

UNIT

1

Study of Motifs

Structure

- 1.0 Introduction
- 1.1 Types of motifs- Geometric, Natural Abstract, Stylized
- 1.2 Types of layouts - Side, Half drop, Border, All over
- 1.3 Motifs of India – Styles and Colour Combination

Learning Objectives

After studying this unit, the student will be able to

- Describe design and its types
- Differentiate between motif, pattern and design
- Make possible modifications in the design
- Select appropriate design for particular end use
- Determine the suitable placement of motifs in the design
- Know the styles and colour combinations of the Indian motifs and adopt in contemporary textiles

Unit Preview

This chapter aims at explaining the types of motifs indicating its origin, layout and styles. As seen in Indian textiles there are number of motifs having their origin from environment, rituals, places of production, its rulers etc. It is

therefore important to study about the Indian motifs and their use in traditional textiles.

1.0 Introduction

Admittedly the creation of things for use is the basic motivating force in the practical operations of man. But amazingly his endeavors have never been merely utilitarian. An unconscious desire to beautify all that he has or does has led him to seek the elements of beauty and to integrate them with the purpose of his living. Since, the day man began to give shape to the materials provided by nature for meeting his rudimentary requirements, he has never been able to resist the inward urge to adorn and beautify his possessions and surroundings. All these efforts has led to the creation of motifs from different origins, organizing them in suitable layouts. This gave the uniqueness to the motifs used in traditional Indian textiles.

1.1 Types of Motifs - Geometric, Natural, Abstract, Stylized

Motif is the most basic unit with the help of which a design or a composition is made. Motifs are often inspired from nature and are also closely linked to natural, cultural, religious and socio-economic factors prevailing in any society.

A motif is the most basic unit or the smallest unit of pattern. Motifs are repeated in different ways to create patterns and these patterns are repeated to create a design. Motif has a distinct identity of its own in a pattern or design. Each motif is generally developed from a geometrical shape or a combination of different geometrical shapes.

1.1.2. Classification of Motifs

The motifs or units of a textile design may be classified as

- Geometric
- Realistic or Natural
- Stylized
- Abstract

1.1.3 Geometric Motifs

These motifs include lines in various forms, such as vertical, horizontal, diagonal and curved. They form fabric designs, such as stripes, plaids, checks and circles and their associated designs. Geometric designs lead the eye in the design or pattern that is created by them.

Geometrical motifs may be created during the weaving or knitting fabric construction process. If motifs are applied as prints after the fabric is constructed, ensuring that lines are straight with the yarns of the fabric is important; otherwise the finished garment will be unsightly. A distinctive geometric design may dictate the garment styling and limit the possibilities for using the fabric. Geometric designs may require additional fabric in order to match the motifs during the layout and construction.

1.1.4 Examples of Geometric Motifs

Basket, chevron and herringbone weave designs; box; layout; check board; diagonal stripes, diaper and ogee pattern, plaids and polka dots.

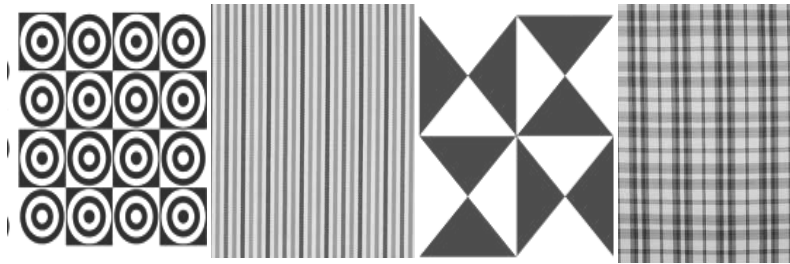


Fig. 1.1 Geometric Motifs

1.1.5 Realistic or Natural Motifs

Natural motifs portray as direct replica of things as they exist in nature, such as flowers on trees, animals in jungle, human figure and other natural things. They also called novelty patterns. As these motifs lack a designer's creativity and require three-dimensional platform to copy reality, they do not find wide acceptance in apparel designing.

1.1.6 Examples of Realistic Motifs

Animals, animal skins, fruit, games, toys, mythological designs, vegetables, shells and jungle etc are all form the natural or realistic designs.

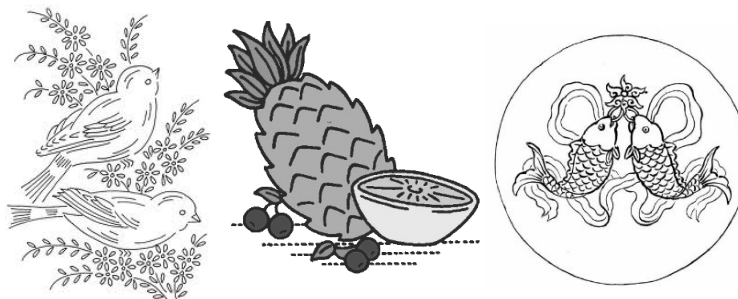


Fig 1. 2 Realistic Motifs

1.1.7 Stylized Motifs

These are simplified variations of natural or man-made objects that are no longer recognizable. These motifs are full of creativity, as they are the result of a designer's interpretation of naturally existing things. Stylized motifs are obtained by rearranging the real objects either by simplifying or exaggerating them to achieve the purpose of the design.

1.1.8 Examples of stylized Motifs

Flower spilling out of basket, flowerpots, vases, bouquets and all that coming out the designer's imaginary ideas form the stylized designs.



Fig. 1. 3 Stylized Motifs

1.1.9 Abstract Motifs

These are combinations of colour, size, and shape without relationship to natural or man-made objects. They are full of colour and interest to the fabric. Abstract implies an element of impression and a greater freedom than is found in most geometric designs. This type of design is used in modern art.

1.1.10 Examples of Abstract Motifs

Realistic, stylized, and abstract motifs may be easier or more difficult to use depending on the size of the motif, the contrast between the motif and the background, and whether or not the design is multiple-direction or one-way. Smaller size motifs, softened shadings, and multiple direction designs are easier to sew and wear.

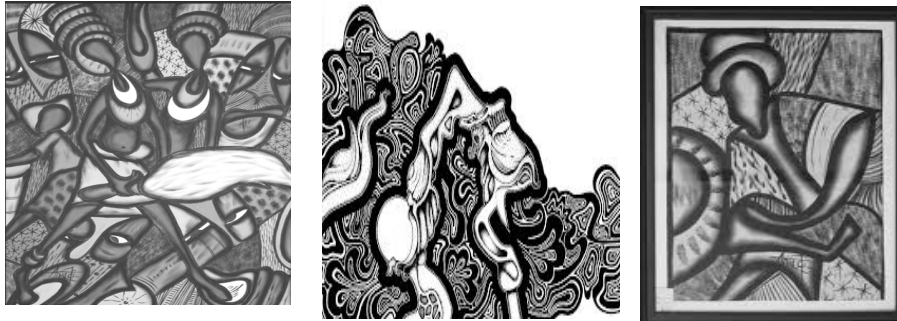


Fig.1.4 Abstract Motifs

1.2 Types of Layouts - Side, Half drop, Border, All over

Layout in a pattern is described as the arrangement of the motif, whether it is spaced widely or closely on the ground, in neat order or apparently at random, or in rows that form stripes.

Textile design types may be categorized by layout as well as by motif or style of pattern. The term layout in textile designing refers to the arrangement of motifs in the framework of the design plane.

Unlike a painting or drawing, which is designed in relation to its boundaries or edges, the elements in a textile design are designed in relation only to each other. There are no boundaries; when the pattern is printed, it will continue over yards and yards of cloth. For a textile design to be reproduced on fabric, it must eventually be developed into one standard unit containing a specific arrangement of the desired motifs. This one unit, called a repeat, will be repeated across the width and length of the fabric in a continuous manner. Designs are sometimes done in repeat from the start but are often designed in balance and put in repeat later.

The patterns or layouts can be made in various ways to form the design, they are;

- Side layout
- Half drop layout
- Border layout
- All over layout

1.2.1 Side or Spot or Tossed Layout

A pattern composed of motifs that do not recur at regular, measured intervals within one repeat unit of the design is referred to as a tossed pattern. The motifs in this layout are placed close to touch each other, but are separated by ground area, seeming to float on a plain background. This pattern can be constructed as a repeat of motifs side by side giving a side layout.

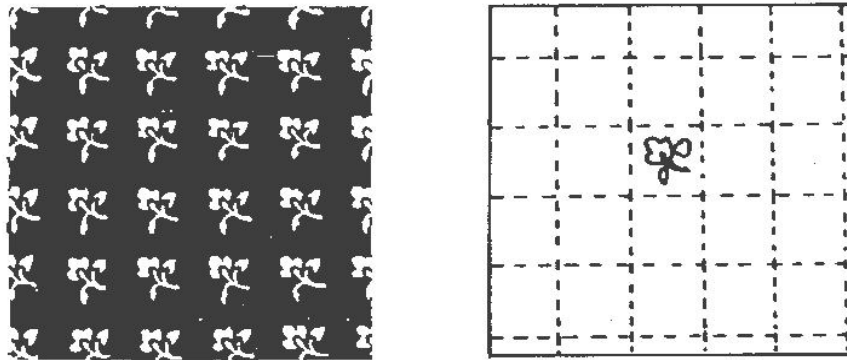


Fig. 1.5 Side Layout

1.2.2 Half-Drop Layout

The difference between the side and half drop layout is that each motif of a given size will not come just straight across to the next repeat, but will move up or down half of one repeat in the vertical direction. The advantage of a half-drop repeat is that it will not develop an unwanted horizontal movement as it repeats. As the layout creates a brick effect it is also called as brick pattern.

Motifs of different sizes and shapes can be added to pattern and placed in different directions, even upside-down. Varying the space between motifs can create a pleasing look in this layout.

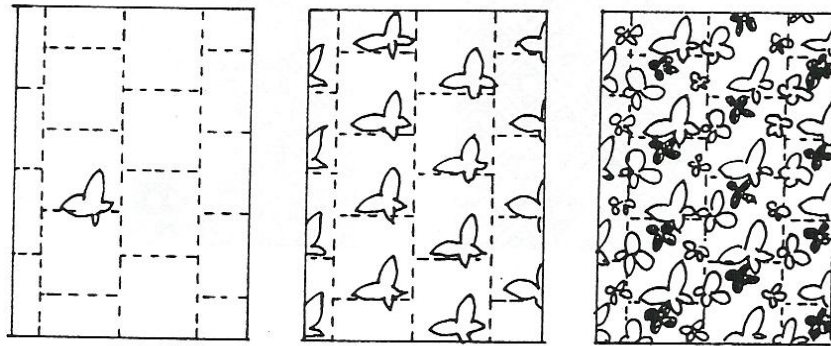


Fig. 1.6 Half Drop Layout

1.2.3 Border Layout

Most border designs are composed of a unit or series of units or lines repeated at intervals over the given area. The design used is one, which permits the eye to travel its length easily without interruption. Some times a design which does not seem to leave the eye easily over its length would be very successful if the units used are brought together closely. The rhythmic effect is achieved through the use of an unbroken line running the length of the border. Even if the lines are broken, it should be done at regular intervals, so that the eye automatically bridges the gap and sees it as a continuous line.

In the construction of borders patterns, translation (repeat of motifs in one direction-vertically or horizontally or diagonally), reflection (mirror image of the motif), rotation (repetition around a fixed point) and glide reflection (repeat of motifs in combination of translation and reflection) are followed. The combination of translation and glide reflection can create more number of patterns using single motifs.

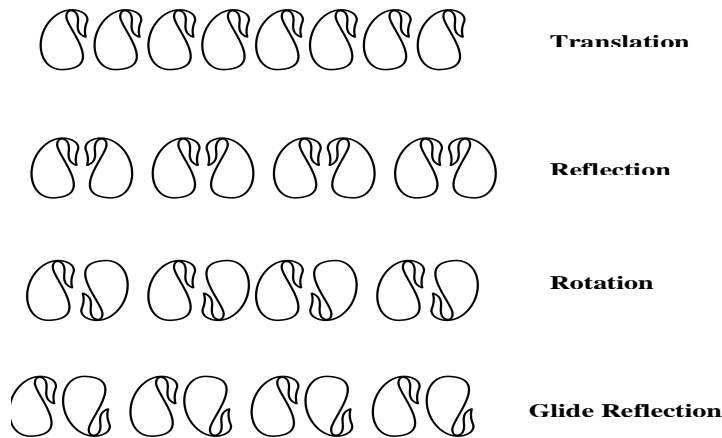


Fig 1. 7 Types of Border layout

1.2.4 All- over Layout

It has balanced motifs that recur irregularly within the repeat unit. The motifs are connected in some way, forming a network that covers the entire design plane. This is also called a meander. These designs feature elaborate, embellished floral-like motifs that seem to grow and wander across the design plane, resulting difficulty in forming repeat.

A pattern in which all motifs repeat directly under and directly across from one another at measured intervals is called a set or tailored pattern. Small patterns of this type with organic shapes in all-over layout are also called foulards.



Fig. 1.8 Allover Layout

1.3 Motifs of India– Styles and Colour Combinations

Traditional motifs can be described as the motifs which are being used in Indian textiles since ancient times and are handed over from one generation to the other. Our traditional motifs are deeply influenced by religious belief, culture, environment, activities of day to day life, architecture, history, rulers etc.

The artisans have modified motifs based on the whims and fancies of the kings who invaded and ruled India for several years. For creating the variety of motifs and designs, weavers and designers had also taken inspiration from their environment.

Indian artisans have created varied motifs and patterns which are exclusive in their styles and colour combinations like creeping vines and floral patterns, which remind us of Mughal history and the Islamic portrayals. Motifs like lotus, conch shells, fish, elephant and horse etc. which represent the philosophy of Hinduism and the concept of bring good-luck, health and prosperity are typically found in the textiles worn in the occasional ceremonies.

These motifs represent over poetic expressions and imaginations towards life, and devotional characters. Few of these motifs are explained below,

1.3.1 Peacock Motif

The peacock was painted on Indus Valley depicting tribal art; it was also found in Mauryan Buddhist sculpture, Gupta-period artifacts, Mughal miniatures, and in present-day wall paintings and textiles. Although it is hard to say if it had the same symbolism in every age, the peacock was found in the arts of most post-Indus cultures, indicating that it remained a potent symbol. The peacock is now India's national bird. It symbolizes immortality, courtship, and fertility. In all types of Indian textiles peacock is either printed or embroidered on light background with dark colour combinations.

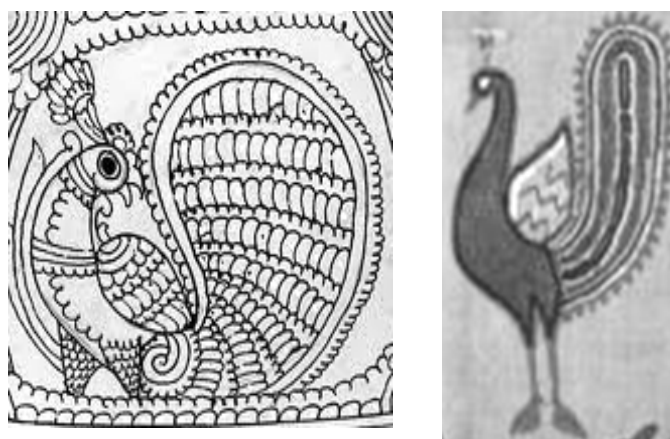


Fig 1.9 Peacock Motif in Painted and Embroidered Textiles

1.3.2 Parrot Motif

It is a symbol of courtship and passion seen in Indian art mostly in company of Krishna and Radha, Hinduism's eternal lovers. Motif of parrot is generally found in textiles from West Bengal, Gujarat and Rajasthan embroideries and resist textiles.

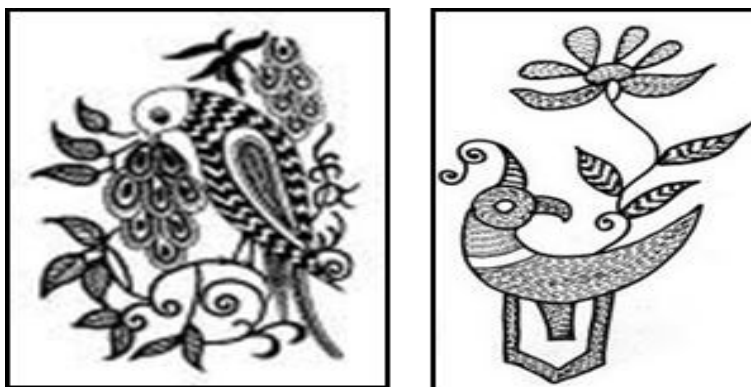


Fig. 1.10 Parrot in Indian Textiles

1.3.3 Goose or *Hansa* Motif

The motif was found in Indus Valley pottery and on the wall paintings at Ajanta. In Buddhist illustrations, it represented spiritual purity. It was also common in Indian art prior to Mughal times, but afterwards, it disappeared. Its use in textiles is characterized by its highly stylized forms as depicted in woven and embroidered textiles of southern India.

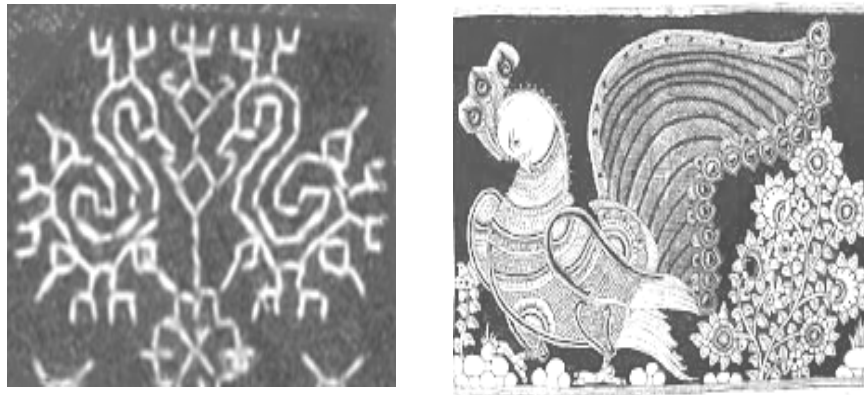


Fig 1. 11 Hansa Design in Kasuti Embroidery And Kalamkari Prints

1.3.4 Lotus Motif or Kamal (the flower of wisdom)

The lotus is among the most popular motifs in Indian art. Lotus is the symbol of eternal order of the union earth, water and sky. It represents the life giving power of water but is also associated with the sun for the opening and closing of the petals. It is also the symbol of recreating power of life.

