

**E-CONTENT
TRADITIONAL INDIAN TEXTILES**

**BRANCH: FASHION DESIGN
CLASS: THIRD SEMESTER
SUBMITTED BY: PARUL GUPTA**

UNIT 1-EMBROIDERED TEXTILES

Kantha of West Bengal

Kantha is a type of embroidery popular in Bangladesh and in West Bengal, India. It was originated from Bengal. Bengali women mended old clothes by taking out a thread from the colorful border of their saris and making simple designs with them.



Kantha means 'rugs' or 'patched cloth'. In this, discarded (old and useless) saris and dhotis are piled-up according to the required size & thickness and are embroidered with a simple running stitch using colored yarns. Kantha only uses running stitches.

Method:

Kanthas are made with old saris. Several pieces of about same length are placed one on top of the other with edges folded. These pieces are sewn together at the edges using running stitch in white thread. The design is traced out on the fabric using tracing paper and carbon. First the outline is stitched and then the design is filled with running stitch leaving very little space.



Materials:

The traditionally old dhotis and saris were used for Kantha embroidery. The best fabrics used for Kantha work are cotton and silk. The base of Kantha is taken white because Bengalis mostly wear white saris and dhotis.

The colored threads for embroidery were pulled out from the colored borders of the saris and the white threads for background were taken from the plain white body of sari. Now a day, cotton and silk embroidery threads are mostly used.

Motifs:

There are several motifs that can be used to cover the entire cloth. They include folk stories, floral designs, human and animal figures, birds motifs, beautiful geometrical shapes as well as themes from everyday activities. The entire cloth is covered with running stitches.

The 'tree of life' is a very popular motif of Kantha. From the four corners, the tree of life motif reaches towards the centre and the central design is usually a lotus with variable number of petals. The borders consist of creepers, foliage, spirals and floral motifs. The motifs for filling field are animals running, peacock dancing, fishes swimming, birds flying, chariot and 'vahans' (vehicles of deities) like Nandi, peacock, elephant, lion, swan, mouse, owl, eagle etc.

Colors:

Generally, the cloth used for Kantha stitch is in white or some light color. The colors of threads used for embroidery are blue, green, yellow, red, violet, and black. Different shades of thread; double shade or single shades can be used aesthetically according to the taste.

Stitch:

The basic stitch used is running stitch. For this take two strands of thread, tie a knot at one end and start stitching. Take the needle up from below the fabric, leave some space, take it down and up again repeatedly till the outline is fully done. Start stitching inside the design in the same way until the whole design is filled.

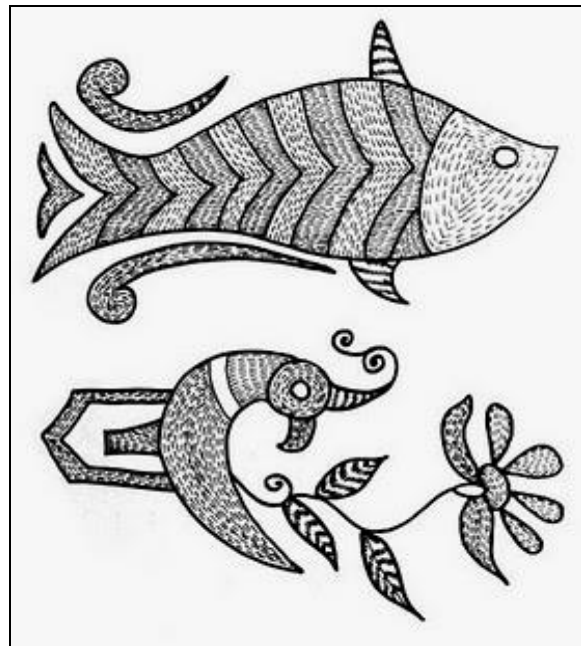
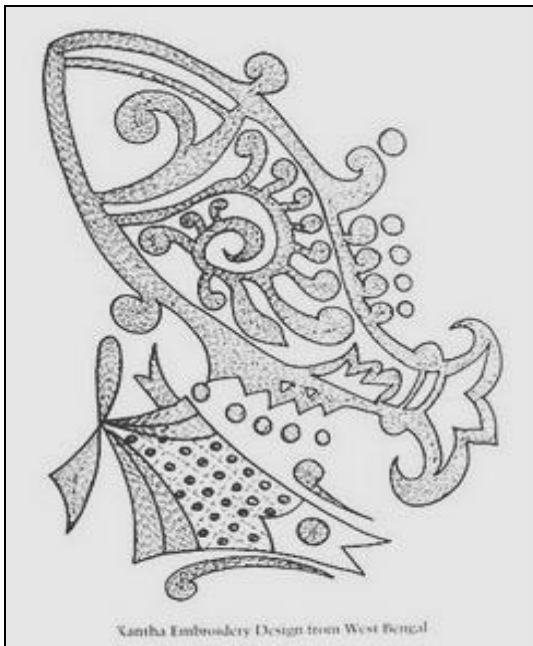
Types of Kantha:

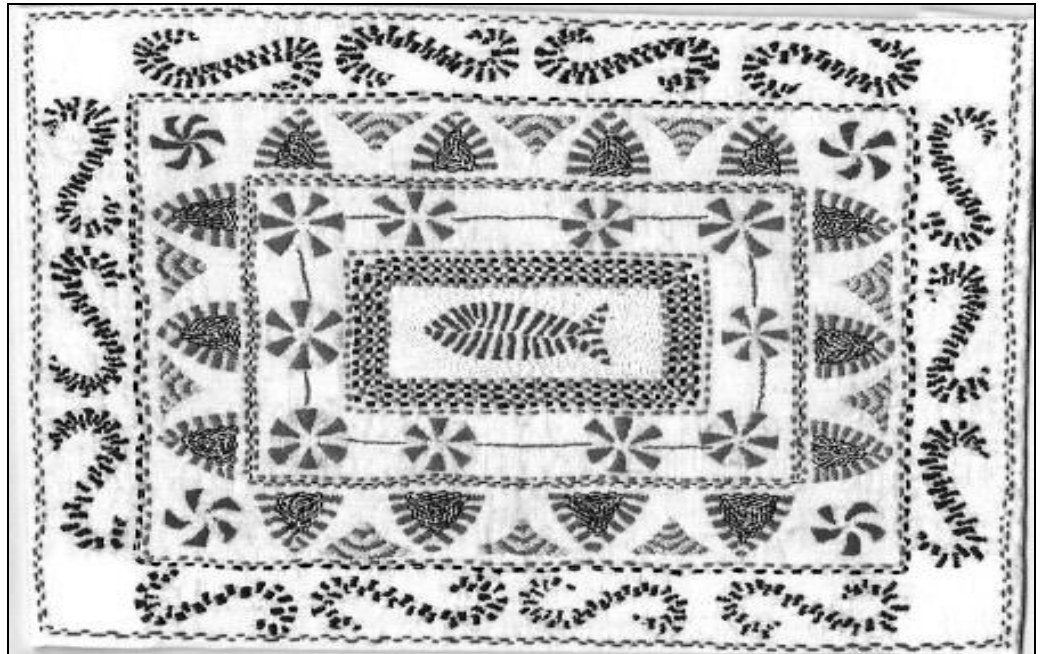
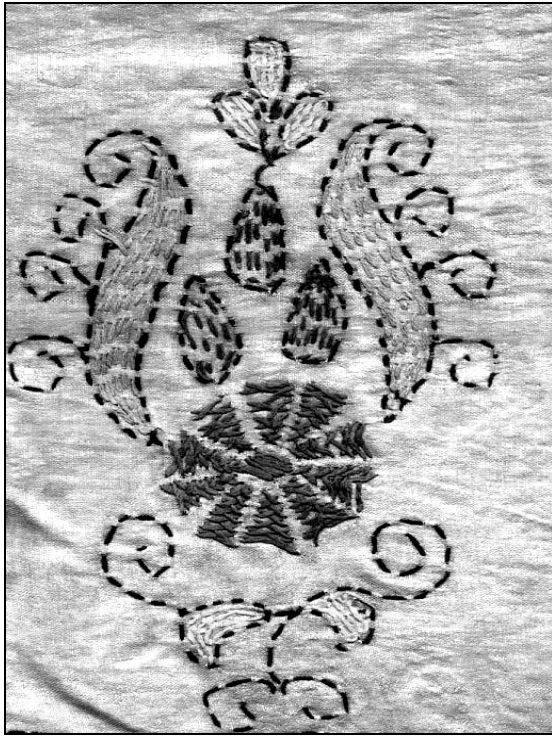
Depending on the use of the finished product they were known as:

-Lepe, -Sujni, -Durjani, -Arsilata, -Bayton, etc.

Uses:

The Kantha embroidered cloth has many uses including women's shawls, quilts, wall hangings and covers for mirrors, boxes, pillows etc. Today, it is seen on the beautiful garments, like saris, dupattas, shirts, ethnic wear for men and women, bedding, cushions and other furnishing.





Kantha motifs and uses

Kasuti of Karnataka

Kasuti is famous embroidery from the Karnataka state in India. It is a domestic art that has now become popular. Kasuti means embroidery in Kannada language.

Its secret of kasuti is that it can be done only by counting the threads of the weft and the warp. An ordinary sewing needle is used to create a variety of designs with colored threads on the cloth. The traditional Kasuti was reversible; means fabric has no wrong side. The two sides are neat and identical.

Method:

In Kasuti, design is not traced. It is made by counting the threads of the fabric and the embroidery is done in such a way that it finishes at the point where it started.

Materials:

Silk thread is used in olden days. Now instead of silk yarns, mercerised cotton threads with guaranteed color fastness are used. Two to four strands are used for fine and coarse work respectively.

