

CHAPTER 1 EMBROIDERED TEXTILE

Q. What is Kantha of Bengal?

A. Kantha, embroidery from **Bengal**, is made of thousands of fine stitches, giving the fabric a puckered quilted look. In Bangladesh and India Kantha was used to make quilts and coverlets. Old sarees were folded together and embroidered with coloured threads pulled from saree borders. Now Kantha embroiderers make sarees and dupattas for the metro market.

Q. What are the major areas of production of Kantha?

A. Mymensing, Jessore, Faridpur and Khulna located in East and West Bengal.

Q. What are different types of products made by Kantha?

A. The following types of Kantha are popular:

1. Lep = 6'x4' used as body covering during cold
2. Soozni = 6'x3' used on auspicious ceremonial occasions as blanket
3. Bayton = 3'x3' used as book cover or covering valuables
4. Arsilata = 12"x6" used as cover for comb and mirrors
5. Oar = Rectangular Pillow cases
6. Durjani = square wallet
7. Rumal = Handkerchief

Q. How Kantha is prepared?

A. Discarded sarees are placed, one on top of the other, until the desired thickness is achieved. The edges are then folded and sewn together and the entire fabric is quilted with a white thread. Colored threads, drawn from the sarees, are used to embroider both the border and the surface designs. The women usually outline the designs in blue thread and use a palette of yellow, red, black and white to create the imagery. A small darning stitch, as well as the stem and satin stitch are most commonly used and creates a rippled effect on the outer surface.

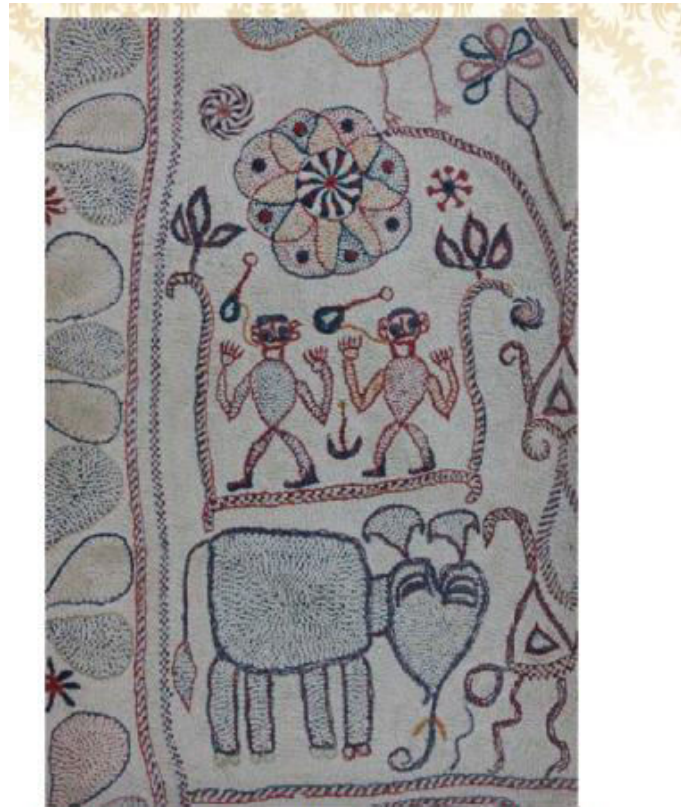
Q. What motifs or imagery are used in Kantha?

A. The motifs or imagery are inspired as following:

1. Alpona drawings made by the women for special festivities.
2. The motifs used in Kantha embroidery have a great influence of Portuguese & European traditions. The motifs are animal figures, human figures, floral motifs like trees, creepers, lotus, birds, fish, submarine sceneries, dancing peacock, swan, lion etc. Lotus is the most common and important motif widely used in Kantha. An all

over pattern of lotus may have the petals of red alternating with black petals Kantha means patched cloth and special significance of kantha is quilting.

3. From the four corners, the tree of life which is a very popular motif reaches out 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.



Pic. 1.27: Kantha with florals, human figures & elephant motifs

Q. What material is used for making Kantha?

A. The traditional form of Kantha embroidery was done on layers of soft dhotis and saris. The best fabrics used for Kantha stitch are cotton and silk. The base of Kantha is taken white since Bengalis mostly wear white saris.

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.

Q. What colors are used in Kantha?

A. 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.

Q. What are the various uses of Kantha?

A. 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.

Further study: https://www.slideshare.net/MadhurimaGuria/kantha-ppt?next_slideshow=1

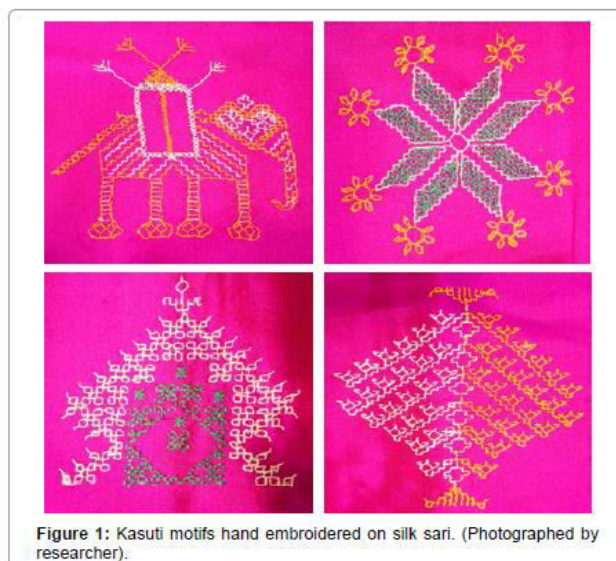
Q. What is Kasuti of Karnataka?

A. *Kasuti* of Karnataka is a combination of four different stitches, done on the borders, *pallav* and blouse of the blue-black, indigo-dyed *Chandrakala* saree, an essential part of the trousseau of Hindu brides of the region. The motifs are pictorial in character: the *Tulsi* plant, temple chariots, eight-pointed stars, parrots, peacocks, bridal palanquins, cradles, and flowering trees.

This work encompasses embroidering very intricate patterns inspired by everyday objects, nature and culture of this region such as geometric motifs, figures of birds and animals, God and Goddesses', temples, bullocks, horses, cows, chariots etc. It requires lot of patience; skill and intricacy since both the side of the embroidery look alike. The patterns that need to be embroidered are either marked on textile by pencil or charcoal. Sometimes the patterns are embroidered without any markings on the textile by simply counting threads which makes it laborious work.

Q. What are the stitches used in Kasuti?

A. The Kasuti embroidery involves four kinds of stitches (menthi, gavanti, negi and murgi). 'Menthi' is cross stitch resembling fenugreek seed. 'Gavanti' is double running stitch used for creating verticle, horizontal or diagonal lines. 'Negi' is a simple running stitch and 'Murgi' is a zigzag stitch.





Figures 1 and 2 show different Kasuti motifs hand embroidered on silk sari including figures/patterns inspired by everyday objects, nature and culture including elephant, geometric motifs, flowers, religious motifs etc.

Q. What are the major areas of production of Kasuti?

A. Kasuti is traditional regional hand embroidery practiced by women in northern part of Karnataka state, India. It has been a main occupation and source of income for many rural women from that region. Kasuti embroidery is practiced in Karnataka. The embroidery considered as an auspicious craft, is executed by women. In ancient times, every bride would own a black silk sari, Chandrakali sari, with Kasuti embroidery done on it.

