



Traditional Indian Textiles

Students Handbook + Practical Manual

Class XII



CENTRAL BOARD OF SECONDARY EDUCATION
Shiksha Kendra, 2, Community Centre, Preet Vihar, Delhi-110301

In collaboration with



National Institute of Fashion Technology



Traditional Indian Textiles – Class XII
Students Handbook + Practical Manual

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भारत का संविधान

उद्देशिका

हम भारत के लोग भारत को एक [सम्पूर्ण प्रभुत्व-संपन्न समाजवादी पंथनिरपेक्ष लोकतंत्रात्मक गणराज्य] बनाने के लिए, तथा उसके समस्त नागरिकों को :

सामाजिक, आर्थिक और राजनैतिक न्याय,
विचार, अभिव्यक्ति, विश्वास, धर्म

और उपासना की स्वतंत्रता,
प्रतिष्ठा और अवसर की समता

प्राप्त कराने के लिए तथा उन सब में व्यक्ति की गरिमा और राष्ट्र की एकता और अखण्डता सुनिश्चित करने वाली बंधुता बढ़ाने के लिए दृढसंकल्प होकर अपनी इस संविधान सभा में आज तारीख 26 नवम्बर, 1949 ई. को एतद्वारा इस संविधान को अंगीकृत, अधिनियमित और आत्मार्पित करते हैं।

1. संविधान (बयालिसवां संशोधन) अधिनियम, 1976 की धारा 2 द्वारा (3.1.1977) से "प्रभुत्व-संपन्न लोकतंत्रात्मक गणराज्य" के स्थान पर प्रतिस्थापित।
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भाग 4 क

मूल कर्तव्य

51 क. मूल कर्तव्य – भारत के प्रत्येक नागरिक का यह कर्तव्य होगा कि वह –

- (क) संविधान का पालन करे और उसके आदर्शों, संस्थाओं, राष्ट्रध्वज और राष्ट्रगान का आदर करे;
- (ख) स्वतंत्रता के लिए हमारे राष्ट्रीय आंदोलन को प्रेरित करने वाले उच्च आदर्शों को हृदय में संजोए रखे और उनका पालन करे;
- (ग) भारत की प्रभुता, एकता और अखंडता की रक्षा करे और उसे अक्षुण्ण रखे;
- (घ) देश की रक्षा करे और आह्वान किए जाने पर राष्ट्र की सेवा करे;
- (ङ) भारत के सभी लोगों में समरसता और समान भ्रातृत्व की भावना का निर्माण करे जो धर्म, भाषा और प्रदेश या वर्ग पर आधारित सभी भेदभाव से परे हों, ऐसी प्रथाओं का त्याग करे जो स्त्रियों के सम्मान के विरुद्ध हैं;
- (च) हमारी सामासिक संस्कृति की गौरवशाली परंपरा का महत्त्व समझे और उसका परिरक्षण करे;
- (छ) प्राकृतिक पर्यावरण की जिसके अंतर्गत वन, झील, नदी, और वन्य जीव हैं, रक्षा करे और उसका संवर्धन करे तथा प्राणिमात्र के प्रति दयाभाव रखे;
- (ज) वैज्ञानिक दृष्टिकोण, मानववाद और ज्ञानार्जन तथा सुधार की भावना का विकास करे;
- (झ) सार्वजनिक संपत्ति को सुरक्षित रखे और हिंसा से दूर रहे;
- (ञ) व्यक्तिगत और सामूहिक गतिविधियों के सभी क्षेत्रों में उत्कर्ष की ओर बढ़ने का सतत प्रयास करे जिससे राष्ट्र निरंतर बढ़ते हुए प्रयत्न और उपलब्धि की नई उंचाइयों को छू ले।



THE CONSTITUTION OF INDIA

PREAMBLE

WE, THE PEOPLE OF INDIA, having solemnly resolved to constitute India into a **SOVEIGN SOCIALIST SECULAR DEMOCRATIC REPUBLIC** and to secure to all its citizens:

JUSTICE, Social Economic and political;

LIBERTY of thought, expression, belief, faith and worship;

EQUALITY of status and of opportunity; and to promote among them all;

FRATERNITY assuring the dignity of the individual and the [unity and integrity of the Nation];

IN OUR CONSTITUENT ASSEMBLY this twenty-sixth day of November, 1949, do **HEREBY ADOPT ENACT AND GIVE TO OURSELVES THIS CONSTITUTION.**

1. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "Sovereign Democratic Republic (w.e.f. 3.1.1977)
2. Subs, by the Constitution (Forty-Second Amendment) Act. 1976, sec. 2, for "unity of the Nation (w.e.f. 3.1.1977)

THE CONSTITUTION OF INDIA

Chapter IV A

Fundamental Duties

ARTICLE 51A

Fundamental Duties - It shall be the duty of every citizen of India-

- (a) to abide by the Constitution and respect its ideals and institutions, the National Flag and the National Anthem;
- (b) to cherish and follow the noble ideals which inspired our national struggle for freedom;
- (c) to uphold and protect the sovereignty, unity and integrity of India;
- (d) to defend the country and render national service when called upon to do so;
- (e) to promote harmony and the spirit of common brotherhood amongst all the people of India transcending religious, linguistic and regional or sectional diversities; to renounce practices derogatory to the dignity of women;
- (f) to value and preserve the rich heritage of our composite culture;
- (g) to protect and improve the natural environment including forests, lakes, rivers, wild life and to have compassion for living creatures;
- (h) to develop the scientific temper, humanism and the spirit of inquiry and reform;
- (i) to safeguard public property and to abjure violence;
- (j) to strive towards excellence in all spheres of individual and collective activity so that the nation constantly rises to higher levels of endeavour and achievement.

Preface

The Indian Textiles Industry has an overwhelming presence in the economic life of the country and is one of the leading textile industries in the world. Though it was predominantly unorganized industry even a few years back, but the scenario started changing after the economic liberalization of Indian economy in 1991. The opening up of economy gave the much-needed thrust to the Indian textile industry, which has now successfully become one of the largest in the world.

Indian textile industry largely depends upon the textile manufacturing and export. It also plays a major role in the economy of the country. India earns about 27% of its total foreign exchange through textile exports. Further, the textile industry of India also contributes nearly 14% of the total industrial production of the country. It also contributes around 3% to the GDP of the country. Indian textile industry is also the largest in the country in terms of employment generation. It not only generates jobs in its own industry, but also opens up scope for the other ancillary sectors. Apart from providing one of the basic necessities of life, the industry also plays a vital role through its contribution to industrial output, employment generation, and the export earnings of the country.

The Government of India has also promoted a number of export promotion policies for the textile sector in the Union Budget and the Foreign Trade Policy. As per the 12th Five year plan, the integrated skill development scheme aims to train over 2,675,000 people within the next 5 years. This scheme would cover all sub sectors of the textile sector such as textiles and apparel, handicraft, handlooms, jute and sericulture. The textiles sector has also witnessed a spurt in investment during the last five years. The industry attracted Foreign Direct Investment (FDI) worth US\$ 1.04 billion during April 2000 to November 2012. And the potential size of the Indian textiles industry is expected to reach US\$ 220 billion by 2020.

In order to match the increasing requirement of skilled personnel at all levels, CBSE has initiated to introduce “Textile Design” as a vocational course for Class XI and XII. The course aims to introduce students to Elements of Design, Fabric Science, Woven Textiles, Dyeing & Printing procedures and introduction to Indian Traditional Textiles. The course will equip school passing out students for jobs available in this sector as Assistants in technical setup and studios and will also prepare students for higher studies in the area of Textile Design.

The Faculty of the National Institute of Fashion Technology has developed the curriculum and the learning material. I place on record the Board’s thankful acknowledgement of the services rendered by Shri P.K. Gera, Director General, NIFT, Sr. Prof Banhi Jha, Dean- Academics, Project In-charge and Ms. Savita Sheoran Rana, Chairperson, Textile Design Department, Project Anchor - Textile Design. The course is developed and prepared by faculty members



from Textile Design Department across NIFT centers. CBSE also acknowledges the contribution by Prof. Kripal Mathur, Prof. V. Sivalingam, Director, NIFT Bengaluru, Prof. (Dr.) Sudha Dhingra, NIFT New Delhi, Ms. Savita Sheoran Rana, Associate Prof. & Chairperson, NIFT New Delhi, Mr. Manish Bhargava, Associate Prof., Gandhinagar and Ms. Ruby Kashyap Sood, Associate Prof, NIFT New Delhi. The Board also acknowledges the coordination and guidance provided by Dr. Biswajit Saha, Additional Director and Ms Swati Gupta, Deputy Director (Vocational Education).

Comments and suggestions for further improving the curriculum are always welcome.

Vineet Joshi
Chairman, CBSE



Acknowledgements

Preamble

India boasts of a rich textile and craft heritage. These traditions not only give meaning to the existence of the people of India, but also provide domestic, social and religious framework. Hence textile crafts serve a dual role as they signify cultural values and at the same time is an important source of livelihoods for economically challenged marginalized sections of the society. Crafts including weaving are the second largest employer after agriculture in India and provide livelihood to over 200 million artisans.

The course on 'Traditional Indian Textiles' will initiate students to the world of textile crafts of India, through an appreciation of it's unfolding through the ages in order to make them understand finer nuances of embroidered, painted, printed and woven traditional textiles crafts.

CBSE

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INTRODUCTION

India has one of the finest textile traditions in the world with respect to dyeing, weaving and surface embellishment. The richness of its crafts is evident in the excavated findings of Harappa and Mohenjo-Daro in the Indus Valley, which can be dated back to 5000 years. Indian textile history has been layered and enriched by nuances of migratory weavers, foreign invasions and religious influences. The wide range of design and weave, specific to the region of their origin, are masterpieces enhanced by the skills of the particular craftsmen and their tradition. The crafts thrived on the exploration and ingenuity of the craftspeople and their knowledge of locally available material.

The journey of Indian artisans from royal patronage to a life of forced workers under the British rule was not a deterrent for the evolution of fantastic weaves and designs. The freedom movement under Gandhi's leadership gave importance to hand spinning and hand weaving of Khadi and hence provided political, economic and moral arguments around cloth known as 'swadeshi'.

India's expertise in vegetable dye dates back to ancient times, as the remnants of madder-dyed fabrics, printed in Gujarat were found in early Egyptian excavations in Fostat. The Indian dyer's expertise was known worldwide, for their mastery of the craft and their skill was unparalleled in colouring textiles using natural material. Apart from some literary sources, the visual evidence of expertise in dyeing is witnessed in the 6th or 7th century dated fresco paintings of Ajanta Caves of Aurangabad in Maharashtra. The exquisite and intricate resist dyed ikats and tie - dyed fabrics in the attires of people, as painted in the frescoes are evident of proficient dyeing skills of craftsmen.

Each state of India displays a variety of designs, producing distinct textiles and crafts indigenous to the region. Thus traditional Indian textiles can be classified according to the region of production. Another classification of Indian textiles can be based on the technique of production.

The textbook 'Traditional Indian Textiles' is a compilation of the different traditional textiles of India, categorized on the basis of the production technique, namely Embroidered, Resist Dyed, Printed and Hand-woven textiles. The textbook introduces the students to the rich textile traditions of India.



UNIT - 1

Embroidered Textiles

Objectives

- To introduce the technique of embroidery for value-addition.
- To create awareness about the different embroidered textiles of India.
- To initiate identification of regional embroideries developed by various communities.
- To understand the origin of technique and design with reference to colours, motifs, layouts of different embroidered textiles.
- To learn about the evolution of embroidered textiles over a period of time.

Learning Outcomes

After completing the unit, the students shall be able to –

- Appreciate the finer nuances of embroideries.
- Classify the regional embroideries of India.
- Identify a specific embroidery style of India on the basis of colours, motifs and layout.
- Identify the influencing factors for development and evolution of a specific embroidered textile.

Unit overview

In this unit, the Indian embroideries are classified on the basis of the region where they are produced. Each kind of embroidery is described in terms of region, technique, motifs, style of embroidery and end use.



Chapter 1: Embroidered Textiles of India

Embroidery or the art of needlework resulted from the passion of womenfolk to express their creativity and ornament their apparel and household textiles. Primarily a feminine art, young girls learned the craft from their mothers and older women in the family. The artistic expressions of the embroiderer are skillfully created on fabric with a simple tool, needle or a hook needle known as awl or tambour.

The art of embroidery dates back to as early as the Indus Valley civilization. Bronze and copper awls excavated in Harappa confirm that embroidery was a practiced craft in ancient times. Though none of the embroidered samples exist from primitive times, travelogues of foreign visitors to India mention about prevalence of ornamented textiles in Indian kingdoms. Megasthenes, a Greek traveler during the Mauryan period in 4th century BC has referred to elaborate gold patterning on robes of royalty, possibly using embroidery as a technique for fabric decoration. Another traveler from the 13th century, Marco Polo has described the intricate embroidered textiles from Eastern and Western India. The oldest existing embroidered pieces that are available for reference are from the 16th century AD, which include textiles exported to Europe or articles prepared for royalty.

Different embroidery styles have developed regionally in India that has a distinct identity of their own. Cotton, silk, woolen thread or gold/silver is used to embroider on various media, from cotton, silk, woolen fabric to velvet and leather. Besides thread, pieces of fabric, beads, mirrors, shells, coins, precious stones and sequins are also used for embellishing the fabric. With the passage of time, a variety of embroidery designs have been created by artisans from their own imagination.

The Indian embroideries can be classified on the basis of the technique of production or as per the region of production.

In this chapter the Indian embroideries are classified on the basis of region as follows:

- a) Northern India:
 - (i) Kashida from Kashmir
 - (ii) Phulkari from Punjab
 - (iii) Chamba Rumal from Himachal Pradesh
- b) Western India:
 - (i) Embroidery from Gujarat
 - (ii) Parsi embroidery



- c) Central India:
 - (i) Chikankari from Uttar Pradesh
 - (ii) Phool Patti ka Kaam from Uttar Pradesh
 - (iii) Zardozi from Uttar Pradesh
- d) Southern India:
 - (i) Kasuti from Karnataka
 - (ii) Lambadi embroidery from Andhra Pradesh
- e) Eastern India:
 - (i) Kantha from West Bengal
 - (ii) Sujani from Bihar
 - (iii) Pipli appliqué from Orissa

1.1 Kashida

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

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

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

Style of Embroidery: There are three styles of embroidery followed in Kashmir. Sozni is intricate embroidery that uses stitches like fly stitch, stem stitch and darning stitch (Pic. 1.1). The aari style, also called Zalakdozi employs hook or aari to fill-in motifs with chain stitch (Pic. 1.2). In Kashmiri couching, zari thread is laid on the fabric along a pattern and is held in place with another thread (Pic. 1.3).





Pic. 1.1: Sozni style of embroidery on shawl



Pic. 1.2: Kashmiri couching using zari thread on shawl





Pic. 1.3: Zalakdozi style of embroidery

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

1.2 Phulkari

Region: Phulkari is an embroidery style that originated in Punjab. It is used and embroidered in different parts of Punjab namely Jalandhar, Amritsar, Kapurthala, Hoshiarpur, Ludhiana, Ferozepur, Bhatinda and Patiala.

The earliest available article of phulkari embroidery is a rumal embroidered during 15th century by Bibi Nanaki, sister of Guru Nanak Dev. The needlework is widely practiced by the women of Punjab and holds significance in a life of a woman, from her marriage till her final abode to heaven.

Technique: The base material to execute Phulkari is handspun and handwoven *Khaddar* that is dyed in red, rust, brown, blue and darker shades. Soft untwisted silk thread 'Pat' is used for



the embroidery. The colours of the thread are red, green, golden yellow, orange, blue etc. The basic stitch employed for Phulkari is darning stitch, which is done from the reverse side of the fabric. The stitches follow the weave and a beautiful effect is created on the fabric by changing the direction of the stitches (Pic. 1.4). For outlining of motifs and borders, stem, chain and herringbone stitches are sometimes used.



Pic. 1.4: Close view of Phulkari embroidery

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

Style of Embroidery: The two embroidery styles prevalent in Punjab are Bagh and Phulkari. Bagh is a fully embroidered wrap that is used for special occasions whereas Phulkari is simple and lightly embroidered for everyday use (Pic. 1.5).





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

End Use: Phulkari is an important part of the bridal trousseau and is worn as a veil or wrap by women on special occasions like Karva Chauth, a festival celebrated in North India for longevity of husbands. A specific pattern of Phulkari is also used as canopy on religious occasions.

Presently, Phulkari is being done on bed linen and apparel like tops, tunics and skirts.