Motifs:

Traditional Kasuti motifs are geometric in design and are influenced by religion and objects of daily use. Hindu motifs are more used in Kasuti, muslim influence is completely absent. Main motifs are figures of gods and goddesses and their vahanas, flowers, animals and bird's motifs like- swans, peacocks, squirrels, Nandi bull. Special motifs are tulsi plant, elephants, chariots, gopuram (temple tops), lotus flower, cradles. One rarely finds lions, tigers and horses, but dogs and cats are never seen.

Motifs are found to be larger near the border, and become smaller and smaller in the body of the sari. Beads, mirror, coins, buttons, shells, Metallic thread, and sequins are added to make the embroidery extraordinarily beautiful.

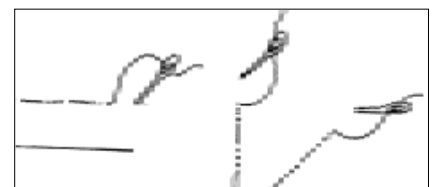
Colors:

Generally, the colors that are used in Kasuti embroidery are bold, such as orange, violet, green, red, and yellow.

Stitches:

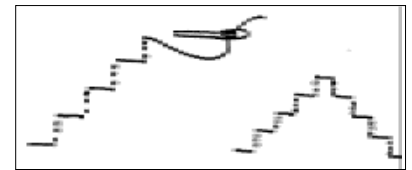
Stitches are always worked in vertical, horizontal and diagonal manner. The common four types of stitches used in Kasuti are Gavanti, murgi, negi and menthi.

1 Gavanti: It is a double running stitch, in which the first running stitch is filled by the second running stitch on the same line. The name is derived from the word gavanti which means knot. The design appears identical on both sides. Patterns are mostly

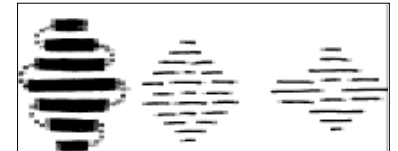


geometric; stitches are worked in vertical, horizontal or diagonal directions only.

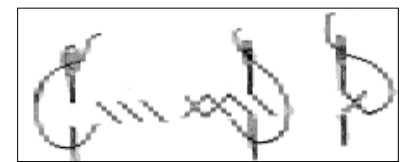
2 Murgii: This is a zigzag runnings stitch. It is same as Gavanti stitch but works in a stepwise manner. The design appears same from both sides of the fabric. It is the most admired and the most difficult stitch of the four. The distance between two stitches is the same.



3 Negi: this is an ordinary running or darning stitch, it has an all over effect of a woven design. Negi is nothing but ordinary running or darning stitch. It is worked in long and short straight lines or floats and therefore the design does not appear identical on either sides of the cloth.

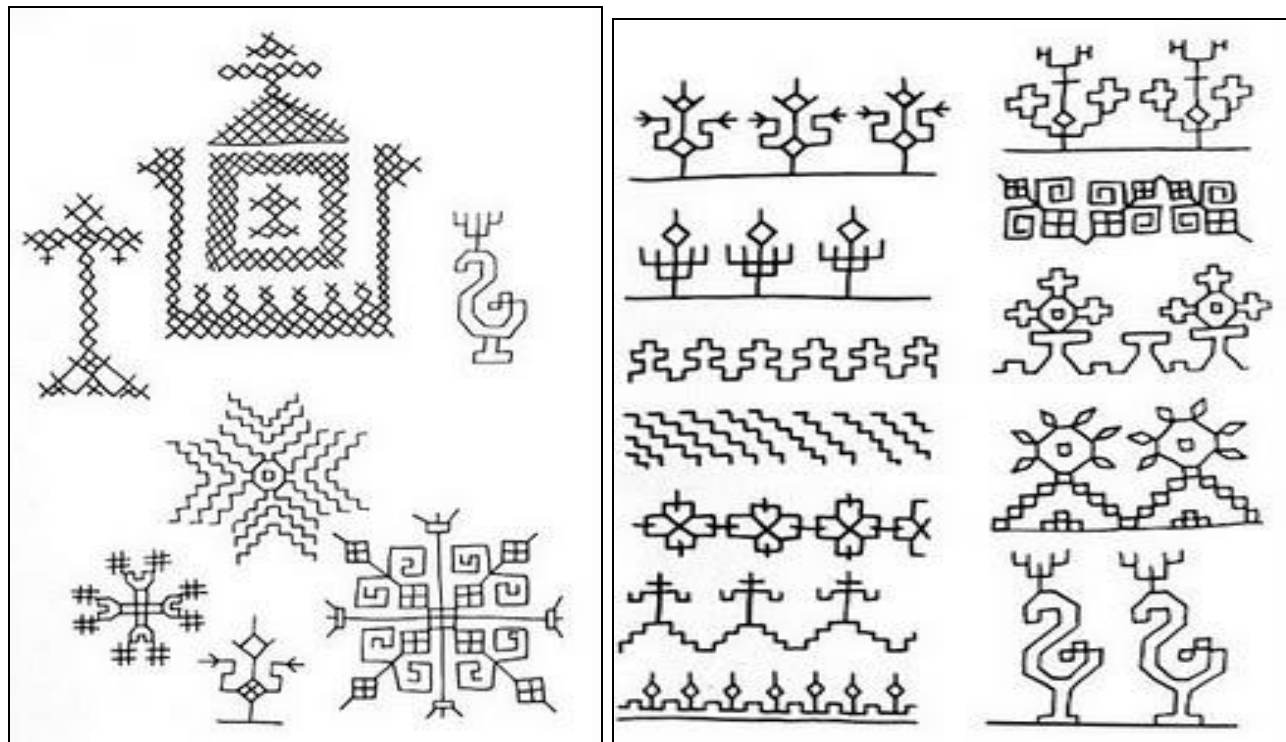


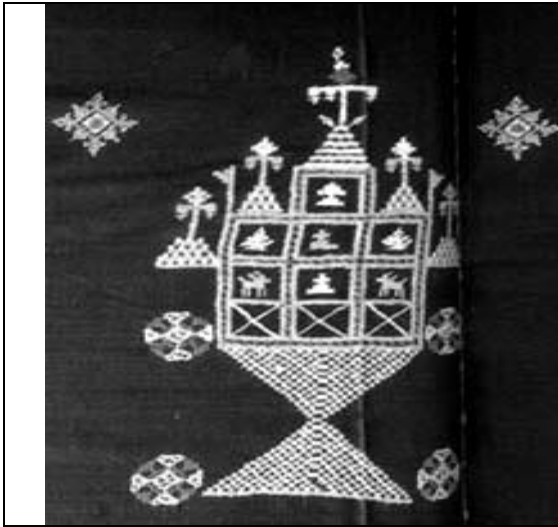
4 Menthi: This is the regular cross stitch. This cross stitch is usually used for filling purpose. This stitch requires more length of thread than the other three stitches. This stitch does not appear same on either sides of the cloth.



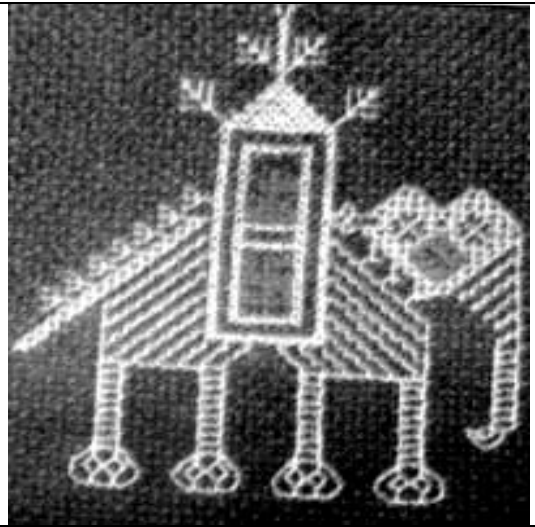
Uses:

Traditionally, Kasuti were used for wearing purpose and were mostly gifted to the relatives as a token of love. But recently, this domestic art spread to other parts of India and mass produced for bedspreads, wall hangings, napkins, shawls, lamp shades, small bags, covers for tables, boxes, etc

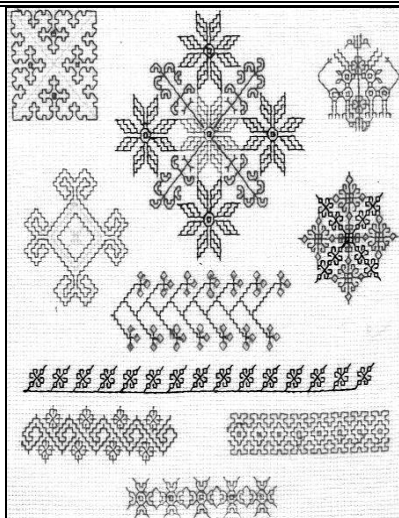
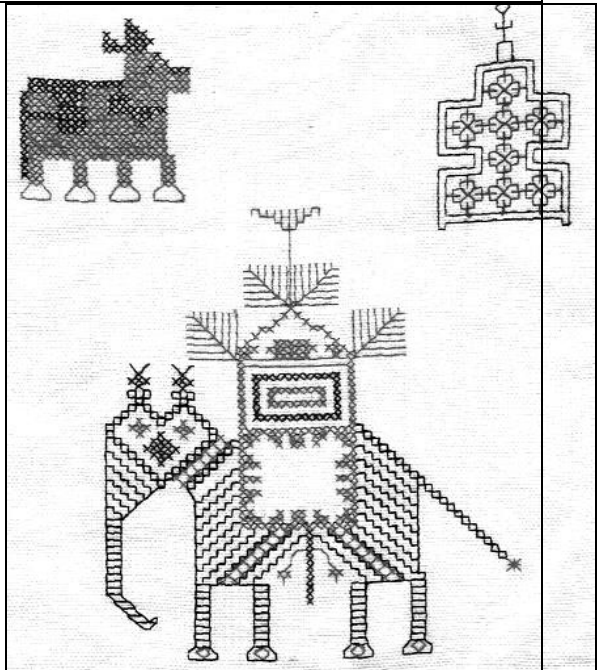
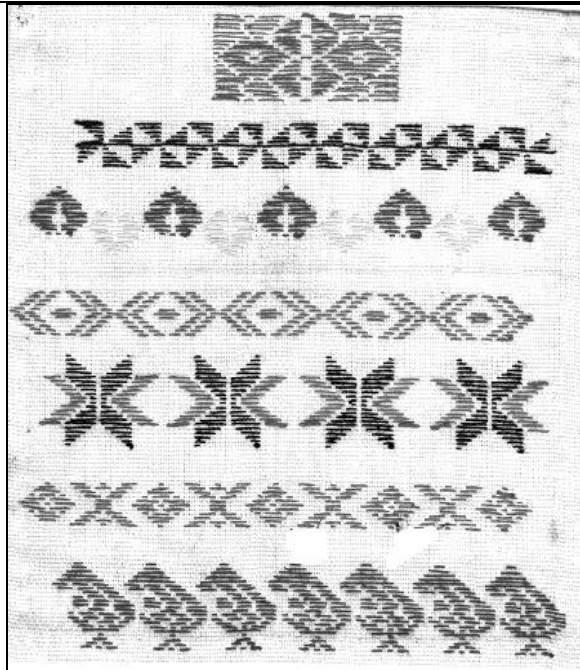