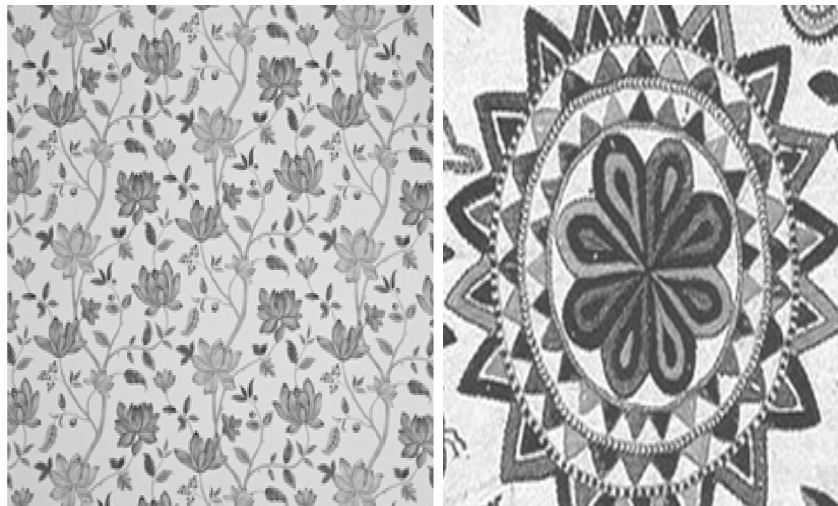


Fig. 1.12 Lotus Motifs in Embroidered textiles

Depiction of its petals or dalas represents the multiplicity of the universe. There are various forms of lotus motifs like astadal padma - eight petalled to the satadal - hundred petalled. It also symbolizes prosperity and material wealth, associated closely with the goddess Sri Lakshmi. It is one of the multifaceted symbols in the traditional patterns. Its spiritual aspect is emphasized particularly in Indian sarees and furnishings. In kantha embroidery the central motif is almost always a fully bloomed lotus seen from above. The colours used are always bright to depict the richness of the lotus.

1.3.5 Jasmine Motif

Jasmine flower has been a popular floral motif from long; known to have embellished textiles given to the seventh-century North Indian king Harsha. The jasmine motif symbolized fertility and called *champa* in Hindi. Flowers became a popular decorative element in Islamic India. The Mughals adored gardens hence it is seen in the textiles and architects.

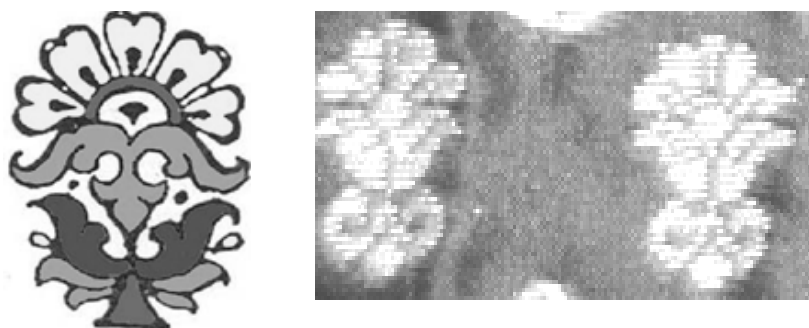


Fig. 1.13 Jasmine Motif And the Woven Design

1.3.6 Mango Motif

It is an important motif found in a wide range of Indian textiles. In Sanskrit the design is known as mankolam and has long been used in India and associated with Hinduism. Rural Indians called the motif as aam or mango and considered as symbol of fertility. In 17th century the elaborated mango motif woven on Kashmiri shawls were called as Paisley, famous till today.

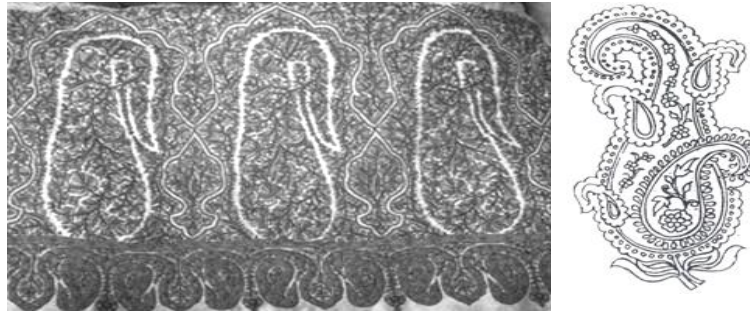


Fig. 1.14 Mango Motif in Kashmir Shawls

1.3.7 Tree of life Motif

Tree of life motif is a many branched tree laden with flowers and fruits, birds in the tree branches, animals roaming under it illustrating the idea that all life on earth are related and has been used in religion, philosophy, mythology and other areas. Lot of colours are associated with this motif, which is mostly seen in the embroideries and Kalamkari's of India.



Fig. 1.15 Cushion Cover And Wall Panel With Tree of Life Motif

1.3.8 Conch Shell Motif

Shankha is a Sanskrit word used to denote a sleek and smooth conch shell. It is believed that if the Shankha is blown with skill, it can scare away evil spirits and is described as a killer of germs and enemies. The Conch or Shankh has remained as integral part of Hindu socio-religious philosophy since the mythological past. It symbolizes the cosmic space of which the attribute is sabda or sound. Thus it is regarded as a divine jewel always held by Lord Vishnu on his right hand. The Shankh is part of Hindu aesthetics as a permanent motif in the stone carvings and canvases made by sculptors and artists of ancient days.



Fig. 1.16 Shell Motif In Embroidered And Woven Textiles

1.3.9 Fish

Fish motif is commonly used motif of madubani paintings and kantha embroidery. It is a symbol of prosperity.

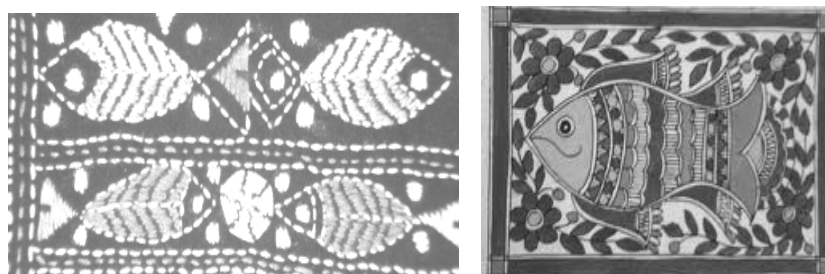


Fig. 1.17 Fish Motif in Kantha Work And Madubhani Paintings

1.3.10 Elephant Motif

It is widely used motif in Indian textiles. Elephant is regarded as the mount of Kings in India. Elephant is a devastating weapon of war. Elephant came to symbolize the God of Warriors. It is a sign of wealth and power and influence denoting royalty, inner strength and nobility. In India, it is used in richly decorated form in their printed, painted and embroidered textiles to depict war scenes and royal extravaganza.

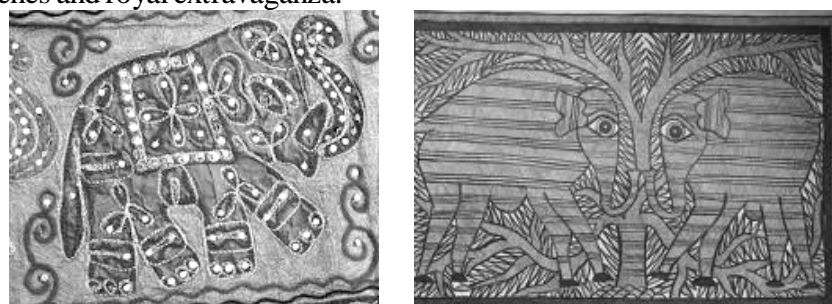


Fig. 1.18 Elephant Motif in Rajasthan Embroidery And Madhubani Paintings

1.3.11 Rudraksh Motif

Rudraksh beads have an ascetic charm. Associated with Lord Shiva and mentioned in Vedic literature, it has significance for peace and power. Bestowed with electrical and magnetic properties which make them spiritually and medically curative, these beads are positively charged. Rudraksh beads are common motif among south woven sarees.

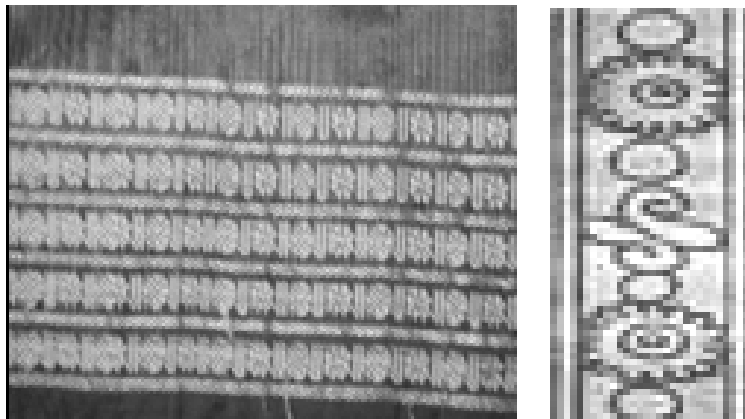


Fig. 1.19 Rudraksh Motif in Woven And Printed Textiles

Summary

Study of motifs is very important to develop the skill of drawing or creating patterns on the own. This gives the individual touch to the designs drawn by the person. To draw or create pattern in perfect way it is always necessary to learn the types of motifs like geometrical, natural, stylized or abstract, so that their origin can be clearly understood and the end use can be planned accordingly. Learning the type of design layouts helps the designer to use the motifs and repeat them in proper way to create the design. Motifs of India explain their style and colour combinations used to produce the traditional textiles according to the occasion or ritual to which it is used.

Test Your Understanding – (i)

1. Check board design implies _____

- | | |
|-----------------------|--------------------|
| (a) Geometrical motif | (b) Natural motif |
| (c) Abstract motif | (d) Stylized motif |

2. _____ motifs portray as direct replica of things as they exist in nature

- (a) Geometrical motifs (b) Natural motifs
(c) Abstract motifs (d) Stylized motifs

3. Greater freedom of expression is seen _____ designs

- (a) Geometrical designs (b) Natural designs
(c) Abstract designs (d) Stylized designs

Test Your Understanding -(ii)

1. Motifs seems to float on a plain background in the _____ layout.

2. _____ designs are composed of a unit or series of units or lines repeated at intervals over the given area.

3. Motifs in _____ layout are connected in some way, forming a network that covers the entire design plane.

Test Your Understanding - (iii)

1. Our traditional motifs are deeply influenced by

- (a) Religious beliefs (b) Environment (c) Rulers (d) All the above

2. Motifs inspired from cosmic space is

- (a) Conch shell (b) Lotus (c) Wedding scenes (d) Parrot

3. Mango motif is also called as

- (a) Shank (b) Paisely (c) Machi (d) Champa

Answers to Test Your Understanding

Test Your Understanding – (i)

1. (a)
2. (b)
3. (c)

Test Your Understanding – (ii)

1. Side
2. Border

3. Allover

Test Your Understanding – (iii)

1. (d)
2. (a)
3. (b)

Short Answer Type Questions

1. Define motif. How motifs are classified?
2. Explain about geometric motifs.
3. What are realistic motifs ? How to identify them?
4. What are stylized motifs ? Explain with examples.
5. Classify layouts. Explain about side layout.
6. What are allover layouts ? Explain.
7. What are border layouts ?
8. Differentiate between naturalistic and abstract motifs.
9. Write about the origin of Indian traditional motifs?
10. Explain about any five traditional Indian motifs.

Long Answer Type Questions

1. Classify and explain the type of motifs with examples.
2. Define pattern layout. Enumerate the types of pattern layouts with suitable diagrams.
3. Differentiate between side and half drop layout with suitable diagrams.
4. Elaborate about any five traditional motifs of India.
5. What are the motifs found? Explain depicting regions.

UNIT

2

Hand Woven Fabrics of India

Structure

- 2.0 Introduction
- 2.1 Dacca Muslins
- 2.2 Chanderi
- 2.3 Potala
- 2.4 Paithani, Pitambari
- 2.5 Himrus
- 2.6 Amrus
- 2.7 Baluchari Buttedar
- 2.8 Pochampalli

Learning Objectives

After studying this unit, the student will be able to

- Understand about the yarns, weaves, motifs, colour combinations and weavers of woven fabrics of India
- Identify various hand woven fabrics of India
- Use traditional hand woven textiles to contemporary end uses

Unit Preview

Hand woven textiles of India have great history and workmanship. This chapter explains about the various handloom textiles produced in different states of India along with their motifs, colour combinations etc.

2.0 Introduction

India has a rich cultural heritage of handloom industry and world famous workmanship of hand-woven textiles. Fascinating motifs and super design of the fabric assigned special importance to the sector. The handloom sector not only plays an important role in preserving the country's heritage and culture, it also makes a major contribution to the economy. It provides livelihood to millions of weavers and craft persons. The distinctive styles of each state developed were determined by geographical factors, cultural influences as well as by trade contacts.

2.1 Dacca Muslins

Dacca muslins historically referred as muslin. Jamdani is a hand-loom woven technique used to make muslin fabrics or saris with brocaded body and *pallu* (end of the sari exposed over the back of the shoulder when worn). It is one of the most time and labour intensive forms of hand loom weaving. Jamdani is fabulously rich in motifs in geometric, figural and floral patterns woven in a contrasting shade to the base fabric of silk or cotton.

2.1.1 Products

Though Dacca muslins are mostly used as saris. Jamdani woven fabrics are also used for scarves and handkerchiefs.

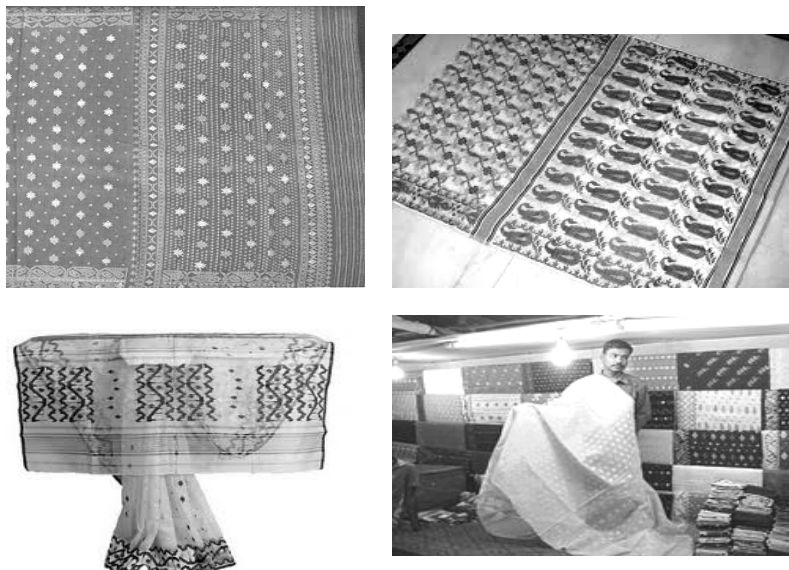


Fig 2.1. Jandhani Woven Dacca Muslin Sarees

2.1.2 Places of Production

Jamdani muslins are derived from the fine, traditional weaves in Dhaka, Bangladesh. The area around Dhaka and Narayanganj has been the hub of handlooms for centuries. Now in India, it is occurring in West Bengal, and Faizabad of Uttar Pradesh.

2.1.3 Yarns

Traditionally muslins are produced from fine varieties of cottons with little zari for borders. Scoured cotton yarn is used for the warp and weft. Traditionally, the Karpash cotton is the key element to weaving a perfect piece of Jamdani. Around 200-250s count is used for the warp and weft base fabric. Only young women below the age of 18 would cut the Karpash yarn with their soft fingers. The most appropriate time for making the yarn is early morning because the air was very moist. Traditionally, yarns are dyed using herbal dyes.

Today, in addition to pure cotton Jamdanis, weavers use cotton/silk blends, or other varieties of fiber. Presently, weavers buy yarn from the market dyed in chemical dyes.

2.1.4 Motifs or Design

Important characteristics of Jamdani include the motifs. Mostly, floral and geometrical shapes, normally spreading across the fabric in a diagonal format are found. The spread of motifs diagonally across the fabric is called Tercha. A Jamdani with small flowers dotted on the fabric is known as Butidar. If these flowers are arranged in reclined position it is called Tersa Jamdani.

The designs may not consist solely of flowers; they can include designs with peacocks, leaves and vines. If these designs cover the entire field of the sari it is called jalar naksha, jhalar, or jaal. If there is one large flower it is called the toradar. Most priced among all motifs is the panna bazar or the Thousand Emeralds. 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. Belwari Jamdani has colourful golden borders and was made during the Mughal period, especially for the women of the inner court. Additional design motif names include corolla buti, dhaner sheesh, bansh phool, puna phool, bagher paichadar and others.

The artisans' interpretations of nature and new design innovations have increased the number of designs used while weaving Jamdani fabric. Present-

day Jamdani saris have flower designs such as rose, jasmine, lotus, bunches of bananas, bunches of ginger and palms.

2.1.5 Colour Combinations

The base fabric is traditionally white, black, or grey with gold borders. The motifs are often woven with maroon, white, green, black, silver and golden coloured threads.

2.1.6 Loom and Weaving Technique

Traditionally Jamdani is hand-woven on a loom made out of bamboo where the weaver sits in a trench or pit that is dug into the ground. One specialty of Jamdani loom is that it does not make any sound while weaving. Using a throw shuttle known as the maku for making designs was used. The base fabric is woven in plain weave structure with transparency.

Two weavers sit side by side at the loom and add every discontinuous supplementary (extra) weft motif separately, by hand, interlacing the supplementary weft threads into the warp with fine bamboo sticks in a zigzag manner using individual spools of thread. No warp-lifting mechanism is used.

The cotton threads used for opaque motifs are sometimes replaced by zari (golden) threads. The supplementary weft threads used are traditionally thicker and heavier than threads used to weave the base fabric. Those woven with a silk base often use cotton threads to create the brocade designs.



Fig 2.2 Jamdani Weavers in Action

Designs are drawn on graph paper and placed underneath the warp was used as a design guide in placing the supplementary weft threads. A unique feature of Jamdani is that the designs are never sketched or outlined, but are made while the fabric is still on the loom, inserted by hand during the process of weaving, producing an embroidery-like effect. The design looks same on both the sides of the fabrics. Expert weavers insert motifs from memory.

A starch mixture is applied to the fabric after each meter is woven while fabric is still on the loom.

