil in yarn treatment which leads to terming of this square rumal as Telia Rumal.

Pre Treatment

The yarn is steeped for 24 hrs in the solution prepared with sheep/cow dung . Then, foreign matter is removed by twitching the yarn. Apart, castor-seed shells are burnt to get ash which is further mixed with gingerly oil, to get thick solution . The yarn treated with dung solution, is now soaked in the above solution in small quantities and worked for about 15 min, squeezed and sundried. Thereafter, the whole process is repeated, in sun, for 16 days, before washing and drying. Now, the yarn is ready for preparation of warp and weft. This process makes the yarn completely saturated and soft. The castor seed pod-ash contains alumina which ensures richer, deeper and intense red colour, when dyed with alizarin. This yarn develops a peculiar oily-smell due to use of oil in yarn treatment which leads to terming of this square *rumals* as *telia rumal*

Ikat process

- Double-Ikat technique is adopted for manufacturing *telia rumal*. As *telia rumal* are based on geometric patterns following grid-system, its design is first worked on graph paper while working out details including number of threads and colour scheme as per motif .
- Marking on warp and weft yarn is done on the frames which are based on number of repeat patterns. Accordingly warp and weft yarns are grouped and then folded, before tying proceeds .
- Tying with cotton or rubber strings for resisting the area is done .Tied yarn is then dyed in a dye-bath prepared with Alum (used as mordant) and Alizarin, in equal quantities for 2-3 hrs at 60 C, steeped for 12 hrs, so as to get red colour.



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- The yarn is then squeezed uniformly, washed next day and dried. Likewise, the yarn is again tied with rubber strips as per design and treated in solution prepared with Alizarin and *Earakasu*, in equal quantities for 2 hrs at 60 C, to get black colour.
- The yarn is then squeezed uniformly, washed and dried. The tied colour warp is then dressed on a Fly shuttle pit loom . Once warp is set on the loom, and plain heading is woven, design unit intersections are marked to create guide for tying weft.
- The weft is wound out on a semi-circular frame called *aslu*, with a cone. The number of threads on frame is based on the length of weft, to be produced. The guide string is attached from the central peg to the outer rim and used while marking the threads to ensure accurate placement of ties.
- Then dyeing is carried out as for the warp. After washing and drying the weft is wound out on cylinders and then on to bobbins for the weaving shuttles. The tie and dye yarn is interlaced with warp according to the plan, to get the original design on fabric as planned on graph.
- Each warp and weft threads are individually positioned on the loom before weaving. Traditionally only three colours – red, black and white are used in geometrical designs.
- Weaving a telia rumal needs a great amount of practice and perfection for the warp and weft to be meticulously converted to an artistic design. The number of motifs makes it more complex and difficult to weave.
- The fabrics were mordanted with iron solution and alum so that on dyeing with alizarine, areas with iron would become deep black and the ones with alum turned red .
- The layout of a typical telia rumal comprised of a geometrical grid-like patterning with borders all around, thereby creating small squares at the four corners.
- **MORDANT**- a substance, typically an inorganic oxide, that combines with a dye or stain and thereby fixes it in a material.



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- **ALUM** – Potassium aluminum sulfate is the mordant most frequently used by dyers for protein (animal) and cellulose (plant) fibres and fabrics. It improves light and washfastness of all natural dyes and keeps colours clear. It is inexpensive and safe to use.

Colours

The traditional *telia rumal* is restricted to 3 colours, viz. red (anything from crimson to orange red, brown red and maroonish red), natural colour and black (black or brown), sometimes with a hint of yellow to orange or pink. If the patterned centre-field is predominantly dark, i.e., black or brown, then the plain outer border will be red. If the centre- field is predominantly red, the outer border will be dark. These plain borders have delicate white lines which cross at the corners of the kerchief, to form a fine grid which is created by the *Ikat* process

Patterns

The patterns in the *telia rumal* consist of a variety of multiple images, based around the sub-divisions of a square. These include the dot, square, cross, chevron, rectangle and various stepping motifs. Initial patterns were strictly geometric but *telia rumals* made after 1930s incorporated figurative designs such as lions, elephants, birds, even clock and aero planes, which required higher weaving skills.

- In the 19th century, simple geometric designs like crosses, dots and diamond shapes were used in the central field. In the 20th century, simple curvilinear forms like flowers, birds, animals, stars and moon were introduced in order to cater to the export market.
- Some contemporary pieces of *telia rumal* have used motifs like clock, gramophone and aeroplane. By the 1950s, the demand for *telia rumals* declined and the technique was adapted to produce commercially viable products like saris and yardage for apparel and home products.

POCHAMPALLI IKATS - TELANGANA



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- In the early 20th century, the telia rumal weavers introduced the ikat technique to the Devang and Padmasali weavers of Pochampalli, a village near Hyderabad. As the popularity for Pochampalli ikats grew over a period of time, ikat weaving spread to many other villages like Koyalagudam, Puttapakka, Chautupal and elanki.
- The Pochampalli weavers applied the technique of ikat weaving to saris, dupattas and yardage. Initially the ikat designs were copied from the Patolas of Gujarat, but later on the weavers developed geometric motifs of their own, mainly inspired from the telia rumal. The weavers are also influenced by the Japanese and Indonesian ikats.
- The Pochampalli ikats can be found in a range of colours including magenta, brown, parrot green, bright golden yellow, orange, off-white, black etc. The Ikat weavers of Andhra Pradesh use mainly combined ikat technique to produce very modern and graphic designs mainly for exports. They also cater to the domestic market, producing a wide range of saris, stoles and dupattas, and yardage for apparel and home furnishings. The weavers also imitate patola patterns and develop saris preferred by many due to cheaper costs in comparison to a double ikat patola sari.
- Pochampally silk saree manufacturing history goes back to 1970, when it was decided by some village headmen of Pochampally to weave silk along with cotton (cotton weaving was being done since very long back), to make a better living. Silk is brought from Bangalore and Surat is the place from where pure zari is sourced.
- In Pochampalli most of the weavers work for the Pochampalli co-operative society and the materials are provided to them through the society itself.
- In certain cases these masterpieces can take up to one hundred and twenty days to take final shape, to the satisfaction of our craftsmen.

Community which use Pochampalli designs: Dravidian (Telugu speaking), Hindu communities, namely Padmasalis and Devangs.



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Place: There are at least 40 villages within a 70 km radius of Hyderabad, the capita' of Andhra Pradesh, including Pochampally, Koyalagudam, Puttapakka, Elanki and Chautupal where ikat textiles are woven.

Motifs: Along with the traditional parrot(kiluga), elephant(enuga), dancing girls(annu),diamond and flower motifs, the ikat saree designers these days are developing new and modern designs to go with the current trends of the market.

RESIST DYED TEXTILES- DYED ON FABRIC STAGE

BANDHANI OF GUJARAT

Historical Background

- The tiedye technique used on fabrics is a very old process for patterning textiles, and the technique of tying before dyeing. We can read about the Bandhani in ancient literature, both Sanskrit and Prakrit. One of the earliest references to bandhani fabrics is in Bana's Harshacharita or life of king Harsha (606-648 AD).
- These garments are similar to those illustrated on Ajanta wall paintings where maidservants wear blouse with clearly tie-dye patterns large bright dots and rings on transparent dark violet fabrics.

Raw Materials

- The fabrics used for Bandhani are muslin, handloom, silk or voile. Traditionally, vegetable dyes were used but today chemical dyes are becoming very popular. Various synthetic fabrics are also highly in demand. Mostly, cotton thread is used for tying the fabric.



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- The dominant colours in Bandhani are bright like yellow, red, green and pink, maroon is also popular. However, with changing times, as Bandhani has become a part of fashion, various pastel colours and shades are being used.
- The intricacy of the design varies according to the region and demand. Bandhani forms the basic pattern on the fabric which is decorated further by various embroideries. Aari and gota work are traditional embroideries done in zari and are popular with Bandhani. These days a lot of ornamentation is done on Bandhani fabric to make it dressy and glittery for ceremonial occasions.

Process of Bandhini:

- The process starts by drawing a design on stencil paper that is then punched with needles. A fugitive dye is then brushed through the paper, imprinting the design directly on the fabric.
- The base fabric can be fine silk or cotton, or even wool. A fine silk cloth can be folded in two for a symmetrical design or to make two scarves, thereby saving time. Next is the tying of the pattern with thread to form the resist. This step is generally women's work as it's portable; men do the dyeing.
- Most widely used is the simple dot (bindi) which is formed by pinching a small area of cloth and tightly wrapping cotton in one continuous connect-the-dots around the raised parts.
- Using a metal tube through which the cotton thread is fed facilitates the winding around the dots. Once the wrapping is complete, the fabric goes into the dye bath, the dye squished into the fabric to make sure it penetrates.
- The fabric is then dyed; the dyeing is done in stages starting with the paler shades and moving onto the darker ones. • The cloth is dipped in yellow or another light colour for two minutes. Next, it is rinsed, squeezed, dried and then tied again and dipped in a darker



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colour. This is kept for three to four hours (without opening the knots) to allow the colour to soak in

- The binding resists the dye from reaching that part of the cloth so when the thread is removed, the undyed pattern is revealed. Once the fabric is dyed and dried, the knotting is removed simply by pulling on both ends of the cloth. During this process the small area beneath the thread resists the dye leaving an un-dyed dot.
- After the last dyeing process has been completed the fabric is washed and dried. The folds are pulled apart in a particular way releasing the knots and revealing their pattern. The result is a deep-coloured cloth with dots of various colours forming a pattern.

Patterns and Motifs:

- Very elaborate motifs are made in tie-and dye work. These include flowers, creepers, bells and jalas . Knots are placed in clusters each with a different name.
- Such clusters are worked intricately into patterns such as Shikargah (mountain-like), Jaaldar (web-like), Beldaar (vine-like) etc.

Some of the most common designs are

- Dungar Shahi – the mountain-pattern
- Chaubasi’ – in groups of four
- Tikunthi – circles and squares appear in a group of three
- Satbandi – in groups of seven
- Ekdali – a dot
- Boond – a small dot with a dark centre
- Kodi – tear or drop shaped
- Laddu Jalebi (after the name of Indian Sweets) – the swirling



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- Bandhani is considered to be the most important of the crafts in Kutch in terms of employment. More than 10,000 people are employed in making bandhani. The intricacy of the pattern depends on the skill of the craftsman, the number of knots and the fineness of the cloth. A saree made of georgette can give up to 40,000 knots whereas a woven woollen shawl may have less than 100 knots only.
- Geometric designs are possible, but most of the cottons and silks carry motifs such as peacocks, elephants, fruits and interlocking circle patterns. Kutchi craftspeople are said to have the best skills for the very fine work. Sarees, shawls, odhanis and cloth lengths to be made into clothes, are the main products.

The Gharchola is a saree traditionally woven for a Gujarati bride's wedding and is traditionally bought for her by her bridegroom. The Gharchola generally has a square of gold thread, with a small ethnic motif or an auspicious symbol like a lotus or a peacock embroidered in gold in the centre. The Gharchola has intricately woven zari designs within the square. Most Gharcholas have traditional patterns such as "bavan bagh" or Fifty-Two Gardens, "RasLeela" or the depiction of Lord Krishna dancing with his Gopis.

BANDHEJ & LEHERIYA OF RAJASTHAN

- Bandhej, also known as Bandhani, is a tie and dye method practiced mainly in states of Rajasthan, Gujarat and parts of Uttar Pradesh.
- The word Bandhani is derived from a Sanskrit word *Banda* which means "to tie". Bandhani is truly an art that involves dyeing a fabric tied tightly with a thread at several points, producing a variety of patterns.
- Bandhani work was started by **the Khatri Community** of Gujarat.



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- Places in Rajasthan like **Jaipur, Sikar, Bhilwara, Udaipur, Bikaner, Ajmer, and Jamnagar** in Gujarat are the well-known centers producing odhnis, sarees and turbans in Bandhani. It is an ancient form of art which is still in practice.

BANDEJ

- Bandhani comes in a variety of designs, colours and motifs and these variations are region-specific. Each district has its own distinct method of Bandhini which makes the pattern recognizable and gives it a different name.
- Rajasthan has developed a different range of colours, and has mastered another technique in which the background is in light colour while the patterns are in dark colours.
- This is done by dyeing sections of the saree in the desired colour with the use of a piece of a felt and then tying. The cloth is bleached and only the tied sections retain the colours.
- After this is the background colour is dyed and the finished bandhani emerges, with dark coloured dotted pattern on a light background. The red chunari, which is used as a veil by young married women in rural areas, is never dyed in fast colours bandhanis.
- The designs include Ekdali (single knot), Trikunti (three knots), Chaubandi (four knots), Dungar Shahi (mountain pattern), Boond (small dot with a dark center), Kodi (teardrop shaped) and Laddu Jalebi (Indian sweets). Different colors transmit different meanings in Bandhani.

LEHERIYA

Leheriya has basically comes from the word 'leher', meaning waves. It is a tie-dye technique resulting in diagonal stripes on fabric, which look like waves.

- The popular Leheriya is a zigzag pattern of different and irregular coloured stripes. It is a visual invocation of the flowing water. Also, it shows the depths of indigo after several mud-resistant and dyeing processes.



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- It is a water-centric craft as ample of water is used in its making. Leheriya making is an elaborated process that starts with gathering tools required for the process.
- It needs a *Khilli* to tie the knots. It is very useful because it helps in tying knots very quickly. *Wet threads*, usually of cotton, polyester, nylon, silk, jute and aluminum wires to tie the fabric are needed.
- *Mudda*, a small wooden stool with a pole at the end of that stool to tie the rolled fabric, while the other is kept loose. *Undi*, a large copper vessel to wash the fabric and also used for dyeing the fabric. A dryer machine also known as *Hydro Extract* is used to remove excess water from the dyed fabric & finally a *Khoonti* – to twist the fabric for removing excess water.