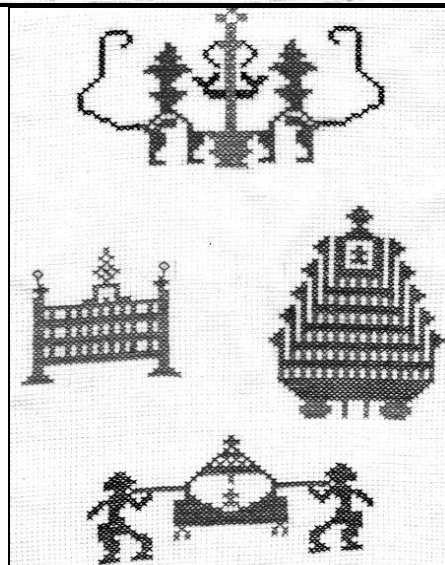
A motif of a temple Chariot



A temple elephant motif



Kasuti Motifs



Chikankari

Chikankari is the delicate white thread embroidery on white muslin. The chikan work of Lucknow (Uttar Pradesh) is one of the most popular embroidery in India. The word 'chikan' means embroidery. It is also called white-on-white embroidery or shadow work.

Method:

Chikankari is generally done on organdi fabric with same color thread. The design is printed on the fabric with the use of wooden blocks in a washable ink. Then the embroidery is done in the design with suitable stitches. The finished fabric is carefully washed to remove printed ink.



Front view of Chikan embroidery



Chikan embroidery from the back

Material:

Chikankari is mostly done in white thread on white fabric (white on white). The fabric used for this work is plain white muslin cloth. Now it is also done on fine cotton materials like voile, 2/2 cambric, mulmul, organdy, chiffon, georgette, nets and other sheer fabrics. The fine untwisted cotton or tussar silk threads are used. Today rayon threads are also used.

Motifs:

The source of most Chikankari motifs is Mughal. These motifs can also be seen in the ornamentation of Mughal buildings like the Taj Mahal and the monuments of Fatehpur Sikri. The most common motifs used are creepers, foliage; flowers like jasmine, rose, lotus and the paisley; fruits like mango, almond; birds like peacock, parrot etc. Geometric motifs are rarely used.

Styles:

There are two styles of chikankari work, flat style and knotted embossed effect.

“Bukhia “is the flat style of chikankari and is mostly done in satin stitch and herring-bone (cross stitch) stitch. This is done on wrong side of the fabric. On front side, the outline of design is visible in tiny running stitches. This technique gives a transparent or shadow effect in the design.

“Murri” is knotted style of chikankari. It is worked on the centre of flowers and gives an embossed (raised) effect. This is done on face side of the fabric with French knot. This resembles the rice grain in shape.

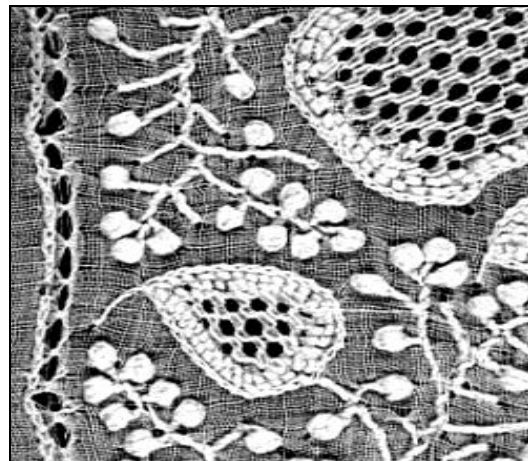
Stitches:

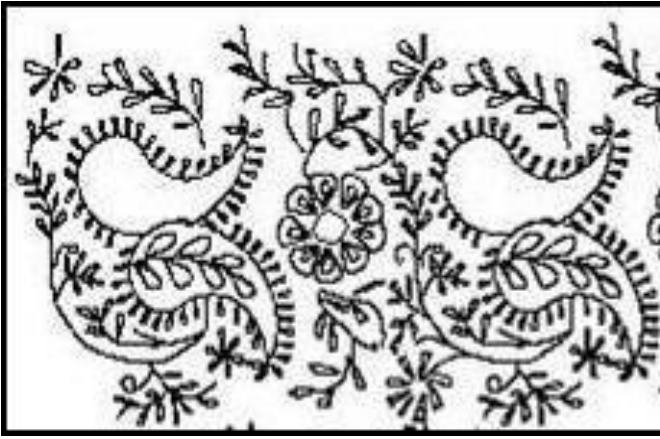
The patterns and effects created depend on types of stitches and thickness of threads used in the embroidery. Some of the varieties of stitches used are given below. Each has its own chikan name.

- 1) Taipahi- simple darning stitch used in inferior type of work. Used for outlines of the designs. It is flat style of chikankari.
- 2) Khatawa or Khalao- this is appliqué work made on white cotton material, it is not done on fine muslin, belongs to flat style of chikankari.
- 3) Bukhia- consists of satin or harring-bone stitch. This is done on wrong side of the fabric. On front side, the outline of design is visible in tiny running stitches. This technique gives a transparent or shadow effect in the design. This is the most important and beautiful stitch.
- 4) Murri- this falls under embossed knotted style. Murri means rice shape; it is done on front side of fabric. Murri is worked at the centre of the flowers. The stitch is french knot and give a rich embossed effect.
- 5) Phanda- resembles grain like the millet. This is also embossed knotted style but smaller and shorter form of murri. It is used to fill petals or leaves in a pattern.
- 6) Jali- this means net and is somewhat like thread work. It is done by creating holes in the fabric and not by removing out threads but warp and weft threads are pulled apart with a needle and tightened to give the appearance of a net.

Uses:

Chikankari can be compared to the best European laces. In India, sari borders, blouses, men & women kurtas, handkerchiefs and white caps are all embroidered in chikankari. These days, table cloth, table mats, cushions, curtains and other home furnishings.





Chamba Rumal of Himachal Pradesh

Chamba Rumal is usually square pieces of cloth, beautifully embroidered, and used to cover gifts and offerings. Chamba Rumal is an embroidery work originated in the chamba valley of Himachal Pradesh. It is a kind of very fine embroidery on cloth with the help of needle and thread that looks like printing. Also the front and back sides are identical because the embroidery is not started with knot.

Material:

Material used is hand spun thin fabric like Malmal or hand spun hand woven khaddar. The cloth is generally unbleached and thus appears off- white in color.

Thread used is untwisted silken floss in a variety of colors which gave rich effect against dull cotton ground and makes the pattern appear smooth and glossy.

Method:

The outline the designs or motifs are made hand drawing of free style. Embroidery is done so finely that the background is hardly visible. Also it is very difficult to identify the right side; since the work is never started with a knot but with a back stitch and the threads are never joined by knot.

Motifs:

The animal and bird motifs along with human figures are used. Bird motifs include parrots, peacock, duck and swan. Animal motifs include leaping tigers, saddled horses, goats, and deer. Tree Motifs include the cypress and the plantain tress bent, laden with flowers and fruits. It is also observed that many musical instruments such as flute, tanpura, drums, veena, sitar,



tabala are used in the art. The motifs were usually stylized in nature.

The themes are mostly inspired by paintings and depict scenes from Indian mythology, Purana, Ramayana, Mahabharata, Raslila, Pahari paintings, hunting, marriage scenes, and game of dice.

Rumal comprised of elliptical or rectangular frame work having two or three inches of floral bodies, on all the four sides. Centre of rumal has creeper motif and guldasta in the corners pointing towards the corner. Sometimes complete rumal has the motifs of animals, birds, trees, creepers.

Colors:

Many and a variety of colors are used. No chamba rumal is found in one color. Most commonly used colors are red, yellow, green, blue, crimson and purple. Blue color is always used for lord Krishna; red, blue and white colors are used for Brahma, Vishnu and Maheswara respectively. The outline of the figure is always worked with black.

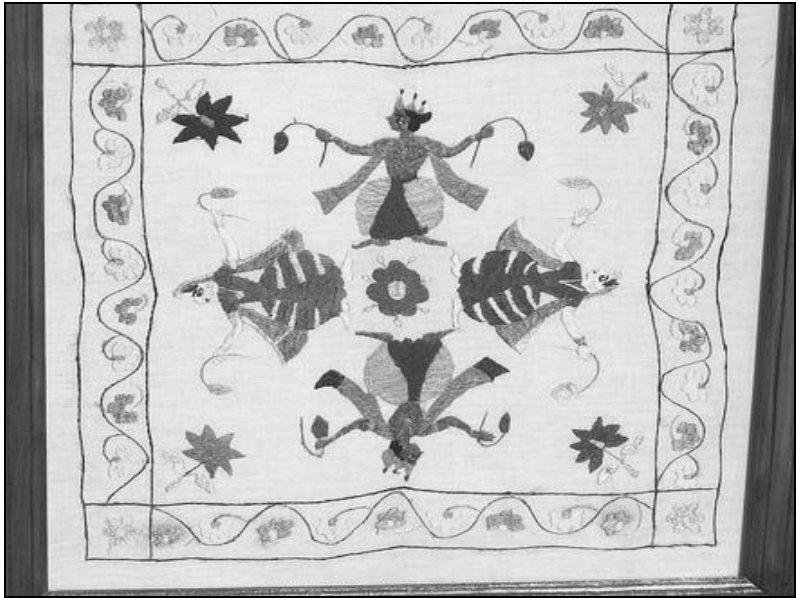


Stitches:

Stitches used were double satin stitch, done on both sides of the fabric simultaneously. The embroidery appears same on both sides. Stem Stitch is used when necessary and buttonhole stitch is used to finish the edges.