1.3 Chamba Rumal

Region: Chamba Rumal, an embroidery from Himachal Pradesh dates back to the 15th century. There is a mention of this embroidery being practiced in Pathankot, Chamba and other remote villages of Himachal Pradesh in Buddhist Literature and the Jataka Tales. Chamba was known for the most picturesque needle work, which the Romans described as ‘needle painting’.

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





Motifs: The motifs used are inspired from Pahari paintings depicting Lord Krishna and his playful antics. The embroidery also depicts the flora and fauna of the Himalayan region (Pic. 1.6). Typical motifs include: tiger, goat, deer, horse, peacock, parrot; flowers, shrubs and plants, willow and cypress trees; and musical instruments like *sitar*, *tabla*, *veena*, *tanpura* etc.



Pic. 1.6: Part of a Chamba Rumal

Style of Embroidery: The embroidery is executed on a square piece of cloth. The motifs are arranged on the *rumal* in order to portray scenes from Lord Krishna's life. Some of the popular themes include Rasamandala, Rukmini haran and Kaliya daman (Pic. 1.7). There are floral



borders on all four sides of the *rumal* (Pic. 1.8).



Pic. 1.7: Close-up of Chamba Rumal depicting Rasmandala from Lord Krishna's life



Pic. 1.8: Close-up of floral border

End Use: Traditionally the *rumal* was used as a cover for food *prasad* offered to gods and goddesses. It was also a custom to gift embroidered *rumals* at the time of weddings.



Now days, the Chamba embroidery is done on fabrics like silk, polyester or terrycot and made into blouses, caps, slippers, cushions covers etc. Embroidered silk wall hangings are also exported from Himachal Pradesh.

1.4 Embroidery from Gujarat

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

Technique: The embroidery is done with multi-coloured threads, usually cotton or silk embroidery threads. Different stitches are used depending on the style of embroidery, namely chain stitch, herringbone stitch, satin stitch, interlace stitch, buttonhole stitch and darning stitch. There is also use of mirrors that are fixed on the fabric with an embroidery stitch.

Another technique used in Gujarat is appliqué where scraps of fabric are cut into a form and stitched onto the base fabric.

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

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

- Mochi Bharat: The embroidery style from Kutch is practiced by the *mochis* of shoemakers. The *ari* or the hook is used to embroider designs with chain stitch (Pic. 1.9).
- Soof Bharat: The embroidery is executed with untwisted silk floss and geometric patterns are created using the darning stitch (Pic. 1.10).
- Abhla Bharat: The embroidery style is defined by the use of mirror work along with other embroidery stitches to create designs on fabric (Pic. 1.11).
- Moti Bharat: The craft is characterized by the use of white and coloured beads that are connected with thread to develop colourful motifs on a white background of beads.
- Kachcho Bharat: The embroidery uses interlace stitch called *sindhi taropa*. The motifs are mainly geometrical comprising of squares, hexagons and lozenges.





Pic. 1.9: Mochi Bharat



Pic. 1.10: Soof Bharat





Pic. 1.11: Abhla Bharat

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

1.5 Parsi Embroidery

Region: As the name suggests, the Parsi embroidery is practiced by the Parsi community living in Mumbai. They are believed to be descendants of Persian Zoroastrians, who migrated to India around the 8th century. The Parsi embroidery is an interesting mix of eastern and western cultures, imbibing from Persian, Chinese, Indian and European influences.

Technique: The base material for Parsi embroidery is silk fabric in bright red, purple, blue, magenta and black colour. The embroidery is done with silk threads in light pastel colours like off-white, pink and cream. The basic stitch used in Parsi embroidery is satin stitch and its variations to fill-in motifs (Pic. 1.12). Besides the satin stitch, French knots are used that imparts texture to the fabric, resembling small beads fixed on the fabric.





Pic. 1.12: Close view of satin stitch used in Parsi embroidery

Motifs: The motifs are derived from Persian, Chinese, Indian and European cultures. The range of motifs from nature includes flowers like chrysanthemum, peony, lily and lotus; foliage like cherry, weeping willow and pine; birds like crane and peacock, and butterflies (Pic. 1.13). Other important motifs are inspired from Chinese architecture and portrayal of Chinese human figures and scenes from daily life.



Pic. 1.13: Parsi embroidery depicting birds and floral motifs

Style of Embroidery: The Parsi *gara* is an embroidered sari that has heavily embellished borders on all its four sides.

End Use: The Parsi embroidery is done on *garas* (sari) and *jhablas*. A time consuming embroidery, the richly embroidered Parsi *garas* are regarded as heirlooms.

Though the embroidery is becoming extinct, attempts are being made to revive the craft and produce fast selling products like scarves, bags and other accessories.



1.6 Chikankari

Region: Chikankari is white work embroidery practiced in Lucknow, Uttar Pradesh. It is believed that Nur Jahan, wife of Mughal emperor Jahangir embroidered a cap for her husband, and hence popularized this craft of white on white embroidery.

Technique: The embroidery is done on fine white cotton fabric with untwisted white cotton or silk thread. There are three types of stitches used in chikankari: flat stitches like stem stitch and herringbone stitch, raised stitches like bullion and French knots and pulled thread work or *jali*.

Motifs: The motifs are inspired from nature's flora including flowers, creepers and lace-like patterns.

Style of Embroidery: A common style present in each piece of Chikankari is the shadow work. To create the light and shade effect, herringbone stitch is executed from the wrong side of the fabric which creates shadow of lighter colour on the right side and at the same imparts an outline to the motif. (Pic. 1.14 & 1.15).



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



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

End Use: Traditionally the embroidery was done mainly for male garments such as *kurta*, *bandi*, *choga* etc. for summer wear.



Presently Chikankari is being explored for apparel as well as home products on different fabrics like crepe silks, chiffons, georgettes and cotton polyester blends. Besides the traditional white on white embroidery, the contemporary chikankari has a wider colour palette, from pastels to bright colours (Pic. 1.16).



Pic. 1.16: Contemporary Chikankari

1.7 Phool Patti ka Kaam

Region: Phool Patti ka Kaam is traditional appliqué style embroidery practiced in Uttar Pradesh, chiefly Aligarh and Rampur. The embroidery is executed by Muslim women, who work from their homes. The craft gained importance during the Mughul period.

Technique: The appliqué is done on fine white cotton fabric or organdy. Traditionally appliqué is done in two ways. In one form 'Badi Patti ka Kaam' small pieces of white fabric cut into floral forms are stitched onto the white fabric, creating the light and shade effect. The detailing of the motifs is done with stem stitch. In the other 'Choti Patti ka Kaam', small pieces of cloth are folded into diamond shapes and used as petals or leaves in the motifs, along with stem stitch work (Pic. 1.17).





Pic. 1.17: Choti Patti ka Kaam

Motifs: As the name suggests, the motifs used in Phool Patti ka Kaam are flowers and leaves. The floral forms are geometric in nature.

Style of Embroidery: There are two styles of Phool Patti ka Kaam according to the size of motifs appliquéd on the fabric. The Badi-patti style uses bigger floral forms for appliqué whereas in Choti-patti style very small diamond shapes are applied on the fabric.

End Use: Phool Patti ka Kaam was traditionally done on dupattas and saris. Now a days the appliqué is also done on home furnishings like curtains, table linen and cushion covers using other colours besides white.

1.8 Zardozi

Region: Zardozi, the gold and silver embroidery is practiced in Lucknow, Agra, Varanasi, Bareilly, Bhopal, Delhi and Chennai. The craft flourished under the patronage of the Mughul courts.



Technique: The embroidery is done on different fabrics like velvet, satin and silk with a variety of zari threads and materials like badla (the untwisted wire), salma (stiff finely twisted circular wire) gijai (twisted metallic wire), dabka (zig-zag coiled wire), sitara (small circular disc), pearls and coloured beads (Pic. 1.18). The different stitches used in Zardozi are chain stitch, stem stitch and satin stitch. The fabric to be embroidered is first stretched on a rectangular wooden frame supported on two tripods called a *karchob*. A hook or an awl is used to execute the embroidery.



Pic. 1.18: Intricate zardozi on velvet

Motifs: The motifs used are mainly floral and geometrical. Some popular motifs are creepers, flowering bush, floral scrolls and intricate *jali* patterns (Pic. 1.19).





Pic. 1.19: Floral scrolls executed with zardozi embroidery

Style of Embroidery: There are two embroidery styles namely Karchobi and Kamdani under Zardozi. In Karchobi, the fabric is clamped on wooden frame and elaborately embroidered to create decorative home furnishings and ornate apparel. Kamdani is lighter embroidery done on apparel like *dupattas* and scarves without clamping the fabric on any frame.

End Use: Zardozi was traditionally done to ornament wall hangings, bedcovers, cushion covers, curtains, palanquin covers, trappings for elephants, bullocks and horses, canopies, shoes, jackets, purses, boxes etc.

The embroidery continues to be one of the most favoured ornamentation for decoration of apparel such as *lehenga choli*, sari etc.

Presently, Zardozi is also explored on different types of base material like jute to develop trendy products like bags and decorative fashion accessories (Pic. 1.20).





Pic. 1.20: Zardozi on jute

1.9 Kasuti

Region: Kasuti embroidery is practiced in Karnataka. The embroidery considered as an auspicious craft, is executed by women. In ancient times, every bride would own a black silk sari, Chandrakali sari, with Kasuti embroidery done on it.

Technique: The embroidery is done on hand-woven cloth of darker colour usually black with cotton threads in different colours like red, orange, purple, green, yellow and blue. Four basic stitches are used: Gavanti, double running stitch that creates the same effect on both sides of fabric; Murgi, zig-zag running stitch that works in stepwise manner; Negi, simple running stitch that produces a weave-like effect, and Menthi, cross stitch that gives a heavier appearance (Pic. 1.21 & Pic. 1.22). The embroidery threads used are drawn from the old silk sari borders.



Motifs: The motifs are inspired from religion, architecture, flora and fauna, and objects of daily use. Some examples are star shaped designs, chariot and palanquin for deity, *tulsi* pot holder, cradle, sacred bull, deer, elephant, peacock, horse and lotus (Pic. 1.23).



Pic. 1.21: Kasuti embroidery using gavanti & murgi stitches



Pic. 1.22: Kasuti embroidery using menthi stitch



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



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

End Use: Traditionally the embroidery was done on Ilkal sari and other apparel items like women's blouse and children's bonnets.

Presently Kasuti embroidery is also done on home products like cushion covers, bedcovers, curtains and accessories like handbags, mobile pouches, belts etc.

1.10 Lambadi Embroidery

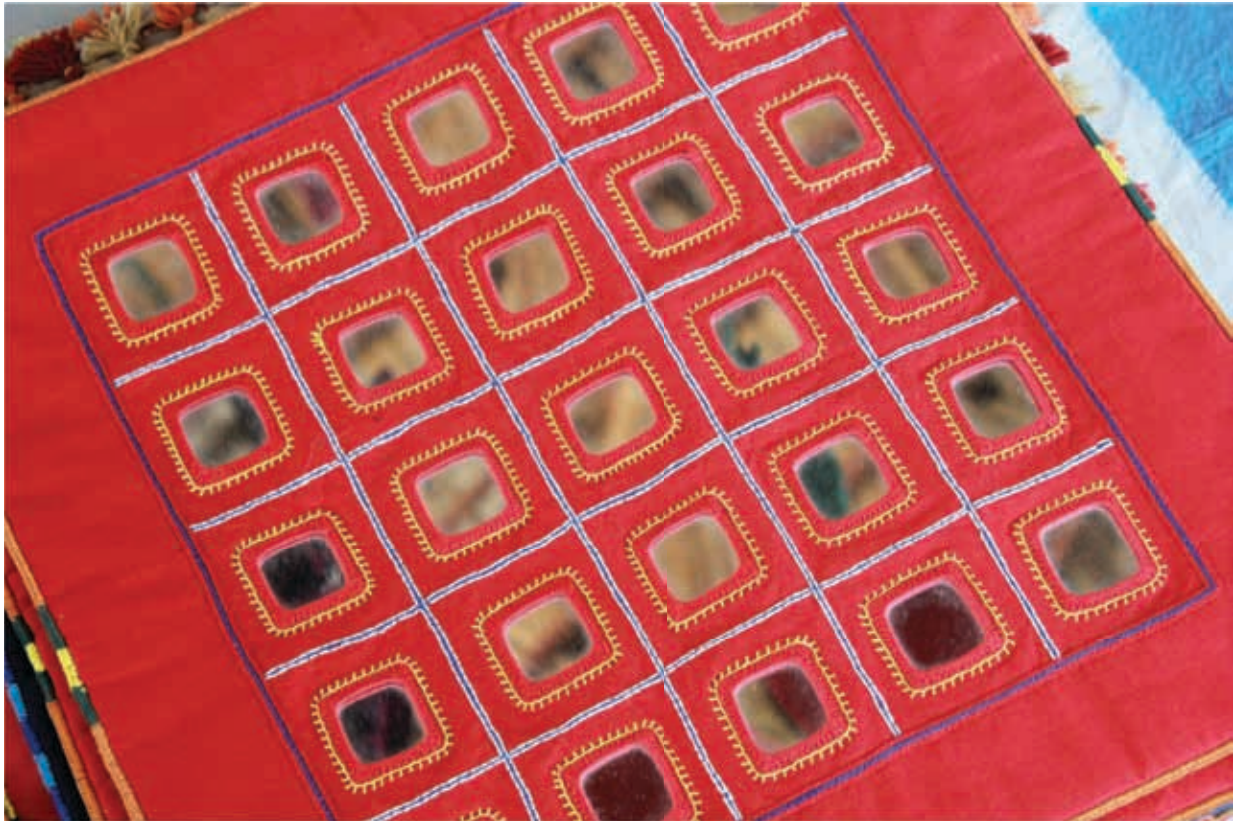
Region: Lambadi embroidery is practiced by the Lambadas or Lambanis, the Banjaras of Bellary and Bijapur in Karnataka and Hyderabad in Andhra Pradesh. The colourful embroidery was done by the women to decorate their costumes namely phetia or skirt and kanchali or blouse (Pic. 1.24).



Pic. 1.24: A Lambadi woman in traditional embroidered costume



Technique: The embroidery is done on hand-woven cloth in dark blue or red colour. The embroidery is done with colourful threads using basic stitches like herringbone stitch, chevron stitch, cross stitch and running stitch, combined with appliqué. The embroidery is further embellished with mirrors, cowrie shells, beads, coins and silver trinkets (Pic. 1.25).



Pic. 1.25: Lambadi embroidery with mirror work

Motifs: The motifs are mainly geometrical with grid like patterns.

Style of Embroidery: The embroidery uses a combination of stitches and appliqué, along with mirror work and other embellishments like cowrie shells and coins.

End Use: In the past, Lambani women embroidered their garments and other utility products like pouches and bags. Nowadays, the embroidery is done on a variety of products like cushion covers, bedcovers, wall hangings, garments and accessories like bags, headbands, waist belts etc.



1.11 Kantha

Region: Kantha is an embroidery style that originated in West Bengal. In the past, it was used to transform old, used fabric into an embroidered textile.

Technique: The embroidery is executed on layers of old white cotton saris that are stitched together with simple running stitch in white thread. The motifs are traced and embroidered using different coloured threads. The embroidery threads used are drawn from the old sari borders. The basic stitch used is running stitch along with satin stitch and chain stitch (Pic. 1.26).



Pic. 1.26: A close up of Kantha embroidery executed with running stitch

Motifs: The motifs used in Kantha are lotus flowers, floral scrolls, tree of life, creepers; animal and bird forms; fish, sea-monsters, mermaids, ships, submarine scenes; domestic articles like mirrors, pitcher, nut cracker, umbrella, musical instruments and human figures like gods and goddesses, horse man, fisherwoman etc (Pic. 1.27).





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

Style of Embroidery: Different embroidery layouts are followed in Kantha. Some examples are: A central motif and tree of life on all four corners, motifs arranged in panels or a big central panel and smaller motifs placed around.

End Use: Kanthas were mainly used as quilts and also offered to special guests to sit or sleep on it. It was presented to the bride and groom as well as used to wrap valuables and gifts. Other uses of Kantha include bags for keeping money and book cover.

Nowadays, Kantha embroidery is done on single layer of white or coloured fabric base using contemporary motifs. The product range includes stoles, dupattas, saris and suit materials (Pic. 1.28 & Pic. 1.29).





