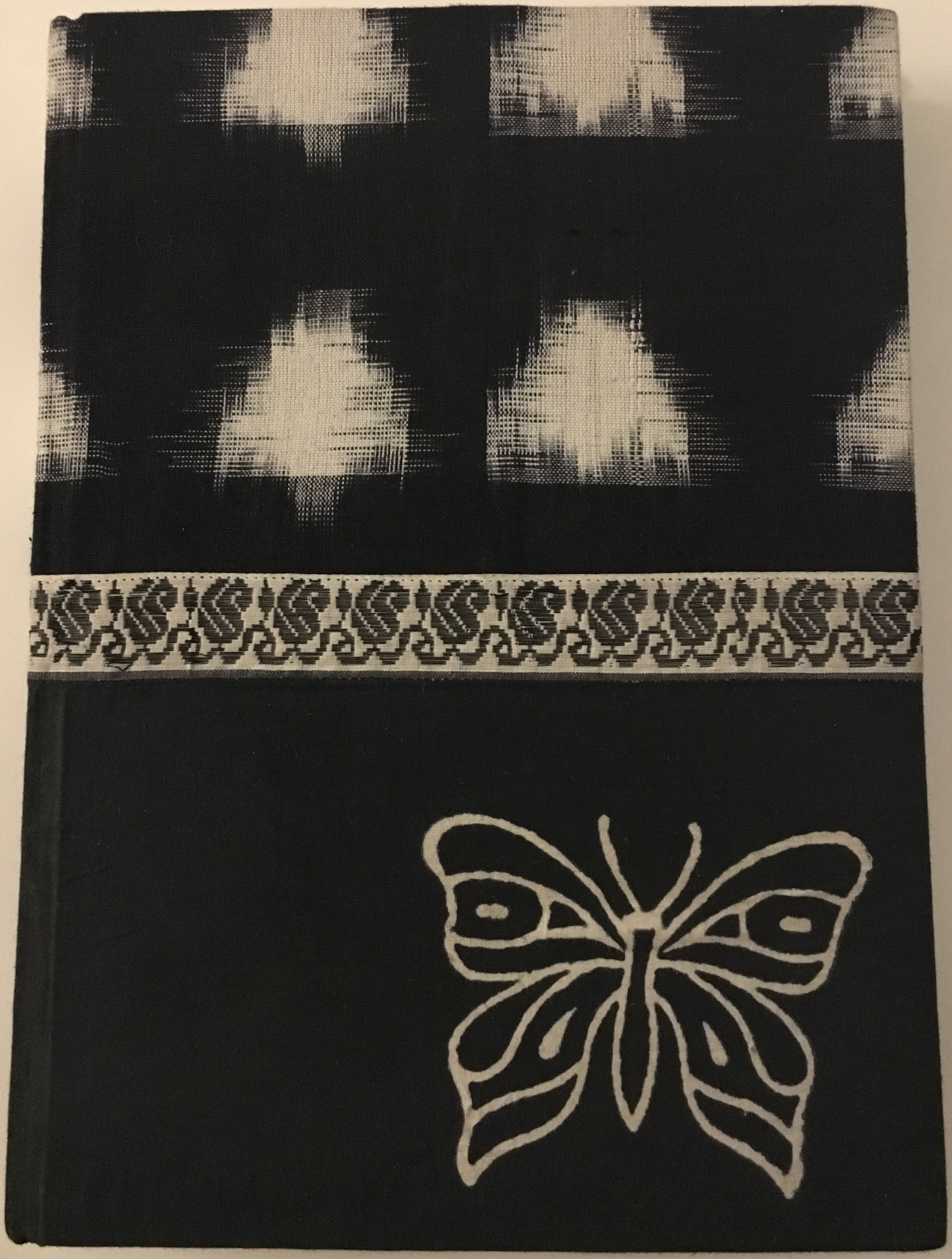


MAPPING INDIAN TEXTILES

Ruchira Ghose

Approaches to Display and Storage of
Indian Textiles in Public Museums

A project done under the aegis of a Tagore National Fellowship
Awarded by the Ministry of Culture, Government of India
Based at and supported by
Indira Gandhi National Centre for the Arts New Delhi

New Delhi
August 2017

Front and Back Cover

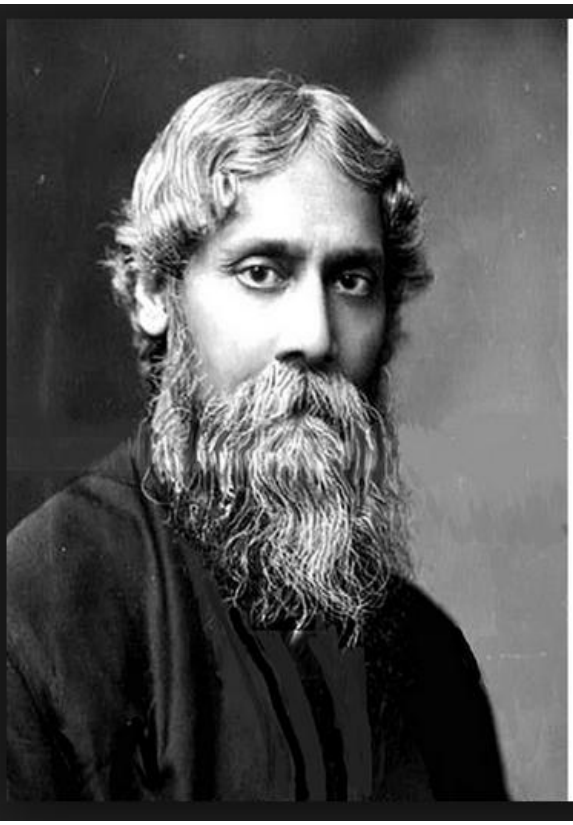
The cover conveys the basic classification of Indian Textiles used in this Report. This classification is based on the location of design in the handmade process, which gives us the three categories of **Pre-Loom, On-Loom, Post-Loom.**
The three fabrics on the cover are examples of these.The fabric on top is an example of Ikat, where the design is already visualized and transferred to the yarn **before** the yarn is placed on the loom, hence Pre-Loom. The narrow band of fabric in the middle, with paisley motif, is an example of brocade, where the design is entered on the loom**while** weaving, hence On-Loom. The fabric at base is a printed fabric; an example of one of the many embellishment techniques that can be done on cloth **after** it is woven, hence Post-Loom.

Approaches to Display and Storage of Indian Textiles in Public Museums

Report submitted to the
Indira Gandhi National Centre for the Arts
For the Tagore National Fellowship 2015-17

Dr Ruchira Ghose
Tagore National Fellow 2015-17
Indira Gandhi National Centre for the Arts
New Delhi

15 August 2017



"Everything comes to us
that belongs to us
if we create
the capacity to receive it."

Rabindranath Tagore

CONTENTS

Acknowledgements

I took up the Tagore National Fellowship at the end of July 2015, so this Report has been two years in the making. During this time I have benefitted fromthe support of several institutions, as well as many friends, colleagues and fellow researchers, and it is a privilege now to record my debt and convey my thanks and appreciation.

I would like, first of all, to thank the Ministry of Culture, Government of India for honouring me with the award of a Tagore National Fellowship. I trust that the work that has been done under the Fellowship will be found of interest and useful.

I would like to express my sincere gratitude to all at the Indira Gandhi National Centre of the Arts (IGNCA), who have supported this Project in numerous ways. I would like to thank especiallyDipali Khanna, the previous Member Secretary, during whose tenure the Fellowship was awarded to me, and Veena Joshi, previous Joint Secretary. They were excited by the project, supported my application, and invited me to take up the Fellowship at IGNCA.

The IGNCA has proved a congenial location, idealfor study and research. Both Veena Joshi and her successor, Vinita Srivastava, Joint Secretary, have gone out of their way to facilitate the project and I am deeply grateful to both of them for their support.

I would like to thank Member Secretary, Dr Sachchidanad Joshi, for his enthusiasm for the project, his warmth and friendship, and his openness to discuss any problems or ideas. I shall never forget his kindness in adjusting his dates for an event so that the Textiles exhibition for this project could proceed as planned. I thank him too for trusting me to manage the design of the IGNCA calendars for 2017!

I have been particularly fortunate in being associated at IGNCA with the Department of Conservation, for it has meant that all official matters have been properly handled through Achal Pandya, Head of Department. I cannot imagine a more positive and effective person. Achal has,at every step,encouraged and facilitated this project, and I shall be forever grateful to him for all his kindness.

The library at IGNCA has been a haven for research. Ranjana Chakravarty and her colleagues have been consistently welcoming and helpful, and made all kinds of resources available, including arranging quickly for books on inter-library loan. A very pleasant environment and efficiently run, there is, in my experience, no better library in Delhi. My very special thanks to Ranjana.

I have been immensely fortunate to have as co-worker on this research project, my erstwhile colleague at the Crafts Museum, Mushtak Khan. Mushtak Khan was Deputy Director at the Crafts Museum for close to three decades, and there are few as knowledgeableabout the craft sector. It has

been a real pleasure to work together on this project. His hard work and inputs have contributed greatly to it. I offer him my most sincere thanks.

In course of the research we have met several experts in the field of textiles, for discussions and clarifications. I am especially grateful to Rahul Jain, textile designer and foremost historian of the textile arts of India, who was kind enough to spend a whole afternoon enlightening us on finer distinctions in textile materials and processes, as also sharing his passionate ideas and perspectives on Indian textiles. Gunjan Jain, expert on the textiles of Odisha, also deserves special thanks for going through our Odisha listing. Mr B B Paul, Consultant at the Ministry of Textiles and formerly of the Weaver Service Centre, helped every now and again with various enquiries. We thank him warmly.

I would like to mention two other professionals who have contributed significantly to the Project. Pratyush Kashyap, a most talented graphic, exhibition and digital designer, has taken care of all the design work for the project, including the critical Digital Mapping exercise. Pratyush has invested enormous time, thought and effort on the project. I thank him most warmly. The excellent photographer, Sudhanshu Shandilya, undertook the photo documentation of the exhibition and managed it in record time and modest budget. I would like to convey to him too my warmest thanks.

One of the outcomes of the project was the exhibition ‘Mapping Indian Handcrafted Textiles’, mounted in September-October 2016. I would like to convey once again my deep gratitude to the several friends who so generously loaned textiles from their private collections, without which it would have been impossible to organize the range of textiles on display. Heartfelt thanks to Kamayani Jalan, Suparna Moitra,Manjari Narula,Ruby Palchoudhuri, Purnima Rai, Shabnam Ramaswamy, Keya Sarkar, Archana Shah, Rekha Wazir.

I would like to thank as well Kanu Agrawal, Marie-Eve Celio, Raka Chakravarty and Patricia Hiramatsu, who have contributed to this project in a variety of ways, and not least fortheir warm, enduring friendship.

Finally, I would like to express my deep gratitude to the earlier researchers and writersin the field of Indian Textiles,whose pioneering works and findings have guided the present research and lit the way. I offer my sincere thanks and appreciation to Jasleen Dhamija, Aditi Ranjan, (the late) Martand Singh, Rta Kapur Chishti, Amba Sanyal, Romanie Jaitly and, once again, Rahul Jain.

I add, of course, the usual disclaimer, that any errors that remain are my own.

Ruchira Ghose
New Delhi
15 August 2017

Preface

The idea for the project proposal submitted for the Tagore National Fellowship took root at the Crafts Museum, New Delhi, the only national museum of crafts in India, and which houses the largest public collection of Indian textiles.

It isastounding thatin a country as rich in textiles as India, where textile history goes back millennia, where our incredibly sophisticated knowledge and skills in handmade techniques have created textiles that were sought and traded the world over through centuries[1], there is no national museum dedicated to textiles. This is the more puzzling given that the handmade textile sector continues to thrive, and constitutes a significant sector of the Indian economy. The knowledge and skills of our handloom weavers, as of our hand printers, painters, dyers, embroiderers, are a national treasure.

The Crafts Museum in Delhiis a repository of the multitude of Indian craft traditions, amongst which textiles is one. The museum, interestingly, falls under the Ministry of Textiles (rather than Culture) and reflects the involvement of government in the sector. This is evident in the museum's mandate, which includes the support of the sector through activities peculiar to the Museum, such as the Crafts Demonstration Programme[2]. This confers on the Crafts Museum an active interventionist role in crafts, alongside its conventional educational role as a museum.

Over past decades, the Ministry of Textiles has supported the handmade textile sector in numerous ways. There have been government initiatives – the Festivals of India and the Vishwakarma programme in its several editions, for example – when major interventions were made to bring new design agendas and innovations to handmade textiles. These interventions, which led to the production of many exceptional textiles, are of immense historical significance and, as they were sponsored by the Ministry of Textiles, the outputs of most of these programmes have ended up in the collection of the National Crafts Museum.

Thus, along with many fine examples of traditional textiles, the Craft Museum is also the repository for recent experiments and innovations which makes its collection a very special and unique one, quite distinct from other conventional Indian museums, like the Indian Museum in Kolkata or even the National Museum in Delhi, where the collections are limited to vintage textiles.
Given this privileged status, one might imagine that the Crafts Museum is ideally placed to serve as **the** reference museum for the living traditions of Indian textiles. But unfortunately there is no such vision for the institution and it is clearly not properly equipped to deal with its existing collection – in handling, storage or display.

---

[1] See Giorgio Riello and Roy, Tirthankar, How India Clothed the World, The World of South Asian Textiles,1500-1850, Brill, 2009.
[2] The Crafts Demonstration Programme is a monthly event where craftspersons are invited to the Crafts Museum to display their craft and techniques.

The large part of the textile collection – probably around 60 to 70 percent – is in storage, which is normally out of bounds to visitors. So, the bulk of the collection is physically invisible. Among them, the exquisite textiles from the Vishwakarma project also lie unsung in the steel cupboards of the store. The textiles that are on display were mounted more than 25 years ago, often in ways and with materials that are inappropriate or damaging. The display is overcrowded, with works even hanging from the ceiling, superimposed one on top of the other. Many textiles are faded and torn, revealing the damage that has been wrought with time and in an uncontrolled environment. There is practically no information available to explicate the textiles, so they are 'invisible' to visitors in terms of knowledge and deeper appreciation. Barely any procedures are followed for the care of the textiles, either for those on display or for those in storage. Partly, these conditions reflect the state of knowledge at the time the gallery was first set up. But there is also serious neglect, and a lack of awareness of basic conservation norms.

Public museums are meant for the education and enjoyment of the public, and it is time that museums were mademore aware of the responsibility to safeguard their treasures and put the visitor at the centre of the museum experience. Effort must be made to facilitate access to the collections and to provide information that is authentic and engaging, and that can appeal to a wide range of visitor interest.

The present project addresses some of these issues, which beset most public collections in India. The effort has been to offer real and practical solutions in two areas. First, and the substantive part of the project, has been to assemble information towards a comprehensive **mapping of Indian textiles**. It is hoped that the information put together on material and technique will provide valuable digitalsupport to any collection of Indian textiles.

The second part of the project is related to the **care of textile collections**, or what is known as 'Preventive Conservation'. In contrast to Remedial Conservation, where intervention typically involves the use of chemicals and requires scientific training, Preventive Conservation is more passive, entails simple procedures - including awareness of things NOT to do - that positively impact the life of a textile. What is offered is a basic preventive conservation manual, which can serve as a simple and practical guide to the handling, storage and display of textiles. It is hoped that the implementation of good practice that the manual describes will help tangibly to safeguard our invaluable textile heritage.

I THE CONTEXT

1. On Need for information and Engagement

In a thoughtful foreword to the important book by C Sivaramamurti on Indian museums, published in 1959[3], the educationist, Humayun Kabir, then Minister of Scientific Research, while highlighting the important role of museums in education had observed:

"Objects must be presented well. Visitors to the museum must be served according to their interest and capacity. Presentation means not only installation of materials for exhibition but also their organization and interpretation."

In the book, C Sivaramamurti also highlights the importance of appropriate display and labels. He argues as well the case for theme and overview in display. Yet, so many decades on, when we have crossed into the 21st century, these are huge lacunae in our public museums.

More recently, Romila Thapar, in a paper on Museums presented at the centenary celebrations of the Indian Museum in Kolkata[4], also emphasizes the need for museums to provide pertinent information to the public.

"Curators, art historians and other scholars may well be familiar with the history and value of the objects on display. For them, the museum as a place that houses, conserves and exhibits a collection of antiquities and historical artifacts, may be sufficient. **But the function of the museum today is far larger in its role as educating citizens. These two aspects are interrelated. If the display does not give access to knowledge it ceases to be of value in educating the public.**"

At the Crafts Museum, where the textile display was mounted in the early 1990s, there is a pitiful absence of information to explicate the display. Even in the grouping of the textiles there is no scientific classification. Textiles are bunched together in random fashion. No attempt has been made to convey to the visitor even the most basic information relating to technique or provenance. Yet, this is the largest collection of textiles in a public museum in India.

The original intention apparently was to build a collection of specimens to serve as reference for craftspersons for the revival, reproduction and development of their craft, but it is not clear why so little information was provided for the museum visitor. After all, this is, and always was, a National Crafts Museum, intended for the enjoyment of the general public.

Visitors today expect a museum to fulfill their desire for knowledge so they can delight in discovery and aesthetic pleasure. Information needs to be presented in a didactic yet engaging way.There is no dearth of scholarship

---

[3]Sivaramamurti, C.,Directory of Museums in India, Ministry of Scientific Research and Cultural Affairs, Government of India, 1959.

[4] Thapar, R., 'Museums in India: Past and Future', in Inheritances, Vol. 659, Seminar Magazine, July 2014.

on textiles. But this information must be provided in a form that is accessible to a wider public. Young or old, scholar or layman, any visitor should have a valuable, enriching experience, when they walk through a gallery filled with exquisite textiles of so much skill and variety. Also, while there should be information, which explains each textile, there must be as wellthe possibility to pull back and comprehend the larger picture, to have an overview. One should see the tree, but also not miss the wood. Such communication involves careful selection and interpretation of data, and its presentation in a concise, layered and attractive way.

There are many ways that textiles may be approached and understood.How they are made, what they are made of, where they are made, what use or function they serve, what they codify for different communities, rituals and events, their historical and economic significance, etc. Multiple narratives are embedded in textiles, especially the hand woven and handcrafted textiles of India, which go back millennia and which, through centuries, have linked India to the rest of the world[5].

The present project attempts to capture a moment in this vast canvas. With a focus on public collections of Indian handmade textiles, especially those of the National Crafts Museum, which was built up in the post Independence period, we consider the range of textiles and the kinds of information about them that are necessary and interesting now to communicate to visitors.

When considering handmade textiles perhaps the most fundamental question is of technique. The incredible range and sophistication of hand woven and handcrafted techniques make us wonder how these textiles came into being. And a useful approach to understand technique is to consider the location of design.

By this we mean, where, in the context of the loom, does design or motif enter, and how? Does the design process happen before weaving is commenced on the loom? Does the design emerge on the loom? Or does design enter the cloth after it is taken off the loom? Such a classification according to location of design, gives us the three broad categories of Pre-

[5]In a very interesting recent article on Textile Museums, Ruth Barnes discusses the changing attitudes towards textiles and their displays in museum collections. She records a change in attitude towards textile collections, which seem to be moving from a Cinderella role to a position where they are taken more seriously in both art and social history. In this context she raises the important and thorny question – whether the primary focus of a textile display should be on history and ethnography rather than art. The alternative approaches of course reveal a tension between factual and perceived interpretations, issues that have a bearing on the present project. The approach proposed in this report for the display of textiles in a National Textiles Museum of India, is one based on information about the material and technique of production. The primary focus here too is on factual interpretation, but more on 'technical' aspects of textiles, rather than history and ethnography. The latter can also be included in the narratives that a digital format allows, so the visitor can access and explore according to interest, the different layers of information that are made available. See Barnes, Ruth, "Textiles and Museum Displays: Visible and Invisible Dimensions", 2014, Textile Society of America Symposium Proceedings, 933. http://digitalcommons.unl.edu/cgi/viewcontent.cgi?article=1884&context=tsaconf

Loom, On-Loom and Post-Loom, and charts a way into the vast, complex, and often very confusing, world of Indian handmade textiles.

The first two, Pre-Loom and On Loom, together make up Hand Woven Textiles; the third, Post Loom, comprises what can be described asHandcrafted Textiles. Each of these categories is further divided into groups and sub-groups, as we proceed from an overall view to increasingly detailed levels.The Mapping Indian Textiles project presents the information collected according to this classificatory approach in a digital format.

II THE CONTEXT

2. On Dilemmas and Imperative Interventions

2.1 Dilemmas

A great deal of research in the field of conservation has generated much discussion and deliberation on correct practice for the care of museum objects, including textiles. Whilst the Internet offers reams of such information, including from the most reputed and specialized institutions in the field of conservation, there is always the problem of selecting methodologies and norms appropriate to the Indian context.

Certainly, for most public museums in the country, the actual conditions are so far away from those presumed in the discourse, that to reach compliance on any of the standards recommended seems an impossible task, practically and financially. To feel disheartened is natural. And a common, default response is to do nothing.

Yet, even with the many problems and constraints, there is much that can and ought to be done. Even modest effort to control the environment - light, humidity, temperature, insects, dust - has a substantial positive impact on textile conservation.

This is the more urgent given the lack of trained personnel in public museums. There is in India generally a huge shortage of trained conservators and curators, but the situation is especially grave in government museums. Staff looking after museum collections is amongst the least qualified. The situation has worsened over time as more and more ad hoc and temporary appointments are made to fill posts that require technical expertise or experience. It is critically important therefore to put in place a basic training and awareness programme for all those involved in the care of collections in public museums, and especially in the care of textiles, which are the most vulnerable of museum objects.

For reasons that are not clear, the shift of textiles from private collections to a public museum, like the Crafts Museum, has not been accompanied by the transfer of knowledge about their care. What is surprising and saddening is that well proven practice for the care and safe storage of textiles, though respected traditionally, is not followed as matter of course in our public museums. For example, precious flat textiles like saris have traditionally always been kept rolled and covered in white prewashed cotton cloth, rather than folded, since fabric becomes brittle and weak and forms fault lines in its folds. Also, it is now internationally accepted practice to display textiles on a sloped surface to reduce the impact of gravity. These are simple and easily-implemented good practice, yet rarely followed in public museums and collections[6].

---

[6]In a recent exhibition of textiles at the National Museum in Delhi, some textiles had been displayed as they should have been, with support and hung at an angle, but, strangely, folded, as they should not have been. The one textile, which was the largest and heaviest, and a vintage piece, was mounted without any support and was hanging down from the ceiling. Thus, even in the premier public museum of the country, standard procedure is not followed faithfully and systematically. This needs to be addressed with proper training of museum staff.

The fact that textiles are a living tradition in India also poses certain other, perplexing dilemmas. The Crafts Museum has several exquisite textiles, representing the acme of design and technique of particular traditions that are severely damaged because they have been exposedfor decades toharsh conditions of light, dust, heat and humidity. When one such textile was presented to a conservation expert, trained abroad in the latest techniques, the estimate for repair was given at Rs.4 Lakh – for just the one sari. This of course is way beyond the budget of any government museum. One is bound then to consider whether a new sari in the same technique and material should be commissioned instead (of course with the usual disclaimers about how faithfulthe reproduction would be, etc.). But a reproduction would cost a fraction of the proposed conservation. One must consider too, that at the same timea reproduction of a classic sari would fulfill the important mandate of support to the craft sector that the Crafts Museum embraces. So we then face the dilemma: to restore or to reproduce?

There is also the question of traditional versus modern methods of conservation. Whether, for example, the use of the agent 'Reetha' or Soapnut, which has been the traditional material used extensively in India to wash textiles, may be preferable to much more expensive chemical treatments recommended by International conservation practice. There is ongoing research into these issues and, from some findings that are emerging, it would seem there might be a case to revive certain traditional conservation practices.

Another tussle of traditional versus modern is in the area of technology. Recently the National Gandhi Museum considered the purchase of a Glasbau Hahn cabinet, for the display of the blood stained clothes of Mahatma Gandhi. Made in Germany, the Glasbau Hahn cabinet is a very sophisticated piece of equipment for the display of objects, in which the environment is controlled with the use of an inert gas, like nitrogen, which arrests all organic activity. These specialized display cases are possible now to import but are incredibly expensive and require for their proper functioning, a high level of infrastructure with uninterrupted supply of electricity and close technical supervision. Without these, the risks of irretrievable damage, both to the equipment and its contents, are high. Until such time, therefore, as standards of infrastructure in our public museums rise significantly, this type of investment seems entirely inappropriate and wasteful[7].

---

[7]Another fundamental question of course is how far it is advisable to go, to preserve a textile. Clearly, cost is a major factor, but there may also be other strong reasons not to expend resources for preservation. Whether a textile is rare and valuable, or can be replicated easily are further factors to consider. There is the underlying tension also between the old and the new: how far to go in preserving the old and therefore limiting space and opportunity for the new. Another, perhaps sensitive, issue, and one which arises in the case of the Gandhi Museum, is whether Gandhi's own values and philosophy should influence a decision on the use of an expensive foreign technology for the preservation of his clothes. Gandhi may well not have approved. But is that a factor to consider?

Quite apart from budget and infrastructural constraints, current worldwide environmental concerns are forcing a revaluation of conservation norms. Thus, for example, the 2014 ICOM recommendations acknowledge that the question of museum sustainability is much broader than the discussion on environmental standards for museum collections. If museums have to contribute, as they should, to reducing their carbon footprint, they must also find ways to conserve energy resources. ICOM recommends exploring alternative renewable energy options and passive, simple, low energy technologies[8].

There is a lot to be said,therefore, for exploring options that are more sensitive to local conditions. In this context, traditional practice can sometimes offer preferred solutions as they tend to be based on a certain ecological wisdom. The choice of appropriate technologies for conservation of textiles is thus a work in progress. Presumably, as more and more museums in India address these issues, there will in time emerge our own best practice, suited to our collections, conditions, resources and constraints.

2.2 Imperative Interventions

That having been said, there is yet a lot of practice that is simple, of moderate cost, easy to implement and so fundamental, that it is universally applicable, and can and should be followed in all museums or collections. These - what may be called **'Imperative Interventions'** - can have enormous transformative impact on museums.

Perhaps the best example of this is the Re-Org project that was initiated in India a few years ago by IGNCA. Achal Pandya, Head of Conservation at IGNCA, has been conducting, with enthusiastic and committed colleagues from ICCROM, and with what can only be described as missionary zeal, workshops across museums in India and other countries on the reorganization of the Museum Store. One of the first of these projects was done in 2012 at the Crafts Museum. In just 12 days, the team managed to completely transform what was a large storeroom filled with objects piled randomly and carelessly, into a store with proper scientific classification, localization and easy access. That this was achieved in such a short time and at negligible cost seemed nothing short of a miracle. Quite apart from the physical transformation of the space, the project had a huge impact on staff training and morale. The workshop was a powerful example of what could be achieved through teamwork, with planning, imagination and commitment, and with a modicum of material resources. Properly organized storage is fundamental to the care of objects. It protects objects and helps to locate them. Suddenly one can see much more clearly what there is in a collection, which in turn facilitates temporary exhibitions and displays.

[8] Most significantly, ICOM emphasises that care of collections should be achieved in a way that does not assume air conditioning (HVAC), ICOM 2014.

There is urgent need to institute a Re-Org movement for the care and display of textiles as well, and the preventive conservation manual presented as part of the current project (in English and in Hindi), is a modest offering towards such an initiative. The manual is based essentially on common sense and good housekeeping, the value of which cannot be overestimated. The procedures involve little or no cost, are easy to comprehend and to implement. With just a little training and practice these should become a drill, to be carried out automatically and with ease – a Standard Operating Procedure for textiles. Attached as well, at Appendix B, are Guidelines for an Accession Register for Indian Textiles (in English and in Hindi). The fields of data proposed in this Register are of particular significance to the range of textiles found in India, and respects the classification scheme followed in the present project.

2.3 Further Imperative Interventions

There is now much more awareness of the need to make museum collections accessible, to activate collections rather than have them lie in storage for years together. So, a major issue confronting museums round the world at the present time is the disparity between size of collection and size of display.Often, less than ten percent of a Museum's collection is on display. Admittedly, many objects may not be of displayable quality, but even allowing for this, there are still huge treasures in store that ought to be shared with the public. Given that space is always at a premium though, there will necessarily be a limit on the number of textiles that can be shown.

To make collections more visible to the public then entails facilitating access to the Reserve Collection. This in turn requires efficient storage so that textiles can be located and brought out easily. Proper accessioning, documentation and localization are critical to enable this. All three are components of Preventive Conservation and are fundamental to the care of any collection. Unless an object is carefully documented, we do not know what it is, how best to conserve it, how to describe it, even where to locate it. The regular Physical Verification exercise that is compulsory for all Museum Collections even in India cannot be conducted without the documentation that is entered in an Accession Register[9].

If the Reserve Collection is properly documented and organized, and can be suitably refurbished for easy access, then Visible Storage is one of the best solutions to the problem. Regular temporary exhibitions also help to bring out objects from reserve collections. The other intervention is to have more frequent changes of the display. This in any case is recommended from the

[9]The confusion and chaos in recent years at the Lalit Kala Akademi, New Delhi, can be largely ascribed to the fact that there has not been a proper documentation of its collection. If an object is not accessioned, its loss goes unnoticed; if there is no record of the materials used, then correct conservation is difficult, and so on.

conservation point of view, since it ensures that no object is on display too long - especially critical in the case of textiles, which are so easily damaged by light. But it entails of course a greater workload for the curator.

While it may be a general rule in conservation that textiles should be handled sparingly to avoid unnecessary damage, bringing them out regularly is very beneficial given the climates of most major cities in India. Humidity is a major problem in Delhi, Mumbai, Kolkata, Chennai, and textile collections need to be aired and inspected on regular basis.

The manual on Preventive Conservation (that has been prepared as part of the present project and is attached at Appendix A) outlines clearly, including with images, the basic principles that need to be followed for the storage, handling and display of textiles. It is evident from the information presented that textiles must be stored in cupboards, which allow textiles to be kept rolled or folded. Needless to say, the materials used for these pieces of furniture should themselves be insect- and dust-proof. In the Indian context, metal compactors are a viable choice. And given the huge problem of dust, textile storage must be well insulated.

As regards the actual display, for the Crafts Museum, which has the largest public collection of Indian textiles in the country, the aim should be to represent the world of Indian textiles in as comprehensive a manner as possible. Given the methodology for the classification of Indian textiles proposed in the present project, and bearing in mind the size and nature of the textile collection at the Crafts Museum, a possible approach could be to showcase the textiles according to the ‘Pre-Loom’, ‘On-Loom’, Post-Loom’ classification, with the particular examples of each category gathered under it.

Thus ‘Pre-Loom’ would include saris made using the ikat yarn-resist technique of Gujarat, Odisha and Andhra Pradesh. Under On-Loom would be the most important examples of brocaded textiles from different states, and under Post- Loom would be the examples of each of the handcrafted textile techniques – painted, printed, resist dyed textiles, embroidery, appliqué.

The categories of display would be given and permanent, but the particular textile displayed under each category could be exchanged on regular basis for another example of the same technique. So, whenever, according to conservation guidelines, the textiles need to be changed, an Odisha ikat would be replaced by another Odisha ikat, a Baluchari by another Baluchari, a Bandhini by another Bandhini, and so on. Even regular visitors to the Museum would then, over time, be able to enjoy the richness of the collection.

Given that brevity is the hallmark of a good museum caption, the information that would need to appear on the individual caption next to a particular textile could be limited to the main categories: Name and Tradition, Period, Material and Technique, Dimensions, Collection/Donor. If interesting and

pertinent, a short note could be added on maker and user communities, and any features of particular significance[10]. Group captions could provide an overview.

	CATEGORIES OF INFORMATION to explicate an Indian Textile	AN EXAMPLE
1	Name of Textile and Tradition	Banaras Sari
2	Period	Mid 20th Century
3	Material/s	Silk with Zari
4	Technique	On-Loom, Brocade
	Dimensions L x W	5500 mm x 1100 mm
5	Maker Community, if specific	
6	User Community, if specific	
7	Use / Function	Wedding sari
8	Special meanings or significance	Red is often the colour of bridal dress in North India

However, much more information would be made available on a monitor, that would house the digital mapping information (produced as part of the present project). Digital technology allows for a lot of information to be presented in a visually attractive and layered format, so visitors - young, old, scholars, laypersons - can access just as much information as they would like. Theycan read a summary description, or delve much deeper to explore – through maps, photographs, films – the technique, material, design, history, iconography, significance, of the textile.