Uses:

Chamba rumals are versatile in their utility, used as a cover while offering gifts in the temple, Rumals were also used to cover the gifts that were exchanged during weddings. Today it is also seen in the form of wall hangings.



Phulkari of Punjab and Haryana

Phulkari and *Bagh* are the most important & world famous embroidery textiles from Punjab. The word Phulkari is made of two words- “Phul” means flower and “Kari” means work. So Phulkari is floral work or flowering.

Bagh means garden, in which the entire surface of the fabric is covered with floral designs and the ground color is not visible.

The embroidery done with untwisted silk threads, brilliant shine, colored flowers, detailed borders and end-panels are the features of Phulkari. The simplicity of style and attractiveness of Phulkari comes from the mixing of two or more colors in motifs and the variation of the angle of the simple darning stitch.

Material:

The cloth for Phulkari is the home-spun, locally woven and dyed khadi. It was strong, long-lasting, and cheap and keeps the wearer warm during winters. Another reason was that the coarse weave of khadi made the counting of threads easier during the straight darning stitch. 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 embroidered separately and the two or three strips were joined together to form the required size.

Soft, glossy, untwisted silk thread is used for the stitching, which is called “Pat”. To complete a Phulkari work it requires around 50-100 gms of silk thread.

Method:

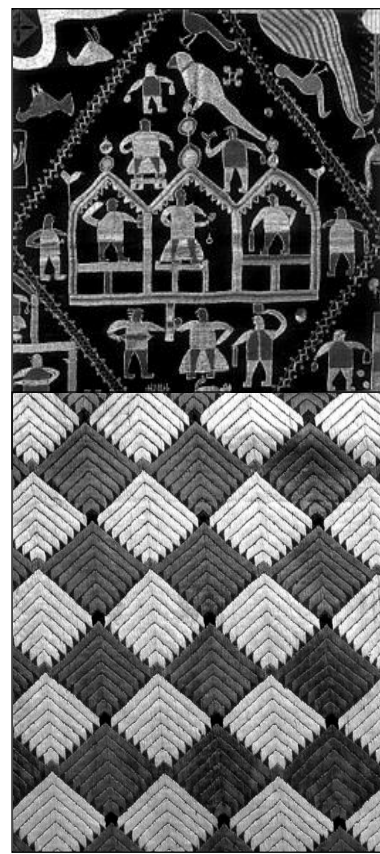
The embroidery is worked from the reverse side of the fabric by the careful counting of threads. Patterns are not traced on the cloth. Embroider made the Phulkari designs on the basis of his skill and imagination, without any paper pattern or reference books. On the main side of Phulkari the stitches are about 2 to 6 centimeters apart and the stitches on the Bagh are only one thread apart.

The advantage of working on thick cotton fabric is that it helps the counting of threads. So it has to be ensured that the cloth has an even weave for a perfect result. As Phulkari embroidery is done with a single thread, and the stitches are relatively long, the embroidered textile has to be handled carefully.

Motifs:

Most Phulkari and Bagh are worked with geometrical patterns. Motifs are influenced by everyday life and village life. Motifs such as the human figures, flowers, stars, vegetables, pots, buildings, rivers, the sun and the moon, etc, become stylized because of the straight darning stitch.

Other motifs include temple, birds, especially the peacock, streams of water, and traditional Indian ornaments. Some motifs are



from the kitchen, which give the Phulkari their names such as, Dhania (coriander) Bagh, Mirchi (chilli) Bagh, Gobhi (cabbage) Bagh and Karela Bagh (bitter gourd).

In the absence of paper patterns, motifs are passed from mother to daughter and within families. An interesting method of preserving motifs was the Bawan Phulkari. In a Bawan Phulkari, Bawan meaning 52, the cloth was divided in 52 squares; each box was filled in with a different motif.

Colors:

In Phulkari, Bright colors are always preferred and among these, golden yellow, red, crimson, orange, green, blue, pink etc, are the popular ones. However Baghs are sometimes worked in only two colors.

For the embroidery, only a single strand is used at a time, each part is worked in one color. Shading and variation are not done by using different colors threads, but the effect is obtained by the use of horizontal, vertical or diagonal stitches. This gives an illusion of more than one shade when light fall on it and when it is viewed from different angles.

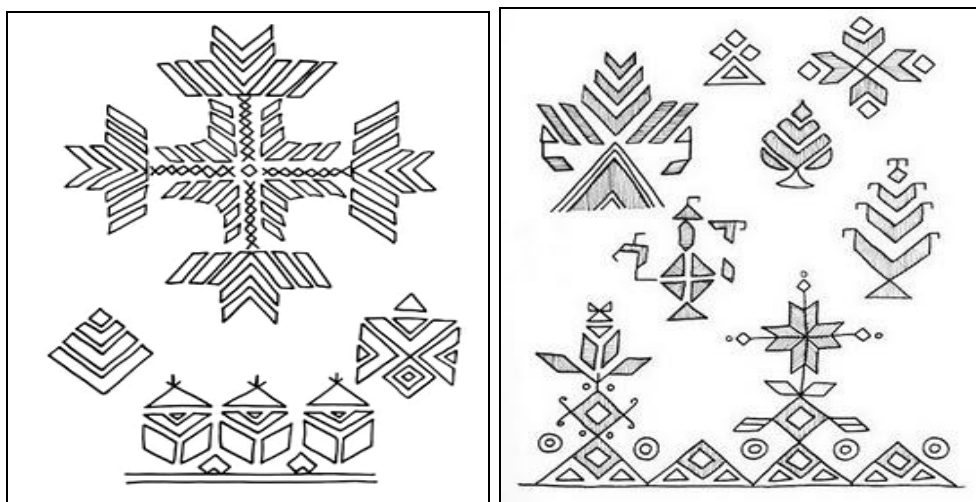
Phulkari names are also derived from the number of colours used. A Pancharanga is a five colored Phulkari, while satranga is a seven-colored one.

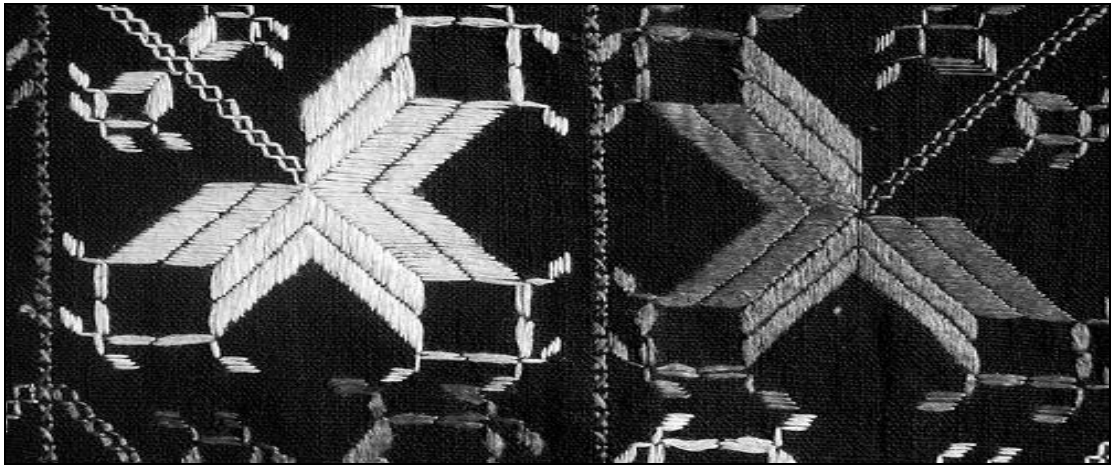
Stitches:

Most Phulkaris are worked with the darning stitch, placed at different angles – vertical, horizontal and diagonal. The skilful manipulation of this single stitch makes the simple needlework more interesting and characteristic. While the stitch itself is uncomplicated, the quality of the phulkari depends upon the size of the stitch. Smaller the stitch used, finer the embroidery. Occasionally, small pieces of mirrors are embroidered into the phulkari for a decorative look.

Uses:

Phulkari embroidery now established as a cottage industry. It is worked on curtains, bedspreads, cushion covers, wall hangings, chiffon saris, kurtas, shirts, dupattas and shawls. But many beautiful old Phulkari and Baghs continue to be passed down from one generation to another.





Unit 2-Woven Textiles

Brocades

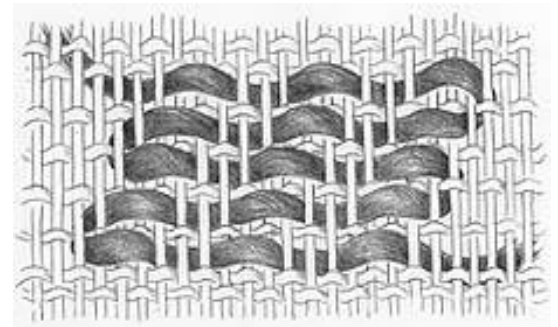
Banaras is world famous centre of handmade textiles and is very famous for its Brocades. Brocade is called India's dream fabric. It is a richly decorative woven fabric. This expensive fabric is produced by weaving with warp and weft threads of different colors and often of different materials like silk, cotton, with or without gold and silver threads. In Brocade, extra weft patterns are woven on plain or satin ground base. The origin of the silk brocade is India where brocade weaving is an old tradition.