Q. How Kasuti is prepared?

A. The embroidery is done on hand-woven cloth of darker colour usually black with cotton threads in different colours like red, orange, purple, green, yellow and blue. Four basic stitches are used: Gavanti, double running stitch that creates the same effect on both sides of fabric; Murgi, zig-zag running stitch that works in stepwise manner; Negi, simple running stitch that produces a weave-like effect, and Menthi, cross stitch that gives a heavier appearance. The embroidery threads used are drawn from the old silk sari borders.

Q. What motifs or imagery are used in Kasuti?

A. The motifs are inspired from religion, architecture, flora and fauna, and objects of daily use. Some examples are star shaped designs, chariot and palanquin for deity, tulsi pot holder, cradle, sacred bull, deer, elephant, peacock, horse and lotus.



Pic. 1.21: Kasuti embroidery using gavanti & murgi stitches



Pic. 1.22: Kasuti embroidery using menthi stitch



Pic. 1.23: Kasuti embroidery depicting tulsi pot holder and elephant motifs

Q. What material is used for making Kasuti?

A. Hand woven cloth with cotton and silk threads.

Q. What colors are used in Kasuti?

A. The embroidery is done on hand-woven cloth of darker colour usually black with cotton threads in different colours like red, orange, purple, green, yellow and blue.

Q. What are the various uses of Kasuti?

A. Traditionally the embroidery was done on Ilkal sari and other apparel items like women's blouse and children's bonnets. Presently Kasuti embroidery is also done on home products like cushion covers, bedcovers, curtains and accessories like handbags, mobile pouches, belts etc.

Q. What are the various styles of Kasuti?

A. The embroidery uses a combination of horizontal, vertical and diagonal stitches. The motifs are not traced on the fabric and the embroidery is executed by counting the yarns on the base material.

Q. What is Chikankari?

A. Chikankari is white work embroidery practiced in Lucknow, Uttar Pradesh. *Chikankari*, a craft more than 200 years old, is the delicate art of embroidery traditionally practiced in Lucknow. It was traditionally done on cotton fabric, with the design marked with wooden blocks in removable colors. The embroidery is mainly done on white fabric using white thread. Today colors are also used, as are also different types of fabric. However the traditional stitching techniques continue to be used. The word *chikan* comes from the Persian word *chikaan* meaning drapery.

Q. What are the stitches used in chikankari?

A. There are three types of stitches used in chikankari: flat stitches like stem stitch and herringbone stitch, raised or embossed stitches like bullion and French knots and pulled thread work or *jali*.

Flat Stitches:

Taipchi - this is a running stitch done on the right side of the fabric. It is done in parallel rows to fill the leaves and petals in a motif called *ghaspatti*. Sometimes taipchi is also used to make the *bel buti* design all over the fabric. This is the simplest Chikan stitch and is also considered the cheapest and quickest to do.

Pechani - this is another variation of taipchi. This is always done on the right side of the fabric.

Pashni - this is the minute vertical stitch worked over the taipchi to outline the motifs.

Bakhia - this is the most common stitch in Chikan embroidery. This is of two types

Uti bakhia – is done on the reverse side of the fabric in the motif. It makes the area inside the motif opaque and gives a beautiful light and shade effect.

Seedhi bakhia – is done on the right side of the fabric with criss-crossing of individual threads. This is used to fill the forms.

Dhoom or thum – this is very similar to the bakhia stitch, except that it is very closely packed and there are more criss-crossings of the individual threads.

Khatao or katava - this is more a technique than a stitch. This technique is hardly used these days, because it requires a lot of skill and precision.

Gitti – this is a combination of the button-hole and the long satin stitch. A wheel-like motif is formed in this stitch, and the warp and weft threads are teased and held back by long satin stitches so that a hole is formed in the centre of the wheel.

Raised or Embossed stitches -

Murri - this is a very minute stitch in which a knot is made over *taipchi* stitches. The murri stitch when elongated is called *nukili murri*. And when it is used to fill a blunt edged form it is called *mundi murri*.

Phanda - this is a smaller variation of the murri. In this the knots are very small and it is very difficult to do.

Jaalis -

The *jaalis* are the most typical of Chikan stitches. Here holes are made in the fabric by manipulating the needle without cutting the thread. The threads of the fabric are pulled apart to make regular holes or jaalis. In this, very fine thread is used and the needle has to be thicker than number 8, in order to make prominent holes in the fabric. Types of jaalis –

Madrasi jaali – this is a series of small holes, square in shape, alternating with closed areas.

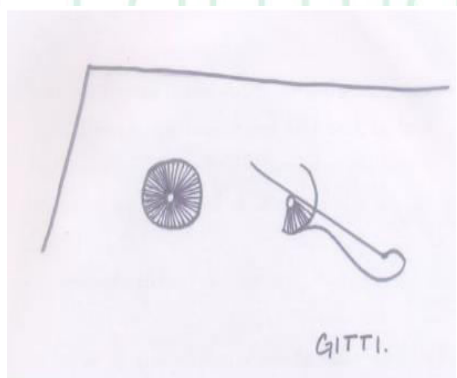
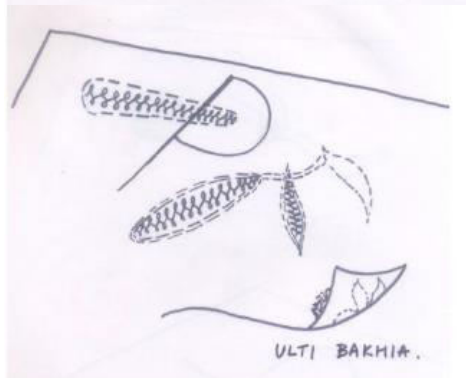
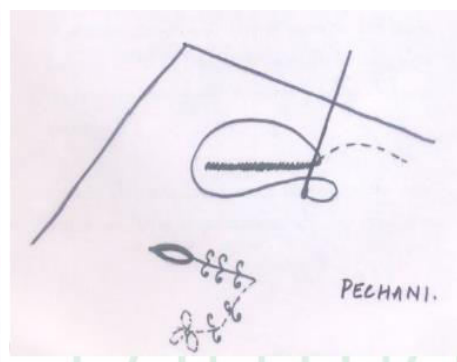
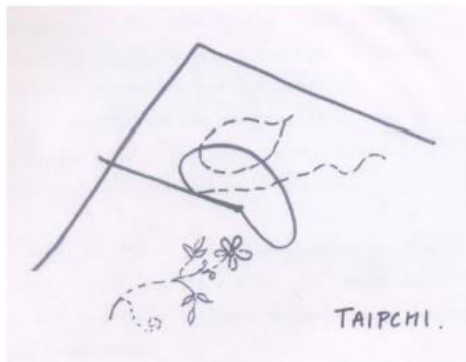
Makra – similar to the madrasi jaali, But here there are no empty holes, the holes have diagonal threads intersecting.