PROCESS

- The fabric is washed to remove the starch and other impurities. Before tying the cloth, it should be ensured that the cloth is moderately moist.
- *The thread can be tied tightly on the cloth and it maintains a firm grip on it if the fabric is moist.* Also, before tying, the cloth must be folded and rolled according to the desirable pattern one wants to achieve.
- One end of this rolled fabric is tied to khooda. Pulling the other end, cotton thread must be rolled around the fabric anti-clockwise three to four times and cut, at regular intervals. This process is repeated through the entire length of the rolled fabric.
- After the tying, the fabric is dyed in the desired color in Undi, the dye powder is mixed with water. The tied cloth is then put into this mixture and dyed manually by a continuous circular movement of the hands holding the fabric. ‘



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- This is done for about one and a half hours, till the color seeps deep into the cloth. If more than one colour is desired on the cloth, the first colour needs to be discharged; the fabric needs to be put in a mixture of water and hydro powder.
- This helps in re-dyeing of fabric with another colour without mixing the two colours. Some dyes need to be heated before dyeing the fabric so that the colour seeps well into the fabric. A chulha is used for heating. Also, to fix these dyes permanently on the fabric, the dyed fabrics are boiled in the dye and salt.
- After dyeing, the fabric is twisted and beaten continuously on a low stone platform. The fabric loosens a little due to beating which allows the dye to penetrate deep into it.
- Then, the tied fabric is again dyed and again beaten till it takes on the colour completely and evenly.
- The fabric is then twisted tightly to remove excess dye and water. These tied and dyed fabrics are now hung out in the sun and left to dry. After the fabric dries, one end of it is rolled in the toe to untie the fabric. This is done by pulling the loose ends of the knots. Thus, a Leheriya is created.

PATTERNS:

- Leheriya making has evolved over time to achieve any desired pattern & there is a major difference between the aesthetics and techniques of Leheriya in the late 20th century and early 21st century.
- **Rajashahi Leheriya:** Also known as Pratapshahi or Salaidar. It is the most commonly found pattern of leheriya, which has a diagonal wave like pattern.
- **Mothara:** Mothara leheriya is made by repeating the process for pratapshahi (diagonal) leheriya twice such that they intersect each other and form small diamond like shapes known as 'patanga'.



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- **Nageena Mothara:** Nageena is the hindi term for gems. This pattern is known as 'Nageena Mothara' since small gem like squares are formed at equal distances.
- **Katva Patta Leheriya:** In this leheriya, the fabric is dyed twice. After it is first dyed, the colour is discharged using acid and then it is redyed with another colour. Also, because they create bands at equal distances, which are known as pattas in Hindi, it is called katva patta leheriya.



Leheriya being mostly done on breezy fabrics is one of the favorite choices for a woman under the scorching heat of Rajasthan & they have associated colors with every festival. For festivals like Teej and Gangaur, women are dressed up in Samudra Rajshahi Leheriya. During Sharad Purnima, they flaunt a light pink colored Leheriya, also known as Mothia.



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UNIT – III – TRADITIONAL TEXTILES OF INDIA – SFDA 1301



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- Introduction Traditional Woven textiles from different regions of India
- Saris - Banaras Brocades of Uttar Pradesh,
- Jamdanis and Baluchars of Bengal

INTRODUCTION OF WOVEN TEXTILES

The origins of Indian Textiles are hidden in ~~history~~ history. India has one of the richest traditions of woven textiles made from different materials, and a variety of techniques are used for weaving.

Yarns made from natural fibres like cotton, wool or silk are woven to make cloth or textile that can be embellished by painting, printing or embroidery. Cotton cultivation and its use in weaving originated in India. The very nature of the cotton fibre allowed the fibre to be spun into very fine yarn which led to the development of a highly refined technique of superfine cotton fabrics being woven.

The Indian craftsmen have practised diverse arts such as weaving, dyeing and decorating textiles for nearly 5000 years since Indus valley civilization. Different regions of the country have their distinctive style and technique. Even within the region there are variations in styles of weaving and designs, which have been retained because the distinct cultural traditions.

The manner in which the genius of the Indian weaver was to express itself in cotton, silk and wool has been determined by different types of country side, the climate which made certain crops possible, the distribution of desert, forests and the presence of minerals, salts and water. To this must be added the patronage of kings and the skills of immigrant artists.

1.1 HISTORICAL BACKGROUND

According to ancient Sanskrit texts there were four kinds of textile fabrics. They were made from four different fibre classes viz.,



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1. Bark fibres: Flax, Jute and hemp
2. Seed fibres: Cotton
3. Cocoon fibres: Silk, and
4. Animal hair fibres: Wool

Cotton and Silk were the foremost fabrics of the subcontinent surpassing even the fine woollens from Kashmir.

The production of textiles in India has a prehistoric origin. The earliest textile finds were made at Mohenjo-daro of 3rd century B.C. on the Indus River. There woven and dyed cotton fragments wrapped around a silver pot have been found. Spindles were found and bronze needles were also found at this site. This suggests that they embellished their woven cloth with embroidery.

The famous Ajanta wall paintings of the fifth to the eight centuries AD also provide an invaluable record of the refined nature of the textiles during that time. The cave frescoes clearly depict dancers, nobles, servants and musicians clothed in loin cloth and blouses, patterned by the resist techniques of printing tie and dye and ikat and brocade weaving. There is a difference between the clothing of the wealthy and the poor and of the priestly classes.

The glorious tradition of Indian textiles continued for about fifty centuries, changing with the outside influences, trade and cultural contacts and the demands of Kings and society. Up to the 18th century no other country in the world produced such a wide variety of textiles.

In the Mughal period (16th and 17th centuries A.D.), many exquisite textiles of woven materials were produced. It is said that the delicate fabrics of India became famous in the royal palace at Rome, and they were also called by the poetic name of "woven winds." In India itself, these marvellous materials were known as "King's Muslin" (Mulmul Khas), and had various picturesque names to denote their many qualities, such as Pushpa Pattas (flower cloths) and Chitra Virali (picture muslins); while in Moghul times they were often referred to as Abrawan (running water) and Shabnam (morning dew).

The Indian craftsmen associated with the ornamentation of the woven textiles, were greatly influenced by nature. Shrines and temples in early times were the first known places where



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artists wove the fabrics. This helped to achieve great artistic results, as they ornamented the interiors and exteriors of temples in many beautiful ways. Temple cloths were created to ornament the inner walls of the shrines and the inside of the Rathas (temple chariots). The great epics, the Ramayana and the Mahabharata, and the Puranas were used as perfect subjects for decoration; some depicting highly stylised gods and goddesses, flowers, birds and animals.

1.2 DEVELOPMENT OF WOVEN COTTON, SILK AND WOOLLEN TEXTILES

- Muslins formed only a part of the Indian Textiles. Traditionally the processing and manufacture of textiles was the second largest occupation after agriculture. From the banks of the Ganges in the North to Kanyakumari in the South, from Gujarat in the west to Bengal in the east, thousands of families spun and wove, dyed, painted and embroidered.
- The range consisted of the finest of cottons and silks for kings and nobles and a variety of cheap and coarse cloth for everyday use. Cloth was used for an astonishing variety of purposes for garments, painted wall hangings, travelling tents, as bed spreads, cushions and floor covers. For head gear and robes, woven brocades were used in the temples for gods.
- Cotton weaving in India was done across the country in a number of towns and villages. Among these the most important were Dacca, Varanasi, Kota, Chanderi, Gwalior in north and Venkatgiri, Madurai and Tanjore in South India. Apart from muslins, a great variety of other fabrics of cotton and cotton silk were also produced by the end of the 19th century. They were used as dhotis, saris, dupattas, lungis, chaddars etc.
- While cotton was the mainstay of Indian textiles, silk was the fibre of choice used for religious and secular purposes. Silk was considered a 'pure' fabric appropriate for religious ritual and ceremonial occasions. Silk garments were worn at weddings and festivals. Finely woven silk was offered to temple deities. This led to the development of silk weaving centres around temple towns like Benaras and Kanchipuram.



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- In South India Rich and ornamental woven temple Saris were worn on ritualistic occasions by the Devdasis (the temple dancers), when they attended the ceremonies and danced before the deities. These Saris were woven in heavy silk in contrasting colours with golden embossed woven flowers, mythological figures, birds like the peacock and swan, and animals like the elephant and tiger.
- Clothes with their particular ornamentation began to take significance during ceremonial occasions such as marriage or births. Certain colours were associated with specific occasions and, accordingly, the motifs were applied to bring out the importance of these types of fabrics. Environment influenced the nature of motifs. Particular colour combinations were used through different modes of traditional ornamentation.
- The Salvis of Patan wove different styles of sarees for their Gujarati clients, preparing auspicious motifs on the body of the saree for the Hindu communities and geometric designs for the Vohras. For the Maharashtrians of the Deccan, they wove the nine-yard saree with a plain striped body carrying a rich border and pallu. South Indian sarees have a quality and character distinctly of their own. They are famous for both silk and cotton saris, generally in dark shades.
- The best known saris came from Arui and Dharmavaram in Andhra Pradesh, Kanchipuram in Tamil Nadu Irkal in Mysore, and Trivandrum in Kerala. They produced sarees in very fine cotton with Gold borders and 'Palloos'. Other known centres of woven saris in the South were Banglaore, Tanjore and Chennai.
- The sarees of Karnataka were mostly in dark colours, and had borders in red with small designs in white. In contrast, the Shahpur sarees of Mysore were generally in pastel shades. Cotton sarees from Venkatgiri were of unbleached material with borders of Zari work.
- The motifs were mostly floral, birds and beasts, both in the field as well as palloos. Travancore sarees were usually white with pleasing borders in colour and Zari work.



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Checks and stripes are as popular as floral designs. Some of the finest sarees are from Coimbatore, Madurai, and Salem, mostly in cotton with small Zari borders.

- In North India, among the most treasured designed fabrics were the brocades woven in gold thread with splendid and detailed patterns in contrasting silk threads, produced at Varanasi (Uttar Pradesh). These brocades known as Kin-khab became famous throughout the world for the excellence of weave, combining a magic world of flowers, birds, animals, foliage and sometimes human figures that were composite and carefully combined in multiple colours to emphasize the richness of the basic material.
- The poppy, rose, jasmine, lily, swan, bulbul (nightingale), hunting scenes (*Shikarharan*), the deer, the tiger and elephant or Krishna and the gopis (milkmaids), the mango, flame (Kalka), scrolls and flowers often combined with flowing stems and leaves were among the popular motifs. There were other Nature themes also, such as chand-tara or the moon and stars (Mazchar), 'Sunshine and Shade' (Dhup-Chaun), 'Nightingale's eyes and Pigeon's eyes' (Bulbul-chashm and Halimtarakshi) and Peacock's neck' (Murgala).
- Coming to finer weaves, there were the delicate semi-transparent saris from Chanderi, a historic city in Madhya Pradesh, known as Asavali Saris. Made in pastel shades and white and cream, they have floral woven patterns and matching borders on pallavs with extra warp and weft. Craftsmen have been able to produce a marvellous effect that appears jewel-like on the surface, borders and pallav-ends. Lines, flowers, buds and leaves, dots and geometrical patterns are often seen on these saris.
- Despite the importance of cotton textiles as the clothing of people and that of silk in religious and court uses, several types of animal hair and wool have also played an important role in India's textile heritage. They served as the principal fibres for clothing of people in the Himalayan region and the nomadic communities of the plains.
- Among the earliest woollen textiles to survive, are fragments of the famous Kani Shawls of Kashmir. They were woven from the fine yarns from the fleece of the pashmina goat. The designs were of beautiful flowering plants and vines.



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- By early 19th century pashmina wool was used in Punjab and Himachal Pradesh for weaving plain shawls and fabrics. They also produced a wide variety of woollen textiles. The thick blankets of the region are known for their warm pile.
- The woollen weaves of the plains are associated with semi – nomadic people who move with their cattle, sheep and camels. In Kutch the women wear odhnis made of wool with embroidered patterns and tie and dye patterns. The men carry a woollen white shawl with rows of geometric pattern.

Categorisation of weaving styles on the basis of end product:

a) Saris

- (i) Banaras Brocades
- (ii) Baluchari, Jamdani
- (iii) Paithani
- (iv) Kanjeevaram
- (v) Chanderi, Maheshwari
- (vi) Muga Silk of Assam
- (vii) Lepcha of Sikkim
- (viii) Kota of Rajasthan

b) Shawls

- (i) Kashmir shawl
- (ii) Kullu & Kinnaur
- (iii) Wraps of North-east

c) Floor coverings

- (i) Carpets
- (ii) durries & rugs



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D) BANARAS BROCADES - UTTARPRADESH

Banaras Brocade, also known as Kin-khab, is a closely woven silk fabric with designs worked out in gold and silver. Banarasi weavers were unique in their patterns. Nakashabands were the master craftsmen in Banaras and specialized in Jala. Brocade weaving centres were originally established in the capitals of kingdoms and holy cities to fulfil the demand for expensive fabrics by Royal families and temples.

Alaipura and Madanpura were the two great traditional weaving centres of Banaras Brocade, each producing distinctly different brocades. Nature served as the primary source of design making with the floral forms, called Butis and Butas. Butis are small in size often made of single flower, bird, animal or leaf.

Jal or net design, also known as Jangala, is another pattern of Banaras Brocade. Banaras Jal is very delicate. Colour plays a vital role in weaving of Banaras Brocade. Red and pink colours were very popular, particularly among the common people. Zari is a specially prepared silk thread, with metallic mounting of silver and gold.

Raw material

Brocade weaving, especially with gold and silver, has been an age old tradition in India. There are two broad classes of Brocades:

- Brocades of pure silk and cotton blends, and
- Zari brocades with gold and silver threads.

The most important material used in brocade weaving is silk. It facilitates lovely waves, is durable, strong, fine and smooth. There are several varieties of raw silk of which the main ones used for brocades are Tanduri, Banaka and Mukta. Tanduri is imported from Malda and other places. Benga Banaka is a thinner and finer variety and is mostly used to weave soft fabrics such as turbans and handkerchiefs. Mukta is a coarse and durable silk used for kimkhab, as fine silk does not withstand heavy gold patterns.