Famous centers:

The brocade weaving is popular in many centers in India such as Banaras, Varanasi, Lucknow in north; Ahmadabad, Surat, Muradabad, Aurangabad in west and Tanjore, Chennai in south.

Material:

Brocades are generally made of silk warp and silk or cotton weft, in which extra weft patterns are woven on plain or satin ground base for getting glamour's appearance. In early days, gold and silver fine wires were used. Now-a-days a specially prepared thread of silk with metallic covering of silver and gold is utilized for expensive work and zari is used for cheaper brocades.



Method:

Brocade is created by using both a standard weft and an extra weft during the weaving process to develop the pattern design. This gives the finished product an appearance of fabric that has been embroidered. This double weft technique also provides a level of stiffness to the design of the brocade, and also helps to make the material heavy enough for use in required applications.

Motifs:

The popular designs include floral, vegetal, animals, birds and geometrical motifs. The motifs are mainly influenced by Mughal traditions. The brocade patterns usually consist of jalidar mesh patterns, paisley designs, poppy flowers, bees, peacocks, parrots, zigzag lines, heart shaped motifs, animal designs, large-small butties, bells, creepers, buttas in ground, border and Anchal.

Colors:

The main colors used were saffron, green, orange, red, brown, black, blue, crimson, yellow, pink etc.

Uses:

These days' brocades are chiefly used for saris, tops, dress material, western fashion and furnishing fabrics etc.



Chanderi

Chanderi is a super light muslin fabric with a glossy transparency. Chanderi cotton is highly prized for its airy feel. It is very suitable for summer wear. The drape, the delicacy, the artistic weaving and the sheer are the secrets of the Chanderi fabric. The term Chanderi is often misused to describe any kind of light and see through cloth.

Chanderi, a place near Gwalior (Madhya Pradesh) produces this transparent fabric.

Chanderi cotton is exclusively used for Chanderi saree. The saris generally have narrow borders, small butties through the field and two-three bands in gold threads on the pallo. The more expensive sarees have gold checks with butties in the centre of each check square. A very distinctive feature of these saris is that the border and the pallo are of contrasting color as compared to the body of the sari. The saris are woven in nine yard lengths and are very much valued by the Maharastrian ladies.

Material:

In Chanderi, traditional craftsperson used silk as warp and fine cotton as weft. Chanderi weaves today are produced using three raw materials: cotton, silk thread, and zari, or gold thread. None of these materials are available locally, and need to be imported from other Indian states, as well as from China, Japan, and Korea. This makes the chanderi fabric costlier.

Method:

Traditionally, the fabric was woven using very fine hand spun yarn, which accounted for its delicate texture. Today, though modern fly shuttle looms are being used,

Motifs:

Motifs used in chanderi weaving are mostly inspired from nature (earth and sky). Main motifs are temples, hunting scenes, the tree of life, gold coins, man, woman, birds, fruits, flowers, heavenly bodies. Chanderi is also famous for weaving and extremely fine zari band (patti) right

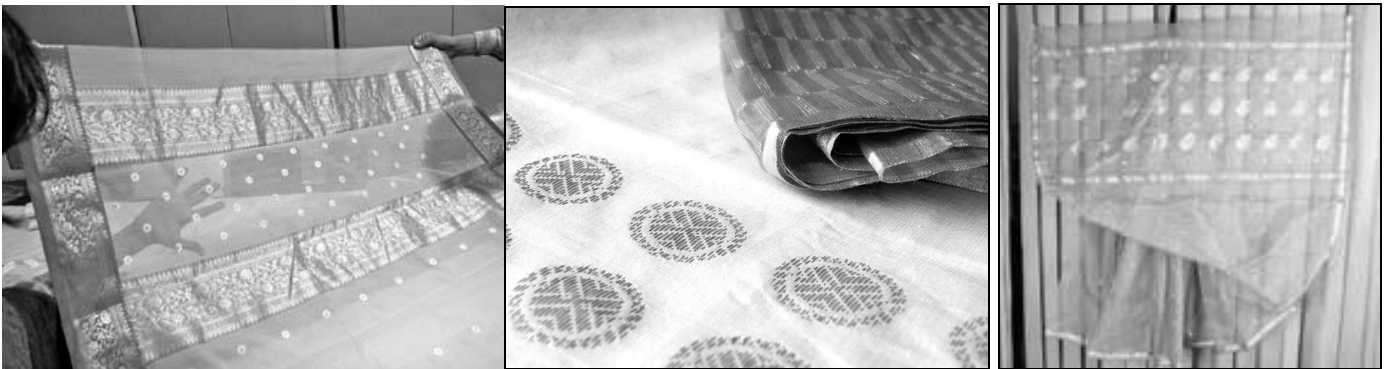
up to the selvedge edge, known as Piping kinar. Great attention is paid to the Buti or Motif in the body which enriches the design. Kalgi is another typical Chanderi Motif that runs along the edge of the border.

Colors:

Soft pastel hues characterize chanderi fabrics. The Chanderi colors always show a preference for harmony between the borders and the body of the saris. However, there are some typical contrasting combinations like black against red and Ganga - Jamuna sarees, with green on one border and red or Kumkum on the other with a natural off white body.

Uses:

Chanderi cotton is exclusively used for Chanderi saree, ladies suits and dress material.



Maheshwari

The Maheshwari sari is one of India's finest cotton-silk handloom fabrics which originated in Maheshwar. Maheshwar is a small town on the banks of the Narmada River in Madhya Pradesh. It is 80 km away from Indore. Maheshwari fabrics are characterized by geometrical motifs.

The Maheshwari sari is made of either pure cotton – means cotton wefts on cotton warps, or is mixed – fine silk warps and cotton weft. They are characterized by a narrow coloured border woven with gold (zari) and small checks, narrow stripes, or solid colour in the body.

Material:

The raw material used for Maheshwar handloom, are cotton, silk and zari (golden wire). The Maheshwari sari is made of either pure cotton having cotton wefts and cotton warps. Also fine silk is used as warps and cotton as weft.

Zari is used mainly in weaving the beautiful borders of Maheshwar saris. It is also used to weave motifs on the body and bands on the pallu of the sari.

Originally, Maheshwari saris were woven in colors like maroon, red, green, purple and black. Weavers used only natural dyes from flowers, roots and leaves. Today, Maheshwari fabrics are woven with chemical dyed yarns. Popular colours today include shades of blue, pink, yellow and orange, mixed with gold or silver thread.

Motifs:

The motifs are mostly geometric. The most common ones include *chatai* (woven mat pattern), *linth* (brick pattern), *hira* (diamond pattern) and *chameli ki phool* (the chameli flower). These motifs are inspired from the designs engraved on the walls of Maheshwar Fort.

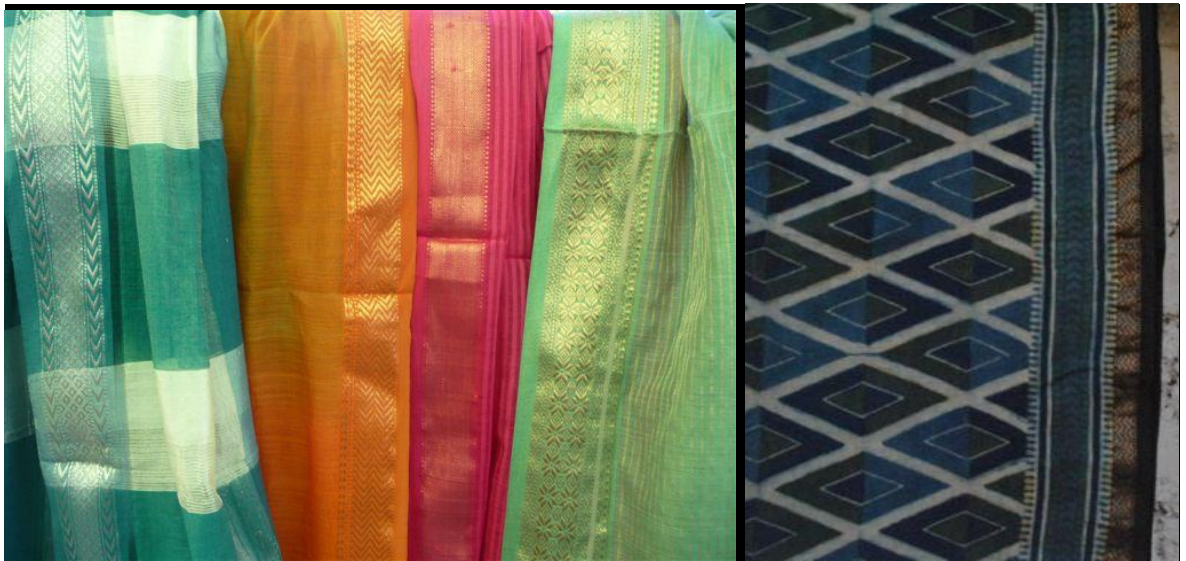
The sari is usually plain, or has stripes or checks in its field, with geometric motifs decorating the borders. The motifs are usually fine abstract representations of local elements like flowers, leaves, and the local architecture.

The borders of Maheshwari saris are reversible. Its pallu design is also unique. It commonly has five stripes; three are coloured and two white. Nowadays, Maheshwari fabrics are available in many other designs as well.

Uses:

Maheshwari handloom products are used in a variety of forms, including as saris, dupattas, salwar suits, shirts, etc. They are also used for home furnishing, like curtains and cushion covers.





Kanchiwaram Saree

Kanchiwaram is a heavyweight stiff silk saree originated from [Kanchipuram](#) (Tamil Nadu). These sarees are famous for their royal look, contrasting colours and broad pallu with traditional motifs and temple designs. The Kanchiwaram sari is mainly worn for weddings and other auspicious and religious occasions. Kanchiwaram saree favoured for their durability. The Kanchiwaram sari is made of a heavy silk called Kanjee silk, so these sarees are heavier and durable. Kanjee silk is thicker than almost all other silks. The heavier the silk, the better is the quality.