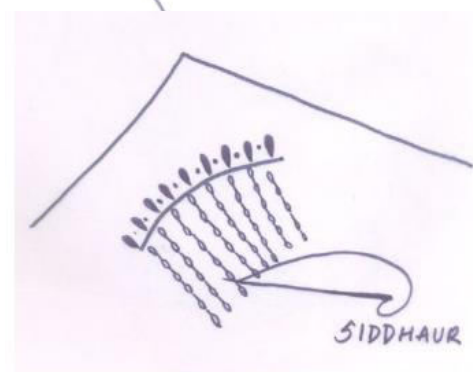
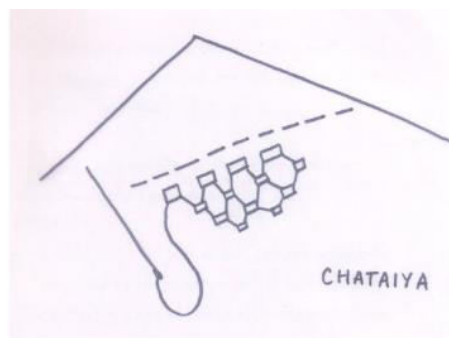
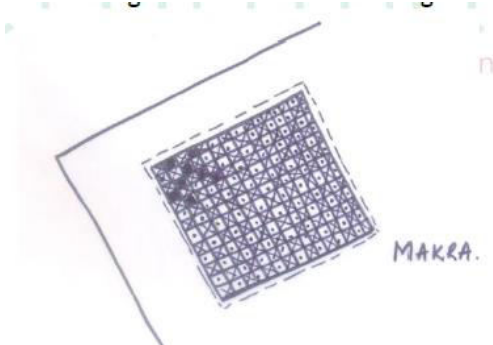
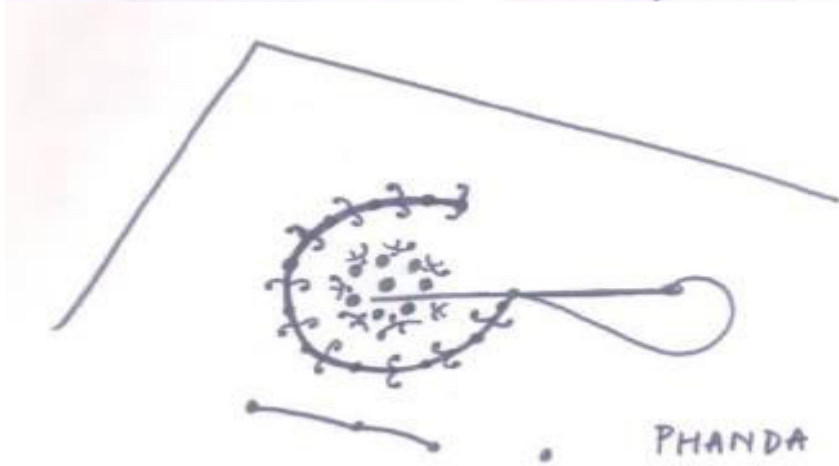
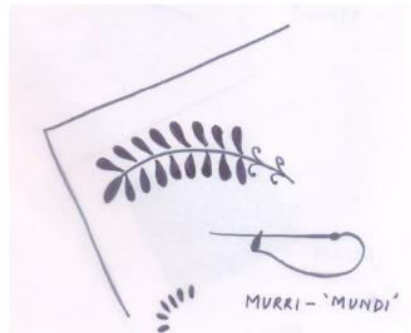
Chataiya jaali – a checkered pattern is formed with holes and closed areas.

Siddhaur jaali – this is the most commonly used jaali. Here the holes are not square but oval in shape.

Bulbul chasma - this is a compound of the siddhaur and makra jaalis.

Bangle jaali – the holes in this are smaller compared to the madrasi jaali. The holes are assorted in parallel banks with alternate closed areas.





Q. What are the major areas of production of Kasuti?

A. The only place where the craft is traditionally found is Lucknow, earlier known as Oudh or Awadh. This is where the craft originated, in clusters located in the area. More recently, chikan is also being done in other places like Delhi where a few families practice the craft.

Q. How Chikankari is prepared?

A. A common style present in each piece of Chikankari is the shadow work. To create the light and shade effect, herringbone stitch is executed from the wrong side of the fabric which creates shadow of lighter colour on the right side and at the same imparts an outline to the motif. The embroidery is done on fine white cotton fabric with untwisted white cotton or silk thread.

Q. What motifs or imagery are used in Chikankari?

A. The source of most of the design motifs is Mughal since that is where the craft originated. The styles of motifs whether they are kurtas, saris or angarkhas have a very distinct quality that closely relate to Mughal motifs. Common elements can be seen in places such as the in the ornamentation of the Taj Mahal and Fatehpur Sikri. The motifs are inspired from nature's flora including flowers, creepers and lace-like patterns.

The designs in Chikan are named and used according to the stitches employed like *murri ka buta*, though there are other terms also like *haathi* (elephant), *keri* (mango) to signify shapes or motifs predominantly used. Some of the most commonly used designs or motifs are *bel* (creeper). This is generally in straight lines, between two invisible parallels and is seen around cuffs and hems of garments as also along the button flaps. *Butis* of animals or flowers or *mahi* (fish) are also strong elements in the designs of Chikankari. These forms are used in assortment in simple geometrical grids.



Pic. 1.14: Herringbone stitch visible on the wrong side of the fabric



Pic. 1.15: Shadow effect created on right side of fabric

Q. What material is used for making Chikankari?

A. The embroidery is done on fine white cotton fabric with untwisted white cotton or silk thread.

Q. What colors are used in Chikankari?

A. White.

Q. What are the various uses of Chikankari?

A. Traditionally the embroidery was done mainly for male garments such as *kurta*, *bandi*, *choga* etc. for summer wear. Presently Chikankari is being explored for apparel as well as home products on different fabrics like crepe silks, chiffons, georgettes and cotton polyester blends. Besides the traditional white on white embroidery, the contemporary chikankari has a wider colour palette, from pastels to bright colours.

Chikan embroidery is used in variety of products from garments, on which it started in the Mughal era, to home furnishings. Garments like long *kurtas*, *sherwanis*, *kurtis*, skirts, *saris*, handkerchiefs, shirts and now t-shirts are also being embroidered. These have a huge demand in the local market. Home-furnishings include table-cloths, bed linen and cushion covers.



Pic. 1.16: Contemporary Chikankari



Chikankari on t-shirt



Uti Bakhia and Jaali



Uti Bakhia and Murri Phanda



Q. What is Chamba?

A. Chamba rumal, an embroidery from Himachal Pradesh dates back to the 15th century. Chamba was known for the most picturesque needle work, which the Romans described as 'needle painting'.

Q. What are the stitches used in Chamba?

A. The embroidery uses double satin stitch which simultaneously fills in the motif on both sides of the fabric, making it reversible.

Q. What are the major areas of production of Chamba?

A. There is a mention of this embroidery being practiced in Pathankot, Chamba and other remote villages of Himachal Pradesh in Buddhist literature and the Jataka Tales.

Q. How Chamba is prepared?

A. The embroidery is executed on two types of unbleached cotton cloth: lightweight, delicate muslin or handspun, hand-woven, coarser khaddar. untwisted, dyed silk threads 'Pat' in bright colours like red, yellow, green, blue, crimson and purple are used for the embroidery. The embroidery uses double satin stitch which simultaneously fills in the motif on both sides of the fabric, making it reversible.

Q. What motifs or imagery are used in Chamba?

A. The motifs used are inspired from Pahari paintings depicting lord Krishna and his playful antics. The embroidery also depicts the flora and fauna of the Himalayan region. Typical motifs include: tiger, goat, deer, horse, peacock, parrot; flowers, shrubs and plants, willow and cypress trees; and musical instruments like *sitar*, *tabla*, *veena*, *tanpura* etc.



