



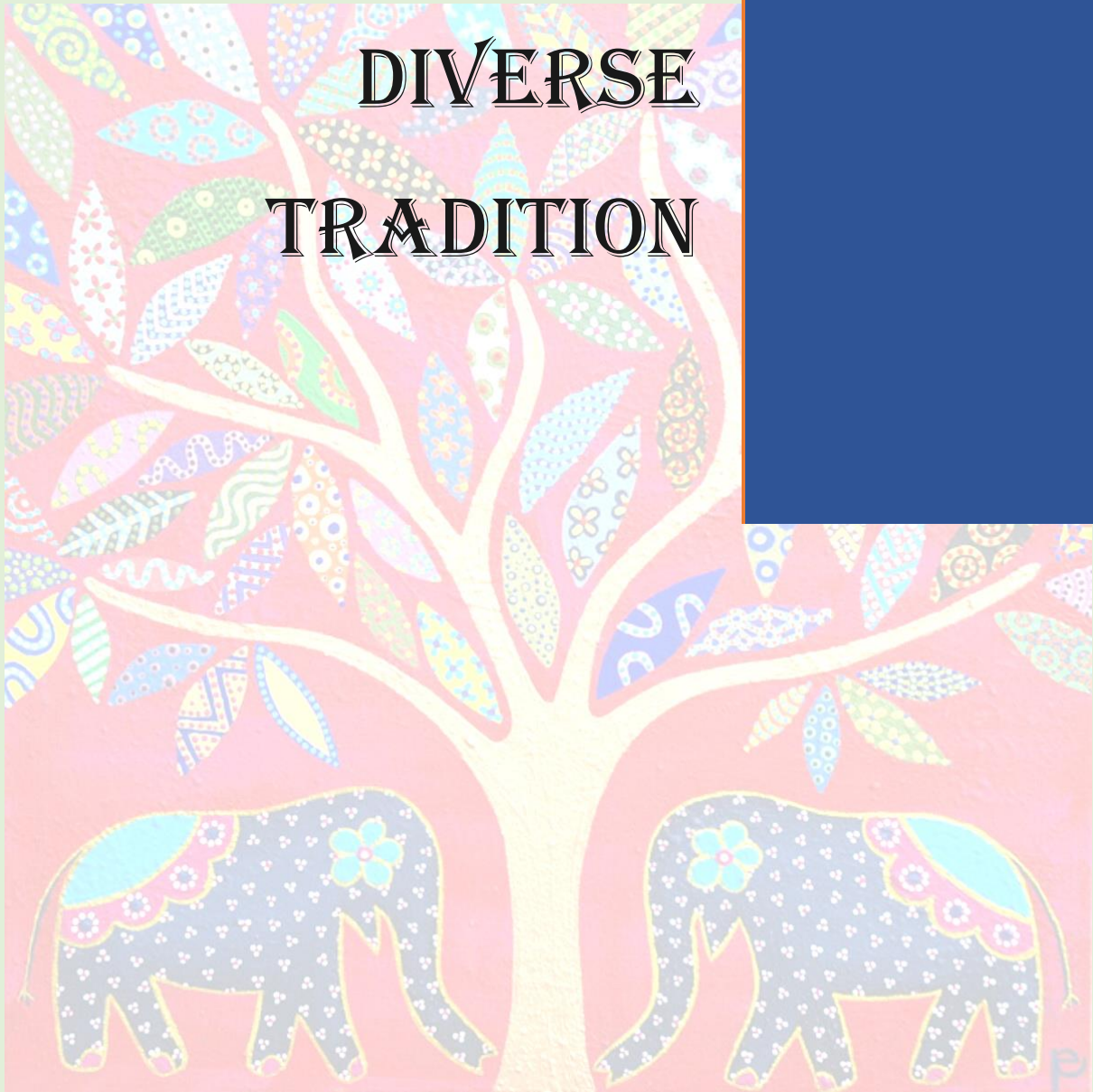
E-COMPENDIUM
INDIAN
TRADITIONAL
HANDWOVEN

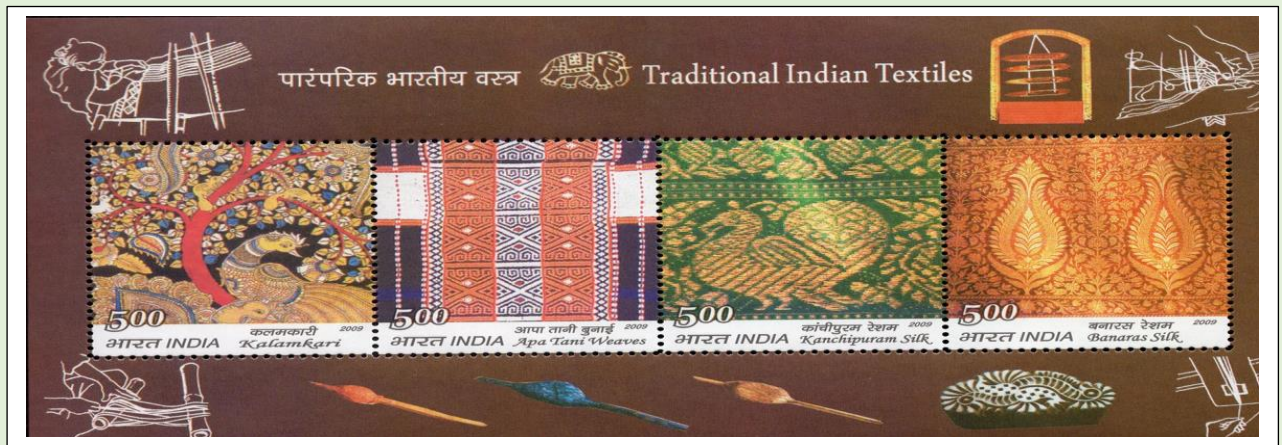
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TEXTILES- A

DIVERSE
TRADITION





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Traditional Indian textiles

Introduction:

The term 'Textile' is a Latin word originating from the word '*texere*' which means 'to weave'. Textile refers to a flexible material comprising of a network of natural or artificial fibres, known as yarn. Textiles are formed by weaving, knitting, crocheting, knotting and pressing fibres together. Textile Museum is that specialized category of museum which primarily preserves different types of textile and textile products. Indian textile enjoys a rich heritage and the origin of textiles in India traces back to the Indus valley Civilization where people used homespun cotton for weaving their clothes. Rigveda, the earliest of the Veda contains the literary information about textiles and it refers to weaving. Ramayana and Mahabharata, the eminent Indian epics depict the existence of wide variety of fabrics in ancient India. These epics refer both to rich and stylized garment worn by the aristocrats and ordinary simple clothes worn by the common people. The contemporary Indian textile not only reflects the splendid past but also cater to the requirements of the modern times. The rich tradition of textile in India has been favoured by a number of factors. The favorable factors leading to the extensive growth of textile tradition in India follows.