The creation of a Kanchiwaram sari is no easy task. First the silk thread being twisted, then dyed and dried in the sun after which it is ready for the weaver's loom. The weaver creates the border, body and pallu separately and then interlocks them together. It is just impossible to detach the joint.

A weaver takes about 10-12 days to weave a simple Kanchiwaram sari while decorative ones could take up to 20 days. The saris are woven with three ply, high denier silk threads using thick zari for supplementary warp and weft intricate patterns. The glamour of the Kanchiwaram silk saree lies in its colour contrasts. Pyramid style temple borders, checks, stripes and floral "buttas" are traditional designs used in a Kanchiwaram saree.



Patola: A Double Ikat Fabric from Gujarat

Characteristic Features:

- Patola is 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.
- Patola has no reverse side. Both the sides have equal intensity of color and design.
- Tying, dyeing, retying, dyeing in different shades are the main features of this process.
- Patan in north Gujarat is the most famous centre for weaving Patola.
- Patola fabric has excellent color fastness. (On the excellent color fastness of the patola, a Gujarat poet wrote; "Padi patole bhat faatey pan phite nahin" meaning the design laid down in the patola may be torn, but it shall never fade.)
- A little feathering effect at the outlines of motifs is a way of identification of original patola.

Material:

Traditionally pure silk and natural dyes were used. Now-a-days synthetic colors are also used.

Method:

Design or pattern is drawn on paper. The warp and weft yarns are marked and tied at different places according to the design. These yarns are then dyed. The tied portions do not absorb color while dyeing. Yarns are tied and dyed repeatedly in different colors as per the design.

After dyeing, the warp threads are put in sequence according to the pattern on the loom. The wefts are wound on to bobbins and interlaced with warps. During interlacement, wefts are matched with each part of the warp design pattern. Patola weaving is done with highly accurate positioning of warp and weft of similar color to obtain perfect design.

Motifs:

Motifs of Patola are strictly Indian and traditional consisting of stylized flowers, foliage, creepers, birds, animals, human figures and geometrical designs. The design in a patola is based on traditional motif called "Bhat". These designs include:

Chaabri bhat: the basket pattern.

Fulvali bhat: flowered pattern.

Paan bhat: papal leaf pattern.

Ratan bhat: jewel pattern, the designs include floral motifs in geometrical form.

Nari kunjara bhat: Most expensive design including women and elephant design.

Popat kunjara: The parrot and elephant are used in the design.

Wagh bar hathi bhat (Wagh kunjara bhat): a design of tigers and 12 elephants.

Maharas bhat: a design including women dancing "Dandia"

Time and cost:

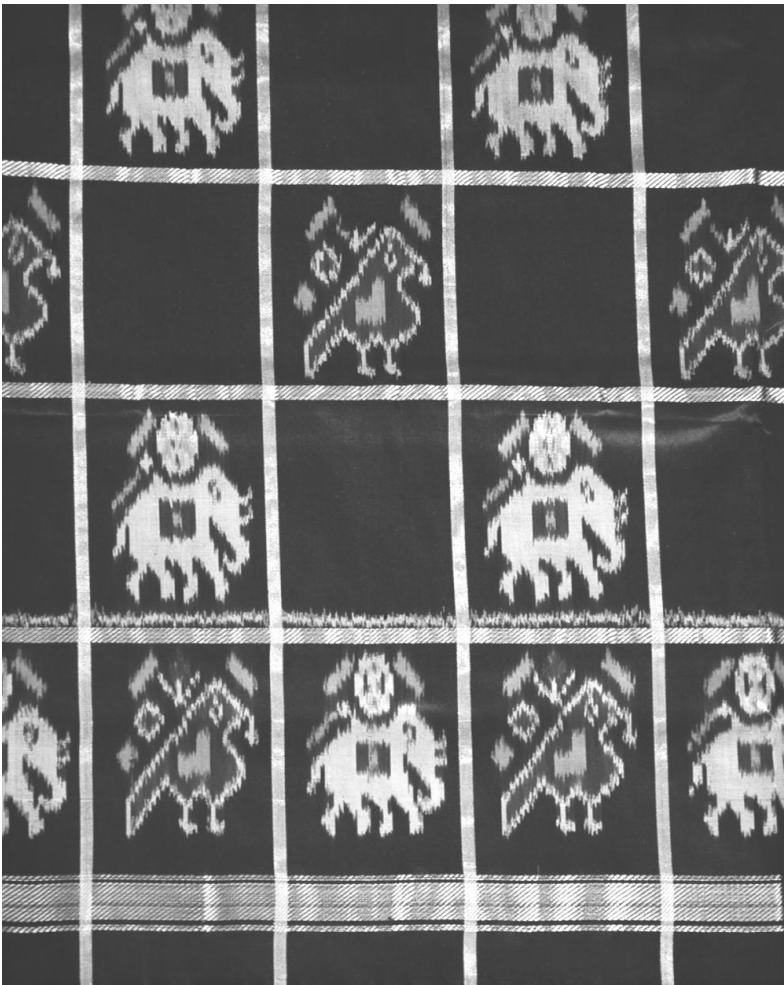
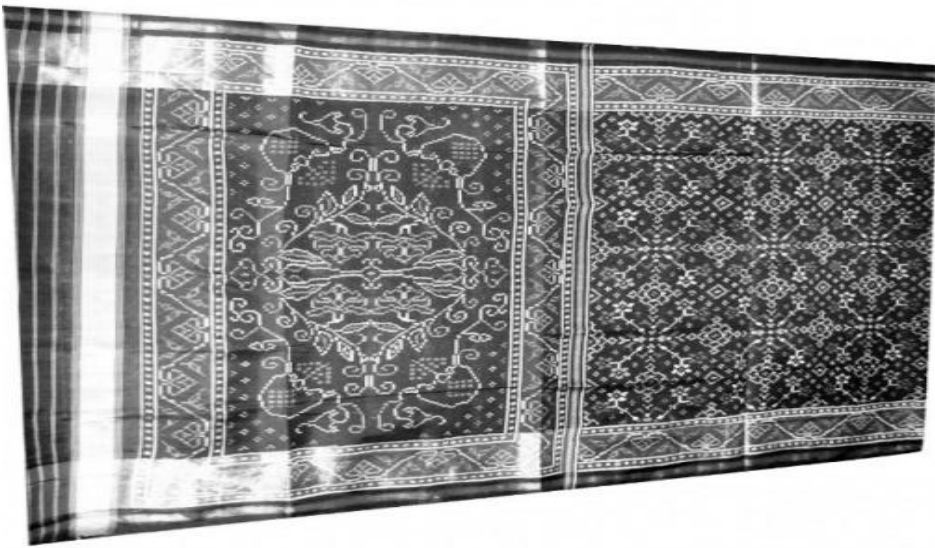
The process is labor intensive, time consuming and requires high skill. It takes 3 to 4 weeks to prepare tie-dyed design on warp and weft threads for one sari of 6 yards length of 48" width.

Two weavers working together weave just about 8" to 9" in one day. It takes 40 to 50 days to weave a sari. The time consumed to complete a sari depends on the intricacy of the design.

Patan produces 25 to 30 such saris a year. The hard skilled labour and long time taken for making Patola make it expensive. The cost is depending on design pattern and can be anything between Rs.1 lakh to Rs.10 lakh.

Uses:

The patola was traditionally woven in a sari length of 5 to 9 yards by 45" to 54" width. Besides patola sari, handkerchief, table cloth, dupatta, & wall piece, lace etc are prepared.



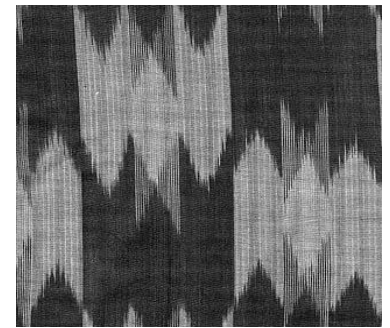
Pochampally Ikat saris

Ikat is an ancient process of creating patterns on the yarn before weaving, by tying and dyeing it. The design or pattern is fixed on warp & weft and then they are colored accordingly. This process is done repeatedly to bring the right color at the right place. Then these colored yarns are interlaced carefully during weaving. This produces the design on the fabric.

Origin: The Ikat saris were first woven in the Nalgonda district of Andhra Pradesh. However, now they are famous by the name of Pochampally saris due to their large scale production in the Pochampally region of Andhra Pradesh. As per the history, the weavers of Pochampally Ikat saris were influenced by the Patola designs of Gujarat. Nalgonda, Hyderabad, Guntur, Chirala, Golconda and Jalna are some other known centers of Pochampally Ikat saris.

Characteristic features:

- big, bold and bright patterns
- vibrant and dark colors like blue, green, magenta and red
- wide plain or temple style borders
- one or two plain bands marking the pallu
- field covered with bold geometric Ikat designs
- famous motifs are elephants, parrots, dancing girls and flowers
- motifs are placed within the geometric grid of the rumal-style field
- Pochampally saris are woven in silk, cotton and silk-cotton mixes
- Very expensive fabric



Ikat Technique: The centuries old weaving process for the Ikat Silk saris is complicated. First, the outlines of the designs are traced on a paper for the weaver's reference. Based on these outlines, the yarns are laid down in the required length. Knots are made on specific points of the threads, to form dye resists, according to the patterns. The threads are dyed, along with the knots, in single or multiple colors. The knotted sections of the threads are not affected by the dye. This gives rise to the required color combination on the yarn. After the removal of knots, the yarns are fixed on the loom and the weaving is done. The multicolored yarn gives rise to beautiful patterns on the cloth. The method of weaving the Pochampally sari is similar to the tie-and-dye method, but the yarn is dyed before weaving.