Pic. 1.28: Close view of Kantha embroidery on sari



Pic. 1.29: Contemporary Kantha



1.12 Sujani

Region: Sujani is an embroidery style practiced in parts of Bihar, namely Muzaffarpur, Bhusra, Madhubani and Patna. Similar to Kantha, the embroidery was traditionally done on layers of old saris and converted into a quilt. In the past, Sujanis or embroidered quilts were made on the arrival of a newborn.

Technique: The embroidery is carried out on layers of old white cotton saris that are stitched together with simple running stitch in white thread. The motifs are filled-in with rows of running stitch in coloured threads drawn from the old sari borders. The outlines of the motifs are defined with chain stitch.

Motifs: The motifs used in Sujani are drawn from daily life and the natural surroundings. Some examples are flowers, plants, elephants, birds, fishes, gods and goddesses (Pic. 1.30). The contemporary Sujanis are also portraying social concerns like female foeticide, women empowerment, girl child education and domestic violence.



Pic. 1.30: Sujani depicting scenes from daily life



Style of Embroidery: The embroidery layout is such that each piece of Sujani tells a story. The motifs are simpler and bolder in comparison to the Kantha embroidery.

End Use: Traditionally Sujanis were used as baby wraps. Presently the women artisans are doing sujani embroidery on different products like bed covers, cushion covers, wall panels, stoles, dupattas and fashion accessories.

1.13 Pipli Applique

Region: Pipli appliqué is a traditional craft from Orissa that gets its name from its place of origin. Pipli is a small town in Orissa, where the appliqué embroidery is practiced by artisans called Darjis. It is believed that the appliquéd textiles were initially made to decorate the idols in Lord Jagannath temple of Puri, Orissa.

Technique: The appliqué is done using pieces of fabric that are cut into specific shapes and stitched on a base fabric. The raw edges of the applied motif are finished with a row of chain stitch. The other stitches used for appliqué are stem stitch and blanket stitch. To impart a three-dimensional appearance to the appliqué, fabric strips are either folded or gathered and applied to the base fabric. The appliqué is further decorated with rickrack laces and mirror work (Pic. 1.31).



Pic. 1.31: Pipli Applique

Motifs: The motifs in Pipli work are mainly geometric, abstract and stylized inspired from flora, fauna and mythology. Typical motifs are flowers, birds, animals, fishes and deities of the Lord Jagannath temple.

Style of Embroidery: The Pipli appliqué is easily identified by its vibrant colours. Fabric pieces in bright colours are cut in a particular shape and applied on a contrasting coloured base material.



End Use: Traditionally Pipli products were used to decorate the royal kingdoms and the Jagannath Temple of Puri. Even today, big sized appliquéd canopies are used for deities during religious processions.

Presently a range of contemporary pipli products are available including garden umbrellas, wall hangings, lampshades, home furnishings like cushion covers, bed covers and fashion accessories like bags and pouches (Pic. 1.32).



Pic. 1.32: Contemporary Pipli Applique

Exercises

1. Match the following:

- | | |
|----------------|---------------|
| a) Zalakdozi | a) Gujarat |
| b) Quilting | b) Chikankari |
| c) Shadow work | c) Phulkari |
| d) Mirror work | d) Kantha |
| e) Bagh | e) Kashmir |



2. State whether the following statements are True or False. If False, write down the correct one.
 - a) The basic stitch used in Kantha is cross stitch.
 - b) Gavanti and Murgi are stitches used in Kasuti embroidery.
 - c) Soft untwisted silk thread 'Pat' is used for to do Phulkari embroidery.
 - d) Badla and gijai are used in Lambadi embroidery.
 - e) The motifs in Chamba Rumal are inspired from Chinese and Persian cultures.
3. Find the odd one out.
 - a) Phiran, Gara, Namda, Gabba
 - b) Sozni, Menthi, Gavanti, Negi
 - c) Mochibharat, Zalakdozi, Sujani, aari
 - d) Herringbone stitch, Cross stitch, Stem stitch, Pulled thread work
 - e) Salma, Sitara, Cowrie, Pearls
4. Fill in the blanks.
 - a) The basic stitch used in Sujani is _____ stitch.
 - b) _____ is appliqué style embroidery practiced in Orissa.
 - c) In Parsi embroidery _____ knots are used to create a texture on the fabric.
 - d) The interlace stitch used in Gujarat embroidery is called _____ .
 - e) The motif used in Phulkari to ward off evil eye is called _____ .
5. Write short notes (75 – 100 words) on the following:
 - a) Chikankari
 - b) Different embroidery styles of Gujarat
 - c) Kasuti embroidery
 - d) Gold embroidery of Uttar Pradesh
 - e) Chamba Rumal



UNIT - 2

Resist Dyed Textiles

Objectives

- To introduce the technique of resist dyeing for value-addition.
- To create awareness about the different resist dyed textiles of India.
- To initiate differentiation between yarn resist dyed (Ikat) and cloth resist dyed textiles (Bandhej).
- To understand the origin of technique and design with reference to resist dyed textiles.
- To learn about the evolution of resist dyeing over a period of time.

Learning Outcomes

After completing the unit, the students shall be able to

- Understand the finer nuances of resist dyed textiles.
- Classify the regional tie-dyed textiles of India.
- Identify specific ikat textiles of India on the basis of technique, colours, patterns and layout.
- Identify specific tie-dyed textiles of India on the basis of technique, colours, patterns and layout.
- Identify the influencing factors for development and evolution of a specific resist-dyed textile.

Unit overview

What is resist dyeing and what are the different resist dyed textiles of India?

In this unit we will learn about the two major resist dyeing textile techniques of India: Bandhani or Bandhej and Ikat, in terms of process, production centres, colours, patterns and layout.

Resist dyeing is a technique of colouring yarn or fabric in order to create a pattern by blocking or resisting certain areas, so that only the unblocked areas receive colour. Resist materials like thread, wax, rice or mud paste can be used keeping in view the patterns.

Traditional resist dyed textiles of India can be broadly classified into two categories:

- *Bandhani or Bandhej - Cloth resist dyed textiles*
- *Ikat – Yarn resist dyed textiles*



Chapter 2: Bandhani

Bandhani, derived from the word 'bandha' which means to tie, are tie-dyed textiles primarily from Rajasthan and Gujarat. Tie-dye is a resist dyeing technique in which pre-determined areas on the fabric are tied tightly with thread to protect them from the colour, followed by dyeing and removal of threads to reveal an interesting pattern on fabric.

The earliest reference to bandhani dates back to 6th-7th century AD at the Ajanta cave paintings that portray women wearing bodices with resist dyed designs. There is a literary reference to bandhani textiles in Harshacharita written by Banabhatta in 7th century AD. The biography quotes the wedding of King Harsha's sister, Rajyashri and details the tie-dyeing of the bride's *odhani*.

The word 'chunari' is a commonly used term that refers to patterns created by fine tie-dyed dots. Since the resist dyeing is done on head-cloths, *chunari* is also the name of the garment worn by women in Rajasthan (Pic. 2.1).

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

- **Pre-preparation of fabric:** The fabric generally used for tie and dye is finer variety of cotton and silk, so that dye can penetrate deep into the layers of tied fabrics. It is soaked in water overnight and washed thoroughly to remove the starch in order to improve its dye uptake. The fabric is bleached by drying it in the sun.



Pic. 2.1: Chunari – Head-cloth worn by women of Rajasthan



- **Tracing of design:** The fabric is folded into four or more layers for convenience of tying as well as to achieve symmetry in design. The design layout is marked on the folded fabric with wooden blocks, dipped in washable colours like *neel* or *geru*.
- **Tying of fabric:** As per the design, the folded fabric is raised with a pointed metal nail worn over the finger. A cotton thread coated with wax is wrapped tightly around the raised area to create a simple fine dot: *bundi* or *bindi*, which is the basic motif of the design.
- **Dyeing of fabric in the lightest colour:** After tying, the fabric is dyed in the lightest colour first from the selected colour scheme. After dyeing, fabric is washed, rinsed and dried.
- **Renewal of tying and dyeing in next-darker colour:** Parts of the fabric to be retained in the lighter colour are covered with tying and then the fabric is dyed in the next darker colour. The Process of re-tying and dyeing is continued till the darkest colour in the scheme is applied.
- **Washing:** Following the final dyeing, the textile is washed to remove excess dye and starched.
- **Opening the ties:** The ties of the tie-dyed fabric are kept tied till purchased by a consumer in order to differentiate between a bandhani textile and a printed imitation. Only a portion of the bandhani textile is opened to display the colour scheme to the customer. To unravel the ties, the bandhani textile is stretched crosswise to open all ties at the same time.

The tie-dye in India can be categorized according to region into Bandhani of Gujarat and Bandhej and Leheriya of Rajasthan

2.1 Bandhani of Gujarat

The tie-dye from Gujarat called Bandhani is regarded for its fine resist dots and intricate designs. Traditionally the tie-dye is done on silk, cotton and wool. The motifs created by outlining with tiny dots are animal and human figures, flowers, plants and trees. The products range varies from *odhanis*, saris, shawls to stitched garments like *kurta* and skirts (Pic. 2.2).

The major centres of bandhani in Gujarat are Jamnagar, Bhavnagar, Rajkot and Porbandar.





Pic. 2.2: Bandhani woolen shawls

2.1.1 Special Bandhani Textiles from Gujarat

Gharcholu: A popular bandhani textile produced in Gujarat is called *gharchola* or *gharcholu*, a traditional *odhani* for Hindu brides, which is nowadays available as a sari worn on auspicious occasions. The tie-dyed textile in cotton or silk is red in colour and the layout is a checkerboard created with woven gold threads. Each square within the check contains a different tie-dyed motif like dancing lady, parrot, elephant, peacock, flowering shrub and geometric forms (Pic. 2.3).





Pic. 2.3: Close view of Gharcholu

Chandrokhani: The traditional *odhani* for a Muslim bride in red and black colour is called *chandrokhani*. It is a tie-dyed textile with a big medallion in the centre surrounded by four smaller medallions and wide borders (Pic. 2.4). Motifs created with small tie dye dots are small paisleys, zig zag lines, sunflowers etc.





Pic. 2.4: Close view of Chandrokhani

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

2.2 Bandhej and Lehariya of Rajasthan

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



Rajasthan is also known for its multi-coloured resist dot pattern that is produced by a process called 'lipai' (Pic. 2.5). In this technique, the fabric is first dabbed with various colours according to the design, followed by tying the coloured areas to resist penetration of dye. The tied fabric is finally dyed in order to obtain multi-coloured dots in localized areas on a coloured background.



Pic. 2.5: Multi-coloured resist dots pattern

Another category of tied-dyed fabrics which are very popular from Rajasthan are lehariya (Pic. 2.6). The patterns are diagonal or zigzag lines created by wrap-resist technique. Fine cotton or silk fabric is diagonally rolled into a tight rope and tied with thread at regular intervals to obtain stripes on dyeing. The fabric may be rolled again and re-tied to resist the existing colour and add another colour in the lehariya pattern. The fabric when opened fully shows diagonal white and varied light coloured lines on a darker background. Lehariya fabrics are used as head cloth or *safa* by men, worn on special occasions like festivals and weddings.





Pic. 2.6: Single colour lehariya from Rajasthan

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

2.2.1 Special Tie-Dyed Textiles from Rajasthan

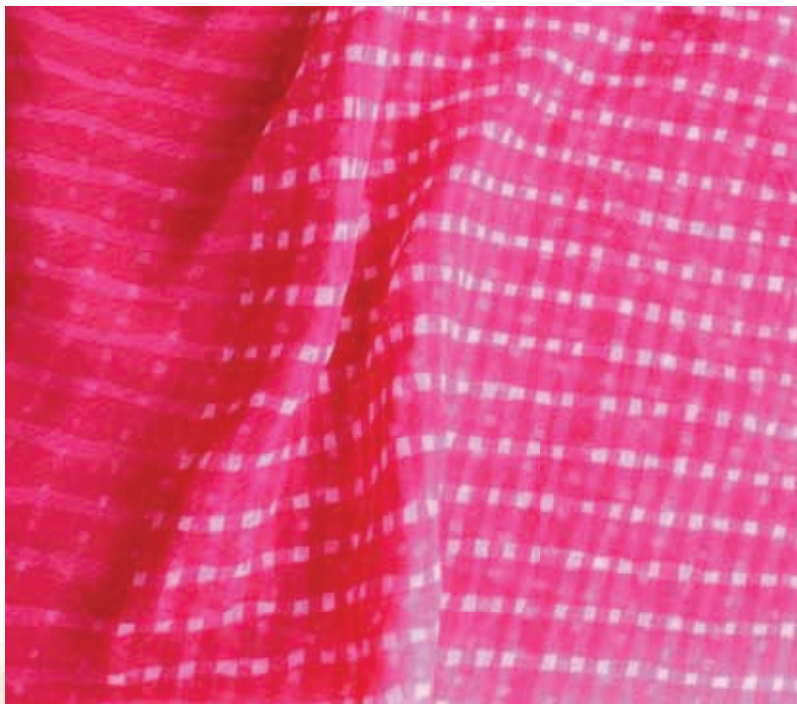
Piliya/Pilado: The traditional odhani in red and yellow colour scheme is an important part of the costume for young mothers. These textiles were dyed with turmeric to impart properties of anti inflammation. Hence it had social significance as they were gifted to the mothers of new born boys. A typical piliya is largely yellow in colour with red appearing in borders, big central circular motif and four smaller circles around it (Pic. 2.7).





Pic. 2.7: Close view of Piliya

Mothra: A traditional leheriya textile that has a fine checkered pattern created by crisscrossing diagonal lines (Pic. 2.8).



Pic. 2.8: Close view of Mothra



Exercises

1. State whether the following statements are True or False. If False, write down the correct one.
 - a) Gharcholu is a traditional lehariya textile.
 - b) The traditional odhani, Piliya is worn by Gujarati women.
 - c) Aba is traditional tie-dyed upper garment worn by Muslim women of Gujarat.
 - d) Mothra is an example of a tie-dyed textile with fine resist dots.
 - e) Lehariya is a tie-dyed textile of Rajasthan.

2. Fill in the blanks.
 - a) _____ is a traditional red and black odhani worn by a Muslim bride from Gujarat.
 - b) _____ is a process to produce multi-coloured resist dot pattern.
 - c) Tie-dye is a _____ dyeing technique.
 - d) _____ is a tiny square shaped resist in bandhej.
 - e) Lehariya textile has _____ lines.



Chapter 3: Ikat

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

Ikat can be classified into three categories:

- **Single ikat:** There are two kinds of single ikat namely warp ikat and weft ikat. As the name suggests, in warp ikat, the warp yarns are tie-dyed and woven with plain solid coloured weft yarns and similarly and in weft ikat, the weft yarns are tie-dyed and woven with plain warp yarns.
- **Double ikat:** In double ikat, both warp and weft yarns are tie-dyed according to a pre-determined pattern and then woven to create clear designs on fabric (Pic. 3.1).



Pic. 3.1: Close view of double ikat



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

The earliest reference to ikat can be found in the Ajanta cave paintings of the 6th century AD. Designs similar to ikat are seen on the dresses of the females portrayed in the murals of Ajanta. There is a mention of double ikat in the couplets of Rani Ranakdevi, Gujarati literature from 11th century AD as well as in the records of European travelers from 16th century AD.

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

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

- Patola of Gujarat
- Bandhas of Odisha
- Ikat textiles of Andhra Pradesh: Telia Rumal and Pochampalli

3.1 Patola of Gujarat

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

The earliest reference to Patola can be visually seen in the Ajanta cave murals of 6th century AD. During the 16th and 17th century, Patolas were regarded as precious silks by South-east Asia and Europe, and thus became an important trade item at that time.

In India, Patola saris are considered to be auspicious and are thus worn on very special occasions like weddings and festivals (Pic. 3.2). In the past, the textile was also used as temple hangings and offered to the divinity.





Pic. 3.2: Patola sari from Patan

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

Patola textiles use intense colours like bright red, golden yellow, green, dark blue, reddish brown etc. The distinctive Patola motifs are flowers, jewels, elephants, birds and dancing women for the Hindu and Jain communities. The Muslim community restricts themselves to abstract designs. The Patola designs are named as Kunjar Popat Bhat (Elephant – Parrot), Nari Kunjar Popat Bhat (Lady – Elephant – Parrot), Navratan Bhat (Jewel Mosaic), Phool Wali Bhat (Floral), Chabri Bhat (Basket of Flowers) etc (Pic. 3.3).





Pic. 3.3: Nari Kunjar Popat Bhat

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

3.2 Bandhas of Odisha

The ikat textiles called 'bandhas' are produced in Odisha. Mostly, bandhas are single ikats or combined ikats, woven by specific weaver groups like Mehars and Patras. Cotton and silk ikats are manufactured in Cuttack, Nuapatna, Sonapur, Bargarh and Sambalpur.