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

India has one of the richest traditions of woven textiles made from different materials using various techniques. Indian textiles are closely knitted with Indian culture to the extent that one can find various socio-cultural activities reflected through that. Textiles even have specific roles in the religious activities performed in India. Specific textiles are used for specific worship purposes, marriages and rituals, etc. In Andhra Pradesh there is a tradition of temple cloth (*kalarnkari*), used as a part of temple ritual. The episodes from Ramayana and Mahabharata are woven or printed on these clothes. In some regions women are expected to wear only silk sarees to perform puja as a part of ritual, because it is considered pure. Certain sarees are produced for the consumption of particular community only, e.g., the

Kodalikuenppur sarees developed for the consumption of, Thanjavur royal family; similarly, *sungardhi* sarees are made for the consumption of Saurastrian community in Tamil Nadu. It is a custom in Assam (among the Bodo's) to offer a scarf (*gamcha*), woven by young women to the elders of the family. It is said that in Tripura a rebellious tribe was forbidden to use colour in weaving as a punishment. The costumes have a significant place in the life of people. In almost all parts of the country there are well defined and prescribed costumes (in some cases even the type of cloth) to be worn on social and religious occasions (marriage performances rituals, birth, death etc.). One may notice that India has the ancient tradition of wearing unstitched costumes. However, the weaving techniques, quality of textiles and variety of costumes have undergone many changes over a period of time. The pace of change was fast after the coming of the Turks, the Mughals and later, the Europeans. In the present Unit our focus is on hand-woven fabrics of India. We are excluding any discussion on textiles produced by industrial sector or by power-loom sector. In this Unit we will familiarize you with the famous textile tradition of India with its regional variations. We will also introduce you to the technology used by the craftsmen in the manufacturing process. Besides, importance of textile sector as one of the prominent areas of tourist interest in India! is also dealt with.

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

The barren and semi barren regions like Rajasthan and Gujarat usually prefer embroidered bright coloured textiles. The coastal areas of the south eastern regions prefer light coloured fabrics and particularly cotton and silk textiles are very popular over here. The home furnishing utilitarian textile products like bedspreads and sheets, pillows and cushions, linens and mats, curtains and napkins, carpets and rugs and many such other items are produced by all parts of the country.

Introduction of Woven Textiles:

The origins of Indian Textiles are hidden in history. India has one of the richest traditions of woven textiles made from different materials, and a variety of techniques are used for weaving. Yarns made from natural fibres like cotton, wool or silk are woven to make cloth or textile that can be embellished by painting, printing or embroidery. Cotton cultivation and its use in weaving originated in India. The very nature of the cotton fibre allowed the fibre to be spun

into very fine yarn which led to the development of a highly refined technique of superfine cotton fabrics being woven. The Indian craftsmen have practised diverse arts such as weaving, dyeing and decorating textiles for nearly 5000 years since Indus valley civilization. Different regions of the country have their distinctive style and technique. Even within the region there are variations in styles of weaving and designs, which have been retained because the distinct cultural traditions. The manner in which the genius of the Indian weaver was to express itself in cotton, silk and wool has been determined by different types of country side, the climate which made certain crops possible, the distribution of desert, forests and the presence of minerals, salts and water. To this must be added the patronage of kings and the skills of immigrant artists.

1.1 Historical Background

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

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

Cotton and Silk were the foremost fabrics of the subcontinent surpassing even the fine woollens from Kashmir. The production of textiles in India has a prehistoric origin. The earliest textile finds were made at Mohenjo–Daro of 3rd century B.C. on the Indus River. There woven and dyed cotton fragments wrapped around a silver pot have been found. Spindles were found and bronze needles were also found at this site. This suggests that they embellished their woven cloth with embroidery. The famous Ajanta wall paintings of the fifth to the eight centuries AD also provide an invaluable record of the refined nature of the textiles during that time. The cave frescoes clearly depict dancers, nobles, servants and musicians clothed in loin cloth and blouses, patterned by the resist techniques of printing tie and dye and ikat and brocade weaving. There is a difference between the clothing of the wealthy and the poor and of the priestly classes. The glorious tradition of Indian textiles continued for about fifty centuries, changing with the outside influences, trade and cultural contacts and the demands of Kings and society. Up to the 18th century no other country in the world produced such a wide variety of textiles. In the Mughal period (16th and 17th centuries A.D.), many exquisite textiles of woven

materials were produced. It is said that the delicate fabrics of India became famous in the royal palace at Rome, and they were also called by the poetic name of "woven winds." In India itself, these marvellous materials were known as "King's Muslin" (*Mulmul Khas*), and had various picturesque names to denote their many qualities, such as *Pushpa Pattas* (flower cloths) and *Chitra Virali* (picture muslins); while in Moghul times they were often referred to as *Abrawan* (running water) and *Shabnam* (morning dew). The Indian craftsmen associated with the ornamentation of the woven textiles, were greatly influenced by nature. Shrines and temples in early times were the first known places where artists wove the fabrics. This helped to achieve great artistic results, as they ornamented the interiors and exteriors of temples in many beautiful ways. Temple cloths were created to ornament the inner walls of the shrines and the inside of the Rathas (temple chariots). The great epics, the Ramayana and the Mahabharata, and the Puranas were used as perfect subjects for decoration; some depicting highly stylised gods and goddesses, flowers, birds and animals.

1.2 Development of Woven Cotton, Silk and Woollen Textiles

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

□ In South India Rich and ornamental woven temple Saris were worn on ritualistic occasions by the Devdasi's (the temple dancers), when they attended the ceremonies and danced before the deities. These Saris were woven in heavy silk in contrasting colours with *golden embossed woven flowers, mythological figures, birds like the peacock and swan, and animals like the elephant and tiger.*

□ Clothes with their particular ornamentation began to take significance during ceremonial occasions such as marriage or births. Certain colours were associated with specific occasions and, accordingly, the motifs were applied to bring out the importance of these types of fabrics. Environment influenced the nature of motifs. Particular colour combinations were used through different modes of traditional ornamentation.

□ The Salvi's of Patan wove different styles of sarees for their Gujarati clients, preparing auspicious motifs on the body of the saree for the Hindu communities and geometric designs for the Vohra's. For the Maharashtrians of the Deccan, they wove the nine-yard saree with a plain striped body carrying a rich border and pallu. South Indian sarees have a quality and character distinctly of their own. They are famous for both silk and cotton saris, generally in dark shades.