Jamdani

- Jamdani is a hand-loom woven fabric having motifs made of extra weft in white thread. The finest *jamdanis* were produced at Dacca (Bangla Desh). It is one of the most time-consuming and labor intensive process.
- The origin of the word Jamdani came from the Persian words 'jama', which means cloth and 'dana', which means buti.
- The main centres of Jamdani weaving in Uttar Pradesh are Fyzabad district and Banaras.
- Yarns of various thicknesses are used for effect of light and shade, transparency and opaqueness. Yarns of base weave are very fine; give a transparent look to the fabric.
- The threads used for decoration are not cut at the edges, but are left hanging in the spool and then introduced into the figured pick.

Materials:

- The fineness of muslin cloth used to depend on the art of making yarns. The most appropriate time for making yarns was early morning as the air then carried the highest moisture. For fine quality jamdani yarn of 200 to 250 counts are used.
- The warp is unbleached gray yarn and the motifs are woven with bleached white yarn.
- The base fabric is of silk or cotton and woven in a plain weave structure.
- At banaras the craftspersons use goldthread in addition to the bleached and unbleached white threads.
- Sometimes, coloured cotton thread is used along with gold and white.

Manufacturing technique:

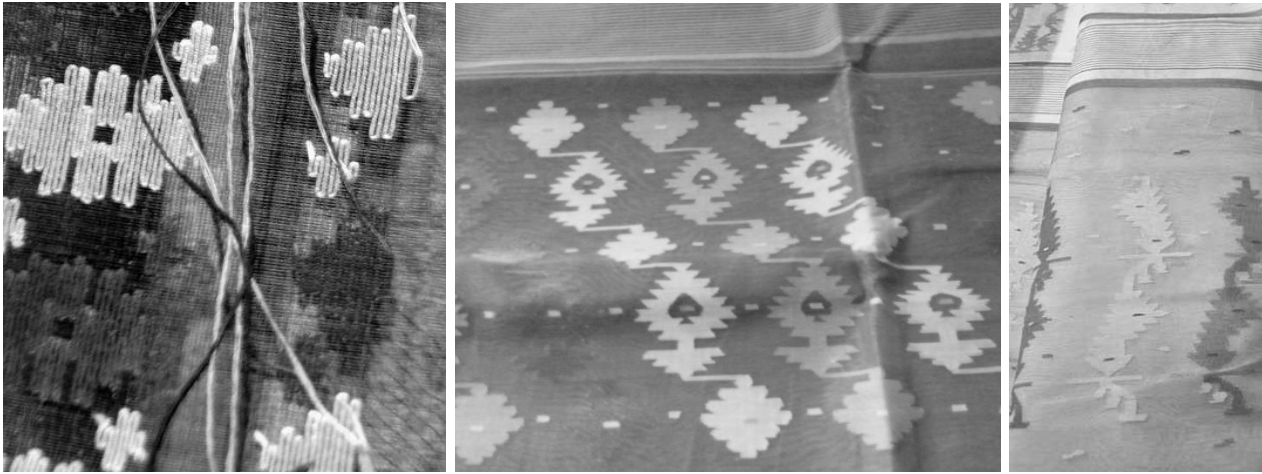
- For making jamdani two weavers sit side by side at a loom and add every motif separately, by hand, interlacing the supplementary weft threads into the warp with fine bamboo sticks. Jamdani designs are made while the fabric is still on the loom.
- Coarse yarns are used for designs to make the motifs rise above the fabric.

Motifs:

Important characteristics of Jamdani include the floral motifs of geometric shape, normally spreading across the fabric in a diagonal format. Present-day Jamdani saris have flower designs such as rose, Jasmine, lotus, bunches of bananas, bunches of ginger and palms.

- The expert weavers do not need to draw the design on paper. They do it from their memory. Jamdanis have different names according to their design. For example,
 - A jamdani with small flowers spread on the fabric is known as butidar.
 - If these flowers are arranged in diagonal position it is called tercha jamdani.
 - It is not necessary that these designs are made of flowers only. There can be designs with peacocks and leaves of creepers. If such designs cover the entire field of the sari it is called jalar naksha.
 - If the field is covered with rows of flowers, it is known as fulwar jamdani .
 - Duria jamdani has polka dot-like designs cover the body of the fabric.
 - Most prized among all motifs is the panna hazar or the Thousand Emeralds.
 - Belwari Jamdani has colourful golden borders.



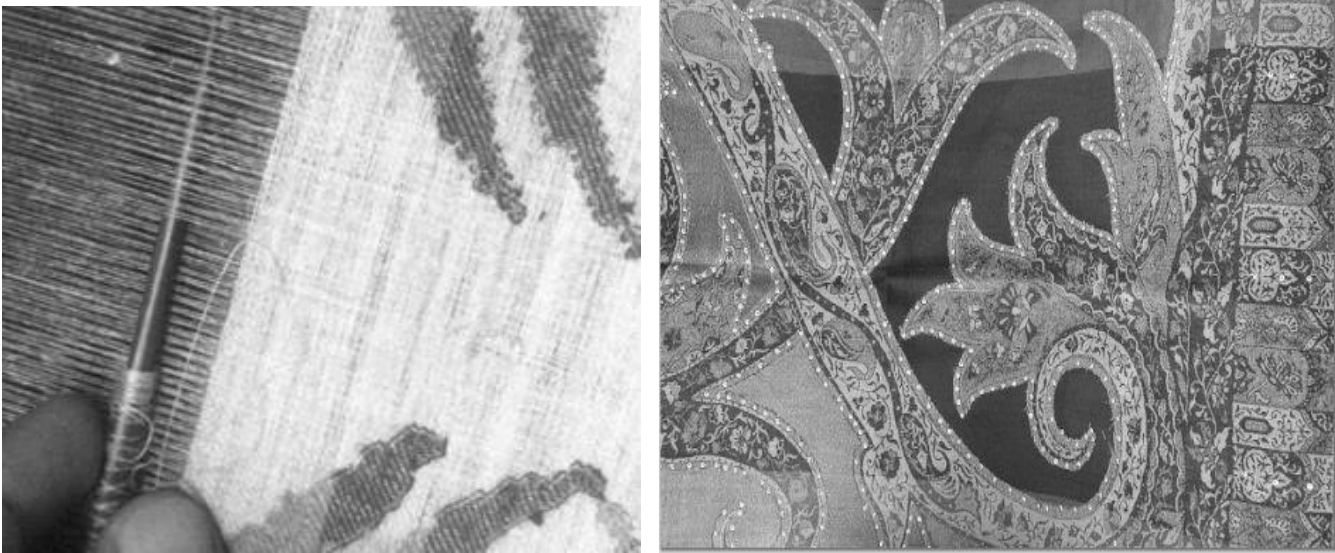


Jamawar

Jamwar is a woven traditional fabric which is made in Kashmir. It was introduced in Kashmir from Persia. Jamwar is an intricate way of weaving superior quality fabric by hand. The designs and the colors of Jamwar are very impressive. It involves so intricate weaving that a jamwar shawl takes several months to weave. Usually the base of the Jamwar is wool with little addition of cotton. Most of the designs were floral, with the kairy or paisley as the predominant motif. Jamwar shawls are popular because of their exceptional beauty and complex designs.

The art of weaving a Jamwar is intricate and complex. Several kannis or little wooden shuttles of different colors are used for a single weft line of the fabric. Upto 50 colors can be used into one shawl-the most popular colors are zard (yellow), sufed (white), mushki (black), ferozi (turquoise), ingari (green), uda (purple), gulnar (crimson) and kirmiz (scarlet). Months of hard work went into the preparation for each Jamwar, with not more than an inch being added per day in a 48-inch width of material.





Unit 3 Tie and Dye

Material:

Bandhani is done with cotton, gajji silk, fur, muslin etc. in Gujarat. The smooth weave known as gajji which was used for more costly Bandhani textiles up to the early 20th Century gives richness to the delicately worked designs which are distinctive of Gujarati tie and dye skills.

The high-quality kind of bandhani in Gujarat is most recurrently made not of silk but of cotton. The fine cotton is divided into separated by the partitions by natural fiber stripes of gold brocade, the gold checkered fabric being made in Porbandar, although it was formerly imported from Varanasi. The most important 'gharcholu' design are called 'Bar Bhag' (12 sections) of 'Bavan Bhag' (52 sections) controlling on the number of decorative designs and squares.

Method:

The process of tie-dye is relatively simple, but it is very difficult and time consuming. The material to be used is folded more than a few times until reduced to a square or rectangular piece. It is spread on wooden table and desired designs are marked on it with a wooden block (An even nail block) using 'Gheru' (Red oxide) mixed with water. Then, it is taken off the table given to a Bandhani craftsman, who purposely allows the thumb and the finger nail to grow long so as to use them as a pair of tongs for trying the marked portions into tiny knots. The decorative designs indicated by the block are sized and skillfully tied with thread thus retaining the original colour of the material in that portion. Then, it is dyed in a light colour generally yellow. The area requiring yellow is once again tied and later dyed in red or another required dark colour. Thus, the different colours required are introduced into the materials. After the process of tying and dyeing, the cloth is washed with soft water to remove the colour impurities. Then, to remove the colour knots, the process of hitching is done. Two ends of the cloth material are caught by two persons. It is a little hitched in the open air or in the sunlight so that the knots are automatically removed and the tied parts are free. The traditional motifs used are like Sikar, Kori, Badam, Champakali, Kharek etc. Bandhani is used in main products like sarees, Punjabi dresses, cloth, skirts and shawls etc. Tie-dye Odhanis are produced in cotton, silk and georgette. Mandvi, Bhuj, Khavda, Dhamanka, Tera, Bara and Anjar are main centres of tie-dye. According to the survey of tie-dyeing held in 1961, the completion of a piece of the 'Bandhani' takes almost eight hours. Red knots can also be removed or lightened or even eliminated by submerging the cloth in a solution of caustic soda and sodium hydrosulphite. The finished piece is then washed and decent. Bandhani textiles are regularly sold still tied up so that the customer can be sure that it is not a printed artificial

the banded or zig zag ‘Laharia’ is also extensively seen in Kutch today. The method is equally one of enfold oppose but in this case the whole cloth is rotated up and tied at intervals to shape stripes. Only tremendous cloth, usually thin cotton of ‘malmal’ (Kutchi word) can be used for this process as the dye must go through the whole tightly rolled material. The cloth is rolled crossways from one corner to form a striped pattern or folded like a fan, usually in four to create a zigzag as in ‘Chunari’ dyeing, consecutive tied and engagement in dye baths produce a succession of colours. If the cloth is untied and re-rolled from the opposite diagonal, a checked effect results called ‘Mothara’.