The Crafts Museum's Crafts Demonstration Programme is a very important venue for the display of textile processes and techniques. But many materials and instruments related to woven and handcrafted techniques could also be physically displayed alongside the textiles to explicate the relevant techniques. Objects might include looms, dyes, yarns, the different blocks used in printing - such as the Rekh or Outline block and the Gadh or Background block, etc. - Kalam or pen, the Ari needle etc. In the case of certain embroideries, traced patterns could be placed alongside the embroidery.

[10]Documentation forms an important part of Preventive Conservation since the records of an object's past and present help both to physically conserve as well as explicate an object. In Appendix B, we present guidelines for an Accession Register, which includes categories that have particular significance to Indian Textiles.

Since textiles are all about texture and touch, a textile gallery must strive also to put a part of its display in the open, so visitors can touch and understand the feel of the textile, even examine more closely the design or weave. This would be relatively simple to achieve since textiles are a living tradition in India, and contemporary examples of materials and techniques could be sourced and displayed alongside the older, classical pieces of the collection.

Afterword

It will be evident from what has been discussed that our public museums and collections need major overhaul. We need to know what we have in our collections, to understand what each object is, know where and how to store it, how to locate it, how best to display it, how to bring it alive and communicate pertinent information about it . . . all this before we can begin to share our treasures properly with the public.

We must not be intimidated by the scale of the work required, and give up before we begin. Taking inspiration from projects like Re-Org that IGNCA has implemented so successfully across many museums, we need to break up the mammoth task we face into smaller bits and modules and effect change, brick by brick, keeping faith that these will impact other practice and procedure and set off a virtuous cycle.

The several pieces of work that have been done under the aegis of the Tagore National Fellowship – Mapping Indian Textiles, A Manual for Preventive Conservation of Textiles, Accession Register for Indian Textiles – will, I trust, help to fill some gaps and further the larger project in a tangible way.

Ruchira Ghose
Tagore National Fellow 2015-17
Indira Gandhi National Centre for the Arts
New Delhi

III MAPPING INDIAN TEXTILES

III.1 Introduction

To map the vast and incredibly complex universe of Indian Textiles has been an extremely challenging task. Like India itself, its oldest industry is replete witha multitude of histories, traditions, skills and knowledge, customs, signs,identities . . . alongside an equally daunting set of exceptions, differences, contradictions.

The effort has been to bring some order and clarity to this vast, untidy and confusing subject. But we have tried to do this with sensitivity and respect to the realities on the ground. Often, for example, it has seemed wiser and more correct to introduce additional categories, rather than attempt to force a given classification uponthe data.

The major output of the documentation is the listing and description of hand woven and handcrafted textile techniques across India. The documentation is best enjoyed in digital format. The digital is an extremely powerful mode which allows seamless movement across different levels and dimensions: we are able to pull back to see the broad view, to delve deep into the specific and to search across the landscape for connections and comparisons.

So, while the way into the data is initially charted by the chosen approach of **technique**, once inside, many different worlds are opened up, which allow immersion into other narratives and perspectives. This access to multiple layers and facets of information, where the visitor also has the freedom to choose where and just how far to explore, is a compelling feature of the digital project. We trust it will encourage thediscovery of the rich, diverse and fascinating universe of Indian textiles.

III.2 Taxonomies

To understand Indian Handmade Textiles it is necessary to approach the huge and complex field with some initial taxonomies.

These are based on the *location of design*, or the point where pattern or motif enters the fabric. As set out in Table 1 below, using this approach we have three fundamental categories: Pre-Loom, On-Loom and Post Loom.

Pre-Loom and On Loom, together make up Hand woven Textiles; Post-Loom, comprises Handcrafted Textiles. Each of these categories is further divided into groups and sub-groups, as we proceed from an overall view to increasingly detailed levels.

We present an overview of each of these initial categories before proceeding to disaggregate them into further groups and sub-groups.

TABLE 1: FEATURES OF PRE-LOOM, ON-LOOM, POST-LOOM

Location of design	**Pre-Loom**	**On-Loom**	**Post-Loom**
	HAND WOVEN	**HAND WOVEN**	**HANDCRAFTED**
Type	Resist Dyed Yarn	Simple Woven Patterned Woven	Pattern crafted on fabric
Method	**Pattern made on yarn prior to mounting yarn on loom**	**Pattern made in weavingon loom processduring weaving** **Pattern entered**	**Pattern made on cloth after cloth is woven**

Technique	1. Single Warp Ikat 2. Single Weft Ikat 3. Double - Merging Warp & Weft Ikat 4. Combination Ikat - Where textile has both warp ikat and weft ikat but they do not overlap	1. Simple Weaving (Plain) 2. Varying colour or thickness of yarn or space between yarns in warp OR weft (Stripe) -- weft 3. Varying colour or thickness of yarn or space between yarns in warp AND weft (Check) 4. Varying colours across warp AND weft (Shot) 1. Addition of supplementary / extra weft or warp - Brocade 2. Weaving with complementary /structural - Tapestry	1. Painting 2. Printing 3. Resist Dye 4. Appliqué 5. Embroidery

III.2.1 Pre-Loom

Pre Loom consists essentially of Ikat. Ikat (from the Indonesian word '*Mangikat*' meaning to bind, knot or tie around) is the technique where the yarn is tied and dyed to a predetermined design and colour scheme **PRIOR** to the weaving of the fabric, hence PRE-LOOM. The yarn is tied at various points according to the intended design and then dyed. The dye penetrates the exposed sections of the yarn, while the tied sections remain un-dyed. This process is repeated for the different sections and colours of the intended design. The patterns thus formed on the yarns emerge in the weaving to produce the final design. The blurred contours of the motifs, which are a necessary result of the Ikat technique, are its distinctive and attractive feature.

Ikat is found in several places in India, but in most the ikat component is but a small part of the overall textile. The three most important states where there has been a long and strong tradition of Ikat are: Odisha, Andhra Pradesh and Gujarat.

Ikat can be **single** where the tying and dyeing process is applied either to the warp yarn (as commonly done in Andhra Pradesh) or to the weft yarn (as commonly done in Odisha) or Ikat can be **double** where both warp and weft yarns are tied and dyed (as commonly done in Gujarat). Warp and Weft ikat are sometimes also **combined** (rather than merged) on the same textile – a technique found commonly in Odisha. While in each of these three states a particular ikat predominates, the other traditions are also found. See Table 1.

As Table 1 shows, Warp ikat is the type prevalent across India. All three categories – Warp Ikat, Weft Ikat as well as Warp and Weft ikat - are found only in the three States of Odisha, Andhra Pradesh (including Telengana) and Gujarat. As can be seen in Table 2, of these three 'Ikat States', the most extensive ikat traditions are found in Odisha, as evident in the numbers practicing the craft. Odisha has approximately ten times the number of weavers as Andhra Pradesh/Telengana, and a thousand times the number of Gujarat.

The Ikat of Andhra Pradesh / Telengana is known especially for its geometric motifs. While the Double Ikat of the Patan Patola of Gujarat is justly famous for its elaborate figurative patterns, the range of motifs is more limited than in Odisha.

In terms of the variety and complexity of designs and the depth of skill, Odisha Ikat is perhaps unsurpassed. Not only do Ikat designs here have the rounded forms, including of intricate calligraphy, which are the most difficult to achieve, but Ikat patterns are often combined with brocaded motifs. This requires very special talent, including mathematical skill, first to visualize the design and then to understand how the imagined design can be translated to the yarn, and how the patterns using the different techniques need to be combined.

In Odisha, Ikat (also known as Bandha) is basically the preserve of two communities: the Mehers of Sonepur and Bagarh, and the Patras from Nuapatna and Cuttack. Each group has developed its own Ikat style.
The Patra community of Nuapatna works mainly in pure or tassar silk. The weavers are skilled also in the intricate calligraphy tradition, where verses or shlokas from the Gita Govinda are woven into the textile. The Mehers of Bargarh, on the other hand, work mainly on cotton ikat. However, these divisions are fast dissolving and designs are often borrowed and exchanged.

TABLE 2: TYPES OF IKAT ACROSS INDIA

STATE	**Warp Ikat**	**Weft Ikat**	**Warp and Weft Ikat**
Odisha	Sonepur	Nuapatna, Cuttack	Bargarh, Sambalpur,
	Balasore		Althagarh, Cuttack
			Bolanger
Andhra Pradesh / Telengana	Chirala	Vetapalam	Pochampalli
			Hyderabad
			Koyyalagudem
			Puttapaka
Gujarat	Ahmedabad	Rajkot	Patan
	Surat	Mandi	
West Bengal	Chandanagore		
	Murshidabad		

	Maldah		
Uttar Pradesh	Varanasi		
	Azamgarh		

STATE	ODISHA	ANDHRA PRADESH TELENGANA	GUJARAT

Maharashtra	Narayanpet		
	Bijapur		
	Sholapur		
Karnataka	Bangalore		
	Mysore		
	Belgaum		
	Bellary		
	Dharwad		
	Chitradurga		

Based on data on Geographical Indicators, Ministry of Textiles, Government of India, and Rosemary Crill, Indian Ikat Textiles, Weatherhill, 1998.

TABLE 3: FEATURES OF IKAT – ODISHA, ANDHRA PRADESH, GUJARAT

Form	Rounded forms	Geometric forms	Square layout
Contours	Smooth curved outlines	Stepped outlines on square base	Stepped outlines on square base
Colour	Red, Black, Maroon, Green, Blue, Yellow, White	Black, Red, White, Chocolate	Red, Blue, Green, Yellow
Ikat type	Warp Ikat, Weft Ikat, Double Ikat, Combined Ikat	Warp Ikat Weft Ikat Double Ikat	Double Ikat Warp Ikat Weft Ikat
Typical motifs	Fish, swan, peacock, parrot, deer, horse, elephant, lion, conch, star, rudraksha, temple, calligraphy	Geometric forms, flower, star, lion, elephant	Naari, Kunjara, Chokadaa, Moon, Plate, Raas, Ratanmok elephant, parrot
Number of weavers	Approximately 100,000 weaver families in 2015	Approximately 10,000 weaver families in 2015	At most 100 weavers in 2015
Product	Rumal, lungi, dhoti, sari, furnishing, yardage	Rumal, lungi, sari furnishing, yardage	Sari

III.2.2 On-Loom

While considering On-Loom textiles, a first distinction may be made according to type of weave. The three majorcategories here are Plain, Twill

and Satin, which bring, through the variation in the weave, different surface, weight and texture.

The next important classification is between simple and patterned textiles. India has been justly famous for its simple weaves, which cover the entire range from extremely thick wool and jute gauzes to the finest of cotton tissues like muslin, or mulmul, which is the most renowned.Simple or Plain textiles can bedifferentiated in a variety of ways.

When warp and weft are set across with different colour yarns, these merge together when woven to produce a third colour. Such 'Shot' fabrics reflect different tones and shades according to angle and light.

The insertion at regular intervals of a yarn on warp or weft of different colour or thickness delivers a striped pattern. When this is done on both warp and weft, the result is a chequered design. Similarly, the removal of a yarn on warp or weft (or warp and weft) at regular intervals also brings a striped (or chequered) design but more in texture than in pattern, since the pattern is created by the absence of yarn.

The second category under On-Loom is Patterned Textiles. Here the pattern or motif is entered on the Loom during the weaving process. There are two broad groups under this head: Brocade (including Jamdani) and Tapestry. In Brocade,patterns are entered on the loom with the use of extra or supplementary weft or warp or both[11].

---

[11] There is a lot of confusion around the term 'Brocade'. In current and common usage it refers to woven fabric with elaborate embossed patterns, rather than a specific weave. While the appearance of brocade has stayed very similar over time, the **method of creating brocadehas changed drastically with evolving technologies**. The earliest technique of hand patterning in India, the Gethua, involved the use of a Naksha or graphed pattern, placed under the warp. Later, brocades were woven on hand operated draw looms using the Jhala technique by master weavers who manually created the elaborate brocade patterns with the help of a drawboy. The introduction in the early 19th century of the Jacquard loom revolutionized the production of patterned fabric. In concept an early form of the computer, the Jacquard loom runs on cards with holes punched in them. Each card represents one line of a pattern, with the holes allowing threads to pass through into the pattern, changing the colours and creating a design. Skilled craftsmen who could read pattern diagrams and manipulate the patterns on the loom were no longer required, nor was there need of a drawboy. The Jacquard loom could be operated by unskilled labour, making richly patterned brocades faster and cheaper to produce. Soon the old looms became obsolete for the production of a range of fabrics. The Jacquard loom was further revolutionised with the invention of the Dobby loom.This waseven cheaper to run than the Jacquard, and supplanted it for all simpler patterned weaves. Dobby loom patterns, however, are limited to designs that stretch over 40 threads, whereas designs made on a Jacquard loom are virtually limitless. Almost all modern brocades are woven with a jacquard device. However, while all modern brocades are jacquards, not all jacquards are brocades, because jacquard looms are used to create other weaves, such as tapestry. See Oakes, Leimomi, 'Brocade and Jacquard': http://thedreamstress.com/2014/07/brocade-and-jacquard-whats-the-difference-or-the-history-of-the-jacquard-loom-and-all-the-weaves-it-can-create/.

The Jamdani is a type of Brocade, a fine muslin cotton textile with decorative motifs woven on the loom using a supplementary (non-structural) weft, in addition to the standard weft that forms, with the warp, the ground of the fabric. Each supplementary weft motif is added separately by hand by interlacing the weft threads with the warp using fine bamboo sticks with individual spools of thread. The motifs thus woven appear to float on the surface of the ground. In this technique, the pattern is not sketched or outlined on the fabric but drawn on graph paper, which is placed below the warp.

Amongst other important Brocaded textiles in India are the Baluchari of Bengal, the Benaras Brocade of Uttar Pradesh, the Uppada of Andhra Pradesh, theKanchipuram of Tamil Nadu.

While technically not as sophisticated a technique as Ikat, there has been a lot of experimentation in Brocades. In layout, colours, motifs, each centre or region has developed a distinct style.

Thus, for example, in Benaras and Bengal, the brocaded image can be thought of independently of the background. Patterns are placed freely on a plain ground. In South India, on the other hand, pattern is predicated on stripes or checks, a basic grid typical in textiles of this region. Any motif must confirm to the grid; indeed the stripes and checks themselves may be seen as part of the image making. It would not, for example, be possible to weave a Benaras Shikargah in South India, for it presumes endless patterning and cannot be restricted to a grid.

The other important category that comes under On-Loom Patterned Textiles is Tapestry. The distinguishing feature in Tapestry is that the patterning forms an integral part of the woven fabric. Unlike in Brocades where motifs are usually entered using a supplementary weft on a base already madewith warp and weft, in Tapestry patterns are made using a **structuralor complementary weft**where the design emerges from the way the weft yarns are woven and locked in with the warp yarns. Tapestry is weft-faced weaving where the warp threads are not visible on the exterior side.The major Indian textiles where the tapestry technique is deployed are the Kani shawl of Kashmir, the Paithani sari of Maharashtra, also found in Andhra Pradesh and Tamil Nadu, and the traditional Indian Dhurrie, found all over India.

III.2.3 Post-Loom

Post-Loom textiles are handcrafted textiles and cover a wide range of techniques. Broadly the five main groups are: Painting, Printing, Resist Dye, Embroideryand Appliqué. The major definitional or ‘technical’ difference

between Handwoven and Handcrafted textiles is of course that in the latter, the design interventions are made **after** the cloth is woven, after it has left the loom.

Handcrafted textiles were traditionally meant for personal use, associated with leisure, ritual, family tradition and occasions, heirloom and community identity. Over time and with economic compulsions, however,handcrafted textiles are being made increasingly for commercial purpose.

Changes in tastes and markets can affect the handcrafted product in different, often contrary, ways. In the case of the Kalamkari of Machilipatnam, Andhra Pradesh, block printing has been combined with painting to enhance productivity and cut cost. On the other hand, in the case of the Mata ni Pachedi of Gujarat, while the block printed textile now caters to the traditional client, a shift to hand painting has led to the production of a much higher value
'art' product, for which there is a distinct new market.

Rogan Painting is another example. In the 1980s the craft was almost extinct with only two Rogan craftsmen left in Nirona, Gujarat. One could not have imagined, more than 30 years on,that the craft would be alive and growing. Here again demand is for newer form 'art' pieces.

The search for work and livelihoods has sometimes taken communities to distant places where their craft skills have found new markets, as in the case of the Sungudi Resist Dye tradition. Often, this has led to modifications of colour and pattern to better suit the different tastes and demands, while retaining the basic technique. This evolution has brought a lease of life to many handcrafted traditions, which yet resonate with their original forms, forging links between places and communities.

Over the long period and at the macro-level too, the imprints of different traditions are evident. The migration of peoples, techniques or designs from cultures as varied as Persia, Britain, France, Portugal, and China has contributed enormously to the richness and diversity of Indian handcrafted textiles. The final combination of elements however has always been unmistakably Indian, embodying the skill, intuition, and inspiration of local tradition.

III.3 Listings

Listings are presented below, first for Hand woven Textiles (Pre-Loom and On-Loom), and then for Handcrafted Textiles (Post-Loom).

An important point to note is that while for Hand woven textiles (Pre-Loom and On-Loom) the data are listed according to geographical area / State, for Handcrafted textiles (Post-Loom) the data are listed by technique.

The photographic documentation of Handcrafted Textiles was possible because of the Exhibition ‘Mapping Indian Handcrafted Textiles’ that was mounted in September-October 2016 at the Indira Gandhi National Centre for the Arts.

III.3.I HAND WOVEN: PRE-LOOM AND ON-LOOM LISTING

ANDHRA PRADESH AND TELENGANA

Andhra Pradesh produces a rich variety of hand woven fabric – khadi, fine and coarse cotton, cotton combined with silk, etc. Himroo and Mashru are also made in some quantity. Andhra Pradesh is rich as well in handloom techniques such as Jamdani brocade and Single and Double Ikat. Saris and fabrics are typically named after the place in which they are produced. The major textiles of Andhra Pradesh are listed below, with a description of some of the more popular categories further down.

ANDHRA PRADESH AND TELENGANAHANDWOVEN TEXTILES
TEXTILE PLACE AND TYPE **Kuppudam** Kuppudam Khadi **Ponduru** Fine handspun Khadi Sari cotton Tellapatti (white) 80-120 count Sari cotton Yerrapatti (red) 60-65 count **Guntur** Fine count cotton Plain, extra warp/weft **Medak** Fine count cotton Plain, extra warp/weft **Vijayanagram** Fine count cotton Plain, extra warp/weft **Venkatagiri** Venkatagiri sari Khadi with zari in border and pallav Venkatagiri sari brocaded in Jamdani technique with gold motifs and thicker coloured yarn **Uppada** Uppada sari in Jamdani technique 100-120 count **Gadwal** Gadwal sari cotton body with contrast silk border and silk pallav **Kothakota** Kothakota sari fine count cotton **Narayanpet** Narayanpet sari in cotton and silk with temple border Similar to Ilkal and Shapur saris of Maharashtra **Mangalagiri** Mangalagiri cotton sari and fabric 80 count cotton Simple design, plain or fine check, narrow thread work border, sometimes with zari, fast colours **Pochampally** Pochampally sari and fabric, Ikat Silk and cotton sari, fabric Telia Rumal Ikat

Koyyalagudem
Telia Rumal Ikat

Puttapaka
Telia Rumal Ikat

Chirala
Real Madras Handkerfchief (RMH)
Jacquard loom fabric
Telia Rumal Ikat

Siddhipet
Siddhipet sari 80-100 count with elaborate extra weft pallav
Woven in thicker counts of cotton
Similar to Armoor sari

Bandar or Machilipatnam
Bandar sari,cotton body with silk border

Armoor
Armoor silk sari

Dharmavaram
Dharmavaram silk sari
Marriage sari, everyday sari

Peddapuram Peddapuram silk sari

Madhavaram
Madhavram sari, cotton 100 count, with zari in border

Payakaraopet
Payakaraopet Butta cotton sari 100 count
woven with varieties of cotton and artificial silk,
motifs in body, border and pallav

Jangaon
Semi-Gadwal sari with single tie and dye technique in border and pallav

Rajmundry
Chanderi sari in silk and cotton

Neerugattuvaripall
Neerugattuvaripallsari with pure silk in warp and weft

Macherla near Gadwal
Macheria sari 40 count cotton
Traditional border with extra weft design

Duddeda
Duddeda sari 40 count coarse cotton

Munogodu
Munogodu Local Sari
Shorter sari of 42” worn by women of the shepherd community

Gadwal sari

The Gadwal sari is produced in the town of Gadwal in Mahbubnagar District, Andhra Pradesh. Woven on throw shuttle pit / frame looms, the characteristic feature of a Gadwal sari is the combination of a cotton (both warp and weft) body, with contrast colour silk (both warp and weft) border and pallav. Zari is often used to embellish the patterns.

Dharmavaram sari

Made in Anantapur District, a large silk weaving centre of Andhra Pradesh, the Dhamavaram is a well-known traditional silk sari, where mulberry silk in two-ply is used for both warp and weft, and zari is used extensively to embellish border and pallav. The Dharmavaram sari is depicted in the roof paintings of the Lepakshi temple near Hindupur, Andhra Pradesh.

Mangalagiri sari

The Mangalagiri sari, of simple design and narrow border with thread work, is made in Mangalagiri, about 20 km from Vijayawada. It is a colour fast, fine count sari, usually woven with 80s combed cotton yarn in both warp and weft. The extra warp design in the border is a combination of twill, rib and diamond weaves, which are arranged continuously without gap. Zari is sometimes used in the extra warp design in the border.

Uppada Jamdani sari

The Uppada Jamdani sari is made in Uppada, East Godavari District, Andhra Pradesh. Known for its light, smooth texture and reversible design, it is made with the finest cotton or silk of 100-120 count, and pure zari. Patterning is done using the Jamdani technique, locally known as ‘Ani Butta’.

Venkatagiri sari

The Venkatagiri sari is woven in the small town of Venkatagiri, near Tirupathi, Andhra Pradesh. The sari is woven on a traditional fly shuttle pit loom and fine 100's count cotton yarn is used in both warp and weft. The extra weft designs are made using jacquards and often ornamented with zari in border and pallav. The Venkatagiri sari is usually made in pastel colours. Its special soft texture is due to sizing (starching) of its warp and weft yarns.

Teliah Rumal Ikat

The Telia Rumal is the famous Ikat fabric of Andhra Pradesh and Telengana, made traditionally in dark red, dark blue or brown dyed to almost blackness, and a natural undyed off-white. Later examples also have a pink over-dye. Madder was used traditionally for the red colour, later replaced by alizarin dye. Also used are indigo blue and iron shavings and vinegar for black. After dyeing, the yarn is treated with oil to deepen the colour, which brings an oily texture and smell to the fabric. The Telia Rumal has a square grid format, within which geometric and figurative patterns are woven in single or double ikat. Telia Rumals were an important item of trade, exported to Myanmar, West Asia and East Africa. In India, Telia Rumal cloths were used as lungi, turban or shoulder cloths, also as a veil by women. Contemporary products include sari, yardage and home furnishing.

Pochampally Ikat

Pochampally in Telengana is famous for the production of Pochampally Ikat products, in both cotton and silk. Patterns are transferred to yarn by tying (blocking and resisting certain sections) and dyeing (the other exposed sections), in a repeat process according to a pre-conceived design. Fabric woven through this technique brings a blurredoutline to the contours of the motifs, a typical and attractive feature of ikat. Products include saris, yardage, bedcovers, cushion covers, curtains, etc.

Narayanpet Sari

The town of Narayanpet, 70 km from Mahbubnagar in Telangana, is famous for the Narayanpet sari, which can be traced back several centuries. The Narayanpet sari is similar to the Maharashtra / Karnataka Illkal sari. It is a fine count cotton sari normally woven with 60's-80's yarn in both warp and weft. It has a small extra warp geometrical design in the border with zari/art silk. The sari is woven on a fly shuttle pit loom fitted with lattice dobby.

Siddipet Gollabama

Siddipet is the headquarters of Siddipet District, Telangana. Siddipet Gollabama saris are traditionally made of cotton with 60's-80s yarn in both warp and weft, with extra weft design in border, body and pallav. These saris are woven on pit loom and frame loom with extra weft motifs and geometrical designs in the border, body and pallav, which use the traditional Jhala technique.

ARUNACHAL PRADESH

Women are the traditional weavers in Arunachal Pradesh. The woven fabric is thick and the colours and patterns are unique to the rituals and customs of the several local communities. Yarn was traditionally obtained from natural sources such as bark, root, leaf, seed, yak hair, cotton. Now Endi and Muga silk are also used. Designs vary from the simple arrangement of bold stripes and bands in black, red and white, to more elaborate patterns woven with yellow, green, scarlet, etc. There is also now increasing use of synthetic dyes.

The Adi is a major tribe of Arunachal Pradesh. Weaving is learnt by young girls and regarded as a sacred duty. Almost every household has one or more looms, considered heirloom and inherited only by women. The Adi loom is a single heddle, reedless loin loom, small, portable and easy to operate. Traditional colours used in Adi weaving are light red, light green and dark green.

The Apa Tani women also use the tabby weave with extra weft technique, like in Adi weaving, but patterns and colours are quite distinct. Traditional

colours are red, green and yellow. Designs are graphic, such as bold stripes alternating with narrow stripes. More recently, Apa Tani women have adapted their designs so they can be woven on frame looms.

Woven items include jackets, skirts, shawls, bags, blouses, loincloths, sashes.

ASSAM

Assam is justly famous for its Muga silk (Antheraea assamensis), a variety of wild silk not found in any other part of the world and geographically tagged to this area. The silk, which has a natural gold tone and glossy texture, is extremely durable and can be hand washed, its lustre increasing with every wash. Muga silk is also very protective of skin as it absorbs ultra violet rays.

Assam has several tribal communities. The Bodo are an important farming community and are credited with the introduction of Endi (also known as Eri) silk and Muga silk rearing to Assam. Weaving is done by Bodo women, the skills handed down from mother to daughter through generations. The loom is a basic fly shuttle frame loom made from local materials. The extra warp technique is used with extra weft for motifs and borders. Cotton was the traditional yarn but now synthetic yarns are often preferred. Bodo traditional colours are varieties of yellow, sometimes combined with red.

Products include mekhla chadar (traditional 2-piece Assamese dress for women), sari, gaamcha (towel), and various tribal textiles for men and women.

BIHAR

Bihar was once famous for its very fine Muslin Khadi fabric, which has almost vanished. Tussar and silk are now the main materials used in weaving. New dyeing techniques are used for bright and fast colours. Bihar also produces a range of multi-coloured plain Bhagalpuri silks, Tussar and mixed yarn fabrics. A special blend of cotton and silk is very popular.

BIHAR HANDWOVEN TEXTILES
TEXTILE TYPE
Motia/Khadi sari
Cotton-dyed, fabric resist, printed sari
Plain multi-coloured striped and checked/extra warp pattern sari
Plain multi-coloured striped and checked/extra weft pattern sari

Baavanbuti - Cotton sari with extra warp and weft

Tussar silk sari

Tribal sari – striped and checked

Tribal sari with three shuttle and extra weft

Bhagalpuri silk sari

Bavanbuti Sari

The Bavanbuti is a traditional sari of Bihar, which was an important item in the exchange of gifts at marriage. The cotton sari has 52 butis, usually of flora or fauna, such as Pipal leaf, elephant, lion etc. It had almost disappeared but there are recent efforts to revive the tradition.

Bhagalpur Silk

Bhagalpur silk, made in Bhagalpur, Bihar, is developed from wild tussar silk and has a rough texture. Made on a 4-shaft frame loom, patterning is done using contrast extra weft yarn. Designs consist mainly of stripes and checks. Solid colour or ornamentation is done once the base fabric has been made. Products include saris, stoles, dupattas, yardage and home furnishings.

CHHATTISGARH

Chhattisgarh has cotton and silk textile weaving. The cotton Bapta sari and the tussar Phera sari are well known. Chhattisgarh also has a long tradition of tribal coarse cotton saris called Pata. The Pata is woven by Panika and Chandar weavers. These saris are of narrow width, with off-white body, plain red border and simple pallav, with three or four bands of red. Unbleached cotton yarn is used. The red dye is from Aal (Madder).

The other important weaving tradition of Chhattisgarh is of Kosa silk, made mainly by the Devangan and Koshta weaver communities in the Champa and Raigarh area. The influence of the Odisha ikat tradition is evident here as a simple ikat technique is often used to make a temple pattern in the borders of saris.

Sericulture has produced materials like Muga, Matka, Noil and Gheecha. Gheecha is made from the waste of tussar fibre, and is popular for furnishings.

Kosa Silk

Kosa silk is developed from wild tussar silk and has a rough texture. Patterning is done by contrast extra weft yarn on a jacquard loom. Designs are inspired by local tribal motifs. The product range includes a range of saris, stoles, dupattas, yardage and home furnishing.

Champa Silk Sari and Yardage

The silk found in Champa, Chhattisgarh is developed from wild tussar silk (Antheraea mylitta) and has a rough texture. Patterning is done by contrast extra weft yarn on jacquard loom. Designs are inspired by local tribal motifs. The product range includes a wide range of saris, stoles, dupattas, yardage, home furnishing.

GOA

Goa has a tradition of cotton sari weaving. These saris with small and large check patterns were made mainly in red and black for women of the Kunbi tribe. With some slight variations in pattern and colour,this sari is worn also by the women of the Dhangad shepherd community, the Koli fishermen community, as well as the women of the Christian community of Goa.

GUJARAT

Gujarat has some of the finest and oldest traditions of hand woven and handcrafted textiles in India. From the coarse cotton and wool weaving of pastoral and farmer communities like Rabari, Maldhari, Ahir and Meghwal in Kutch, to the most sophisticated and complex silk Patola (Double Ikat) weaving in Patan, Surendranagar, a rich range of techniques is found here. Gujarat also has a history of silk and zari brocade weaving. Surat is still a major centre of zari making in India.

The weavers of Gujarat produce cotton, silk and wool textiles, often also mixing them, as in Mashru, to produce new textures. Plain, brocaded and Ikat textiles are produced as well. Gujarat is the richest state for textiles that combine handcrafted embellishments with handwoven techniques.

GUJARAT HANDWOVEN TEXTILES
TEXTILE PLACE AND TYPE **Kutch** Ghadchola sari, fabric resist in cotton or local Gajji silk Wool shawl, dhabla (local blanket), dhurrie (rug) Kharad rug of sheep or camel wool Mashru cotton and silk woven in satin weave

Surendranagar
Patola sari yarn resist double ikat
Tanchoi brocade sari and fabric
Mashru cotton and silk woven in satin weave

Chhota Udaipur
Kota multipurpose narrow cotton fabric in bright colours with geometric pattern on border at both ends, used by Rathwa tribe

Mundra
Namda rug

Saurashtra
Tangaliya wool shawl

Surat
Asavali broacade sari

Ahmedabad
Asavali brocade sari

Asavali Sari

The Asavali brocade sari is associated with royalty and grandeur. Thr sari was traditionally woven entirely from mulberry silk and pure zari. Designs are of flora and fauna or geometrical. The technique involves the use of jacquard and healds together. Jacquards are fitted in the throw shuttle pit looms and 5 or 8 healds, operated by the weaver with his legs.

Mashru

Mashru is a warp-faced satin-woven fabric, with silk warps and cotton wefts. The distinctive features of the textile are the satin weave in which the silk warps lie on the surface of the cloth, while the cotton wefts form a soft backing on the inner surface. The typical Mashru has a design of contrasting bright coloured stripes sometimes alongside stripes with Ikat patterning. Mashru is made in Mandvi, Kutch, and in Patan, Surendranagar, in Gujarat. Mashru is also found in other parts of the country. It was originally made for Muslim men who were not allowed to wear silk next to their skin. In Mashru the body is in contact only with cotton, as in a satin weave the silk yarn lies on the upper, exterior surface. Mashru is used for garments and furnishings.

Kutch Shawl

The intricately designed Kutch shawl, traditionally woven with local wool in Bhujodi village of Kutch, Gujarat, is an important symbol of cultural identity for local communities. It is often worn by women as a veil.

Patan Patola

The technique of tying and dyeing yarn before weaving is called 'Ikat', and when both warp and weft yarns are dyed, the technique is called ‘double ikat’. Patola is a double ikat sari made traditionally in silk in Patan, Saurashtra, Gujarat. Woven on a special throw shuttle slanted frame loom, both the warp and weft threads are first prepared by wrapping and dyeing in several stages and colours according to the pre-conceived design.

Tangaliya Shawl

Tangaliya, is the traditional hand woven shawl of Surendranagar District, Saurashtra, Gujarat. Tiny dots of extra weft are twisted around a number of warp threads, bringing to the fabric the effect of bead embroidery. The intricate process creates geometrical patterns, inspired by traditional tribal motifs.