2.1.7 Weavers

The Jamdani originally woven by the Muslim weavers hence did not depict any human or animal forms. Traditionally, Jamdani in India is typically done by men.

2.1.8 Cost

Jamdani is the most expensive product of Dacca looms since it requires the most lengthy and dedicated work. The value of Dacca muslins is estimated by the number of warp threads in a given length of the material as compared with its weight. The greater the length and the number of the threads, with comparatively less weight, the higher would be the price.

Up to the beginning of the 19th century, the Dacca muslin saris, one of the most artistic and beautiful specimens of hand-loom textiles were counted amongst their valuable and cherished possessions by the women of Bengal.

2.2 Chanderi

Chanderi weaving has created some of India's most elegant sarees, shimmering gossamer-light cotton fabrics that are ideal as summer wear. The Chanderi sarees are unique and famous for their line, texture, excellent weaving. They were patronized extensively by royalty, since their fragile lightness, pastel hues and intricacy of motifs was unparalleled. Beautiful saree borders and pallu with attractive colour combinations are trade mark of this Madhya Pradesh woven sarees.

2.2.1 Places of Production

Around 3,500 handlooms, 9 co-operative societies are working at Chanderi. Other districts of Madhya Pradesh involved in this weaving are Raigarh, Sehore, Chindwada etc.

2.2.2 Products

Now-a –days beside saris, dress materials for salwar kameezs and chunaris are also woven here.

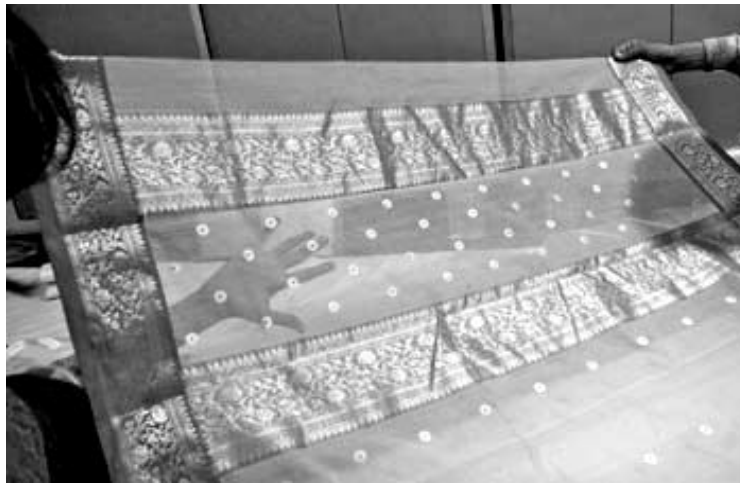


Fig. 2.3 Showing the Chanderi Saree

2.2.3 Yarns Used

Traditionally woven with pure, handspun cotton yarn, later silk and cotton/silk combinations are introduced. The uniqueness of Chanderi sarees lies in the use of raw silk yarn of (not degummed) of 16/18 or 20/22 denier in warp, which gives the fabric a crispness and luster. In the weft either 100s count cotton yarn or 16/18 denier two ply twisted raw silk (*katan*) is used. Since, the fabric is very fine only good quality imported yarn is used in weaving. Another advantage of imported yarn is that it doesn't require sizing hence weaving is easy. This quality yarn is used in the borders and pallu. In present years real zari is being replaced by tested or artificial sari.

2.2.4 Motifs Used

The motifs of this delicate saree are inspired by nature and by the stunning temples of Chanderi town. Swans (hamsa), gold coins (asharfi), trees, fruits, flowers and heavenly bodies, all found their way into the idiom of motifs in Chanderi sarees.

2.2.5 Colour Combinations

Most Chanderi sarees display a remarkably subtle balance between the colours used on the body, and those on the borders.

Interestingly, colours are introduced to Chanderi sarees only fifty years ago. Until then, all Chanderi saris are woven in the natural white of cotton, and are then washed in saffron to give them their characteristic golden hue and fragrance. Some weavers till today use natural dyes made from flowers, but usually on the woven product, not on the yarn.

However, timeless combinations of bright colour borders on an off white base, or red on black also exist. Today, Chanderi weavers prefer fast-acting chemical dyes.

2.2.6 Loom and Weaving Technique

In the beginning only throw shuttle looms were used for weaving, which were replaced by fly shuttle looms during 1956-60. Both use bamboo reeds.

Two unique methods are used to embellish Chanderi weaves – Minakari (inlay in the motifs) and Addedar Patela (jeweled cutwork)



Fig. 2.4 Frame Loom Used for Chanderi Saree weaving

2.2.7 Weavers

Momin, Julaha, Kori, are the traditional weaver's communities but now Dhobi, Teli, Charnar, Yadav, Brahmin and Jains are also involved in the weaving of Chanderi sarees.

2.2.8 Cost

Each saree costs around Rs. 3000/- to Rs 5,600/- and above, depending on the design intricacy and the type of yarns used in weaving.

2.3 Potala

Patan is the place in Kathiawar district of Gujarat which is reputed to be the birth place of Patola. It is the most colourful and beautiful saree of India. Patola is mostly used as wedding saree in Kathiawar and Gujarat.

2.3.1 Place of Production

Patan and Rajkot are the two important centers for the production of Patola sarees. Potala sarees are called and identified by their places of production as Rajkot Patola, Patan Patola. Rajkot Patola is only vertically resist dyed (single ikat). Patan Patola is horizontally-resist dyed (double ikat).

2.3.2 Products

Only sarees are produced here using either single ikat or double ikat techniques.

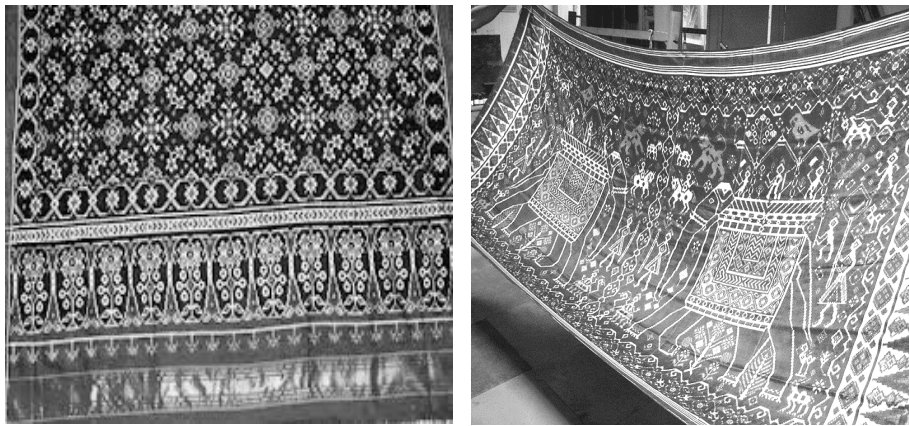


Fig. 2.5 Patola Saree

2.3.3 Yarns Used

Raw silk yarns are alone used to weave this gorgeous bright silk saree specially meant for marriage occasions.

2.3.4 Motifs and Designs Used

Parrots, peacocks, elephants and geometrical floral motifs are the main motifs. The traditional designs are called as Bhats. They are Nari Kunjar Bhat (dancing girl & elephant), Pan bhat (pepal leaves design), Rattanchawak Bhat (square and diamond design), Okhar Bhat (Akhrot elongated walnut design), Phulwadi Bhat (floral design), Wagh Kunjar Bhat (Tiger and elephant designs with alternative repeats), Ras Bhat (dancing motif) and Chabri Bhat (basket design).

2.3.5 Colour Combinations

Patola sarees are known for their flaming bright colours but not gaudy. Bright colours like green, yellow, red, cream, black and white found predominately in these sarees.

2.3.6 Dyeing and Weaving Process

The fabric is woven with warp and weft yarns that have been resist dyed separately and the process known as *Bandhana* or knot tying and dyeing. The silk yarn first resist dyed before it is put on loom. The procedure of dyeing yarn is same as that of fabric tie and dye.

The yarn is first set on a frame by calculating the required amount of yarn, then tied according to the pattern to resist the first white colour and dyed in the first light colour. Later yarn is set on frame again tied to resist the light colour and the process continues till all the colours in the colour scheme of the pattern are finished. After dyeing process the yarn is set on to the loom for weaving.

Single Ikat fabrics are created by interweaving tied and dyed warp with plain weft or resist dyed weft yarns being inserted in plain warp. Double ikat involves the process of resisting on both warp and weft and then interlacing them to form intricate yet well composed patterns. It requires lot of skill, time and effort.

The patola is woven on a primitive hand operated harness loom made out of rosewood and bamboo strips. The loom lies slant, with the left side being lower than the right side. The bamboo shuttle is made to move to and fro through warp shades. Each weft thread is thoroughly examined and matched with each part of the warp design pattern while weaving.

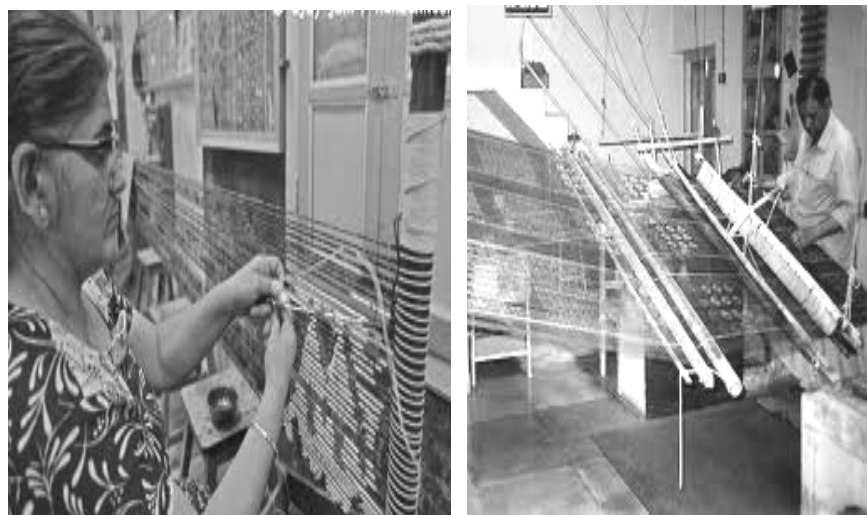


Fig. 2.6 Ikat Tyeing and Weaving Process of Patola Saree

2.3.7 Weavers

The patola silk weavers are known as *Salvis*.

2.3.8 Cost

Hard skilled labour and long time consuming for making Patola, make it more expensive. Cost depends on intricacy of the pattern. One sari under normal use lasts for 80-100 years. It is, therefore, considered as an ornament and a priceless dignity.

2.4 Paithani and Pitambari

Known the world over as a poem of hand woven saree in silk and gold. Paithani and Pitambari sarees are for those with discerning and refined taste. It is a beautiful saree after the village called Paithan in Aurangabad district of Maharashtra. Paithani is the gauze like sari woven as heavy gold brocade. The uniqueness is its inverse of the usual brocading practice, that is metal zari threads on warp direction for background and pattern details are made of silk weft.

2.4.1 Places of Production

The Paithani sarees are mostly woven in Paithan in Maharashtra. Yeola, Pune, Nasik and Malegaon in Maharashtra are the other centers where weaving of Paithani sarees is undertaken.

2.4.2 Products

The original Paithani is a rich brocade saree used by the ladies. Pitambari are bright coloured silks, five yards in length with gold borders on them. These are worn by men specially when performing any of the religious rituals.

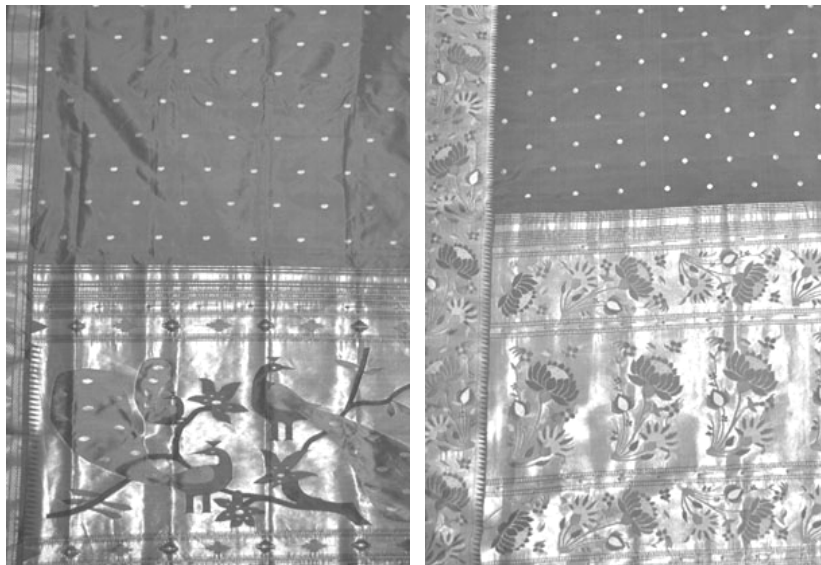


Fig. 2.7 Paithani Sarees of Maharashtra

2.4.3 Yarns

As per the weaving specialty gold/silver zari yarn is used as warp and silk yarn as weft.

2.4.4 Motifs

Though modern-day weavers are trying to develop newer and innovative motifs, generally traditional motifs are used in Paithani sarees. The most commonly used motifs in the body of these sarees are 'kamal' (lotus flower), 'hans' (swan), 'asharfi' (coin), 'asawalli' (flowering vine), 'Bangadi mor' (peacock in bangle), 'rui phool' (cotton flower), circles, stars and clusters of leaves. In the pallu certain motifs are very commonly found. Some of them are 'Asawali', 'Panja' (a flower in a geometrical shape), 'Muthada' (a geometrical shape), and 'mor' (peacock).

2.4.5 Colour Combinations

The borders and pallu have striking designs in bright and showy colours such as moss green, canary yellow, bright pink. The designs are worked in silks of blue, red and white colours, on the field of pure translucent gold/silver zari. The whole effect is gorgeous and is eminently artistic in its perfect harmony.

2.4.6 Loom and Weaving Technique

Setting up the loom is a meticulous job of careful handling where each thread is mounted to bring out the design, colour and details to convert these into a fabulous fabric. Ancient technique of tapestry weaving using three separate shuttles for weft threads is used here. This loom is called *Kadiyal* and the fabric is called as Kadiyal Paithani. The weavers use the method of interlocking of more than one weft with base cloth.



Fig. 2.8 Tapestry Loom used for Weaving Paithani Saree

Weaving could take between 18 to 24 months, depending upon the complexity of the design. Today there are many weavers who are working for the revival of this treasured weave.

2.4.7 Cost

Depending upon the intricacy of the designs and weaving technique the Paithani saree price range starts from Rs. 5,000, (single shuttle) 10,000 (three shuttles) and so on.

2.5 Himrus

Himru is a derivative of the Sanskrit word Him (snow), used in winter due to the warmth created by the fabric. Himru, a fascinating fabric from Maharashtra, is an extra-weft figured fabric with a solid ground of satin or twill, decorated with figurative motifs and produced in cotton. It is also woven from silk yarn and gold thread on a cotton ground.

2.5.1 Place of Production

Finest tradition of handloom production of Himru confined to Aurangabad of Maharashtra. Nizams of Hyderabad patronized Himru and Amru weaving. These products are still seen in the Salara Jung Museum, in Hyderabad.

2.5.2 Products

Himru has a satiny sheen and is popular for vests, blouses, coats, cloaks, shawls, lenghas and furnishings.



Fig. 2.9 Design and Shawl of Himru

2.5.3 Yarns Used

It is woven with cotton warp and cotton or silk brocaded in weft direction. Now-a-days art silk and zari threads are finding place in this rich shawls.

2.5.4 Motifs Used

The designs are geometrical and floral. Intricate creeper designs are popular.

2.5.5 Colour Combinations

Bright and dark colours are used to make these delicate shawls and fabrics

2.5.6 Loom and Weaving Technique

It is woven on pit loom with throw shuttle. Patterns are achieved by using a device called jali, consisting of a bunch of threads hanging down from the ceiling, which are attached to the warp threads. The silk weft only appears on the surface to form the floral patterns, leaving rest of the weft hanging at back loosely.



Fig. 2.10 Himru on Loom

2.6 Amrus

It is the type of Himru, where the fabric is woven exclusively using silk thread on both warp and weft directions. Amrus are more delicate and fine than himrus.

2.6.1 Products

Both the Himrus and Amrus are used to make men's Achkans, chogas, female's blouses, Lehangas etc.

2.7 Baluchari Buttedar

West Bengal produces woven specialties of silk saree commonly known as Baluchari silk sarees or Baluchari Buttedhar. It is from a village Baluchari in Mushidabad district, which is formed on the banks of river Bhagirathi. It is plain or woven brocaded fabric with untwisted silken weft and unique designs. These woven designs are closer to kantha work of the same state.

2.7.1 Place of Production

Along with Baluchari other villages like Belakpur, Rasanagar, Baligram, Ramanpur also involved in this work.

2.7.2 Products

Only sarees are produced from these places in olden days. Presently, pure tassar silk sarees; half tassar - polyester warp, blended tassar weft; pure cotton - cotton spun-100s or 150s count are inogue.



Fig. 2.11 Baluchari Buttedar Sarees

2.7.3 Yarn

At ancient time these sarees are woven with untwisted silk giving a rich effect. Bangalore silk on warp and Malda silk on weft are most commonly used. Designs are woven only with mulberry silk of 13/15 or 20/22 deniers. Soft textured fabrics are the specialty. This is due to the use of tram silk on warp direction and less twisted yarn on weft direction.

Along with silk, polyester and cotton yarns are introduced in recent days.

2.7.4 Motifs and Designs

Mostly designing is done on 3 important portions of a saree. They are Achala means cross borders of pallu, Par means lengthwise borders and Jami means ground of the sari.

Pallu is the main piece of design with mangoes at center, royal court, domestic/travel scenes, horse riders and palanquins, lotus, bee rose, stylized peacock, alpina (floor design) of Bengal the Taj etc. Here the motifs are set in compartments. The rest of the saree is enriched with floral and figure butis all over. They include elephant, horse and other animals, men smoking huqqa, women with flower and mythological motifs from epics of Ramayana and Mahabharata.

2.7.5 Colour Combinations

In Baluchari Buttedar sarees the buti designs are woven with silk weft in gold, white, red, crème, orange, yellow colours. The ground colour generally is flaming red, deep purple or short with dark reds and blues. The ground colour may however occasionally be done blue but this was not very common in the past.

2.7.6 Loom and Weaving Technique

Jal is the technique of figuring using pit looms that create natural humidity. Now Jacquards became more common.