□ The best-known saris came from Arui and Dharmavaram in Andhra Pradesh, Kanchipuram in Tamil Nadu, Irkal in Mysore, and Trivandrum in Kerala. They produced sarees in very fine cotton with gold borders and 'Palloos'. Other known centres of woven saris in the South were Bangalore, Tanjore and Chennai.

□ The sarees of Karnataka were mostly in dark colours, and had borders in red with small designs in white. In contrast, the Shahpur sarees of Mysore were generally in pastel shades. Cotton sarees from Venkat Giri were of unbleached material with borders of Zari work. Checks and stripes are as popular as floral designs. Some of the finest sarees are from Coimbatore, Madurai, and Salem, mostly in cotton with small Zari borders.

□ The motifs were mostly floral, birds and beasts, both in the field as well as palluos. Travancore sarees were usually white with pleasing borders in colour and Zari work. Checks and stripes are as popular as floral designs. Some of the finest sarees are from Coimbatore, Madurai, and Salem, mostly in cotton with small Zari borders.

□ In North India, among the most treasured designed fabrics were the brocades woven in gold thread with splendid and detailed patterns in contrasting silk threads, produced at Varanasi

(Uttar Pradesh). These brocades known as Kin-khab became famous throughout the world for the excellence of weave, combining a magic world of flowers, birds, animals, foliage and sometimes human figures that were composite and carefully combined in multiple colours to emphasize the richness of the basic material.

□ The poppy, rose, jasmine, lily, swan, bulbul (nightingale), hunting scenes (Shikarharan), the deer, the tiger and elephant or Krishna and the gopis (milkmaids), the mango, flame (Kalka), scrolls and flowers often combined with flowing stems and leaves were among the popular motifs. There were other Nature themes also, such as chand-tara or the moon and stars (Mazchar), 'Sunshine and Shade' (Dhup-Chaun), 'Nightingale's eyes and Pigeon's eyes' (Bulbul-chashm and Halimtarakshi) and Peacock's neck' (Murgala).

□ Coming to finer weaves, there were the delicate semi-transparent saris from Chanderi, a historic city in Madhya Pradesh, known as Asavali Saris. Made in pastel shades and white and cream, they have floral woven patterns and matching borders on pallavs with extra warp and weft. Craftsmen have been able to produce a marvellous effect that appears jewel-like on the surface, borders and Pallav-ends. Lines, flowers, buds and leaves, dots and geometrical patterns are often seen on these saris.

□ Despite the importance of cotton textiles as the clothing of people and that of silk in religious and court uses, several types of animal hair and wool have also played an important role in India's textile heritage. They served as the principal fibres for clothing of people in the Himalayan region and the nomadic communities of the plains.

□ Among the earliest woollen textiles to survive, are fragments of the famous Kani Shawls of Kashmir. They were woven from the fine yarns from the fleece of the pashmina goat. The designs were of beautiful flowering plants and vines.

□ By early 19th century pashmina wool was used in Punjab and Himachal Pradesh for weaving plain shawls and fabrics. They also produced a wide variety of woollen textiles. The thick blankets of the region are known for their warm pile.

□ The woollen weaves of the plains are associated with semi – nomadic people who move with their cattle, sheep and camels. In Kutch the women wear odhnis made of wool with embroidered patterns and tie and dye patterns. The men carry a woollen white shawl with rows of geometric pattern.

Categorisation of weaving styles on the basis of end product:

a) Saris

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

b) Shawls

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

c) Floor coverings

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

Saris-

1) Banaras Brocades - Uttar Pradesh

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
- 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 jamas. 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.



Banarasi 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.

2) Baluchari Saris WEST BENGAL

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

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 paisleys (*kalkas*) are seen in the centre of the pallu, around which niches with human figures are woven.

TYPES

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

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

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

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

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

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.



Baluchari Saree

3) Jamdani Saris

Popularly known as Dhakai Jamdani or simply Dhakai, this art of textile weaving has its roots in Dhaka, Bangladesh. Considered to be one of the finest variety of muslin that is handwoven from cotton, the art flourished under the Mughal patronage. Jamdani, is of Persian origin and comes from the word “*jam*” meaning flower and “*dani*” meaning vase. The name is suggestive of the beautiful floral motifs on these sarees.

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. The base fabric for Jamdani is unbleached cotton yarn and the design is woven using bleached cotton yarns so that a light-and-dark effect is created. The making of Jamdani involves the supplementary weft technique along with the standard weft technique. With the latter, the base sheer material is made on which thicker threads are used to create designs. Each of the supplementary weft motif is then added manually by interlacing the weft threads with fine bamboo sticks using individual spools. This process results in the vibrant patterns that appear to float on a shimmering surface, which is a feature unique to Jamdani sarees. Jamdani weaving is somewhat like tapestry work, where small shuttles of coloured, gold or silver threads are passed through the weft. Designs range from the “*butidar*”, where the entire saree is scattered with floral sprays, to diagonally-striped floral sprays or the “*tercha*” and a network of floral motifs called “*jhalar*”. The most

remarkable part of this technique is that the pattern is not sketched or outlined on the fabric. Instead, it is drawn on a translucent graph paper and placed underneath the warp. The fabric is not just limited to sarees; scarves, handkerchiefs and dupattas made out of this fine muslin are also extremely popular.

Motifs: Floral geometric creepers, paisleys and leaves are the most common motifs in the Jamdani saris. Popular motifs include *panna hajar* (thousand emeralds), *kalka* (paisley), *butidar* (small flowers), *fulwar* (flowers arranged in straight rows), *tersa* (diagonal patterns), *jalar* (motifs evenly covering the entire saree), *duria* (polka spots) and *charkona* (rectangular motifs).



Jamdani Sari

TYPES OF JAMDANI

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

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

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

χ Dhaniakhali Jamdani: - The Dhaniakhali version of Jamdani has a tighter weave as compared to the Tangail and Shantipur varieties. These are marked by bold colours and dark, contrasting borders. Many a times the pallu tells a popular tale or is a pictorial representation of simple village life. **Difference between baluchari and jamdani saree**