The bandhas of Odisha are characterized by curved forms with hazy outlines. The distinct hazy lines are created since only one set of yarns in the fabric are tie-dyed. Mainly weft ikat is done in Odisha. Some popular motifs are *shankha* or conch shell, *swastika*, creepers, flowers like lotus, intertwined snake, fish, tortoise and elephant.

The bandha weavers of Odisha are known for the usage of striking colour combinations and delicate intricate patterns. The ikat saris of Odisha are the popular attire of the local women, and are also preferred by the modern women of India. Besides the cotton and silk ikat saris, the other products woven by the weavers are yardage, stoles, scarves and dupattas.



A well-known example of the ikat sari from Odisha is ‘Saktapar’ sari. This sari is traditionally the pride of the region, with the double ikat checker board pattern and extra weft brocaded border of rudraksha, bead and fish (Pic. 3.4). The sari is characterized by its typical end piece, pallu comprising of bands of floral and figurative ikat motifs, divided by narrow woven patterned lines.



Pic. 3.4: Saktapar sari

3.3 Ikat Textiles of Andhra Pradesh

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

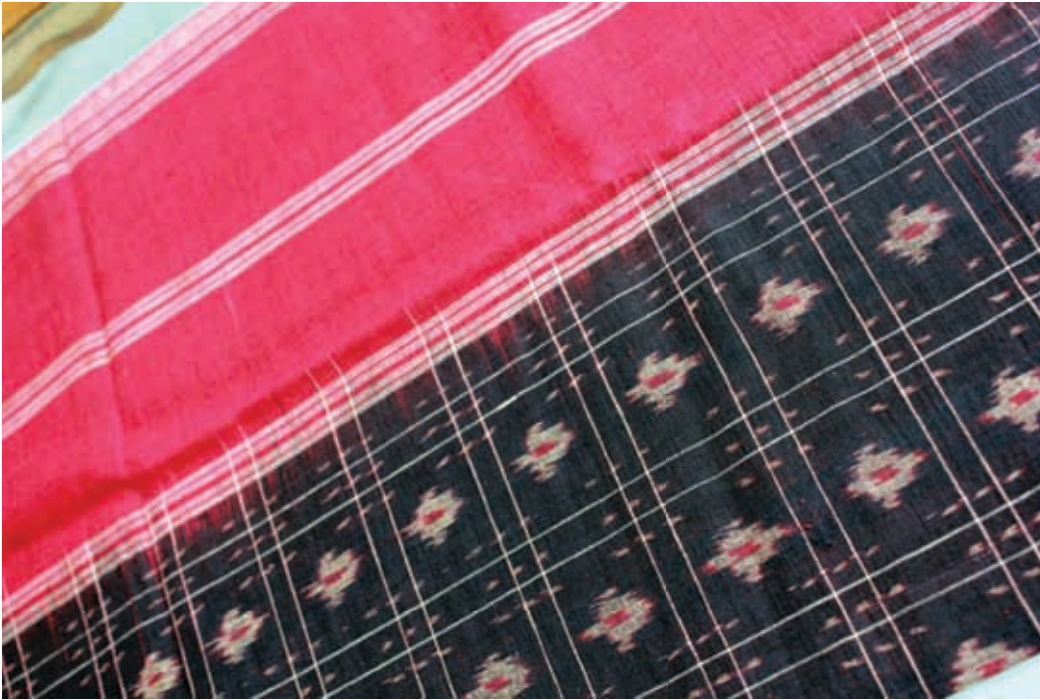
3.3.1 Telia Rumal

The traditional ikat textile known as Telia Rumal is produced in Chirala, a coastal village in Andhra Pradesh. It is a square rumal or handkerchief measuring around one metre square. Since oil (tel) is an important ingredient used in the production of the rumal, the textile is known as telia rumal.

Traditionally the telia rumal were produced by the weavers belonging to the Padmasali community. In the early 20th century, these double ikat rumals were exported to Middle East, Africa and Burma. Within the country, the telia rumal became part of the fishermen’s clothing, worn as a turban or as a lower garment called lungi.



Traditionally, the commonly used colours for the telia rumal were terracotta red and black, using natural dyes. The fabrics were mordanted with iron solution and alum so that on dyeing with alizarine, areas with iron would become deep black and the ones with alum turned red (Pic. 3.5). The layout of a typical telia rumal comprised of a



Pic. 3.5: Telia Rumal in typical red & black colour scheme

geometrical grid-like patterning with borders all around, thereby creating small squares at the four corners. In the 19th century, simple geometric designs like crosses, dots and diamond shapes were used in the central field. In the 20th century, simple curvilinear forms like flowers, birds, animals, stars and moon were introduced in order to cater to the export market. Some contemporary pieces of telia rumal have used motifs like clock, gramophone and aeroplane.

By the 1950s, the demand for telia rumals declined and the technique was adapted to produce commercially viable products like saris and yardage for apparel and home products.

3.3.2 Pochampalli Ikats

In the early 20th century, the telia rumal weavers introduced the ikat technique to the Devang and Padmasali weavers of Pochampalli, a village near Hyderabad. As the popularity for Pochampalli ikats grew over a period of time, ikat weaving spread to many other villages like Koyalagudam, Puttapakka, Chautupal and Elanki.



The Pochampalli weavers applied the technique of ikat weaving to saris, dupattas and yardage. Initially the ikat designs were copied from the Patolas of Gujarat, but later on the weavers developed geometric motifs of their own, mainly inspired from the telia rumal. The weavers are also influenced by the Japanese and Indonesian ikats.

The Pochampalli ikats can be found in a range of colours including magenta, brown, parrot green, bright golden yellow, orange, off-white, black etc.

The Ikat weavers of Andhra Pradesh use mainly combined ikat technique to produce very modern and graphic designs mainly for exports (Pic. 3.6). They also cater to the



Pic. 3.6: Contemporary ikat textile from Andhra Pradesh

domestic market, producing a wide range of saris, stoles and dupattas, and yardage for apparel and home furnishings. The weavers also imitate patola patterns and develop saris preferred by many due to cheaper costs in comparison to a double ikat patola sari.

Exercises

1. Match the following:

- | | |
|-------------------|----------------|
| a) Bandha | a) Patola |
| b) Saktapar | b) Pochampalli |
| c) Lungi | c) Sari |
| d) Devang weavers | d) Single ikat |
| e) Salvi weavers | e) Telia Rumal |



2. Find the odd one out.
- a) Nuapatna, Sonapur, Chirala, Sambalpur.
 - b) Shankha, Kunjar, Popat, Chabri
 - c) Mehar, Patra, Padmasali, Patan
 - d) Handkerchief, Double Ikat, Single ikat, Telia
 - e) Lotus, Swastika, Tortoise, Nari



UNIT - 3

Printed Textiles

Objectives

- To introduce the technique of hand block printing for value-addition.
- To create awareness about the different printed textiles of India.
- To initiate differentiation between direct and resist style of printing.
- To understand the origin of technique and design with reference to block printed textiles.
- To learn about the evolution of block printing over a period of time.

Learning Outcomes

After completing the unit, the students shall be able to –

- Understand the finer nuances of block printed textiles.
- Classify the regional block printed textiles of India.
- Identify specific block printed textiles of India on the basis of technique, colours, motifs and layout.
- Identify the influencing factors for development and evolution of a specific block printed textile.

Unit overview

This unit will introduce the traditional block printing techniques of India. In this chapter, the Indian block prints are classified on the basis of the region where they are produced. Each style of printing is described in terms of region, motifs, colours and end use.



Chapter 4 : Printed Textiles

An early sample of block printed fabric from India was unearthed in Fostat in Egypt. Many similar fragments were found in South East Asia and other early civilizations. It was found that there was a flourishing trade of brightly printed fabrics from India. The British East India Company set foot first on the Coromandal coast and were fascinated by inexpensive, intricately hand printed brightly coloured fabrics. The popularity and subsequent demand of brightly coloured Kalamkari, better known as 'Chintz' in Europe, actually resulted in decline in the demand for machine printed fabrics, produced locally.

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

Printing Equipment

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

Wooden tables used for block printing are of two types. Tables are padded with layers of felt/ blanket material and covered with fine muslin, which absorbs extra dye. The muslin is changed as and when the fabric is soiled. Traditionally, tables were of low height to enable the printer to sit cross legged on the floor while printing. These tables were narrow width and hence the printer used to keep moving the fabric once the fabric in front of him was printed. At present similar tables are used by printers in some of the remote villages in Rajasthan. The most commonly used tables are the ones with normal height so that the printing is done while standing. The width of the table is approximately 55 inches, as the fabric is laid on the table in full width. The printer moves around the table to complete the printing on both the ends of open width fabric.



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

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

Printing Process

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

Mordanting: In case of natural dyes, fabrics are mordanted with metal salts to ensure better absorption and colour fastness.

Stretching on tables: The fabric is then stretched on the table with the help of pins, which are inserted diagonally on the edges. This is to avoid the shifting of fabric when printing is taking place.

Preparation of Colour Tray: The wooden tray with felt fabric layers is placed on the table trolley. The printing paste with pigment of thick flowing consistency is poured over it to spread evenly (Pic. 4.2).

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

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

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





Pic. 4.1: Carved out wooden block



Pic. 4.2: Preparation of colour tray



Block Printed Textiles of Rajasthan

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

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

4.1 Bagru prints from Rajasthan

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

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

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

- Single motifs like flowers, leaves and buds. Some examples are *suraj ka phool*, *chakri*, *anguthi*, *gende ka phool*.
- Entwined tendrils that include all over *jaal* of leaves, flowers and buds.
- Trellis patterns include *jaalis* from the Mughul period.
- Figurative designs that include animal and human figures such as elephant, deer, lion, peacock, dancing women, warrior men etc.
- Geometric designs include waves (*lehariya*), chess (*chaupad*), Fortress wall projections (*kangura*), lines (*dhariya*), dots (*bindi*) etc. (Pic. 4.3)





Pic. 4.3: Geometric design on block printed fabric

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

4.2 Sanganer prints from Rajasthan

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

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

Motifs: The motifs seen in Sanganer prints are same as the ones used in Bagru.

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

4.3 Kalamkari from Andhra Pradesh

Andhra Pradesh is famous for many of its textile crafts, one of which is Kalamkari, which means 'pen-craft'. This style of printing was practiced in coastal Deccan and many other places.



Kalamkari, the dye painted and printed exquisite textile symbolically named after the technique of its making, 'kalam/qualam' meaning pen and 'kari' meaning art, has been prevalent in several parts of southern India since ancient times. Referred to as 'Chintz' by the English and 'Pintadoes' by the Portuguese, Kalamkari was patronized by both Mughals and later by the Europeans in India.

Kalamkari fabrics were believed to brighten up with each subsequent wash. The specially prepared cotton fabric was hand drawn with a special pen using mordants as ink. These fabrics were then dyed in natural dyes.

The fabrics printed at Masulipatnam were used as furnishings such as bedspreads, curtains, table cloths etc apart from apparel. In fact these fabrics were so popular in the West, that these were banned by France and England, as it was a threat to their domestic printed fabric industry. These fabrics were also referred to as 'Palampores'.

Region

Srikalahasti, Masulipatnam, Polavaram and Pedana in Andhra Pradesh have been the major centres of this craft.

Tools

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

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

Technique: The first step involves preparation of grey cloth which is achieved by soaking the cotton fabric in water for an hour and consequent washing so as to remove the starch which is followed by drying. Next, the fabric is treated with myrobalan solution which gives the cloth a light yellow tone.

The outlining of the main theme and figures are then drawn by using ferrous acetate solution prepared by fermenting iron scrap with jaggery. This solution gives black colour. Alum solution is prepared by dissolving alum in water. This is applied wherever red is desired. Combination of blocks and hand painting using 'kalam', makes Kalamkari fabrics desirable for consumers. The fabric is then dyed with alizarine. The areas painted with ferrous solution turn jet black and the ones painted with alum become bright rust red.



Blue colour is applied by mixing indigo solution in an alkaline solution of lime and fuller's earth. To get green color, indigo or ultramarine blue is applied on portions which are already painted in yellow color.

Style and Motifs: The art of Kalamkari under the patronage of Mughals in Coromandal and Golconda provinces branched out into two schools.

Masulipatnam under the Golconda province catered to the Mughal tastes with its Persian influence according to Islamic aesthetics. The prints from this region were characterized by intricate motifs and forms including the tree of life, 'mehrab' pattern, 'jaals', creeper and stylized peacocks. Decorative borders were depicted in stylised natural forms with



Pic. 4.4: Ganesha in Srikalahasti style of Kalamkari painting

wooden blocks instead of pen. Sometimes pen work was combined with block printing to design elaborate wall hanging and panels with motifs such as Tree of Life. Otherwise the blocks patterns were influenced by Persian/Mughal motifs of exotic fruits and flowers, birds and animals, creepers and stylized peacocks etc.



Srikalahasti, ruled by Hindu rulers who gave patronage to the painters, was known for depicting scenes from Ramayana and Mahabharata on large pieces of fabrics which were used as hangings and canopies in the temples. The scenes were narrative and were depicted in boxes. Underneath each one, a line in Telugu script was painted to describe it. The forms are folk and more imaginative with restricted usage of repeats. Characteristics of this style are usage of solid colors without any shading. Gods like Krishna, Shiva, Parvathi, Brahma, Ganesha, Durga, Lakshmi, Rama are depicted with rounded faces, long and big expressive eyes and stout figures (Pic. 4.4). Women are shown with heavy chins and men are depicted with long moustaches mostly in side profile.

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

- Blue is associated with Lord Krishna and also other Gods.
- Yellow is used to show female bodies and also gold ornaments in deeper ochre shade.
- Green colour is used to depict Lord Hanuman
- Red colour depicts demons and bad characters.

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

Contemporary Scenario: The craft gained huge popularity between 16th and 19th centuries. Printed version of Kalamkari became more famous but painted form lost its demand due to changing market preferences, modern techniques, ready availability of chemical dyes and tedious nature of dyeing and painting.

Efforts are made to orient the craftspeople to understand the market demands. Apart from cotton, base material like raw silks, chiffon and georgettes etc are also being used now. Motifs have also been contemporised with addition of new natural forms and stylised figures. New colour schemes of pastels, neutrals like brown, beige, maroon etc have been added to the traditional colour story.



Exercises

1. Find the odd one out.
 - a) Pomegranate, Indigo, Turmeric, Alum
 - b) Srikalahasti, Sanganer, Masulipatnam, Polavaram
 - c) Pedana, Palampores, Pintadoes, Chintz
 - d) Lehariya, Jaali, Chaupad, Mehrab
 - e) Gad, Rekh, Data, Dabu
2. Write short notes (75 – 100 words) on the following:
 - a) Block prints from Bagru
 - b) Difference between Srikalahasti and Masulipatnam style of Kalamkari



UNIT - 4

Hand-Woven Textiles

Objectives

- To introduce the technique of handloom weaving in India.
- To create awareness about the different handlooms used for weaving.
- To initiate identification of regional variations practiced by various weaving communities.
- To understand the origin of technique and design with reference to colours, motifs, layouts of different hand-woven textiles.
- To learn about the evolution of hand-woven textiles over a period of time.

Learning Outcomes

After completing the unit, the students shall be able to –

- Appreciate the finer nuances of handloom weaving.
- Classify the regional weaves of India.
- Identify the different handlooms used in India.
- Identify a specific hand-woven textile of India on the basis of technique, raw material, colours, motifs and layout.
- Identify the influencing factors for development and evolution of a specific hand-woven textile.

Unit overview

This unit will introduce the technique of handloom weaving in India. In this chapter the hand-woven textile are classified on the basis of region they are produced and variation that are brought in them. The designs are discussed with reference to colour, motif & layout.



Chapter 5: Hand-woven Textiles

The richness and diversity of India's woven textiles are talked about for the last two thousand years in the global market. Foreigners, local travelers and writers have described the textures, quality and the designs of Indian fabrics in great detail.

Various kinds of looms are used in different regions in India. Apart from simple pit looms, frame looms and complex 'jala' looms, back-strap looms are also popular in North Eastern states. Supplementary weft or warp or sometimes both of these are used to create interesting patterns to ornament the fabric.