Fig. 2.12 Jal loom used for producing Baluchari Buttedar sarees

2.7.7 Weavers

Durbraji, who actually got this technique from weavers of Muslim community around 300 years ago was considered as the founder of this craft of weaving in West Bengal.

2.8 Pochampalli Saree

Pochampalli is a village in Andhra Pradesh famous for resist tie dyed, woven textiles. The specialty of Pochampalli is its silk saree made from Ikat. They also produce cotton sarees and bed sheets; dress materials made from mercerized cotton and silk yarns.

2.8.1 Place of Production

Pochampalli is the main hub for producing silk textiles. Koyallagudem the adjacent village is the main center for producing cotton textiles. There are number of villages around these places which are all involved in this craft.

2.8.2 Products

Silk and cotton sarees, dress materials, mercerized and un mercerized bed sheets, curtains, diwan sets, table linen etc.

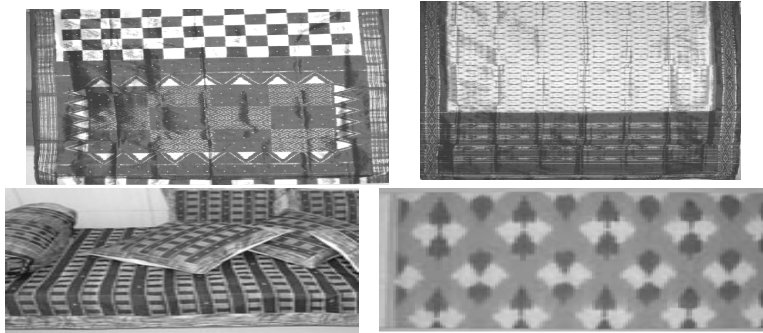


Fig. 2.13 Pochampalli Sarees and Home Textiles

2.8.3 Yarns Used

Cotton yarns mercerized and un mercerized, degummed silk yarn are used in making pochampalli textiles. The size of the yarn varies according to the end use.

2.8.4 Motifs Used

Designs used in pochampalli are traditional. Designs such as temple model, parrot, elephant, birds, and geometrical patterns are common.

2.8.5 Colour Combinations

Bright colours are mainly preferred for making both silk and cotton textiles.

2.8.6 Dyeing and Weaving Process

The famous Ikat technique of yarn tie & dye is used in Pochampalli textiles. Mostly single ikats are produced here. The cost and clarity of the design in the product increases with the use of double ikat technique.

The warp is spread longitudinally in a shed form and the design is marked on it. The portion to remain white is tied with cotton thread, while the portion to be dyed is left exposed. The work of tie proceeds until the whole design is

completed. The tied warp is then immersed in the dye bath and dyed. The colour impregnated on the exposed portions which are repeatedly dipped in the dye with the handle.

After dyeing is completed the warp is well washed in cold water and dried. The tying work is further repeated to produce a darker shade in the selected portions which are left loose this time. The tying and dyeing is repeated as many times as the number of colours in the designs. After the final dyeing is completed the ties on the yarn are removed. This completes the process for warp dyeing.

The tie dyeing of the weft is done similarly but the weft is placed on semi circular peg board. Here again the design is marked and the tying commences pick by pick.

After the completion of tie dyeing of warp and weft, weaving is undertaken. The warp is placed in position on the loom in a slanting form and the picks are inserted one by one. Great care is taken to see that the pieces falls in the correct position. Each piece is given individual attention by regulating it in its correct adjustment of the design.



Fig. 2.14 Tyeing and Weaving of Pochampalli Textiles

Summary

India has the vast heritage of producing woven textiles specific to different states. They include, finest cotton muslins ever produced from Dacca and West Bengal; Baluchari Buttedar is a wonderful rich saree from West Bengal; Chanderi a famous light coloured silk saree from Madhya Pradesh; Patola is a bright ikat saree from Gujarat; Paithani, Pitambari, Himru and Amru are the rich textiles from Maharashtra and unique tie and dyed cotton and silk Ikat textiles from Pochampalli, Andhra Pradesh.

The creation of these versatile textiles are possible due to the highly skilled weavers, varied climatic conditions, rulers and traders of the particular place, and cultural practices of the people belong to the particular state. As most of the traditional hand woven textiles are meagerly surviving due to the innovation of power looms, research and development are required to uplift the glory of these hand woven textiles. Fashion designers and people of India can promote these handloom weavers by increasing the turnover of these traditional textiles.

Test Your Understanding - (i)

1. Traditionally Dacca muslins are produced using yarn.
2. Jamdani is the technique of Dacca muslin fabric/sarees.
3. All over floral motifs of Jamdani muslin is traditionally called as

Test Your Understanding - (ii)

1. Chanderi sarees are produced in which state of India
 - (a) Madhya Pradesh
 - (b) Uttar Pradesh
 - (c) Andhra Pradesh
 - (d) Himachal Pradesh
2. Chanderi sarees are made in
 - (a) Cotton
 - (b) Silk
 - (c) Cotton/Silk
 - (d) All the above
3. Uniqueness of Chanderi saree is
 - (a) Light colours
 - (b) Transparent look
 - (c) both a & b
 - (d) Dark shades

Test Your Understanding – (iii)

1. Patola is a dyed silk saree from Gujarat
2. Bhat means in patola saree design making

3. traditionally meaning resist dyeing technique followed in Gujarat.

Test Your Understanding – (iv)

1. Paithani saree is produced using brocading technique.
2. is the traditional tapestry technique of weaving paithani saree.
3. is the traditional brocade saree and fabrics from Maharastra.

Test Your Understanding – (v)

1. Himru is produced by using yarns
(a) cotton (b) silk (c) both a & b (d) Polyester
2. Amru are produced from yarns
(a) silk in warp (b) silk in weft
(c) cotton in weft (d) both a & b
3. Himrus and Amrus are the fabrics from
(a) Maharastra (b) Madhya Pradesh
(c) Gujarat (d) Andhra Pradesh

Test Your Understanding – (vi)

1. Baluchari Buttedar sarees are produced at
2. Jal used in making Baluchari Buttedar is a
3. Exuberant designing in Baluchari Buttedar is seen in part of the saree.

Test Your Understanding – (vii)

1. Designs of Pochampalli textiles need to be
(a) Geometrical (b) Circles (c) stylized (d) None
2. Pochampalli is a village in state of
(a) Andhra Pradesh (b) Himachal Pradesh
(c) West Bengal (d) Gujarat

3. Pochampalli textiles are famous for producing

- (a) Tie & dyed textiles (b) Woven textiles
(c) Both a & b (d) Printed textiles

Answers to Test Your Understanding

Test Your Understanding – i

1. Cotton
2. Weaving
3. Butidar

Test Your Understanding – ii

1. (a)
2. (d)
3. (c)

Test Your Understanding – (iii)

1. Resist/Ikat
2. Design
3. Bandhana

Test Your Understanding – (iv)

1. Reverse
2. Kadiyal
3. Paithani and Pitambari

Test Your Understanding – (v)

1. (c)
2. (d)
3. (a)

Test Your Understanding – (vi)

1. West Bengal
2. Weaving Technique

3. Pallu/Anchal

Test Your Understanding – (vii)

1. (a)

2. (a)

3. (c)

Short Answer Type Questions

1. List the traditional woven textiles of India.
2. Which states of India produce tie and dye textiles ? Enlist
3. What do you mean by muslin ? Explain
4. What are the unique characteristics of Himru ?
5. What is Amru ? Describe
6. What do you mean by Pitambari of Maharashtra?
7. What are the products of Pochampalli textiles ? What type of yarns are used to produce them ?
8. What are the design themes followed in the Patola sarees ?
9. What is Jamdani ? Explain
10. Explain the Jali technique of weaving.

Long Answer Type Questions

1. Enumerate the hand woven textiles from West Bengal. Explain the process of Jamdhani weaving process.
2. Explain the process of weaving Chanderi sarees.
3. Write about the dyeing and weaving process of producing Pochampalli textiles ?
4. What are the traditional woven textiles from Maharashtra? Enumerate the process of weaving these textiles.
5. Write about the Ikat textiles of India ? Give the detail process of making Ikat textiles.

UNIT

3

Traditional Dyed, Painted and Printed Textiles of India**Structure**

- 3.0 Introduction
- 3.1 Bandhani work
- 3.2 Kalamkari
- 3.3 Madhubani
- 3.4 Batik and other resist dyed textiles
- 3.5 Printed textiles of Rajasthan

Learning Objectives

After studying this unit, the student will be able to

- Know the different traditional dyed, painted and printed textiles produced in India
- Identify the difference between the tie and dye and batik techniques
- Identify the difference between the painted and printed textiles
- Know the materials, methods, designs used traditionally to make different surface enrichment on fabrics.

Unit Preview

This chapter aims at explaining the resist dyed, printed, painted textiles produced in different states of India. As each of these traditional textiles are

different from one another in designs, process of making and uniqueness in their appearance, they need to be studied in depth.

3.0 Introduction

Man since ancient times has always invested in textiles to protect his body from the weather and wild animals. As time went by, the idea of wearing clothes also changed. From protecting the body, it also became a way of decorating the body.

Indian textiles have occupied a prominent place in the world, in different geographic regions and in all climatic conditions, since ancient times. People naturally utilized the conventionally available material and developed weaving and made garments. Over a period of time, the designing of textiles developed in the hands of artisans and they enriched fabric and garments. Contemporary textile designs reflect our spirit, our consciousness and the vibrancy of the society in which we live. This is how textile designing has evolved in India. The artisans and craftsmen have played a pivotal role in textile designing since prehistoric times.

3.1 Bandhani work

The term 'Bandhani' is derived from the word 'Bandhan' that means tying up. Some 5000 years ago Indian tie & dye or Bandhani was started. It is an ancient art practiced mainly in the states of Rajasthan and Gujarat. These are the colourful tie dyed sarees, orhanis, and turban fabric. This work is more elaborate and whole family is engaged in it. It is an auspicious garment, a symbol of youth for women. It is a garment of laughter, romance, love, play and suhag of Hindu women.

3.1.1 Places of Production

Places in Rajasthan like Jaipur, Sikar, Bhilwara, Udaipur, Bikaner, Ajmer, and Jamnagar in Gurjarat are the well known centers producing odhnis, sarees and turbans in Bandhani.

3.1.2 Artisans

Bandhani work in India was started by the Muslim Khatri community of Kutch. The tradition has passed from one generation to the others.

Three important people are required for completion of Bandhani, they are the designer called 'Chitrakar'; the tier called 'Bandhanar, and the dyer of the fabric called 'Raghar'.

3.1.3 Fabrics Used

Silk, cotton, mulmul, khadi and satin are the fabrics used for this process. But now a days it is also done on georgettes and chiffons made from viscose rayon and silk.

3.1.4 Colours Used

In the early days dyes were extracted from roots, flowers, leaves, and berries giving a sober effect of natural dyes. Today red, yellow, green, chocolate, brown, white, black and blue are the most important colours used.

In Bandhani, different colours convey different meanings. While red represents a bride or recently married girl, a yellow background suggests a lady has become a mother recently. Also, the colours and patterns indicate the community the girl belongs.

3.1.5 Motifs/Designs Used

Very elaborate motifs are made in tie and dye work. It is a resist dyeing process in which the tied portion of the fabric forms the design. The designs include flowers, creepers, bells, dancing dolls and jalas. Knots are placed in clusters each with a different name, for example, a single dot is called Ekdali, three knots is called Trikunti and four knots is called Chaubundi. Such clusters are worked intricately into patterns such as Shikargah (mountain), Jaaldar (web), Beldaar (vine) etc. Some of the most common designs are,

- Dungar Shahi - the mountain
- Chaubasi - in groups of four
- Trikunthi - circles and squares appear in a group of three
- Satbandi - in groups of seven
- Ekdali - a dot
- Boond - a small dot with a dark centre
- Kodi - tear or drop shaped
- Laddu Jalebi - the swirling

3.1.6 Process of Tyeing and Dyeing

The art of Bandhani is highly skilled process. The technique involves dyeing a fabric which is tied tightly with a thread at several points, to resist the dye, thus producing a variety of patterns like Leheriya, Mothra, Ekdali and Shikari depending on the manner in which the cloth is tied.

3.1.6.1 Steps involved in Tyeing

The fabric is first made wet and made into few layers and pressed against the wooden frame with nails arranged in the form of design, in upright position. The bandhanar use her nails to pick up the raised portions of fabric from the nailed wooden block, and ties them with a string of threads, which is carried from one point to the other. Hundreds of yards of continuous thread is used in this process.

There is another method of design transfer using fugitive colours. A transparent thin sheet of plastic, which has pin holes of design is used for this process. They place the design sheet over the fabric and using fugitive colours transfer an imprint of the desired pattern onto the fabric. The artisans then pull on a small area of the fabric where there is an imprint of hole and winds thread tightly around the protruding cloth to form a knot or bandi. After tyeing the knots the fabric is thoroughly washed to remove the imprint.



Fig. 3.1 Tyeing of Bandhanis

3.1.6.2 Steps Involved in Dyeing

After tyeing, the cloth is dyed in yellow or another light colour for two minutes. Next it is rinsed, squeezed, dried and then tied again and dipped in a darker color. This is kept for three to four hours (without opening the knots) to allow the colour to soak in. During this process the small area beneath the thread resists the dye leaving an undyed dot. This is usually carried out in several stages starting with a light colour like yellow, then after tyeing some more knots a darker colour is used and so on.

After the last dyeing process has been completed the fabric is washed and if necessary, starched. After the fabric is dried, its folds are pulled apart in a particular way releasing the knots and revealing their pattern. The result is usually a deep coloured cloth with dots of various colours forming a pattern.

3.1.6.3. Dyeing in Rajasthan

Rajasthan has developed a different range of colours and mastered another technique in which the background is in light colour while the patterns are in dark colour. This is done by dyeing sections of the fabric in the desired colour with the use of a piece of felt and then tying. The cloth is bleached and only the tied sections retain the colours. After this the background colour is dyed and finished bandhani emerges, with dark coloured dotted pattern on a light background.

Sometimes, the Bandhani fabric is sold with the points still tied and the size and intricacy of the design varies according to the region and demand.

3.1.7 Types of Bandhanis

There are different types of bandhanis produced at Rajasthan and Gujarat. They are classified as,

3.1.7.1 Gharchola

It is more intricate in pattern. It has a rule that dark background of red, chocolate browns and blacks are produced. The bandhani work is in white, red yellow or green. The work is intricate with different motifs like elephant, parrot, peacocks and also dancing dolls. In more expensive gharcholas checks are woven with golden thread and the tie dyed pattern is produced within these squares.

3.1.7.2 Chunari

It is light coloured fabric and the dot design is irregular all over the body of the fabric. Sometimes the dots are grouped together to form a design. There are other types of chunaris they are,

- **Laheria chunari** : Having a wavy effect designs. The cloth is folded from a corner and the waxed string is tied & dyed to get the effect.
- **Nageri chunari** : It has red back ground with black colour design.

3.1.7.3 Rajasthan Laheriya

Laheriya pattern or pattern of waves, which symbolizes water waves are famous in Rajasthan. Only two colours are used which alternate each other

in a pattern of stripes arranged diagonally. Originally, the two colours used were the auspicious colours of yellow and red.



Fig. 3.2. Types of Bandhanis

3.2 Kalamkari

India is one of the most famous countries that used to export natural painted textiles to Europe in 17th and 18th centuries. Kalamkari is one rich exquisite ancient craft of painted and printed textiles. It derives its name from Kalam meaning pen and Kari meaning work, literally pen-work.

It includes hand painting as well as block printing with vegetable dyes. Kalamkari art is mastered by Indian artisans over the last 3000 years. Techniques of craftsmanship in Kalamkari were handed down within the families from generation to generation.

3.2.1 Places of Production

Although Kalamkari is practiced in other areas of Andhra Pradesh Machilipatnam and Sri Kalahasti are the two important centers of this art. While Machilipatnam Kalamkari uses blocks for transferring the designs on to the fabric, Sri Kalahasti Kalamkari uses hand painting technique.



Fig. 3.3 Painting and Printing Techniques of Kalamkari and Their Respective Products

3.2.2 Fabrics Used

In Machilipatnam and Sri Kalahasti, work is mostly done on cottons for domestic uses and for export purpose it is done on silks.

3.2.4 Motifs/Designs Used

Designs including stories of Hindu deities from epics of Ramayana and Mahabharatha and tree of life are typical to the Sri Kalahasti. Flowers, mango, bird, and animal forms are the commonly used designs in block prints of Machilipatnam.

3.2.5 Block Making

The graceful Kalamkari designs are symbols of skillful, talented craftsmen, who design them. Block making plays a crucial role as it needs to be sharp. If the block is not good, the colours may spread around the cloth. The craftsmen who make these blocks take utmost care in carving them. Generally teak wood is used for engraving blocks. The wood selected should have no holes and cracks and should have even surface.

The design to be carved is outlined on a paper, which is stretched out evenly on the wood and gently tacked into place along the edges. A metal instrument, shaped like a pencil with the sharp pointed edge is used for engraving the block.

It is lightly hammered along the lines of the pattern to transfer the outline on to the wooden surface, and then block maker begins to etch the design.

3.2.6 Kalamkari Process

Kalamkari is the lengthy and laborious process. Each step in the process needs to be followed carefully and correctly to get the right product. Explained below are the steps involved in making Kalamkari. They are,

- Bleaching the Cloth
- Preparation of Cloth for Printing
- Colour Preparation and Printing
- Washing of Printed Cloth

3.2.6.1 Bleaching the Cloth

Camel or buffalo or cow dung equal to one fourth the weight of the grey cloth that need to be printed is required. The dung mixed with water is used for bleaching. Grey cloth is dipped in mixture and left for twelve hours and then washed in running water and spread on green grass at the banks of the canal. Sprinkling of water is continued till evening as the cloth dries. As the sunrays fall on the cloth gradually it gets bleached. The process is repeated for three more days by which time cloth gets fully bleached. Finally the cloth is washed in water and dried.

3.2.6.2 Preparation of Cloth for Printing

Myrobalan, an herbal pod is used for the pretreatment of the cloth. It is taken in the ratio of 25-30 gms/ltr, soaked in water over night and the juice is extracted after crushing. The bleached cloth is treated in the extracted juice for ½ an hour and dried. Now the cloth is ready for printing.