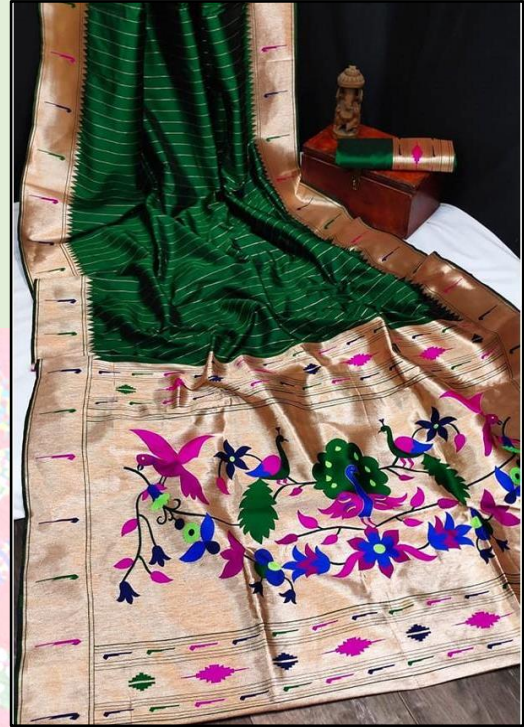
Baluchari	Jamdani saree
χ Have figurative Motifs.	χ Have geometric Motifs.
χ White outlines are made for motifs.	χ Direct motifs are weaved without any outline.
χ Mostly golden and silver threads are used.	χ Mostly dark colour threads are used.
χ Traditionally the base fabric of baluchari saree is of mulberry silk.	χ The base fabric is of cotton.
χ The colour of these sarees is mostly of dark colours.	χ The colour of these sarees is of pastel shades or dual colours.

Paithani Sarees - Maharashtra

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. 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.



Uniqueness of Paithani Saree

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

Components of Paithani Saree

- A typical saree consists of a set of components such as
χ the body.

χ decorative edge (padar).

χ borders (zari kath).

- These motifs are an important part of identifying the Paithani.
- The body (saree cha aanga) -The plain or decorated fabric which is the major component of the saree and woven in silk with small buttis.
- The total length of the saree may be '*sahavari*' (six yards) or '*nauvari*' (nine yards) with length and the width including the zari is 44 inches.
- The edge (kath) -The border of the saree is in zari to add stiffness to the fabric and protect its edges from wear and tear. This is known as the kath. The kath is intricately decorated with traditional motifs and varies in thickness from two inches to 12 inches based on the skill of the weaver and design chosen for the saree. The kath is along both edges of the body of the saree and is designed symmetrically
- The pallu (padar) -The Paithani padar has its own unique design. It generally consists of motifs of peacocks, flowers and leaves. The padar is generally about 24 to 36 inches of intricately woven zari work at one end of the saree and hangs free over the left shoulder once the saree is draped.

Types of Paithani

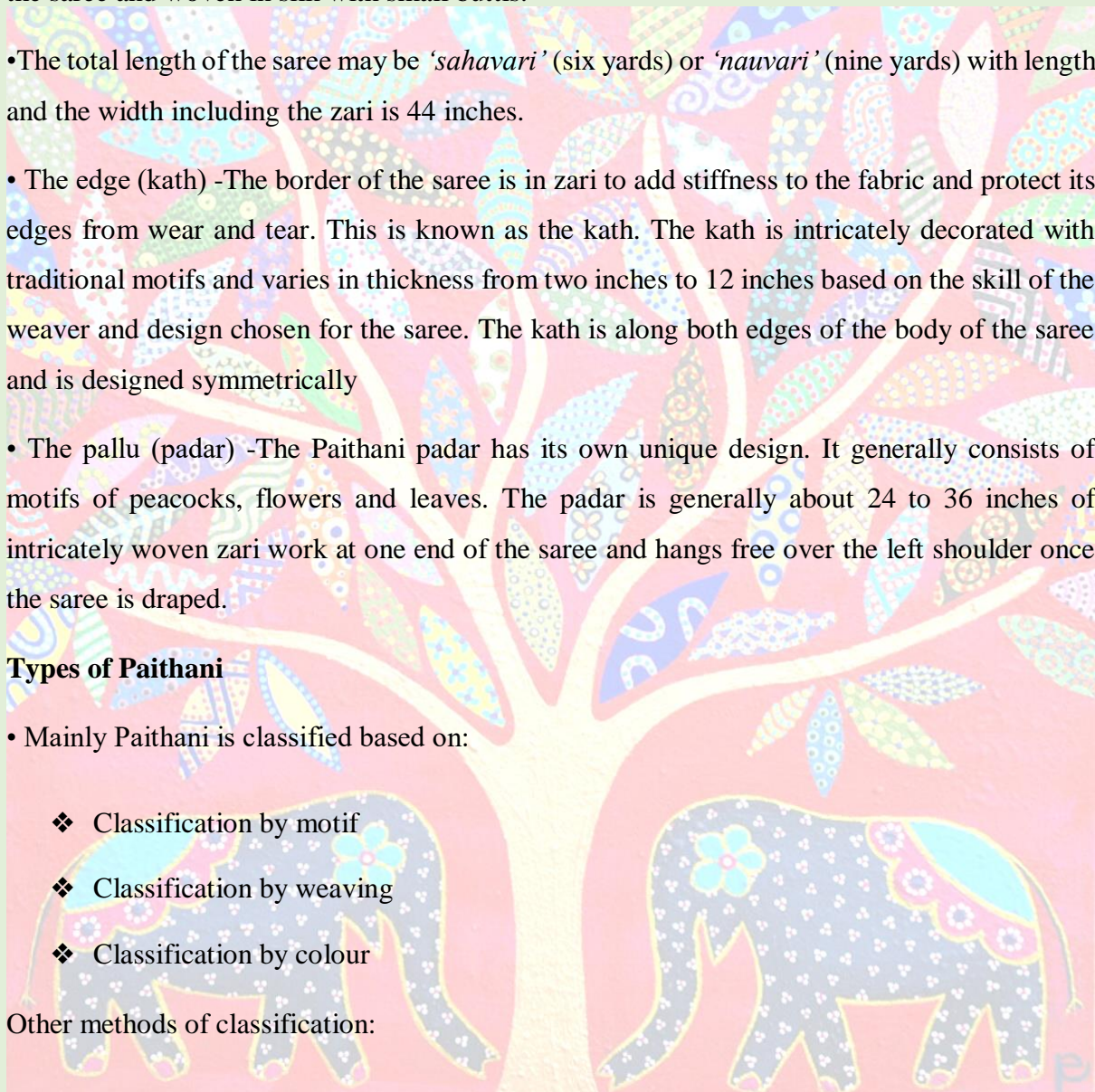
- Mainly Paithani is classified based on:

- ❖ Classification by motif
- ❖ Classification by weaving
- ❖ Classification by colour

Other methods of classification:

- ❖ Tissue border Paithani
- ❖ Brocket Paithani

Classification by Motif



- Bangadi Mor – Bangadi means bangle and mor means peacock. So bangadi mor means a peacock in a bangle or in a bangle shape. The motif is woven onto the pallu, the design sometimes having a single dancing peacock.

- Munia brocade – Munia means parrot. Parrots are woven on the pallu as well as in border. Parrots are always in leaf green colour. The parrots in silk are also called totamaina.