HIMACHAL PRADESH

The woollen shawl is a traditional product of Himachal Pradesh. It is woven in sheep and yak yarn. Shawl weaving is a household livelihood activity, in which both men and women are engaged. Earlier, a few natural colours were used; now there is a range of colours in chemical dyes. The typical Himachal shawl has a plain body with simple geometric patterns at borders on both ends.Products include plain woollen fabric, including the local Pattu or shawl, and blankets, sometimes with checks and stripes. Woollen saris were also made but are now in decline.

Kinnaur Shawl

The Kinnaur shawl is a unique hand woven shawl of Kinnaur, Himachal Pradesh. The design is first made on graph paper and then woven by interlocking technique with the use of weft threads of different colours. The body of the shawl is usually plain and borders are patterned. Traditionally earth colours and geometric motifs are preferred.

Kullu Shawl

The Kullu Shawl is a traditional product of Himachal Pradesh. It is woven in pure woollen yarn with designs, which use interlocking technique but do not involve any mechanical appliance like dobby, jacquard etc. Bright vibrant colours are preferred and patterns are usually geometric.

JAMMU AND KASHMIR

The State of Jammu and Kashmir is well known for handmade textiles in wool, especially Pashmina.

Kani Pashmina Shawl

The Kani Pashmina shawl is exclusive to Kashmir, The twill tapestry technique used is extremely laborious. Patterns are made only with the weft threads, which are inserted by small wooden spools. A large number of threads – determined by the motifs and colours of the design – are interlocked to make a single pick. For very complex designs, different parts are woven on separate looms and later stitched together with fine invisible needlework done by a raffugar or professional darner.

Traditionally the naqqash or designer who drew the design of the kani shawl was the highest paid, even more than the weaver; the choice of colours was the job of the tarah guru who read out the colours as the shawl was woven. Partially embroidering a kani shawl reduced the time taken and the cost. In later Kashmir shawls the two techniques of Kani and Sozni are often combined.

The decline in demand for Kani shawls was the result of the use of more complex looms, like the jaquard loom, which made it possible for European manufacturers in Paris, Lyon, Vienna, Norwich and Paisley to produce similar looking shawls but at much lower cost.

KARNATAKA

Karnataka is famous for its silk saris but coarse and fine cotton and Khadi are also woven here, as are mixed cotton and silk textiles.

KARNATAKA HAND WOVEN TEXTILES
TEXTILE TYPE **Silk** Illkal Bangalore, Mysore, Mangalore **Khann blouse fabric cotton and silk** Plain Striped checked Extra Warp in Body Weft Yarn Resist **Cotton coarse count** Plain shot patterned Striped checked patterned Kuttalam multi coloured check **Cotton medium count** Plain shot patterned Striped checked patterned

Kuttalam multi coloured check

Cotton fine count
Lakundi Dhotra Three shuttle silk border
Plain Striped Checked Multi-coloured
Weft yarn resist

TEXTILE PLACE / TYPE

Belgaum, Bellary, Devangere, Bagalkot, Dharwad, Shimoga, Gadag
Khadi

Kollegal, Chintamani, Anekal, Bangalore
Silk

Hubli, Dharwad, Gadag and Bijapur
Cotton saris
Woven in green, navy blue, mustard and purple, always with maroon border, with traditional *gadi dadi* design

Anekal
Cotton saris
9 yard long 40 inches wide coarse cotton saris dyed in indigo

Lakundi, Dhotra
Fine cotton/silk
Three shuttle silk border
Plain/Striped/Checked/Multi-coloured; weft yarn resist

Molkalmuru
The Molkalmuru sari has weft yarn resist in the checks in body of sari and sometimes also warp yarn resist in sari borders

PARTICULAR SARI TYPE

Simhasana seere with intricate geometric patterns on pallav was designed for the second Vishwakarma exhibition in 1985 and is based on an heirloom textile originally a trade textile exported to Cambodia.

Yakshagana Kase is a traditional sari worn by Yakshagana artists with distinct maroon and mustard checked pattern

Chandrakali sari is a bridal sari in black silk with Kasuti embroidery.

Guledgudd Khana or Khann

Guledgudda Khana is a hand woven fabric made with pure cotton and silk yarn produced by the traditional weavers of Guledgudda and surrounding villages. This fabric is traditionally used for blouses, worn in conjunction with Ilkal and other saris made in Karnataka, and is popular also in Maharashtra. The fabric usually has a small checked pattern with contrast border and is woven using the three shuttle weaving technique.

Molkalmuru Sari

The Molakulmuru sari made in Chitradurga District, Karnataka, is a traditional sari of the State of Karnataka. The silk sari with floral motifs, contrast border and rich pallav with zari, is made with mulberry filature silk in warp and charkha silk in weft. Weaving is done mainly on pit looms, with either fly shuttle or throw shuttle technique. Three shuttles are used in which one shuttle is used for the body and two shuttles are used for the borders.

Ilkal Sari

The Illkal sari is a traditional sari of Karnataka, made in Bijapur, also in Bangalore, Mysore and Mangalore. The sari is worn at weddings and other festive occasions. The characteristic feature of the Illkal sari is that the warp of the body of the sari is joined with the warp of the pallav. This technique, unique to the Illkal sari, is known locally as Tope Teni. Warp threads for body, border and pallav are prepared separately; while the colour of the border warp and pallav warp are kept the same, usually in red silk with patterns in white, the warp of the body of the sari is in a contrast colour. The sari is woven on a traditional pit/frame loom fitted with dobby/jacquard.

Udupi Sari

The Udupi sari is a traditional sari of Karnataka, known for its very light weight. It is woven with fine cotton of 80's count in both warp and weft, and usually has a designed border and pallav with small butas.

KERALA

Kerala is famous for its traditional handloom attire made with non-bleached cotton and pure zari (kasavu). Pure silk, and silk mixed with cotton, are also woven. The off-white colour is dominant across textiles in Kerala; coloured textiles are very rare. The hand woven fabrics of Kerala may be divided into four main groups: Pattakara, Puliyila, Kai Patta and Chutti Patt listed below. Some particular examples of these are described further down.

KERALA HAND WOVEN TEXTILES
TEXTILE TYPE **Pattakara** Flat border, with flat end piece traditionally in black or red, broad band border in numerous colours **Puliyila / Kattikara** Flat border, ribbed end piece, more compactly woven band combined with ribbed band in end piece **Kai Patta** Extra weft patterned, sometimes with elements of Kai Patt or extra weft motifs in end piece **Chutti Patt** Arrowhead pattern Inlaid end piece; the finest design detail is the needlepoint sharp, extra weft inlaid Chutti Patt rising out of the border into the end piece

Balaramapuram Sari

Balaramapuram is a small town about 15 km from Thiruvananthapuram, Kerala, famous for the Balarampuram sari. The sari is made with white cotton yarn (grey or unbleached or non-dyed yarn) of finer counts like 80's, 100's etc. Its special feature lies in the preparation of the warp yarn, which is sized (starched) with the help of a brush. The threads become almost round after sizing, so the fabric has a very smooth surface without any superfluous fibres.

Chendamangalam Dhotis and Set Mundu

Chendamangalam is a village of handloom weavers in Ernakulam District, Kerala. The basic raw materials used for the weaving of Chendamangalam Dhotis are fine count cotton yarn and Kasavu (zari). The special feature of the dhoti lies in the preparation of the warp threads that are made very uniform and almost round in shape after sizing (starching). This gives the Dhoti a very smooth finish without any protruding fibres. The borders are patterned with Kasavu (zari).

Cannanore Home Furnishings

The special feature of furnishing fabrics from Cannanore or Kannur, Kerala, is the compact structure of the cloth, unique colour combinations, generous width and skilled craftsmanship. The fabric, made from cotton or art silk or in combinations, comes in a range of designs - stripes, checks, floral etc., for a range of home furnishing.

Kasargod Sari, Kuttampully Dhotis and Set Mundu

Kuthampully village in Thrissur District, Kerala, is well known for the handloom production of traditional Kerala attire. The origin of Kuthampully textiles can be traced to the end of the 18th century. Traditionally these were woven with fine non-bleached cotton and pure zari in the pallavs, using the jacquard technique. Gradually imitation zari is replacing pure zari because of cost. The special feature of these textiles is in the preparation of the warp yarn using the ‘street sizing’ or starching technique, which makes the yarn so round that the finished textile is extremely smooth and without any protruding fibres.

MADHYA PRADESH

Madhya Pradesh has a long tradition of cotton weaving. Mercerized cotton, silk and zari are the main raw materials used. Plain fabrics with simple brocade patterning are common. In tribal areas, Panika and Balai weavers weave coarse cotton saris and loincloths for Gond, Baiga, Bhil and Bhilala tribal communities. The Muslim Ansari and Hindu Julaha weaver communities of Chanderi and Maheshwar weave fine cotton, silk and zari saris for urban markets.

Chanderi Sari

The Chanderi sari, hand woven in Chanderi, is a centuries old, traditional sari of Madhya Pradesh. The sari combines silk yarn in the warp with cotton yarn in the weft and is embellished with zari. Un-degummed mulberry silk yarn is used in the warp and cotton yarn is used in the weft. Gold and silver zari are used to make the extra warp design in the border, and also the extra weft buta and stripe in the pallav. The sari is woven on a lightweight metal frame fly shuttle frame loom. The traditional motifs were based on flora and fauna but there is a shift now to more geometric patterns.

Maheshwar Sari and Fabric

The Maheshwari sari, made in Maheshwar, Madhya Pradesh, dates back to the18th century. Its survival and growth is in large part due to the efforts and patronage of Ahilyabai Holkar of the erstwhile royal family of Indore, who made Maheshwar her capital.

The Maheshwar weave was famous for its fine cotton count with variations of self stripes and checks in the body. The contemporary Maheshwar sari is usually woven with a silk warp and cotton weft, with extra warp patterning for the borders. The geometric borders of the Maheshwar sari are inspired by local architectural motifs and have become a trademark of the sari. The descendants of Ahilyabai, the Holkars, continue to support and develop the Maheshwari weaving tradition. Saris used to be woven on fly shuttle pit looms, often with a dobby attachment to make the extra warp designs on the border. There is limited use also of the Jhala technique.

MAHARASHTRA

Maharashtra is rich in cotton and silk textiles. A range of products is made in Khadi and coarse, medium and fine counts of cotton, as well as in cotton and silk and in pure silk. Techniques include yarn resist, extra warp patterning, brocade and tapestry.

MAHARASHTRA HAND WOVEN TEXTILES
TEXTILE TYPE **Coarse and Medium count Cotton** Baan Lugda – plain body/border/printed sari Baan with extra warp – border/plain/check body sari Baan with yarn resist border/body sari Medium count Khanngadi blouse fabric Khadi – handspun/handwoven sari **Medium and fine Cotton/Silk** Lugda/Jote – extra warp patterned border Cotton/Silk Tok Padar/Patal – Cotton body/Silk end piece sari; Cotton with zari sari **Silk/Cotton saris** Patal – extra warp patterned nine yard sari and drapes Paithan – interlock tapestry/brocade sari TEXTILE PLACE **Sholapur**

Cotton sheet, bedcover, table cloth, wall hanging, Khaki

Bhiwandi, Lohalkaranji, Latour
Yardage and cotton dhotis printed and dyed

Paithan
Kinkhwab, gold brocade yardage
Shaila, brocade stole
Uparna, pure zari and silk stole for prayer
Kad-sowale/Pitambar, dhoti in pure sllk for men

Yeola
Ganga Jumuna double colour sari which can be worn on either side

Nagpur
Nagpur sari, pure cotton in plain colours and with stripes and checks
Khaki

Bhandara
Sari in Tussar silk with woven border and pallav

Pune
Puneri sari, dhoti, fabric

Nanded
Khaki

Jyot Sari

The Jyot sari is made with fine cotton combed yarn. Both borders of the sari have a design made with extra warp. Extra weft buti designs are woven with the jala technique on a pit / frame loom. The special feature of this sari is that it is woven with the help of a Nagpuri wooden lattice dobby with mono-colour stripes and checks in fly shuttle weaving. Designs are floral or geometrical.

Himroo

Himroo, a fabric of silk and cotton, is made in Aurangabad, Maharashtra. The word Himroo originates from the Persian word ‘Hum-ruh’ meaning 'similar'. Himroo is a replication of the ancient Kimkhwab brocade, which used to be woven with pure gold and silver thread and was meant for royalty. Himroo designs have Persian references. Multi-coloured extra weft threads are developed into designs over a plain background. The extra weft threads, which are not involved in the design, are stitched on the reverse of the fabric using a special technique.

Karvati Sari

The Karvati is a traditional sari of Maharashtra. It is woven in village Palandur, Bhandara District, Maharashtra. The sari is woven on a pit loom mounted with Nagpuri wooden lattice dobby on top of the loom, above the weaver’s seat. A three-shuttle tapestry type weaving technique is used to produce a solid colour border and body. The uniqueness of the tassar Karvati sari is that the border of the sari is woven with temple designs in different sizes. The traditional saw tooth (karvat) motifs are woven with extra warp threads controlled by lattice dobby. The border is woven with mercerized cotton yarn while the body is woven with pure tassar hand-reeled yarn.

Paithan Sari and Fabric

The Paithan sari is named after the Paithan region in Maharashtra where it is made. It is one of the most expensive saris of Maharashtra. The Paithan sari is made with very fine mulberry silk and zari and woven in a simple pit or throw shuttle frame loom without any designing devices. Designs are made using the labour and time intensive tapestry technique.

Puneri Sari

The Puneri sari is a traditional pure cotton sari commonly worn in Pune, Maharashtra. Puneri saris are usually woven with cotton warp on the body and cotton warp and zari on the border. The sari is usually plain, sometimes striped or checked, with a simple border.

Solapur Chaddar

The Solapur chaddar is a cotton bedcover woven in the city of Solapur, Maharashtra. It is known for its special design and durability. Coarse cotton yarn is used in both warp and weft and the design is made using an extra warp, frequently of vivid mult- colours, which covers the entire body of the fabric. The name of the manufacturer is woven into the top of the cloth.

Solapur Terry Towel

The Solapur Terry Towel is made in Solapur District, Maharashtra. Woven using a jacquard technique, different coloured cotton yarns are used to make the bold floral and geometric designs. The towels are long lasting because of their compact texture.

MANIPUR

As in most states of North Easterm India, textile-weaving in Manipur is done by women.

Wangkhei Phee is a traditional textile of Manipur. The method of weaving this fabric is rather primitive. The design is developed without any implements like dobby or jacquard. The motif is first painted on the warp and then, as per the contours of the motif, the extra weft yarn is interlaced with the warp to make the desired design. The process is very time and labour intensive.

Shaphee Lanphee is a traditional woven and embroidered textile, usually a shawl, made by the Meitei women of Manipur. In the past, the shawl was presented by the King as a gift of honour to soldiers and chiefs of the community.

MEGHALAYA

The North-eastern state of Meghalaya is famous for its weaving tradition. Most weavers are women who work with the loin loom/ back strap loom. Only the Garo community use frame looms. The Garos also cultivate a variety of short staple cotton that is used to make the traditional fabric.

The textiles have attractive, proportioned motifs. Among the textiles produced are the Dakmanda (a kind of blouse worn by the Garo women which resembles a lungi), and the Daksari (a dress wrapped around the waist).

The Khasi woman wears a dress called the Jainsem, which flows to the ankles and on top of which a blouse is worn. On formal occasions, the 'Ka Kainsem Dhara' is used. This is a long piece of Assam Muga silk, which is worn knotted and hangs loose below the knees.

MIZORAM

Weaving is an integral part of Mizo culture, and women learn to weave at an early age. During lean agricultural months, or in their leisure, women work at the loin loom.

The Puan is a traditional textile of Mizoram, noted for its design and intricate embroidery that is worked along with the weave. Like a lungi or sarong, it is usually about 45 to 48 inches wide and about 36 inches long. The Puan is traditionally worn by women. The Mizos have a wealth of traditional designs and motifs, now being developed into new styles.

NAGALAND

Nagaland has a flourishing handloom industry due to the abundance of cotton, as also skilled weavers. Weaving is done by women who use the loin-loom to weave traditional shawls, while the narrow fly shuttle is used to weave other fabrics. Naga women also weave with yarn spun from locally available fibres, like short staple cotton, wild jute, bark and nettle, as well as some silk and wool.

Each Naga tribe uses bold distinctive patterns with simple geometric designs and motifs for shawls and sarongs. Black and white are the predominant colours, while red and green motifs are introduced with an extra weft.

Black, dark blue, red, yellow stripes and bands of contrasting blue red and white distinguish Konyak garments.When a Konyak woman gets married she wears a Shatni shawl, which is preserved and used again only after she dies,to wrap her body.

A Chang cloth requires all the zig-zag lines to fall uniformly, or it is seen as a sign that the young warrior may die a premature death.

Married Lotha Naga women wear Kordesu skirts with a tartan type design of dark blue with narrow red and white lines.

The Rehu Kekhim shawl of Yimchungar men has circles of cowries on a black background.

The Tsung Kotepsu shawl has a white woven band stitched along the centre of the shawl and is woven over with figures of elephants, tigers and circles. It has horizontal black, red or white stripes.

The Lotha Naga shawl is woven in nine parts and stitched together.

Moirang Phee is a traditional textile which has a specific design called the ‘Moirang Pheejin’ woven sequentially on both longitudinal edges of the fabric and oriented towards the centre of the cloth, with cotton or silk thread. It was originally a product of Moirang village. The fabric is woven by women, and used by them during marriages and other festivities. The design, known in local language as Yarongphi ('ya' means ‘tooth’, 'rong' means ‘long’ and 'phee' means ‘cloth’), is woven in the extra weft technique. This triangular motif, arranged in varying steps on the longitudinal border of the fabric, has a sharp edge at top.

ODISHA

Odisha is one of the richest states for textiles in India. In depth of skill,in the elaborate yarn resist technique of Ikat, it is unsurpassed. The typical motifs in Odisha are rounded, not straight, and so the intricate designs require

enormous expertise in planning and execution. Weaving is done in cotton and silk across the state.

ODISHA HAND WOVEN TEXTILES
TEXTILE TYPE AND PLACE **Cotton** Bomkai sari, extra weft (Ganjam) Bomkai sari,extra weft and ikat (Sonepur) Habaspuri sari, extra weft (Kalahandi) Haldidanti sari (Puri) Simanoi sari, extra weft (Dhenkanal) Kusmi sari,extra weft (Khurda) Viman sari (Nuapatna, Cuttack) Taraballi sari, single ikat (Nuapatna, Cuttack) Khanduapato sari (Nuapatna, Cuttack) Kotpad Taraf Pata (Kotpad, Koraput) Passapalli sari, double ikat (Bargarh) Bichitrapuri sari, double ikat (Sambalpur) Saktapar sari, double ikat (Bargarh) Do Muha coarse cotton sari, single ikat (Bargarh) Manyabandha sari, single ikat (Maniabandha, Cuttack) Bonda Ringa short skirt fabric (Koraput) Khurda cotton lungi (Khurda) Uttariya Angavastra (Jaipur and Ganjam) Gadaba Kerang, coarse cotton short sari(Koraput and Kalahandi) Passapalli, coarse cotton double ikat (Bargarh) Balangir sari, single ikat (Jagatsinghpur) **Silk** Bomkai (Ganjam and Sonepur) Barhampur Pata (Ganjam) Geet Govind Phenta single ikat (Nuapatna) Uttariya tassar silk with temple border (Jajpur) Butidar tassar silk sari (Sonepur) Bichitrapuri silk sari (Sonepur and Boudh) Khadi tussar temple border sari (Jaipur)

Bichitrapuri Sari

The Bichitrapur cotton sari of Bargarh is a double ikat sari with a red, black and white geometric pattern. The body of the sari has a pattern of squares. The border has a rudraksha motif together with a running ikat pattern. For designing of the border, two fold cotton yarns are used as extra warp. Originally these were woven with the help of healds but now small jacquards

are used.Passapalli, also called Bichitrapuri, are double ikat saris woven in cotton and silk, in bright colours with traditional temple motifs, and made in Sambalpur and Balangir.

Berhampuri Sari

The Berhampur Resham Pata sari or joda is a traditional textile of Odisha. The sari is meant for women while the joda is meant for men. The Berhampuri silk sari has the typical Odissi kumbha and phoda motifs. It also has a very distinctive border design. The Berhampuri sari adorns the deities of Jagannath, Balabhadra and Subhadra at the Jagannath temple in Puri.

Bomkai Sari and Fabric

The Bomkai sari originated from Bomkai village in Ganjam district, 156 km from Bhubaneswar. The designs in the typical Bomkai sari are inspired by tribal motifs. Fine cotton yarn (of count 2/80, 2/100, 2/120), mulberry silk, tassar silk and zari are used and the sari is woven on fly shuttle pit looms as well as frame looms. The three-shuttle technique is used to produce the solid border effect. Extra warp design in border and extra weft design in body and pallav are woven with the help of dobby/jacquard/jhala. In Sonepur district, saris woven in fine mercerized cotton and silk are also called Bomkai and designs in these saris are influenced by Hindu and Buddhist motifs.

Dhalapathar Parda and Fabric

About a hundred years ago the Rangani community in the village of Dhalapathar, Odisha, produced some Parda or curtains using a special technique of weaving. These curtains, which had a temple design, became very popular as they recreated in the home the look of a temple. Due to the popularity of the design, many more Pardas were produced of the famous temples of Orissa, such as the Puri Jagannath Temple, the Konarak Temple, the Lingaraj Temple etc.

Gopalpur Tussar Fabric

Gopalpur village in Jaipur District, Odisha, is famous for its tussar fabric. The yarn is dyed in colours such as maroon, red, plum and rust. Dhoti, joda, shawl, stole, scarves and saris are made in tussar and gheecha and enhanced with an extra weft design based on tapestry technique.

Habaspur Sari and Fabric

Habaspuri is a cotton-based traditional handloom textile of Odisha. The Kondha weavers of Chicheiguda, Kalahandi District, are credited as the original creators of this fabric. The Habasapur style of weaving is based on tribal traditions of Kalahandi. The special feature of this sari is that the extra warp temple motifs are arranged longitudinally on the border. The pallav has extra weft designs with local motifs like kumbha, fish, flowers etc. The sari is woven on pit or frame loom fitted with dobby.

Kotpad Fabric

Kotpad is a traditional fabric of Odisha. The special feature of this fabric is the use of natural madder or Aal (rubia tinctoria) in the dyeing of the cotton yarn. A three-shuttle technique is used to achieve the contrast border. Common motifs are duck, hand fan, flower, palanquin, fish, animal etc.

Khandua Sari and Fabric

Khandua sari and fabric are part of the rich heritage of Nuapatna, a small village in Tigiria Block of Cuttack District, Odisha. The village owes its origin and significance to the Lord Jagannath Temple. Weavers of the village were allotted the work of sevaks of the temple (servants of the God), weaving decorative cloths for Lord Jagannath, Devi Subhadra and Lord Balabhadra. These decorative clothes became known as Khandua sari or Khandua Pata.

Ikat

Ikat is a resist dye technique that originated in Odisha. It is also known as Bandha. In Ikat it is the **yarn** that is tied and dyed according to a pre-conceived design, before the yarn is mounted on the loom. Ikat is a very sophisticated technique requiring complex mathematical calculations to accurately translate the desired final design into the numbers of threads that need to be tied and dyed in the different colours. This is even more so in the case of double ikat. For single ikat, either the warp or weft thread are tied and dyed, while for double ikat both the warp and weft threads are tied and

dyed. In the single ikat, it is the warp **or** weft threads that have to be carefully positioned; in the double ikat **both** warp **and** weft require to be precisely placed for the desired final pattern to emerge in the weaving.

Sambalpuri Bandha Sari and Fabric

Sambalpur in Odisha is where some of the finest and most intricate Ikat saris are woven. Both single and double ikat saris are made here and, unlike most other parts of India, these exquisitely-patterned saris are also enjoyed by local people.

After the elaborate preparation of the yarn, weaving is done on a basic pit loom. Extra warp or weft or both are used for the intricate patterning on the borders and pallav. Common motifs are fish, conch shell, bird, animal, flower, rudraksha, paisley, lotus, vine. Butis in the body are made with extra weft; motifs on the borders with extra warp. The dobby mechanism has been adopted by many weavers for weaving the extra warp.

The Sambalpuri ikat sari is made in cotton, silk, silk and cotton mixed, coarse cotton. The traditional Sambalpuri double ikat sari has a chequerboard pattern and a brocaded border of 'rudraksha' bead compositions.

PUNJAB AND HARYANA

Punjab does not have much handloom weaving. Like Rajasthan, the sari is not the main garment worn in the State. But the historic city of Panipat has been known as a city of handloom as it was famous for its Khes (heavy bed cover or wrap) weaving. Kheswere woven in a double-cloth weave with cotton yarn, which made it thick enough to be used as a spread or a wrap or bedding. Multi-treadle and healds are used to weave the fabric with coarse cotton yarns in warp and weft. The traditional colours of a Khes are red and black on a white background.

RAJASTHAN

Rajasthan is more famous for its rich handcrafted traditions than for hand woven textiles. A variety of garments are worn here, the sari is not a very common dress. There are however some shawl weaving traditions as well as the well-known Kota Doria textile (including sari), the light gossamer fabric ideal for wearing in hot weather.

RAJASTHAN HAND WOVEN TEXTILES

TEXTILE TYPE

Kilim
Of Islamic origin a Kilim is more ornate than the Durrie and can be hung on walls
Cotton and woollen kilims are wovenat Rampur, near Jaiselmer, Jodhpur and Barmer.

Pattu
Traditional blankets from locally produced rough handspun wool. Black or white filled with colorful patterns. Made in Bikaner Jaiselmer, Barmer, Jodhpur and parts of Jalore Districts.

Shawl
Softer finer wool, in tie and dye, or woven patterns produced at Napasar Bikaner District and Rattangarh in Churu District.

Kota Doria
Also known as Masuria are fine gossamer chequered fabrics woven at Kota, Kaithun and adjoining villages.

Khadi
Produced at various centres

Pattu

Jaisalmer is famous for its woollen or cotton Pattu, or large shawl with contrast border. The Pattu has great significance in the local rituals of the Meghwal, the Pattu weaving community. It is an important item in the gifts offered to the groom’s family at marriage.

Traditionally, pit looms were used for weaving, using the three-shuttle technique. Motifs are created by extra weft and follow very basic geometric patterns like zigzag, triangle, diamond etc. The extra weft is usually in a

contrast colour to the base cloth. Now, frame looms have been introduced to weave new contemporary designs.

Kota Doria

Doria (striped) fabrics in narrow width for turbans used to be woven in Kota. Now Kota is famous for the 'Kota Doria sari'. The distinguishing feature of the sari is the subtle check design made with cotton and mulberry raw silk yarns in the base fabric. Gold and silver zari threads in extra warp and extra weft are used to make the design. The cotton yarn provides strength and suppleness while the fine raw silk brings delicacy and transparency. Weavers are mostly from the Muslim Ansari community. While weaving is a family activity, women do most of the work in this tradition.Kota Doria is now also made by weavers in Bundi, Kota and Baran Districts of Rajasthan.

SIKKIM

Sikkim is the home of three communities: the Lepchas, the Bhutias, and the Tsongs.

Lepcha women work on traditional back-strap loin-looms and weave shawls and blankets. Originally yarn was made from nettle plants but now cotton and wool are used. The fabrics are usually white with rhythmic stripes in black, red, yellow, green, ornamented with interwoven motifs.

TAMIL NADU

Tamil Nadu has a strong and vibrant handloom tradition, with textiles in cotton, silk, and a combination of cotton and silk. Tamil Nadu textiles can be divided into four main categories: Sadha or Plain, Seeru and Kattam or Stripes and Checks, Korvai or Three Shuttle, and Pettu or Patterned.

TAMIL NADU HAND WOVEN TEXTILES

TEXTILE TYPE

Sadha Plain
Cotton
Silk
Mixed Cotton and Silk

Seeru and Kattam / Stripes and Checks
Cotton
Silk
Mixed Cotton and Silk

Korvai/Three shuttle
Cotton
Silk
Mixed Cotton and Silk

Pettu/Patterned
Cotton
Silk
Mixed Cotton and Silk

TEXTILE PLACE AND TYPE

Kanchipuram, Bhavani, Erode, Salem, Chennimalai

Real Madras Handkerchief (RMH)
Bleeding Madras
Madras Check

Madurai, Chattayyangrarpettai, Tiruppur, Karaikkudi, Salem

Home furnishing
Dhoti cotton white with thin border sometimes with zari

Angavastram cotton white with plain or zari border
Lungi cotton with multicolour pattern

Kodalikaruppur
Kodalikaruppur sari

Salem Fabric

Salem is a major handloom-weaving centre in Tamil Nadu. Products include saris, yardage, dhotis, etc. Silk saris are woven on jacquard with gold zari in the border and motifs. Saris are often used as attire for deities during different religious occasions. Cotton yardage or dress fabric usually has checks or stripe patterns. The Vanniyar community of village Elampillai is involved in this work.

Chettinad Sari

Chettinad, in Sivaganga District in Tamil Nadu, is famous for its handloom tradition. Chettinad saris, distinguished by their vibrancy and weight, are made in pure cotton. The saris have vivid colours and bold patterns, as well as contrast borders woven in three-shuttle technique. The Chettinad sari is also known as ‘Kandaangi’.

Kovai Kora Cotton

Kovai Kora cotton is woven in the Coimbatore region of Tamil Nadu. Kovai Kora cotton is made from a blend of silk and cotton, and woven on a fly shuttle raised pit loom, fitted with jacquard. A superior quality cotton yarn is used in the weft and a mulberry silk yarn in the warp. The fabrics have bright colored border designs.

Salem Silk or Salem Venpattu

The white silk dhoti of Salem in Tamil Nadu is a special handloom product of the area, famous for its whiteness and lustre, technical excellence and novel border designs. Pure mulberry silk, normally obtained from Karnataka (Bengaluru and Mysore) is used in warp and weft. Pure or imitation zari is used in the border, which is unique to this dhoti. The textile is woven on a pit loom / raised pit loom, and the border design in extra warp is woven with the help of a lattice dobby.

Arani Sari

Arani is a town in Thiruvannamalai District, 142 km from Chennai, in Tamil Nadu. The Arani sari is woven by using dobby/jacquard with two-fold mulberry silk threads in warp and weft. The saris are woven either with one side border or double side border, but without interlocking (Korvai) the body and border, as is done in a Kanchipuram sari. The border has a thin line of zari or small motifs. The sari weighs about 300-400 grams less than a Kanchipuram sari.

Kanchipuram Silk

Tamil Nadu is especially famous for its heavy Kanchipuram silk, also known as South Indian silk, made in the town of Kanchipuram. Made with twisted hand spun silk yarn, the distinctive features of a Kanchipuram sari are its brilliant palette and wide solid border and pallav, which are usually in contrast colour to the body. This design is achieved by a special technique where the sari body is interlocked with border and pallav during the weaving process. Pure mulberry silk is used in both warp and weft and pure zari for patterning. Weaving is done on a throw shuttle pit loom or a raised pit loom. For weaving of motifs, a naksha, locally called adai, is used. This is essentially an indigenous version of the jacquard loom. Many Kanchipuram sari designs are variations of vertical and horizontal stripes and checks. In the more elaborate saris geometric or floral motifs cover the entire ground of the sari.

Kodalikaruppur Sari

Among the patterned textiles of Tamil Nadu is a unique sari made in the village of Kodalikaruppur, Tanjore District. An elaborate combination of several techniques, including jamdani zari weaving, kalamkari painting or printing,and resist dyeing,the sari was made for the royal family. The gold zari is used as background, rather than ornament. The space for ornament is left empty to be filled in using an intricate process of madder and resist printing. The traditional colours used are turkey red, ivory white and black.

A good description of the sari was given by Sir George Watts for the 1903 Delhi Durbar Exhibition:

“Saris were specially woven of a good-quality cotton, in which a pattern previously conceived was worked out by threads of gold let into the weft, as in the manufacture of jamdani flowered muslins, but with this difference that the gold was made to form the background of the pattern, not the pattern itself. The next stage seems to have consisted in colouring the pattern. This was done by elaborating a design in wax by means of the kalamdar (bamboo pen) and block printing combined. When waxed, certain portions were printed in darker shades of the same colour in order to give shadow effects.”