Q. What material is used for making Chamba?

A. Unbleached cotton cloth: lightweight, delicate muslin or handspun, hand-woven, coarser khaddar and untwisted, dyed silk threads 'Pat'.

Q. What colors are used in Chamba?

A. Bright colours like red, yellow, green, blue, crimson and purple.

Q. What are the various uses of Chamba?

A. Traditionally the *rumal* was used as a cover for food *prasad* offered to gods and goddesses. It was also a custom to gift embroidered rumals at the time of weddings. Now days, the Chamba embroidery is done on fabrics like silk, polyester or terrycot and made into blouses, caps, slippers, cushions covers etc. embroidered silk wall hangings are also exported from Himachal Pradesh.

Q. What are the various styles of Chamba?

A. The embroidery is executed on a square piece of cloth. The motifs are arranged on the *rumal* in order to portray scenes from lord Krishna's life. Some of the popular themes include Rasamandala, Rukmini haran and Kaliya daman. There are floral borders on all four sides of the *rumal*.

Q. What is Kashida?

A. Kashida is an embroidery style from Kashmir that is practiced by men folk of the region. The intricate needlework is inspired from the charming natural surroundings of Kashmir.

Q. What are the stitches used in Kashida?

A. The main stitches employed for Kashida are darning stitch, stem stitch, satin stitch and chain stitch.

Q. What are the major areas of production of Kashida?

A. Kashmir region.

Q. How Kashida is prepared?

A. The base material for Kashida is cotton, wool or silk in a variety of colours like white, blue, yellow, purple, red, green and black. The embroidery threads used to execute Kashida are wool, silk or cotton depending on the product to be embroidered. The main stitches employed for Kashida are darning stitch, stem stitch, satin stitch and chain stitch.

Q. What motifs or imagery are used in Kashida?

A. The motifs used in Kashida depict the natural elements which includes the rich flora and fauna of the region of Kashmir. Typical motifs are birds like magpie, kingfisher; flowers, butterflies, maple leaves, almonds, cherries, grapes and plums. A popular motif seen on embroidered shawls is derived from the cypress cone.

Q. What material is used for making Kashida?

A. Cotton, wool or silk.

Q. What colors are used in Kashida?

A. White, blue, yellow, purple, red, green and black.

Q. What are the various uses of Kashida?

A. Kashmiri embroidery is primarily done on shawls and regional garments like *phiran*. Chain stitch embroidery is done on woolen floor rugs called Gabbas and Namdas. Nowadays, Kashida is also used to decorate household items like bed covers, cushion covers, lampshades, bags and other accessories.

Q. What are the various styles of Kashida?

A. There are three styles of embroidery followed in Kashmir. Sozni is intricate embroidery that uses stitches like fly stitch, stem stitch and darning stitch. The aari style, also called Zalakdozi employs hook or aari to fill-in motifs with chain stitch. In Kashmiri couching, zari thread is laid on the fabric along a pattern and is held in place with another thread.



Pic. 1.1: Sozni style of embroidery on shawl



Pic. 1.2: Kashmiri couching using zari thread on shawl



Pic. 1.3: Zalakdozi style of embroidery

Q. What is Phulkari?

A. Phulkari is an embroidery style that originated in Punjab. The needlework is widely practiced by the women of Punjab and holds significance in a life of a woman, from her marriage till her final abode to heaven.

Q. What are the stitches used in Phulkari?

A. The basic stitch employed for Phulkari is darning stitch, which is done from the reverse side of the fabric. For outlining of motifs and borders, stem, chain and herringbone stitches are sometimes used.

Q. What are the major areas of production of Phulkari?

A. It is used and embroidered in different parts of Punjab namely Jalandhar, amritsar, Kapurthala, Hoshiarpur, Ludhiana, Ferozepur, Bhatinda and Patiala.

Q. How Phulkari is prepared?

A. The base material to execute Phulkari is handspun and handwoven *Khaddar* that is dyed in red, rust, brown, blue and darker shades. Soft untwisted silk thread 'Pat' is used for the embroidery. The colours of the thread are red, green, golden yellow, orange, blue etc. The basic stitch employed for Phulkari is darning stitch, which is done from the reverse side of the fabric. The stitches follow the weave and a beautiful effect is created on the fabric by

changing the direction of the stitches. For outlining of motifs and borders, stem, chain and herringbone stitches are sometimes used.

Q. What motifs or imagery are used in Phulkari?

A. The motifs used in Phulkari are inspired by objects of everyday use like rolling pin, sword, flowers, vegetables, birds, animals etc. They are generally geometrical and stylized. Usually one motif is left unembroidered or is embroidered in an offbeat colour. This motif is called 'nazarbuti' which is considered to ward off the evil eye.

Q. What material is used for making Phulkari?

A. Handspun and handwoven *Khaddar* that is dyed in red, rust, brown, blue and darker shades and soft untwisted silk thread called 'Pat'.

Q. What colors are used in Phulkari?

A. The colours of the thread are red, green, golden yellow, orange, blue etc.



Pic. 1.5: Close view of Bagh, fully embroidered wrap



Pic. 1.4: Close view of Phulkari embroidery

Q. What are the various uses of Phulkari?

A. Phulkari is an important part of the bridal trousseau and is worn as a veil or wrap by women on special occasions like Karva Chauth, a festival celebrated in North India for

longevity of husbands. A specific pattern of Phulkari is also used as canopy on religious occasions. Presently, Phulkari is being done on bed linen and apparel like tops, tunics and skirts.

Q. What are the various styles of Phulkari?

A. The two embroidery styles prevalent in Punjab are Bagh and Phulkari. Bagh is a fully embroidered wrap that is used for special occasions whereas Phulkari is simple and lightly embroidered for everyday use.

Q. What is Kutch embroidery?

A. The embroidery of Gujarat is colourful and vibrant practiced by different communities of the state. The most popular embroidery styles originate from Kutch and Kathiawar region of Gujarat.

Q. What are the stitches used in Kutch embroidery?

A. Different stitches are used depending on the style of embroidery, namely chain stitch, herringbone stitch, satin stitch, interlace stitch, buttonhole stitch and darning stitch.

Q. What are the major areas of production of Kutch embroidery?

A. Kutch and Kathiawar region of Gujarat.

Q. How Kutch embroidery is prepared?

A. The embroidery is done with multi-coloured threads, usually cotton or silk embroidery threads. Different stitches are used depending on the style of embroidery, namely chain stitch, herringbone stitch, satin stitch, interlace stitch, buttonhole stitch and darning stitch. There is also use of mirrors that are fixed on the fabric with an embroidery stitch. Another technique used in Gujarat is appliqué where scraps of fabric are cut into a form and stitched onto the base fabric.

Q. What motifs or imagery are used in Kutch embroidery?

A. The motifs used in Gujarati embroidery are mostly taken from flora and fauna. Some typical motifs are flowers, creepers, trees, peacocks, parrots and elephants. Besides flowers and animals, human figures in different poses like dancing women and men are also seen in some styles of Gujarati embroidery.