- Lotus brocade – Lotus motifs are used in pallu and sometimes on the border.

- Tissue Border – This is a traditional form of Paithani. Paithanis having tissue border have different designs on Pallu like peacock, lotus, parrots etc.

- Balgandharva Paithani – This Paithani has meenakari butti all over the saree.

Classification by Weaving

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

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

Classification by Color and Others

Kalichandrakala (pure black sari with red border), *Raghu* (parrot green coloured sari), *Shirodak* (pure white sari) Tissue border Paithani. This is Paithani with traditional tissue border. Backet Paithani These are Paithani with Backet. The cost of Paithani increases as the size of brocket increases.

Raw Materials

- Mulberry Silk -Mulberry silk was preferred for weaving. The undyed and unsorted silk was imported to Paithani and later dyed with organic dyes. Today, the silk is generally pre-dyed with chemical dyes and obtained in two varieties.

- The warp (*tana*) is pre-stretched and is bought with pre-counted threads and in the length required for two sarees.

- The weft (*bana*) is brought as single filaments of silk and twirled together four or five times depending on the thickness of silk cloth to be woven before starting the weaving process Each

saree requires about 700 to 800 grams of silk thread for both tana and bana considering loss during weaving.

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

- Zari -Zari is available in two types:

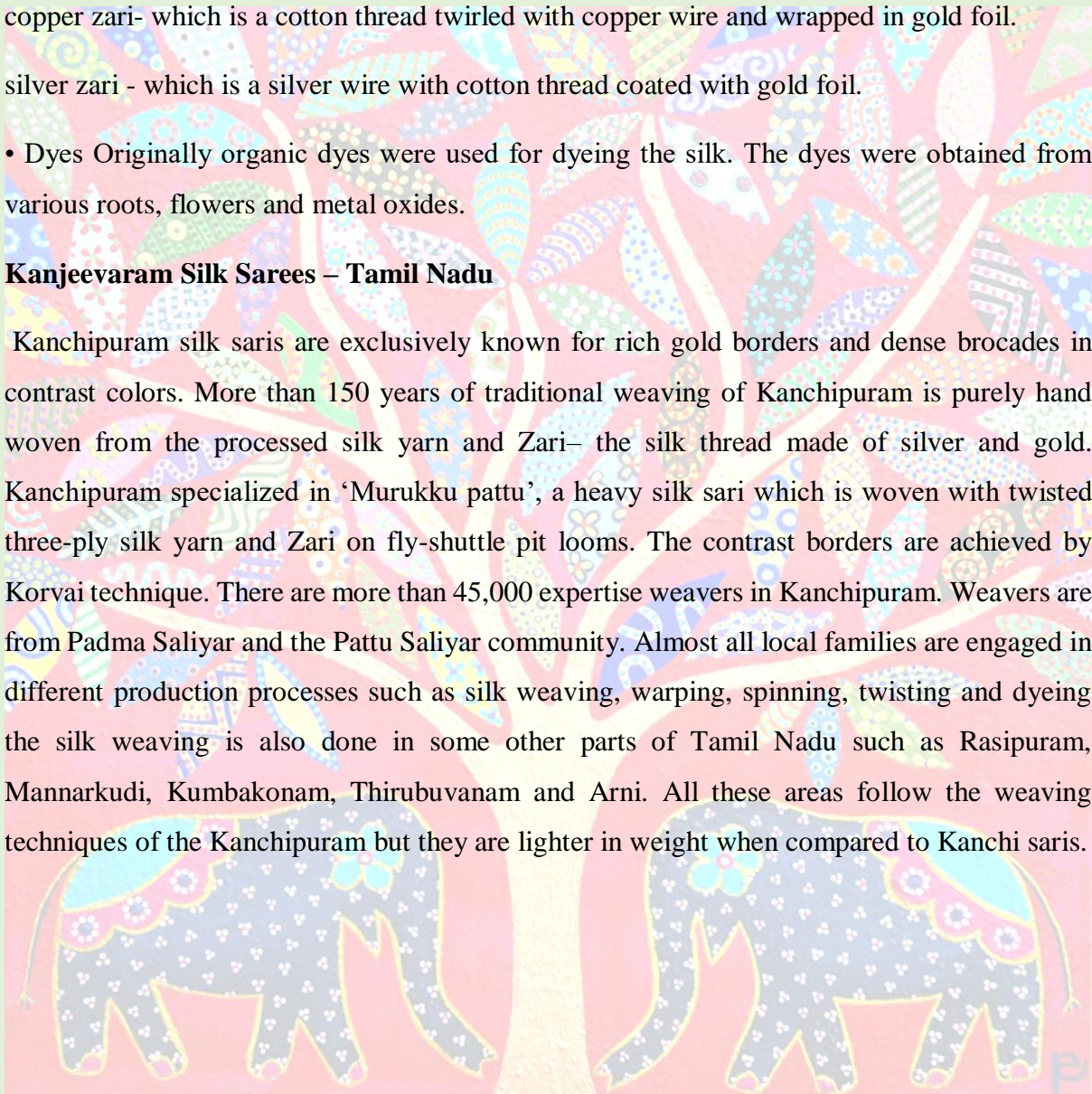
copper zari- which is a cotton thread twirled with copper wire and wrapped in gold foil.

silver zari - which is a silver wire with cotton thread coated with gold foil.

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

Kanjeevaram Silk Sarees – Tamil Nadu

Kanchipuram silk saris are exclusively known for rich gold borders and dense brocades in contrast colors. More than 150 years of traditional weaving of Kanchipuram is purely hand woven from the processed silk yarn and Zari– the silk thread made of silver and gold. Kanchipuram specialized in ‘Murukku pattu’, a heavy silk sari which is woven with twisted three-ply silk yarn and Zari on fly-shuttle pit looms. The contrast borders are achieved by Korvai technique. There are more than 45,000 expertise weavers in Kanchipuram. Weavers are from Padma Saliyar and the Pattu Saliyar community. Almost all local families are engaged in different production processes such as silk weaving, warping, spinning, twisting and dyeing the silk weaving is also done in some other parts of Tamil Nadu such as Rasipuram, Mannarkudi, Kumbakonam, Thirubuvanam and Arni. All these areas follow the weaving techniques of the Kanchipuram but they are lighter in weight when compared to Kanchi saris.





Kanjeevaram Silk Saree

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

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.