3.2.6.3 Colour Preparation and Printing

Designs are first outlined and then filled in by colour blocks. The harmless natural dyes are used for Kalamkari paintings. The artistes extract these colours from bark, flower, root and other vegetative parts of the trees. One would be stunned to know that the colours like red, yellow, black, blue, green and browns are the natural dye products. The preparation of these colours are given below:

3.2.6.3.1 Black Colour

Black colour solution is prepared with rusted iron pieces, old palm jaggery and well water. Iron pieces, old jaggery and water in 2:1:10 ratios respectively are used for the preparation. Iron pieces are burnt, cleaned and washed after cooling. The old jaggery is powdered and kept in an earthen pot

along with iron pieces and mixed with water. The lid of the pot is closed tightly. The lid is opened weekly once and the solution is mixed by hand. After three weeks the iron pieces are taken out. The black colour dye is ready for printing. Used iron pieces can be reused for the preparation of black colour solution.

This solution can be made into paste by adding gum Arabica crystals in 1:1 ratio. This paste is used for printing outlines.

3.2.6.3.2 Red Colour

Alum (patika) paste is used for getting the red colour on fabric. One kg of alum in 5 liters of water boiled for 30-45 min to get 2.5 liters of alum solution. Two and half kgs of the gum Arabica paste is added in alum solution and used for printing.

Printed areas with alum paste are later developed to get the red colour. The printed cloth is boiled in copper vessel at material to liquor ratio of 1:20. Around 0.5 to 1 gm/ltr alizarin (root) along with jaji leaves boiled in water is used as developing bath for red colour. The printed cloth is boiled in the bath at 40°C. Gradually, temperature is raised to boiling and worked for one hour. Red colour develops at the portions printed with alum. Then the cloth is washed and dried.

3.2.6.3.3 Brown Colour

For brown colour black colour paste mixed with alum paste in the ratio as per the requirement of the shade is used. After printing, the cloth is dried. Developing of the brown colour is similar to the red.

3.2.6.3.4 Yellow Colour

For yellow colour, 1kg of myrobalan flowers are boiled in about 5lts of water till the flower becomes soft. After filtering and cooling the solution is painted with “kalam” on the starch applied cloth wherever the yellow colour is required. The cloth is later treated in 20gms/ltr alum solution for about 10 min., which helps to fix the yellow colour on the cloth. Finally the cloth is washed and dried.

3.2.6.3.5 Blue Colour

Traditional method of application of indigo blue is not being followed by the printers as it is very time consuming and laborious. However vegetable indigo blue is used for printing or painted by mixing with caustic or hydrose. Vegetable indigo blue cake, caustic and hydrose used in equal ratio. Indigo powder needs to be pasted with little turkey red oil and required amount of water at 60°C is added. It is followed by the addition of caustic, hydrose slowly by stirring the solution and aged for 15 min. For printing gum Arabica paste is added or if it is

to be painted it can be directly for painting with brush on the starch-applied cloth. After painting/printing, the fabric is dried and washed.

3.2.6.3.6 Green Colour

Green colour can be obtained by painting blue on yellow.

3.2.6.3.7 White Background

If white ground is required again bleach the cloth with buffalo dung solution as explained above.

3.2.6.4 Washing of Printed Cloth

Through washing of the printed cloth in flowing water is required, washing care should be taken to avoid the folding of the cloth other wise there is a possibility of formation of stains while developing. Then the cloth is dried.

3.2.7 Products

In Machilipatanam bed sheets, curtains, canopies, wall hangings, sarees, lungis, napkins and fabrics with naturalist and stylized design are produced. Whereas, in Kalahasti exclusive hand painted tapestries and hangings for temples are famous.

3.3 Madhubani

Madhubani painting has been done traditionally by the village women from Bihar. The painting was traditionally done on freshly plastered mud walls and floors of huts. People followed it as the community art linked with the religious ceremonies. Later the art was taken onto the paper utilized as decorative items and finally on to the cloth. Pata is the name given to the cloth or paper painted with this craft. Madhubani paintings are also popular as Mithila, Chitra and Godhna figure paintings.

3.3.1 Places of Production

Madhubani is said to be originated during the Ramayana age when king Janaka ruler of Mithila made people paint the floors and walls of their houses on the occasion of his daughter Sita's wedding to Lord Rama. Mithila or Madhubani district of Bihar is the actual hub of Madhubani paintings, hence, they are famous as Madhubani of Bihar. Eventually, this art form spread to the adjacent districts of Madhubani like Rasidpur, Bacchi, Jetwarpur, Ranti, Rajangarh, etc. in Bihar.

3.3.2 Artisans

Traditionally, Madhubani painting was reminded as the art of women. It is the one of the skills that was passed down from generation to generation in the families of the Mithila region, mainly by women.

3.3.3 Motifs



Fig. 3.4 Madhubani Paintings

Madhubani paintings mostly depict the mankind and their association with nature; scenes and deity from the ancient epics. Natural objects like the sun, moon, and religious plants like tulasi are also widely painted, along with scenes from the royal court and social events like weddings. Generally no space is left empty in painting; the gaps are filled by paintings flowers, animals, birds, and even geometric designs. Madhubani paintings also use two dimensional imaginary designs.

3.3.4 Colours

Background is always off white coloured paper or fabric or canvas. The work takes place in dark shades of green, black, red, yellow and orange. The colours used were traditionally derived from natural sources like plants, charcoal soot, ochre etc. Black colour is obtained by mixing soot with cow dung. Yellow colour is obtained from turmeric or pollen or lime and the milk of banyan leaves. Blue colour is from Indigo. Red is derived from Kusum flower juice, red sandalwood or rose. Green is obtained from the leaves of apple trees, white from rice powder, orange from palasha (kesu) flowers.

3.3.5 Brushes

The traditional art uses crude indigenous brush, which results in the lines while filling the area on wall. For outlines and tiny details, a small bamboo twig is used, its end being slightly frayed, so that the fibre is like hair, while for putting on the larger strokes a small piece of cloth is tied to a twig, popularly known as 'Pihua'.

Hair brushes and nib are the new interventions for painting cloth. Nib is used for outlining and some filling work giving the traditional look for filling lines.

3.3.6 Process

Madhubani paintings are made from the paste of powdered rice. Madhubani painting has remained as confined to a compact geographical area and the skills have been passed on through centuries, the content and the style have largely remained the same. Due to this Madhubani painting is accorded the coveted GI (Geographical Indication) status.

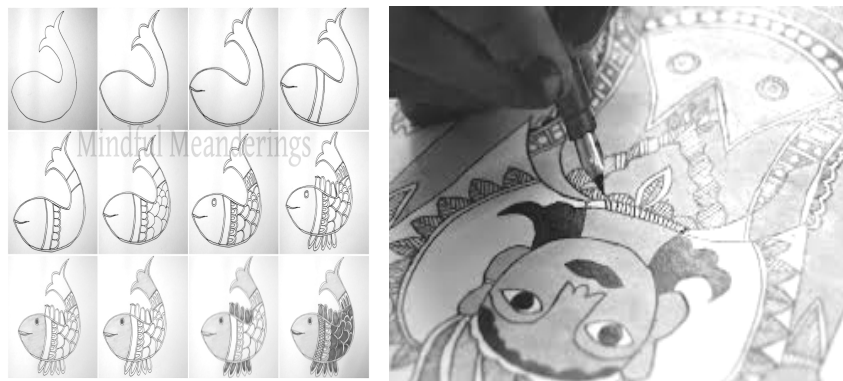


Fig . 3.5 Process of Painting Madhubani Art

3.3.7 Products

Traditionally, Madhubani painting was used on walls of the houses. Later, the art is seen on paper and cloth used as decorative wall hangings. In the present scenario Madhubani paintings was used to decorate apparel and home furnishings, decorative wall hangings etc.

3.4 Batik and Other Resist Dyed Textiles

The word batik originates from the Javanese “tik” means ‘to dot’. The word (pronounced bateek) is translated in many different ways - some sources mean it as ‘to dot’; some translate it as ‘wax writing’ or ‘drawing with a broken line’.

Batik is the art of waxing a surface, usually cloth, to make it resist dyeing, and then removing the wax, if required re-waxing, re-dyeing for creating intricate patterns and designs.

It is a very old form of art, as evidence of early batik has been found all over the Middle East as well as India and Central Asia from about 2000 years ago. The wax process was brought to India by the late Rathindra Nath Tagore, son of the poet Rabindra Nath Tagore. The crackle effect of Batik is the most fascinating part which makes it unique. In Java, Indonesia, batik is part of an ancient tradition, and some of the finest batik cloth in the world is still made there.

3.4.1 Places of Production

Traditional Batik process is known to be used in many countries like Indonesia, Japan, China, Malaysia, Sri Lanka, Thailand Singapore, Azerbaijan, Egypt, Nigeria, Senegal and India. The process varies slightly depending on the country.

The revival of batik in India began in the 20th century when it was introduced as a subject at the famous University of Shantiniketan in Kolkata. In the southern India it was started near village of Chola Mandal, Chennai which is known for its original and vibrant designs. Batik printing done in Gujarat and Rajasthan using block and hand methods. In Andhra Pradesh batik is famous as Kalamkari batik because of the use of pen like object to wax the cloth. This craft is also practiced mostly at Maharashtra, Tamil Nadu and Madhya Pradesh.

3.4.2 Artisans

In present times batik printing is not associated with any particular caste or community. Earlier, in Gujarat only Khatri caste was involved in the craft but now people have taken batik printing as a source of livelihood like any other skill.

3.4.3 Designs Used

Batik is still popular today because of its artistic freedom. The designs are whatever the artist's heart desires. Today, the striking and intricate patterns are seen. Designers have recently started incorporating batik into everyday clothing, not only in Asian countries, but all around the world.

3.4.4 Colours Used

Natural colours derived from barks of trees, leaves, flowers and minerals were used in olden days. The oldest colour that was used in traditional batik making was blue. Skilled artisans can create many variations of these traditional colours. Aside from blue, green would be achieved by mixing blue with yellow; purple was obtained by mixing blue and red. The brown colour mixed with indigo would produce a dark blue-black colour.

3.4.5 Fabrics Used

Natural materials such as cotton or silk are used for batik, so that it can absorb the wax that is applied in the dye resisting process. The fabrics must be of a high thread count (densely woven), in order to produce intricate designs of batik. The cloth that is used for batik is washed and boiled in water many times prior to the application of wax so that all traces of starch, lime, chalk and other sizing materials are removed.

3.4.6 Design Process

Traditional batik designs utilize patterns handed down over the generations. The artisans are so skilled that they work from memory and would not need to draw an outline of the pattern before applying the wax. Sometimes the outline of the pattern is blocked out onto the cloth, traditionally with charcoal. Often designs are traced from stencils or patterns called *pola*. Another method of tracing a pattern onto a cloth is by laying the cloth on a glass table that is illuminated from below which casts a shadow of the pattern onto the cloth. The shadow is then traced with a pencil. In large batik factories today, men are in charge of drawing the patterns onto the cloth.

3.4.7 Batik Process

Batik involves decorating cloth by covering a part of it with a coat of wax and then dyeing the cloth. The waxed areas keep their original colour and when the wax is removed the contrast between the dyed and un-dyed areas makes the pattern. There are three basic stages to produce a finished batik painting:

- Waxing
- Dyeing or Colouring
- De waxing or Ironing

3.4.7.1 Waxing

Waxing is the most important step in batik. The commonly used resist material in batik is wax. Generally, 2 parts of bee wax and one part of paraffin wax heated in a vessel are used for waxing. Wax should be hot enough to penetrate the cloth. i.e. it should reach both sides of the material. Wax looks clear after penetrating into the cloth. Traditionally, there are number of methods followed to wax the fabric. At present modern waxing methods aimed at commercial production and to reduce the time taken are in vogue.

3.4.7.1.1 Tjanting or Hand Method



Fig. 3.6 Tjant used for Waxing

It is the most interesting and fascinating part of hand drawn batik. It is done by using a small container filled with hot molten wax called as *Tjant*. Hand drawing of molten wax on to a white material using tjant is a piece of an art. The tjanting used is like a pen on the cloth. The gracefulness and speed of artists free hand never cease to amaze one's attention.

3.4.7.1.2 Hand Method using Brush

It is the hand painted method of waxing the cloth. The wax is transferred with a brush. It comparatively slower process than tjanting.



Fig. 3.7 Waxing using a Brush

3.4.7.1.3 Cap Method or Block Method

It is the method of putting hot wax onto pre-carved wooden or copper block called a cap or tjap and stamping the fabric. The invention of the copper block (cap) developed by the Javanese in the 20th century revolutionized batik production. Block printing of wax made it possible to mass produce designs and intricate patterns much faster than one could possibly do by using a tjanting.



Fig. 3.8 Copper Block And Printing of Wax

3.4.7.1.4 Kalamkari Method

The hand painting or waxing is done by using a Kalamkari pen. This method requires more practice and precision.

3.4.7.1.5 Splash method

In splash method the wax is splashed or poured onto the cloth creating abstract patterns. This generally uses wide brushes to transfer the molten wax.

3.4.7.1.6 Screen Printing Method

The screen printing method of waxing involves a stencil. The perforated designs in the form of stencils are used to resist the areas on cloth from waxing.

3.4.7.1.7 Starch Resist Method

Few parts of India especially Gujarat and Rajasthan use starch to resist the colour instead of wax. It is an ancient method which is not seen much in the present batik due to the time and labour involved. Bhangru prints from Rajasthan uses mud as resist material.

3.4.7.2 Colouring or Dyeing Process

Colouring of batik is done either by painting or dyeing process. Painting is the manual process followed to produce a high quality hand drawn batik. It is done by painting the enclosed or waxed area with the needed colours.

The other method of colouring is dyeing method. It involves dipping the waxed cloth into the prepared cold dye bath. If more colours are required in the batik, re-waxing the first coloured areas and dyeing in second is done. The re-waxing and dyeing process continues till the colours in the colour scheme are completed.



Fig. 3.9 Painting and Dyeing of Waxed Fabric

Crackle is the specialty of dyed batik. It is formed when the waxed cloth is dipped in the cold dye bath. The wax cracks causing veins of darker colour on the lighter areas. For more crackling effects the proportion of wax could be reversed to one part bee wax and two parts paraffin wax adding a little resin. Paraffin wax crackles faster than bee wax. The full effect of crackling can be seen when the wax is ironed out or removed by boiling.

3.4.7.3 De-waxing Process

After the colouring process, batik cloth is boiled for dewaxing. Boiling should be accompanied by rinsing and hanging for drying.

Alternatively wax can also be removed by ironing with a moderately hot iron, keeping a good layer of newspaper underneath the material and a single sheet on top while ironing. The paper absorbs the extra wax. The paper is renewed as they become soaked with wax.

3.4.8 Products

Until recently batik was made for dresses and tailored garments only but modern batik is livelier and brighter in the form of murals, wall hangings, paintings, household linen, lampshades and scarves. The striking beauty of batik bedspreads, curtains, tablecloths and placemats is indescribable.



Fig 3.10 Showing the Products of Batik

3.5 Printed Textiles of Rajasthan

Rajasthan the 'Colour Belt of India' is known for its exquisite embroideries, bandhanis and block printed textiles. In the medieval age printing and dyeing of cottons was specially developed in Rajasthan. The desert state, famed for its palaces, forts, jewels and crafts is also a center for a flourishing technique of hand printing of fabric.

Hand block printing, the earliest, and the slowest of all printing techniques gives a result so fine and so exquisite that it is unobtainable through machine printing. Different regions in Rajasthan have their own techniques, colour schemes and designs.

3.5.1 Places of Production

Traditionally Sanganer and Bagru are the two places where block printing with vegetable dyes practiced according to traditional techniques. Kishangarh the tribal area in Rajasthan has its own style of block printing.

3.5.2 Products

Traditionally, tents were made from printed fabrics and soon they became necessary part of royal processions. Later this technique is used to ornament odhnis, saris, bed linen, furnishings, religious paintings or Phads., The popularity of the fine hand block print has catapulted Sanganer to become an export hub of the fabric. Quilts and bedspreads with Sanganeri prints are a popular tourist shopping choice.



Fig. 3.11 Products of Rajasthan Prints

3.5.3 Artisans

It is estimated that this art form was introduced 450 years back when a community of Chhipas (literally meaning people who stamp or print) came to Bagru from Sawai Madhopur (Alwar), and settled in Bagru. Even today, their community works together in a place called Chhippa Mohalla (Printer's Quarters), by the Sanjaria river side. It is perhaps the river name that lends it name to Sanganeri printing art.

3.5.4 Fabrics Used

The fabric to be printed is normally cotton, though silk is also used.

3.5.5 Colours Used

The traditional vegetable colours like yellow, red, indigo and saffron indicating love, spring, Krishna, yogi respectively made from pomegranate rind, madder, Indigo and turmeric are used. Today chemical dyes give a plethora of colour ranges.

Sanganer uses all five colours on white background. On the other hand, in the village of Bagru, block printers use red, black and beige colours.

3.5.6 Motifs Used

The printers of Sanganer, use a unique small stylized flowery motif. The print famously called Sanganeri is normally patterned with small sunflower, lotus and rose florets or stylized *rudraksh* seeds in soft subtle pastel shades on a white background. Animals such as elephants and cheetah are also used and these are meant for spreads only.

Bagru uses the simple earthy motifs which are circular or linear, very similar to Sanganeri prints and the printed fabric just as admired.

The tribal Banjara artists of Kishangarh print vibrant red and yellow spreads in cotton. The motifs are unusual, scorpions, centipedes, chilies, and ladders apart from the leaves and creepers.



Fig. 3.12 Typical Design of Rajasthan Block Prints

3.5.7 Blocks Used

The craftsmen use a simple block of seasoned teak wood with a wooden handle. The underside of the block is chiseled and a design etched on it. The blocks can be in different shapes and sizes. These are immersed in colour and the fabric is stamped with this block. The new blocks are soaked in oil for 10-15 days to soften the grains in the timber.



Fig. 3.13 Blocks used in Rajasthan Prints

3.5.8 Printing Table Used

The printing table is long and rectangular over which 24 layers of jute fabric are stretched taut and fixed to the table covering the entire upper surface. This padding offers resilience. The fabric to be printed is pinned over the table and printed block by block, creating beautiful designs.

3.5.9 Printing Process

The fabric is stretched over a table, fastened with pins, and the craftsmen begin the printing. The two printing techniques used in Rajasthan are:

- Direct printing
- Resist printing

3.5.9.1 Direct Printing

Direct printing is done by using wooden blocks. The printer dabs the block in the dye and stamps the design outline on the fabric as per the pattern template. Single measured dab is required for one stamp. There are no hi-fi tools to stamp but simple human judgment in assessing the amount of colour required and in placing the block on the fabric. This imperfect yet neat stamping process lends its own unique charm to the design and product.