Q. What material is used for making Kutch embroidery?

A. Cotton or silk embroidery threads on different bases.

Q. What colors are used in Kutch embroidery?

A. Multicoloured threads.

Q. What are the various styles of Kutch embroidery?

A. There are different embroidery styles carried out by tribal communities of Gujarat. Some of the styles are as follows:

- Mochi Bharat: The embroidery style from Kutch is practiced by the *mochis* of shoemakers. The *ari* or the hook is used to embroider designs with chain stitch.
- Soof Bharat: The embroidery is executed with untwisted silk floss and geometric patterns are created using the darning stitch.
- Abhla Bharat: The embroidery style is defined by the use of mirror work along with other embroidery stitches to create designs on fabric.
- Moti Bharat: The craft is characterized by the use of white and coloured beads that are connected with thread to develop colourful motifs on a white background of beads.
- Kachcho Bharat: The embroidery uses interlace stitch called *sindhi taropa*. The motifs are mainly geometrical comprising of squares, hexagons and lozenges.



Pic. 1.9: Mochi Bharat



Pic. 1.10: Soof Bharat



Pic. 1.11: Abhla Bharat

Q. What are the uses of kutch embroidery?

A. A range of embroidered articles are produced in various regions of gujarat. Some examples are quilts, doorway hangings, pouches, bags, ghagra, *choli*, wedding costumes, animal trappings etc.

CHAPTER 1 WOVEN TEXTILES

Q. What is Brocades?

A. The brocaded fabrics from Banaras are considered to be one of the finest saris in India and are known for their gold and silver brocade or 'zari'. These saris are made of finely woven silk, decorated with intricate design.

Q. What are the major areas of production of Brocades?

A. Banarasi brocade saris are from Varanasi/Banaras, a small town in the state of Uttar Pradesh. The holy city of Banaras, on the banks of river Ganga, is considered to be the oldest city in the world.

Q. How Brocades are prepared?

A. The designs are produced by warp and weft threads of different colours and materials, suitably woven. Extra warp/weft or both are woven into the fabric. Pattern is woven with or without attachments like jacquard or dobby attachment or by jala weaving. It can be silk on silk, cotton on cotton, silk on cotton, zari on silk. The brocade designs are made with extra yarns other than the ground threads. These extra or supplementary yarns are usually inserted in weft wise direction in Banaras brocades. When these extra yarns are picked from selvedge to the other end, the yarns appear on the face of the fabric in the design portion and as floats on the back of the fabric in the remaining portion. A very special technique often seen in Banaras is the 'Minakari'. In this technique a motif is woven with an additional colour which stands out and resembles the enamelling in jewellery. The additional coloured yarns are slightly untwisted and hence appear raised.

Q. What motifs or imagery are used in Brocades?

A. The most commonly used motifs are:

- Chrysanthemum *buta*
- Keri (paisley) *buta*
- Ganga *jamuni* style (half gold and half silver *zari*)
- Ari *jhari* (diagonal stripes)
- Latifa *buta*

The designs are extremely fine and delicate. They have a strong Mughal influence. Motifs like intertwining floral and foliage (*Jaal*), paisley in a creeper (*Kalka bel*) and hunting scene (*shikargah* pattern) are often seen.

Q. What material is used for making Brocades?

A. It can be silk on silk, cotton on cotton, silk on cotton, zari on silk

Q. What colors are used in Brocades?

A. Different colours.

Q. What are the various uses of Brocades?

A. These textiles were popular items of export to European countries. Traditionally, Banarasi brocades were used during the Mughal period as fabrics for royal coats, *achkans* and *jamans*. Courts and palaces were adorned with brocade curtains, fabric fans, bolsters and foot stools, upholstered with brocades. Brocade saris, *dupattas* and dress fabric were worn by women on special occasions, mainly on weddings and festivities.

In recent times, Banarasi brocades are being widely used to make dresses/*kurtis* for women, bags and other accessories. Lately home furnishings in brocades are also made to give a look of grandeur to the room. Even now, it's a must to have a Brocade sari in trousseau for every Indian bride.



Pic. 5.1: Paisely motifs in Banaras Brocade

Q. What are Chanderi Textiles?

A. Cotton weaving was done in almost all regions in India. Large number of towns and villages produced plain checked and figured muslin. The most important centres were Dhaka in Bengal, Kota in Rajasthan, Chanderi and Maheshwar in Madhya Pradesh, Venkatagiri and Madurai in South India.

Q. What are the regions of Chanderi Textile production?

A. Chanderi, near Gwalior, in Madhya Pradesh is renowned for its woven saris appropriate for summer wear. The craft is practised by Muslim Ansari weavers.

Q. What is the technique of Chanderi Textile production?

A. The sari is woven in a blend of cotton and degummed silk. It is diaphanous and is woven in pastel colours with small buties and a narrow gold border. The pallu generally has fine lines in zari yarn. The motifs are very simple. Some examples are gold coin (*asharfi*), mango, brick (*eent*) and rosary beads (*rudraksha*) in the form of small *buties*.



Pic. 5.7: Chanderi sari

Q. What are Paithani woven textiles?

A. Heavy silk saris woven at Paithan by twill tapestry technique on traditional handloom.

Q. What are the regions of Paithani production?

A. Paithani saris are woven in Paithan and yevla villages of aurangabad in Maharashtra. Paithani saris are heavy silk saris which are preferred for wedding trousseau and festive wear.

Q. What is the technique of Paithani production?

A. The intricate motifs are woven by interlock twill tapestry weaving technique on traditional handlooms. In the Deccan, the 'Paithani' weavers in Maharashtra used interlock tapestry technique to pattern the elaborate ornamentation.

Q. What are the motifs used in Paithani?

A. Bright jewel tones such as emerald green, ruby red and yellow coloured silk yarns were used, however midnight blue coloured saris were most preferred. The interlocking technique created geometric angular forms out of patterns which were floral, paisleys, parrots, peacocks and lotus flowers. The *pallu* used to have a broad band of zari. at present the *pallu* band is ornamented with lotuses and peacocks woven in very bright colours. another motif seen on Paithani saris is the bird (*munia*) motif. Paithani is coveted in India as a precious heirloom passing on from generation to generation. Exquisite silk from Paithani was exported to many countries and was traded in return for gold and precious stones.



Pic. 5.5: Paithani sari

Q. What are Maheshwari textiles?

A. Cotton weaving was done in almost all regions in India. Large number of towns and villages produced plain checked and figured muslin. The most important centres were Dhaka

in Bengal, Kota in Rajasthan, Chanderi and Maheshwar in Madhya Pradesh, Venkatagiri and Madurai in South India.

Q. What are the regions of Maheshwari production?

A. Maheshwar is a small town near Indore, Madhya Pradesh famous for delicate summer wear woven saris.

Q. What is the technique of Maheshwari production?

A. The sari is woven with cotton weft and silk warp which is dyed on loom. It can be plain, tone on tone with a striped or checked border. It has three decorative bands/ borders of zari on the pallu. The colours are very varied but the most popular are the native *haldi-kumkum* combination (yellow and red) and *sabz* (vegetable) colours.

Q. What are the motifs used in Maheshwari?

A. The motifs are inspired from the architectural carvings of the Maheshwar's ahilya Fort. The architectural carvings done on the fort walls such as *Kangura* (chevron) and *Chatai* (mat) have inspired the patterns for borders of Maheshwari Saris.



Pic. 5.8: Maheshwari sari

Q. What are kaanjeevaram textiles?

A. Heavy Kanjeevaram saris are still an integral part of every Indian girl's trousseau. They are made in silk and have motifs inspired by the temple architecture and sculptures of the region.