Chanderi Saris

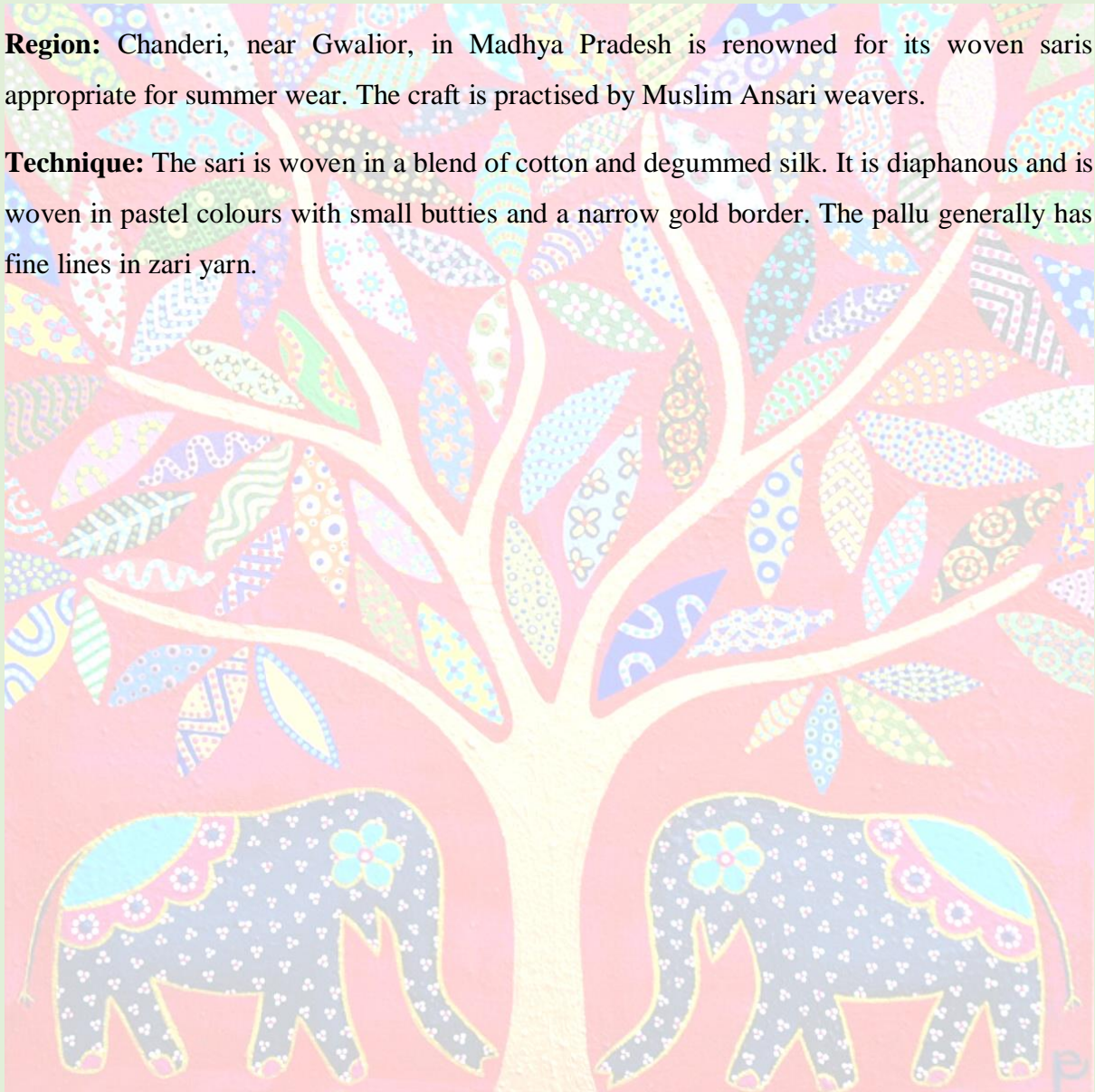
Chanderi fabric is one of the best-known handlooms in India. The ordinary weaving style for manufacturing Chanderi consists of a fine quality of tana fiber which makes zari work elegant. The fact that the fabric was always denoted as a symbol of royalty makes it more valuable. Chanderi fabric is light-weight, has glossy transparency and has a sheer texture. The name of the fabric came from the small place 'Chanderi' which is situated in Madhya Pradesh. Outfits woven from Chanderi fabric are best to be worn during hot weather. The weaving on the fabric is mostly inspired by nature such as earth and sky.

Two things make Chanderi special-

- ❖ Sheer- Chanderi saree's unique feature is sheerness. It is due to the use of one quality of yarn.
- ❖ Buttis- When buttis as well as motifs are embellished on the Chanderi saree, it gives a distinctive appearance to the fabric.

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 butties and a narrow gold border. The pallu generally has fine lines in zari yarn.





Chanderi Saris

Motifs: The motifs are very simple. Some examples are gold coin (asharfi), mango, brick (*eent*) and rosary beads (*rudraksha*) in the form of small buties.

Maheshwari Saris

The beautiful Maheshwari sarees are among the most popular sarees produced in India. These sarees are in demand not only in India, but also in international markets. This article aims at studying the origin of the Maheshwari saree, the motifs and colors used and the other special

features of the saree. These sarees are largely produced in the town of Maheshwar in Madhya Pradesh. The origin of the Maheshwari sarees dates back to the 18th century, when the state of Indore in Madhya Pradesh was ruled by Queen Ahilyabai Holkar.

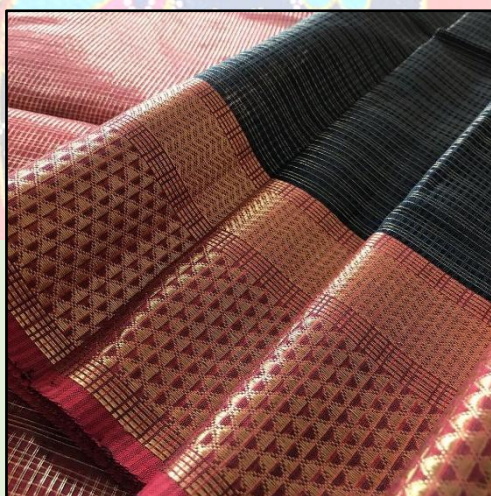
Region: Maheshwar is a small town near Indore, Madhya Pradesh famous for delicate summer wear woven saris.

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 designs in the Maheshwari sarees were inspired by the detailing on the walls of the Fort of Maheshwar. The popular designs used in these sarees, which were inspired from the designs on the fort walls are-

- *Chatai* pattern that is the Mat pattern,
- the *Chameli ka phool* pattern that is the Chameli flower pattern,
- the *Eent* pattern that is the Brick pattern as well as
- the *Heera* pattern that is the Diamond pattern.

These designs are found on Maheshwari sarees even today. 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.