TRIPURA

Tribal communities, such as Devburma, Reang, Kuki, Noatia, Halam, Jamatia, Lushei, Chakma etc., of Tripura wear traditional clothes. Men wear turbans and a narrow piece of cloth as lower garment. Mostly, the upper part of the body remains uncovered. Women wear a long piece of cloth as lower garment, known as pachchra, and cover their breasts with a small piece of cloth called risha, decorated with woven designs. Young boys and girls prefer to wear contemporary dress.

UTTAR PRADESH

Uttar Pradesh is known for its immense varieties of cotton, silk and zari brocaded saris. The main centres for these saris are: Mirzapur, Basti, Maunath Bhanjan, Azamgarh, Balia, Mubarakpur, Lucknow, Jhansi, Jaunpur and Varanasi.

Khadi, coarse cotton, plain silk and cotton fabric are also produced. The majority of weavers are from the Muslim Ansari community, but there are weavers also from the Hindu Julaha community.

UTTAR PRADESH HAND WOVEN TEXTILES
TEXTILE TYPE Motia saris in coarse count (also known as Gara and Gazi) Baun saris in coarse cotton with silk/zari border Khadi fabric in cotton and silk Jamdani loom embroidered saris in fine cotton Warp/weft patterned saris in fine count cotton/silk Varanasi weft patterned saris in cotton/silk **Brocades** Kimkhwab - a heavy gilt brocade with more zari than silk visible. Potthan / Bafta - lighter than the Kimkhwab with more of the underlying silk visible Abe-rawan - a transparent muslin or organza base with zari or silk thread patterning Tar Bana - a fine silk warp and zari weft as well as zari supplementary weft, that give the brocade a metallic sheen Amru - supplementary weft patterning is in silk, rather than zari. The traditional Amru brocade is the Tanchoi

Varanasi Brocade

Varanasi Brocade is the famous textile of Varanasi, Uttar Pradesh, made of fine silk with intricate designs using zari.

Brocade is a generic term applied to textiles that are richly figured and refers to the technique in which the pattern is achieved on the loom with the use of one or more supplementary weft or supplementary warp.

Traditionally, Varanasi Brocade was woven on a draw loom, a complex handloom for weaving figured textiles. The draw loom is equipped with a structure harness and a pattern harness, which produce the ground weave and the surface pattern, respectively. Patterning of great complexity and width is possible on this loom. In Varanasi the pattern harness is called the Jhala. The draw cords are selected for patterns by another set of lashes and together this comprises a detachable pattern module called Naqsha. Over

time, the Jacquard has replaced the Naqsha as the pattern selection device, but the basic setup of the draw loom has remained the same.

An intricate technique of patterning with zari used in Varanasi is called Meenakari, a kind of loom embroidery. The most famous brocade of Varanasi is the Kimkhwab, which has the appearance of a sheet of silver or gold.

WEST BENGAL

West Bengal is famous for its fine cotton handloom textiles. Some of the finest muslins used to be woven in Bengal and this heritage is evident in the quality of cottons available today. Many of the patterns and weaving techniques of West Bengal have a definite link with those of East Bengal, now Bangladesh. The West Bengal Tangail sari, for example, is connected closely to the Dhakai Jamdani. West Bengal is also well known for a few silk sari traditions, such as the Garad (traditionally with white body and red border) and the Baluchari, with the elaborate figurative motifs in body and pallav.

WEST BENGAL HAND WOVEN TEXTILES

TEXTILE TYPE AND PLACE

Coarse Cotton
Yarn between 40 to 80 count woven into low cost saris, dhotis, gaamchas and lungis in various places in West Bengal.

Fine count Cotton
Shantipur sari
Tangail sari
Dhakai sari
Khadi sari
Jamdani sari
Dhakai Bheeti sari
Dhaniakhali sari

Khadi
Nabadweep and Kalna in Burdwan District, Phulia and Shantipur in Nadia District and Mirzapur in Murshidabad Districtproduce fine Muslin Khadi.

Tussar Silk
Considered pure cloth and worn by priests, also worn as wedding sari.
Common colours yellow ground and bright borders.
Woven in Birbhum, Malda, Midnapore, Murishidabad,Districts.

Mulberry Silk
Garad and Korial saris
Bishnupur sari
Baluchar sari

Tribal Drapes

Begumpur Sari

Begampur, in Hooghly District, West Bengal, is a famous cotton-weaving centre, producing fine-textured saris and dhotis. Begampur saris have deep, bright colours, drape well, are easy to maintain and do not require frequent starching. The distinctive feature of a Begumpur sari is its design, which has bold lines and geometric patterns in the pallav. It is woven with cotton yarn in both warp and weft. Designs are made with extra weft cotton thread with the help of a small wooden plank called the ‘chiur’, peculiar to this tradition.

Tangail Jamdani Sari

Weavers of Tangail, near Dhaka in Bangladesh, were famous for the Jamdani sari. After Partition, many Hindu weavers, in particular from the

Basak community, migrated to West Bengal and settled in Nadia and Burdwan Districts. Their weaving technique has become known as Tangail Jamdani.

Jamdanis are woven in plain weave. The throw shuttle loom has been replaced by a fly shuttle loom. Earlier, the yarn used was fine cotton of 100's and 120's count. Now saris are made with a silk warp and cotton weft and also in pure silk. Chemical colours have replaced vegetable dyes. Traditionally, the base of the Tangail Jamdani sari was white or off-white, but now Tangail Jamdani saris are made in a variety of colours.

The Tangail Jamdani sari has motifs distributed in the body of the sari and in the pallav. The floral motifs have a distinctly geometric sensibility. Patterns are first drawn on graph paper, which is then placed below the warp frame as a guide. The patterns are woven using an interlocking extra weft technique. A Jamdani sari is woven without using a jaquard.

The major centres of Tangail Jamdani are Phulia, Shantipur, Beledanga, Saptagram, Hooghly, Amuragarh, Dhatrigram, Kalna and Samudragar. Each centre has developed its own style of Tangail Jamdani.

Shantipur Sari

Shantipur is a large town in Nadia District, about 100 km from Kolkata, West Bengal, which has been a famous centre for handloom saris for centuries. After Partition, many weavers migrated from Dhaka to the Phulia region, in the Panchayat area of Shantipur. The Shantipur sari is justly famous for the fineness of its hand spun yarn and the excellent quality of its dyeing. Today, the traditional Shantipur handloom sari has a 68's to 80's count cotton yarn in warp and weft. Cotton, muga and tassar silk yarn, and zari, are used in extra warp for the border design. Weaving is on fly shuttle frame looms filted with jacquard. Another unique feature of the Shantipur sari is in the finishing when size (starch) paste (made from popped rice or 'khoi') is applied, once whenthe yarn is prepared, and again when the sari is being woven.

Dhaniakhali Sari

The Dhaniakhali sari takes its name from the village of Dhaniakhali in Hooghly District, about 50 km from Kolkata, West Bengal. The traditional Dhaniakhali saris are famous for their durability and simple designs – usually plain, checked or striped, with contrast, often extra wide, border. Weaving is on fly shuttle pit looms fitted with lattice dobby. Fine cotton yarns of 80's to 100's count are used in both warp and weft with extra warp of 2/100's or 2/80's cotton yarn. The weave of Dhaniakhali saris is not as close or dense as in Tangail Jamdani saris.

Baluchar Sari

The Baluchar sari is an exceptional silk sari of West Bengal. This sari is known for its figurative patterns, including depictions of mythological figures or colonial scenes in the pallav. It was mainly produced in Murshidabad, but is currently made also in Bishnupur and surrounding areas. Degummed mulberry silk yarn with low twist is used in both warp and weft. The design is woven with extra weft. The intricate pallav design is developed in different layers in rectangular boxes. No zari or metallic yarn is used in the design.

IV.3.2 HANDCRAFTED: POST-LOOM LISTING

PAINTED

KALAMKARI

THANJAVUR KALAMKARI

MATA NI PACHEDI

ROGAN

PAINTED TEXTILES

Painted textiles are of two basic kinds: **pigment painted** or **dye painted**. Most pigment painted textiles in India - Pichchwais and Phads of Rajasthan, Patas of Odisha -are ancient traditions of painting made for ritual purpose.In these, the preparation of the cloth involves the suppression or control of its natural qualities; the porosity of the cloth is reduced to a minimum while its strength and pliability are reinforced. These works classify more as painting than textile and are not included in the present survey.

The **Rogan painting**tradition of Gujarat is a **pigment painting** tradition that is of relatively recent, probably Persian,origin. It is a direct painting techniquewhere an oil-based paste made with mineral colours is applied on the surface of untreated cloth. Rogan patterns have an embossed quality and resemble embroidery.

Dye painted textiles have been made in the Indian subcontinent for at least three thousand years. The elaborate technique involves the painting of the cloth with mordants or fixing agents before the motifs are drawn and painted

or dyed with colour. Dye painted textiles include **Kalamkari** (known variously as Chintz and Calico) from Andhra Pradesh, **Mata ni Pachedi** from Gujarat, and **Sickinaikenpet** and **Thanjavur Kalamkari** textiles from Tamil Nadu.
Indian dye painted textles were renowned for their depth of colour, intricate designs and colour fastness, and were exported all over the world - to Europe, America, Africa and Asia - for centuries. The endless variations of designs produced to suit different tastes and markets underline the remarkable skill and versatility of the Indian craftsman.

Dye painting has sometimes been combined with block printing, as in the Machilipatnam Kalamkari or in Mata ni Pachedi. This was usually in response to increased demand, as printing with block was both cheaper and quicker than dye painting. Indeed, over time, there has been a significant shift away from dye painting to dye printing. But alongside, there has also been a movement in the opposite direction, as niche markets have grown for the exclusively dye painted product.

The two Mata ni Pachedi textiles on display make an interesting contrast. The traditional piece in red, black and white is done in a combination of dye painting and block printing, whereas the more contemporary piece in grey with intricate pattern is fully hand painted.

KALAMKARI

Kalamkari, or pen craft (kalam-pen, kari-craft), is the earliest known complex technique of hand painting and hand printing found in India. The tradition grew under the patronage of the Mughals (in Burhanpur, Agra, Sironj) and the Golconda Sultanate (in Petaboli) and flourished with the huge demandfrom export markets round the world -from Persia, Europe and Southeast Asia, and also from West Africa and the Caribbean. The endless variations of designs produced to suit different tastes and markets are testament to the remarkable versatility of Kalamkari craftsmen.

Kalamkari is now found mainly in Andhra Pradesh where the two distinct styles are associated withSrikalahasti and Machilipatnam.Two other important Kalamkari traditions are the Matani Pachedi of Gujarat and the Thanjavur Kalamkari of Tamil Nadu.

In **Srikalahasti**, a bamboo kalam or pen is used for freehand drawing and colour fill-in of the motifs, and is worked entirely by hand. The temple scrolls, hangings, banners etc., of this tradition typically reference Hindu myth and legend.

The Kalamkari of **Machilipatnam**, also known as Coromandel Chintz, was a mixture of painting and hand printing, done on garments and home textiles. The printing blocks with very elaborate designs of flora and fauna - the Tree of Life is arecurring motif - show definite Persian and Mughal influence. Kalamkari is traditionally done on cotton fabric with natural dyes and the dominant coloursdeployed are red, yellow, blue, green and black.Red is from Indian madder, yellow from the Myrobalan flower, blue from Indigo and black from iron filings and jaggery.

The process is complex and intricate. The cloth first needs to be stiffened by seeping it in astringents and buffalo milk and drying it in the sun. Mordants like alum are used to fix the dyes, and multiple washings, bleaching and sunning are done to ensure fastness of colour. Wax is used as resist agent when a combination of colours are used to embellish different parts of the design. Over time many of these traditional processes have been simplified.

Kalamkari is not the preserve of any particular group or community but, as with many other craft traditions, has been passed down in families through the generations. By the middle of the 20th century it had all but disappeared but witnessed a revivalin the late 1950s, due largely to the pioneering efforts of the legendary KamaladeviChattopadhyaya.

Excerpt from
Handcrafted Indian Textiles, Rahul Jain and Rta Kapur Chishti, p.25, Roli Books 2000

The process of painting cloth with fast dyes is exceedingly complex. Vegetable dyes adhere permanently to cotton only in the presence of a bonding agent or mordant: a metallic salt which combines with the dye to create an insoluble colouring matter on the fibre. Since different mordants and different concentrations of the same mordant yield varying tints in the same dye bath, their successful application is the cornerstone of the dyer's art. The use of mordants, moreover, involves treating the cloth with fatty, astringent substances, which leave an ochre hue. A mastery over washing and bleaching operations is, therefore, necessary to obtain, at the end, a clear ground that complements the luminous colours.

Eighteenth-century documents show that the dyers on the southern Coromandel Coast thoroughly washed, half bleached and soaked the cloth in a myrobalan solution prior to dye-painting. Then they transferred the pattern to the cloth by dusting a perforated paper carton with powdered charcoal. A bamboo stylus, called *kalam,* was the primary instrument for painting in the mordants, this process came to be known by the local term *kalamkari*. In the first stage of painting, a*kalam* dipped in an iron mordant was used to etch all the outlines that were desired to be black. The mordant reacted immediately with the myrobalan to yield a permanent black. Those outlines that were required to be red were, in turn, etched with an alum mordant. The cloth was then dyed in a solution of *chay*root (Oldenlandia umbellate) whereby the alum outlines reacted with the alizarin in the *chay,* turning them red. At the next stage, in preparation for indigo dyeing, all traces of the

myrobalan and the mordants were removed from the cloth by bleaching it in a dung bath for several days. Save for the details which ere required to be blue, the entire cloth was painted with wax and dyed in a vat of indigo, the wax being subsequently removed by immersing the fabric in hot water. While other tints could be achieved by repeating, in each case, the entire mordanting, dyeing and washing processes, green was generally obtained by painting a fugitive yellow over blue details. Besides the use of vibrant colours, the craftsmen created fine outlines, details and suggestions of shading and depth by working in wax resists with a metal *kalam*. While applying resists on the cloth before immersing it in an indigo vat was relatively straightforward, in the case of the other dyes, the resist had to be painted in before the mordant.

The essential elements of this laborious technique have survived and found their way in some form or the other into the modern era. While the more renowned Coromandel tradition underwent a complete transformation during the course of the nineteenth century,that of Srikalahasti has retained some aspects of its original process and character. In the case of the Coromandel work, the Industrial Revolution permanently altered the nature of the textile trade between India and Europe. New markets in Iran ensured thriving commerce in the nineteenth century, but assimilation of the wood-block for printing mordants and resists in repetitive design ultimately led the craftsmen to abandon free dye-painting. Machilipatnam remained, however, the chief port of trade and a small block printing industry managed to survive. Of the centres where craftsmen painted temple hangings, only Srikalahasti remained active, although weakly, in the twentieth century. But the timely intervention by the All India Handicrafts Board in 1958 gave a fresh lease of live to an art close to extinction.

Kalamkari, Srikalahasti, Andhra Pradesh

Kalamkari Machilipatnam, Andhra Pradesh

Kalamkari Machilipatnam, Andhra Pradesh - Detail

THANJAVUR KALAMKARI

Thanjavur Kalamkari has been made in Tirupanandal near Kumbakonam, Tamil Nadu, for generations. The craftsmen, originally from Kodalikaruppur, use the technique of dye painting to make the decorative cloths – canopies, cylindrical hangings, umbrellas, torans – with images of gods and flora and fauna for use in temples and rituals. A kalam or stylus made of bamboo and cloth is used to paint the mordant and the vegetable dyes.

The Thanjavur Kalamkari is quite different from the Kalamkari of Srikalahasti and Machilipatnam, and bears a strong resemblance to the appliqués of Kumbakonam. The inspiration for these traditions are the paintings and sculptures of the Thanjavur tradition, also found in the local temples.

Kalamkari, Thanjavur, Tamil Nadu

THANJAVUR KALAMKARI - Sickinaikenpet

The Sickinaikenpet painted textile is a type of Kalamkari, also from Tamil Nadu, identified by its bold and vibrant colours – red, black, yellow, white, sometimes also blue. These textiles are unusual in that they do not have the lyrical lines or figures of the other Kalamkari traditions of Thanjavur.Their beauty is in their basic geometry and simplicity, and the intensity of the bands of colour, which do not bleed in washing.These features may be related to the process of hand painting used, where the colours are applied by dabbing with cloth steeped in dye. More recently, this is achieved with the use of stencils.
The Sickinaikenpet painted textile tradition is a recent one, no earlier than the beginning of the 20th century, and probably began with the migration of a single family from Kodalikaruppur, a renowned centre of weaving and dye painting associated with the court of Tanjore which went into decline.
The decline in courtly and religious patronage has led to a switch to new products like home furnishings and apparel.

Interview with National awardee in Kalamkari work: Shri Raj Mohan, whose father, Dr R Emberumal is a Shilp Guru awardee and craftsman for the textiles commissioned for the Festivals of India 1982.

_____

Shri Raj Mohan gave some historical information about their tradition. According to him, the Naidu community came originally from Hubli (now in Karnataka) and moved to Thanjavur about 700 years ago on invitation from the Naik royal family of Thanjavur. Hubli was then a Telegu speaking area. The main language still spoken in the Raj Mohan household continues to be Telegu.

There were links of this Naidu community with the Kalamkari communities of Srikalahasthi and Machilipatnam in Andhra Pradesh but gradually these links were lost and at the present time there is no connection between them. While the Naidu community worked in Thanjavur, much later, about 200 years ago, the then King gifted a large piece of land in nearby Kodalikaruppur, to the ancestors of Raj Mohan. Thus, part of the Naidu community shifted to Thanjavur, while others continued to live in Kodalikaruppur.

Prior to this shift there was no Kalamkari craft practiced in Kodalikaruppur. The river in Kodalikaruppur flows throughout the year, which is why this location was particularly suitable for Kalamkari work.

About 150 years ago the Raj Mohan family shifted from Kodalikaruppur to Sickinaikenpet, about 4 km away. The same river flows through this town too. Gradually the Kalamkari craft in Kodalikaruppur went into decline. By

the time of Independence the craft here had all but disappeared. According to Raj Mohan, in the whole of Thanjavur now it is only in Sickinaikenpet that this Kalamkari tradition survives.

In Kodalikaruppur, sari, lungi, temple hanging were made in volumes. But the most famous item was the Kodalikaruppur sari. Today, the same products are made in Sickinaikenpet, but the sari that is famous there is very different to the Kodalikaruppur sari. The traditional Kodalikaruppur sari is embellished with very elaborate patterns and motifs, whereas the famous Sickinaikenpet sari is very simple, with bold bands of colour.

The patterns and motifs of the hangings and decorations used in the temples were inspired by the Thanjavur art tradition found in the Tanjore palaces and temples. Drawings made 200-300 years ago are used as reference for the painted textiles.

Sickinaikenpet Sari, Tamil Nadu

THANJAVUR KALAMKARI: Kodalikaruppur

The most famous product in Kodalikaruppur, Tamil Nadu, is the Kodalikaruppur sari. This was a cotton and metal thread textile which was “the most technically hybrid and subtly beautiful fabric ever produced on the subcontinent . . . the geometric, floral and, more rarely, animal designs created by a skillful application of white resists and red, black and yellow dyes overlay unexpected gold wrapped threads” (from p. 139, Fabric of India, Victoria & Albert Museum, 2015). Similar but undyed white cloths patterned with zari, known as *kasav tupottiya* used to be exported to Sri Lanka. The additional dyeing process after the removal of the woven textile from the loom was probably a subsequent innovation in the late 18th century.

MATA NI PACHEDI

Mata Ni Pachedi or Mata ni Chandarvo is a painted and block printed textile based on the narratives of the Goddess Durga and her numerous manifestations. A tradition of the Vaghri nomadic tribe, the textiles served as temple hangings or movable shrines. Four or five pieces of Mata ni Pachedi were used to erect a temporary shrine. The Vaghri tribe is now a settled community in Gujarat and practicing artists of Mata ni Pachedi are based mainly in Ahmedabad and in Kheda district.

The Mata ni Pachedi or Mata ni Chandarvo is a large scroll divided into several self-contained parts, each with a narrative of the deity, sometimes also local legends of the community. The image of the Goddess on her *vahana* (vehicle) takes prominent central position and is larger than the surrounding images. Traditionally, only three colours were used: maroon, black, white. A border with geometric or floral motifs frames the painting. Earlier the entire painting was done by hand but at some point blocks were introduced. These were used usually for the borders of the painting and sometimes also for generic motifs or characters. From the 1980s there was an increasing trend of entirely hand made pieces intended more for the urban art market. While the Devi continues to be the central figure in these paintings, the size, layout, colours, representation are very different from the traditional Pachedis. Unlike the traditional painting which conveys a Devi with mystical power, the contemporary Pachedis are more elaborate, decorative and ornamental, clearly more works of art than ritual textiles. For the traditional ritual purpose, hand painting continues to be used alongside block printing. Though in decline, demand for the traditional Mati ni Pachedi continues at some level.

Documentation from field trip to Ahmedabad, 6 January 2017 based on interviews with 3 painters of Mata ni Pachedi

1. Manubhai Chunnilal Chitara (approximately 75 years old in 2013)
   National Award winner and Shilpa Guru Awardee
   Sons: Sanjay Manubhai Chitara, Vasant Manubhai Chitara
   Daughters: Manjuben Chitara, Manishaben Chitara
   All 4 children are also National Award winners
   Interview 2013.

2. Dilip Vaghibhai Chitara (approximately 50+ years in 2017)
   Interview 2017.

3. Chandrakant Bhulabai Chitara (approximately 46+ years in 2017)
   National Award winner
   Interview 2017

The artists listed above belong to the same extended family. The fathers of the three artists - Chandrakant Chitara, Bhulabai Chitaraand Manubhai Chunnilal Chitara - are brothers.Dilip Vaghibhai Chitara's father, Vaghibhai Chitara, was a cousin of Bhulabai Chitara and Manubhai Chunnilal Chitara.The ancestors of this extended family lived around 60 km from Ahmedabad, in a village called Ashok Nagar (earlier known as Aghar), in Viramgam District. In medieval times the local Solanki rulers had organized the settlement of Chitara painters at Aghar.

The Chitara clan belongs to the Devi Pujak section of the Vaghri community. Their main work was body tattooing of the local tribal and folk communities.It is not clear when and how the painting tradition began, but it is understood to be several centuries old.

According to tradition, the painted cloths were considered very sacred and had to be handled very carefully – women had not to touch them if menstruating, men could not touch them if they had not bathed, children had not to sit or play on them or soil them – as these acts would be polluting. Women were also not allowed to enter the temples where these cloths were hung. Such was considered the power and sacredness of the cloths that the ancestors of the Chitara community, afraid of the consequences of mishandling the textiles, stopped making them. But then, according to legend, the Devi, worried that she was no longer being worshipped, came in a dream and reassured the Chitaras that no harm would visit them so long as the cloth was at home and being made. But the cloth had to be handled with care and respect once it was installed in the Temple. Thus, work on Mata ni Pachedis commenced once again.

Earlier, along with the painting on cloth, similar paintings were made by the Chitara artists in the family shrine and inside walls of the house. The wall was plastered with cow dung and clay mud paste. Twigs from the date palm tree and white clay were used for painting. Artists were invited specially for this work.

Mata ni Pachedi cloths used to be made for 3 purposes: for use as mobile shrine, often for communities forced to migrate due to natural calamities,

war, etc.; as ritual offering, when a Mata ni Pachedi was gifted on the granting of a wish or fulfillment of vows; as wrap for a priest performing rituals.

Originally, the cloths, made in cotton, sometimes also in sheep's wool, were entirely hand painted. Coarse cotton was used in narrow width, usually stitched in 3 lengths, and then painted. A subsequent development was the introduction of block printing to make a few of the designs. Printing was originally done with clay blocks, which were made by the Chitara artists and baked by the local potters. Later, wood blocks were used. These were made by the artisans of the Gajjar community at Pethapur, near Gandhidham.Manik Lal Gajjar was a highly skilled and famous wood block artisan.

Painted cloths were used for worship by Vaghri, Rabari, Harijan, Thakur, Koli, Chowdhry and some other groups.Viramgam and Kheda areas were famous for the production of Mata ni Pachedi. Chaklasi village of Kheda district, Dhaulka village of Ahmedabad district, and Ashok Nagar village of Viramgam, were the main centres.

Most of the Chitara painters of Ashok Nagar village of Viramgam shifted and settled in Ahmedabad. The Chitara community in Dhaulka have stopped painting but buy and sell the product. The Chaklasi village Chitara painters do a very basic kind of Mata ni Pachedi.

Earlier, the name of the person who ordered the painting, his father's name, the date and time of the order, the reason for the painting, were all entered in one corner of the painting. This is still followed in the paintings used for ritual purpose.When a painting is ordered by a large family or group then this information is not always entered in full, due to limitations of space.

Dalip Vaghi Chitara says his grandfather, Lakshman Chitara, came to Ahmedabad in the 1930s, about 80 years ago, settling down in a suburb, Mirzapur. Some time after this, Manubhai and Bhulabhai families also shifted to Ahmedabad. They did mainly painting, and very little work with blocks.
They made their shop Near Mirzapur bus stop and placed an image there to advertise their work to passers-by. Their grandfather had three sons: Wagi Lakshman, Wadilal Lakshman, Mangalabhai Lakshman. All worked together but the main painter was Wagi Lakshman.

In 1973, Gurjari Handicraft Corporation established and commercialized the Mata Ni Pachedipainting tradition. From ritual purpose, the product shifted to decorative textiles. More blocks were made and the product diversified. Fabric yardage, dupattas, saris, bedcovers, wall hangings, etc. began to be made. The market responded well. Decorative elements began to enter the traditional Mata ni Pachedi, such as the Tree of life motif, etc. The traditional rigid format was broken and the context was also diluted. Rendering and representation gave way to fresh imagination and the use of new chemical colours.

Traditionally the cloth paintings used to be made in different formats.
The **Chandeni** is a square cloth of approximate size of 14’ -15’ on each side. It is a canopy and mounted usually as a temporary roof. The Chandeni is divided into 9 sections, of which the central space has a medallion. The four corners may also have circles or half-circles. All the 9 Matas or goddesses are represented in a Chandeni. The 9 goddesses are:

1. Chaitrojimata, seated on throne
2. Vahanavatimata, seated on boat
3. Melbimatha, seated on goat
4. Khodyarmata, seated on crocodile
5. Bechanmata, seated on chicken
6. Galemata, seated on ram
7. Bishatmata, seated on buffalo
8. Chamundamata, seated on lion
9. Durgamata, seated on tiger

A separate special deity is:

10. Pawagarhwali Kalimata, seated on mountain/rock

The **Chandarva** or **Chandarvo** is a rectangular cloth of approximately 5’ width and 13’ – 14’ length. It is mounted on the inside wall of a large temple or outside wall of a small temple. Itsometimes serves as wall/enclosure or temporary shrine. In the Chandarva, the total space of the cloth is divided into 9 segments and the narrative of one, or up to three, goddesses can be depicted in the nine segments, depending on the instructions of the client. Which Mata should be depicted, is also determined by the person placing the order. Sometimes the images of ancestors are made on order. Most often, the name of the person who has commissioned the textile, his father’s name, year of production, and reason for the order, are painted in one corner of the textile. Orders can be placed by households, or by larger groups who offer the textiles collectively to the temple.

The **Mata ni Pachedi** is like a shawl, approximately5’ wide and 8’ - 10’ length. The textile is divided into 6 segments and is usually focused on one Mata or goddess and her story. The person commissioning the textile decides which Mata is to be depicted. Typically a Mata ni Pachedi is ordered by one person rather than a group and is offered to a temple. Name of the Person commissioning, Name of Father, Reason for Order and Date, are all painted in one corner of the cloth. Usually a Mata ni Pachedi is placed on an inside wall of the Temple. It is also used by the Priest performing the rituals, as a shawl or Odhni.

Chaitra Navaratri (a 9-day period, usually from end-March to early April) is typically when offerings of these textiles are made. About 15-20 days in advance, people come to place their orders with the artists, giving detailed instructions. When ready, the textiles are usually collected early in the morning. Home, village or a main shrine of a particular goddess, are the places where the textiles aretypically offered. Ancestral traditions are followed in the choice of textile and goddess. A textile is normally offered with an elaborate ritual conducted by a priest, alongside a Boa or Shaman,

who is possessed by spirits and goes into a trance. This is when he wears a Mata ni Pachedi. On Asthami, or the eighth day, when the rituals are complete, these textiles are folded carefully and put away in a copper vessel in the shrine. The textiles are taken out whenever there are special occasions or rituals to be performed. Most communities have their own shrine where others are not allowed. The Vaghri community temple also does not allow women to enter.

These customs and rituals continue. Even this year – 2017 – Chandrakant Bhulabhai Chitara has two orders for the traditional Mata ni Pachedi.

MATA NI PACHEDI
The Technique

1. Cotton cloth is soaked and washed in water.
2. Harda (Myrobalan) and Castor oil are mixed in water in which the cloth is soaked, squeezed and beaten.

3. For black colour, water is put in an earthen pot. Rusted iron pieces and jaggery are added and the pot sealed so no air can enter. The pot is buried in earth for 15-20 days.
4. After 15-20 days, the liquid is taken out and put in an iron pot for boiling.
5. In a small cup, 50 gm of Castor oil is mixed with 20 gm of Hara Kasis, or Green Vitriol, and heated. This is added to the liquid boiling in the pot.
6. For every 20 litres of this liquid, 500 gm of Kachuka, or flour made from the kernel of the tamarind seed, is added and boiled for one and half hours.
7. Then it is left to cool, after which the black colour is ready for use. This is used for all the outline work.
8. **For red colour**, 15 litres of water are put in a copper utensil. 1 kg of Alum –the mordant for Red colour - and 500 gm of Kachuka are added to the water and boiled for one or one and half hours, until a paste is formed. Kachuka is used to bind the Alum into a paste. It also prevents the Alum from spreading.
9. Wherever red is required on the cloth, this paste is applied. Then it is dried.
10. The cloth is then spread out in running water so that all the Kachuka is removed. The cloth is then dried in strong sunlight as the warmth of the cloth helps the absorption of colour.
11. Water is filled in a large copper vessel. Tamarind flowers are added to bring a shine. The water is heated slightly. Alizarin is put into a little pouch and stirred into the water. The cloth to be dyed is put into this water and boiled, while being stirred vigorously.
12. The cloth is taken out and dried.
13. In a large vessel, water and camel dung are mixed together. The cloth is put in this mixture and left overnight. The cloth is taken out the next day and dried.
14. After drying it is washed in running water so that all the extra colour is taken out. Then the cloth is dried.
15. Black and red are the traditional colours of the Mata ni Pachedi or Mata ni Chandarvo or Chandeni. Other colours have come in to the repertoire only after 1975. These are typically chemical dyes easily available in the market. They are applied directly, and do not involve processing.