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Silk:

The basic raw material of many types of brocade is mainly mulberry silk thread. This was originally imported from China, Persia and central Asia and later was also brought from Italy. Apart from the inherent beauty of silk brocades, the fact that they were / made from non-indigenous materials added to their value.

- Japanese and Chinese silk threads were renowned for their superior qualities of evenness and shine. Mulberry silk was found in India in Assam and Bengal. It also grew in Chota Nagpur, Bihar, Punjab and Kashmir. The well known varieties of silk are munga and tassar. Murshidabad became a flourishing silk centre in the 18th and 19th centuries. Most of the silk produced at these centres was exported and a small percentage was used by local weavers.
- Raw silk is specially treated for brocades. It is first twisted (called silk throwing) after which the threads undergo reeling and checking for uniformity and roundness. When the yarn has been processed, it is bleached and "de-gummed" as raw silk has a gum like substance (sericin) in its composition. This has to be removed in order to bring out the sheen and softness and to enable penetration of the dye. The task has to be done with great care as the fibres can weaken or get damaged. The silk is boiled in soap water for certain duration and then sent for dyeing.

Zari:

Zari is the gold and silver thread used in Indian brocades. These were produced mainly in Surat and Varanasi. Kalabattu, the gold and silver thread is not a wire of gold but a specially prepared thread of silk with metallic mounting of silver and gold. Zari is of two types – Badla and Kalabattu.

- Badla zari is made of flattened gold and silver wires with a peculiar stiffness which cracks and therefore has gone out of favour among contemporary weavers



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- . Kalabattu is a thin silver or gold wire that is wound around silk or cotton and now even rayon thread. It is not uncommon to find a blend of gold and silver zari in brocades. This impact is called Ganga Jamuni.

Motifs and Patterns

The poppy, rose, jasmine, lily, swan, bulbul (nightingale), hunting scenes (Shikarghara), the deer, the tiger and elephant, or the God Krishna and the gopis (milkmaids), the mango, flame (Kalka), scrolls, and flowers often combined with flowing stems and leaves, were among the popular motifs.

There were other Nature themes too. For example, the Indian brocade the "chand-tara or the moon and stars" is covered all over with these motifs. Like the Indian muslins, Kin-khabs are known by names of poetic fancy, 'Ripples of silver' (Mazchar), 'Sunshine and Shade' (Dhup-Chaun), 'Nightingale's eyes and Pigeon's eyes' (Bulbul-chasm and Halimtarakshi) and Peacock's neck' (Murgala).

One of the important factors determining the use of raw materials is their availability and cost. For example, the silk yarn 'Kalabuttu', or its alternative, rayon. In modern times industry captured the market using rayon, a chemical fibre, as silk yarn - kalabattu is comparatively costly.

1. Alfi: It is pattern zari brocade used as dress material. The gold or silver zari 'butis' are outlined with single or double coloured thread and it is called 'Meenakari'. It is a specialty of Banaras. In Alfi, only the outline of the pattern is made with colored thread. The inner work is always either in silver or in gold thread.

2. Tashi: It is a variety of kinkhab in which the ground is worked with an extra warp of gold badla zari to create a pattern with an extra weft of silver badla zari or vice versa. Tashi was probably the ancient golden cloth made in India, China or Tibet.

3. Pot Than or Bafta: They are also known as Katan brocades. In this, the silk background is patterned with silk pattern or zari. The material is lighter and is used to make saris and garments.



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4. Himru or Amru: These are woven like kinkhwabs, but without the use of kalabattu (see below in raw materials). The pattern is woven using silk thread on silk.

5. Mashru: This is a mixed fabric with a woven striped or zigzag pattern. The warp and weft used are of two different materials like silk and cotton, wool and cotton etc and became popular among Muslims who were not allowed to wear pure silk.

6. Tissue: A thin transparent lightweight material used mainly for turbans, veils, dupattas and saris. Tissue or tarbana is made of single silk warp and single gold weft. **7. Kora Silk:** The warp and weft of this material is made of pure raw silk with designs made with extra cotton weft. It is used as dress material and saris.

To summarize:

- Banaras brocades have a rich tradition dating back several centuries.
- Brocades are of two main types -pure silk and zari brocades
- Raw Silk of several types is the most important raw material in brocade weaving. It must be treated before it is used for weaving of brocades.
- Zari is the gold/silver thread used in brocades
- Kinkhab is the most well known brocade fabric and is of four main types.

Fabric types

Kinkhab can be of four types:

1. Cloth with pure gold or of silver.
2. Brocade in which the gold or silver thread plays the most important part, with coloured silks interwoven here and there to emphasize the design.
3. Bafta are mostly of closed woven colour silks, with only selected parts of the design in gold or silver thread.
4. Very light brocades of silk, muslins with very little metallic thread, or with golden borders and end pieces sewn on them.

Well known varieties of Brocade



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✓ Some of the names used in Banaras, for the various colours in which fabrics were produced, are:

- Kasni – mixed colour of blue, red & yellow
- Asmani – sky blue
- Zard – yellow
- Ferozai – turquoise blue
- Gandhaki – sulphur-yellow
- Lajwanti – deep blue.
- Kapasi – pale yellow
- Baijni – violet
- Basanti – primrose
- Uda – purple blue
- Motia – yellowish-red
- Kahi – dark green
- Kaulai – deep orange
- Khaky – grey
- Sultani surkh – scarlet
- Kafuri – straw-coloured
- Surkh – red and magenta
- Badami – light buff • Gulabi – pink

II) JAMDANIS AND BALUCHARS - BENGAL

JAMDANI

Popularly known as Dhakai Jamdani or simply Dhakai, this art of textile weaving has its roots in Dhaka, Bangladesh. Considered to be one of finest variety of muslin that is handwoven from cotton, the art flourished under the Mughal patronage. Jamdani, is of Persian origin and comes



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from the word “jam” meaning flower and “dani” meaning vase. The name is suggestive of the beautiful floral motifs on these sarees.

Origin and history

The name Jamdani is of Persian origin and is strongly suggestive of Mughal influence. It is a compound word wherein “jam” means flower and “dani” means vase. The name is suggestive of the beautiful floral motifs that adorn these gorgeous sarees.

The Bengali version of the name, Dhakai, comes from the place of its origin — Dhaka in Bangladesh. Interestingly, the earliest mention of Jamdani sarees can be found in Chanakya’s Arthashastra, dating back to the 3rd century BC! The book refers to it as some fine cloth from “Bangla” and “Pundra” region.

Significant mentions of Jamdani can also be found in the book of Periplus of the Erythraean Sea, besides the accounts of Arab, Chinese and Italian travellers and traders. In the first half of the 19th century, James Taylor described the flowered Jamdani. The late 19th century saw the Anglicization of rooted Indian concepts and consequently, TN Mukharji referred to this fabric as Jamdani muslin.

Though Jamdani has enjoyed immense popularity right from the beginning, the art form bloomed during the Mughal period. However, colonisation by the British saw a decline in the production of this fabric. Export of cheaper yarn from European countries in the 19th century was one of the primary reasons for the decline of Jamdani. Also, with the decline of Mughal rule in India, producers of Jamdani were deprived of their most influential patrons. Villages like Madhurapur and Jangalbadi, once famous for the intricate Jamdani industry, faded into oblivion. Post the partition, many weavers migrated to present day West Bengal, and that marked the beginning of the art form in India.

Weaving process

The base fabric for Jamdani is unbleached cotton yarn and the design is woven using bleached



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cotton yarns so that a light-and-dark effect is created. The making of Jamdani involves the supplementary weft technique along with the standard weft technique. With the latter, the base sheer material is made on which thicker threads are used to create designs. Each of the supplementary weft motif is then added manually by interlacing the weft threads with fine bamboo sticks using individual spools. This process results in the vibrant patterns that appear to float on a shimmering surface, which is a feature unique to Jamdani sarees.

Jamdani weaving is somewhat like tapestry work, where small shuttles of colored, gold or silver threads are passed through the weft. Designs range from the "butidar", where the entire saree is scattered with floral sprays, to diagonally-striped floral sprays or the "tercha" and a network of floral motifs called "jhalar". The most remarkable part of this technique is that the pattern is not sketched or outlined on the fabric. Instead, it is drawn on a translucent graph paper and placed underneath the warp. The fabric is not just limited to sarees; scarves, handkerchiefs and dupattas made out of this fine muslin are also extremely popular.

MOTIFS

The most remarkable part of about the Jamdani weaving technique is that the motifs are not sketched or outlined on the fabric. Instead, they are drawn on a translucent graph paper and placed underneath the warp. Though Jamdani technique is famous for sarees, it is also used to make scarves, handkerchiefs and *dupattas*.

Popular motifs include *panna hajar* (thousand emeralds), *kalka* (paisley), *butidar* (small flowers), *fulwar* (flowers arranged in straight rows), *tersa* (diagonal patterns), *jalar* (motifs evenly covering the entire saree), *duria* (polka spots) and *charkona* (rectangular motifs).

TYPES OF JAMDANI

♣ Dhakai Jamdani: - The Dhakai Jamdani is from Bangladesh are the original and the finest sarees with the most elaborate workmanship. One Dhakai Jamdani saree could take anywhere between nine months and a year to weave.



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♣ Tangail Jamdani:- The Tangail Jamdani is woven in the Tangail district of Bangladesh. Traditionally, these Jamdani sarees have broad borders featuring lotus, lamp and fish scale motifs.

♣ Shantipur Jamdani: - The Shantipur Jamdani is from Shantipur, West Bengal, is similar to Tangail Jamdanis. They have a fine texture and these sarees are often decorated with elegant striped motifs.

♣ Dhaniakhali Jamdani: - The Dhaniakhali version of Jamdani has a tighter weave as compared to the Tangail and Shantipur varieties. These are marked by bold colours and dark, contrasting borders.

Many a times the *pallu* tells a popular tale or is a pictorial representation of simple village life.

Difference between baluchari and jamdani saree

Baluchari	Jamdani saree
<ul style="list-style-type: none"> ♣ Have figurative Motifs. ♣ White outlines are made for motifs. ♣ Mostly golden and silver threads are used. ♣ <p>Traditionally the base fabric of baluchari saree is of mulberry silk.</p> <ul style="list-style-type: none"> ♣ The colour of saree are mostly of dark colours. 	<ul style="list-style-type: none"> ♣ Have geometric Motifs. ♣ Direct motifs are weaved without any outline. ♣ Mostly dark colour threads are used. ♣ The base fabric is of cotton. ♣ The colour of these sarees are of pastel shades or dual colours.

BALUCHARI SAREES - WEST BENGAL

In the history of textile in Bengal, Baluchari or Baluchuri came much after Maslin. Two hundred years ago Baluchari was used to be practised in a small village called in Baluchar Murshidabad district, from where it got the name Baluchari.



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♣ In the eighteenth century, Murshidkuli Khan, Nawab of Bengal patronized its rich weaving tradition and brought the craft of making this sari from Dhaka to the Baluchar village in Murshidabad and encouraged the industry to flourish.

♣ After a flood in the Ganga river and the subsequent submerging of the village, the industry moved to Bishnupur village in Bankura district. Baluchari Sari made of tassar silk and a thousand years old when the Jagat Malla king rule in Mallabhum. Due to the political and financial reasons and it became a dying craft as most of the weavers were compelled to give up the profession.

The Baluchari Saree originated in West Bengal, and is mainly worn by the women of India and Bangladesh. • It is a hand woven saree using richly dyed silk, with intricate motif depicting Indian mythology woven onto its large 'pallu'. • Murshidabad in West Bengal is the abode of Baluchari silk sarees and it has also been said that the conception of Baluchari saree was derived from Jamdani sarees of Dhaka

MYTHOLOGY ASPECTS

♣ The artisans of this district derive ample influence from the intricately carved "terracotta temples of Bishnupur".

COLORS / MOTIFS / DESIGNS

♣ The Baluchari sarees are often reckoned with the patterning of sun, moon, stars, mythical scenes and motifs of natural objects with repeating pictorial themes in the border of the saree.

♣ Extensive use of dark red, yellow, green, purple, chocolate, cream, white and blue colour since decades have made the saree the choice of all age group.



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♣ The fields of the saree are embellished with small butis and the edges are designed with beautiful floral designs. The endpiece of the sarees are the main attraction as they manifest narrative motifs.

♣ The Baluchari sarees have large floral motifs interspersed with flowering shrubs.

♣ Traditionally the Muslim community was reckoned as an excellent group of artisans who produced these Baluchari sarees with figured patterns. ♣ Most of the patterns were the reverberations of 'court scenes', 'horse with a rider', 'women smoking hookah' including the 'Kalka design' or the 'cone motif with floral borders'. ♣ Baluchuri saris, today often have depictions from scenes of Mahabharat and Ramayana.

Baluchari refers to the traditional weaving of silk saris with floral or geometrical silk brocaded designs on it. Others may include motifs like animals, vegetation, miniscule images of human beings, marriage processions, brides in palanquins, horse riders, ethnic musicians. One important feature to notice is the white outlining of the motifs. Nowadays Baluchari style sarees are woven using highly mercerized cotton thread and silky threadwork ornament in bold colors.

Raw Material

♣ Less twisted mulberry silk yarn was originally used in Baluchari sarees. ♣ Coarser silk varieties like matka silk was also used some time back. Later, it has been replaced by 18/20 D (2ply) organzine silk yarn for warp and single yarn of malda variety mulberry silk in 3 ply is used for weft. ♣ 96s to 100s steel reed is normally used for Baluchari saree weaving and the extra warp designs are woven with Jacquards replacing 'Jala' technique of olden day. ♣ Shuttle for weft insertion.

TECHNIQUE



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♣ Manufacturing a Baluchari sari is a time-consuming process. It requires extremely good craftsmanship and takes around a week to weave one saree. These are hand woven and use the purest of yarns depending on the material. These were originally woven only using the purest of silk threads; however, as time went by, cotton fabric was also used to weave the Baluchari sari.