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

Varanasi had an ancient tradition of weaving fine cotton fabrics, but is now world famous for the rich silks known as 'Kinkhab' and 'Tanchoi'. 'Kinkhab' was a heavy gold or silver brocaded fabric, often used for robes or furnishing. The famous lightweight patterned fabrics 'Jamdani' was woven in Dhaka in Bengal, now in Bangladesh. These fabrics were so delicate and fine that they would be invisible on wet grass. Since 19th century, Varanasi weavers are also catering to local Tibetan market by providing satin woven 'gyasar' for the Buddhist monasteries. The silk and 'zari' work brocade of lighter material were known as 'pothans' or 'bafta'. The 'amroo' and 'himroo' were the brocades without any metal 'zari' work.

Gujarat was considered the main centre for silk and brocade weaving in India. Surat, Jamnagar and Ahmedabad were the other important weaving centres for brocades.

In the Deccan, the 'Paithani' weavers in Maharashtra used interlock tapestry technique to pattern the elaborate ornamentation. Down south, Arni and Dharmavaram produced rich coloured silk saris. Heavy Kanjeevaram saris are still an integral part of every Indian girl's trousseau. They are made in silk and have motifs inspired by the temple architecture and sculptures of the region.

Murshidabad in Bengal acquired fame for its unique 'Baluchari' saris. These saris were elaborately brocaded with floss silk in strikingly pictorial 'pallu'. These panels depicted courtly activities of Bengal Nawabs and landlords.

In most parts of India, weaving is done by men whereas in north eastern states only women weavers are seen doing intricate designs. The girls weave 'gamocha', a shoulder cloth, to give as a gift to elders in Assam. These are white in colour with red extra weft weave which makes stylized forms of birds, animals and geometric motifs. The traditional golden yellow Muga silk 'Mekhala Chaddor' is woven at Sualkuchi, Raha and Palasbiri. Tribal women in other north eastern states such as Manipur, Nagaland and Arunachal Pradesh weave beautiful fabrics on back-strap loom for the use of their family members.

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



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

The fabrics were used as *dhotis*, *saris*, *dupattas*, *pagaris*, *lungis*, *chadars* and shirtings, as well as for furnishings such as quilts, bedspreads, rugs, *khes* and upholstery.

In addition to handlooms, the mill and the power loom sector has also contributed to the booming textile industry. But the tradition of handloom cloth manufacturing in India is still flourishing and is still very much appreciated by the younger generation and the visitors to the subcontinent.

- Categorisation of weaving styles on the basis of end product:

- a) Saris
 - (i) Banaras Brocades
 - (ii) Baluchari, Jamdani
 - (iii) Paithani
 - (iv) Kanjeevaram
 - (v) Chanderi, Maheshwari
- b) Shawls
 - (i) Kashmir shawl
 - (ii) Kullu & Kinnaur
 - (iii) Wraps of North-east
- c) Floor coverings
 - (i) Carpets
 - (ii) Durries & Rugs

5.1 Saris

5.1.1 Banaras Brocades

Region: Banarasi brocade saris are from Varanasi/Banaras, a small town in the state of Uttar Pradesh. The holy city of Banaras, on the banks of river Ganga, is considered to be the oldest city in the world. The brocaded fabrics from Banaras are considered to be one of the finest saris in India and are known for their gold and silver brocade or 'zari'. These saris are made of finely woven silk, decorated with intricate design.

Technique: The designs are produced by warp and weft threads of different colours and materials, suitably woven. Extra warp/weft or both are woven into the fabric. Pattern is woven with or without attachments like jacquard or dobby attachment or by jala weaving. It can be silk on silk, cotton on cotton, silk on cotton, zari on silk. The brocade designs are made with extra yarns other than the ground threads. These extra or supplementary yarns are usually inserted in weft wise direction in



Banaras brocades. When these extra yarns are picked from selvedge to the other end, the yarns appear on the face of the fabric in the design portion and as floats on the back of the fabric in the remaining portion.

A very special technique often seen in Banaras is the 'Minakari'. In this technique a motif is woven with an additional colour which stands out and resembles the enamelling in jewellery. The additional coloured yarns are slightly untwisted and hence appear raised.

Motifs: The most commonly used motifs are:

- Chrysanthemum *buta*
- *Keri* (paisley) *buta* (Pic. 5.1)
- *Ganga jamuni* style (half gold and half silver *zari*)
- *Ari jhari* (diagonal stripes)
- *Latifa buta*

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

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



Pic. 5.1: Paisely motifs in Banaras Brocade



Contemporary Scenario

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

5.1.2 Baluchari Saris

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

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

Motifs: The *pallu* of the Baluchari sari is special as it is divided into niches bordering a square or rectangular space in the center. In each of the niches, a human figure is depicted, normally a king smoking a *hookah* or a queen with a fan or smelling a flower. A row of three, five or seven ornate paisley (*kalkas*) are seen in the centre of the *pallu*, around which niches with human figures are woven (Pic. 5.2 & 5.3).

The Baluchari saris are often reckoned with the patterning of sun, moon, stars, mythical scenes and motifs of natural objects. The field of the saris are embellished with small butis. Colours like maroon, blue, red and dull dark terracotta were used as the base colour. Ornamentation of *butidar* Baluchari saris is done with extra weft motifs in off-white, white, yellow and dull orange coloured yarn.

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

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





Pic. 5.2: Detail of Baluchari Sari



Pic. 5.3: Detail of part of Baluchari Sari Pallu



5.1.3 Jamdani Saris

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

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

Motifs: Floral geometric creepers, paisleys and leaves are the most common motifs in the Jamdani sari (Pic. 5.4).



Pic. 5.4: Jamdani sari

5.1.4 Paithani Saris

Region: Paithani saris are woven in Paithan and Yevla villages of Aurangabad in Maharashtra. Paithani saris are heavy silk saris which are preferred for wedding trousseau and festive wear.

Technique: The intricate motifs are woven by interlock twill tapestry weaving technique on traditional handlooms.



Motifs: Bright jewel tones such as emerald green, ruby red and yellow coloured silk yarns were used, however midnight blue coloured saris were most preferred. The interlocking technique created geometric angular forms out of patterns which were floral, paisleys, parrots, peacocks and lotus flowers. The *pallu* used to have a broad band of zari. At present the *pallu* band is ornamented with lotuses and peacocks woven in very bright colours. Another motif seen on Paithani saris is the bird (*munia*) motif (Pic. 5.5).

Paithani is coveted in India as a precious heirloom passing on from generation to generation. Exquisite silk from Paithani was exported to many countries and was traded in return for gold and precious stones.



Pic. 5.5: Paithani sari

5.1.5 Kanjeevaram Saris

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

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



Motifs: The motif imagery is drawn from the nature and forms of temple architecture. Some examples are peacock, parrot, rosary beads, bird's eye, *kalash*, mythical creatures, temple designs, scenes from Ramayana, Mahabharata and Bhagwad Gita etc. (Pic. 5.6)



Pic. 5.6: Close view of a Kanjeevaram sari

5.1.6 Chanderi Saris

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

Technique: The sari is woven in a blend of cotton and degummed silk. It is diaphanous and is woven in pastel colours with small buties and a narrow gold border. The pallu generally has fine lines in zari yarn. The motifs are very simple. Some examples are gold coin (*asharfi*), mango, brick (*eent*) and rosary beads (*rudraksha*) in the form of small *buties* (Pic. 5.7).

5.1.7 Maheshwari Saris

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

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

Motifs: The motifs are inspired from the architectural carvings of the Maheshwar's Ahilya Fort. The architectural carvings done on the fort walls such as *Kangura* (chevron) and *Chatai* (mat) have inspired the patterns for borders of Maheshwari Saris (Pic. 5.8).





Pic. 5.7: Chanderi sari



Pic. 5.8: Maheshwari sari



5.2 Shawls

5.2.1 Kashmir Shawls

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

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

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

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

Raw Material: Shawl is prepared from material like woollen fleece, Pashmina, Shatoosh and Angora wool etc. Pashmina considered as the king of fibres derived its name from Persian word, Pashm meaning soft gold. It is famous for its softness, warmth, fineness and desirable aesthetic value. It is obtained from the soft, downy underbelly fleece of a mountain goat called Capra hircus which the animal sheds on the high altitudes during summers. Fleece is sometimes imported from nomadic Khirgiz tribes and also from Yarkand and Khotan.

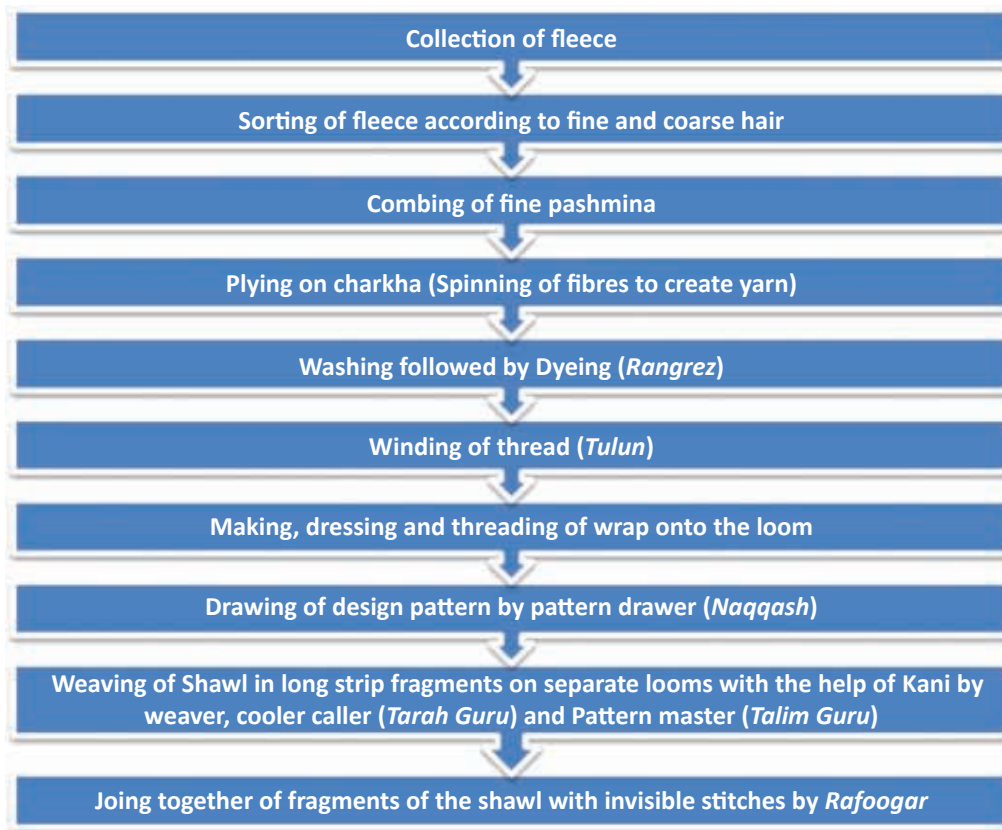
Technique: On the basis of production techniques, the Kashmir shawl can be categorized into two main types - the loom woven or Kani shawls and the needle embroidered or sozni shawls.

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



Artisans require tremendous skill, patience and unbelievable amount of concentration to create a marvellous piece of Kani shawl. Its a laborious and time consuming process with usage of nearly 1500 colours in a design, which makes it difficult for the artisan to weave beyond an inch a day. Two craftsmen working together on a loom takes one and a half to two years to complete an all-over Kani shawl. In some cases, the period of weaving even stretches to five long years, depending entirely on the intricacy of designs (Pic. 5.9).

Division of labour



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

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

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

- **Doshala:** Shawls in pair sewn back to back, i.e. the under surfaces of the shawl were never seen.



- **Char bagan:** Four pieces of different colors are neatly joined together with invisible stitches. Generally the central field of the shawl is embellished with a medallion of flowers in embroidery.
- **Dorukha:** The pattern is woven and embroidered in such a manner that it appears same on both the sides of the shawl.
- **Chand dar:** Moon shawl has round large pattern woven or embroidered in the centre.

Motifs: The motifs are inspired from beauty of nature. Some examples are mango or *kairi*, almond or *badam*, chinar leaf, apple blossom, tulip, lily flower, cherries, plum; birds like parrot, wood pecker, magpie etc.

No wild animals are depicted but hunting scenes known as '*Shikargah*' are depicted in shawls for trade and commercial purposes.

Colors: Pashmina fleece colours range from beige, grey and brown to black. However, the fabric adapts itself beautifully to dyeing and colouring. Rich colours are most commonly seen on *kani* shawls like yellow (*zard*), white (*sufed*), black (*mushki*), blue (*ferozi*), purple (*uda*), crimson (*gulnar*) and scarlet (*kirmiz*).

End Use: The shawl or shoulder mantle has been in existence in India in a variety of forms since ancient times. It was worn and used as a warm protective garment against biting cold. Unrivalled for its light weight, in earlier times people folded these shawls into four folds and draped them. Now days they are generally worn as stoles without folds or are merely thrown over the shoulder.

Decline: As the Mughal kingdom began to collapse and Kashmir came under the Afghan rule, the shawl trade also began to focus increasingly on the west, while the Indian market went into decline.

During the regime of Afghan governor Haji Das Khan(1776-83), heavy taxes were imposed on the shawl weaving industry that forced the artisans out of their profession. The artisans and weavers were in miserable conditions and started shifting to nearby areas like Amritsar in Punjab, where time and again attempts were made to establish a successful shawl industry but all in vein. This gave rise to embroidered shawls known as *amlakar*, where the tax was paid just for plain woven shawl which was later embellished with embroidery by the artisans.

Contemporary Scenario: The world-famous Kashmiri '*Kani*' shawl has been given a 'Geographical Indicator' (GI) status, which will not only provide legal protection but also help in prevention of shawls made in other regions of the world from carrying the '*Kani*' shawl tag. The Kashmir Government has also sanctioned Rs 40.4 million to set up a laboratory to test the genuineness of a *Kani* shawl. The GI tag will also help the *Kani* shawl to regain its rightful place in domestic and global markets.

The Government has also allocated financial assistance to help the *kani* shawl weavers to purchase new looms or renovate and modernize their old handlooms.



5.2.2 Kullu & Kinnaur Shawls

Kullu and Kinnaur in Himachal Pradesh are also known for good quality woollen shawls. The traditional colours used for the base of the shawls are red, maroon, black, brown and off-white. Bright colours are inserted in extra weft on borders of the shawl. Geometric motifs inspired from nature are made into beautiful colourful borders (Pic. 5.10).



Pic. 5.10: Close view of a Kinnaur shawl

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

5.2.3 Wraps of North-east

North Eastern India comprises of both tribal and non-tribal population. The seven North East Indian states are popularly known as seven sisters, comprising of Assam, Arunachal Pradesh, Nagaland, Mizoram, Manipur, Tripura and Meghalaya.

Textile weaving is done by women in each of these states. There are more than 38 tribes in North East of India, and each of them have their own distinctive design, colour combination and a different design for special occasions. The design and colour, which varies not only between the tribes but also sometimes between clans of the same tribe and between different villages, records the wearer's position in society. Shawls and wraps were originally made of cotton and the use of wool came much later. The colors used were mainly black, dark blue, red and yellow.



The textile weaving is exclusively a female occupation in this part of the country. For domestic consumption a back strap portable loom is used by the female weavers (Pic. 5.11).



Pic. 5.11: Back strap loom

Fabrics from Assam include the hand-woven fabrics of cotton, muga, pat (mulberry silk) and eri (wild silk). Muga has a natural golden texture, it is mildly warm and particularly suited for winters. Textiles include bedspreads, furnishing material, *mekhala-chaddars*, *rihas* (traditional garments used by the women), *gamosas*, shawls and saris. The patterns generally involve animals, human figures, flowers, birds and diamonds. The designs in Assam are symbolic of the different tribes and ethnic groups of the region.

5.3 Floor Coverings

5.3.1 Carpets

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





Pic. 5.12: Close view of an Assamese Mekhala-Chaddar

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

Carpet Types

Woven Carpets

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

Needle felt Carpets

These carpets are more technologically advanced as compared to woven carpets. Needle felts are produced by intermingling and felting individual fibers using barbed and forked needles and



hence forming an extremely durable carpet. These carpets are generally used in areas which are prone to friction due to high footfall.