Mata ni Pachedi, Gujarat -Contemporary

Mata Ni Pachedi, Gujarat – Contemporary (detail)

ROGAN

Rogan is a hand painting technique dates back several centuries. The traditional motifs and designs suggest Persian influence, as also the term

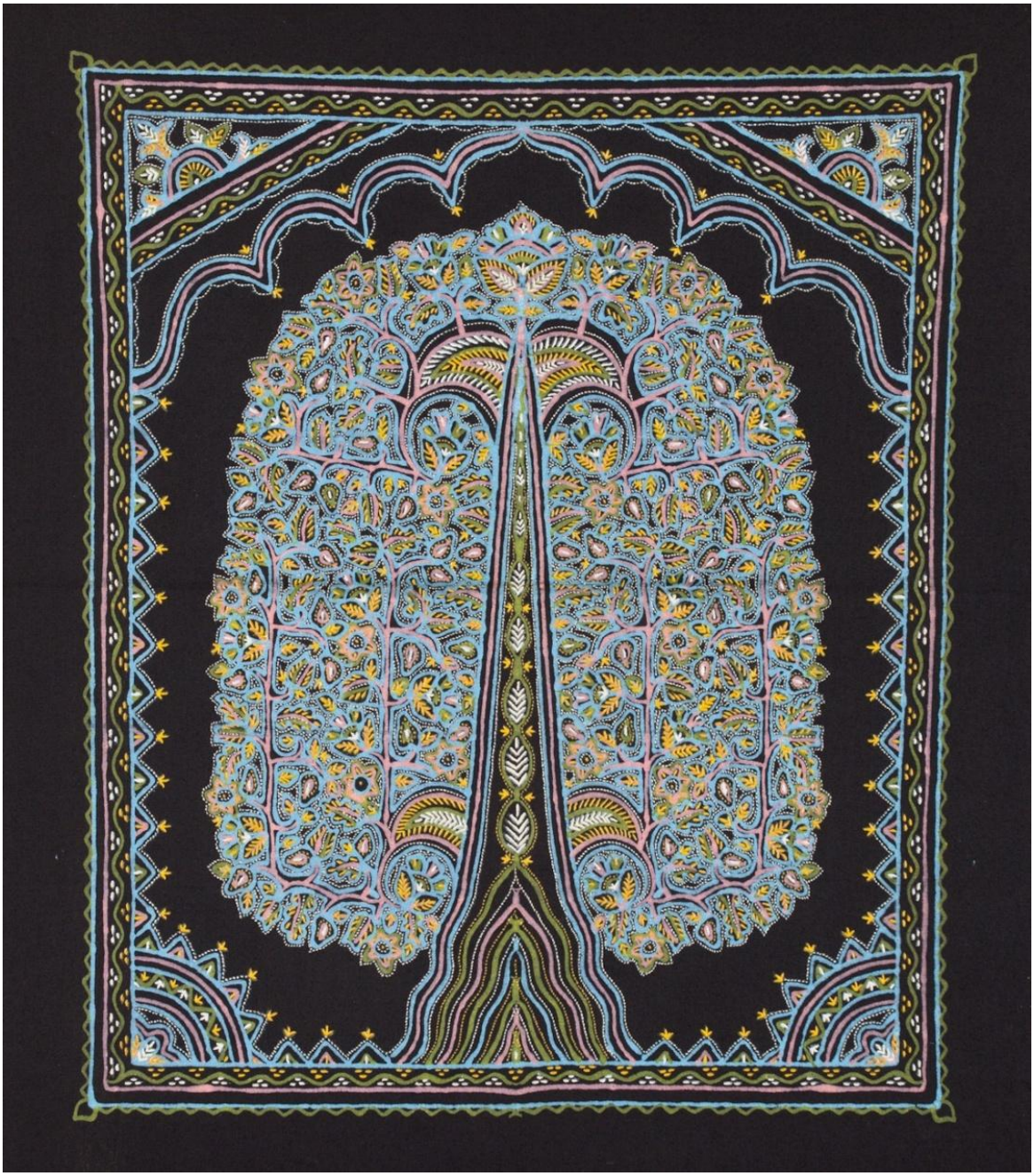
‘Rogan’ which means ‘oil-based’ in Persian. It is thought to have come with the Afridi community of Syria who travelled through Persia and Afghanistan to India. The craft was traditionally practised by men of the Muslim Khatri community, of Sindh origin. It is now done by very few families, based mainly in Nirona, Kutch, Gujarat.

The unique technique involves trailing the oil-based paint on to fabric to create the varied floral forms typical of this tradition. Castor oil is heated for many hours and cast into cold water producing a thick, viscous residue, which is mixed with natural colours to form a sticky paste. The paste, one colour at a time, is put on the palm of the hand and lifted on to a long metal needle. The motifs are made by drawing out a fine line of the paste and manoeuvring it as required with the needle before placing the line on the fabric. The process requires skill and concentration; a mistake is irreversible. Repeat patterns are made by folding the cloth over the wet motif, which is then magically and precisely reproduced on the folded side. Rogan cloths are used for all kinds of decorative purpose, including wall hangings, tablecloths, mats, cushions and garments.

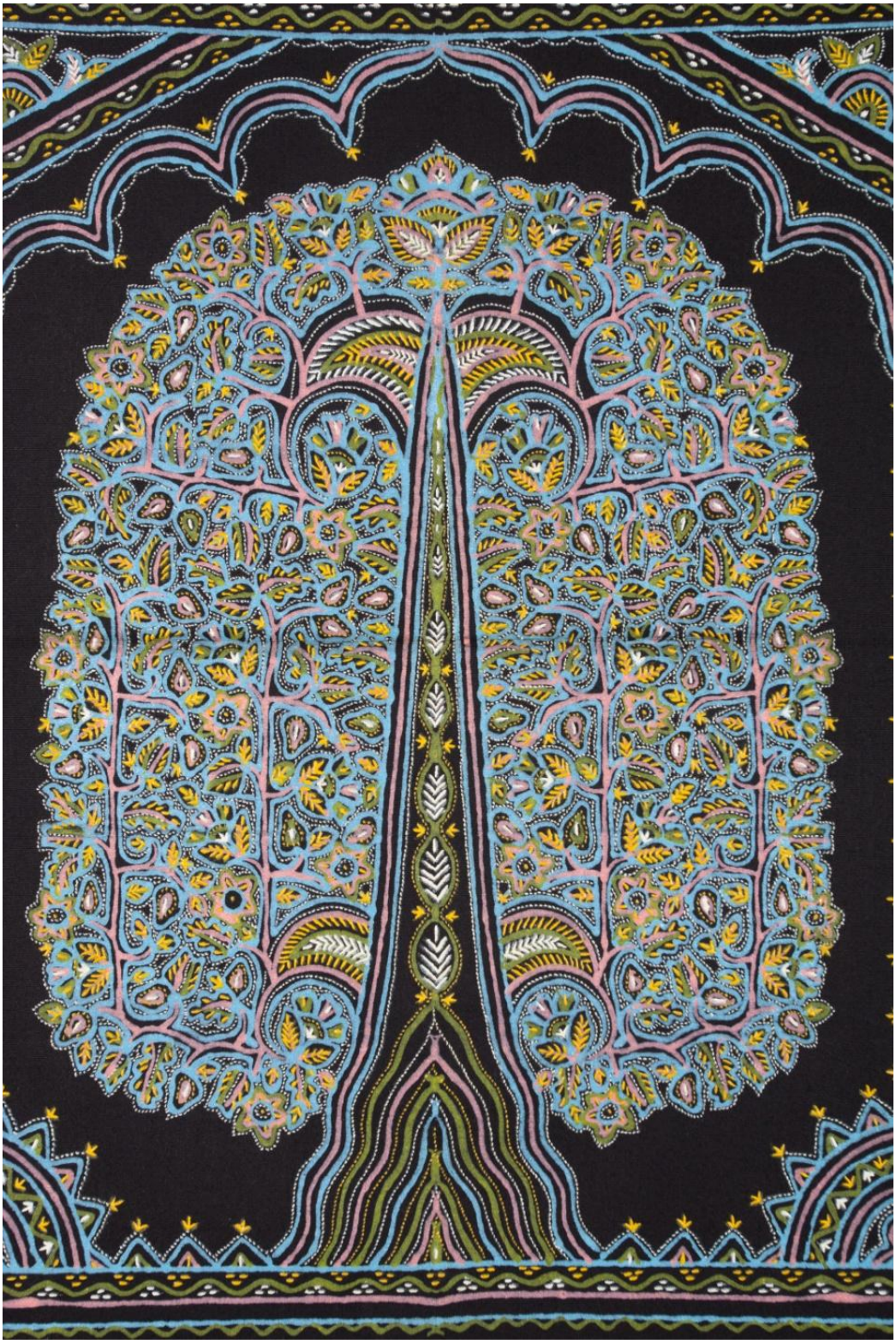
Documentation from Field Trip to Nirona, Kutch, Gujarat, 7 January 2017

On our visit to Nirona we met Rogan artist Ghafoorbhai Khatri and his family. We saw 3 different workshops of Rogan and were told at present there are about 20 Rogan artists working in the area. Ghafoorbhai Khatri also provides training to about 15 young girls. Earlier,Khavda and Chaubari villages were also involved in Rogan painting, but after 1980 those centres declined. Rogan is done only in Nirona now. The craftsmen reported there is sufficient demand for the craft. They showed us some old pieces, of which one was an ‘Obekshan’ – a large textile worn by the women of the Haleputra Muslim community of the Banni area of Kutch. We were also shown a ‘Dhaniya’ cloth. This was used by the Ahir community to cover a stack of quilts and bedclothes. A third cloth was ‘Parna’, used as a swing for a small child. 2 Ghagras, one black and one white, were also shown. Rogan painting looked just like embroidery in these ghagras. We were told that the Red Ghagra with black border was worn by Ahir women, while the black Ghagra was worn by Haleputra and Meghwal women. The works shown, especially the Dhaniya cloths, had a definite layout. While the work was not so fine or skilled, it was much more expressive and spontaneous than contemporary Rogan work. Standard motifs include Paniya or Toran, Peacock, Women churning butter, Elephant, Tree of Life. Rogan was usually done on thick cloth, something like canvas. The craftsmen described the technique in some detail. The colours deployed were mainly mineral colours, usually prepared fresh for each work. When not being used, the colour paste is kept in water so that it does not dry and harden. When the paint is first taken out it is dry and stiff, but repeated stirring of the paint with the metal needle on the palm of the hand generates heat and softens the paste into the consistency required for drawing out the line of colour.

Rogan, Gujarat



Rogan, Gujarat (detail)



PRINTED

AJRAKH

AKOLA

BAGH

BAGRU

BALOTRA

DABU

FARUKKHABAD

KHARI

SANGANER

SAUDAGIRI

PRINTED TEXTILES

The embellishment of cloth with patterns printed with wooden blocks is a craft that has been done in India for centuries. Archaeological evidence suggests that block printed textiles existed as far back as 3000 BCE during the period of the Indus Valley civilization. In more recent times, from around the 17th century, Indian printed textiles were renowned for their designs and colours, as well as their colourfastness, and were traded across the world.

Printing involves the placing or withholding of colour or pattern on cloth, thus producing two kinds of spaces: the embellished space and the background space, or, respectively, a positive space and a negative space. The distinction between the spaces defines where the cloth receives or resists the various interventions and this is at the fundament of hand printed techniques.

Three kinds of blocks are used in printing: Rekh for the outline of the motif, Daat or Datta for the filling of the motif, Gadh for the background of the design. The number of Daat or Dutta blocks used depends on the number of colours that need to be filled.

In traditional dyeing and printing, a **‘mordant’** (**or absorbing agent)** is applied to receive colour, and a **‘resist’** (**or blocking agent**) to repel it. Sometimes, mordant and resist processes are repeated several times to produce a complex, layered pattern of many colours, as for example in**Ajrakh** or in double or triple**Dabu**, the mud-resist technique. In other traditions, such as**Bagh**, a typical feature is the printing of the Gadhor background, so that the actual motif emerges in the negative, where the colour has **not** been applied.

Underlying the sophistication and artistry of the hand printed and dyed textile therefore is a profound understanding of the science of materials and processes: properties of the cloths, the dyes, the mordants and resists, and their mixing, fixing and sequencing. Critical also is knowledge about wood and the quality of carving of the wooden blocks. Blocks are sometimes made with an air circulatory system for fine printing, or covered with felt to achieve dense and precisely defined patterns. While blocks are also made of metal and terracotta, wood blocks have been the most widely used.

The discovery of chemical dyes has led to two other printing techniques. In **Direct Printing** chemical dye is applied directly to the cloth as there is no need of prior treatment of cloth with mordant. In **Discharge Printing** the fabric is first dyed and then a chemical applied with a wooden block to remove the dye, producing the pattern in negative, in the original colour of the cloth. This can be printed again with another colour if desired.

Traditionally, the printed cloths of Western India have been laden with markers of identity, defining community, status, gender etc. But withincreasing urbanisation and widening markets, the significance of these markers has declined.

AJRAKH

Ajrakh is a unique combination of hand block printing and resist dyeing. With the skilful manipulation of Dabu (or resist, of two kinds - mud-resist and lime-resist), intricate, multi-layered designs, typically in blue or red vegetable dyes, are produced on cotton cloth treated with mordant. The hallmark of the traditional Ajrakh textile is double-sided printing, where the pattern on one side of the fabric is precisely replicated, line for line, dot for dot, on the other side.

The craft was practiced along the banks of the River Indus, now divided between India (Kutch in Gujarat, Marwar in Rajasthan) and Sindh, Pakistan. Ajrakh textiles were used locally as well as exported to various parts of the world including the Middle East. The term Ajrakh may be derived from the Arabic ‘Ajrakh’, or colour blue.

Designs are likely to have evolved over time and been influenced by the tastes and fashions of the trading countries. The influence of Islam, especially Sufism, is not in doubt; many Ajrakh designs common today are inspired by architectural motifs from the Islamic tradition.

Ajrakh was traditionally made for men only – for lungis (lower wrap for men), gamchas (shoulder cloth), faintas (turban). It was the traditional clothing of nomadic pastoral Muslim communities. In Kutch, this is the Maldhari community. In Marwar they are the Muslim Patel community, whose main occupations are livestock herding and pottery. In this community, even today, the traditional ceremonial costumes include the lungi (lower wrap for men) and the fainta (turban).

The craft of Ajrakh has been practiced by the Khatri community, which is both Muslim and Hindu. In Kutch (Gujarat), the primary task of printing is done by the Muslim Khatri community, while in Marwar (Rajasthan), this is done by the Hindu Khatri community.

Unlike many crafts, Ajrakh has survived with its producers and users still carrying on the tradition, though modern screen-printing technology has affected the output of traditional Ajrakh. In Kutch, the Khatri craftsmen have almost stopped production for the Maldhari community because much cheaper varieties of screen-printed and chemically dyed Ajrakh cloths are coming from Pakistan, as well as being produced in Khavda village in Kutch. Screen-printed Ajrakh is also being manufactured in Barmer (Rajasthan). But demand continues for the traditional Ajrakh as it is such an important marker of the unique culture of the Sindhi community.

Today Ajrakh, is produced, imitated and traded to a large domestic and international clientele. Alongside the traditional uses of Ajrakh there have been several successful initiatives based on the diversification of designs and uses. Ajrakh is no longer only for men. Many new products – yardage, home furnishings, fashion textiles - are now demanded and in new materials like Mashru. While the long and arduous process of traditional Ajrakh makes it much more expensive than its modern screen-printed substitute, there is an enormous difference in quality and depth of design so Ajrakh textiles, including saris and scarves for women, are also entering new markets as luxury, high-end products.

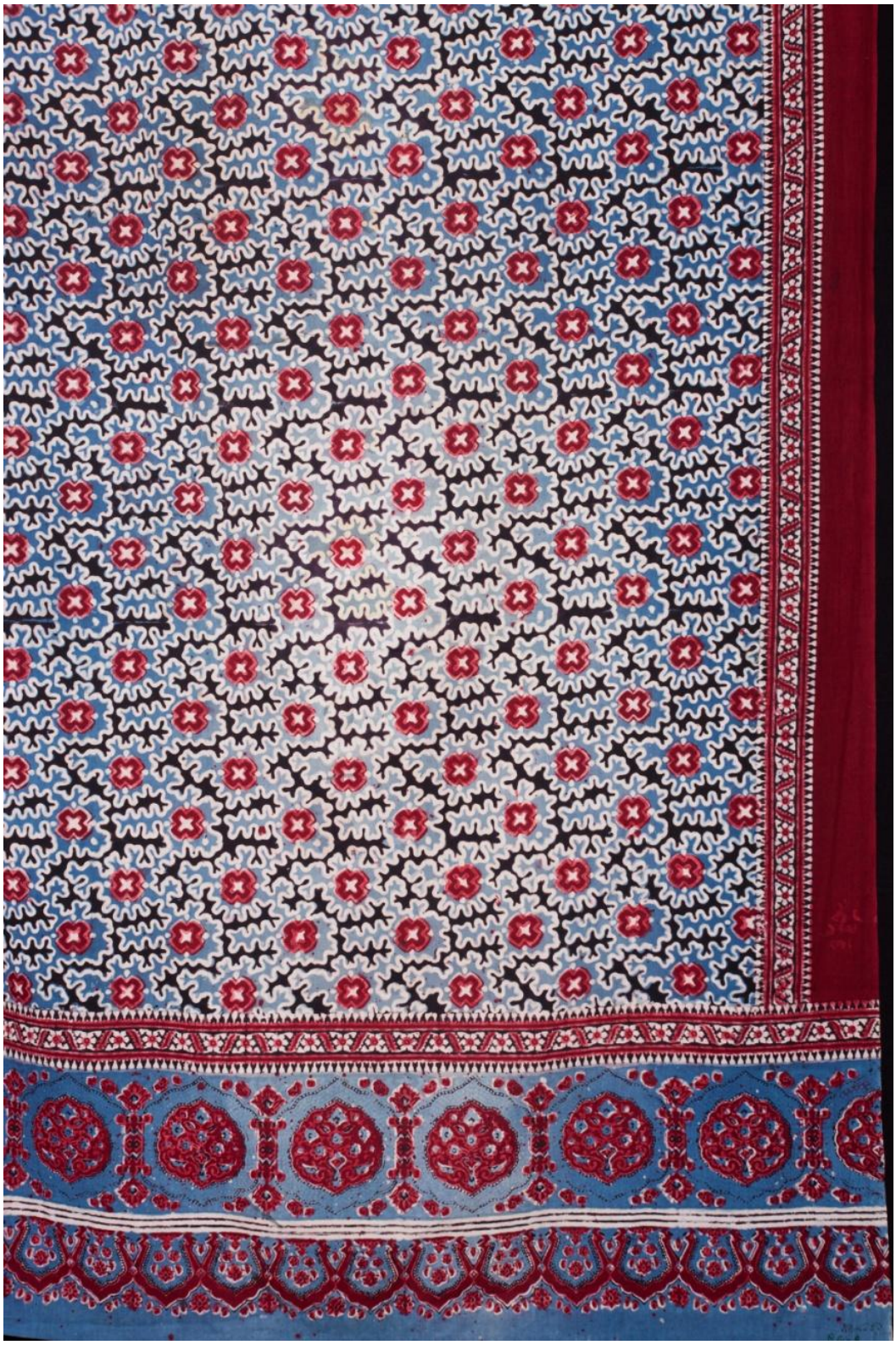
Documentation based on interviews
From Barmer – Pukhraj Kasturchand Khatri and Manoj Khatri, in February 2014
From Kutch – Khalid Amin Khatri, in February 2014
From Kutch –Ahmed Khatri and Aurangzeb Khatri, in 2017

Ajrakh, Barmer, Rajasthan

Ajrakh, Barmer, Rajasthan - Detail

Ajrakh, Pakistan

Ajrakh, Pakistan – Detail



AKOLA

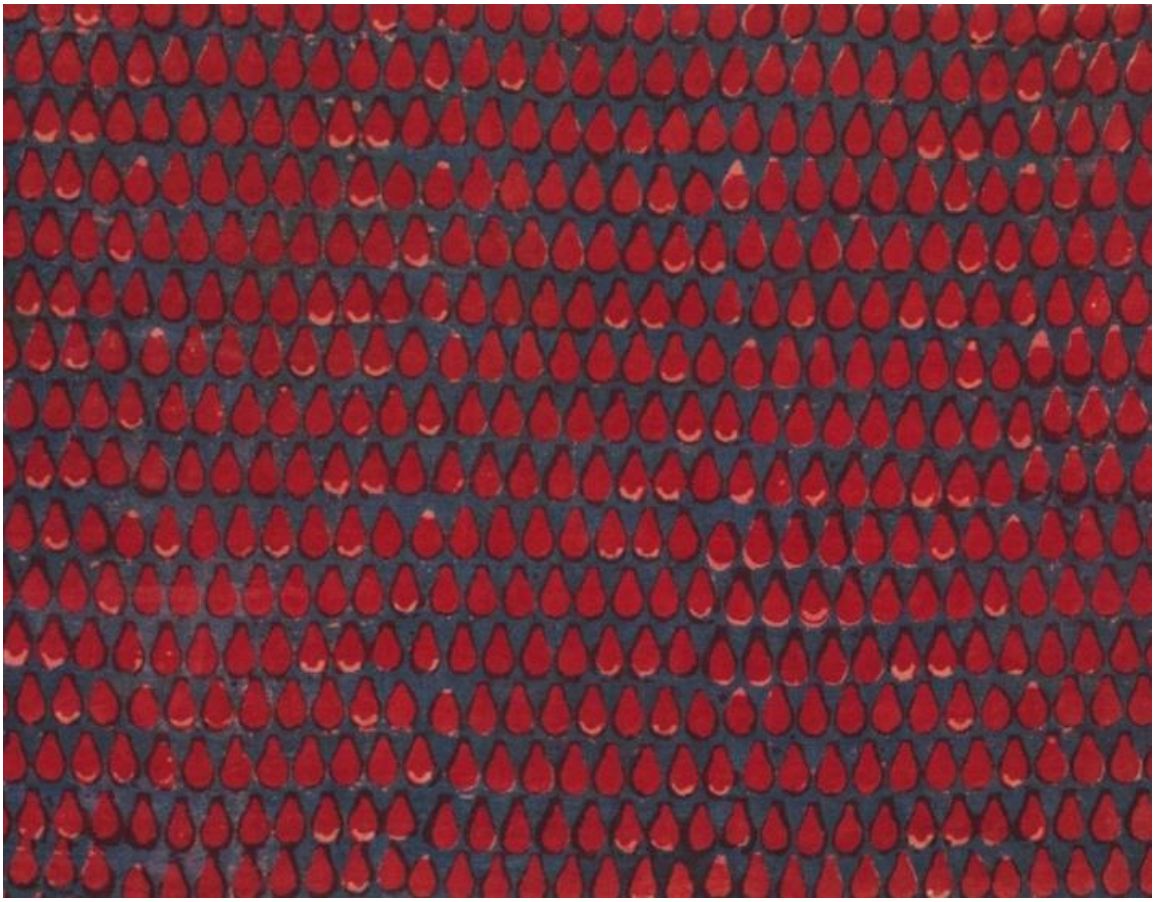
Akola, in Chittorgarh district, Rajasthan, is an important centre of hand block printing where the mud resist technique, Dabu, is used.

Dabu is an elaborate technique involving several immersions of the fabric in dye and many rounds of washing. Daburesist is made with a local gum (*bedja*) and oil, along with a quantity of old resist, which are boiled together

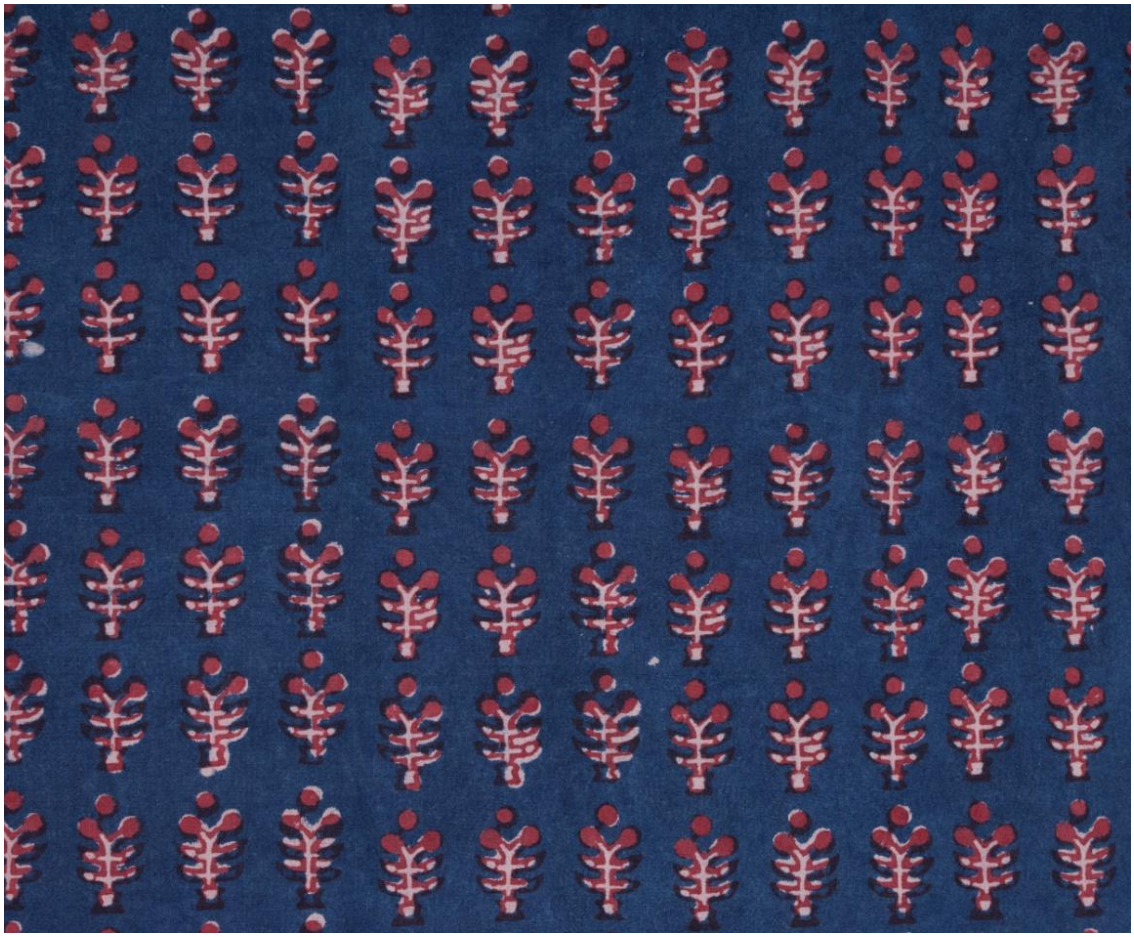
for several hours. The cloth is first dyed with napthol or alizarin and thenstamped with blocks using the Dabu resist. Ash dust is rubbed on the surface of the hot resist to prevent it from sticking when folded. Due to its viscosity, the resist can withstand repeated immersions in the dye baths and helps to achieve depth of colour. Three types of mud resist are used. Lime (chuna) or kirana is the weakest and used for fine outlines. Mud (mitti) is used when dyeing with indigo. The strongest resist is sand (rait), used for more absorbent colours like pomegranate and ferrous dyes.

The typical colours of Dabu prints are indigo, white, red and green, and motifs are mainly floral. As in other parts of Rajasthan, embellishments of dress have many markers of identity. Dabu cloths in Akola are of two types, Phetiya and Nandna. Phetiya is worn mainly by women of the Jat community, while Nandna is worn by women of the Gujjar community. Producers in Akola continue to cater to local demand butDabu fabrics are alsoreaching distant markets.

Akola, Rajasthan



Akola, Rajasthan



Akola, Rajasthan

BAGH

Bagh denotes a hand printing tradition found in Bagh, Madhya Pradesh. The craft is practiced by a community of Khatri Muslims, from Larkana in Sindh,

who migrated to Rajasthan, before moving to Bagh. The waters of the Bagh River were found suitable for printing as the high copper content increases the depth of colour. The origin of Bagh hand printing is as recent as the 1960-70s.

Building on the rudimentary block printing techniques of the local Bhil and Bhilala tribal traditions, the Khatri community revived the use of some traditional designs. While similar to the fine Sanganer prints of Rajasthan, the geometric and floral prints of Bagh are yet distinct in their finesse and precision. The use of vegetable dyes in a limited palette of red, black, white, occasionally also mustard and green, with tone on tone designs, has generated a new design vocabulary.

Light or medium weight cloth is first washed and sun dried before being softened with an alkali soap and goat dung. It is then treated with myrobalan and castor oil, to make it more receptive to dye. The first printing operation is for the parts required to be black. A mixture is made from iron filings, jaggery and water and fermented for about 20 days. This fermented mixture is added to a paste called Kachuka, prepared by boiling tamarind seed flour in water. The Kachuka acts as a base or binder for the black mixture. When printed the motifs appear grey but turn a deep black in light and air.

For the second printing, typically of red colour (alizarin), the initial step is to print with a mordant composed of Alum andKachuka with a little Geru, or red earth. Both Alum and Kachuka are colourless so Geru is added to make the print visible on the cloth, and ensure the printing is done correctly. The cloth is dried and then, in the final step, it isboiled in a copper vessel in a solution of alizarin for the red colour. Dhawda flowers are added to the alizarin bath to deepen the colour and add lustre. These flowers also prevent the spread of the red dye on to the white background.

The range of Bagh products now extends to silk fabric, bamboo chiks, even leather.

Bagh, Madhya Pradesh

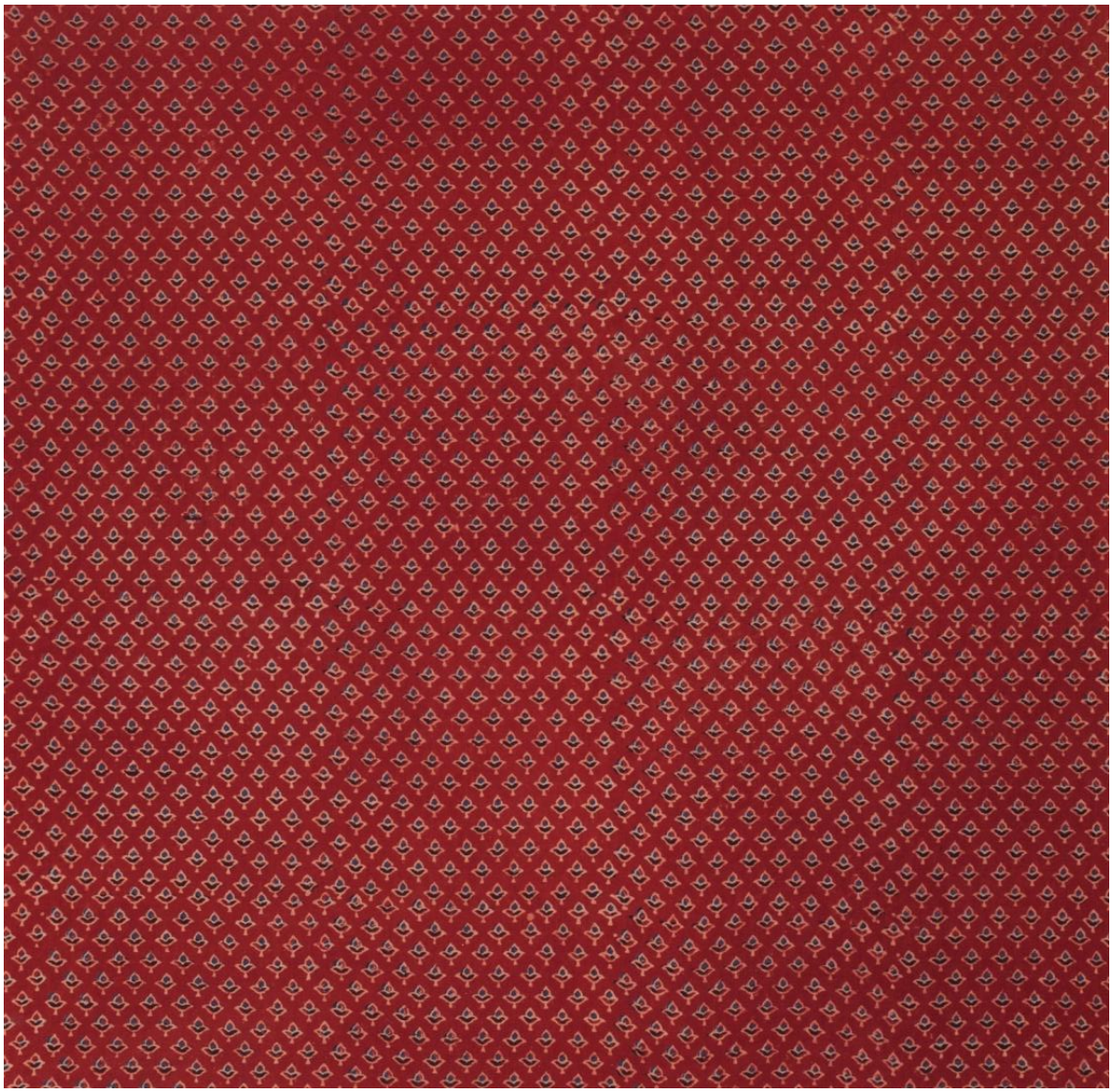
BAGRU

Bagru is a hand block printing tradition of Bagru, Rajasthan,approximately 30 km west of Jaipur. The craft is practiced by a community of*Chhipas,* who came originally from SawaiMadhopur, Alwar, Jhunjhunu and Sikar Districts of Rajasthan, and settled in Bagru.