Maheshwari Saris

Kota Doria Sarees-

Doria (stripe) fabrics in narrow width for turban used to be woven in Kota in earlier days. Some weavers were brought from Mysore to Kota by the great patron of craft Maharaj Kishore Singh (1684-1695). These weavers introduced silk yarn in Doria weaving in Kota and surrounding areas about 250 years ago. Since then, Kota doria has under gone a long journey from being used as a pagri or turban (headgear) to saree and now has multiple uses like Dress material, stole, curtain & other products. Comfort and simplicity is what make *Kota Sarees* stand out among the several kinds of traditional and modern Sarees that are developed in hand looms all over India.

Region: Rajasthan is known for its ethnic handicrafts and textiles. The majority of the weavers are Ansari Muslims. Oswal was the first community to utilize Kota Doria fabric for clothing. Today this activity is practised by the weavers of Hadoti region (Bundi, Kota and Baran districts of Rajasthan). Kota is now famous for 'Kota Doria saree' or sometimes called as 'Kota Masuria saree'. Kota Doria fabric is regarded as one of the best handwoven fabrics, with a distinctive square check pattern known as "*Khats*". The name 'doria,' which means 'thread' in Hindi, emphasizes the saree's exquisite weaving of threads.

Technique: Doria Sarees are crafted of cotton (imparts suppleness and strength to the fabric) and mulberry raw silk (adds transparency and tenderness) in the foundation fabric. As well as Silver and Gold Zari yarns in the design warp and additional weft. Kota doria saree is woven on a traditional throw shuttle pit loom in such a fashion that it creates small square check pattern in the fabric, locally called as Khat by putting the cotton and silk yarns in different densities both in the warp and weft directions. In a good quality Kota doria saree, there are about 300 to 350 'Khat' across the width of the fabric. Design is developed by jala/ jacquard system. Pure zari is used in border and buti woven on extra weft designing technique.

Motifs: The popular motifs used are *keri* (mango), *phool patti* (flowers with petals and leaves), *chokdi* (checks), *ginni* (coin), *paan* (leaf), *shakarpara* (sweet) and many geometrical motifs.

Types of Kota Sarees

Although originally it was designed on simple cotton fabric, it later on came to be printed on Silk and with golden threads, known as *Zari*. The silk and the *Zari Kota Sarees* were much

more extravagant and heavier compared to their cotton counterpart, yet the pattern was clean and simple. This inspired three different types of Kota Sarees, namely

- **Kota-Doria**-The one made with cotton fabric with square-check pattern on it
- **Kota Silk**-The one crafted with Pure Silk fabric with chequered pattern on it
- **Zari Kota**-Last, but not the least, the one which has chequered pattern woven with golden threads and printed on mainly silk fabric



Kota Doria Sarees

Shawls-

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. It's a laborious and time-consuming process with usage of nearly 1500 colours in a design, which makes it difficult for the artisan to weave beyond an inch a day. Two craftsmen working together on a loom takes one and a half to two years to

complete an all-over Kani shawl. In some cases, the period of weaving even stretches to five long years, depending entirely on the intricacy of designs

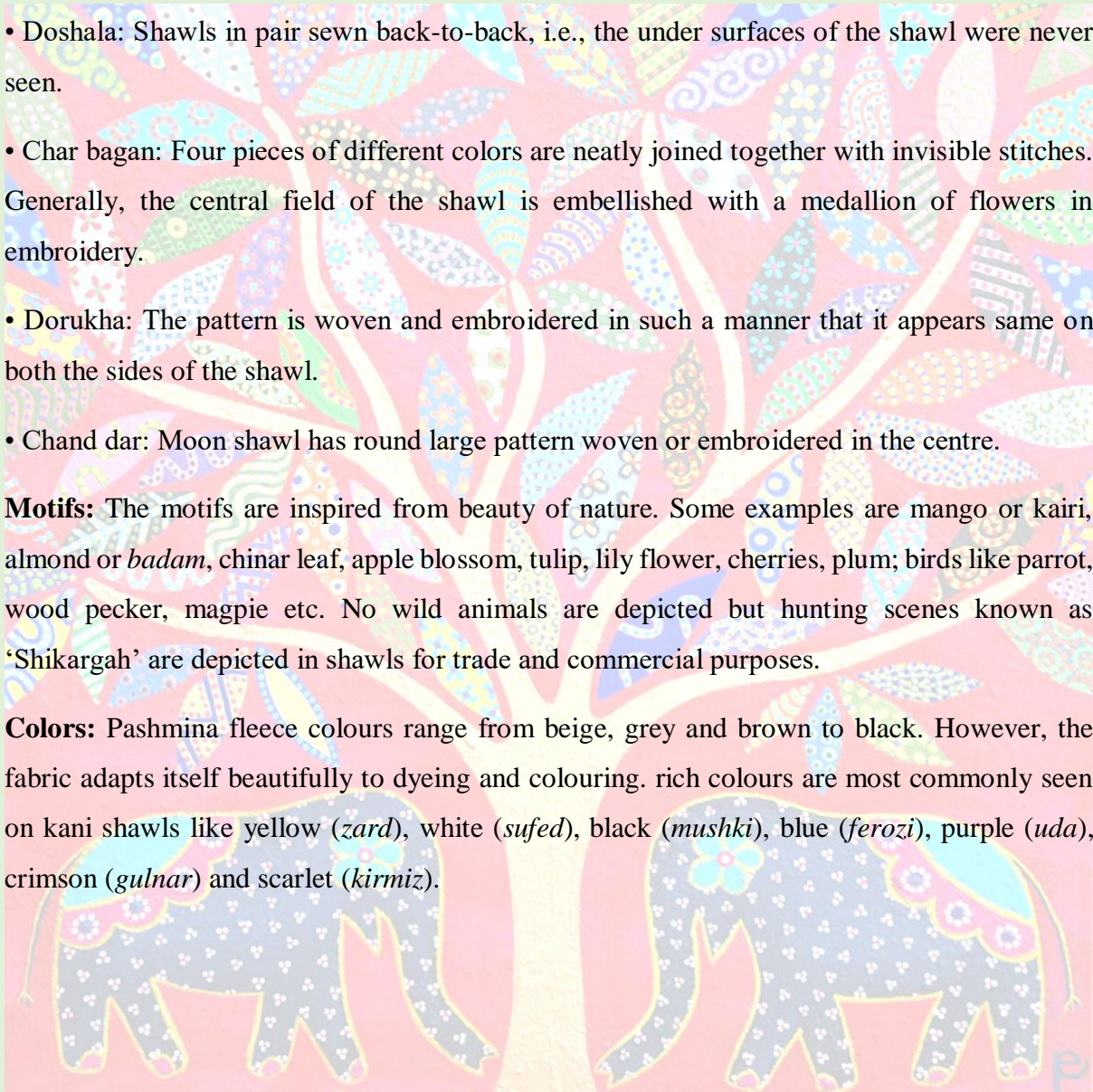
The shawl is also widely known as Jamawar and Shah Pasand as the king and nobility preferred buying it and got Jama or gowns made out of it.