Knotted Carpets

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

Hand Tufted Carpets

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

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

5.3.2 Durries and Rugs

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

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

Rugs

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



Exercises

1. Answer the following questions in brief.
 - a) What are the different kinds of looms for weaving fabrics, seen in India?
 - b) What is the term used to describe the weaving of additional colour in a motif in Banaras brocade, which resembles enameling?
 - c) What is peculiar about design of Baluchari sari?
 - d) Name the villages in Southern India known for producing intricate handloom silk saris.
 - e) Name some of the places known for producing good quality Indian carpets.
2. Write short notes (75 – 100 words) on the following:
 - a) Designs commonly seen in Banaras brocades.
 - b) Designs and colours of Paithani Saris
 - c) Chanderi and Maheshwari Saris
 - d) Layout and designs of Kashmir Shawls
 - e) Difference between Kanikar and Amlikar Shawls
 - f) Different kinds of carpets produced in India



Glossary

Glossary

- Aba** – Tunic/kurti worn by muslim women over trousers.
- Aari** – A small awl or tambour hook with a notch used to embroider in chain stitch.
- Abhla** – Glass mirrors
- Achkan** – Men's sherwani or tunic with front opening.
- Ahir** – A caste of Hindu pastoralists and farmers from Kutch region known for their embroideries.
- Akli** – A hooked needle
- Amlkar** – Needle work kashmiri shawl, a concept given by Armenian buying agent Khwaja Yusuf in 1803.
- Amru/Amroo** – Brocades without any metal thread work.
- Anguthi** – Ring
- Ari jhari** – Diagonal motifs
- Asharfi** – Gold coins
- Badla** – Flattened gold or silver wire.
- Bafta** – A silk and zari work brocade of lighter material and less heavy ornamentation, also known as pothan.
- Bagh** – (garden) Fully embroidered with silk floss covering the khaddar background, Punjabi women's shawl usually worn at weddings and at some other ceremonial occasions.
- Bakhia** – Herringbone stitch
- Baluchari** – A type of silk brocade sari produced in Murshidabad district of West Bengal with elaborate supplementary weft motifs in the pallu.



- Bandhani** – The Gujarati word for resist technique of tie and dye, also known as bandhej in Rajasthan.
- Bandi** – A short jacket or waistcoat usually sleeveless worn over the kurta by men.
- Banjaras** – A north Indian nomadic tribe reputed to have moved to south to the deccan plateau. Traditionally by caste their occupation was carting but now they are classified as gypsies. Banjara women are known for their intricately colorful folk embroidery.
- Bel** – A stylized creeper pattern.
- Bundi** – Simple fine dot motif created by bandhani(resist dyeing technique).
- Buti** – Small floral design in textiles.
- Chandrokhani** – Tie and dyed veil in black and red color traditionally worn by muslim brides on their wedding day. The patterning consists of a big medallion in the centre with four smaller medallions in the corner with wide borders.
- Chatai** – Mat
- Chaupad** – Chess
- Chope** – A phulkari shawl made by the maternal grandmother of a Punjabi girl for gift at her wedding. The chope is embroidered with a type of darning stitch with pat yarns so that the design will appear identical on both the sides of the shawl.
- Chikankari** – White embroidery from Lucknow, predominantly floral patterns, executed on fine white cotton fabric with untwisted threads of white cotton or silk.
- Chintz** – Glazed calico textiles, printed with designs featuring flowers and other patterns in various colours, typically on a light plain background, those imported from India during British rule.
- Choga** – Men's coat
- Choli** – A woman's tight-fitting blouse or bodice usually worn with lehenga (skirt).
- Chunari** – A fine tie-dyed dotted pattern, a veil worn by women in Rajasthan.
- Dabbi** – Tiny box motif created by bandhani technique.
- Dabka** – Zigzag coiled thin wire usually in silver and gold used for zardozi embroidery.
- Dabu** – Mud-resist hand-block printing practiced in Rajasthan.



- Daraz** – Appliqué in Chikankari where two panels are joined together so as to create a overlapped area.
- Datta** – Block used for mud resisting.
- Dharmachakra** – 8 fold paths given by Lord Buddha for right ways of living.
- Dhoti** – An unstitched rectangular length of cotton cloth (approximately 4 yards long) used by hindu men to drape the lower body.
- Dori** – A cord
- Dupattas** – An unstitched length of material for the upper body traditionally draped by women over the shoulders as well as head.
- Eent** – Brick
- Eri** – A type of wild silk produced in Assam and other North Eastern states.
- Gabbas** – Inferior quality patch worked floor coverings
- Gad** – Block used for filling of pattern in block printing.
- Gamochoa** – A shoulder cloth woven by women in Assam to present as gift to their beloved on the occasion of bihu. These are white in color with red extra weft weave patterns at both ends which has stylized form of birds, animals, flowers, foliage and geometric motifs.
- Ganga Jamuna** – The juxtaposition of silver and gold in a woven pattern, named after the confluence of dark and light waters of the two sacred rivers.
- Gara** – Parsi sari
- Gavanti** – Double running stitches in counted thread embroidery (Kasuti) of Karnataka.
- Geru** – Red colored earth
- Gharchola** – Red cotton/silk sari with a grid like checkerboard pattern of gold and silver brocade work in which are set bandhej patterns of various motifs, worn by Gujarati brides on their wedding.
- Ghaghra** – A flared gathered skirt worn by women.
- Gizai** – Circular thin wire which can be put on the fabric through couching in zardozi embroidery.
- Gota** – A metallic band or ribbon made of metal or a fancy lace used on the edges of odhni/dupattas etc.
- Gyasar** – Satin woven brocade fabrics for Buddhist monasteries.



- Haldi-kumkum** – Yellow and red colour depicting turmeric and vermilion.
- Halwaan** – Lightly embroidered finer khaddar fabric used for daily wear by newly married women in Punjab.
- Himroo** – A cotton and Silk brocade woven in Aurangabad in Maharashtra.
- Hool** – Eyelet or buttonhole embroidery.
- Ikat** – Yarn resisting technique where patterns are created by the tie-dyeing of warp and weft threads before weaving which produces a typical hazy pattern; practiced in Gujarat, Orissa and Andhra Pradesh.
- Jala** – A small wooden frame used by master craftsmen, on which threads are tied to form a grid of the wrap and weft outlining the design of the weave.
- Jali** – An openwork pattern in chaikankari.
- Jama** – A long kurta worn by men.
- Jamawars** – Woven kashmiri shawl by twill tapestry technique with the help of wooden spools where the weft threads form the pattern.
- Jamdani** – Fabric of fine cotton muslin woven at and near Dhaka (Bangladesh) and also at tanda(UP) and at Varanasi.
- Jhabla** – A simple dress with draw string neckline worn by infants and small children.
- Kachcho** – Embroidery which is not very strong because of interlaced stitches.
- Kalam** – Pen like instrument made of either bamboo or iron with felt like reservoir near the tip, used for drawing out the designs or applying the wax resists for kalamkari.
- Kalabatun** – Zari thread which consists of finely drawn gold, silver or base metal thread, wound across a silk thread.
- Kali** – A gored panel
- Kanchali** – A bodice/blouse worn in Western India.
- Kangura** – Fortress wall projections
- Kantha** – Cotton coverlet embroidered by women of Bengal on quilted layers of old discarded saris and dhotis.
- Karchob** – A rectangular wooden frame used for support in zardozi embroidery.
- Kalkas** – Ornate paisley pattern



- Katab** – Gujarati term for appliqué.
- Kasab** – A zari dhaga used in zardozi embroidery.
- Keri** – Paisley/mango pattern
- Khaddar** – Handspun, hand woven cotton cloth
- Khatri** – A caste of professional muslim dyers.
- Kinkhab** – Heavy silk brocaded with silver and gold fabric, produced in Varanasi often used for robes and furnishings.
- Kori** – Cowrie shell pattern created by *bandhani* technique.
- Korvai** – Silk saris with solid brocaded borders woven on a throw shuttle pit loom with a drawboy harness in Tamil Nadu.
- Kunjar** – Elephant pattern (Gujarati term)
- Kurta** – Also known as tunic/*Kameez* is a loose, stitched garment worn by men and women.
- Laddu** – Sweetmeat pattern created by *bandhani* technique.
- Lehenga** – Long skirt worn by women.
- Leheriya** – (waves) A wrap resist dyeing technique of Rajasthan which results in a multi striped diagonal or zigzag pattern on sheer fabric.
- Lipai** – Multi colored resist dot pattern created by dabbling/localized dyeing technique in Rajasthan.
- Lungi** – Man's sarong-like unstitched lower drape usually used in south India.
- Mashru** – (mixed or permitted) A warp faced textile of mixed yarn, silk warp and cotton weft so that it gives a shine in the face of the fabric and also has a comfortable cotton back. It was very popular among muslim rulers.
- Matsya** – Fish motif, considered auspicious as it is the first incarnation of Lord Vishnu.
- Mehrab** – A niche in the wall of a mosque that indicates the direction of Mecca, often used as design element in kalam-kari of masulipatnam, ajrakh block printing and also in prayer rugs.
- Mekhala** – Traditional golden yellow woven Muga silk fabric worn by women.
- Chaddor** Assam. Mekhala is the lower garment which is a drum kind of piece worn over the under skirt, pleated and tucked while Chador is a chunni/dupatta which is tucked in the mekhala and taken over the shoulder.



Menthi	– Cross stitches in kasuti embroidery.
Minakari	– Coloured enamel jewellery, borders or butis woven with different coloured silk to give the appearance of enamel in banaras brocades.
Mochis	– Male professional embroiders from Kutch region of Gujarat famous for their delicate ari-work/chain stitch embroidery.
Mordant	– A metallic salt which combines chemically with the dyestuff to fix the dye permanently onto the fabric.
Mothra	– A criss-cross pattern obtained on sheer fabric by resist dyeing of leheria, twice.
Moti	– White and colored bead or pearl.
Munia	– Bird motif in Paithani saris.
Muragi	– Zig-zag running stitches (ladder like) in kasuti embroidery.
Murri	– French knots which resemble rice flakes (<i>murmura</i>).
Mutwa	– Couching (kashmiri)
Namdas	– Woolen felt embroidered floor coverings from Kashmir.
Nari	– Women/lady
Navratan	– Nine gems
Nazarbuti	– A peculiar mark in terms of motif or unusual color which is considered to ward off the evil eye.
Neel	– Indigo or blue dye.
Negi/Neyegi	– Kasuti embroidery stitches which appears like satin stitches but are non-reversible and the motifs look like as if woven with extra weft.
Odhani	– A veil, usually 3 m × 1 m, worn by women with a ghaghra/lehenga, kurti and kanchali used to cover the head and the right shoulder and is drawn across the body by either tucking into the waistband or left hanging in front.
Pagari	– Turban
Paithani	– Heavy silk saris woven at Paithan by twill tapestry technique on traditional handloom.
Pallu	– Decorative end piece of a sari, also known as pallu.
Pashm	– Fine, soft wool from the under fleece of Tibetan mountain goat <i>Capra Hircus</i> .



Pat	– Untwisted silk floss (Punjabi) and cloth length (gujrati).
Patti	– A border or edging.
Patola	– Famous double ikat woven silk saris of Patan, Gujarat.
Phanda	– Elongated bullion stitch.
Phiran	– Woolen smock worn by kashmiris.
Phool	– Flower
Piliya/Pilado	– Traditional odhani dyed in turmeric of red and yellow colour scheme draped by mothers of new born boys in Rajasthan.
Popat	– Parrot (Gujarati term)
Prasad	– Food items offered to God while worshipping.
Rafugar	– Needle worker
Rahet	– North Indian local term for stem stitch.
Rekh	– Block used for outlining.
Rumal	– A square cover for gifts or food (Chamba rumal) and also worn over shoulders or head in western India.
Rudraksha	– (lit.: tears of Lord Shiva) Seeds of the Javanese tree revered and used as necklaces and rosaries by devotees.
Saagwan	– Good quality seasoned wood usually used for block carving.
Sabz	– Vegetable green color
Safa	– Head cloth worn by men in western India.
Saktapar	– Sari with a chequer board pattern in the central field, woven in single and double ikat at Sambalpur, Orissa.
Salma	– Coiled zig-zag wire often used on lehengas.
Salwar	– Baggy trousers worn by both men and women mainly in north India.
Shal	– A woven woolen fabric draped across the shoulder to provide protection against the cold.
Shankha	– Conch shell
Shatoosh	– The fleece of the Tibetan Chiru antelope that is spun and woven into fine shawls.
Shikargah	– Hunting scene



Sitara	– Tiny metal discs, often of gold or silver with a tiny hole at the centre often used in zardozi embroidery.
Soof	– Geometric patterned embroidery executed with darning stitches.
Sujani	– Kantha like quilting and stitchery on quilt done in Bihar.
Swastika	– Auspicious vedic symbol for good beginning.
Tanchoi	– Figured silk with multiple supplementary weft threads, that create a heavy densely patterned fabric.
Talim	– Coded pattern for weaving in kashmiri shawls.
Telia Rumal	– Square rumal or handkerchief measuring around one metre square in double ikat, woven in Chirala region of Andhra Pradesh, used as head cloth or loin cloth.
Tepchi	– Chikan work running stitch.
Tujis	– Wooden spools for weaving a kani shawl on the loom.
Zamindar	– Landlord
Zanzeer	– Local name for chain stitch mainly used at UP in north India.
Zari	– Metal thread embroidery.







Traditional Indian Textiles

Practical Manual

Class XII



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UNIT I: Embroidered Textiles

Practical 1

Objectives:

- To introduce the technique of hand embroidery for value addition.
- To learn execution of basic embroidery stitches: Running stitch and Stem stitch

Materials Required:

- Light coloured casement fabric – 1 metre
- Crewel needle
- 6 ply cotton anchor thread in bright colours (4 to 5 small hanks)
- Wooden embroidery frame (8 inches diameter)
- Tailor's chalk or carbon paper with tracing wheel for drawing basic guidelines on fabric

Practical Brief

Step 1: On the light coloured casement, draw the guidelines on fabric using tailor's chalk as per the format given below. The distance between two lines is 2.5 inches.



Step 2: Stretch the fabric on wooden frame.

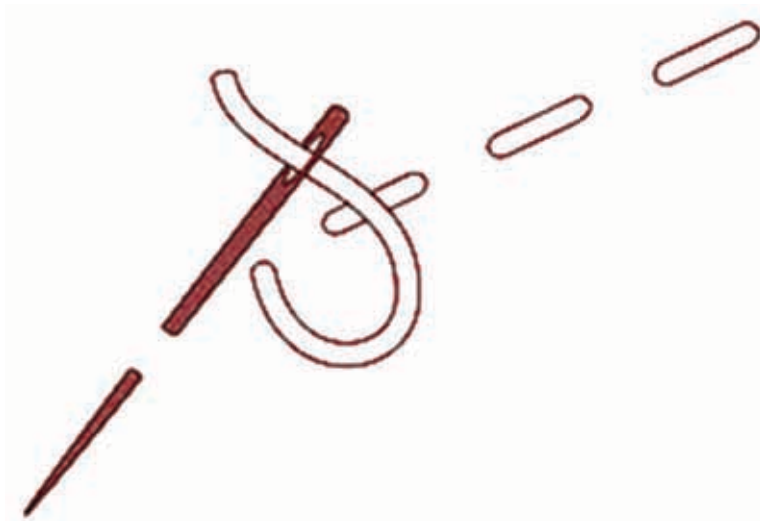


Step 3: Take out a desirable length of embroidery thread from the skein and separate out 2 or 3 plies and thread a needle.

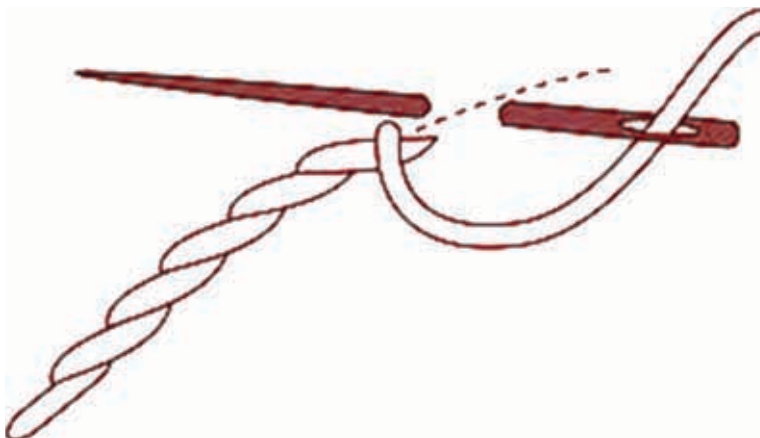
Step 4: Execute the following embroidery stitches on the marked lines. Refer to the images below for embroidery instructions.

a) Running stitch

b) Stem stitch



Running stitch



Stem stitch



Practical 2

Objectives:

- To introduce the technique of hand embroidery for value addition.
- To learn execution of basic embroidery stitches: Chain stitch and Blanket stitch

Materials Required:

- Light coloured casement fabric – 1 metre
- Crewel needle
- 6 ply cotton anchor thread in bright colours (4 to 5 small hanks)
- Wooden embroidery frame (8 inches diameter)
- Tailor's chalk or carbon paper with tracing wheel for drawing basic guidelines on fabric

Practical Brief

Step 1: On the light coloured casement, draw the guidelines on fabric using tailor's chalk as per the format given below. The distance between two lines is 2.5 inches.