♣ The mulberry silkworms are cultivated through a process called Sericulture and the silk yarns are extracted from their cocoons. These silk yarns are made smooth and colorful by boiling them in hot water and soda and then treating it with acid color dye. After that, the yarn is stretched to make it tight and strong enough to be woven into a saree. The complex yet beautiful process of weaving the motifs and embroidery comes next. The raw designs drawn on paper first and then punched back into the sarees.

TYPES

♣ Baluchari (resham): the simplest balucharis have resham threads in a single colour to weave the entire pattern

♣ Baluchari (meenakari): these balucharis have threads in 2 or more colours with attractive meenakari work that further brightens the patterns

♣ Swarnachari (baluchari in gold): They are the most gorgeous balucharis, woven with gold or silver coloured threads (often with meenakari work in another colour) that illuminate the patterns to a much larger extent.

♣ Main feature of Baluchari Sari is the arrangement of design in palloo by maintaining the corner and cross border perfectly in boxes 'Jala' technique was originally followed by Baluchari weavers in those days.



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♣ Double Jacquards are used for palloo and borders and weavers are expert in graph making and punching of design cards.

PAITHANI SAREES - MAHARASTRA

INTRODUCTION

- Paithani is one of the most beautiful sarees in the world.
- Paithani resembles the rich Maharashtrian culture and tradition because it was once wore only by the royals.
- A real Paithani is hand woven and made of very fine silk, making it one of the riches sarees in India.



HISTORY

- The art of making Paithani is more than 2000 years old and dates back to Satvahana Dynasty.
- It is said that paithani has its roots in the city called Pratishtan [center for silk & zari (gold yarn)] now known as Paithan (which falls in Marathwada about 50 km from Aurangabad). This is how Paithani got its name from the city.



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- Around 17th Century Mughal emperor Aurangzeb also encourages & patronized the art of weaving Paithani sari. These designs are even famous today.
- After Mughals, the Great Madhavrao Peshwe, the Nizam of Hyderabad, carried forward the tradition of encouraged this art.
- The Peshwas supported the weavers of the paithani and it was called the "Golden Age of Paithani". It was the Peshwas who encourages a feeling of pride in Paithani among Maharashtrians.
- Slowly the craftsmen from Paithan too migrated to Yeola.
- Today, Yeola has become the main center for Paithani weaving, although the sari has still retained the name that it derived from its birthplace.

UNIQUENESS OF PAITHANI SAREE

- Paithani is a hand woven silk sari with a rich, ornamental Zari (gold thread) pallu and border.
- The entire process, from dyeing of the yarn to weaving, is done by hand.
- Hand looms are used to weave the main body of the sari.
- The weaving process of the Pallu & borders is similar to the tapestry weaving technique (one of the most ancient weaving techniques in the world).
- Because of this specialness of the sari, the silk that is used is extremely fine & delicate.
- The process of creating designs & motifs is also unusual.
- The motifs are created by interlocking & tying the colored threads to the warp (lengthwise threads) on the loom.
- In fact, the reverse side of the design is almost identical to the top side.

COMPONENTES OF PAITHANI SAREE

- A typical saree consists of a set of components such as
 - the body.
 - decorative edge (padar).
 - borders (zari kath).



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- These motifs are an important part of identifying the Paithani.
- The body (saree cha aanga)

The plain or decorated fabric which is the major component of the saree and woven in silk with small buttis.

- The total length of the saree may be 'sahavari'(six yards) or 'nauvari' (nine yards) with length and the width including the zar is 44 inches.
- The edge (kath)

The border of the saree is in zari to add stiffness to the fabric and protect its edges from wear and tear.

This is known as the kath.

The kath is intricately decorated with traditional motifs and varies in thickness from two inches to 12 inches based on the skill of the weaver and design chosen for the saree.

The kath is along both edges of the body of the saree and is designed symmetrically

- The pallu (padar)

The Paithani padar has its own unique design.

It generally consists of motifs of peacocks, flowers and leaves.

The padar is generally about 24 to 36 inches of intricately woven zari work at one end of the saree and hangs free over the left shoulder once the saree is draped.

TYPES OF PAITHANI

- Mainly Paithani is classified based on:
 - ❖ Classification by motif
 - ❖ Classification by weaving
 - ❖ Classification by colour

Other methods of classification:

- ❖ Tissue border Paithani
- ❖ Brocket Paithani

CLASSIFICATION BY MOTIF



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- Bangadi Mor – Bangadi means bangle and mor means peacock. So bangadi mor means a peacock in a bangle or in a bangle shape. The motif is woven onto the pallu, the design sometimes having a single dancing peacock.
- Munia brocade – Munia means parrot. Parrots are woven on the pallu as well as in border. Parrots are always in leaf green colour. The parrots in silk are also called tota-maina.
- Lotus brocade – Lotus motifs are used in pallu and sometimes on the border.

Bangadi Mor	Munia brocade	Lotus brocade
		

- Tissue Border – This is a traditional form of Paithani. Paithanis having tissue border have different designs on Pallu like peacock, lotus, parrots etc.
- Balgandharva Paithani – This Paithani has meenakari butti all over the saree.

CLASSIFICATION BY WEAVING

- **Kadiyal Paithani**

Kadiyal means interlocking. The warp and the weft of the border are of the same colour while the body has different colors for warp and weft.



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- **Kad/Ekdhoti**

A single shuttle is used for weaving of weft. The color of the warp yarn is different from that of the weft yarn. It has a narali border and simple buttis like paisa (coin), watana (peas), etc.

CLASSIFICATION BY COLOR AND OTHERS

Kalichandrakala (pure black sari with red border),

Raghu (parrot green coloured sari),

Shirodak (pure white sari)

Tissue border Paithani

This is Paithani with traditional tissue border.

Brocket Paithani

These are Paithani with Brocket. The cost of Paithani increases as the size of brocket increases.

RAW MATERIALS

- **Mulberry Silk**

Mulberry silk was preferred for weaving. The undyed and unsorted silk was imported to Paithani and later dyed with organic dyes.

Today, the silk is generally pre-dyed with chemical dyes and obtained in two varieties.

- The warp (tana) is pre-stretched and is bought with pre-counted threads and in the length required for two sarees.
- The weft (bana) is brought as single filaments of silk and twirled together four or five times depending on the thickness of silk cloth to be woven before starting the weaving process. Each saree requires about 700 to 800 grams of silk thread for both tana and bana considering loss during weaving.



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Silk is tested for quality and authenticity by burning a length of silk. The silk thread after burning should smell like burnt hair and crumple into a ball which breaks easily after touching.

- **Zari**

Zari is available in two types:

copper zari which is a cotton thread twirled with copper wire and wrapped in gold foil.
silver zari, which is a silver wire with cotton thread coated with gold foil.

- **Dyes**

Originally organic dyes were used for dyeing the silk. The dyes were obtained from various roots, flowers and metal oxides.

KANCEEVARAM SILK SAREES - TAMILNADU

Introduction: Kanchipuram silk saris are exclusively known for rich gold borders and dense brocades in contrast colors. More than 150 years of traditional weaving of Kanchipuram is purely hand woven from the processed silk yarn and Zari– the silk thread made of silver and gold. Kanchipuram specialized in ‘Murukku pattu’, a heavy silk sari which is woven with twisted three-ply silk yarn and Zari on fly-shuttle pit looms.

The contrast borders are achieved by Korvai technique. There are more than 45,000 expertise weavers in Kanchipuram. Weavers are from Padma Saliyar and the Pattu Saliyar community. Almost all local families are engaged in different production processes such as silk weaving, warping, spinning, twisting and dyeing

- The silk weaving is also done in some other parts of Tamil Nadu such as Rasipuram, Mannarkudi, Kumbakonam, Thirubuvanam and Arni. All these areas follow the weaving



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techniques of the Kanchipuram but they are lighter in weight when compared to Kanchi saris

Products and Motifs

Traditionally woven Kanchipuram saris are very heavy and soft with fine counts of silk. The weight of sari ranges from 750 grams to 1000 grams due to their rich counts. The gorgeous wide borders in contrast colors are very fascinating. Intricate border and pallu designs are so aesthetically embellished with beautiful motifs. Finer quality of Zari and silk is durable and enhances the life, richness and luster of sari.

The most popular motifs used in Kanchi saris are inspired by temples of Kanchipuram and around environment. Other motif patterns include flowers, natural leaves, fruits, Mayilkan- the peacock's eye, Rudraksham- Rudraksha beads, Swans, Parrot. Mallinaggu – the jasmine motif scattered all over the body of sari.

The Ganga-Jamuni refers to two different colored borders in one sari. Checks and stripes are also included in the motifs. Traditional products include saris and Pattu langas- skirts for teenage girls. The twisted three-ply threads and the extra Zari warp and weft patterning is used to create the final product. The contrast borders and pallus are achieved by Petni and Korvai technique.



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UNIT –IV – TRADITIONAL TEXTILES OF INDIA – SFDA 1301



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INTRODUCTION

KASHMIR SHAWLS

Kashmir also known as the paradise on earth is famous across the world for not only its natural beauty but also for the handicrafts made by the artisans. among the handicraft products, the kashmiri shawls have remained as one of the most cherished acquisitions in the world since centuries. The english word 'Shawl' is derived from Persian word 'Shal', meaning a woven woollen fabric, which is draped across the shoulder to provide protection against the cold

ORIGIN:

The Kashmir shawl industry developed over 300 years, through four different periods of political rule in India, viz the Mughals, afghans, Sikhs and dogras. as recorded in 'Jaina rajatarangini', king Zain-ul-abidin(1420-1470 a.d) was considered as the founder and chief patron of Kashmir shawls. He taught this art of shawl making to the people of Kashmir by getting experts from Turkistan. Since then, this art is being transferred from generation to generation in order to preserve the rich heritage.

during the reign of great Mughal emperor akbar, miniature paintings and portraits show the emperor wearing robes and gowns made of Kani shawl, giving evidence towards his being the great admirer of the art. He encouraged the weavers to try new motifs, and also started the fashion of the twin shawl, where two identical shawls were sewn back-to-back, hiding the rough edges of tapestry weave, and giving the impression of a single, reversible shawl.

REGION:

Three districts of Kashmir valley, viz Srinagar, ganderbal and Budgaon are famous for pashmina shawl making. other areas include Kanihama, Batpora, and Manzhama villages on the outskirts of Srinagar where majority of people are associated with weaving of Kani Shawl.

RAW MATERIAL:

Shawl is prepared from material like woollen fleece, Pashmina, Shatoosh and angora wool etc. Pashmina considered as the king of fibres derived its name from Persian word, Pashm meaning



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soft gold. It is famous for its softness, warmth, fineness and desirable aesthetic value. It is obtained from the soft, downy underbelly fleece of a mountain goat called *Capra hircus* which the animal sheds on the high altitudes during summers. Fleece is sometimes imported from nomadic Khirgiz tribes and also from Yarkand and Khotan.

TECHNIQUE: On the basis of production techniques, the Kashmir shawl can be categorized into two main types - the loom woven or Kani shawls and the needle embroidered or sozni shawls.

Wooden spools instead of shuttle known as Kani or 'Tujis' in Kashmiri language meaning eyeless are used for weaving a Kani shawl on the loom. The Tujis interlock the respective color threads through disconnected weft technique as they complete each weft of the shawl with twill tapestry weave to create an intricate pattern. Weaving process is meticulously regulated by a coded pattern, known as the talim drawn by the naqqash for guidance of the weaver.

Artisans require tremendous skill, patience and unbelievable amount of concentration to create a marvellous piece of Kani shawl. It's a laborious and time consuming process with usage of nearly 1500 colours in a design, which makes it difficult for the artisan to weave beyond an inch a day. Two craftsmen working together on a loom takes one and a half to two years to complete an all-over Kani shawl. In some cases, the period of weaving even stretches to five long years, depending entirely on the intricacy of designs.

The shawl is also widely known as Jamawar and Shah Pasand as the king and nobility preferred buying it and got Jama or gowns made out of it.

layouts: The body of the shawl is termed as matan while the borders are termed as hashiya.

- **Doshala:** Shawls in pair sewn back to back, i.e. the under surfaces of the shawl were never seen.
- **Char bagan:** Four pieces of different colors are neatly joined together with invisible stitches. Generally the central field of the shawl is embellished with a medallion of flowers in embroidery.



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- **Dorukha:** The pattern is woven and embroidered in such a manner that it appears same on both the sides of the shawl.
- **Chand dar:** Moon shawl has round large pattern woven or embroidered in the centre.

MOTIFS:

The motifs are inspired from beauty of nature. Some examples are mango or kairi, almond or badam, chinara leaf, apple blossom, tulip, lily flower, cherries, plum; birds like parrot, wood pecker, magpie etc. No wild animals are depicted but hunting scenes known as 'Shikargah' are depicted in shawls for trade and commercial purposes.

Colors:

Pashmina fleece colours range from beige, grey and brown to black. However, the fabric adapts itself beautifully to dyeing and colouring. rich colours are most commonly seen on kani shawls like yellow (zard), white (sufed), black (mushki), blue (ferozi), purple (uda), crimson (gulnar) and scarlet (kirmiz). end use: The shawl or shoulder mantle has been in existence in India in a variety of forms since ancient times. It was worn and used as a warm protective garment against biting cold. unrivalled for its light weight, in earlier times people folded these shawls into four folds and draped them. Now days they are generally worn as stoles without folds or are merely thrown over the shoulder.

decline: as the Mughal kingdom began to collapse and Kashmir came under the afghan rule, the shawl trade also began to focus increasingly on the west, while the Indian market went into decline. during the regime of afghan governor Haji das Khan(1776-83), heavy taxes were imposed on the shawl weaving industry that forced the artisans out of their profession. The artisans and weavers were in miserable conditions and started shifting to nearby areas like amritsar in Punjab, where time and again attempts were made to establish a successful shawl industry but all in vein. This gave rise to embroidered shawls known as amlikar, where the tax was paid just for plain woven shawl which was later embellished with embroidery by the artisans.