Once the cloth has been printed, it is dried in the sun and then ready for dyeing. The design outlines are then filled with other colour dyes with the help of complimentary hand blocks that are carved to fill the hollow spaces created by the outlined design blocks.

After printing, washing, and dyeing, the cloth is given a final wash and then sun dried.

3.5.9.2 Resist Printing

Resist process involves waxed block prints on fabric. Here the wooden block is smeared with wax or mud and then imprinted on fabric. The fabric is then dyed and the wax melted and the mud washed to reveal original block patterns. The whole process of imprinting yards of fabric is time consuming and takes the collective expertise of the printers to get the continuous evenness of the pattern.

Craftsmen in Kala Dera in Rajasthan use this resist process, they call it Dabu.

In Ajrak, a complicated mud resist technique is used to print both the sides of the fabric, the colours are red and blue using natural indigo colour and the patterns are geometrical.

In Jaisalmer, a different kind of resist printing with wax is done. The printing is traditionally done at night in winter as the day temperature in summer is high. The fabric is dyed twice. The background colour is mostly red and its variations and the outline of the square design is in black.

3.5.10 Difference between Sangneri and Bagru Prints

While both are the eco-friendly printing forms belong to Rajasthan and use hand blocks, Sangneri prints are usually done with bright colours found on bright white background. Whereas, Bagru prints are done on black, brown, beige, and red backgrounds. Sangneri prints are mostly floral trellis like patterns whereas Bagru prints have motifs and geometrical inlays.

Summary

The vision and vocabulary of the artisan and functional usage of a particular artifact have led to important contributions in the development of artistic designs in India. This was clearly seen in the Bandhani's of Rajasthan and Gujarat, Kalamkari from Andhra Pradesh, Madhubani paintings from Bihar, Batik resist dyed textiles from all over India and Printed textiles of Rajasthan. The preservation, revival and study of the best of the traditional designs and motifs is necessary to provide a guide to good craftsmanship. These designs embody the indigenous talents synthesized over time with new cultural impacts and the imagery of sign and symbol.

Test Your Understanding - (i)

1. Bandhani is a colourful textile that uses one of the following technique

- (a) Tie & dye (b) Batik

- (c) Block printing (d) Painting
2. Laheriya of Rajasthan bandhani contain
- (a) Floral patterns (b) Wavy patterns
- (c) Geometrical patterns (d) None
3. Shikargah means one of the following in Bandhnais
- (a) Mountain (b) Four dots
- (c) Vein patterns (d) 100 dots

Test Your Understanding – (ii)

1. Sri Kalahasti is famous for
- (a) Block prints (b) Hand paints
- (c) Natural dyes (d) All the above
2. Kalamkari is done with
- (a) Pen (b) block (c) both a & b (d) none
3. Kalamkari of Andhra Pradesh uses
- (a) Natural Dyes (b) Chemical colours
- (c) synthetic colours (d) both a & c

Test Your Understanding - (iii)

1. Painted textiles of Bihar are called as Paintings.
2. Madhubhani painting is drawn using
3. is the name given to the cloth painted with Madhubani

Test Your Understanding – (iv)

1. What is Tjap in batik.
- Ans. _____
2. Crackling is used in _____ textiles as the technique of creating hair line background.
- Ans. _____
3. Generally _____ types of dyes are used for dyeing batik.
- Ans. _____

Test Your Understanding (v)

1. Rajasthan prints are mainly done at and areas.
2. Ajrak resist print of Rajasthan use as the main colour.
3. Rajasthan prints use finely carved for printing.

Answers to Test Your Understanding**Test Your Understanding – (i)**

1. (a)
2. (b)
3. (a)

Test Your Understanding – (ii)

1. (d)
2. (c)
3. (a)

Test Your Understanding – (iii)

1. Madhubani/ Mithila
2. Nib
3. Pat

Test Your Understanding – (iv)

1. Metal block used for waxing
2. Batik
3. Cold dyes

Test Your Understanding - (v)

1. Sanganeri and Bagru
2. Blue
3. blocks

Short Answer Type Questions

1. What are the types of Bhandanis ? Explain.
2. What is the significance of Kalamkari ? What are the important centers that produce kalamkari products in Andhra Pradesh ?
3. What is Pat in Madhubani Paintings? Write about its artisans and places of production.
4. What type of brushes used in Mithali paintings ?
5. What is the uniqueness in 'batik' ? What type of fabric is required for making best batik ?
6. Describe T janting.
7. Differentiate between Sangneri and Bagru prints of Rajasthan.
8. Explain about the traditional designs used in bandhnai's.
9. Explain the process of block making in Kalamkari.
10. What is resist dyeing ? What are the common resist materials used in this dyeing ?

Long Answer Type Questions

1. Give the detail process of tying and dyeing in Bandhani's of India.
2. What are batik fabrics ? Explain the process of batik.
3. What is kalamkari ? What are the tools used in kalamkari process ? Explain the kalamkari process in detail.
4. Write about the printed textiles of Rajasthan.
5. Give an overview of painted textiles of traditional India.

UNIT

4

**Traditional Embroidered
Textiles of India****Structure**

- 4.0 Introduction
- 4.1 Banjara work
- 4.2 Kutch work
- 4.3 Kasheeda work
- 4.4 Kasuti work
- 4.5 Kantha work
- 4.6 Chikunkari work
- 4.7 Chamba rumals
- 4.8 Pulkari work

Learning Objectives

After studying this unit, the student will be able to

- Know the traditional embroidered textiles of India
- Identify the traditional embroidered textiles of their particular states
- Use traditional embroideries on contemporary clothing

Unit Preview

Traditional embroidered textiles of India give the in-depth idea of using various traditional fabrics, stitches and accessories to enrich these fabrics. Learning these concepts is very important for a fashion designer to understand the traditional embroideries and to use them in contemporary ways in order to create variety and livelihood to the artisans and to get these dying arts to limelight.

4.0 Introduction

Embroidered textiles of India provide the visible index to the stitches, fabrics, methods of enrichment used in ancient India. It gives the idea of using the traditional weaves to make the cloth, designs, stitches, threads, colour combinations and accessories used to enrich the various products used by the people in ancient India. Hence, it helps the designers to enhance the designing abilities to design and enrich the apparels for the domestic and global market in the present world.

4.1 Banjara Work

Banjara work is the famous traditional embroidery done by Sugali tribal people commonly called, as 'Lambadas' – a nomadic people from Andhra Pradesh. It produces colourful enriched textiles that are used as traditional costumes worn by the women of this community. It is also used to make decorative home textiles and other articles. This embroidery is also seen in Karnataka, Madhya Pradesh and other northern states as these nomadic people move throughout India.

4.1.1 Motifs

Squares and rectangles contained within a grid laid out in closely worked stitches forming the floral theme is mainly seen in this embroidery. Designs are either geometric or angularly zoomorphic.

4.1.2 Stitches

Banjara work is famous for patchwork, mirror work, beadwork with little embroidery using heavy stitches like herringbone, satin and chain stitches.

4.1.3 Fabrics

As this embroidery is mainly used to make women's costumes, a thick cotton fabric like casement is mainly used to make skirt/ghaghra and blouse/choli. The Orhni part of the costume is also adorned with this embroidery, but a light weight fabric is used to make this. All the fabrics used are of dark colours.

4.1.4 Threads

Crude woolen fibers from goats are used in olden days. Presently, cotton, silk threads of bright colours are used to make the stitches in Banjara work

4.1.5 Accessories

Mirrors, beads, shells/cowries and coins are used to fill larger part of design in this embroidery. Traditionally mirrors of different shapes and sizes made from the broken glass are commonly used.

Generally white glass beads are seen in this embroidery. White natural shells and coins are used to adorn the edges of the work and to create the giggling sounds from the dress as per the movement of the wearer. Woolen or cotton tassels are also used to decorate these embroidered articles.



Fig. 4. 1 Accessories used in Banjara Embroidery

4.1.6 Products

Other articles made from banjara work are beautiful quilted rumals, bags and purses, waist bands and a rectangular piece of embroidery edged with cowries or shells, which hangs down from a head ring called as 'indhoni' on which the women balance pots of water.

Now-a-days the work is done on bed sheets, wall panels and accessories like letter holders, covers, borders, etc.

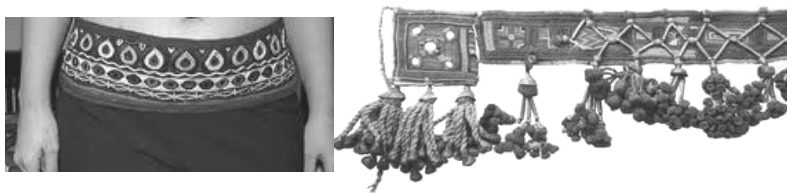


Fig 4.2 Products like bags, waistband, and decorative hangings made of Banjara embroidery

4.2 Kutch Work

Sindh, Kutch and Kathiawar now known as Saurashtra are three places of Gujarat where cultivators do embroidery, which has very royal, gorgeous and grand look. All these embroideries collectively called as Kutch work.

4.2.1 Motifs Used

Birds, flowers, animal and human figures are the main motifs seen in Kutch embroidery. The main difference between the three places is that Kutch uses chain; stitch, Sindh uses Sindhi Taropa; and Kathiawar uses herring bone and mirror work.

4.2.2 Types of Stitches Used in Kutch Work

All main stitches of Kutch work from different parts are combined and made into six types of embroideries. They are

4.2.2.1 Heerbharat

It is done with twisted silk threads. It mainly uses long and short darning stitches.

4.2.2.2 Abblabharat

It is the mirror work done with button hole stitches.

4.2.2.3 Chain stitch

Tiny small looped stitches are generally used to fill the designs.

4.2.2.4 Applique work

It is never done on wearing dresses. It is mostly done with bright colour fabric patches on light coloured background. They are used to decorate the temple articles and home textiles and other decorative items.

4.2.2.5 Motibharat

This bead work is mostly done by tribes of Gujarat. The specialty of this work is that, cloth is never used as background. Beads are looped on thread and made into different designs and figures. They are sometimes used as patches or hangings on other fabrics. Hence, materials required to do this work are needle, thread and lots of colourful beads.



Fig. 4.3 Moti Bharat of Gujarat Kutch work

4.2.2.6 Sindhi Taropa

It is also known as interlaced work. There are two segments in doing this work. The first segment involves the formation of long stitches into the fabric forming the skeleton of the stitch. In the second segment the thread is interlooped in prescribed format into the skeleton to complete the work.

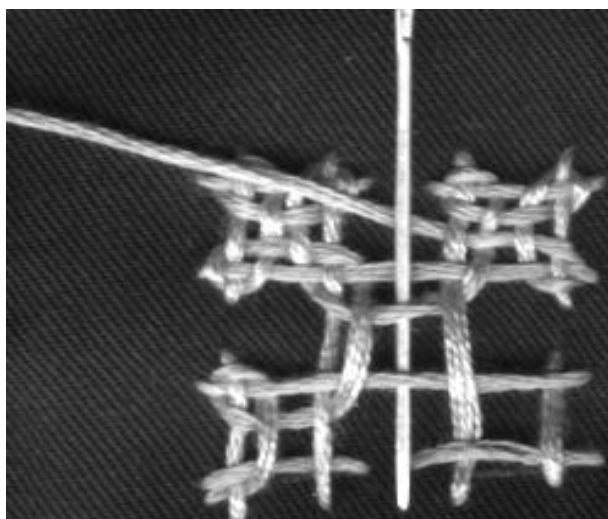


Fig. 4.4 Sindhi Taropa – Interlaced Stitch of Kutch work

4.2.3 Fabrics

Mostly cotton fabrics used to make the women's costumes forms the background cloth. For making decorative articles much thicker cloth is used.

4.2.4 Threads

Dark and bright coloured silken floss is used to make stitches on the dark backgrounds. The traditional colours are blue, red, green, yellow, black, ivory and pink. The overall appearance of the work is so bright but never been gaudy.

4.2.5 Accessories

Beads and mirrors are the main accessories used along with the bright coloured silken threads. Sometimes, metal coins are used as hangings at the edges.

4.2.6 Products

Ghaghra, Choli, and Orhni worn by the women of Gujarat are beautifully embroidered using Kutch work. Men's Pagadis – headgear, festive kurta are also enriched with this embroidery. Decorative items like bags, torans, cushion covers, bed spreads, table cloths, lamp shapes, files, letter holders etc are all the products of kutch work.



Fig. 4.5 Table Cloth, Letter holder, Bags and Orhni of Kutch work

4.3 Kasheeda Work

The Northern state of India Jammu & Kashmir is famous for its beautiful Kashmir embroidery, which has become world renowned largely through its superior shawls. Embroidery here is known as Kasheeda.

4.3.1 Motifs

The motifs used in this embroidery show Indo-Persian influence of 17th century. All motifs are found in naturalistic, geometrical and stylized forms. The motifs are most abundantly used especially mango motif, called as paisely or kaka, badami butta, chinar leaf, cyprus tree. Other motifs include, flowers like lily, lotus, tulip, saffron, iris, fruits bunches of grapes, apples, almond, cherries, plums, birds like kingfisher, parrot, woodpecker, magpie, canary, butterflies etc. No human figures are seen because of the Muslim influence. Motifs are traced on fabric by professional tracers, who are called as Naquashband (Nakasshaband). These artisans use a pen like device called Kalim for this purpose.

4.3.2 Stitches Used

There are various stitches used to make Kasheeda of Kashmir. The traditional Kasheeda are:

4.3.2.1 Zalakdosa

It is the chain stitch done with hook needle. It is done on shawls, apparels, carpets and floor coverings. Chain stitches are generally used to finish long flowing designs.

4.3.2.2 Vata-Chikan

Buttonhole stitches are used only in thick filling design parts seen in landscapes, gardens, and crowded scenes.

4.3.2.3 Doria

It is the open work/ Jali work done on all types of fabrics. It is done by creating a hole in the fabric and then finishing it into a mesh with interlaced threads.

4.3.2.4 Talai Bar

Talai Bar is the gold work on brocades and silks. It is done by using zari or metal threads.

4.3.2.5 Zali

It is done as all over design. Zali is worked in trill patterns using the simple darning stitches.

4.3.2.6 Shikar Garths

Hunting scenes are called as Shikar Garths. These designs are generally filled using long and short darning and heavy herring bone stitches.

4.3.2.7 Amlī

Delicate filling stitches are used with multicoloured threads form the Amlī. They are commonly seen in shawls, dress materials, waist coats and sarees from Kashmir.

4.3.3 Fabrics

Wool is the main base fabric used to make all types of apparels and home textiles from Kashmir. Shawls, dress materials, duppatas, waist coats, head caps, pile carpets are all made from wool in Kashmir. The delicate Kasheeda on the heavy wool fabric gives a mesmerizing overall effect. Sarees are generally found in silks.

4.3.4 Threads

Earlier woolen threads of fine quality were famous; now silk, cotton and art silk threads are used to give the georgeous look at a reduced price. Wide spectrum of colours from light to dark shades are used. Crimson red, scarlet red, blue, yellow, green, purple, black, brown are some of the colours used. Earlier threads are natural dyed with 64 tints and shades and now they are mill dyed with synthetic colours.

4.3.5 Craftsmen

Only men do the work due to the Islamic religion influence. Chain stitching is generally done by small boys.

4.3.6 Products

Shawls, dress materials, duppatas, waist coats, head caps, pile carpets, hand bags, purses, foot wear cushion covers etc are all enriched with Kasheeda of Kashmir.



Fig. 4.6 Products of Kashmir Embroidery- Kasheeda

4.4 Kasuti Work

Kasuti is world famous embroidery from Karnataka. The art is a part of woman's world. Bijapur, Dharward, Belgium, Janakhandi of Karanataka are famous for this work. from Karnataka. Kasuti is started as domestic art in the households of Karnataka. It is originated from Spain where this embroidery is known as black work. It is a special category of counted thread embroidery and diaper or repetitive patterns to fill the design.

4.4.1 Motifs

The artisans pick up the designs like Gopuram, tulasi Vrindravans, shiva Linga, bull(nandi), tiger, lamp stand, crown of shiva, swastika, sun, asanas, cradle, chariot, planquine, stead's of various Gods and animals like snake, elephant, horse, human etc sparrow, peacock, duck, pigeon, swan, deer from mythology and architect. The motifs also include beautiful flora and fauna.

4.4.2 Stitches

The stitches are simple, minute, intricate and pretty. They are

4.4.2.1 Gavanthi

Gavanthi is also called as Holbein or double running stitch. The name is derived from the word gaonti which means knot, as the stitch starts without knot. The design appears identical on both sides of the fabric. Patterns are mostly geometric, stitches are worked in vertical, horizontal or diagonal directions.

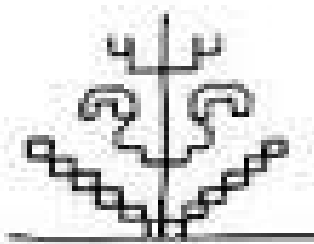


Fig. 4.7 Gavanthi- Double Running Stitch

4.4.2.2 Negi

This is an ordinary running or darning stitch. It has an all over effect of a woven design. The name comes from the word ney which means to weave in Kannada.

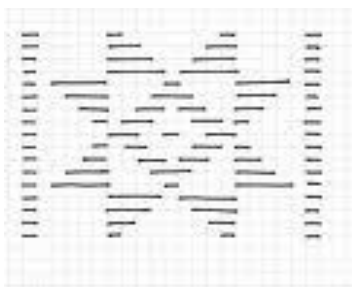


Fig. 4.8 Negi- Darning Stitch

4.4.2.3 Menthi

This is the regular cross stitch. The name is derived from the word 'fenugreek seeds' in Kannada.

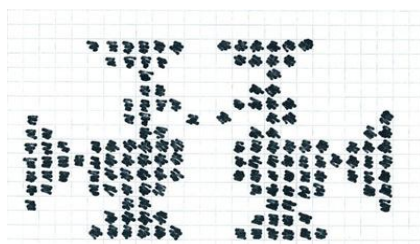


Fig. 4.9 Menthi - Double Cross Stitch

4.4.2.4 Murgi

This embroidery appears like steps of a ladder similar on both the sides of the fabric. The distance between two the stitches is same and looks like the gavanti.