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

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





Kashmir Shawls

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.

A twill-weave shawl woven in Kullu, Himachal Pradesh, characterised by patterned borders, the Kullu shawl is made from varieties of coarse local wool from sheep reared in the region, or fine wool such as pashmina, angora and merino.

The shawl has a black, natural grey or white body with multicoloured borders on both ends, and occasionally, floral patterns that appear across the body in bright colours such as red, yellow, pink, green, orange and blue.

The style of weaving characteristic of the shawls is believed to have originated in Kinnaur and introduced to Kullu in the mid-nineteenth century, when weavers from Kinnaur migrated to the region. Prior to this, shawls woven in Kullu were plain, checked or plaid, with slight variations in the twill weave and the lack of motifs. The Kulluvi began making patterned *pattus* (long woollen shawl-like garment worn primarily by women) based on the patterned *chhanlis* (shawl), *dohrus* (long woollen shawl) *pattus* and *lois* (woollen shawl worn primarily by women) of the Kinnauri people. The Kullu style of weaving differs from the Kinnaur weave in the former's use of the double thread for patterning, which lends a coarser look and feel to the design, as well as the use of bright and fluorescent colours in the patterns.

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.



Kullu Shawls



Kinnaur Shawls

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.

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.



Wraps of north-east

Carpets-

❖ **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.



Carpet

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 Bijnor are big production centres of rugs.

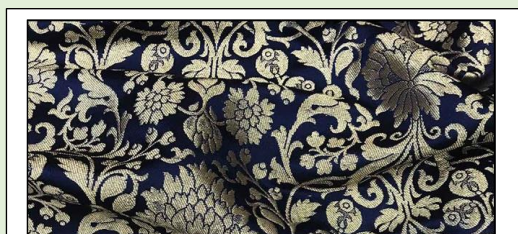


Durries and rugs

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Exercise-

- Identify these traditional textiles and name them-



- Prepare an article by using the swatches of traditional Indian textiles like potli bag/ coin bag / sling bag.
- Visit to Museum / Fairs /Dyeing and Printing and weaving units.
- Look at traditional textiles in your home and develop a table like the following example.

Origin	Textile	Motif	Meaning
Tamil Nadu	Silk	Flower	Life, beauty, auspiciousness

- Match the following-



A

1. Paithani Saree
2. Kullu Shawl
3. Jamdani
4. Chanderi Saree

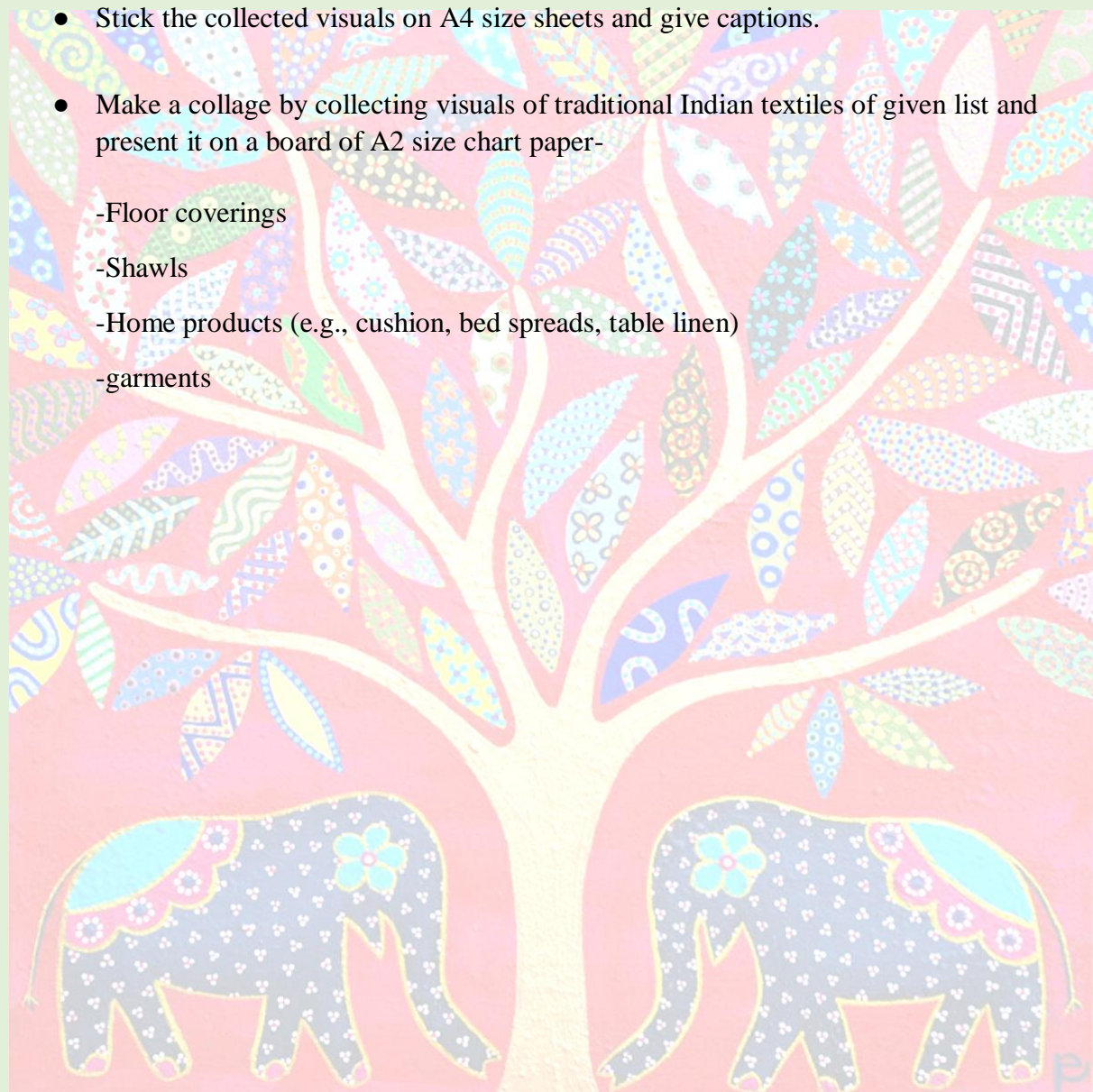


B

1. Bangal
2. Madhya Pradesh
3. Maharashtra
4. Himachal

- 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



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