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Contemporary Scenario: The world-famous Kashmiri 'Kani' shawl has been given a 'geographical Indicator' (gI) status, which will not only provide legal protection but also help in prevention of shawls made in other regions of the world from carrying the 'Kani' shawl tag. The Kashmir government has also sanctioned rs 40.4 million to set up a laboratory to test the genuineness of a Kani shawl. The gI tag will also help the Kani shawl to regain its rightful place in domestic and global markets. The government has also allocated financial assistance to help the kani shawl weavers to purchase new looms or renovate and modernize their old handlooms.

KULLU & KINNAUR SHAWLS

Kullu and Kinnaur in Himachal Pradesh are also known for good quality woollen shawls. The traditional colours used for the base of the shawls are red, maroon, black, brown and off-white. Bright colours are inserted in extra weft on borders of the shawl. geometric motifs inspired from nature are made into beautiful colourful borders

Kinnauri shawls are known for their labour intensive skilful weaving. These shawls are heavily embellished with motifs and are treasured by the women of Himachal Pradesh. These are draped by the women in two peculiar ways. Heavy silver jewellery is then worn along with it to give it a festive look.

HIMROO OF MAHARASHTRA

Introduction

Himroo word is originated from Persia, woven with pure gold and silver threads for royal families earlier. Many weavers settled in Daulatabad near Aurangabad from Delhi when king Mohammad Bin Tughlaq shifted the capital and encouraged himroo craft. It is said that Aurangabad city was founded by Malik Ambar and during his reign people were fascinated to settle down in this place. Shawls preferred in olden days were himroo that used to cover the body. Mostly affordable by the Mughal rulers and Britishers made from pure cotton and silk. As raw material used is pure silk and cotton only few people prefer it due to the cost factor. Most of



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today's Himroo shawls and sarees are mass-produced using power looms. As per the artisan, earlier himroo weaving was done on the double sided loom (locally called as the Pagar loom), Where minimum of two weavers were required, as a weaver and another to assist for interlacing the warp with the weft yarn. Many methods of fusing different materials like cotton with silk, cotton with artificial fibers and cotton with kela (Banana) silk were discovered due to the restriction of using pure silk.

Designs of the ajantha, ellora caves were taken as the reference of the pattern of design with which they still make the pattern. Today most of Himroo shawls and sarees are mass produced by the power looms, only few use their traditional looms. Himroo is an extra weft figure fabric with cotton and silk. It is ideal for stoles, shawls and furnishing material. Most of the designs that are found among them are like ovals, diamonds, circles, octagons, hexagons of geometrical shapes. Fruits like almonds, pineapple, pomegranate etc, flowers like jasmine, rose, lotus, birds, animals and designs of flowering creepers. Also floral inlay designs of Taj Mahal and Bibi ka Makabara.

Himroo fabrics had a superior brightness and elegance since it was woven in a background of silk with silk or gold in extra weft. But such a class fabric had a limited market. The present Himroo is a fabric with cotton warp and silk, or artificial silk, or rayon weft. The basic cotton material is interwoven with alluring silk designs in many shades. It is a richly multi-coloured and designed cloth ornamented on the principle of extra weft figuring. The word .. Hilnroo" seems to be of Persian origin and in its correct form may be spelt as Himroo (Ham+ roo) meanin~ • prototype', or • of similar resemblance or features '. This fam.ous cloth is being produced in the town of Aurangabad .

Tools and Raw Materials

Different colors of cotton and silk yarns are used for weaving the himroo products. At the early stage hand loom was used for weaving but at present power looms are used. Power loom was introduced in Aurangabad. Fine quality of cotton and silk yarns are purchased to make the fabrics.



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Cotton and Silk Yarns: These are used for weaving the Himroo.

- Pirns: Yarns are wound on to for weaving.
- Fly Shuttle: It is inserted and passed through layers of yarns to create designs.
- Traditional Looms and Power Looms: These are used for weaving the Himroo products.
- Charkha: It is used to wind the yarns on to the pirns and bobbins.
- Bobbins: These are used for holding the yarns

Making Process'

In earlier times the himroo weaving was done with minimum of two people, one weaver for different colour threads and another person to pull the strings of the loom. At present many weavers have switched on the power loom. Before weaving the design has to be decided since it is an output of two kinds of yarns. The looms are pit raised looms operated by the power and have four vertical poles at each corner with a wooden frame above. The warp yarns are passed through the arrangements of the frame of the loom. Then the yarns are passed through the four heddle shaft which is held by traditional method with containers having sand of the required quantity and iron rods to give the tension on the shafts for the easy movement of the yarns for the interlacement. The heddles are operated with pedals which are at a slant position in the pit. The weft yarn is inserted by the throw shuttle with different colors as per the pattern of design to be obtained. Only few weavers even today weave the himroo fabrics by hand as many of them have switched on to the mass production with machines where the designs are inserted on the punch cards. It takes minimum of seven to ten days to weave the shawl which usually measure about two meters of length. The cotton and the artificial silk yarns are usually purchased from Malegaon and pure silk from Bengaluru.

Products

The designs are weaved by mixing double colors of threads to give more elegant look to the products. The frequently used colors are red, yellow, black, green, white and blue. During the Nizams period sherwanis were made of himroo which was once very popular among the menfolk



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and intrinsic part of the wedding attire of the groom. The famous designs among the himroo products are Ajanta design which is inspired by the Ajanta Ellora caves and also it is the traditional design of Aurangabad. Some of the other designs are Guldastha design, Ahmedavadi whale, Batha whale, Thotha mina, Tari, Kasthi, Chidiya, floral (pasley design), Choate carri are some of the other designs.

Listed below are some of the Himroo products weaved in Aurangabad:

- Bed sheets
- Bed spreads
- Shawls which are about two meters in length
- Saree
- Pillow covers
- Curtains and furnishings
- Coats
- Cloaks

CARPETS

Carpets A carpet is a textile floor covering which consists of an upper layer of 'pile' which is attached to a backing. The pile is either made from wool or a manmade fibre such as nylon or polyester and usually consists of twisted tufts which are often heat-treated to maintain their structure. Carpets can be from wall to wall or smaller in size such as area rugs.

The knotted pile carpet are said to have originated in the 3rd or 2nd millennium BC in West asia, or the armenian Highland. Carpet weaving in India can be traced to the beginning of the Mughal empire wherein under the patronage of the Mughals, Indian craftsmen adopted Persian techniques and designs. Akbar, a Mughal emperor, introduced the art of carpet weaving to India, during his reign. The Mughal emperors patronized Persian carpets for their royal courts and palaces. The carpets woven in India showed the classic Persian style of fine knotting. The Indian carpets are known for their designs with attention to detail and presentation of realistic attributes. In India, carpet industry uses wool, silk, acrylic and Jute.



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the end purpose of the carpet should be considered.

To best match the carpet to its purpose, you should consider:

- Carpet construction
- Design and colour
- Broadloom and modular carpet options
- Quality and performance requirements
- Indoor climate properties (insulation, acoustics, safety)
- Environmental properties

Carpet types

Woven Carpets

The carpets are made on looms similar to traditional handloom. The piles can either be cut pile or loop pile. Many coloured yarns are used in making of these carpets and this process of weaving produces intricate patterns. Woven carpets are produced in Kashmir, Mirzapur, Bhadohi, Jaipur and agra in India.

Needle felt Carpets

These carpets are more technologically advanced as compared to woven carpets. Needle felts are produced by intermingling and felting individual fibers using barbed and forked needles and hence forming an extremely durable carpet. These carpets are generally used in areas which are prone to friction due to high footfall.

Knotted Carpets

These carpets are made on upright or vertical looms. a knotted pile carpet is a supplementary weft cut-loop pile carpet where the structural weft threads alternate with a supplementary weft that rises at right angles to the surface of the weave. Knotting by hand is most prevalent in oriental carpets. Carpets produced in Kashmir are also hand knotted

hand tufted Carpets



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In such carpets there is a pile injected into a backing material, which is then bonded to a secondary backing made of a woven fabric to provide stability. This is the most common method of manufacturing of domestic carpets for floor covering purposes in the world.

Common motifs include scrolling vine networks, arabesques, palmettes, cloud bands, medallions, and overlapping geometric compartments. animals and humans are not depicted in the persian imagery because Islam is the dominant religion in this part of the world which forbids their depiction. Persian influenced imagery of trellis, vines, medallions, paisleys etc is seen in most of the Indian carpets. The majority of these carpets are wool and silk

durries and rugs

A durrie is a thick flat-woven rug used traditionally as a floor-covering. They come in variety of colours and patterns and have low maintenance cost as they do not get infected by Silverfish or other insects responsible for destroying carpets. Woven durries are produced in Jodhpur, Hoshiarpur, Bhatinda and Warangal in India.

durries can be used year round, as the cotton durrie is warm in winters and cool in summers. The use of a durrie depends on the size, pattern and material. durries are used in large political or social gatherings as well as in schools in rural areas as they are easily portable being light weight and foldable. generally the material used for durries are cotton, wool, silk and jute.

Rugs

A rug is a pile-less, woven textile floor covering that is made from various materials like linen, wool, cotton, jute etc. Cut shuttle and chenille rugs are made for the higher end of domestic or international market. In India these rugs are made with mainly recycled material which is used as weft. Panipat, Meerut and Bijnore are big production centers of rugs.

PRINTED TEXTILES

Printed textiles an early sample of block printed fabric from India was unearthed in Fostat in egypt. Many similar fragments were found in South east asia and other early civilizations. It was



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found that there was a flourishing trade of brightly printed fabrics from India. The British East India Company set foot first on the Coromandal coast and were fascinated by inexpensive, intricately hand printed brightly coloured fabrics. The popularity and subsequent demand of brightly coloured Kalamkari, better known as 'Chintz' in Europe, actually resulted in decline in the demand for machine printed fabrics, produced locally.

The traditional method of printing textiles was by using hand carved wooden blocks. The designs were printed using vegetable dyes to obtain bright terracotta red, indigo blue, turmeric yellow and deep green. The colouring was a tedious process using vegetable dyes. As vegetable dyes do not have affinity for fabric, the cotton fabric is firstly impregnated with metallic salts called mordants. These mordants help in bonding of dyes to the fabrics. The Indian printer's skills were admired the world over to create intricate patterns using indigenous knowledge of mixing and overlapping to achieve varied tones of colours.

Printing equipment

Block printing requires equipment in terms of wooden blocks, printing tables, colour trays etc. The blocks are made out of good quality seasoned 'saagwan'. Block carving is done mainly in Pethapur in Gujarat; Agra and Farrukhabad in Uttar Pradesh and Delhi. For making a print motif with three colours, four blocks are required; one for the outline and three coordinates for the rest of three colours. The outline block known as 'rekha' is printed first (Pic. 4.1). It is followed by printing of other filling blocks known as 'gad'. In case of mud resist printing, mud paste is applied on the fabric with blocks known as 'data'.

Wooden tables used for block printing are of two types. Tables are padded with layers of felt/blanket material and covered with fine muslin, which absorbs extra dye. The muslin is changed as and when the fabric is soiled. Traditionally, tables were of low height to enable the printer to sit cross legged on the floor while printing. These tables were narrow width and hence the printer used to keep moving the fabric once the fabric in front of him was printed. At present similar tables are used by printers in some of the remote villages in Rajasthan. The most commonly used



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tables are the ones with normal height so that the printing is done while standing. The width of the table is approximately 55 inches, as the fabric is laid on the table in full width. The printer moves around the table to complete the printing on both the ends of open width fabric

The printing trays are square wooden receptacle in which thick layers of absorbent felt material is spread. The printing paste is evenly spread over the felt material. These trays are put on wooden trolleys provided with wheels to facilitate easy movement of printer from one place to another.

Pigment is mixed with gum obtained from the trees such as babool or Arabica, in order to provide thick consistency to the printing paste

Printing Process

desizing: The fabric to be printed is first of all washed for desizing, to remove starch or any other impurity from it. This will ensure evenly printed fabrics.

mordanting: In case of natural dyes, fabrics are mordanted with metal salts to ensure better absorption and colour fastness. Stretching on tables: The fabric is then stretched on the table with the help of pins, which are inserted diagonally on the edges. This is to avoid the shifting of fabric when printing is taking place. Preparation of Colour tray: The wooden tray with felt fabric layers is placed on the table trolley. The printing paste with pigment of thick flowing consistency is poured over it to spread evenly

Printing: The block for outline 'rekha' is pressed on the colour saturated printing pad and then pressed on the fabric stretched on the table. The block is then carefully lifted to avoid any smudging or staining of fabric. The printing is similarly continued according to the layout. Equal amount of pressure is applied on each block to obtain consistency of colour. Once the first colour printing is finished, second colour is used with fill in blocks and subsequently all blocks are printed.

dyeing: In case of natural dyes, printing is done with mordants and then taken for dyeing.



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Washing: The fabrics are then washed thoroughly after completely drying in strong sunlight. It is spread for few hours in sun and sprinkled with water frequently to ensure colour fastness.

Block Printed textiles of rajasthan

Rajasthan is known for its colourful block printed fabrics. The arid dessert land devoid of colourful natural surroundings is compensated by the love and use of bright colours in apparel by both men and women and for their homes too

Block printing is a style of printing which is labour intensive and versatile. The printer community has been using the same wooden carved out blocks for many generations and are still able to sustain the craft. Two villages known for two different styles of printing are Bagru and Sanganer near Jaipur. Both have similar motifs but the technique of production and the look is very different

BAGRU PRINTS FROM RAJASTHAN

region: Bagru is a small village in rajasthan, which is known for its mud-resist block prints.

technique: In Bagru, the printer first processes the raw material which is mainly cotton. Other natural fabrics are silk, cotton and silk blends etc. The fabric is then printed with mordants in paste form. The printing is done by using outline and filling blocks. The prints are then covered with a resisting paste 'dabu' made of clay and gum. It is then dried and dyed in vegetable dye. The mud resist paste is used to resist the penetration of dyes, mainly vegetable dyes on cotton fabric as per the design. after dyeing the fabric is thoroughly washed at the river. The mud resist paste is washed off exposing printed motifs on white background surrounded by the base colour. Hence, the resulting effect of dark and deep background with light coloured prints is achieved by resisting and mordanting.

motifs: The motifs are inspired by the 17th century Persian motifs and are classified into the following five categories:



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- Single motifs like flowers, leaves and buds. Some examples are suraj ka phool, chakri, anguthi, gende ka phool.
- entwined tendrils that include all over jaal of leaves, flowers and buds.
- Trellis patterns include jaalis from the Mughul period.
- Figurative designs that include animal and human figures such as elephant, deer, lion, peacock, dancing women, warrior men etc.
- geometric designs include waves (lehariya), chess (chaupad), Fortress wall projections (kangura), lines (dhariya), dots (bindi) etc.

end use: The brightly coloured block printed fabrics from Bagru are used for apparel as well as home furnishings such as quilts, bedspreads, cushions and curtains.