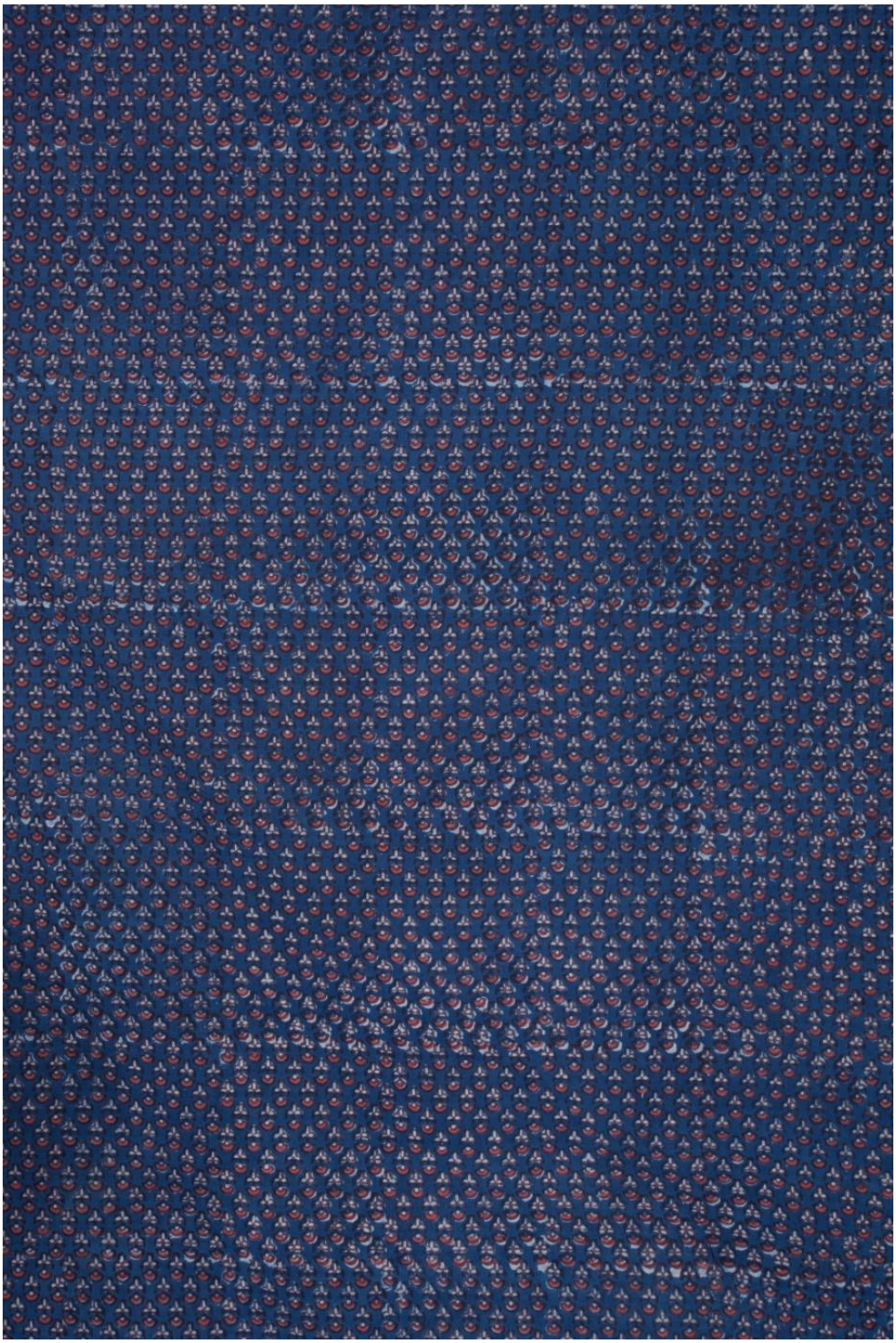
Traditionally Bagru cateredto local demand, the prints of Bagru filled with colours and motifs serving as markers of community and status. Deep red, iron black and indigo blue, often highlighted with green and yellow,are the typical colours of Bagru. The quality of the water at Bagru brings a reddish hue to the printed textile. Dabu mud resist is used in indigo dyeing. While similar inits rich and earthy tones to Balotra and Ajrakh textiles, Bagru patterns are quite distinct. Bagrufloral and geometrical motifs are usually bold and stylized.

At the present time the block printing community in Bagru numbers around 5000. There are about 50 to 60 workshops, which do block printing, and about 10 workshops which do screen printing. Dyeing with natural dye accounts for about 20 percent of the output; the bulk of the work is done with chemical dye. A treatment has been developed with chemical dye such that it more closely resembles natural dye. Dabumud resist printing and indigo dyeing continue. Discharge printing is very popular. Phadat, the traditional Bagru print used by local women has almost disappeared. There are currently around 100 block makers in Bagru, mostly Muslim craftsmen who came from Farrukhabad, Uttar Pradesh, somegenerations ago.

Bagru, Rajasthan



Bagru, Rajasthan



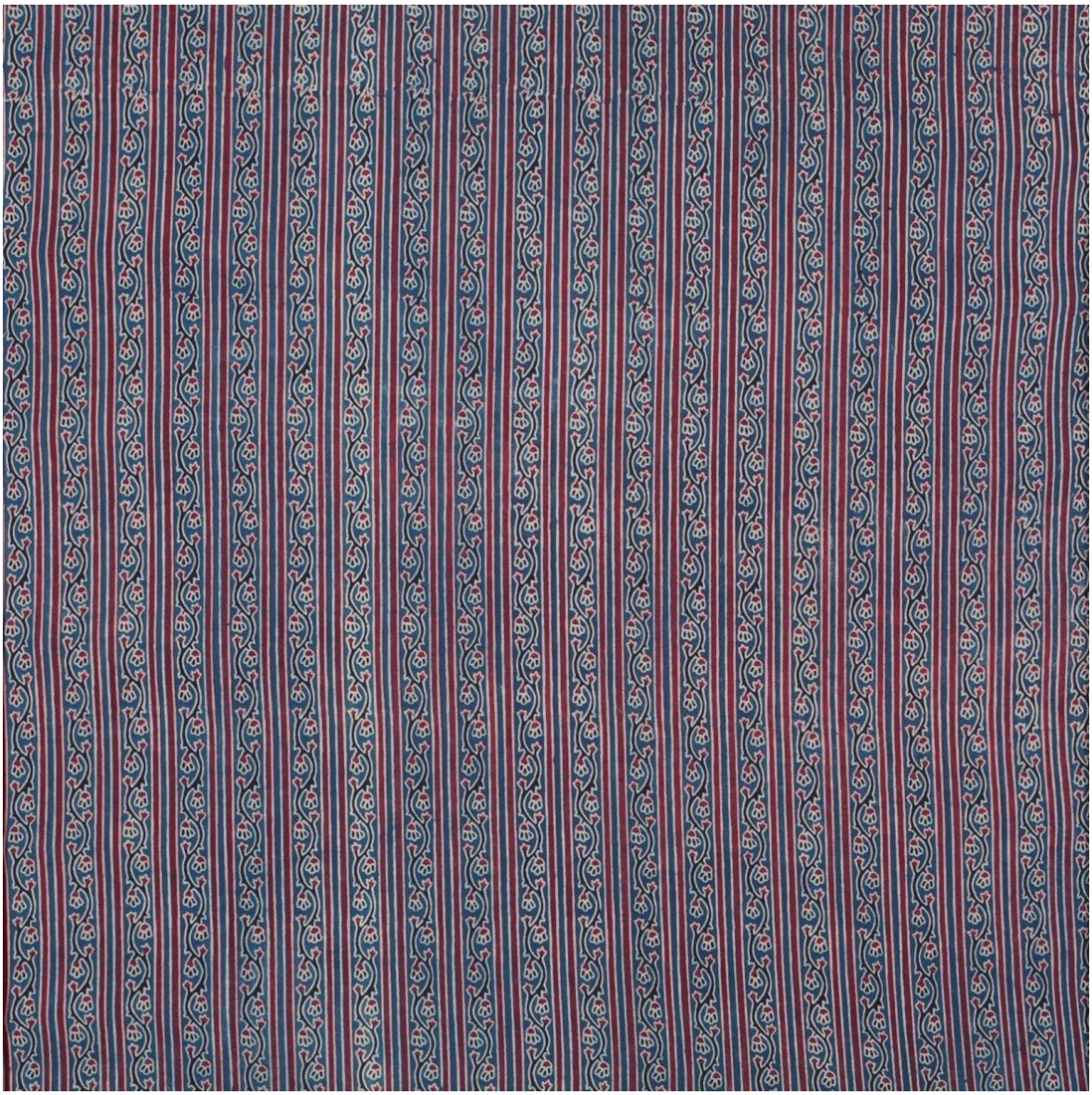
BALOTRA

Balotra, west of Jodhpur, in Barmer District, Rajasthan, is known for its distinctive hand block printed textiles in shades of indigo, yellow and red. As in other parts of Rajasthan, the colours and motifs of dress are laden with

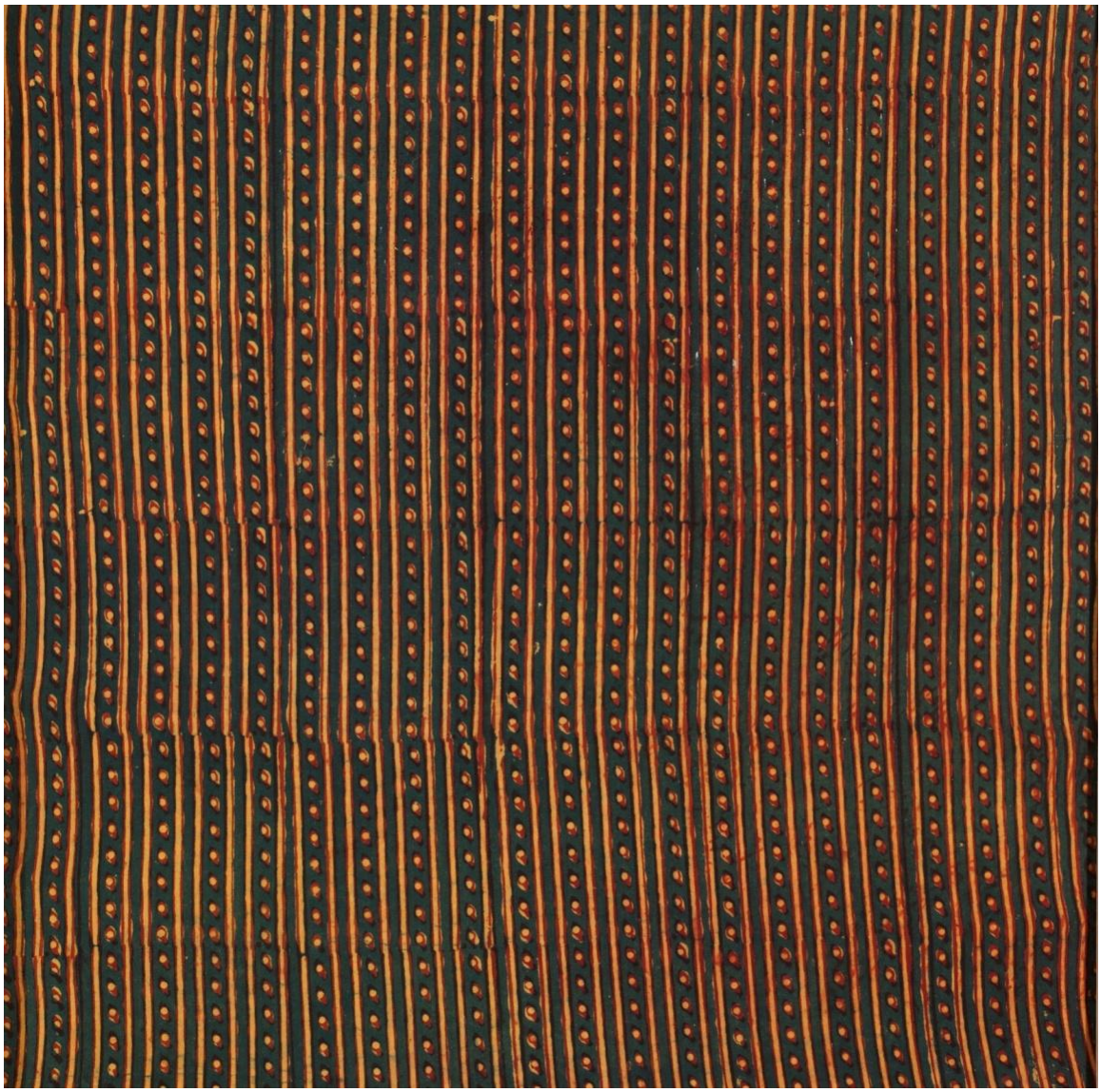
markers revealing ethnic and religious identity, occupation, gender and marital status. The printer or Chhipa community in Balotra is mostly Muslim. The designs on Balotra textiles encompass nearly 20 plant, animal and object motifs drawn from everyday surroundings and objects. Some of these are:

Phooli: Motif of intertwining flowers worn by the Maali community, traditional makers of temple garlands. Since their occupation involves the growing of fruit, flowers and vegetables, the textiles worn by them typically use these motifs which make up a large proportion of Balotra prints.
Gainda: Worn by middle-aged Maali women, this is the motif of the marigold flower, which is used for medicinal, dyeing, religious, flavoring and ornamental purposes.
Chameli: Associated with and offered in worship of the god Vishnu, the Chameli motif is worn by Maali widows.
Mato Ro Fatiya: A simple, subdued design worn by widows and construction workers who prepare foundations for village huts.
Goonda: A striped design with intertwining plant motif with small cherry-like fruit, worn by married women from the Chaudhury and Jat communities. Women from these communities do not work in the fields. Goonda, a popular berry used for making chutneys is symbolic of home-making skills.
Laung: Traditional for all tribes but not worn by widows, this motif is of the unopened bud of the clove flower. Cloves are regarded as auspicious at marriage and have many medicinal uses.
Trifuli: A three-flower daffodil motif worn by young girls before marriage; the delicate, sweetly fragrant, short-lived spring flower symbolizing bright but fleeting youth.

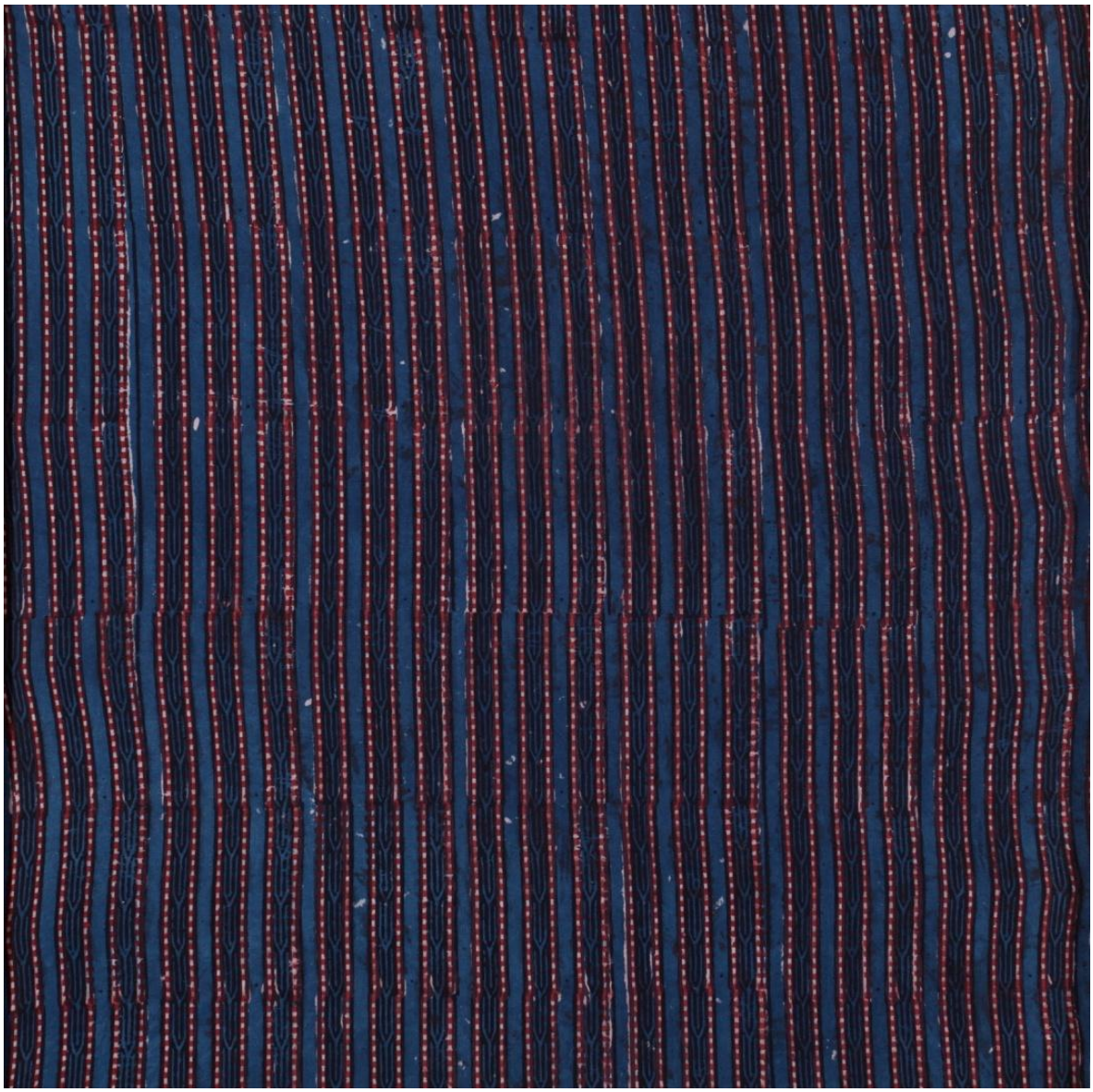
Balotra, Rajasthan



Balotra, Rajasthan



Balotra, Rajasthan



Balotra, Rajasthan

DABU

Dabu is a traditional mud resist hand block printing technique of Rajasthan. In decline in the last century, it was revived and today is used widely. The

village of Akola, in Chittorgarh District, Rajasthan, is believed to be the origin of Dabu.

Dabu is a labour intensive technique involving many stages of printing and dyeing; the final output is a textile of unusual depth and subtlety. Though sometimes grouped with other hand block printing traditions of Rajasthan, Dabu is quite distinct in process and result. Dabu designs are similar in appearance to ‘Batik’, but the two techniques are quite different.

Dabu begins with the preparation of the mud resist. Mud is finely sieved and soaked in water. Calcium hydroxide (chuna), naturally pounded wheat chaff (beedan), and gum (gound) are the main ingredients, which are added to the mud and doughed to make a sticky paste. This is usually made in bulk and stored. Before printing the required amount of the paste is brought to desired thickness and applied to the fabric using wood blocks. To quickly dry the paste, sawdust is applied over the mud resist. The sawdust also acts as a binder and prevents colour penetration. The fabric is then immersed in a cauldron of dye. The process may be repeated for double Dabu and triple Dabu.

Three types of mud resist are used in combination with vegetable dyes – lime resist (kirana) is the weakest and is used for fine outlines; clay (mitti) is used when the cloth needs to be immersed in indigo; sand (rait) the strongest of the mud resists, is used for the extremely absorbent pomegranate and ferrous dyes.

After every dyeing, the fabric is thoroughly washed to remove the mud application. The non-dyed portions where the resist has been applied are revealed after washing. The cracking of the mud resist in places allows some of the dye to penetrate and brings a veining of the motifs, similar to Batik.
The Dabu technique is used in several places, with local variations in material and process; Akola, Pipad, Salawas, Bagru, Balotra, Barmer in Rajasthan, Dhamadka, Ajrakhpur in Gujarat, Malwa in Madhya Pradesh. Each place has its particular adaptations. Dabu also forms a part of other block printing techniques, like Ajrakh.

Dabu, Rajasthan

FARUKKHAABAD

Farukkhabad hand printing and painting probably dates back to the beginning of the 18th century, when the city of Farukkhabad was founded by the first BangashNawab, Muhammad Khan. The Nawab made special provision for the guild of calico printers in the planned city. The printers were known as ‘Sadhs’, and their quarters became known as Sadhwara.

The Sadhs were famous for the skillfully rendered bold and fine motifs – from polka dots to mango/paisley forms and, a particular favourite, the exuberant tree of life - which were done with vegetable dyes. The two techniques of hand painting and block printing were combined - designs were first printed and later elaborated with delicate detail painted in by hand with brush. But by the 19th century block printing had superceded hand painting. The finely carved blocks used to be made of wood –Teak, Sheesham, Mango or Ebony - but metal blocks were also introduced later.

Till 1987 or so printing work on fabric was flourishing with the use of chemical dyes. After 1990, hand printing work declined and was replaced increasingly by screen printing. Farukkhabad has now become an important centre of wood block carving.

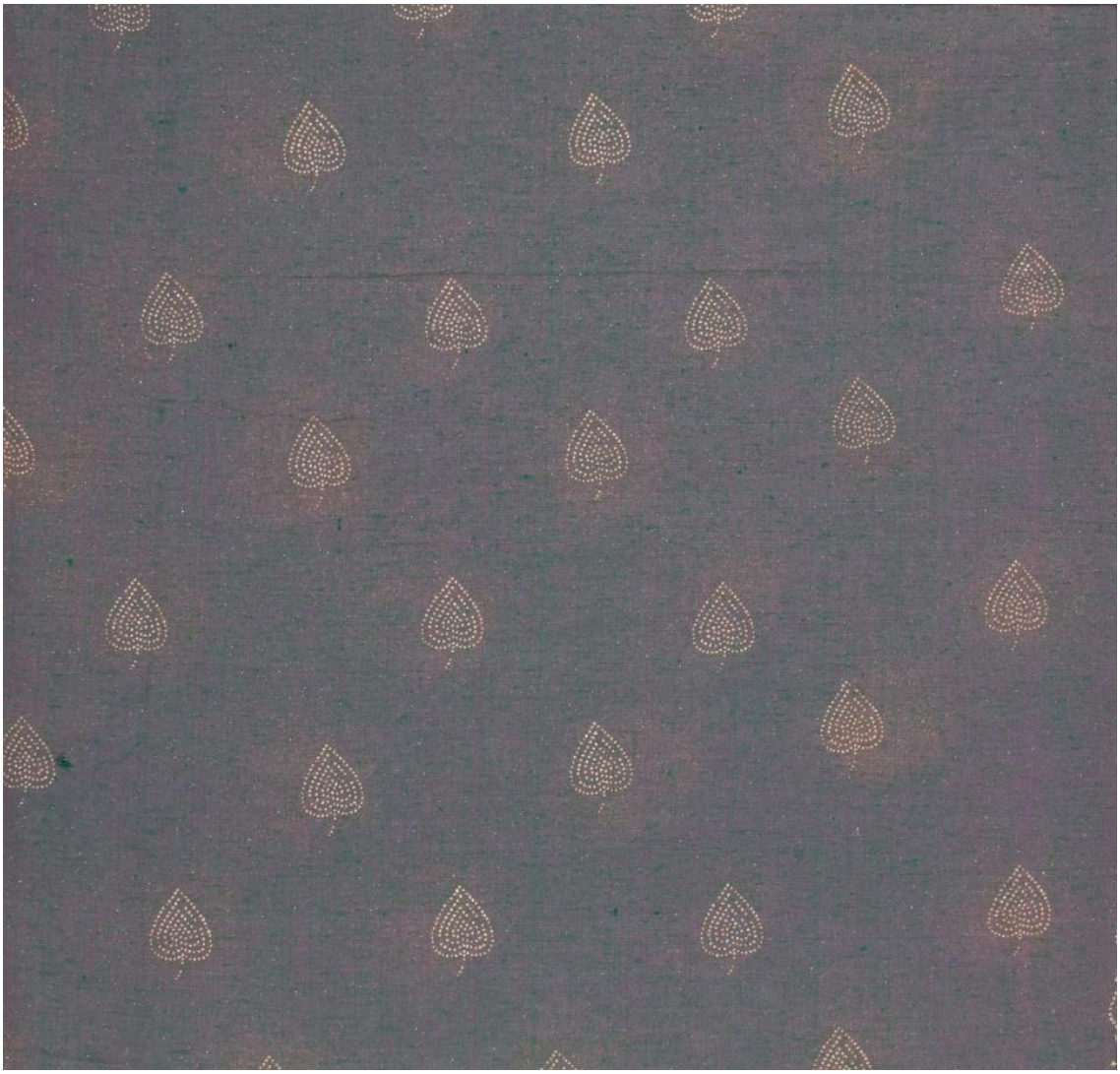
KHARI

Khari, or tinsel printing, is a surface printing technique found in Gujarat and Rajasthan. Prior to independence, Punjab and Uttar Pradesh also had important centres of Khari printing.

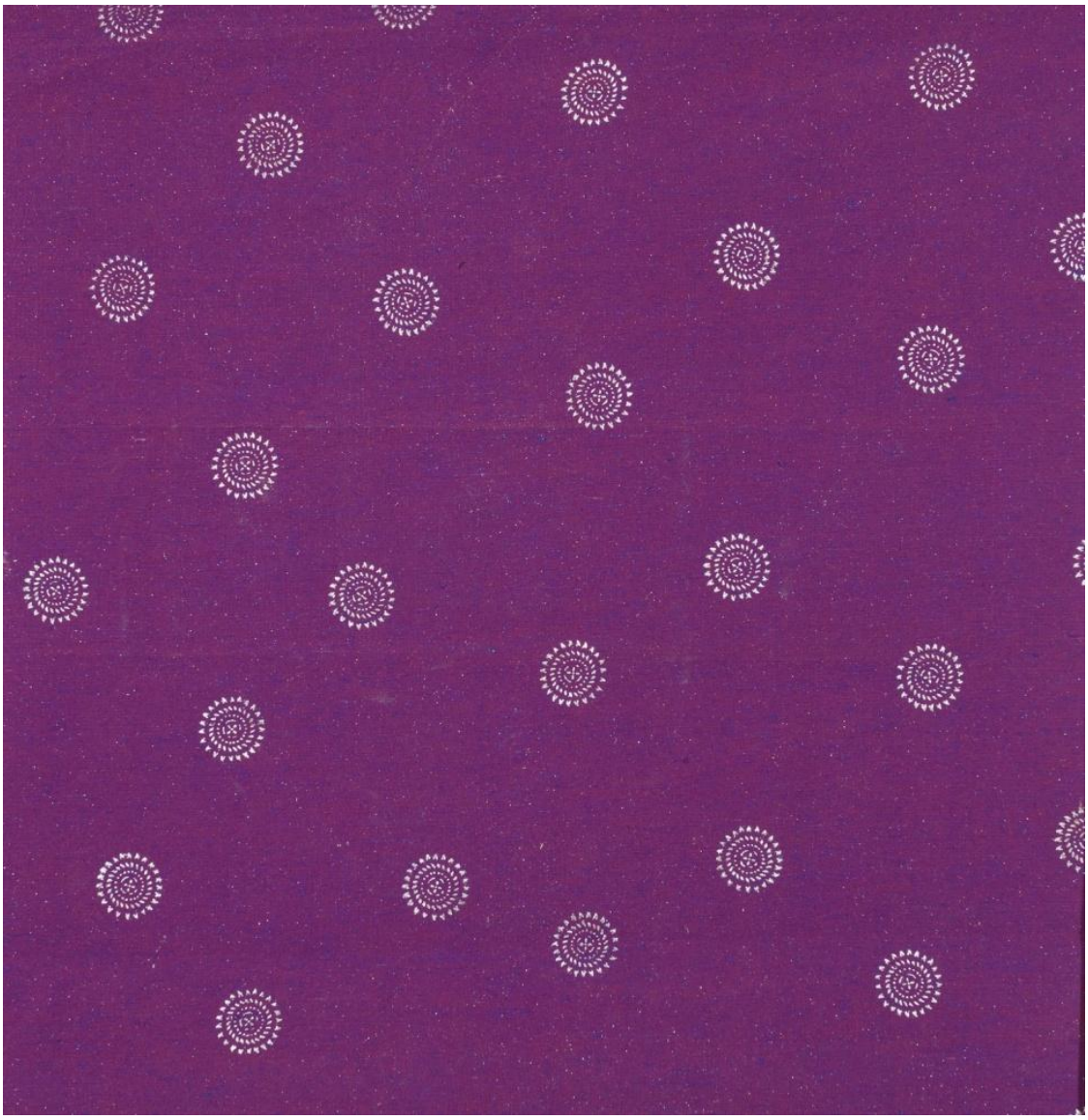
In terms of raw material, Khari printing is very similar to Rogan painting. Castor, linseed or sunflower oil is heated to a high temperature and cast in cold water to form a viscous material, which is mixed with chalk, pigment and a binding agent to make a thick paste. Metal blocks with perforations for the design are used for printing. The block is made of two closely fitting parts: a metal outer case with the perforations in the base, and a wood mallet which fits in the metal case. The colour paste is put into the hollow metal case and pressed with the mallet through the perforations to produce the design on the fabric. Motifs are usually of flora and fauna, sometimes geometric. While Khari is done in many colours including white, it is associated most with gold and silver motifs.

Gold and silver tinsel printing was also done in Punjab. Known as Nik-ka-Kam, the cloth was first printed with a paste of mud (mitti), fixer (suresh) and glue (gond) mixed with water. A leaf of gold or silver foil was then applied over the printed design.

Khari, Gujarat



Khari, Gujarat



Khari, Gujarat

SANGANER

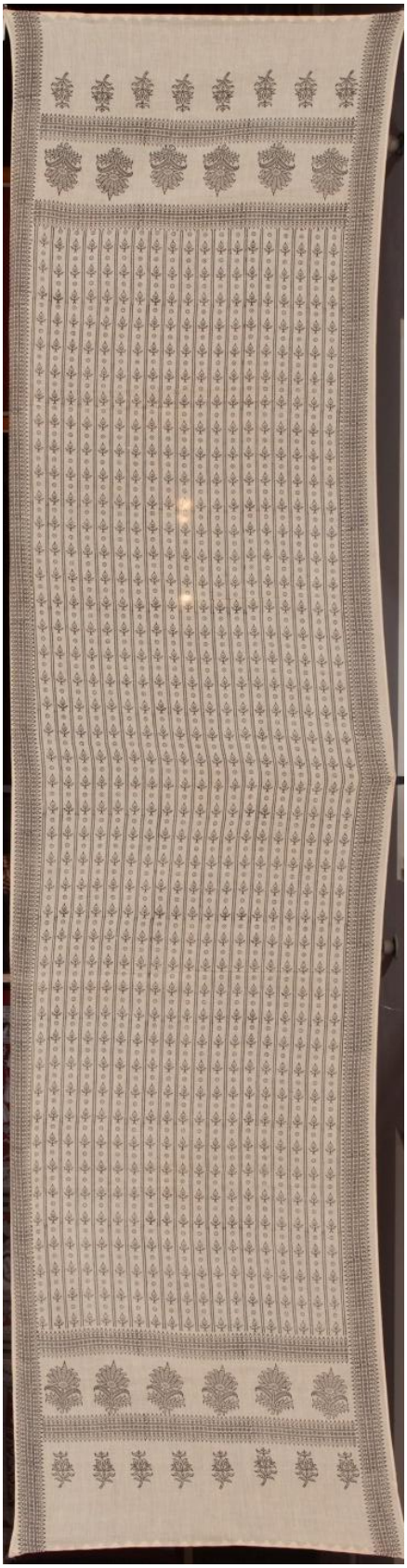
Sanganer, near Jaipur, has long been a renowned centre for fine printing and block making. The industry developed under the patronage of the Jaipur royal family especially in the reign of Maharaja Sawai Jai Singh in the 18th century, when Sanganer became a printing hub. Sanganer printing also gained enormous popularity in Europe where the famous Calico prints became a major export of the East India Company.

The Chippa community of printers are thought to have migrated to Rajasthan from Gujarat in the 17th century while most of the wood block makers are from Farrukhabad in Uttar Pradesh, famous for the exceptional skills of its craftsmen in wood carving. Almost every member of the 'Chhipa' family is involved in the washing, dyeing and printing of cloth. While the printers are predominantly of the Hindu community, the majority of the dyers and block makers are Muslim.

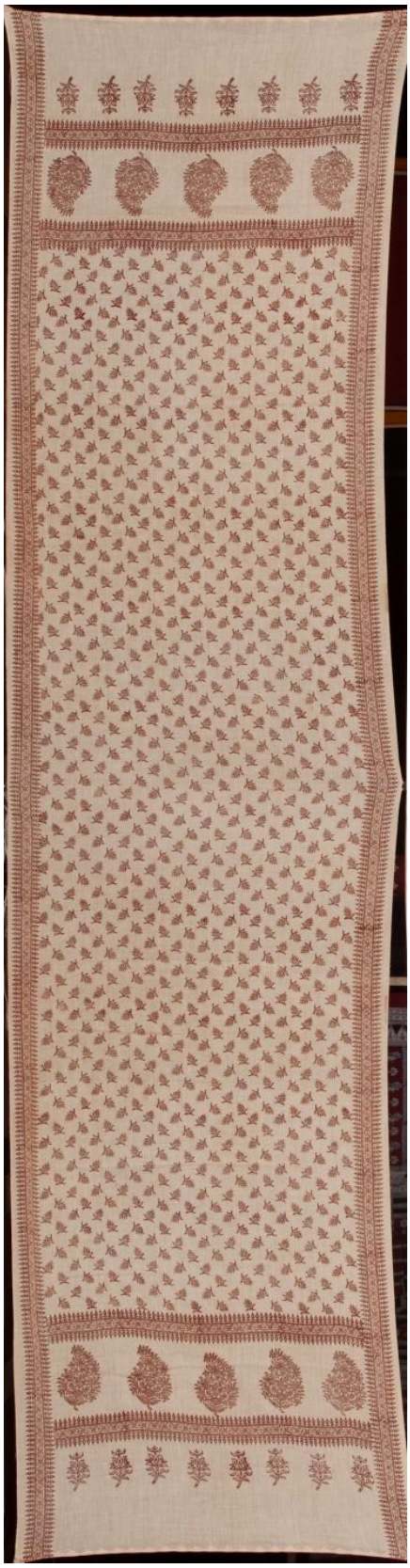
Sanganer motifs, much influenced by the Mughal aesthetic, are mostly floral with fine lines and intricate detail. The direct printing technique is used with a palette of reds and blacks on a white or pale colouredbackground.