Q. What are the regions of kanjeevaram production?

A. Kanjeevaram saris hail from the town of Kanchipuram in Tamil Nadu. It is considered to be one of the most expensive saris in the world and thus used for all special occasions.

Q. What is the technique of kanjeevaram production?

A. The sari is woven in pure mulberry silk and gold zari on hand operated pit-loom. The colours most commonly used are mustard, deep green, maroon, aubergine, etc.

Q. What are the motifs used in Kanjeevaram?

A. The motif imagery is drawn from the nature and forms of temple architecture. Some examples are peacock, parrot, rosary beads, bird's eye, *kalash*, mythical creatures, temple designs, scenes from ramayana, Mahabharata and Bhagwad gita etc.



Pic. 5.6: Close view of a Kanjeevaram sari

Q. What is Patola textile?

A. Famous double ikat woven silk saris of Patan, gujarat. The ikat textiles of India can be classified into three categories on the basis of region as follows - Patola of Gujarat, Bandhas of odisha, Ikat textiles of andhra Pradesh: Telia rumal and Pochampalli.

Q. What are the regions of Patola production?

A. The double ikat weaving tradition of Gujarat is called 'Patola'. The textile is produced by the weavers of the Salvi community using expensive silk yarns. In the past, Patolas were manufactured in Patan, Khambat, Surat, Porbander, Ahmedabad and Baroda in Gujarat. However with the passage of time, there are only two families in Patan who continue to practice this craft.

Q. What is the technique of Patola production?

A. The process of producing the double ikat Patola fabrics is very time consuming and labour intensive. The design is planned very carefully since both warp and weft yarns are tie-dyed repeatedly in order to introduce more than one colour. After the yarns are tie-dyed, the warp and weft are woven in plain weave. A sari takes nearly one month to weave as the adjustments of the weft yarn to make precise pattern with warp yarns is done with a pointed metal rod after each weft insertion. Due to the perfect alignment of the warp and weft, the motifs formed have defined outlines in comparison to the hazy outlines seen in single ikats.

Q. What are the colors and motifs used in Patola?

A. Patola textiles use intense colours like bright red, golden yellow, green, dark blue, reddish brown etc. The distinctive Patola motifs are flowers, jewels, elephants, birds and dancing women for the Hindu and Jain communities. The Muslim community restricts themselves to abstract designs. The Patola designs are named as Kunjar Popat Bhat (elephant – Parrot), Nari Kunjar Popat Bhat (lady – elephant – Parrot), Navratan Bhat (Jewel Mosaic), Phool Wali Bhat (Floral), Chabri Bhat (Basket of Flowers) etc.

Q. What are the uses of Patolas?

A. The expensive Patola saris are prized possession of every Indian woman, reserved for ceremonial wear. Due to the high cost, the Patola sari attracts very limited clientele and also cheap imitations manufactured by ikat weavers of Pochampalli, has affected its sales. Thus the number of artisans practicing the craft has drastically declined over a period of time.

In India, Patola saris are considered to be auspicious and are thus worn on very special occasions like weddings and festivals. In the past, the textile was also used as temple hangings and offered to the divinity.



Pic. 3.2: Patola sari from Patan



Pic. 3.3: Nari Kunjar Popat Bhat

Q. What are Pochampalli textiles?

A. 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.

Q. What are the regions of Pochampalli production?

A. 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.

Q. What is the technique of Pochampalli production?

A. 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.

Q. What are the colors and designs of Pochampalli?

A. 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.



Pic. 3.6: Contemporary ikat textile from Andhra Pradesh

Q. What is Ikat?

A. Yarn resisting technique where patterns are created by the tie-dyeing of warp and weft threads before weaving which produces a typical hazy pattern; practiced in Gujarat, Orissa and Andhra Pradesh.

The exquisite and intricate resist dyed ikats and tie - dyed fabrics in the attires of people, as painted in the frescoes are evident of proficient dyeing skills of craftsmen.

The term 'ikat' is derived from the Malay-Indonesian word 'mangikat' that means to bind or knot. It is a yarn resist technique wherein the yarns are tie-dyed, and on weaving a pattern is created on the surface of the fabric. An ikat textile can be identified from the typical hazy patterning on fabric due to the resist dyeing of the yarns prior to weaving. Ikat can be classified into three categories:

Single ikat: There are two kinds of single ikat namely warp ikat and weft ikat. As the name suggests, in warp ikat, the warp yarns are tie-dyed and woven with plain solid coloured weft yarns and similarly in weft ikat, the weft yarns are tie-dyed and woven with plain warp yarns.

Double ikat: In double ikat, both warp and weft yarns are tie-dyed according to a pre-determined pattern and then woven to create clear designs on fabric.

Combined ikat: In combined ikat, both warp and weft yarns are tie dyed but they are present in selected areas of a textile, to create interesting patterns.

Q. What are the main regions of Ikat production?

A. The main production centres of ikat in India are Gujarat, Orissa and Andhra Pradesh. The ikat of each region known by different names can be identified from the motifs and the patterns achieved on weaving the tie-dyed yarns.

Q. What are categories of Ikat in India?

A. The ikat textiles of India can be classified into three categories on the basis of region as follows:

- Patola of Gujarat
- Bandhas of Orissa
- Ikat textiles of Andhra Pradesh: Telia rumal and Pochampalli

Q. What are Kani Shawls of Kashmir?

A. Amongst the earliest woolen textiles are the 'Kani' shawls of Kashmir, woven with Pashmina goat fleece. Their sophisticated and sensitive designs were in high demand. These shawls were much sought after in Europe and by Indian royalty for its intricate twill tapestry weave.

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.

Q. What are the regions of Kani Shawls production>

A. 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.

Q. What are the raw materials for Kani Shawls?

A. 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 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.

Q. What is the technique of Kani Shawl production?

A. 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. Its 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



Pic. 5.9: Process of Kashmir 'Kani' shawl weaving

Q. What are the different types of Kani Shawls?

A. 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.
- **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.

Q. What are the motifs used in Kani shawls?

A. The motifs are inspired from beauty of nature. Some examples are mango or *kairi*, almond or *badam*, chinar 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.

Q. What are the colors used in Kani shawls?

A. 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*).

Q. What are the end uses of Kani Shawls?

A. 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.

Q. What do you mean by Jamawars?

A. Woven kashmiri shawl by twill tapestry technique with the help of wooden spools where the weft threads form the pattern. The Kani 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.

Q. What is Jamdani?

A. Fabric of fine cotton muslin woven at and near Dhaka (Bangladesh) and also at tando(uP) and at Varanasi.

Q. What are the regions of Jamdani production?

A. The Jamdani saris are from West Bengal. These are sheer, delicate saris woven in Phulia, Nadia and Shantipur villages. These are made in combination of cotton with cotton, cotton with silk and silk with silk.

Q. What is the technique of Jamdani production?

A. The technique of interlocking the extra weft yarns for creating motifs in the fabric is used in Jamdani saris. These are woven on traditional handlooms.

Q. What are the various motifs used in Jamdani?

A. Floral geometric creepers, paisleys and leaves are the most common motifs in the Jamdani saris



Pic. 5.4: Jamdani sari

Q. What are Baluchars?

A. A type of silk brocade sari produced in Murshidabad district of West Bengal with elaborate supplementary weft motifs in the pallu. Murshidabad in Bengal acquired fame for its unique 'Baluchari' saris. These saris were elaborately brocaded with floss silk in strikingly pictorial 'pallu'. These panels depicted courtly activities of Bengal Nawabs and landlords.