SANGANER PRINTS FROM RAJASTHAN

region: Sanganer on the outskirts of Jaipur is a large centre for printing on fabrics. Many block printing and screen printing units are located here.

technique: The technique used by the printers in Sanganer is much simpler than Bagru. The bright vibrant colours are printed on white, off white or light colour background. Firstly the outlines are printed with fine blocks and then varied colours are filled in with a set of blocks. For each colour, a separate block is required.

AJARAKH PRINTS OF GUJARAT

INTRODUCTION

printing method that originated in the Sindh and Kutch. The word 'ajrakh' itself denotes a number of different concepts.



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According to some sources, ajrakh is Arabic word which means blue, which is one of the chief colours in this art form. Others say the word has been evolved from the two Hindi words- aaj rakh, meaning, keep it today. According to few peoples, it means making beautiful. Although ajrakh printing is a part of the culture of Sindh, its roots extend to the states of Rajasthan and Gujrat. The most important resource for washing fabric and sustenance of raw materials like indigo dye and cotton was the Indus River.

In 16th Century khattris from the sindh migrated to kutch to thrive this art of printing in India. the textile art was acknowledged by the king of kutch and thus the migration of khattris to kutch was encouraged. Few khattris families migrated to Rajasthan & Gujrat and settled down there to excel the art of ajrak printing. Now the supreme quality of ajrakh printed fabric is consistently produced by Khattris community as it became their prime occupation in ajrakhpur village in kutch & barmer.

Tools/ Equipment's used in Ajarkh block printing are:

- Hand carved wooden blocks of different pattern used to print the design on fabric.
- Printing platform made of layers of sponge sheets and cloth.
- Ball pins to fix the cloth to the printing platform.
- Color trays to hold the color solution.
- Vessel to boil and dye the fabric.
- Water tank to wash the fabric.

Materials used in Ajarkh block printing are:

- Cotton cloth called as latha is the basic material used for printing.
- The colors are made from natural ingredients such as iron rods, jaggery, tamarind seed and turmeric powder.
- The clothes are washed with hardae (process) solution i.e. Myrobalan



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Making Process

Ajrakh Block printing undergoes various stages of process of printing and dyeing. The selected cream (any light color) cotton fabric is soaked in water for overnight and lashed with the wooden beater (bat shape wood) in the flowing water to remove the starch content and impurities in the fabric.

Stage 1 (Hardae Process): To the mixture of 100gms of Hardae powder (Tamarind seed powder) 20 liters of water is added and stirred well for 5 minutes, to which the fabric is soaked for about 5-10 minutes and dried under sunlight

Stage 2 (White Print): For white print- Arabic gum and Lime stone (chunna) are stirred well and this mixture can be used for about two days' processes with minimum of two times stirring in a day. To highlight white, cream colors in the blue cloth, it is print with the white mixture. The hardae fabric is spread on the printing table and printed with outline blocks (Rekh) with white print on both sides of the fabric. The white print reserves the areas of the fabric to which it is applied with lime and Arabic gum. The white printed fabric is dried under sunlight for about 15-20 minutes.

Stage 3 (Black Print): For black print- Iron and Jaggery mixed with water, kept for about 15 -20 days. This solution is mixed well with the tamarind seed powder and boiled up to 80-90 degree centigrade for about 30 minutes and cooled. The black print mixture is poured in the printing tray, spread evenly and printed with blocks locally called as Kat.

Stage 4 (Red Print): For red print- 5 liters of water and about 200gms of multani miti is mixed well which is filtered with a piece of cloth. To which 1kg of alum, 2kg of Arabic gum and 100gms of eco-friendly lalkasi (chemical) is added and mixed well. Red color is printed after the fabric is dried with black print.

Stage 5 (Indigo): For 300gms of indigo powder, 1.5 Hydro's (Sodium dithionite), 100 liters of water is stirred well. The fabric is immersed from one side; the whole fabric is fully immersed in for about 5 to 10 minutes without rinsing.

Stage 6 (Boiled with Aligirin (madir): 213 gms of aligirin is filtered with a piece of cloth in 7 to 8 litres of water in a copper vessel. To which Dhawdaka phul (Pawdas, Rajasthan flower) and indigo dyed fabric is immersed completely and boiled for about 45 minutes. After the above 6 stages, the process to the fabric is done as per the choice of the end product to be obtained. For



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more of blue color shade meena color method is preferred, for more of greenish blue shade green color method is preferred

For Meena Color: For more of white, it is printed with white on the red printed areas, for red color to be highlighted the red printed areas are untouched. The dried fabric is immersed in the indigo color from one side, washed and dried under sunlight. The fabric is boiled with aligirin (padwas), dhawdaka phul, washed and dried.

For Green Color: For 20 litres of water 1kg of pomegranate skin is soaked and boiled which is hot sprayed on to the fabric and dried. A mixture of 20 litres of water 500 grams of turmeric powder is added and boiled which is hot sprayed on the fabric and dried. The fabric is soaked in the alum solution, washed and dried.

Products Ajrakh block printed fabric was the integral part of Sindhi culture held with high esteem and extreme respect. These fabrics are recognized with their protective properties to the harsh environment. They are also worn on festive and marriage occasion and even cultural events.

The varieties of product are:

- Kammar band (Waist cloth)
- Chadar (Bed spread)
- Rajai (Blanket)
- Salwar Kameez
- Dhoti
- Lungi
- Turban
- Dupatta
- Shawl
- Safa (head covering)
- Malir (skirt fabric)



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KALAMKARI

- Kalamkari is the art of painted and printed textiles. It is an art form that was developed both for decoration and religious ornamentation.
- Persian motifs are commonly used by the people of Machilipatnam to create printed cotton depicting stories from Mythology.
- This art has got its name from the word 'Kalam' or pen with which the patterns are traced.
- The pen painted fabrics of Machilipatnam and Kalahasti known for their intricate and detailed designs which are used for clothing or wall hangings.
-

Kalamkari Primitive Art

- The discovery of a resist dyed piece of cloth on a silver vase at the ancient site of Agrippa confirms that Kalamkari is an ancient art.
- The Buddhist Chaitras and Viharas were decorated with these kind of fabrics. This art has been followed from 1000 years but gained importance during 15th century.
- Today the two main centers of Kalamkari are Machilipatnam and Kalahasti in the state of Andhra Pradesh. The work from both these places are different from each other. The themes are from Ramayana and Mahabharata. Block printing is also done here.

The Making of Kalamkari:

- In Machilipatnam the art of block printing is practiced. Here large pieces of wood are used for saris and linen. Each design takes several days and lot of concentration. It has to undergo many stages and processes before reaching the final stage. Kalamkari art demands a lot of pre and after treatments.



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- Depending on the treatment of the cloth or quality of the mordant the color changes accordingly. Every step from soaking to stretching the outline to washing is done carefully and correctly.

Colouring materials:

- Only natural dyes are used for dyeing .
 - 1 .Red is got from Indian madder root ,
 - 2 .Yellow is got from pomegranate seeds or even mango bark,
 - 3 .Blue from Indigo and black from myrobalam fruit.
 4. No chemicals are used to produce Kalamkari workThe two main difference between the Srikalahasti and Machilipatnam is that in Kalahasti brush is used and in block is used in the other



Stages involved:

- In the 1st step the fabric is immersed in a solution of cow or goat dung and is allowed to dry for few days in the sun.
- The cloth is treated in myrobalam solution. Ripe fruits are used in Machilipatnam and raw fruits in Srikalahasti.
- Milk is then added to the solution so that the color does not spread in the next step.



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-
- The iron acetate solution is filled in for solid space or as outlines, with a brush-pen in Srikalahasti and wooden blocks in Machilipatnam. All the areas to be painted red are applied with alum solution as a mordent.
 - Mordant is a substance that fixes the natural dye on the materials. After applying alum, the cloth is kept at least for 24 hours.
 - The excess mordant is removed by washing under flowing water. The dyeing is done for red color by boiling with red the red coloring material.
 - All the portions that are not to be blue are covered with wax. The waxed cloth is dipped in the indigo solution.
 - In the Srikalahasti, the blue color is painted with kalam. The wax is removed by boiling the cloth in water. The yellow is painted on to produce yellow and green.
 - The cloth is finally washed and dried before the final color emerges. The use of vegetable dyes and mordent's make it still a time consuming process.
-



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UNIT – V – TRADITIONAL TEXTILES OF INDIA – SFDA 1301

TRADITIONAL EMBROIDERIES OF INDIA



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History and Origin

Most of the embroideries were produced in North-west- the River Indus plain and Thar Desert area. The cotton plant grew in surrounding areas. Illustrations in materials like stone, which survive the ravages of time better than fabrics, give some idea of the appearance of textiles which disappeared long ago. A fragment of madder dyed fabric and thin bronze needles have been found from site of Mohen-jo-daro. Written accounts inform that, as early as 300 B.C., the wealthy people wore richly embroidered clothes, and this coincides with the development of related skills and the use of similar products at this time in Egypt, Greece, Persia, Syria and Babylon. In 10th Century AD, slippers embroidered in gold and silver were exported from Sind to Baghdad. Marco Polo referred to exquisite embroideries of Gujarat as 'depicting birds and beasts in silver thread sewn very subtly on leather'.

Indian Embroidery – origin:

- It is this that has given so many different faces to the Indian Embroidery. Each is rooted in the original folk culture from which each has evolved and therefore each has its predominant designs, color combination and techniques. The term embroidery encompasses many different techniques and stitches.
- Indian embroidery has been greatly influenced by the movement of people along ancient trade routes into the subcontinent from Iran (Persia), the Aegean, Afghanistan, China and other points.
- Accounts of early traders indicate that richly embroidered clothes were worn by wealthy people on the Indian subcontinent as early as 300BC.
- However few examples of these early pieces survive.
- The English and Dutch East India Companies brought embroidered work into Europe during the 16th, 17th, and 18th centuries.
- As a result, many fine examples of embroidered work can be found in the Victoria and Albert Museum in London, England.



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- Today, many new and old examples of embroidered work can be found in the bazaars.
- The examples on the left were purchased in Jaipur.
- They are old and quite worn, and may been removed from a piece of clothing

There are different embroideries popular in different parts of India.

- Embroidery of North India - Chamba Rumal of Himachal Pradesh, Kashida of Kashmir, Phulkari of Punjab.
- Southern India - Kasuti of Karnataka. Central India - Chikankari of Uttar Pradesh, Patti ka Kaam of Uttar Pradesh.
- Eastern India - Kantha of West Bengal, Sujani of Bihar, Pipli appliqué of Orissa.
- Western India - Kutch of Gujarat, Parsi embroidery. Tribal Embroideries of India - Embroidery of Manipur, Lambanis or Banjaras embroidery of Andhra Pradesh, Toda Embroidery of Tamilnadu.

EMBROIDERY OF KASHMIRI



- Kashmiri embroidery or kashida is colorful and beautiful as Kashmir itself.
- Embroiders often draw inspiration from the beautiful nature around.
- The colors the motifs of flowers, creepers and chinar leaves, mango etc. are the most common ones.



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- The whole pattern is created using one or two embroidery stitch styles.

Process and Stitches:

- The base cloth is wool or cotton. Generally white or cream or other similar shades.
- Pastel colors are also often used. The craftsmen use the color shades often blending with the background. Thread colors are floral seen around.
- Very few stitches are used on one fabric, one or two. At times the whole fabric is done in a single stitch type. These stitches are often called Kashmiri stitch.
- Kashmiri embroidery is known for the skilled execution of a single stitch, Chain stitch, satin stitch, the slanted darn stitch, stem, herringbone and sometimes the doori or knot stitches are used but not more than one or two at a time.

Kashmiri crewelwork or Chain stitch:

- Is in great demand all over the world because high quality of crewel embroidery done on wall hangings and rugs.
- Chain stitch, be it in wool, silk or cotton, is done by hook rather than needles on white backgrounds.
- The hook is referred to as art, and quality for quality, hook work covers a much larger area than needle work in the same amount of time.
- Small stitches are used to fill the entire area-the figures or motifs looks fascinating in striking colors.
- Cotton based crewel art pieces make excellent household furnishings being hand or machine washable.
- The Kashmiri jaal work is quite popular. It takes months to complete thread work on one shawl, stole or bedspread.
- Artisans stitch decorative motifs of birds, maple leaves, and other decorative designs.
- The most popular form of thread work is the chain stitch that is done on shawls and clothes.
- Kashmiri jamavar shawls with intricate thread work are in demand all over the world.



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- The special feature of this type of thread work is that these shawls can be worn on both sides, the patterns stitched on one side with the same finish on the other side, with no threads sticking out.
- The sozoni style embroidery stitching is also very popular.
- Gold thread is also used for zardozi work on saris, gowns and shawls.
- The sozoni thread work is usually done on the borders of the shawls.
- Brocade patterns are woven on some of the pashmina shawls.