Motifs:

Although the impressive silk sarees and odhanis decorated with peacocks, flowers, dances or a ‘Rasamandala, designs used as cheerful dress.

Unit 4 –Painted Textiles Kalamkari

Kalamkari is a traditional painted textile of Andhra Pradesh. ‘Kalam’ means Pen, and ‘Kari’ means work. In other words kalamkari means "pen work". It is a hand painting as well as block printing with vegetable or natural dyes. This artwork was originated in Andhra Pradesh. In Andhra Pradesh, both the Masulipatnam and Srikalahasti villages are recognized as major centers for Kalamkari painting.

Two Styles of Kalamkari:

- Masulipatnam style
- Srikalahasti style

Material:

The base of Kalamkari is formed by cotton cloth. The cotton fabric is soaked in a mixture of resin and cow milk for an hour.

The drawing tool is a bamboo stick sharpened at one end with a knife. A thread is wound round this stick. The thread absorbs the ink. This ink flows down while drawing on the cloth.

Only natural colors are used in this type of painting.

Method:

Kalamkari art of painting is laborious and slow process of hand painting. Kalamkari painting requires a lot of treatment before and after the painting is completed on the cotton fabric. Depending on the treatment of cloth, or quality of the mordant, the colors change accordingly. Every step from soaking of cloth, to sketching the outlines to washing and drying the cloth, is done carefully and correctly.

The harmless, naturally dyes are used for Kalamkari painting. The natural dyes are extracted from bark, flower and root. No chemical dyes are used in producing Kalamkari colors. The process used for both styles is more or less the same. The only major difference in two types of Kalamkari painting styles is that Srikalahasti paintings depend entirely on the brush – like pen

where as the Masulipatnam style uses block-printing. The process done in Srikalahasti is more tedious and time-taking.

Motifs:

Initially, the themes were based on religion. Sun chariots, famous deities (God & Goddess) and scenes from great epics – Ramayana and Mahabharata. Traditional artists now started including new themes like trees, birds and animals. One popular motif is the "tree of life."

Colors:

The specialty of Kalamkari art is the color pattern followed in different themes. Women figures are shown in yellow, Gods in blue, and demons in red and green. The backgrounds are generally red with motifs of lotus.

Uses:

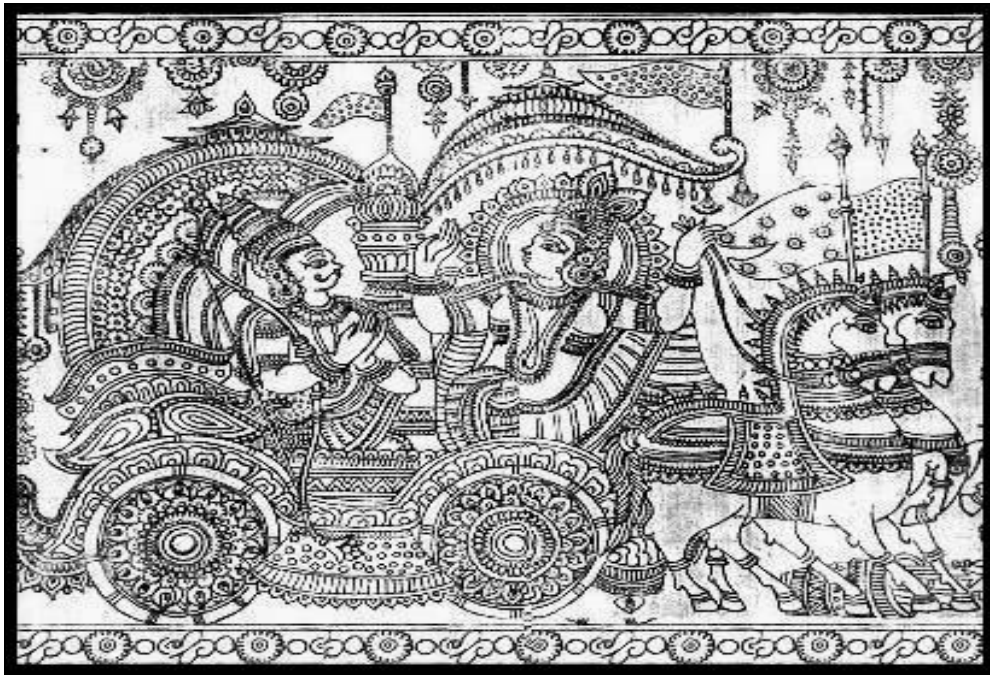
The traditional Kalamkari paintings are always done for wall hangings, but today it is also painted on saris, dhotis, dupattas, cushion covers, lampshades, table covers, bedspreads, napkins, curtains, other home furnishing cloths, letter holders, bags, purses, files, greeting cards, and dinner mats etc.



Coloring with bamboo stick-Kalamkari



Scene from Ramayana-Kalamkari





Tree of life- Kalamkari

Unit 5 Carpets of Kashmir

Other than its natural beauty and the shawl and sweater industry, Kashmir is very well known for its carpet industry.

The carpet industry of Kashmir has its origin in Persia. The carpets made in Kashmir were largely influenced by Persian motifs. However, in the 16th and 17th centuries, artisans in Kashmir began giving specialized touches to the carpets produced in the region, giving them a distinctive character of their own.

The Kashmiri carpet is a product that has captured the hearts of people the world over, mainly on account of their intricate designs and their durability. Apart from the traditional use of the Kashmiri carpet as a covering for the floor, it serves some other uses too, like that of a wall hanging or as bedding.

The art of carpet weaving in Kashmir has been passed on from one generation to another, with most of the weavers still preferring to hand-weave the carpets rather than use a mechanized process. The process of production of certain carpets having rather intricate designs has been known to go on for long periods of time, sometimes as long as 3 years.

Kashmiri carpets are traditionally made either from silk or from wool. Sometimes, a combination of wool and silk is used. Artisans are nowadays making use of mercerized cotton for the production of these carpets. The base of these carpets is made either from cotton or silk.

Kashmiri carpets are comparatively more expensive on account of the materials used (wool and silk) as well as the elaborate production process involved. The price of a Kashmiri carpet ranges from Rs. 500 to Rs. 50000, depending upon the design and the material used. The use of mercerized cotton by artisans began as a measure to curb the prices of these carpets. In spite of their higher price, Kashmiri crafts are treated as an investment because of their unique qualities.

The tree of life is a design that is very commonly found on Kashmiri carpets. Flowers and trees as well as other motifs inspired by the natural beauty of Kashmir are also largely found on carpets made here.

The process of production of a Kashmiri carpet is long and laborious, involving a number of steps such as cultivation of silk or wool, treating and dyeing it, deciding the pattern of the carpet, weaving and then adding the final touches. The person who designs the carpet is called Nakaash in Kashmir, while the weaver and the person who does the dyeing are called Kalimba and Ranger respectively.



Namda- Traditional craft of Kashmir

- Achievements of Arifa Jaan from Jammu and Kashmir- who revived the traditional Namda craft of carpet weaving- were shared on Social media by PM Modi under #SheInspiresUs.
- Namda is a **form of matting**.
- They are made from wool by practice of felting the wool rather than weaving it. The Felted carpets are predominantly made of pure wool
- Namda is usually a **sandwich of many layers of wool** flattened over each other. After a layer is spread, it is sprinkled homogenously with water and pressed with a tool known as 'pinjra'(woven willow wicker)
- It is said to have **originated in the 11th century** when Akbar ordered for a suitable coverage for his horse who was affected by biting cold



Kashmir is world-famous for its handicrafts. 'Namda', is a rug made of wool by felting technique. A low quality wool mixed with a small quantity of cotton is used to manufacture namdas. They are usually of two types, plain and embroidered.

Namdas and gabbas are embroidered with thread, which gives colour, beauty and strength to them. Formerly, woolen yarn was used for embroidery, but now acrylic yarn (cashmelon) is in use.

Prices of namdas depend upon their quality of wool, pattern (plain or embroidery), size of the product and the neatness in designs.

This cottage industry is concentrated in Anantnag, Rainawari and Baramula.

Chain stitch embroidery in woolen and cotton thread is worked on these rugs

The process of preparing a Namda includes.

Carding: The process of removal of dirt and foreign particles from wool and achieving uniform and consistent thickness.

Creating the border: After carding, the border is created to define the outline under which filling will be done

Creation of layer: The wool is then spread evenly within that border and thick layers are created. For the third layer, the most un used and unclean wool is used as it is the bottom-most layer.

Sprinkling soap solution: A solution of soap and water is sprinkled over the layers with the help of a container and broom.

Rolling the namda: After sprinkling the soap solution, the mat is then tightly rolled and tied up with a rope and is then compressed by rolling to and fro on the floor with the help of hands and feet. This process is repeated for about an hour that allows the fusion of the fibres together-technically known as 'fibre to fibre' fusion.

Drying: After rolling the mat for an hour, the rope is untied and the mat is unrolled to discover the well-shaped namda. The derived plain namda is then dried in the sun to remove any moisture present in the rug.

Aari work: At the end, the namda. is embellished with beautiful ari work, which is optional.

Prices vary with the percentage of wool- a Namda containing 80% wool being more expensive than one containing 20% wool