Q. What are the regions of Baluchari production?

A. Baluchari saris are beautiful ornate saris mainly produced in Murshidabad district of West Bengal. Baluchari sari is distinctly different from other saris of India, as it commemorates the Nawab and his wife by depicting them on the *pallu* of the sari.

Q. What is the technique of Baluchar production?

A. Making of the motifs for *pallu* and other part of Baluchari sari is an intricate process. earlier, Baluchari saris were made on *jala* looms which were gradually replaced by the modern jacquard technique. Traditionally the motifs were woven on handlooms, using softly twisted extra weft yarns which used to give a plump, embroidered effect. *Zari* is not used for extra weft ornamentation Now a days, jacquard attachment is used for weaving patterns on the sari. The design is drawn on a graph paper; it is coloured and punched on the jacquard cards. After punching, these cards are put in order and fixed in the jacquard machine on top of the loom.

Q. What are the motifs used in Balucharis?

A. The *pallu* of the Baluchari sari is special as it is divided into niches bordering a square or rectangular space in the center. In each of the niches, a human figure is depicted, normally a king smoking a *hookah* or a queen with a fan or smelling a flower. A row of three, five or seven ornate paisley (*kalkas*) are seen in the centre of the *pallu*, around which niches with human figures are woven. The Baluchari saris are often reckoned with the patterning of sun, moon, stars, mythical scenes and motifs of natural objects. The field of the saris are embellished with small butis. Colours like maroon, blue, red and dull dark terracotta were used as the base colour. ornamentation of *butidar* Baluchari saris is done with extra weft motifs in off-white, white, yellow and dull orange coloured yarn.

In recent times, scenes from ramayana and Mahabharata are depicted on Baluchari saris as motifs. Colours have become brighter and polychromatic. Zari yarns are also used for ornamentation.

Q. What are Baluchar end uses?

A. These saris were mostly worn by women from upper class and *zamindar* households in Bengal during festive occasions and weddings.



Pic. 5.2: Detail of Baluchari Sari



Pic. 5.3: Detail of part of Baluchari Sari Pallu

CHAPTER PRINTED TEXTILES

Q. What are Sangneri prints?

A. Rajasthan is known for its colourful block printed fabrics. 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 Sangner near Jaipur. Both have similar motifs but the technique of production and the look is very different.

Q. What are the major areas of production of Sangneri prints?

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

Q. What is the technique of Sangneri printing?

A. The technique used by the printers in Sangner 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.

Q. What motifs or imagery are used in Sangneri printing?

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

- 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.

Q. What are the end uses of Sangneri printed textiles?

A. The block printing is done mainly for products such as saris, *dupattas*, *salwar kameez* sets, bedcover, curtains, scarves, and yardage for apparel and home.

Q. What are bagroo prints?

A. Rajasthan is known for its colourful block printed fabrics. 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 Sangner near Jaipur. Both have similar motifs but the technique of production and the look is very different.

Q. What are the regions of bagru printing?

A. Bagru is a small village in Rajasthan, which is known for its mud-resist block prints.

Q. What is the technique of bagru printing?

A. 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.

Q. What are the motifs used in bagru printing?

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

- 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.

Q. What are the end uses of bagru printing?

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

Q. What do you mean by tie and dye textiles?

A. It is a resist dyeing technique of colouring yarn or fabric in order to create a pattern by blocking or resisting certain areas, so that only the unblocked areas receive colour. Resist materials like thread, wax, rice or mud paste can be used keeping in view the patterns. E.g. bandhanis of Gujarat, Bandhej and leheriya of Rajasthan, etc

Q. What are bandhanis?

A. The Gujarati word for resist technique of tie and dye, also known as bandhej in Rajasthan. Bandhani, derived from the word 'bandha' which means to tie, are tie-dyed textiles primarily from Rajasthan and Gujarat. Tie-dye is a resist dyeing technique in which pre-determined areas on the fabric are tied tightly with thread to protect them from the colour,

followed by dyeing and removal of threads to reveal an interesting pattern on fabric.

Q. How bandhanis are prepared?

A. The basic steps of creating a bandhani textile are as follows:

- **Pre-preparation of fabric:** The fabric generally used for tie and dye is finer variety of cotton and silk, so that dye can penetrate deep into the layers of tied fabrics. It is soaked in water overnight and washed thoroughly to remove the starch in order to improve its dye uptake. The fabric is bleached by drying it in the sun.
- **tracing of design:** The fabric is folded into four or more layers for convenience of tying as well as to achieve symmetry in design. The design layout is marked on the folded fabric with wooden blocks, dipped in washable colours like *neel* or *geru*.
- **tying of fabric:** as per the design, the folded fabric is raised with a pointed metal nail worn over the finger. A cotton thread coated with wax is wrapped tightly around the raised area to create a simple fine dot: *bundi* or *bindi*, which is the basic motif of the design.
- **dyeing of fabric in the lightest colour:** after tying, the fabric is dyed in the lightest colour first from the selected colour scheme. After dyeing, fabric is washed, rinsed and dried.
- **renewal of tying and dyeing in next-darker colour:** Parts of the fabric to be retained in the lighter colour are covered with tying and then the fabric is dyed in the next darker colour. The Process of re-tying and dyeing is continued till the darkest colour in the scheme is applied.
- **Washing:** Following the final dyeing, the textile is washed to remove excess dye and starched.
- **opening the ties:** The ties of the tie-dyed fabric are kept tied till purchased by a consumer in order to differentiate between a bandhani textile and a printed imitation. only a portion of the bandhani textile is opened to display the colour scheme to the customer. To unravel the ties, the bandhani textile is stretched crosswise to open all ties at the same time.

Q. What are different examples of bandhanis of Gujarat?

A. **gharcholu:** a popular bandhani textile produced in gujarat is called *gharchola* or *gharcholu*, a traditional *odhani* for Hindu brides, which is nowadays available as a sari worn on auspicious occasions. The tie-dyed textile in cotton or silk is red in colour and the layout is a checkerboard created with woven gold threads. Each square within the check contains a different tie-dyed motif like dancing lady, parrot, elephant, peacock, flowering shrub and geometric forms

Chandrokhani: The traditional *odhani* for a Muslim bride in red and black colour is called *chandrokhani*. It is a tie-dyed textile with a big medallion in the centre surrounded by four smaller medallions and wide borders. Motifs created with small tie dye dots are small paisleys, zig zag lines, sunflowers etc.

aba or abo: The traditional upper garment for Muslim women is called *aba* or *abo*. The *kurta* has an intricate tie-dye pattern shaped like a yoke on the bodice front, which is

identical in the front as well as the back

Q. What are the motifs used in Bandhanis?

A. The tie-dye from Gujarat called Bandhani is regarded for its fine resist dots and intricate designs. Traditionally the tie-dye is done on silk, cotton and wool. The motifs created by outlining with tiny dots are animal and human figures, flowers, plants and trees. The products range varies from *odhanis*, saris, shawls to stitched garments like *kurta* and skirts