PHULKARI OF PUNJAB

- Sitting on the charpoys (beds woven with jute strings) into the protective shade of a tree, women in villages and small towns all over Punjab are often busy creating spectacular **flower-embroidery** on dupattas, shawls or other garments.
- These are Called phulkari in local languages, the origin of this beautiful art can be traced back to the 15th century AD.
- The word phulkari literally means flowering.
- It is a form of craft in which embroidery is done in a simple and sparse design over shawls and dupattas.
- In some cases where the design is worked over very closely, covering the material entirely, it is called bagh (a garden of flowers).



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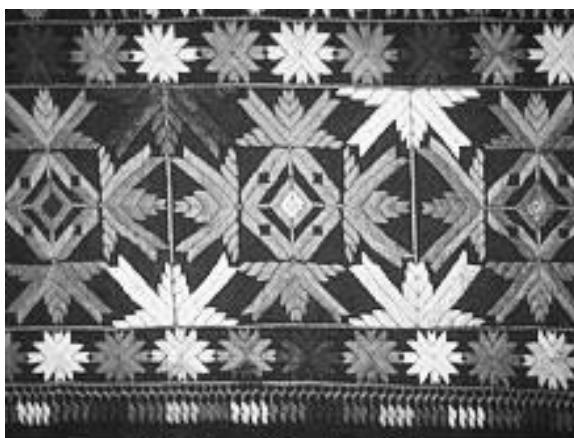
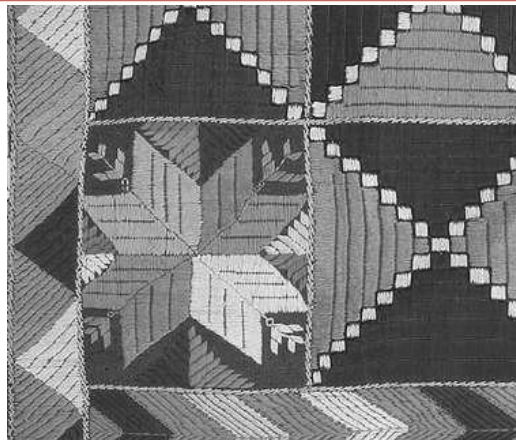
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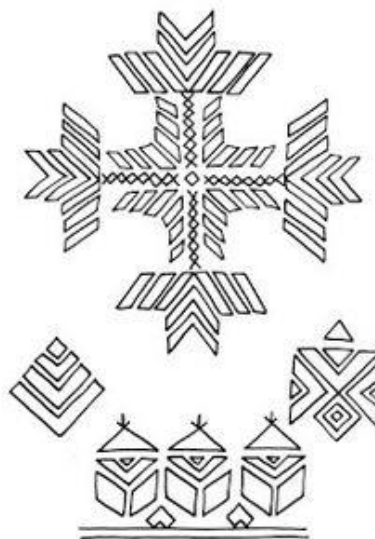
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Phulkari Crafts of Punjab



Phulkari Embroidery



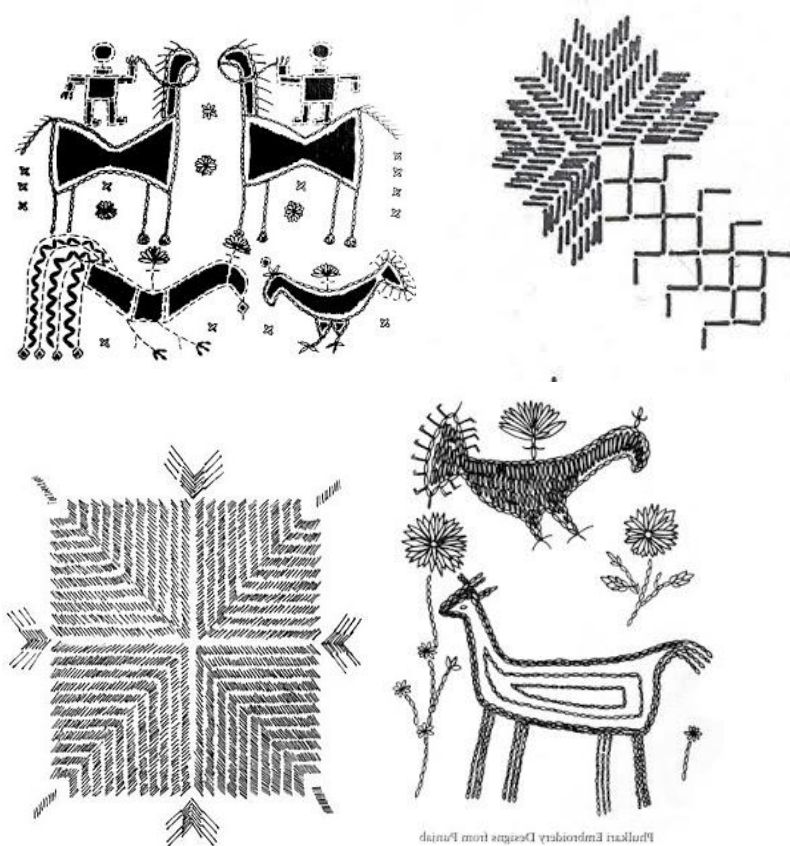


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The Making :

- The **embroidery of phulkari** and bagh is done in long and short darn stitch, which is created into innumerable designs and patterns.
- It is the skilful manipulation of this single stitch that lends an interesting and characteristic dimension to this needlework.
- While the stitch itself is uncomplicated, the quality of the phulkari depends upon the size of the stitch.
- The smaller the stitch, the finer the embroidery.
- The threads used were of a silk yarn called pat.



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- In the past, the silk threads were brought in from different parts of India, like Kashmir and Bengal and also from Afghanistan and China.

Colors

- Bright colors were always preferred and among these, golden yellow, red, crimson, orange, green, blue, pink etc, were the popular ones.
- For the embroidery, only a single strand was used at a time, each part worked in one color.
- Shading and variation were not done by using various colors of thread.
- Instead, the effect was obtained by the dexterous use of horizontal, vertical or diagonal stitches.
- This resulted in giving an illusion of more than one shade when light fell on it and when it was viewed from different angles.

Base Cloth:

- The cloth primarily used and preferred by the women, was the home-spun, locally woven and dyed khadi.
- It was strong, long-lasting, and cheap and served the purpose of keeping the wearer warm during winters.
- Another reason was that the embroidery involved the counting of threads while doing the straight darn stitch.
- The coarse weave made this task easier.
- In addition, the thick cloth did not pucker and pull and could be worked upon without a frame.
- Usually, pieces of small width, about 45 to 60 centimeters, were worked on separately and the two or three strips were joined together to form the required size.

Phulkari for Different Occasions :

- Phulkaris were also made for religious ceremonies or to be used at other festive times.
- A phulkari is sanctified to be used as the canopy over the holy book of the Sikhs, the 'Guru Granth Sahib'.

Different Varieties



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- There are different varieties of **phulkaris and baghs** made in Punjab.
- The **Chope**, usually presented to the bride by her grandmother during a ceremony before the wedding.
- It is usually red in color and worn as a veil.
- **Vari-da-bagh** (bagh of the trousseau) is also on a red cloth with golden yellow embroidery symbolizing happiness and fertility.
- **Ghunghatbagh or sari-pallau** (covering for the head) has a small border on all four sides.
- **Bawanbagh** (fifty-two in Punjabi) has as many geometrical patterns.
- **Darshandwar** (the gate offering a view of the deity) is usually for presentation in temples or when the Granth Sahib (holy book of the Sikhs) is brought to a house.
- The motifs of humans, animals, birds, flowers etc., giving the impression of passing through a crowded street.
- **Chamba is a hybrid phulkari** having a series of wavy creepers, stylized leaves and flowers.
- **Surajmukhi (sunflower)** is a cross between a chope and ordinary bagh in brilliant yellow, which creates a stunning effect.
- **Mor or totai** is one that has a peacock or parrot motif.
- **Mirchi**, as the name suggests, has chilies in red, orange or green usually on brown.
- **Belan and parantha** symbolize the rolling pin and leavened bread.
- **Ikka or ace** of diamonds has been inspired by playing cards.
- **Satrang** is a seven-colored phulkari.
- **A New Form Of Phulkari**
- A new form of phulkari is being embroidered these days.
- It is not as detailed or time consuming as the older variety.
- Using a range of different fast colored synthetic threads, it is embroidered from the top of the cloth rather than on its reverse.

EMBROIDERY OF GUJARAT - KUTCH AND KATHIAWAR

Gujarat is famous for **Kutch and Kathiawar**.

Introduction:



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- It is rightly said that Gujarat has given India the greatest heritage in embroidery work and craft through its famous and versatile Kutch embroidery. The hub of the Kutch embroidery work is basically located in the regions of Kutch and Saurashtra wherein the local artisans churn out the most creative and exquisite designs.
- Embroidery, in Gujarat, is akin to ritual decoration and can be found everywhere. The motifs are inspired by daily life; ancient belief and rituals but they vary from place to place and are passed down over the centuries from mother to daughter.
- **Kutch work or Kutchi bharat** as it is called in Gujarati comes from the Western region of India . Also known as **Sindhi stitch** , this beautiful technique is geometric in form .
- The stitches are worked by laying a foundation framework of herringbone stitch or cretan stitch. In the second part , this framework is filled with interlacing to completely fill the framed area . Combination of perfect framework and interlacing only , can produce the perfect motif.
- The tribal community has still maintained their tradition. Women in their leisure time do this embroidery work. The material is spread on the frame and untwisted silk thread introduced from below.

ORIGIN & HISTORY

Historically, it is said that Kutch embroidery was brought about by 'Kathi' cattle breeders who later settled down and created some fine needlework which displayed a variety of elements, designs, themes, patterns and moods. Kutch embroidery has been there for centuries and in the 16th and 17th centuries Kutch embroidery pieces were exported by western countries. It is also believed that mochis or shoemakers were taught Kutch embroidery 300 years ago by a Muslim wanderer in Sindh and that is what started the tradition. However, Kutch embroidery clubbed with Sindh tradition owns styles such as Suf, Khaarek, and Paako, Rabari, Garasia Jat and Mutava

Places

- Bhuj
- Mandavi
- Bhavnagar



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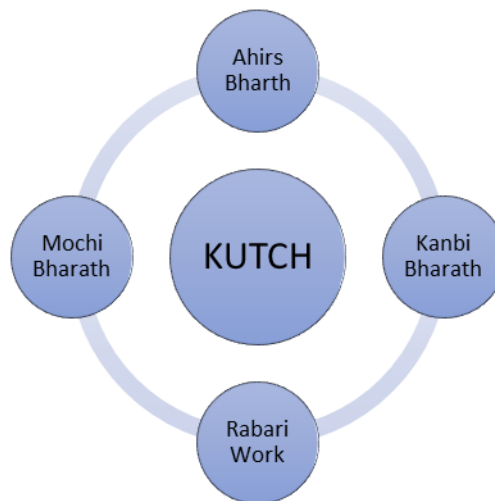
- Jamnagar

TYPES OF GUJARAT EMBROIDERIES

- KUTCH
- KATHIWAR

KUTCH EMBROIDERY

- Believed to be taught to mochis by muslim phakeer of Sindh northwestern Gujarat
- Articles of rural use and personal clothing like ghagras, cholis, toran etc.



Kutch has the foundation of various classes

- Ahirs bharat
- Kanbi Bharat
- Mochi Bharat
- Rabari Work

a) **Ahirs Bharat :**



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- Sausrashtra Community / Ancient peasant community migrated from Gokul Mathura – Regionally Known as Ahirs
- It is a home craft never attempted as commercial trade
- Ahir derived from Sanskrit word milkman .
- round mirrors are used with geometrical and floral motifs
- Kotay, Dhori, Sumraser, Habai, Lodai, Dharempur, Padhar, Dhanette, Mamuara, Nagor, Cheperedi are main centres of producing Ahirs Bharath embroidery.

Fabric used : Hand spun, hand Woven khaddar, Silk , Satin fabric , the gajji silk , or a silk satin fabric the atlash

Stitches used : Chain Stitch , Stem Stitch , venis, loop chain

Embroidered on : Choli, Pyjamas, Jackets, Bonnets, Caps and other Children garments

Thread used : Twisted silk Thread

Motifs used : Birds , Flowers , Dancing Doll, Karan phool, the flower shaped earring,

Creepers, Foliages , Human figure, Bulbul, Peacock, Parrots .



Kanbi Bharat



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- Kanbis are basically the cultivators from Saurashtra
- It is a home scale art. the Kanbis, prefer the use of white, yellow or saffron base cloth for their garments.
- While working with chain-stitch in colorful motifs, their workmanship is not nearly as fine as that of the Mochis.

Thread used : Cotton of yellow , orange, green, white and purple colours

Stitches used : Darning for out line and herring bone for filling

Motifs used : Influence of Persian art . Sunflower and Kevada , the cactus flower , Domestic Animals especially bullocks , parrots ,peacocks, climbers , creepers, tender twigs of mango , various shapes of foliages .

Embroidered on : House hold articles – Covers of wooden boxes, Pataras, Blankets and Quilts .

b) Mochi Bharat :

- Ari Embroidery
- Mochi is the community belonged to the artisan, cobbler or shoe maker who used a unique technique of preparing chappals and shoes .
- a cobbler's stitch Chain stitch done in silk or locally made satin called Gajji or on a silky satin fabric
- Similar to Ahirs Bharat
- Persian motifs like peacock and flowers dotted with bootis (motifs), which round off with big sized ones known as Nadir Shahi booti.





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- Fabric Used** : Mainly satin ,Cotton
- Stitches Used** : Chain stitch, Herring bone,Couching and button hole.
- Thread Used** : Untwisted silk thread.
- Embroidered on** : ghagra, choli, door hanging, square wall hanging .
- Motifs Used** : Highly stylized flowering bushes, Dancing doll , peacock, Human Figures.

c) Rabari Work :

- It is belong to a tribe of **Giri region** . Style and technique of embroidery is entirely different from that of other community
- This craft has no definite design it appeared like appliqué work . Done on hand woven khaddar or khadi material of maroon colour.
- The bootis are inserted with mirrors making use of chain stitch, buttonhole stitch, etc.