Over time there has been a significant shift away from vegetable to chemical dyes. Treatments have been developed for chemical dyes that make them resemble natural dyes. Screen printing is also gradually replacing hand block printing.

Sanganer, Rajathan



Sanganer, Rajathan



SAUDAGIRI

‘Sauda’ is the Persian word for ‘trade’. Saudagiri printed textiles were produced in India from the 19th century specifically for the mass market in Thailand and Cambodia. The textiles were much favoured because of the quality of the fabric and fine printing and became part of the popular identity of Thailand.

The market was developed by the Bohra merchants of Bombay. The merchants received the basic designs from Thailand and commissioned the wood carvers at Pethapur to make the blocks for printing. The textiles were

printed by the Muslim Chippa community in Jamalpur and Astodia in Ahmedabad, and in Pethapur. The Bohra merchants also supplied the cloth which was mostly imported from Britain.

The designs of Saudagiri textiles were a combination of Indian and Thai aesthetics, inspired by the temple architecture of Thailand with its sharp spiral forms and the latticework of Mughal architecture in Gujarat, exemplified by the Sidi Syed Mosque in Ahmedabad. The design of the floral patterns was always based on a grid. Different blocks were used for centre of field and border, and geometrical forms like chevrons were alternated with floral motifs. Printing involved the use of the Dabu technique and was done with both natural and chemical dyes.

The Second World War caused major disruption to the Saudagiri textile trade. The rise in the cost of wood for making the wood blocks, the growth of machine printing and increasing domestic production of textiles in Thailand also forced the sharp decline of Saudagiri textiles.

From Imprints of Culture by Eiluned Edwards
Saudagiri prints for Siam p.120

. .. According to Yasin Savaijiwala, whose family worked exclusively for the Maskati Company, a unique process was employed to prepare cloth for printing: “The cloth was placed on sticks and steamed above a pot filled with water and *karr* (impure carbonate of soda). By doing this the cloth became very soft and thus absorbed the dye properly. This process was called ‘*kumbh*’ (Savaijiwala: n.n.: 2). Printing was done in small workshops – about 20-30 units in Jamalpur were involved in the business – and washing, calendaring and drying were carried out at the River Sabarmati. *Saudagiri* were generally printed on coarse cotton, a good deal of which was imported from Britain, produced in the Manchester mills. The textiles were resist printed using Dabu mud (a method now associated chiefly with centres in Rajasthan: Bagru, Pipad, Balotra and Akola) and dyed using both natural and chemical dyes. They featured repeated small geometric and floral motifs with end borders composed of the flame-leaf design know as *tumpal*. After printing and dyeing, the cloth was heavily starched and then polished by rubbing it with an agate stone known as*aqiq*. In an essay on Ahmedabadi textiles, Aditi Ranjan reports that this finishing technique was in use for saris in Khadia, Ahmedabad until 1980 (Ranjan 2011).

Saudagiri, Gujarat

RESIST DYED

BANDHANI or BANDHEJ

LEHERIYA

SUNGUDI

THIGMA

RESIST DYED TEXTILES

Resist Dyeing of cloth is patterning done by dyeing after sections of the cloth have been reserved. This can be achieved by two very different methods. The first involves some kind of manipulation of cloth - whether tying, stitching, folding or wrapping. The second is done with materials like wax or mud, which are applied on the cloth according to the design to restrict the absorption of colour.

After dyeing, when the reserved sections are revealed, they emerge in the original colour of the fabric, in contrast to the rest of the fabric that has been dyed. In more complex versions, the cloth is dyed in several colours in sequence, with different portions reserved each time, to produce a multi-coloured pattern.

The patterns achieved by the two methods of resist - cloth manipulation and the application of wax or mud resist - are very different in character; while in the cloth manipulations the lines and patterns are more fluid, with wax or mud resist, the lines are typically sharper and spiky.

Evidence of resist dyed textiles is found in Jain manuscripts from the 12th century onwards and in the cave paintings at Ajanta from the 6th and 7th centuries. The technique is thought to have originated in Western India and it is even now concentrated in **Gujarat** and **Rajasthan**. Even when the craft is found in other parts, it is usually linked to the migration of the communities from these areas. In the Sungudi tradition of Madurai, Tamil Nadu, for example, the craft is practised by a community of silk weavers and silk merchants, who migrated to Madurai from Saurashtra, Gujarat.

Bandhej and **Leheria** are two major traditions of resist dyeing. In Bandhej, a tie-resist technique, patterns are usually made up of small circular or square shapes that are laid out according to a pre-determined design, prior to tying. These patterns are often traced on the cloth or printed with a block. In Leheria, a wrap-resist technique, the cloth is wrapped diagonally and then tied at intervals before dyeing. This produces a wave-like pattern. When the process is repeated from the opposite side of the cloth and dyed again, a checkered pattern is produced, called **Mothra**.

Batik,or resist dyeing of cloth with wax, is found in several parts of India. The different traditions can usually be identified by the motifs and manner of their execution. In the **Bengal** tradition, for example, the forms tend to be curvilinear, closely resembling the motifs of Alpana, Bengali floor painting.

BANDHANI or BANDHEJ

Bandhani (also known as Bandhej) is the tie resist dyeing technique practiced in Gujarat. Derived from the Sanskrit '*bandh*' meaning 'to tie', this ancient craft is believed to have travelled from Sindh to Gujarat via Rajasthan.
The Kutchi Bandhani traditionally practiced by the Khatri community in Gujarat is renowned for its fineness and sophistication. Tying is generally done by women and dyeing by men. The quality of a bandhani is

determined by the size of the dots, precision of their contours, uniformity in size and symmetry in spacing. Given the skill and labour involved, Bandhani textiles are much valued and are used for both everyday and ceremonial clothing by various communities.

Bandhej, Rajasthan

Bandhej, Rajasthan

Bandhej, Gujarat

Bandhej,Gujarat

LEHERIYA

Leheriya is the Tie and Dye technique practiced in Rajasthan. The technique is associated with complex zigzag patterns, hence its name which means ‘wave’. Done on cotton or silk, in lengths suitable for turbans or saris, the fabric is folded diagonally from one corner to the opposite selvedge. Thread is used as resist. The rolled fabric is tied at required intervals for the design, then dyed. An additional dyeing, after the initial resists are removed and the fabric rolled again diagonally but from the opposite side, and resists added again as appropriate, produces the **Mothra**, or checkered pattern. Important centres of Leheriya are Jodhpur, Udaipur and Jaipur.

Leheriya, Rajasthan

Mothra, Rajasthan

SUNGUDI

Sungudi is the tie and dye resist technique found in Madurai, Tamil Nadu. Interestingly, it is a Saurashtra community of silk weavers and silk merchants who migrated to Madurai that practises the craft, which is such a staple ofthe Saurashtra textile tradition.

Sungudi' (derived from 'chundadi', the tie/dyed veils worn by women in Gujarat and Rajasthan) denotes the fine cotton saris woven with a thin zari border where pullikatturadhu (tie-resist) and kattakatradhu (clamp resist) are used in selected parts to resist the dye. The border and pallav (cross border) are usually dyed in a contrast colour to the body, and are clamped between wooden strips to resist the tie and dye design in the body of the sari.

The Sungudi technique of Madurai has been substituted increasingly by screen printing.

Sungudi, Tamil Nadu

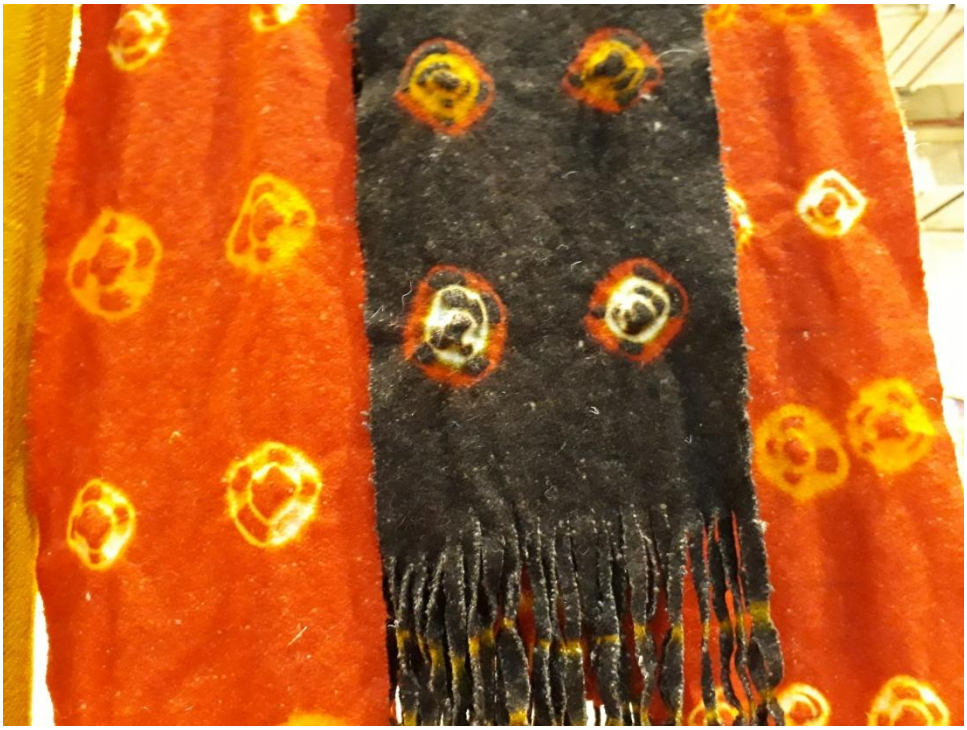
THIGMA

Thigma is the resist dye technique on wool that is practised mainly in Nubra Valley, Ladakh. Thigma is a derived from the word ‘thitoo’ meaning ‘dot’.

The tie resist is done on narrow strips of wool and the technique involves pinching the cloth and tying it tightly with thread. The tie dye dot motifs are usually done in multi colour and have a spiral form. The cloth is then dyed in natural colours made of apple bark and onion peel (for light browns), soot (for pale grey), a root, chutza (for yellow) and another root, chzot (for pink).

The wool strips are used as panels in dress, blankets and on the tall boots used in this area.

Thigma, Ladakh



Thigma

EMBROIDERY

AARI

ANNAPI PHILONBA

BANJARA

CHAMBA RUMAAL

CHIKANKARI

GOTA

KANTHA

KASUTI

KOCHI LACE

KUTCH

PARSI GARA

PHULKARI

SATGAON

SOZNI

SUJANI

TILLA DORI

TODA

ZARDOZI – ZARI

EMBROIDERY

Embroidery, or the embellishment of cloth with stitches, is an ancient craft found all over the world. While the repertoire of stitches may be common across embroidery traditions, the materials used and the way stitches are

deployed – their colour, line and rhythm – can vary enormously, giving each tradition its particular character.

A multitude of embroidery traditions is found across India, though in much greater concentration in the north and the west of the country; Kashmir, Gujarat and Rajasthan are especially rich in embroidery.

In terms of technique, embroidered textiles may be divided into **3 basic categories**: **Counting Threads**, where stitches are placed on the cloth after counting warp and / or weft threads, giving a precise and regular form to the design (examples are Toda embroidery of Tamil Nadu, Dongria Kondh embroidery of Odisha, most of the Phulkari traditions of Punjab, Suf embroidery of Kutch, Gujarat, Kasuti embroidery of Karnataka); **Tracing Patterns** where the outlines of the design are first put on the cloth by drawing or tracing or printing (examples are Sozani embroidery of Kashmir, Chikankari of Uttar Pradesh, Chamba Rumaal of Himachal Pradesh); **Free Flow** where the patterns are rendered in more spontaneous manner (examples are some types of Kantha embroidery of Bengal, Sujani embroidery of Bihar).

The other important distinction in Indian embroidery is that between **region and community**. Where embroidery is associated with a region it is done by any community in that region; Chikankari of Uttar Pradesh or Kantha of Bengal are instances of embroidery forms which have been learnt and practised by many communities in the region. On the other hand, community based embroidery – as applies, for example, to all the embroideries of the Kutch region in Gujarat – is so connected to the particular community, so embedded with markers of identity and status, that it tends to be confined within that community. Even neighbouring groups do not take from each other's traditions.

Community embroidery is also predominantly a women's activity. In tribal communities, embroidered garments often constitute bridal wealth and women prepare the elaborately embroidered garments over several years. Where embroidery is a commercial activity however, it is often done by men, as for example in Kashmir Sozani embroidery, and in traditions like Zardozi or Aari embroidery that are found in various locations.

Indian embroidery traditions have a very long history and bear the imprints of other traditions. Traded over centuries, foreign buyers often influenced designs, which then entered the locsl vocabulary. British and Portuguese influences are well known, as for example in the Portuguese patronage of Satgaon embroidery of Bengal (thought to be connected to the development of Kantha) and the introduction by the British of various stitches and motifs to the Indian repertoire.

AARI AND MOCHI

Aari is chain stitch embroidery done in many parts India with stylistic variations which distinguish one tradition from another. Going back to at least the 12th century, Aari embroidery is thought to have originated in Barabanki, Uttar Pradesh. It flourished in Gujarat and Sindh under the patronage of the Mughal court. Persian influence is evident in Aari designs inspired by nature and wildlife. The Mochi or cobbler community practiced this form of stitching as well, so it is also known as Mochi embroidery.

Aari embroidery is done with an Aar, a long hooked metal needle.The fabric is fixed on a frame and the needle inserted with one hand from the top of the fabric while the other hand feeds the silk thread to the needle from below. The movement creates loops, each emerging from within the previous, and in sequence making a line of chain stitches on the top of the fabric.

The technique was taken to Europe by the Portuguese in the late 18th century where it started to appear in the textiles of Couture houses under the name Tambour (Drum, in French, because of the likeness of the stretched fabric to the top of the drum).

Aari, Kutch, Gujarat

ANNAPI PHILONBA

The women of the Meitei community of Manipur practice the traditional embroidery called Annapi Philonba. The embroidery is found in the Imphal area, especially in Thangmaiband Hijam Divanleikai, Vangkhei Athangpally and Kawaheithel Meyaikoibi Leikai.

The shawls used to be made for and worn only by men. Before independence, the shawls could only be worn by the King or senior officials of the army or by an acclaimed hunter. The shawl was a symbol of great prestige which people were forbidden to touch. Even the washing of the shawl was delegated to the members of a particular community.

The embroidery, consisting mainly of the satin stitch, has been done traditionally on cotton shawls. Earlier the cotton shawls were embroidered with cotton thread. Now wool, usually synthetic, is used both to weave the base fabric where single-ply is used, and for the embroidery, where 3 single-ply wool strands are used together.

The colour scheme of the shawl was predetermined. Usually done on a black base, there were 10 traditional motifs used. Star in white; 'Phantup', a motif regarded as having magical powers which was also always embroidered in yellow and green on the cloth put on top of the King's throne; 'Ta', or spearhead, done in white and green; 'Erochee', a wind instrument made with buffalo horn and used to announce the start of battle, embroidered in yellow; 'Lei' or sunflower, made in yellow, green and red; 'Wahong' or peacock, symbol of unity, made in white, yellow and green; 'Numit-tha' or Sun and Moon motif, symbol of mother and father or parental guardians; 'Ngaa' or fish is the most important food for the community and this is embroidered in white, red, green and yellow threads; 'Shamu' or elephant, mount of the kings, a motif associated with royalty and embroidered in yellow, white, green and red, only on the shawls of kings to confirm their identity; 'Shakol' or horse, symbol associated with the chiefs of the troops and embroidered in white, green, red and yellow, worn only by the chiefs to identify them.

The shawls were woven in narrow strips and two pieces were sewn lengthwise to make a shawl. Shawls were used on important occasions and worn with a special dhoti called Khamen Chitpa Phainom, which was also embellished with embroidery. The motif used was the scales of a snake done in brown thread all over the ground of the fabric. The outline of the pattern was first printed on the cloth with a wooden block and then embroidered.

Annapi Philonba, Manipur

BANJARA

Banjara, meaning Jungle (Ban) Wanderer (Jara), is the name of a tribal community of North Karnataka. Said to be of the same origin as the nomadic Lambani tribe, they are believed to be descended from the Roma gypsies of Europe who settled first in Rajasthan before moving south to the Deccan in the 14th century with the invading armies of the emperor Aurangzeb. Over time the community settled into agriculture and handicraft.

Banjara women practice an elaborate embroidery. An amalgam of mirror work, cross stitch, pattern darning, overlaid and quilting stitches with borders of ‘Kangura’ patchwork appliqué and embellishments like cowrie shell, it is done traditionally on handwoven dark blue or red cotton fabric. The single most important ceremonial textile is called Kothala or Kotli, about 50 cm square. It has many uses including as cover for a water pot, and can be folded in several ways to make a bag or envelope to hold objects. Banjara embroidery adorns many other textiles used by the community and is now found on many products developed for the contemporary urban market.

Banjara, Karnataka

Banjara, Andhra Pradesh

Banjara, Karnataka

Banjara, Maharashtra

CHAMBA RUMAL

The ChambaRumal or Chamba Handkerchief is an embroidered textile that developed under the patronage of the erstwhile rulers of the Chamba kingdom in Himachal Pradesh.

Used and gifted on festive occasions, the typical square or rectangular ChambaRumal was traditionally made of fine cotton or muslin and embroidered with silk thread. Though practiced by women in all strata of society, the style developed by upper class women and royalty, with sophisticated, softer colours, is now more closely identified with the tradition. The folk style in contrast uses much brighter colours.

The main stitches used are the dohara tanka or double satin stitch, and the double running stitch for the outlines. Herringbone, zigzag and blanket stitches are also used. The special feature of the ChambaRumal is that it has no ‘wrong’ side; the finely embroidered motifs are identical on both sides of the Rumal.

The themes and figures in the traditional ChambaRumal resemble closely those of Pahari miniature paintings of the region. The art form flourished in the 18th and 19th centuries when many artists migrated to the hill region after the downfall of the Mughal empire. The artists often drew with fine charcoal the outlines of the design that was to be embroidered and suggested appropriate colours. Typical themes were from the Hindu epics, myths and legends, especially the BhagvadPurana and GeetGovinda.

The craft of ChambaRumal saw a decline in the post Independence period, but has since been revived.

Chamba Rumal, Himachal Pradesh

CHIKANKARI

Chikankari is Indian Whitework, intricate white embroidery on white fabric, with predominantly floral designs done usually on fine cotton with untwisted threads of white cotton, rayon or silk. Used mainly to embellish garments, it

finds mention in the writings of many visitors to India, as far back as the 3rd century BC, when the Greek historian Megasthenes, visiting the court of Chandragupta Maurya, mentioned Indians wearing white flowered garments of the finest muslin. The Romans called them 'textili vent', or woven winds. In more recent times Chikankari was a craft found in Dacca and Calcutta in Bengal, and Lucknow in Uttar Pradesh, and was dominated by Muslim men. The Bengal work was mainly for the European market, while Lucknow enjoyed the patronage of the local courts. As the market declined in the 19th century, Chikankari became a cottage industry for women. Still a significant industry in Lucknow, it employs mostly Muslim women.Authentic chikan has the unique property of being limited to a fixed repertoire of stitches, each used in a particular way. While there is scope for creativity in the choice of combinations of stitches, this gives a discipline not usually found in other embroidery. The six main stitches are:

- **Tepchi**: The long running stitch. Six strands on the right side of the ground fabric are taken over four threads and one of them is picked up. This particular style is mostly chosen to outline the design motif.
- **Bakhiya**: A close herringbone worked from left to right with six strands on the wrong side of the fabric. When close herringbone is worked from the reverse of the fabric it forms a line of back stitches on the front, or double back stitch. Used for shadow work.
- **Hool**: A fine detached eyelet stitch. A hole is punched with the needle and the threads are teased apart. The hole is held by small straight stitches all round, worked with one thread on the right side of the fabric. It often forms the heart of the flower.
- **Zanzeera:** A small delicate chain stitch worked with one thread on the right side of the fabric, mostly used for enhancing the outline of a shape, like flower or petal.
- **Rahet:** A stem stitch worked with six threads on the wrong side of the fabric. An offshoot of the Bakhiya stitch, it is rarely used in its simplest form. Popularly known as 'DohraBakhiya', it forms a solid line of back stitch on the right side of the fabric. Mostly used to create outline stitches.
- **Banarsi:** A twisted stitch worked with six threads on the right side of the fabric. Working on the right across an interval of about 5 threads, a small stitch is taken over about two threads vertically. The needle is again reinserted at the halfway along and below the horizontal stitch formed and is taken out about two threads vertically on the right above the previous stitch.

  There are five derivative stitches, four based on Tepchi and one on Rahet.

Chikankari, Uttar Pradesh

DONGRIA KONDH

The DongriaKondhKapdaGonda is an embroidered shawl made by women of the DongriaKondh community of Phoolbani and Raigad District, Odisha.

The coarse cotton base is embroidered with symmetrical geometrical motifs, usually in natural tones of red, yellow and green, by counting threads in the cotton fabric. The same geometric forms are found also in the wall decorations of homes and ritual spaces of the community.

The Dongria shawl was traditionally gifted by tribal women to their partners and has deep cultural significance. Every youth of the Dongria community is expected to posses a KapdaGonda.

Dongaria Kondh, Odisha

GOTA

Gota is a type of appliqué that originated in Rajasthan. Elaborate motifs, typically of flora and fauna, are made of pieces of gota (silver or gold ribbon) and stitched on to a base fabric. Gota ribbons were traditionally woven with

gold or silver wire as warp and silk or cotton yarn as weft, but these have since been substituted by gilt and lurex. Gota is now produced by machine.

Gota, Jaipur, Rajasthan

KANTHA

Kantha embroidery of Bengal is a craft based on the recycling of old textiles. Layers of cloth - usually saris and dhotis - are stitched together, with

intricate stitches. The layering and stitching together extends the life of the cloths, and the meticulous artistry then applied transforms what are essentially rags into textile riches.

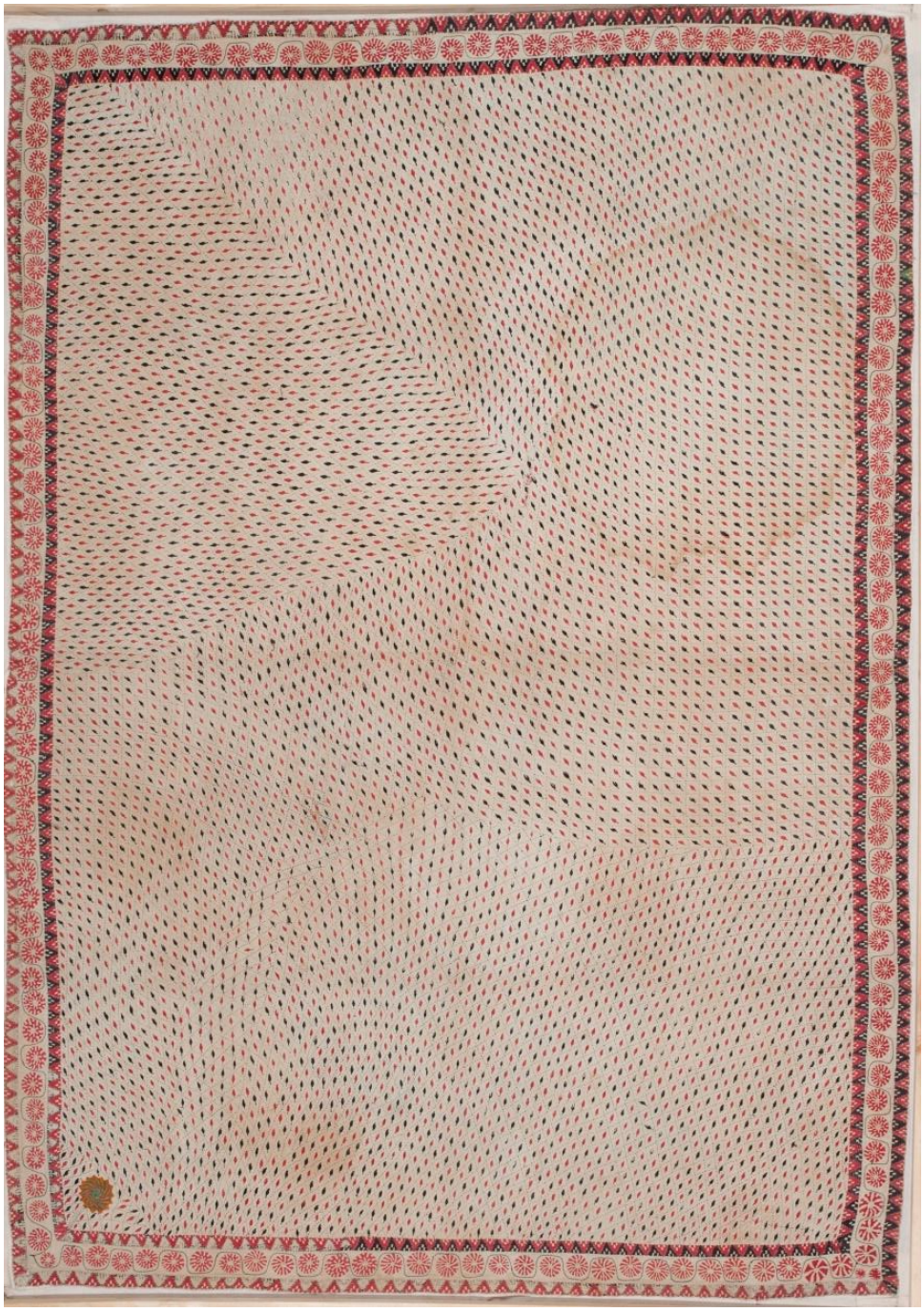
Traditionally the thread used for the stitches used to be pulled out of the sari itself. The running stitch is the basic stitch used, as well as many variations of this. Kanthasare made to wrap the newborn, used as light quilts in cool weather, or – the heavier ones – as floor coverings, as covers to protect objects and offered during ritual and festive occasions.

Numerous Kantha traditions abound in Bengal. Practically each district has its distinct tradition but very few have been properly documented. Amongst the better known there is NakshiKantha with figurative motifs, the patchwork Kantha, the Kantha with calligraphy. The Muslim Kantha tradition, like the Murshidabad Kantha, is characterized by the geometry of the design and the near absence of figurative motifs.

Some Kanthas are so exquisitely rendered – in stitch, colour and originality of concept or motif - that they are nothing less than works of art.

Traditionally Kantha was a spare time activity of women in Bengal but more recently, with the increasing awareness and appreciation of the craft, it has become an important income generating activity for women.

Kantha, Bengal



Kantha, Bengal

Kantha,
Bengal

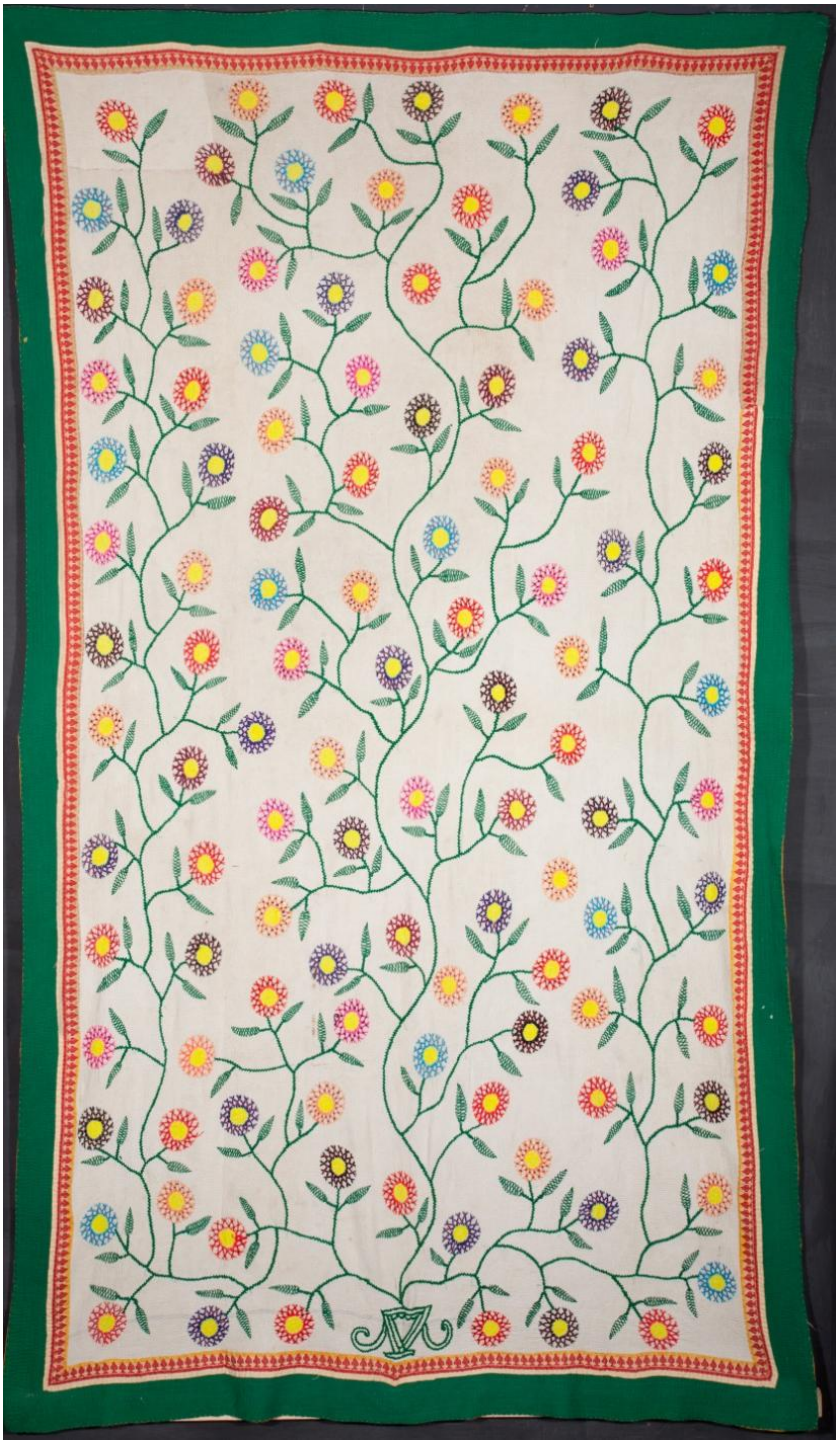
Kantha, Bengal

Kantha, Bengal

Kantha, Bengal

Kantha, Murshidabad, West Bengal

Kantha, Murshidabad, West Bengal



Kantha, Murshidabad, West Bengal

Kantha, Murshidabad, West Bengal

KASUTI

Kasuti embroidery is practiced mainly in the state of Karnataka, especially in the districts of Dharwad, Bijapur, Belgaum, Hubli and Mangalore.

The craft dates back to the period of the Chalukya dynasty between the 4th and 6th century, when there was a renaissance in the arts and architecture. Kasuti embroidery became the preserve of the Lingayat community of Karnataka, followers of a Hindu reform movement of the 12th century and devotees of Lord Shiva.

Kasuti embroidery is done by women and was traditionally done on the handwovenIllkal silk sari, also from Karnataka. A black silk Kasuti sari called the Chandrakali sari used to be an essential part of the bridal trousseau.

Kasuti is based on the careful counting of warp and weft threads. Stitches are vertical, horizontal or diagonal, and are done with precision in particular sequence so the motifs are identical on both sides of the fabric. Red, purple, green, orange, crimson are the main colours used. The geometric designs reference temple sculptures and feature motifs like elephant on howdah, temple, the basil plant, Nandi the bull, chariot, palanquin etc.