Q. What are the regions of production of Bandhanis?

A. The major centres of bandhani in gujarat are Jamnagar, Bhavnagar, rajkot and Porbandar.



Pic. 2.2: Bandhani woolen shawls



Pic. 2.3: Close view of Gharcholu



Pic. 2.4: Close view of Chandrokhani

Q. What are Bandhej and Leheriya of Rajasthan?

A. The tie-dyed textiles produced in rajasthan are known as bandhej and are similar to the bandhani of Gujarat in terms of production process. Besides the fine resist dots, other types of shapes seen in bandhej are tiny boxes called *dabbi*, sweetmeats termed *laddu* and cowrie shells named *kori*. The tie-dye motifs range from very simple to complex forms including geometric and floral designs. The tie-dye done on fine cotton and silks are used as *odhani* for women, turban cloth for men and stitched into garments like skirt and bodice. The colourful textile that is considered auspicious is also offered to goddesses on special occasions.

another category of tied-dyed fabrics which are very popular from rajasthan are leheriya (Pic. 2.6). The patterns are diagonal or zigzag lines created by wrap-resist technique. Fine cotton or silk fabric is diagonally rolled into a tight rope and tied with thread at regular

intervals to obtain stripes on dyeing. The fabric may be rolled again and re-tied to resist the existing colour and add another colour in the leheriya pattern. The fabric when opened fully shows diagonal white and varied light coloured lines on a darker background. leheriya fabrics are used as head cloth or *safa* by men, worn on special occasions like festivals and weddings.

The finest bandhej is made in Sikar and Bikaner in Rajasthan. Other production centres for bandhej and leheriya are Jodhpur, udaipur, Barmer and Jaipur.



Pic. 2.6: Single colour leheriya from Rajasthan

Q. Give different examples of tie and dye of textiles of Rajasthan?

A. **Piliya/Pilado:** The traditional odhani in red and yellow colour scheme is an important part of the costume for young mothers. These textiles were dyed with turmeric to impart properties of anti inflammation. Hence it had social significance as they were gifted to the mothers of new born boys. a typical piliya is largely yellow in colour with red appearing in borders, big central circular motif and four smaller circles around it

mothra: A traditional leheriya textile that has a fine checkered pattern created by crisscrossing diagonal lines



Pic. 2.8: Close view of Mothra



Pic. 2.7: Close view of Piliya

CHAPTER 4: PAINTED TEXTILES

Q. What is kalamkari?

A. Andhra Pradesh is famous for many of its textile crafts, one of which is Kalamkari, which means 'pen-craft'. Kalamkari, the dye painted and printed exquisite textile symbolically named after the technique of its making, 'kalam/qualam' meaning pen and 'kari' meaning art, has been prevalent in several parts of southern India since ancient times.

Q. What are the regions of kalamkari production?

A. This style of printing was practiced in coastal Deccan and many other places. Srikalahasti, Masulipatnam, Polavaram and Pedana in Andhra Pradesh have been the major centres of this craft.

Q. What are the tools used in kalamkari?

A. The main tool used in Kalamkari is an improvised brush known as 'kalam'. It is made of bamboo stick which has a pointed edge like a pen. Near the tip, a ball of wool or felt is tied. Whenever the kalam is dipped in dye, the ball of wool absorbs the dye which is pressed while drawing. This maintains constant flow of the dye to the tip for continuous drawing.

Q. What dyes are used in kalamkari?

A. Natural dyes used in Kalamkari are colours extracted from plants, roots, leaves and similar vegetable matter, combined with minerals like iron, and mordants like alum which help in fixing the colour on to the fabric. For e.g. Yellow colour is derived from myrobalan flowers and pomegranate rind, blue colour is derived from indigo and black from rusted iron fragments.

Q. What is the technique of kalamkari?

A. The first step involves preparation of grey cloth which is achieved by soaking the cotton fabric in water for an hour and consequent washing so as to remove the starch which is followed by drying. Next, the fabric is treated with myrobalan solution which gives the cloth a light yellow tone. The outlining of the main theme and figures are then drawn by using ferrous acetate solution prepared by fermenting iron scrap with jaggery. This solution gives black colour. Alum solution is prepared by dissolving alum in water. This is applied wherever red is desired. Combination of blocks and hand painting using 'kalam', makes Kalamkari fabrics desirable for consumers. The fabric is then dyed with alizarine. The areas painted with ferrous solution turn jet black and the ones painted with alum become bright rust red. Blue colour is applied by mixing indigo solution in an alkaline solution of lime and fuller's earth. To get green color, indigo or ultramarine blue is applied on portions which are already painted in yellow color.

Q. What is the style and motif used in kalamkari?

A. The art of Kalamkari under the patronage of Mughals in Coromandal and Golconda provinces branched out into two schools. Masulipatnam under the Golconda province catered to the Mughal tastes with its Persian influence according to Islamic aesthetics. The prints from this region were characterized by intricate motifs and forms including the tree of life, 'mehrab' pattern, 'jaals', creeper and stylized peacocks. Decorative borders were depicted in stylised natural forms with wooden blocks instead of pen. Sometimes pen work was combined with block printing to design elaborate wall hanging and panels with motifs such as Tree of life. Otherwise the blocks patterns were influenced by Persian/Mughal motifs of exotic fruits and flowers, birds and animals, creepers and

stylized peacocks etc. Srikalahasti, ruled by Hindu rulers who gave patronage to the painters, was known for depicting scenes from ramayana and Mahabharata on large pieces of fabrics which were used as hangings and canopies in the temples. The scenes were narrative and were depicted in boxes. underneath each one, a line in Telugu script was painted to describe it. The forms are folk and more imaginative with restricted usage of repeats. Characteristics of this style are usage of solid colors without any shading. gods like Krishna, Shiva, Parvathi, Brahma, ganesha, durga, Lakshmi, Rama are depicted with rounded faces, long and big expressive eyes and stout figures. Women are shown with heavy chins and men are depicted with long moustaches mostly in side profile.

Q. What colors are used in kalamkari?

A. Blue, ochre yellow, red and black are the main colours used in Kalamkari.

- Blue is associated with lord Krishna and also other gods.
- yellow is used to show female bodies and also gold ornaments in deeper ochre shade.
- green colour is used to depict lord Hanuman
- red colour depicts demons and bad characters.

Q. What are the end uses of kalamkari?

A. The fabrics printed at Masulipatnam are used as furnishings such as bedspreads, curtains, table cloths etc apart from apparel like *kurtas*, *saris* and *dupattas*.



. 4.4: Ganesha in Srikalahasti style of Kalamkari painting

CHAPTER 5: CARPETS AND NAMDAS OF KASHMIR

Q. What are namdas of Kashmir?

A. Woolen felt embroidered floor coverings from Kashmir. The Namda is a non-woven felted fabric. It makes an excellent and inexpensive dewan and floor covering and is also used as a mattress in colder areas of the state where it absorbs the cold of the ground. It is felted thick fabric made by the process of pressing raw wool and cotton together. The ground is off white in colour on which bright coloured wool is used for embroidery in chain stitch. The Namda initially, it did not have ornamentation and was probably only functional. However, gradually they started getting ornamented with Embroidery motifs which were based on flowers, leaves, birds and animals. These Namdas were oval or round in shape. Also they were less expensive than pile-carpets of Kashmir.



Fig. 14.15 Namda

Q. What do you mean by carpets?

A. 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. It can be knotted also.

Q. What are different types of carpets?

A. **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 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.