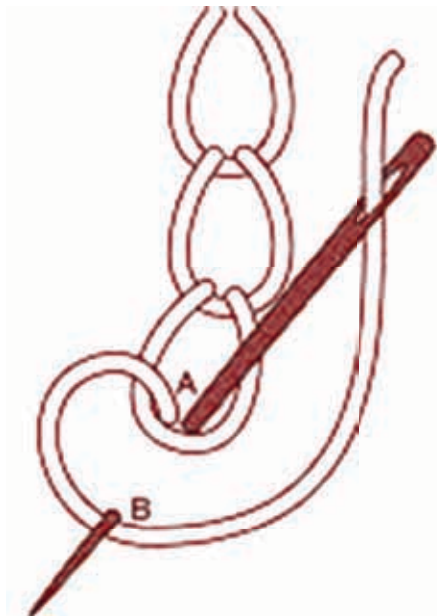
Step 2: Stretch the fabric on wooden frame.

Step 3: Take out a desirable length of embroidery thread from the skein and separate out 2 or 3 plies and thread a needle.

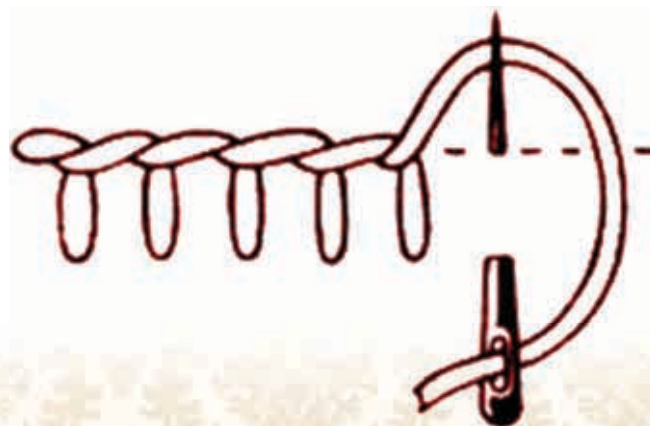
Step 4: Execute the following embroidery stitches on the marked lines. Refer to the images below for embroidery instructions.

c) Chain stitch

d) Blanket stitch



Chain stitch



Blanket stitch



Practical 3

Objectives:

- To introduce the technique of hand embroidery for value addition.
- To learn execution of basic embroidery stitches: Herringbone stitch and Satin stitch

Materials Required:

- Light coloured casement fabric – 1 metre
- Crewel needle
- 6 ply cotton anchor thread in bright colours (4 to 5 small hanks)
- Wooden embroidery frame (8 inches diameter)
- Tailor's chalk or carbon paper with tracing wheel for drawing basic guidelines on fabric

Practical Brief

Step 1: On the light coloured casement, draw the guidelines on fabric using tailor's chalk as per the format given below. The distance between two lines is 2.5 inches.



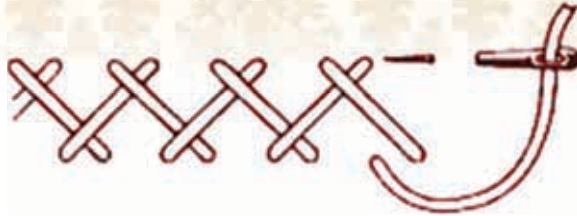
Step 2: Stretch the fabric on wooden frame.

Step 3: Take out a desirable length of embroidery thread from the skein and separate out 2 or 3 plies and thread a needle.

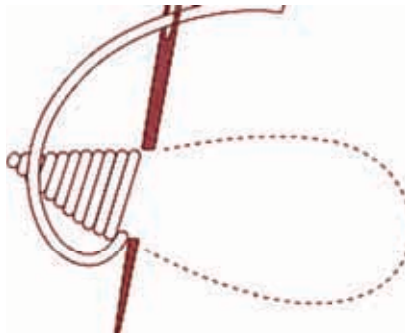
Step 4: Execute the following embroidery stitches on the marked lines. Refer to the images below for embroidery instructions.



- e) Herringbone stitch
- f) Satin stitch

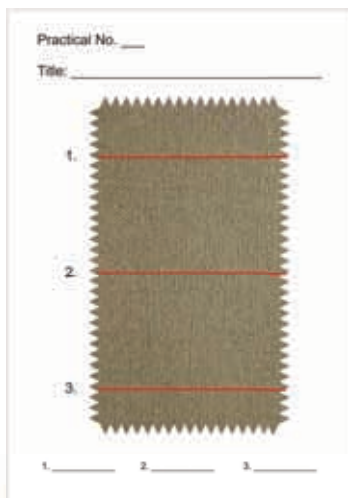


Herringbone stitch



Satin stitch

Step 5: After the embroidery stitches are executed, pink the fabric edges and mount each embroidery sample (with 3 stitches) on an A4 size white ivory sheet in the format given below.









Practical 4

Objective:

- To develop an understanding of different materials used in traditional Indian embroideries

Practical Brief

1. Instruct the students to visit the local shops selling embroidery threads and related materials or nearby tailoring shops that are doing embroidery and collect the following:
 - Samples of at least 6 different threads (E.g. silk, cotton, wool) used in embroidery.
 - Samples of at least 6 different kinds of materials/embellishments used in Indian embroideries. For e.g. sequins, mirrors, beads, shells, etc.
2. The samples should be put in transparent zip lock pouches (1.5 inches X 2 inches) that can be mounted on an A4 size white ivory sheet in the format given below.

Practical No. ____		
Title: _____		
		
_____	_____	_____
		
_____	_____	_____



Practical 5

Objective:

- To develop an understanding of different motifs used in traditional Indian embroideries.

Practical Brief

1. Each student should select any one of the following traditional Indian embroideries:
 - Kantha
 - Kasuti
 - Phulkari
 - Chikankari
 - Zardozi
 - Kashida
2. The students should refer to books on traditional Indian textiles and draw atleast 10 motifs (outline drawings) of the selected embroidery on A4 size white ivory paper. Refer to the image below for reference. Two motifs could be drawn on one A4 size sheet.



Example of Chikankari motif



3. Select any one motif from the 10 motifs drawn by you and render it in colour depicting the type of stitch used in the embroidery. See below image for reference.



Example of Kantha motif depicting type of stitch used in the embroidery.



Unit II: Resist Dyed Textiles

Practical 6

Objectives:

- To introduce the technique of resist dyeing for decoration and value addition.
- To learn different methods of tying and dyeing the fabrics to achieve varied patterns – Gathering for concentric circles and Clump tying.

Materials Required:

- Half meter 'mulmul' or voile fabric
- 1 bobbin of Polyester thread in white color
- Corded yarn
- Small beads/ pebbles/ pulses for tying
- One stainless steel containers approx. 2 liters capacity - used one
- A deep shade of Direct dye - 1 table spoon (or more depending on the intensity and depth of color required)
- Tailor's chalk or carbon paper with tracing wheel for drawing basic guidelines on fabric

Practical Brief

Step 1: Ask the students to de-size/ de-starch the fabric at home by soaking in water for 1-2 hours, rinsing with clean water and drying.

Step 2: Cut the fabric into two square pieces (7 X 7 inches each), for two samples to show Gathering for concentric circles and Clump tying techniques.

Gathering for Concentric Circles

Step 1: Pick the fabric from the centre and start tying polyester thread or corded yarn around the gathered fabric at intervals to obtain bands. Keep equal distance between each binding to ensure regular pattern. Ensure that ties are tight enough and properly secure at the ends in order to achieve regular and clear pattern.

Step 2: Mix half a teaspoon of direct dye powder in small amount of water in a bowl. Heat one liter of water in the stainless steel container and mix the dissolved



dye into it with constant stirring. Water should be sufficient so that fabric is completely dipped in it.

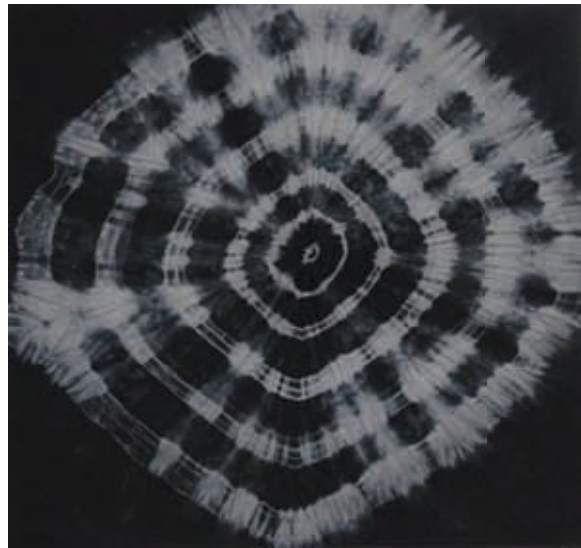
Step 3: Rinse the tied fabric sample with running water and immerse in hot dye bath. Keep stirring for 5 to 10 minutes till desirable colour is achieved.

Step 4: Take out the fabric from the dye bath. Add a table spoon of common salt to the dye bath and re-immerses the fabric for few more minutes.

Step 5: Take out the sample and wash in running water to remove excess dye/color.

Step 6: Keep it for drying.

Step 7: Carefully open the tied area, once the fabric is completely dry, to reveal the concentric circular pattern.



Clump Tying

Step 1: Make the marks for tying the fabric in desired pattern using pencil on voile fabric.

Step 2: Tie in the bead or pulse on marked points on the fabric using polyester thread. Ensure that ties are tight enough and properly secure at the ends in order to achieve regular and clear pattern.

Step 3: Mix half a teaspoon of direct dye powder in small amount of water in a bowl. Heat one liter of water in the stainless steel container and mix the dissolved dye into it with constant stirring. Water should be sufficient so that fabric is completely dipped in it.

Step 4: Rinse the tied fabric sample with running water and immerse in hot dye bath. Keep stirring for 5 to 10 minutes till desirable colour is achieved.

Step 5: Take out the fabric from the dye bath. Add a table spoon of common salt to the dye bath and re-immerses the fabric for few more minutes.



Step 6: Take out the sample and wash in running water to remove excess dye/color.

Step 7: Keep it for drying.

Step 8: Carefully open the tied area, once the fabric is completely dry, to reveal the dotted/ringed pattern.

Important: Please ensure that the stainless steel vessel used for dyeing should be washed at least twice with soap before using for any cooking purpose.



Practical 7

Objectives:

- To introduce the technique of resist dyeing for decoration and value addition.
- To learn different methods of tying and dyeing the fabrics to achieve varied patterns – Marbling and Ruching.

Materials Required:

- Half meter '*mulmul*' or voile fabric
- 1 bobbin of Polyester thread in white color
- Thick Corded yarn
- One stainless steel containers approx. 2 liters capacity - used one
- A deep shade of Direct dye - 1 table spoon (or more depending on the intensity and depth of color required)

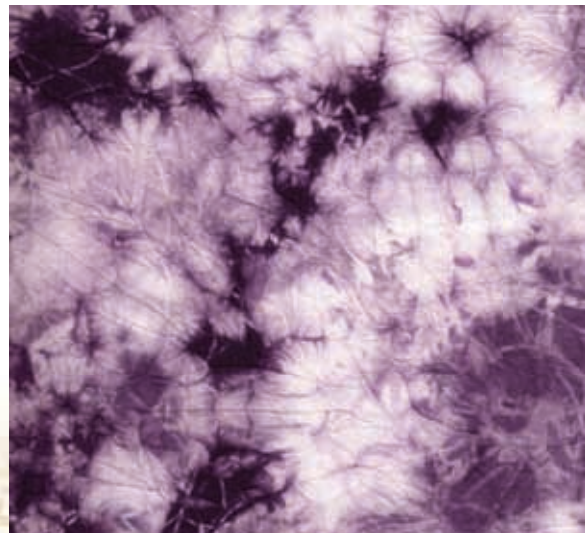
Practical Brief

Step 1: Ask the students to de-size/ de-starch the fabric at home by soaking in water for 1-2 hours, rinsing with clean water and drying.

Step 2: Cut the fabric into two square pieces (7 × 7 inches each), for two samples to show Marbling and Ruching techniques.

Marbling

Step 1: Crumple the fabric tightly into a ball ensuring that all the areas of the fabric are equally exposed. Otherwise the dyeing will create pattern only on one side in the sample. Tie the fabric using polyester thread or corded yarn into a tight ball as shown in the reference visual. Ensure that the tying yarn/cord is properly secure at the ends and does not open up during dyeing.



- Step 2:** Mix half a teaspoon of direct dye powder in small amount of water in a bowl. Heat one liter of water in the stainless steel container and mix the dissolved dye into it with constant stirring. Water should be sufficient so that fabric is completely dipped in it.
- Step 3:** Rinse the tied fabric sample with running water and immerse in hot dye bath. Keep stirring for 5 to 10 minutes till desirable colour is achieved.
- Step 4:** Take out the fabric from the dye bath. Add a table spoon of common salt to the dye bath and re-immerses the fabric for few more minutes.
- Step 5:** Take out the sample and wash in running water to remove excess dye/color.
- Step 6:** Keep it for drying.
- Step 7:** Carefully open the tied area, once the fabric is completely dry, to reveal the textured pattern.

Ruching

- Step 1:** Put the fabric sample flat on the table. Place a thick corded yarn on top of the fabric along one edge of the fabric and roll tightly.
- Step 2:** Baste the ends with running stitches to ensure that the roll does not open up.
- Step 3:** Pull both ends of the thick cord which is rolled into the fabric and make a tight knot. The sample will now resemble a fabric hair band.
- Step 4:** Mix half a teaspoon of direct dye powder in small amount of water in a bowl. Heat one liter of water in the stainless steel container and mix the dissolved dye into it with constant stirring. Water should be sufficient so that fabric is completely dipped in it.
- Step 5:** Rinse the tied fabric sample with running water and immerse in hot dye bath. Keep stirring for 5 to 10 minutes till desirable colour is achieved.



Step 6: Take out the fabric from the dye bath. Add a table spoon of common salt to the dye bath and re-immense the fabric for few more minutes.

Step 7: Take out the sample and wash in running water to remove excess dye/color.

Step 8: Keep it for drying.

Step 9: Carefully open the tied area, once the fabric is completely dry, to reveal a cloud like pattern.

Important: Please ensure that the stainless steel vessel used for dyeing should be washed at least twice with soap before using for any cooking purpose.



Practical 8

Objectives:

- To introduce the technique of resist dyeing for decoration and value addition.
- To learn different methods of tying and dyeing the fabrics to achieve varied patterns – Tritik and Clamping.

Materials Required:

- Half meter 'mulmul' or voile fabric
- 1 bobbin of Polyester thread in white color
- Pencil
- Thick Corded yarn
- Sewing needle
- Clothesline pegs/ paper clamps
- One stainless steel containers approx. 2 liters capacity - used one
- A deep shade of Direct dye - 1 table spoon (or more depending on the intensity and depth of color required)

Practical Brief

Step 1: Ask the students to de-size/ de-starch the fabric at home by soaking in water for 1-2 hours, rinsing with clean water and drying.

Step 2: Cut the fabric into two square pieces (7 X 7 inches each), for two samples to show Tritik (Stitch Resist) and Clamping techniques.

Tritik (Stitch Resist)

Step 1: Make the marks for tying the fabric in desired pattern using pencil on voile fabric. The forms can be any geometric ones or patterns like flowers, paisley or stars.

Step 2: Make running stitches on the outlines of forms and pull the stitches tightly to bind a knot. Ensure that the knots are properly secure at the ends and does not open up during dyeing.

Step 3: Mix half a teaspoon of direct dye powder in small amount of water in a bowl. Heat one liter of water in the stainless steel container and mix the dissolved dye into it with constant stirring. Water should be sufficient so that fabric is completely dipped in it.



Step 4: Rinse the tied fabric sample with running water and immerse in hot dye bath. Keep stirring for 5 to 10 minutes till desirable color is achieved.

Step 5: Take out the fabric from the dye bath. Add a table spoon of common salt to the dye bath and re-immerses the fabric for few more minutes.

Step 6: Take out the sample and wash in running water to remove excess dye/color.

Step 7: Keep it for drying.

Step 8: Carefully open the tied area, once the fabric is completely dry, to reveal the beautiful pattern.



Clamping

Step 1: Put the fabric sample flat on the table. Now fold it in any symmetric manner like fan or Origami or Envelope folds. Put clothesline pegs or paper clamps at regular intervals in a systematic order.