Fabric Used : Hand Woven Khaddar or Khadi Material of Maroon Colour. Small piece of cloth of various size, shape to produce bold effect against a plain back ground .

Stitches Used: used only to emphasis the borders and these borders were completed with double m cross stitch, Herring bone and Darning stitches.



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Thread Used: silk thread thickly piled in deep orange, golden yellow, dark red and bright black. Cotton thread.

Colour : Yellow, White, Saffron, Green, And purple.

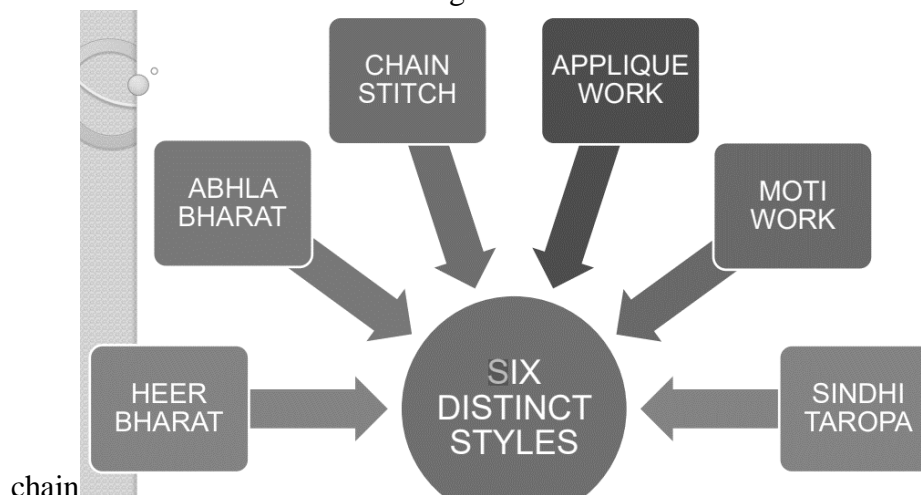
Motif : Motifs expressed life, cheerfulness, action movement like horse galloping, lion roaring, dog sleeping, deer hopping etc.

Embroidered on : Canopies, Door curtain, Partition wall decorations and other house hold Articles were Prepared.

This craft was not implemented to decorate the main dresses and costumes because of the bold and elaborate effect lacking delicacy

KATHIAWAR EMBROIDERY

- Unique in style
- Similar to sindh
- Main feature- lavish application of mirrors.
- Employed to decorate traditional ladies costumes Gujarat.
- The women of this community showed preference for black cloth embroidered in crimson, violet, golden, yellow and white with greens and blues sparingly used to balance the colors.
- The main stitch was an elongated darn and





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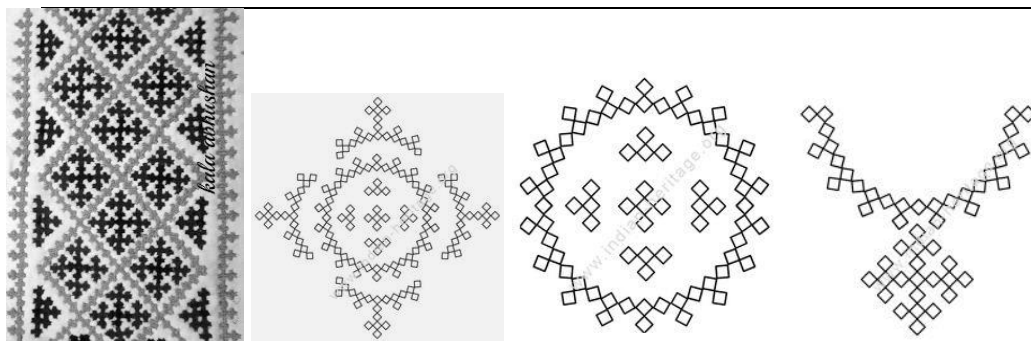
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HEER BHARAT

- embossed stitch having shades of off-white, yellow, madder red, black, indigo, ivory, and green.
- Small mirror pieces are used to add more beauty to the embroidery
- The Jats are known for their refined embroidery skills
- The stitch derives its name from the floss-silk (heer)
- The stitch, almost three inches long runs parallel to the warp in one part of the motif and to the weft in the other giving it a natural texture. In the center is secured with chain Stitch .



a) Applique Work

- Similar to Patch Work of Kathiawar the Katah
- Done by Marwari Community of Rajasthan

b) Jaisalmer Applique Work

- The Quilts made by patch work well known as Ralli .
- Quilts made by several layers of old fabrics
- Simple running or darning stitches used

c) Meo Embroidry

- Done by Meo community of Alwar and Bharatpur districts in Rajasthan
- Similar to Pulkari of Punjab

KASUTI OF KARNATAKA



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- Kasuti is famous art of Karnataka.
- It is similar to embroidery of Austria, Hungary and Spain.
- This art speaks about the people of Karnataka, their traditions and professions.
- KASUTI can be analyzed as 'Kai' means hand and "suti" means cotton thread. i.e. Kasuti is handwork of cotton thread in Karnataka language.
- Kasuti embroidery was famous in many places especially in the districts of Bijapur, Dharwar, Belgaum, Miraj, Sangli and Jamkhandi.
- In olden days, it was a custom that the bride had to possess a black silk sari, called *chandrakali* sari with Kasuti work done on it. The five garments on which the embroidery is done are kunchi (bonnet and cape combined), lenga (skirt), seragu (pallav of a sari), kusuba (bodice), and kulai (bonnet).

FABRIC USED: Matty cloth, Canvas and cotton.

THREADS USED: Silk thread in single strand cotton material.

COLOURS USED: Red, Orange, Purple, Green, Yellow and Blue.

STITCHES USED:

- Stitches used are the simplest and so minute that the effect of the work is intricate and pretty. Four types of stitches are used in Kasuti, namely *Gavanti*, *Murgi*, *Negi*, and *Menthi*.
- Some have mixed stitches while others are worked in one stitch only. Kasuti is done by counting the number of threads.
- No canvas is used however fine the cloth may be. Stitches in Kasuti have to be vertical, horizontal or diagonal and the lines or motifs have to be completed on the return journey, filling in the blank portions. In such cases the wrong and right side are alike of the embroidery.

There are four types of stitches in Kasuti embroidery:

- a) The **gavanti** or double running stitch,
- b) The **murgi** or zig zag running stitch,
- c) The **neygi** or darning stitch



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d)

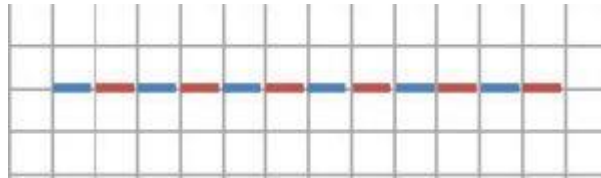
The Menthe or

cross stitch.

Gavanthi, Mergi, Neygi and menthi.

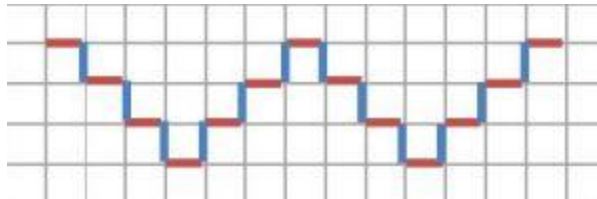
a) **Gavanthi** - double running stitch

It is a line and back stitch it double running stitch. This name is derived from *Gaonti* meaning a knot in Kannada language. The patterns are mostly geometrical since these are worked in vertical, horizontal and diagonal directions. It is the most common stitch and the designs appear to be identical on both the sides of the fabric. The lines or motifs are to be completed on the return journey by filling the blank portions in the running stitch.



b) **Murgi** - zigzag done with darning stitch,

It appears like the steps of a ladder as the stitches are zigzag running stitches. It is similar to Gavanti since both are neat with the design on the wrong and right sides looking alike. The stitches are regular and uniform in length and so the distance between the stitches remain the same.



c) **Neygi** - Ordinary Running stitch on large designs.



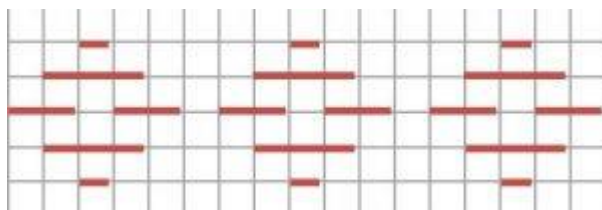
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it is ordinary running or darning stitch. It has the overall effect of a woven design. In fact Negi is an off shoot of the word *Ney* which means weaving in Kannada language. This stitch is used for larger designs by varying the stitch according to the surface to be covered with the thread. The design created resembles woven patterns and hence the wrong and right sides are not identical.

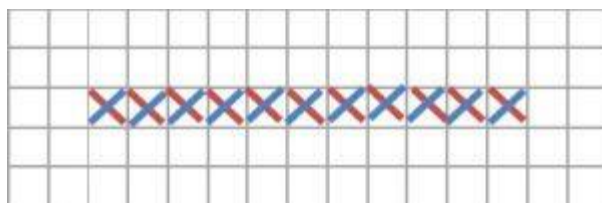


d) **Menthi-** Cross stitch with counting two warp and two weft threads.

It is the ordinary cross stitch. The name seems to have been derived from the work fenugreek seed in Kannada language.

Menthi had generally a heavy appearance and a large amount of thread was required. Hence this stitch was not much used.

Now-a-days, many of the Kasuti workers are taking to the use of cross stitch which is not closely worked as it used to be done earlier. It is commonly used to cover up the background areas of the designs.



MOTIFS USED:



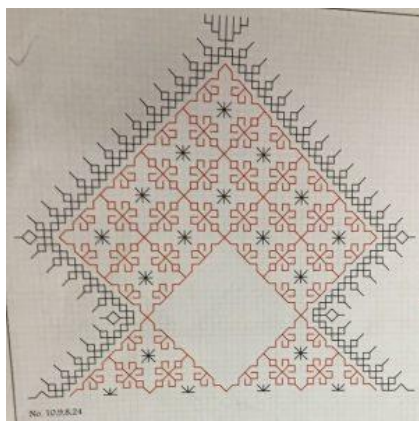
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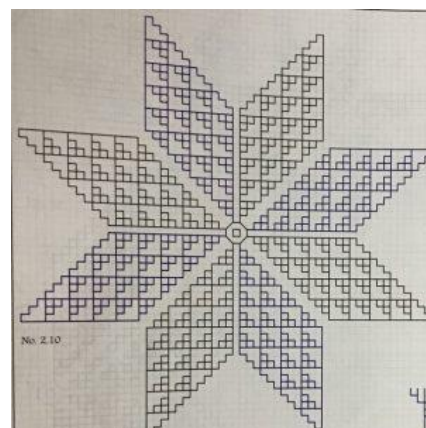
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The motifs used in Kasuti are from temple architecture, the gopurams of South India and also lotus flower, raths and palanquins, bird motifs such as parrot, the peacock, the swan and the squirrel are common. Animal motifs used are the sacred bull, the elephant and the deer. The other designs used in Kasuti embroidery are cattle, cradle, flower pot and Tulsi katte (katte is the enclosure for the sacred Tulsi plant). One will rarely see horses, lions or tigers but cats and dogs are never seen. Among the floral motifs lotus is mostly used.



Gopura Design



Lotus Design

CHICKANWORK OF LUCKNOW

- Chickankari is a very delicate work of Lucknow.
- Also called a shadow work and white work.

e) FABRIC USED:

- It is done on white muslin background- now done on fine cotton material like
- Voil, Cambray, Mulmul, Organdie, Chiffon, Georgettes and other sheer fabrics.

f) THREAD USED:

- White cotton thread on white cotton fabric.

g) STITCHES USED:

- Satin stitch, stem stitch, back stitch, herringbone stitch and buttonhole stitch.

h) TYPES OF CHICKENKARI WORK:



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- There are **two type** .
- First: This includes 'bukhia' and 'katao' styles.
- Second: Knotted or Embossed way called 'murri' and 'phanda' are **weft varieties**.
- Jali work or netting may be the third style.

i) MOTIFS USED:

- Fruit motifs: mango , Birds motifs- Peacock, parrot. For chicken work all motifs should be of double outline.

KANTHA OF BENGAL

Traditional folk art of Bengal is Kantha meaning patched cloth and special significance is quilting.

- Several pieces of same length are placed on top of another and edges of all are sewn together to form a padded or quilted rectangular piece.
- Then artists depict stories from epics, stories of well known legends.
- The work is very fine and accurately executed.
- They are done using simple running stitches.

STITCHES USED:

- Running, Darning and few more stitches like Back, Satin, Herringbone, in colors of White, Red, Deep blue, Black.

MOTIF USED: Motifs are like lotus, Flowers, Tree, Animals figure, Fish, Boat, Sceneries, monsters etc.

PATTI KAKAAM OF UTTAR PRADESH

Phool Patti Ka Kaam" is a traditional embroidery style from North India. This delicate form of appliqué work was originally done using fine cotton fabrics.

Phool Patti embroidery dates back to the Mughal period. It is said that in those days this work was embroidered on 'shalukas' worn by the begums of nawabs. The need for



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embellishment and the hot summer weather are said to have given birth to phool patti embroidery. 'Patti-ka-kaam', as it is commonly called, originates from Aligarh district of Uttar Pradesh in North India and is also referred to as "Aligarh work" sometimes.

The embroidery form is typical of the state of Uttar Pradesh and the only other city in India where this embroidery is also practiced is Rampur, Uttar Pradesh.

As the name suggests, the embroidery motifs are in the shape of flower petals or leaves. "Phool" means "flower" and "Patti" means "leaf" in the local language spoken in the region.

This textile decoration style consists of little bits of fine 'mull' fabric which are cut by hand and deftly folded and shaped into tiny petals, leaves and other geometrical and floral shapes.

These are then embroidered onto the fabric to create a variety of intricate patterns. The entire embroidery is done by hand including the finish of edging and joining of the seams.