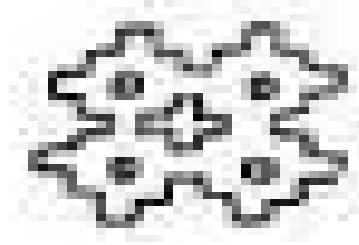


Fig. 4.10 Murgi – Step Stitch

4.4.3 Fabrics

White linen or silk fabrics which are evenly woven are used for making Kasuti work. They are generally used to make sarees for women.

4.4.4 Threads

Kasuti is also called as Black work as black silk thread is used to enrich on white linen. Now gold and silver threads are also used along with other combinations like red, orange, purple, green, yellow and blue on white background. Commonly used combinations are red – green, red – blue, red – yellow, red – white, orange – purple, pink – purple, blue – orange, green – yellow & yellow – white (primary vs secondary colours).

4.4.5 Products

Kasuti is worked on sarees with broad pallus and simple borders with plain body, cholis, bonnets, household linen, kerchiefs, bed covers, sofa covers, cushion covers, shopping bags, carpets, salwar suits, yokes, cuffs, collars, belts, pockets, dupattas, caps, etc.

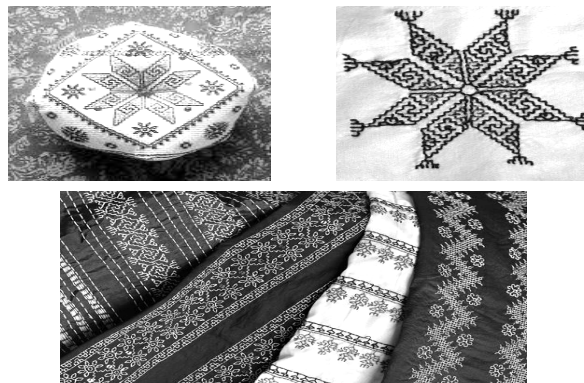


Fig. 4.11 Finished Products of Kasuti

4.5 Kantha Work

Traditional folk craft of Bengal is called as kantha meaning patched cloth. Special significance of making kantha is having the quilted effect on the fabric. They also include appliqué work and embroidery on quilts. Kantha stands as a model of skill certainty as it is done by worn out textiles. Women are experts in making quilts from all communities of West Bengal. They show creativity, resourcefulness, imaginary power, and patience. Hoogli, Patna, Stagaom, Haridpur, Fulna and other parts of East & West Bengal are the major places of production of these kanthas.

4.5.1. Motifs

Great influence of Portuguese and European traditions are seen in the designs of Kanthas. The designs include more of heterogeneous objects and imaginary designs of the women like lotus, tree, creepers, foliage, floral motifs, animal figures, spirals, birds, fish, boats, submarine, sceneries, ships, sea monsters, comb, mirror, umbrella, chariot, folk stories, day to day life, mythological background, realistic, religious, luxuries, vegetation, jewellery, costumes, and steeds of God so on.

4.5.2 Stitches

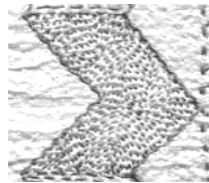
Originally darning is the main stitch employed to make the quilts and to create embroidery effect on them. Along with darning stitches satin and loop stitches are also employed. The specialty of kantha work is double-faced products called as Dorukha.

Quilting is the technique of piling of layers of fabrics and stitching through all the layers. As quilting itself enriches the fabric, the technique is done in two ways; in the first method embroidery stitches starts from center and ends by outlining the motifs, and in the second method stitches starts from outside and ends at center.

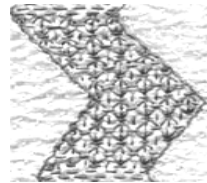
To break monotony of piled fabrics of quilts sometimes, open mesh of cutwork is also employed.

Now-a-days similar stitches are employed on different products other than quilts like sarees, dress materials, decorative items etc.

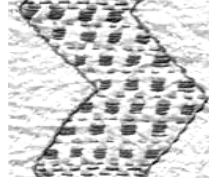
Stitches used in kantha with their traditional names are given below.:



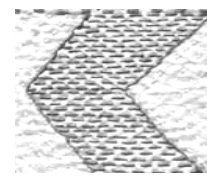
The basic run stitch in random



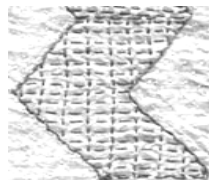
A Jaal or tessellation



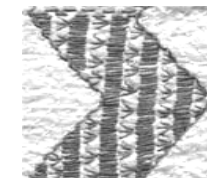
Dorma or mat



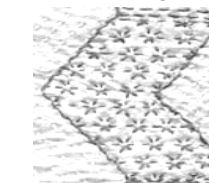
The simple running stitch arranged evenly



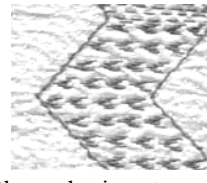
The Golak dhaga or maze



Simple jhod or pairs



Jhingle phool or flower of ridge gourd



Dhaan chori or stem of paddy

Fig. 4.12 Stitches of Kantha work

4.5.3 Fabrics

Discarded cotton saris or dhotis and cotton bedspreads of white colour are used as the base fabric to make quilts. The size and thickness of the products made of quilting varies according to the use and type of the quilt.

In the present scenario, kantha work is used to enrich all types of fabrics starting from simple cottons to rich silks produced in wide colour range.

4.5.4 Threads

The speciality of traditional kantha is the use of white drawn yarn from the piled fabrics of quilts to make the embroidery. Later cotton threads of different colours like black, deep blue, red, for resembling nature earth, sky and space respectively are seen in kantha work.

4.5.5 Products of Kanthas

According to utility of quilts in the olden days, they are divided into seven types.

4.5.5.1 Abshilta

Covers or wraps of the mirrors and toilet articles. It is done in narrow widths and rectangular pieces of 8" x 12". It is made with white borders and central motifs like Krishnaleela, louts, trees etc.

4.5.5.2 Bayqon

A three feet square piece covering books, and similar articles with satadalapadma (100petals louts), pots, flask, goddess- Saraswati, Ganesh, and their stead's worked in yellow, green, blue and red colours. They are carried while traveling or presented as gifts to kith and kin.

4.5.5.3 Durjani (Durjani) or Thalia

Square pieced quilts used to cover valet of jewellery or money. It has central motif with three corneded designs. The motifs include snakes, foliage etc.

4.5.5.4 Lepkantha

It is a thick quilted wrap made from number of saris. It is used as warm wrapper during winter. It has simple geometric designs with darning or running stitches on entire field giving rippled and wavy appearance.

4.5.5.5 Oar (Ooar)

Oar quilts are the pillow cover in rectangle shape of 2ft x 1 ½ ft in measurement. Trees, foliage, creepers, birds are the main motifs used as borders on either side.

4.5.5.6 Sujani

A large rectangle piece of 3ft x 6ft is called as Sujani quilt. It is used as spread for ceremonial occasions. Lotus at center, Ramayana and Mahabharata, folk tales, dancing girls are the main design themes.

4.5.5.7 Rumal

It is the smallest of all the quilts that are used as hand kerchief. Rumal is square foot in size with lotus design at corners along with other motifs. It also has decorative borders.

All types of kantha works have occupied a great place on varied types of products suitable for present market. They include apparels, bags, hand kerchiefs, footwear etc.



Fig. 4.13 Products of Kanth work-Footwear, bag, quilt, saree

4.6 Chikankari Work

Traditionally Chikan work or Chikankari or White embroidery is famous for delicate workmanship, done on white muslin, mulmul and organdie fabrics. The word chikan comes from the Persian word Chakeen meaning making delicate patterns on the fabric. Chikankari was nurtured in Uttar Pradesh and primarily in Lucknow.

The main speciality feature of chikan work is the shadow effect on the right side, but the entire enrichment takes place on the wrong side of the fabric. The work looks delicate, exquisite. Designs are never traced and so no two designs are absolutely alike. They are done on white fabric with white thread, hence, called as white embroidery.

4.6.1 Motifs

Mango -paisely, lotus, common plants, motifs from animal kingdom like snakes, elephants, birds like peacock, parrot, sparrow are common. The designs are placed at borders, pallu, and as butis on allover field of the fabric.

4.6.2 Stitches

Two categories of stitches are found in chikankari work viz, flat style and knotted or embossed style. The details are given below :

4.6.2.1 Taipachi

It is a darning stitch where strokes of straight lines form the design.

4.6.2.2 Khatawa or Khaloo

It is nothing but the appliqué work done on white calico material.

4.6.2.3 Bukhia

It covers the back side of cloth, which gives the opaque effect on front side. It resembles herring bone, backstitches or shadow work.

4.6.2.4 Jali work or Netting or Lace work

It resembles drawn thread work, which is done by breaking fabric into holes so fabric appears as net. The work is sort of very fine buttonholing and pulling of threads. These first four stitches belong to flat style of Chikankari.

4.6.2.5 Murri

The motif or stitch looks like a rice grain shape. It is done at the center of the floral motifs. It is knotted variety of chikankari. It is actually a French knot stitch.

4.6.2.6 Phand

Looks like grains of millets that are smaller and shorter than murri stitch. It is knotted style used to fill petals or leaves in pattern.

4.6.3 Fabrics

Traditionally the work is done on very fine white muslin and now on light tinted georgette and chiffon and other fine fabrics more suited for the outerwear. But these days there are certain exclusive creations using Chikan work in cushion covers, pillow covers and table linen done on thick fabrics. Partition curtains with the chikan embroidery are fast gaining ground using various types of fabrics.

4.6.4 Threads

Traditionally white spun threads are preferred by the artisans. Now-a-days pastel coloured threads are becoming popular.

4.6.5 Products

Saree borders, blouses, collars, jubas, handkerchiefs, white caps, dress materials, kurtas, wedding jackets, table linen and furnishing materials.

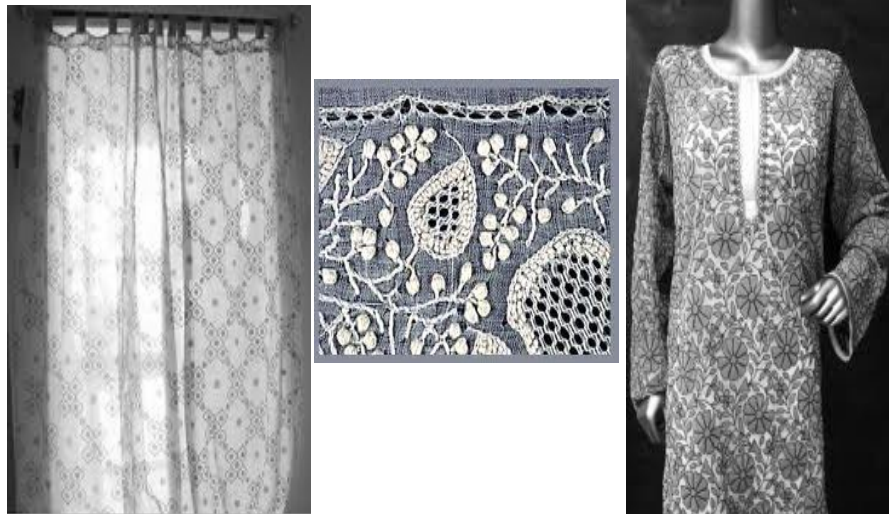


Fig. 4.14 Products of Chikankari Work

4.7 Chamba Rumals

The word ‘Chamba rumal’ implies a peculiar visual art form that represents unique and charming embroidery done on a hand spun cloth with untwisted silken thread, which is greatly inspired from pahari (hill) painting. Rumal is Persian word which means a ‘kerchief’ a square piece of cloth worn on the head or around the neck.

Embroidery here, depicted as a fine delicate, perfect, manual work befittingly called as Needle miniatures of Himachal or Pahari Rumal (mountain handkerchief). The Chamba work is so fine that they are also called as needle paintings.

The tradition of this kind of pictorial embroidery was known and practiced in some areas of Himachal Pradesh and Jammu which remained once important centres of pahari painting. Chamba, Pathankkot, their neighboring villages and other places are involved in doing this work from 11th century.

4.7.1 Motifs

Primitive designs, colours, stitches, craftsmanship and easthetic appearance have undergone evolution through the ages and according to the rulers. Pahari, the new style of craft being aesthetically richer than earlier ones. This was evolved from miniature paintings by the ladies from the court of Chamba and their helpers. They include, symbolic animals like leaping tigers, running goats, cantering horse, jumping deer’s etc.

Birds like peacock, parrot etc are more common; floral bodies like guldasta (flower bunch), creepers, foliage, bagh (garden), cyprus tree all are widely used on four sides of fabric and at center of round fabric.

Musical instruments like flute, tambura, drums, veena, sitar, tabala etc are the part of the design used in this rumal.

Gujjar (Muslim) women use geometrical motifs. The motifs include triangle, circle, rectangle etc.



Fig. 4. 15 Process of Design Transfer on Chamba Rumal

4.7.1.1 Design Themes

All the motifs given above can be pooled to form designs giving the particular theme, they are :

4.7.1.1.1 Rasa Mandala

It includes Vishnu, Padma, Sanhk, Sudershan chakra, Gopies, flowers.

4.7.1.1.2 Kaliya Damana

This theme has Krishna, Kalinga serpent, river Jamuna.

4.7.1.1.3 Samudra Manthana

Samudra manthana includes Devas, Asuras, serpent worked on 8ft wide and 2'ft long wall panel.

4.7.1.1.4 Rukmini Harana

Rukmini, musicians, sahelis, priest royal animals and flowers are all seen in this theme.

4.7.1.1.5 Battle of Kurukshetra

It is a 5ft wide and 1 ½ ft long design. It has Pandavas on left side, Abhimanyu at centre and Kauravas at right side.

4.7.1.1.6 Raga Ragini

Raga Ragini means theme of song and mode of song. It is depicted in the form of music notes.

4.7.1.1.7 Astha Nayika

Astha Nayika gives the moods and personalities of Nayik and Naika.

4.7.1.1.8 Mingar Mela Jalus

It means tassels, the theme as fabrics left in river Ravi.

4.7.1.1.9 The Gujjar Theme

Designs are from nature except human and birds. It resembles the work of Punjab Phulkari. Mostly geometrical and elliptical motifs are seen. It is done on household articles of 20-35" and on rumals, cholis, wall hangings of 2-7" sizes.

4.7.2 Stitches

Double satin stitch with reversible back is seen without knots at back during the starting of the stitch. Backstitch is used as starting stitch. Chain stitch is used for filling and outlining the designs on bigger cloths, but not practiced on rumals due to non-reversible back. Gujjar women use darning, herring bone and satin stitches.

4.7.3 Fabrics

Traditionally fabrics like lightweight unbleached cottons; fine, delicate, semi transparent cambric from Sialkot, Amritsar and Ludhiana; hand spun, hand woven, coarser, relatively heavier, locally made khaddar (cotton) are the fabrics used for different end uses.

Cream or white colour tassar silk fabric which is now locally dyed by professional dyers using vegetable dyes are also used for the purpose of making chamba rumals.

Fabrics like terry cot, organdie, linen, poplin, muslin are used along with 100% cotton and silk. All these fabrics are of white or coloured in light tints.

4.7.4 Design Transfer

Free hand drawing styles are done by ladies only, popularly known as Chitra. They produce figures or motifs as they imagine their deity and produce self-expressions of stylized forms.

Earlier charcoal was the media used to transfer the design on the cloth but now it is replaced by oil to transfer the design. Chitra also gives idea about the colour combinations.

4.7.5 Threads

For smooth, glossy, gorgeous surface enrichment silk threads of untwisted variety (Pat) are used. Now-a-days twisted silk, chiffon threads are also being used. Pat is replaced due to low strength and difficulty in handling.

Infinite shades and tints of bright, brilliant and contrasting coloured threads are the speciality of Himachal Pradesh. The colour theme indicates white, red, gray for Brahma, Vishnu, Maheswar respectively; yellow, purple and green for Gopis; blue for Krishna, Crimson for feet of the shrines.

4.7.6 Products

Chamba rumals are the basic hand kerchief, later it is done on home linen, wall hangings etc.

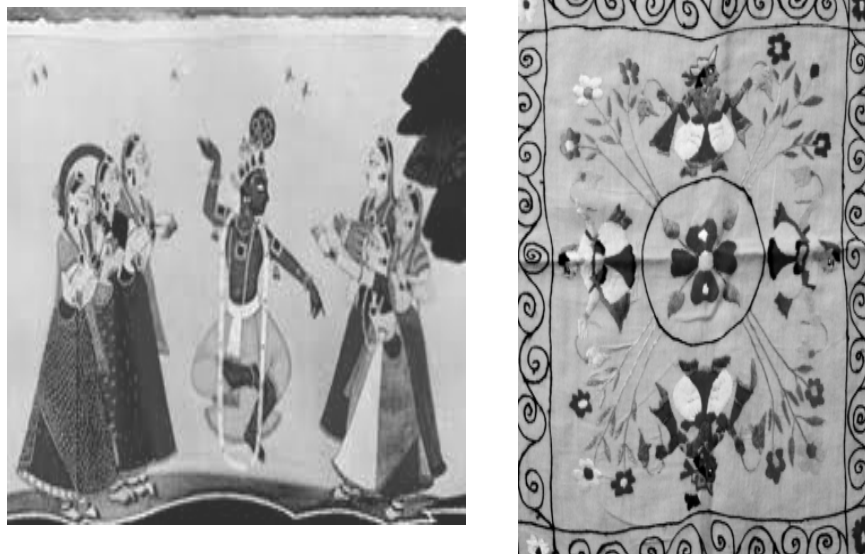


Fig. 4.16 Chamba Rumal

4.8 Phulkari Work

The traditional Punjabi embroidery is Phulkari. The phulkari word means growing flowers. This embroidery form, true to its name includes only floral motifs in bright colours. There is sanctity to the art as the canopy over Guru Granth Sahib, the religious book of the Sikhs is of phulkari.

The phulkari with very intricate floral pattern is called Bagh that means garden. It is primarily used on the odhanies and dupattas. It is considered auspicious for the bride and for the new born. It is worn on ceremonies. Phulkari now is being used in home furnishings specially wall hangings, sofa covers and other soft furnishings.

4.8.1 Motifs

The motifs are made up of horizontal, vertical and diagonal stitches producing geometrical patterns. Sometimes birds, human figures are also used. The motifs are necessarily geometrical are used counting the threads.

4.8.2 Stitches

The stitch craft of phulkari is very simple and consist mainly of long and short darning stitches. Stem, chain, herringbone, double running, sateen and buttonhole are other stitches used.