Step 2: Mix half a teaspoon of direct dye powder in small amount of water in a bowl. Heat one liter of water in the stainless steel container and mix the dissolved dye into it with constant stirring. Water should be sufficient so that fabric is completely dipped in it.

Step 3: Rinse the tied fabric sample with running water and immerse in hot dye bath. Keep stirring for 5 to 10 minutes till desirable colour is achieved.



Step 4: Take out the fabric from the dye bath. Add a table spoon of common salt to the dye bath and re-immense the fabric for few more minutes.

Step 5: Take out the sample and wash in running water to remove excess dye/color.

Step 6: Keep it for drying.

Step 7: Carefully open the tied area, once the fabric is completely dry, to reveal interesting checks or diamond patterns.

Important: Please ensure that the stainless steel vessel used for dyeing should be washed at least twice with soap before using for any cooking purpose.

Please Note:

Each tie-dye sample should be mounted on a white ivory A4 size and labeled.



Practical 9

Objectives:

- To apply the technique of resist dyeing learnt in the previous classes, to develop a product (Scarf).
- To experiment with two or more techniques of resist dyeing using more than one color.

Materials Required:

- One meter '*mulmul*' or voile fabric
- 1 bobbin of Polyester thread in white color
- Corded yarn
- Sewing Needle
- Small beads/ pebbles/ pulses for tying
- Two stainless steel containers approx. 2 liters capacity - used ones
- Two Shades of Direct dye – 2 table spoons each (or more depending on the intensity and depth of color required)
- Tailor's chalk or carbon paper with tracing wheel for drawing basic guidelines on fabric

Practical Brief

- Step 1:** Ask the students to de-size/ de-starch the fabric at home by soaking in water for 1-2 hours, rinsing with clean water and drying.
- Step 2:** Cut the fabric into a perfect square piece for making a scarf. Each student will draw 4 layouts of scarf to ensure that they use at least two techniques out of the six learnt in the previous classes. Color designs on paper to clearly mark the areas as white and two other colors.
- Step 3:** Transfer the patterns on to the fabric using pencil or tailor's chalk and resist white areas using the chosen technique.
- Step 4:** Mix one teaspoon of lighter color direct dye powder in small amount of water in a bowl. Heat one liter of water in the stainless steel container and mix the dissolved dye into it with constant stirring. Water should be sufficient so that fabric is completely dipped in it.
- Step 5:** Rinse the tied fabric sample with running water and immerse in hot dye bath. Keep stirring for 5 to 10 minutes till desirable color is achieved.



- Step 6:** Take out the fabric from the dye bath. Add a table spoon of common salt to the dye bath and re-immense the fabric for few more minutes.
- Step 7:** Take out the sample and wash in running water to remove excess dye/color. Keep it for drying.
- Step 8:** Now resist the areas with lighter color dye and repeat the dyeing process with the second color.
- Step 9:** Take out the fabric from the dye bath. Add a table spoon of common salt to the dye bath and re-immense the fabric for few more minutes.
- Step 10:** Take out the sample and wash in running water to remove excess dye/color. Keep it for drying.
- Step 11:** Carefully open the tied area, once the fabric is completely dry, to reveal the beautiful pattern.

Important: Please ensure that the stainless steel vessel used for dyeing should be washed at least twice with soap before using for any cooking purpose.



Practical 10

Objectives:

- To create awareness about the different ikat textiles of India.
- To develop an understanding about the end products developed from ikat textiles.

Practical Brief

1. Instruct the students to collect visuals that depict different ikat textiles and its end use. The students can use the following methods to collect visuals:
 - Old magazines
 - Internet
 - Take photos of personal ikat fabrics/products
 - Local markets
 - Government emporia, if in the vicinity
 - Handloom Fairs
2. Stick the collected visuals on A4 size sheets and give captions.



Unit III: Printed Textiles

Practical 11

Objectives:

- To introduce the technique of block printing for ornamentation and value addition.
- To learn to use equipment to prepare a colour tray and print on fabric using wooden blocks.

Materials Required:

- Half meter cambric fabric
- All pins
- Pencil and ruler
- Wooden deep tray or round stainless steel *thali-12" diameter*.
- High density sponge piece of 1.5" thickness
- An old thick double bed-sheet or old blanket
- Printing paste
- Pigment colour
- Wooden spreader
- Wooden blocks of various sizes
- Bowls for mixing
- Spoons

Practical Brief

- Step 1:** Ask the students to de-size/de-starch the fabric at home by soaking in water for 1-2 hours, rinsing with clean water and drying.
- Step 2:** Cut the fabric into two square pieces (7 × 7 inches), for making samples for block printing.
- Step 3:** Spread the double bed sheet or old blanket in a thick folded form on a table of comfortable height which will enable the student to stand or sit and print the fabric. You can put many layers to make the table thickly padded which will help in better printing.



- Step 4:** Spread the cambric fabric sample on the padded table and pin it on one corner by inserting all-pins in slanted position. Then smoothen the fabric by one hand and keep pinning on all the four sides of the sample.
- Step 5:** Mix half a teaspoon of pigment colour with 4-5 table spoons of printing paste in a small bowl. Add more pigment if required.
- Step 6:** Wash the sponge piece under water and then squeeze out excess water. Place the sponge in the tray or *thali*.
- Step 7:** Pour the pigment and printing paste mixture on top of sponge and spread evenly on the sponge using wooden spreader.
- Step 8:** Mark uniform dots or lines using pencil and ruler to plan a design on the fabric.
- Step 9:** Gently pat the wooden block on the sponge containing color and press on the fabric on indicative marks made in step 8. Apply uniform pressure on the block and gently lift the block without dragging.
- Step 10:** Repeat the process of taking up color from the sponge and printing on fabric, to design beautiful patterns by printing.
- Step 11:** Take out the all-pins and lift the fabric to dry it carefully on a dryer stand or clothesline. In order to avoid smudging do not overlap or fold the fabric till it is completely dry. Use hot iron from backside of the fabric to ensure fastness of color.



Example of one colour block printing



Practical 12

Objectives:

- To explore the technique of block printing using two colors for ornamentation and value addition.

Materials Required:

- Half meter cambric fabric
- All pins
- Pencil and ruler
- Wooden deep tray or round stainless steel *thali*-12" diameter.
- High density sponge piece of 1.5" thickness
- An old thick double bed-sheet or old blanket
- Printing paste
- Pigment colour
- Wooden spreader
- Wooden blocks of various sizes
- Bowls for mixing
- Spoons
- Wooden outline blocks with corresponding fill in blocks

Practical Brief

Step 1: Ask the students to de-size/ de-starch the fabric at home by soaking in water for 1-2 hours, rinsing with clean water and drying.

Step 2: Cut the fabric into two square pieces (7 × 7 inches), for making samples for block printing using two colors and exploring different repeat patterns.

Two Color Printing

Step 3: Prepare the colour trays and padded table as explained in practical 12.

Step 4: Spread the cambric fabric sample on the padded table and pin it on one corner by inserting all-pins in slanted position. Then smoothen the fabric by one hand and keep pinning on all the four sides of the sample.



- Step 5:** Prepare two colour trays by mixing half a teaspoon of pigment dye with 4-5 table spoons of printing paste in a two separate bowls. Add more pigment if required.
- Step 6:** Wash the sponge pieces under water and then squeeze out excess water. Place the sponges in two trays or *thalis*.
- Step 7:** Pour the pigment and printing paste mixture on top of sponge and spread evenly on the sponge using wooden spreader. Similarly prepare the tray for other color.
- Step 8:** Mark uniform dots or lines using pencil and ruler to plan a design on fabric.
- Step 9:** Gently pat the wooden block for making outlines on the sponge containing darker color and press on the fabric on indicative marks made in step 8. Apply uniform pressure on the block and gently lift the block without dragging.
- Step 10:** Repeat the process of taking up color from the sponge and printing all the places wherever a motif is desired on the fabric, to design beautiful patterns by printing.
- Step 11:** Now in the second stage, pat the filling in block in the other color and press on the outline print on the fabric by carefully matching the motif. Gently apply uniform pressure and lift the block. Similarly fill all the motifs to complete the sample.
- Step 12:** Take out the all-pins and lift the fabric to dry it carefully on a dryer stand or clothesline. In order to avoid smudging do not overlap or fold the fabric till it is completely dry. Use hot iron from backside of the fabric to ensure fastness of color.



Practical 13

Objectives:

- To learn to use blocks to design different repeats.

Materials Required:

- Half meter cambric fabric
- All pins
- Pencil and ruler
- Wooden deep tray or round stainless steel *thali* -12”diameter.
- High density sponge piece of 1.5”thickness
- An old thick double bed-sheet or old blanket
- Printing paste
- Pigment colour
- Wooden spreader
- Wooden blocks of various sizes
- Bowls for mixing
- Spoons
- Wooden outline blocks with corresponding fill in blocks

Practical Brief

Step 1: Ask the students to de-size/ de-starch the fabric at home by soaking in water for 1-2 hours, rinsing with clean water and drying.

Step 2: Cut the fabric into two square pieces (7 × 7 inches), for making samples for block printing using two colors and exploring different repeat patterns.

Block Printing to Understand Repeats

Step 3: Prepare the colour trays and padded table as explained in practical 12.

Step 4: Spread the cambric fabric sample on the padded table and pin it on one corner by inserting all-pins in slanted position. Then smoothen the fabric by one hand and keep pinning on all the four sides of the sample.



- Step 5:** Mix half a teaspoon of pigment dye with 4-5 table spoons of printing paste in a small bowl. Add more pigment if required.
- Step 6:** Wash the sponge piece under water and then squeeze out excess water. Place the sponge in the tray or *thali*.
- Step 7:** Pour the pigment and printing paste mixture on top of sponge and spread evenly on the sponge using wooden spreader.
- Step 8:** Mark dots or lines using pencil and ruler to plan a design on fabric. These should be in brick repeat, half drop repeat etc. The marking should be done keeping the size of the block in view and leaving allowance for blank spaces around it.
- Step 9:** Gently pat the wooden block and press on the fabric on indicative marks made in step 8. Apply uniform pressure on the block and gently lift the block without dragging.
- Step 10:** Repeat the process of taking up color from the sponge and printing all the places wherever a motif is desired on the fabric, to design beautiful repeat patterns by printing.
- Step 11:** Take out the all-pins and lift the fabric to dry it carefully on a dryer stand or clothesline. In order to avoid smudging do not overlap or fold the fabric till it is completely dry. Use hot iron from backside of the fabric to ensure fastness of color.

Please Note:

Each block printed sample should be mounted on a white ivory A4 size and labeled.



Practical 14

Objectives:

- To explore the technique of block printing for ornamentation and value addition on hand made paper sheets and envelopes/bags.

Materials Required:

- Handmade paper sheet in light colors
- Handmade gift envelopes or bag
- All pins
- Pencil and ruler
- Wooden deep tray or round stainless steel *thali* -12”diameter.
- High density sponge piece of 1.5”thickness
- An old thick double bed-sheet or old blanket
- Printing paste
- Pigment colour
- Wooden spreader
- Wooden blocks of various sizes
- Bowls for mixing
- Spoons

Practical Brief

- Step 1:** Spread the double bed sheet or old blanket in a thick folded form on a table of comfortable height which will enable the student to stand or sit and print the paper products. You can put many layers to make the table padded which will help in better printing.
- Step 2:** Place the handmade paper sheet on the padded table and pin it on one corner by inserting all-pins in slanted position.
- Step 3:** Mix half a teaspoon of pigment dye with 4-5 table spoons of printing paste in a small bowl. Add more pigment if required.
- Step 4:** Wash the sponge piece under water and then squeeze out excess water. Place the sponge in the tray or *thali*.



- Step 5:** Pour the pigment and printing paste mixture on top of sponge and spread evenly on the sponge using wooden spreader.
- Step 6:** Mark uniform dots or lines using pencil and ruler to plan a design an interesting pattern or layout on handmade paper.
- Step 7:** Gently pat the wooden block on the sponge containing color and press on the fabric on indicative mark. Apply uniform pressure on the block and gently lift the block without dragging.
- Step 8:** Repeat the process of taking up color from the sponge and printing on paper, to design beautiful patterns by printing.
- Step 9:** Let the paper dry completely before removing the all-pins. Lift the Paper and dry in strong sunlight. In order to avoid smudging do not overlap or fold the paper till it is completely dry.
- Step 10:** Follow the similar process to print handmade paper envelopes or gift bags.



Practical 15

Objectives:

- To explore the technique of block printing on plain tee-shirts for value addition.

Materials Required:

- Half meter cambric fabric
- All pins
- Pencil and ruler
- Wooden deep tray or round stainless steel *thali-12" diameter*.
- High density sponge piece of 1.5" thickness
- An old thick double bed-sheet or old blanket
- Printing paste
- Pigment colour
- Wooden spreader
- Wooden blocks of various sizes
- Bowls for mixing
- Spoons
- Plain Tee-Shirt in light color

Practical Brief

Step 1: Prepare the padded table as explained in practical 11.

Step 2: Spread the tee-shirt on the padded table and pin it on one corner by inserting all-pins in slanted position. Then smoothen the fabric by one hand and keep pinning till all the sides of tee shirt are firmly pinned.

Step 5: Mix half a teaspoon of pigment dye with 4-5 table spoons of printing paste in a small bowl. Similarly mix the other color also in a separate bowl. Add more pigments if required.

Step 6: Wash the sponge pieces under water and then squeeze out excess water. Place the sponges in two trays or *thalis*.



- Step 7:** Pour the pigment and printing paste mixture from both the bowls on top of the sponges to prepare two color trays. Use wooden spreaders to spread the colors evenly on the sponge.
- Step 8:** Mark indicative dots or lines using pencil and ruler to plan a design on the tee-shirt.
- Step 9:** Insert a thick folded newspaper layer inside the tee-shirt to avoid color print on the back. Gently pat the wooden block on the sponge containing one color and press on the fabric on indicative marks to print. Apply uniform pressure on the block and gently lift the block without dragging.
- Step 10:** Repeat the process of taking up color from the sponge and printing all the places wherever a motif is desired on the fabric as per the design marked on the tee shirt.
- Step 11:** Remove the folded layers of newspapers and the all-pins from all the edges. Lift the tee-shirt to dry it carefully on a dryer stand or clothesline. In order to avoid smudging do not overlap or fold the tee-shirt till it is completely dry. Use hot iron from backside of the fabric to ensure fastness of color.



Unit IV: Hand-Woven Textiles

Practical 16

Objectives:

- To create awareness about the different traditional hand-woven saris of India.
- To develop an understanding about different hand-woven saris of India on the basis of technique, raw material, colours, motifs and layout.

Practical Brief

1. Instruct the students to collect visuals of traditional hand-woven saris of India. The students can use the following methods to collect visuals:
 - Old magazines
 - Internet
 - Take photos of their mother's/relatives' sari collection
 - Local markets
 - Government emporia, if in the vicinity
 - Handloom Fairs
2. Stick the collected visuals on A4 size sheets and give captions.



Practical 17

Objective:

- To create awareness about the different traditional textiles of India.

Practical Brief

1. Plan a field visit to a nearby museum/local *haat* that showcases traditional Indian textiles.
2. Following the visit, each student writes a one page (A4 size) report on the visit.



Pictures of Haat/Mela



Practical 18

Objectives:

- To create awareness about the different traditional textiles of India.
- To develop an understanding about different products using traditional textile techniques and the changes in a particular technique over a period of time.

Practical Brief

1. Divide the batch of students into three/four groups.
2. Assign the following categories to the student groups
 - Floor coverings
 - Shawls
 - Home products (E.g. cushion, bed spreads, table linen)
 - Garments
3. Each student group should be instructed to collect visuals depicting usage of traditional Indian textile techniques in the category assigned to them.
4. Each student group should make a collage of all the collected visuals and present it on a board of A2 size chart paper.



Practical 19

Objective:

- To develop an understanding about different products using traditional textile techniques and the changes in a particular technique over a period of time.

Practical Brief

1. In continuation with Practical 18, each student group should present their category board to the entire class.
2. This should follow with a discussion in class to understand contemporarization of the textile crafts over a period of time.



Block Printed Cushion



Hand Painted Madhubani Boxes



Practical 20

Objective:

- To present the students' learning in the subject through an exhibition.

Practical Brief:

Instruct all the students to display the following:

- All work mounted on A4 size sheets to be spiral bound and presented as a resource book.
- The category boards
- The tie-dye scarf
- The block printed tee-shirt
- Block printed handmade paper and gift bag or envelope