4.8.3 Fabric

The beauty of Phulkari depends a great deal on the ground material. Kadder cloth which is handspun and hand woven cotton material is always used. Kadder is woven mostly in narrow widths of 2 ½ yards long ¾ yards wide. So they join two or more kadder pieces to make a shawl, by running stitches at back or doing some work (herring bone at the joint). The colour of cloth is mostly red, white and blue or black.

4.8.4 Threads

The threads used are pure silk, it is untwisted silken floss called pat. Apart from silk, cotton thread (Bandi) and woolen yarn is also used. Crimson red, orange, golden yellow, yellow green, white are the colours used on these threads.

4.8.5 Types of Embroidery

There are three types of embroidery, which are grouped according to craftsmanship.

4.8.5.1 Chaddar

It is a shawl or the veil having surface decoration used by the bride during the Phera ceremony that is when she takes rounds around holy fire.

4.8.5.2 Bagh

Bagh has overall interconnected design and are geometrically conventionalized.

4.8.5.3 Chope

Chope is little longer than the usual shawl where only the edges along the selvedge are embroidered with golden yellow coloured silk floss (loose thread) against red colour khadder.

4.8.6 Products

Phulkari work is done on apparels especially duppatas, offerings to the god, home linen etc.



Fig. 4.17 Phulkari products

Summary

Learning traditional embroideries of India is very important for a fashion designer. As it is explained each state of India has its own traditional embroidery. Therefore, each state shows its uniqueness in the work done by its people. This chapter helps in visualizing the traditions followed; motifs, stitches, fabrics, thread used and products prepared using these traditional embroideries. It also indicate the changes that has taken place during the course of time in making these traditional embroidered like fabrics, threads and products prepared. This helps the apparel designer to understand the exact traditional art and then implement on the contemporary outfits so that the traditional art can be taken to the international market.

Test Your Understanding - (i)

Check the following statements for better understanding of the lesson

1. Following are predominantly used in Banjara work

- (a) shells (b) mirrors (c) coins (d) all the above

2. Banjara embroidery motifs are stitched in

- (a) geometrical grids (b) stripes
(c) curves (d) abstract

3. Colour combination of the banjara work is

- (a) dull (b) sober (c) neutral (d) bright

Test Your Understanding - (ii)

Check the following statements for better understanding of the lesson

1. Interlaced stitch of kutch work is called as _____

2. Moti bharat of kutch uses needle, thread and _____

3. Bright coloured _____ are used in making kutch work

Test Your Understanding- (iii)

Check the following statements for better understanding of the lesson

1. Design tracers of Kashmir embroidery are called as

Ans. _____

2. Predominate design in Kahseeda of Kashmir is

Ans. _____

3. Traditionally kasheeda is done on fabric that gives warmth is

Ans. _____

Test Your Understanding - (iv)

Check the following statements for better understanding of the lesson

1. Darning stitch is traditionally called as

- (a) Negi (b) Murri
(c) Menthhi (d) Gavanthi

2. Kasuti of Karnataka is also called as
- (a) White work (b) brown work
- (c) black work (d) none of the above
3. Traditionally used base fabric for making kasuti is
- (a) Black linen (b) white linen
- (c) black silk (d) white silk

Test Your Understanding - (v)

Check the following statements for better understanding of the lesson

1. Traditionally kantha means _____ cloth
2. Based on the speciality of kantha work being seen on both sides of the fabric it is called as _____
3. Base materials used for making kantha quilts are white cotton _____ and _____

Test Your Understanding- (vi)

Check the following statements for better understanding of the lesson

1. Chikankari is also called as
- (a) White embroidery (b) Black work
- (c) Bead work (d) Thread work
2. Chikankari stitches are categorized into
- (a) Flat stitches (b) Knotted stitches
- (c) Both (a) and (b) (d) Holed stitches
3. Stitches of chikankari are done on the wrong side of the fabric and resembles
- (a) Kantha work (b) Shadow work
- (c) Kasuti work (d) Banjara work

Test Your Understanding- (vii)

Check the following statements for better understanding of the lesson

1. Chamba rumals are also called as _____ due to intricate work.

2. Designs of chamba rumals has more of _____ stories
3. Main stitch used in chamba rumals is _____

Test Your Understanding - (viii)

Check the following statements for better understanding of the lesson

1. Hand woven, narrow fabric used for making Phulkari is
(a) Khadder (b) satin (c) pile (d) cotton
2. Designs of phulkari must be _____ as the work is done by counting the threads in the fabric
(a) Geometrical (b) curved (c) stylized (d) abstract
3. Untwisted silken floss used in phulkari embroidery is
(a) khaddar (b) pat (c) silk (d) none

Answers to Test Your Understanding**Test Your Understanding – (i)**

1. (d)
2. (a)
3. (d)

Test Your Understanding – (ii)

1. Sindhi taropa
2. beads.
- 3 silk

Test Your Understanding – (iii)

1. Naquashband
2. Paisely
3. wool

Test Your Understanding – (iv)

1. (a)
2. (c)
3. (b)

Test Your Understanding – (v)

1. patched/quilted
2. dorukha
3. sarees and dhotis

Test Your Understanding – (vi)

1. (a)
2. (c)
3. (b)

Test Your Understanding – (vii)

1. needle miniatures
2. lord Vishnu
3. double sateen

Test Your Understanding – (viii)

1. (a)
2. (a)
3. (b)

Short Answer Type Questions

1. What are the main accessories used in banjara embroidery from Andhra Pradesh ?
2. What is the name of Kashmir embroidery ? List the main motifs used in it.
3. What is meant by Sindhi Taropa and Moti Bharat ? Explain.
4. Explain the stitches used in kasuti work.
5. What is meant by kantha ? Write about the types of kantha work ?
6. What are the fabrics, threads, colours combinations used in traditional chikankari work ?
7. What is the specialty of fabric and stitches used in phulkari work ?
8. What are needle miniatures ? Explain reasons behind.

9. List the traditional embroideries from India giving the states and their specialities.
10. Which states of India uses lot of accessories in their traditional embroideries ? Explain with illustrations.

Long Answer Type Questions

1. Explain about the Phulkari of Punjab.
2. Why kasuti is called as black embroidery? Explain
3. What is the nomadic embroidery ? What are the states of India famous for this embroidery ? Describe its process.
4. What is chikankari embroidery ? Classify and explain about the stitches used in chikankari work.
5. Give a detailed note on the design themes of chamba rumals.

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Glossary

Abstract Motif : These are the motifs used in modern art, in combinations of colour, size, and shape without relationship to natural or man-made objects. Abstract motifs imply an element of impression and a greater freedom than is found in other types of motifs.

Addedar Patela : It is the unique method used to weave Chanderi sarees with jeweled cutwork appearance.

Allover Layout : It is a type of layout which has balanced motifs that recur irregularly within the repeat unit. The motifs in this layout are connected in some way, forming a network that covers the entire design plane.

Alum : It is a natural mineral rock used in Kalamkari printing. It is called as patika in Telugu language. Alum paste is used along with other natural colouring sources for getting the red colour on fabric.

Alizarin : Alizarin is synthetic form of a natural dye, boiled in water with jaji leaves for developing red colour in Kalamkari printing.

Amru : It is a woven speciality of Maharastra. Amru is a delicate and fine fabric woven using silk thread on both warp and weft directions.

Anchala : It means cross borders of saree pallu. Baluchari Buttedar saree from West Bengal has beautiful and exuberant saree pallu and distinct Anchalas.

Bagh : Bagh meaning garden in Hindi language. It is the source for designs in Chamba Rumals and Phulkari embroideries.

Baluchari Buttedar : West Bengal produces woven specialties of silks saree or Baluchari silk sarees or Baluchari Buttedhar. The weave designs are closer to kantha embroidery of the same state.

Bandhani : It is the generic name given to the fabrics that are produced by tie & dye technique of resist dyeing. The term Bandhani is derived from the word 'Bandhan' that means tying up. It is an ancient art practiced mainly in the state of Rajasthan and Gujarat.

Bandhanar : The artisans engaged in tying the bandhani fabrics are called Bandhanar.

Banjara Work : Banjara work is the famous traditional embroidery done by Sugali tribal people commonly called, as '*Lambadas*' – a nomadic people from Andhra Pradesh. It produces colourful enriched textiles that are used as their traditional costumes and home textiles.

Batik : Batik is a resist dyeing technique that uses wax as resist material. The word batik originates from the Javanese "tik" and means 'to dot'.

Bhat : These are the traditional designs in bandhanis from India.

Border Layout : It is a layout used for creating border designs that are composed of a unit or series of units or lines repeated at intervals over the given area. This design layout permits the eye to travel its length easily without interruption. In the construction of border patterns, translation and or glide reflection are followed.

Chaddar : It is a shawl or the veil having phulkari embroidery. It is used by the bride during the *Phera* ceremony that is when she takes rounds around holy fire.

Champa : Jasmine flower called *champa* in Hindi. It is one of the important motifs used in the traditional Indian textiles. It symbolizes fertility and has Mughal influence.

Chamba Rumal : Chamba rumal implies unique and charming embroidery done on a hand spun cloth with untwisted silken threads from Himachal Pradesh.

Chanderi Sarees : It is the beautiful woven saree from Madhya Pradesh. The Chanderi sarees are unique and famous for their line, texture, excellent weaving and pastel colours.

Chitrakar : Designers of bandhani are called Chitrakar.

Chikankari : Chikankari is the traditional embroidery from Uttar Pradesh. It is also called as Chikan work or White embroidery due to its delicate workmanship, and use of white background fabrics.

Chope : Chope is a shawl adorned with Phulkari embroidery. It is little longer than the usual shawl, where the selvedges are embroidered with golden yellow colored silk floss against red color kadder.

Chunari : It is light coloured bandhani fabric. It has dot design all over the body of the fabric. There are mainly two types of chunaris viz, Laheria chunari, Nageri chunari.

Dacca Muslins : Dacca muslins are woven fabrics and or sarees on Jamdani handlooms from Bangladesh and India. They are rich in woven motifs, contrasting shade.

De-waxing : It is the process of removing wax from the coloured batik cloth. The cloth is boiled and ironed for dewaxing.

Foulards : Small patterns with organic shapes in all-over layout are called foulards.

Gavanthi : Gavanthi also called as Holbein or double running stitch found in Kasuti embroidery from Karnataka. The design appears identical on both sides of the fabric with geometrical patterns. Gavanthi, the name is derived from the word *gaonti* which means knot, as the stitch starts without knot.

Geometric Motif : The motifs which include lines in various forms, stripes, plaids, checks and circles and their associated designs are called as geometrical motifs.

Gharchola : It is more intricate patterned bandhani with dark background of red, chocolate browns and blacks with white, red yellow or green bandhani work.

Half Drop : It is a type of design layout, where the motif will not fall exactly across the other, but will move up or down half of one repeat in the vertical direction, creating pleasing look without unwanted cross lines.

Hansa : Hansa the swan, Indian traditional motif found in Indus Valley pottery and on the wall paintings at Ajanta. Its highly stylized forms as depicted in woven and embroidered textiles of southern India

Himru : It is an extra-weft figured fabric produced either with cotton and or silk yarns. It is a fascinating fabric from Maharashtra, derivative of the Sanskrit word Him (snow) used in winter due to the warmth created by the fabric.

Ikat : Woven fabrics with yarn tie dyed are called as Ikats. They are either produced as single ikat (commonly warp tie dyeing) or double ikat (warp and weft tie dyeing). They are the woven specialties from Gujarat Patola and Pochampally textiles.

Indigo Blue : It is the natural colour obtained from a plant source called Indigo. It is used to produce blue and green colours in natural dyeing.

Jali : It is the weaving technique on pit loom with throw shuttle. Intricate patterns are achieved by using a device called *jali*, consisting of a bunch of threads hanging down from the ceiling, which are attached to the warp threads.

Jamdhani : Jamdani is a hand-loom woven technique used to make muslin fabrics or saris with brocaded body and pallu. It is one of the most time and labour intensive forms of hand loom weaving. Jamdani produces fabulously rich motifs in geometrical, figural and floral patterns.

Kadiyal : It is an ancient technique of tapestry weaving on a loom called Kadiyal in Maharashtra, used for producing Paithan sarees. It uses three separate shuttles for inserting weft threads.

Kadder : The ground material used for Phulkari embroidery is called as Kadder cloth. It was handspun and hand woven cotton material, woven mostly in narrow widths.

Kalamkari : Kalamkari is one rich exquisite ancient craft of painted and printed textiles. It derives its name from *Kalam* meaning pen and *Kari* meaning work, literally pen-work. It includes hand painting as well as block printing with vegetable dyes.

Kamal : The lotus or kamal (in Hindi) is among the most popular motifs in Indian art. Lotus is the symbol of eternal order of the union earth water and sky. It is the symbol of wisdom.

Kalam : Kalam meaning a pen like device which is used to transfer the design and colour in Kalamkari painted textiles.

Kantha : Traditional folk craft of Bengal called as kantha meaning patched cloth. They also include appliqué work and embroidery on quilts, apparels and household linen.

Kasheeda : A beautiful famous embroidery from Jammu & Kashmir also known as Kasheeda. It has become world renowned largely through its superior shawls.

Kasuti : Kasuti is world famous embroidery from Karnataka. It was originated from Spain embroidery called as black work. It is special category of counted thread embroidery and diaper or repetitive patterns to fill the design.

Katan : Raw or un-degummed silk yarns are called as katan in local language. It is generally used to weave chanderi sarees from Uttar Pradesh.

Kutch Work : Embroideries from Sindh, Kutch and Kaithwar of Gujarat collectively called as Kutch work. In these places cultivators do royal, gorgeous and grand embroidery.

Madhubani : Madhubani traditionally the wall painting with natural colours is practiced by village women from Bihar. Later this art taken on to cloth or paper called Pata. Madhubani paintings are also popular as Mithila, Chitra and Godhna figure paintings.

Meander : It is an all over layout when the motifs are connected in some way, forming an elaborate, embellished floral-like network that covers the entire design plane is called a meander.

Menthi : This is the regular cross stitch used in Kasuti embroidery of Karnataka. The name is derived from the word 'fenugreek seeds' in Kannada.

Minakari : A unique weaving method used to embellish Chanderi sarees of Madhya Pradesh creating an inlay of coloured motifs is called as Minakari.

Mithla/Chitra/Godana : Madhubani paintings of Bihar are also called as Mithila figure paintings. Mithila is the place in Bihar from where the art became famous.

Moti Bharat : It is one of the stitches in Kutch embroidery from Gujarat. The specialty of this work is, cloth is never used as background. Beads are looped on thread and made into different designs and figures. They are sometimes later used as patches or hangings on other fabrics.

Murgi : It is one of the stitches used in Kasuti embroidery of Karnataka. It appears like steps of a ladder, the design appears same from both sides of the fabric.

Myrobalan : It is an herbal pod used for fixing the natural colours on cotton fabric and for producing natural black colour when mixed with other natural ingredients.

Natural/Realstic Motifs : Natural motifs are direct replica of things as they exist in nature, such as flowers on trees, animals in jungle, human figure and other natural things. They also called novelty patterns.

Naquashbhan : Motifs used in Kaseeda embroidery from Kashmir are traced on fabric by professional traces called as Naquashband (Nakasshaband). They use pen like device called *Kalim* for this purpose.

Negi : This is an ordinary running or darning stitch used in Kasuti embroidery of Karnataka. It has an all over effect of a woven design. The name comes from the word 'ney' which means to weave in Kannada.

Paisely : Elaborated and stylized mango motif woven on Kashmiri shawls are called as Paisley.

Paithani : It is a beautiful saree after the village called Paithan in Aurangabad districts of Maharashtra. Paithani is the gauze like sari woven of heavy gold brocade. The uniqueness is its inverse of the general brocading practice, that is metal zari threads on warp direction for background and pattern details are made of silk weft.

Pallu : It is the free end of the saree generally placed on left shoulder to show the pattern on the back side of the wearer. Pallu is the main piece of designing in a saree.

Pata : Cloth used to paint the Madhubani art from Bihar is called as Pata.

Patola : It is the most colourful and beautiful ikat (yarn tie dyed) saree of Gujarat. Patola is mostly used as wedding saree in Kathiwar and Gujarat.

Pitambari : Pitambaras are bright coloured silk fabrics of five yards in length and gold borders, produced in Maharashtra. These are worn by men specially when performing any of the religious rituals.

Pihua : It is a crude indigenous brush used for putting larger washes of Madhubani paintings on walls. A small piece of cloth tied to a twig known as Pihua used for this purpose.

Phari Rumal : Chamba rumals with unique and charming embroidery from Himachal Pradesh greatly inspired from pahari (hill) painting are also called as Phari Rumals or mountain handkerchief.

Phulkari : The traditional Punjabi embroidery is Phulkari. The phulkari word means growing flowers. It is done by counting threads on base cloth forming only geometrical patterns.

Pochampalli : It is weaving center for producing ikat sarees, dress materials and home textiles from Andhra Pradesh.

Ragar : Dyers of the Bandhani fabric are called Raghar in Gujarat.

Resist Printing : The wooden block smeared with wax or mud used as resist material used in printing followed by dyeing is called as resist printing. Resist printing practiced in Rajasthan.

Side Layout : A pattern constructed as a repeat of motifs side by side is called as side layout. The motifs in this layout may be spaced with ground area, or packed so that motifs touch, but are separated by ground area.

Sindhi Taropa : It is also known as interlaced stitch in Kutch embroidery of Gujarat. There are two segments in doing this work. The first segment involves the formation of long stitches into the fabric forming the skelton of the stitch. In the second segment the thread is inter-looped in prescribed format into the skelton to complete the work.

Stylized Motifs : The simplified variations of natural or man-made objects that are no longer recognizable are called as stylized motifs. These motifs are full of creativity, as they are the result of a designer's interpretation of naturally existing things.

Tossed Layout : A pattern composed of motifs that do not recur at regular or measured intervals within one repeat unit of the design is referred to as a tossed pattern.

Tie & Dye : It is type of resist dyeing, in which the yarn or fabric is tied or knotted in-order to resist the uptake of colour onto the textile material during dyeing.

T jant : A small container filled with hot melted wax called as Tjant, which is used in hand drawn batik. The process of applying wax using tjant is called as tjanting.

T jap : Pre-carved wooden or copper block used for stamping hot wax onto fabric during batik is called as cap or tjap.

Waxing : Application of resist material, generally wax in batik is called waxing. It is the most important step in batik.