While Kasuti is uniquely Indian, it bears some resemblance to embroidery found in Celtic, Austrian and Hungarian traditions, in particular the Holbein stitch used in Elizabethan or Spanish black work embroidery.

The four main stitches used in Kasuti are: the Gavnti, a double running stitch which is used to define motifs by enclosing surfaces in squares, triangles etc., to create sylised flower and animal motifs; the Murgai, a zigzag running stitch similar to the Gavnti; the Negi, an ordinary running stitch; the Menthi, the cross stitch.

Kasuti, Karnataka

KOCHI LACE WORK

Lace work has been done in Kochi from at least the 19th century, when Christian missionaries and nuns brought the skill from Europe. Many women learnt the craft of lace making and earned their livelihoods from it. Once a flourishing trade, demand for lace has since fallen drastically. With many other and better-paid employment opportunities, women are no longer opting to learn the craft.

Mr Thomas, P.E.

Little Queen Embroidery
(unit of Village Women Work, Regd. No. 0901CH08636.)
IV/542, Synagogue Lane, Jew Town, Mattancherry, Kochi 682002

thomas.littlequeen.pe2@gmail.com
office: 0484 2222211

Mr Thomas, P. E. runs a cooperative in Kochi Jew Town Market, called Little Queen Embroidery. The shop stocks many embroidered articles including, bedsheets, tablecloths, runners, tray cloths, napkins, etc.

I visited the shop and interviewed Mr Thomas P. E. on 23 February 2017. According to Mr Thomas, there has been a significant decline in lace production in Kochi because what women receive as payment for the highly skilled work is so low. Other work, like cleaning and various types of housework, are now much better paid, so there are fewer and fewer women who take upthe fine embroidery work. There are currently about 200 women who do part time embroidery work for him.

In his shop, Mr Thomas stocks many different kinds of embroidery, including Punch work, Cross stitch, French knot, Shadow work, Petit Point, etc. Prices were as follows:

a. **Lace** mat tray cloth done with 68 bobbins. **Rs. 1450.-**
b. **Lace** handkerchief done with 122 bobbins. **Rs. 1250.-**
c. **Cross stitch** (reverse side has only straight lines) wall hanging with verse done on ordinary cotton cloth, NOT matting. **Rs. 1850.-**
d. **Punch work** on tea service set. **Rs. 950.-**
e. **Punch work** on guest towel, white on white, with examples of 3 different patterns done by counting and removing threads. **Rs. 950.-**
f. • **Meena** or Fish pattern
g. • **Ottabandhi** or Wheel pattern
h. • **Arrippa** or Filter/Net pattern
i. **French Knot** on runner. This is the original French Knot (not the more common Bullion Stitch), and is done on a frame. **Rs. 4200.-**

j. **Shadow Work**, white on white. Has **Net work**, **Spanish Stitch, Stem Stitch**, and little round embroidered dots, same on both sides. **Rs. 4500.-**

k. **Micro point** done on a wall display, the smallest **Petit Point**. **Rs. 6900.-**

The stock in Mr Thomas' shop is of excellent quality and there seems to be reasonable demand for the products, given the steady numbers of people who walk in. Mr Thomas tells me that there continues to be a certain demand also from abroad, from countries in Europe, for the very best quality embroidery. He takes out a piece from a cupboard to show me. It is an incredibly fine piece of Micro Point (the most minute of Petit Point) embroidery, of dense bunches of flowers in many colours and hues. He explains that this piece has been ordered by the Louvre Museum in Paris, which often places orders for particular pieces for which they send the samples that have to be copied. I presume these are reproductions of old embroidery samples in the Louvre collections and the Kochi pieces are probably meant for sale in the Louvre Museum shop.

Mrs Sandhya Gupta
sandhyag030@gmail.com
mobile: +91 94472 97540
home: +91(0)478 2874328

I met Sandhya Gupta at her home in Mattanchery in Kochi on 30 March 2017. Sandhya Gupta has worked for about 17 years with women in Kochi who do embroidery. Sandhya Gupta specializes in Petit Point embroidery though she had some samples of other embroidery, like shadow work. She takes orders for saris, dupattas, purses etc., from her large circle of friends and acquaintances, and gives the work out to the women embroiderers who are all from the Christian community. Sandhya says she has about a hundred women who work for her. Usually she makes the drawing, then discusses the colour selections and combinations with the women. She supplies all the materials, the cloth, the netting, the embroidery threads, which they take home. They do the embroidery in their spare time.

According to Sandhya Gupta, income from embroidery work varies enormously according to the skill and time invested, and ranges from **Rs. 5,000/- to Rs. 15,000/- per month.**

Shadow work, especially white on white, is more popular amongst foreign buyers while the multi-coloured **Petit Point work** is more in demand in Indian markets.

A very intricate **Petit Point border**, 4 inches wide and 9 yards long, can take up to 12 months to make and can sell, in 2017, for Rs. 60,000.- to Rs. 70,000.-. Demand however has been declining over time. As a result, the number of women taking up this work, has also declined sharply.

Thus, though in very small volumes, demand in 2017 for Kochi lace persists both at home and abroad, with traditional European designs being made alongside motifs and colours adapted to Indian tastes and markets. A certain number of women continue to learn and practice the craft of lace making and keep it alive in Kochi.

Shadow Work, Kochi Lacework

Lace, Kochi Lacework

Petit Point, Kochi Lacework

KUTCH

The region of Kutch in Gujarat is so rich in embroidery that its name has become synonymous with it. Rooted in the pastoral and nomadic traditions of the region are a multitude of embroidery styles, which vary in the combinations of materials and colours, repertoire of stitches and degree of stylization of design. Testament to the skill of the maker, the embellishments

of dress are also important markers of identity, defining community, status and rites of passage. Embroidery is valued as much as jewellery and is a social responsibility, with women expected to present a number of embroidered items at marriage. With increasing urbanization and new markets, however, the significance of traditional markers, as also traditional custom and use, has declined.

Kutch embroidery is known as Bharat or 'filling'. A particular embroidery is sometimes known by the name of the community practicing it, such as: Rabari, Ahir, Jat, GarasiaJat, Dhaneta and FakiraniJat, Mutva. Other traditions such as Soof, Kharak, Ari, Banni, Mukko, Katari, Chaupad, Kambira, Khodi-Tepa, Nodey, Nain, PakkoKaam, Hurnucho/Sindhi, refer to the area where it is prevalent or denote a stitch or motif.

1. **RABARI EMBROIDERY**
   The major settlement of Rabari communities is in Mehsana District of Gujarat. A distinctive feature of Rabari embroidery is mirror work, done with the herringbone stitch and buttonhole stitch. Mirrors are cut to different sizes and shapes and the rough edges smoothened. Embellishment is with concentric circles of interlacing, buttonhole or open chain stitch. Motifs reference objects in daily life, including flora and fauna.

2. **AHIR EMBROIDERY**
   The Ahir live in Bhuj, Anjar, Mandvi and Rapar in Kutch. Ahirs claim to be descendents of Lord Krishna. Designs for Ahir embroidery are drawn freehand and transferred to cloth by a stenciling process. Stitches include the simple chain stitch, herringbonestitch, 'Bavaria', a criss-cross stitch which frames an area in one colour, 'Popatiyo', a straight line stitch, resembling the beak of a parrot, 'Paniyaro', a triangular stitch resembling fish scales, 'Khand', a single chain stitch, 'Abla', mirror work, 'Bakhiya', resembling a row of ants, 'Dana' resembling tiny grains.The main colours deployed are white and yellow, occasionally green. The abhalas or dots are fixed using orange, pink or blue. The colours of the base fabric are pink, yellow, green, deep maroon or blue.

3. **JAT EMBROIDERY**
   The Jat community is the most prominent in the region. Very conscious of their identity, the Jats trace their origin to Halaf, Iran, from where they migrated to Sindh and then to Kutch in search of grazing lands. The community is made up of three groups: the DhanetaJat, the GarasiaJat and the FakiraniJat. All three Jat groups are Muslim.

The most important article in a Jat dowry is the Churi, a long full, kaftan-style dress which defines the identity of a Jat woman. The cut of the Churi identifies the particular Jat group to which the wearer belongs, while particular embroidery and embellishments communicate age, marital status, even the geographic location of the wearer's home.

4. **SOOF**
   Soof embroidery is done in Tharparkar District, Southern Sindh, across the Rann of Kutch in Pakistan. Soof is usually associated with the Sodha Rajput. Sodhas in other regions also practise this embroidery style. A community of Harijan, SodhaRahput andMeghwalgroups is believed to have migrated in 1971 and settled down in Kutch.

   Soof embroidery is done on fabric where warp and weft strands are clearly visible as the counting of threads is essential for the symmetry and precision of the designs. Motifs are never drawn. The entire design is worked out before commencing and requires a certain mathematical flair. Embroidery is done from the reverse side. The main stitches are the double running stitch and the cross buttonhole stitch. The embroidery is done on various items of dress and on household fabrics.

5. **AARI EMBROIDERY**
   Aari is the intricate chain stitch embroidery done with an Aar (awl, or long thin pointed needle) that was practiced traditionally by the Mochi (Shoemaker) community. Aari or Mochi embroidery is considered to have its origins in Mughal and Persian design. The typical motifs are of flora and fauna. The Aar produces a fine regular and delicate chain stitch. Garments and household fabrics are embroidered in Aari.

6. **BANNI EMBROIDERY**
   Within Kutch, Banni is a distinct semi-desert area. The land here is not suitable for agriculture so cattle rearing and household industry are important activities. Banni embroidery is known for its very intricate designs and bright colours. Some of the different Banni styles are:

   a) MUTVA - use of very intricate stitches on geometric motifs.

   b) MUKKO - use of metallic thread associated with the local Muslim community, later with the Rajput, as well as Lohana, a trading community in Sindh.

c) KATARI - geometric shapes stitched with running stitch and filled with tiny satin stitch; embroidery of Meghwal and Muslim communities.

d) CHIKEN - design with flowers of three, five or eight petals; chain stitch is used to fill petal, which has a small mirror in the middle.

e) CHOUPAD – uses square sections. There are three types of Choupad - the HikodChoupad, the Bed Choubad with double chain stitch, and the PakkiChoupad. Running stitch or chiddar in black or dark blue thread is used to make the outline.

f) KAMBIRA AND KHODI TEPA – freehand linear, geometric designs done in bright colours by the Mutva and Harijan community of the Banni grassland regions of Kutch.

g) NODE - use of large repertoire of stitches: chain, square chain, Romanian, single chain, interlace with herringbone, running and double running, satin, surface satin, laid work tied horizontally and interlace with buttonhole stitch for mirror work.

h) NEN (NERAN) - buttonhole stitches in curved format used as a supplementary design; practiced mainly by the Sodha, Jadeja (Rajput) and some Muslim communities of the Banni and Garda areas, as well as by the Node, Meghval and Harijan communities of the Banni area.

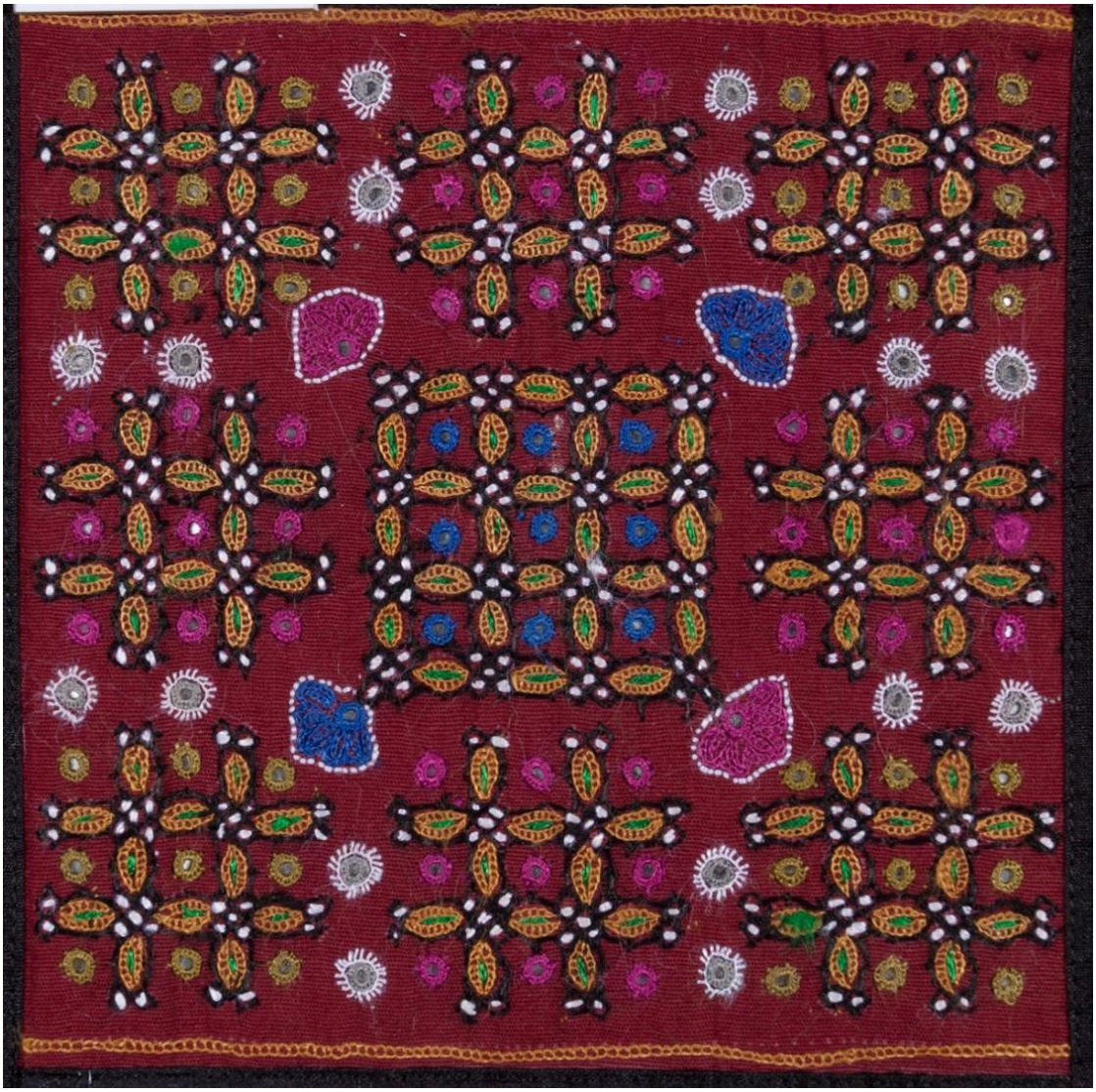
i) PAKKO - meaning ‘solid’ or ‘permanent’; an embroidery with very tightly filled geometric or stylized motifs done with square chain stitch and double buttonhole stitch; a black slanted satin stitch used for the outline. Stitching is so thick and robust that embroidery outlasts the cloth. Mirrors used extensively in a variety of shapes and sizes, along with ceramic buttons, beads, tassels, lace. Clothing and household fabrics embellished with Pakko embroidery. Used commonly by the Sodha, Jadeja (Rajput), Meghval of Garada (Lakhpat and Nakhatrana area), Haliputra, Raisiputra, Node, Harijan communities of the Banni area.

Aari - Mochi Embroidery, Rajasthan

Aari, Kutch, Gujarat

Ahir, Kutch, Gujarat

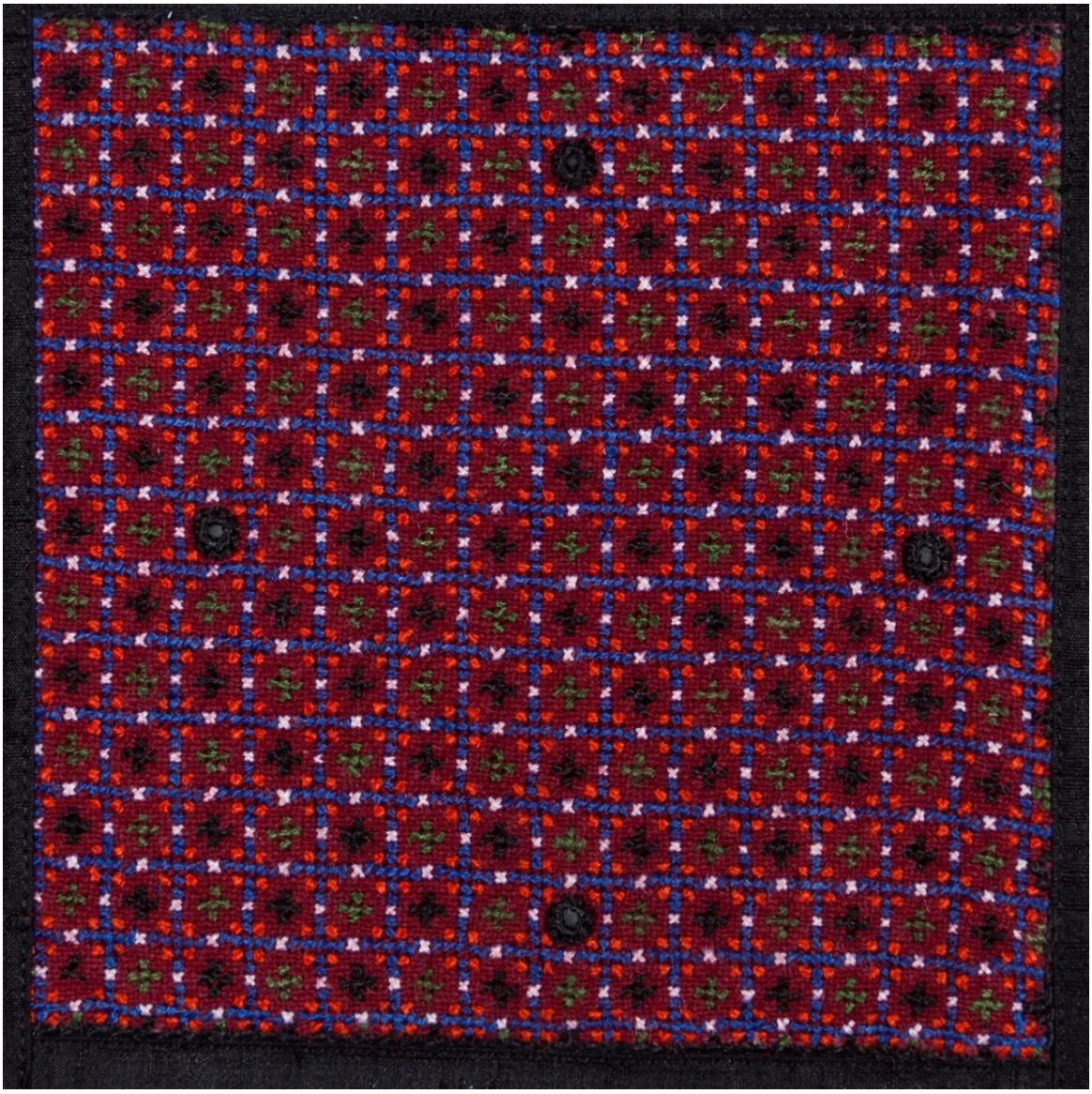
Choupad, Kutch



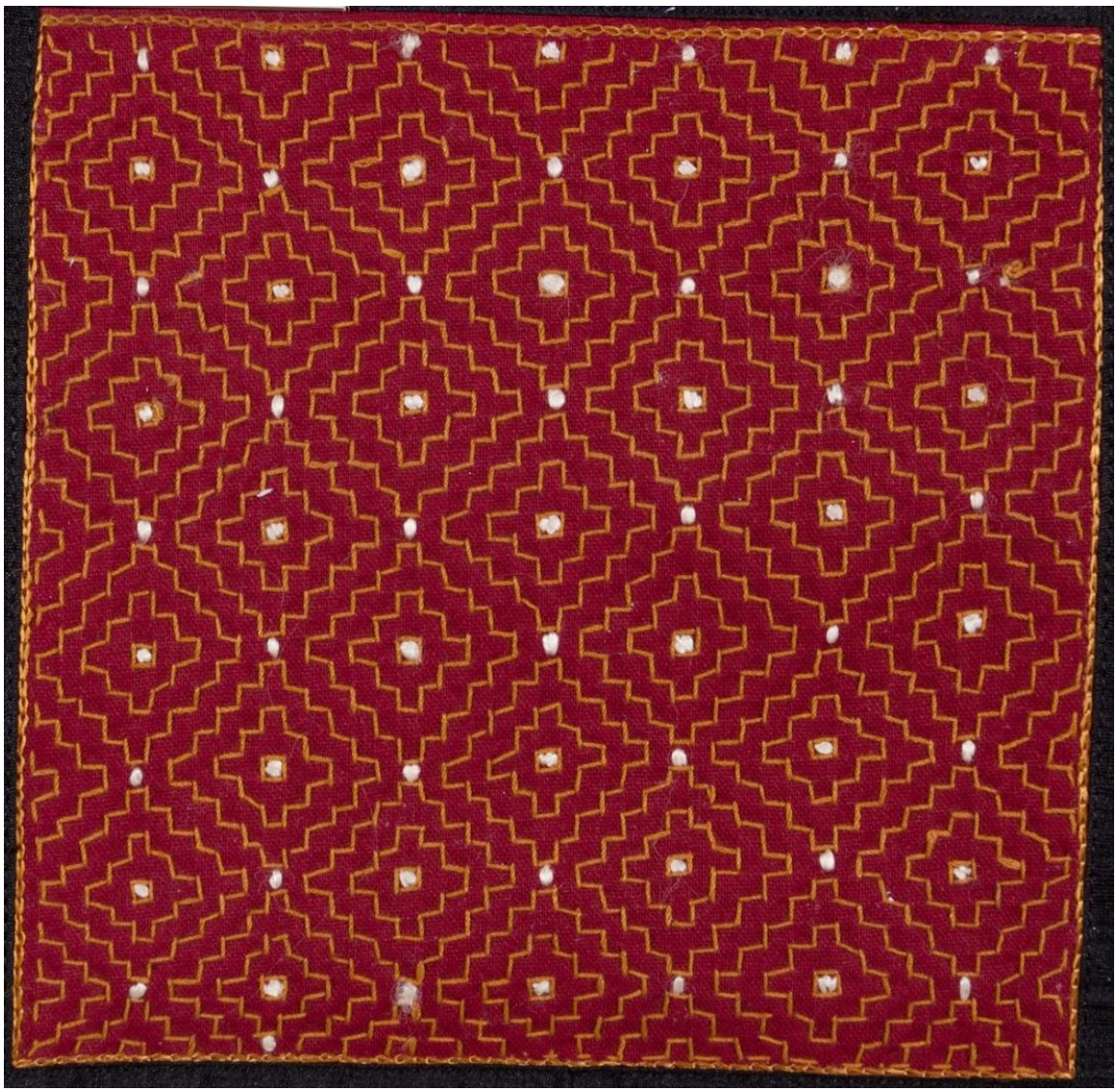
Gotaav, Kutch, Gujarat

Dhaneta Jat, Kutch, Gujarat

Gharasia Jat, Kutch, Gujarat



Kambhira, Kutch, Gujarat



Kharak, Kutch, Gujarat

Khuditeba, Kutch, Gujarat

Katari, Kutch, Gujarat

Mukko, Kutch, Gujarat

Mutva, Kutch, Gujarat

Neran, Kutch, Gujarat

Pakko Kaam, Kutch, Gujarat

Rabari, Kutch, Gujarat

Soof, Kutch, Gujarat

PARSI GARA

ParsiGara or Parsi Sari embroidery has its origin in Chinese textile decoration. The Parsi community in Gujarat had shipping interests and plied

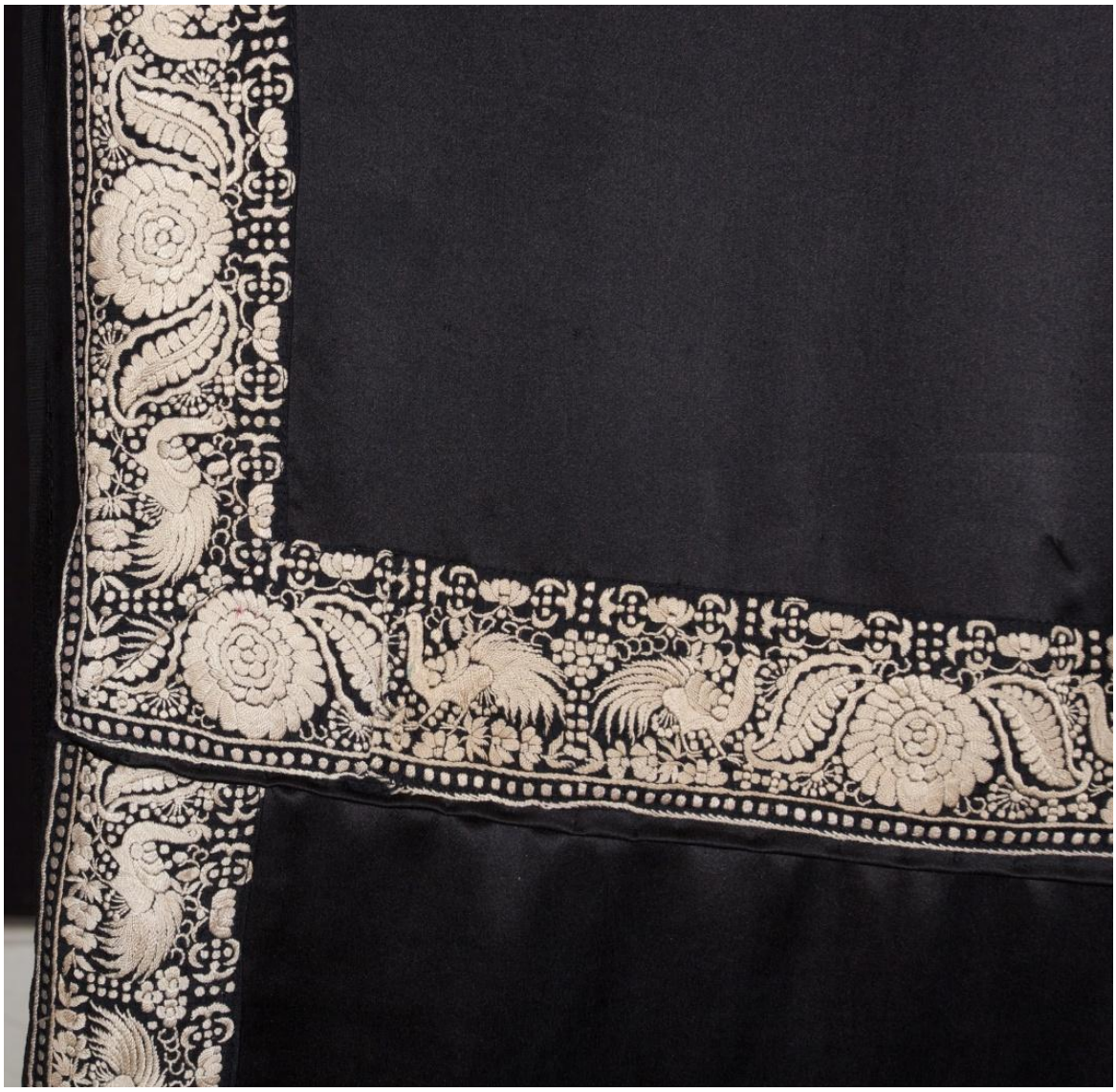
profitable trade with China since the 19th century. Parsi traders travelled to China and returned with exquisite artifacts, including silk textiles, which were especially valued, like jewellery.

Orders were often placed by Parsi families for embroidered sari borders from China. Persian influence was evident in the fruit, flower and bird motifs favoured by Parsi clients. Some saris were so densely embroidered that the bird and animal motifs merged almost seamlessly into the surrounding patterns of profuse, meandering foliage.

The main stitch used in ParsiGara embroidery is the satin stitch. The long and short stitch and the tiny khakha or seed pearl stitch are occasionally used. Traditionally, sari colours were red, purple or black, and the embroidery was done with white or pale colour silk thead, sometimes using coloured highlights to great effect.

The fine art of Chinese Gara embroidery took root in India and the tradition has survived.

Parsi Gara, Maharashtra



PHULKARI

Phulkari, meaning ‘floral work’ is the embroidery of Punjab and Haryana. Used, gifted, exchanged, inherited and hoarded, the Phulkari is an integral part of the culture of the region. While the origins of Phulkari are not clear, it is thought to have come from Central Asia with the migrating Jat tribes, or to be linked to the Persian ‘Gulkari’ and have come from Iran.

Phulkari embroidery is done by women, the skill passed on through the generations. The typical Phulkari, of approximate size of 1.4 x 2.3 metres, has geometric designs made with silk floss thread on coarse hand spun and hand woven cotton (Khadi). Traditionally the cloth was woven in narrow strips - three lengths stitched together to make a Phulkari. The cloth was usually dyed at home in madder red, chocolate brown, indigo blue or black, before being embroidered. The main stitch deployed is the long and short darning stitch, done from the reverse side by counting threads. Other stitches used occasionally are the satin, stem, chain, herringbone, buttonhole and double running stitches. Motifs combine vertical and horizontal stitches, which display different tones of colour with the play of light.

There are many types of Phulkari. The **Bagh**is densely embroidered so the underlying cloth is barely visible; the full cover with the reflective floss thread makes it look like a silk of many hues. The **Thirma,** with red, pink, purple, indigo/green embroidery on a white base was an essential part of a girl’s trousseau. The **Sainchi**depicts narrative from life or legend. Figurative motifs - animals, birds, people - move freely in the space. The rigidity of counted thread work is broken in this variant, offering scope for the self-expression of the embroiderer. The **DarshanDwar**has figures within a grid representing architectural panels or doorways, and was made for religious offering. The **Chope** is made by the maternal grandmother, commencing when a grand daughter is born, and offered at her marriage. It is always embroidered with yellow thread on red cloth, considered the most auspicious for the occasion. The double darning ‘Sindhi stitch’ used produces identical motifs on both sides of the cloth. The pallav or endpiece is not embroidered. The **Vari-Da-Bagh**has a main field with a design of concentric lozenges in vertical rows. This is usually done with yellow silk thread while the borders have other colours. This is presented to the bride by the bridegroom's family.

Phulkari, Punjab

Bagh, Punjab

Bagh, Punjab

Bagh, Punjab

Phulkari, Swat, Pakistan

SATGAON

Satgaon embroidery is found in Bengal. The incredibly fine embroidery - using mainly chain stitch, sometimes also back stitch and run stitch - was traditionally done on quilts for export to Europe. Cotton, jute or linen was used but sometimes also silk - Eri, Munga or Tassar - on a padded cotton

base. The monochromatic effect achieved, with embroidery matching fabric in tones of beige and cream, gave the Satgaon textile a subtle elegance.

The craft flourished under the patronage of the Portuguese and later the British, in the 16th and 17th centuries, during which period the designs were strongly influenced by Greco-Roman and Biblical images. Satgaon embroidery is thought to have influenced the development of the Kantha embroidery tradition in Bengal. Satgaon embroidery had all but disappeared but effort is now being made for its revival.

Satgaon, West Bengal

Satgaon, West Bengal

Satgaon, West Bengal

Satgaon, West Bengal

SOZNI

Sozni is the very fine needle-based hand embroidery technique used on the famous Kashmir shawl. [The other technique used in Kashmir shawls is Kani, where the shawl is woven on the loom.]

The Kashmir hand-embroidered shawl goes back many centuries. References are found in Afghan texts as early as 3rd century BC. In the 15th century the ruler of Kashmir, Zayn-ul-Abidin, introduced weavers from Central Asia to Kashmir and Kashmir shawls began to be made in larger volume.

The wool base of the traditional Kashmir shawl is made from the fibre taken from the pashmina goat, or Ibex, found in the higher Himalayas. To survive the harsh cold the Ibex grows a unique and extremely soft light inner coat, or pashm. Each spring it sheds its winter coat and the fibres are collected by the Changpa tribe of the region. Pashmfibres are so fine they can only be spun by hand.

The intricate floral motifs of Sozni, of which the paisley – the distinct stylized mango form – is the most famous, are embroidered with painstaking care and precision on the handwoven pashmina shawl. The stitch used is like the stem stitch and only a single thread is used in the embroidery where individual strands of the warp are taken up and reinforced with the small stitches. It can take years to complete one shawl. There are Kashmir shawls with motifs, which cover the entire ground so the base is not visible at all or, in the ‘Dorukha’ or Double sided, so skilfully embroidered that the same pattern appears on both sides, but in different colours.

Sozni, Kashmir

Sozni, Kashmir - Detail

Sozni, Kashmir

SUJANI

SUJANI is a craft done by women in Bihar. Like the Kantha tradition in Bengal, old cloths, usually the soft cottons of used saris and dhotis, are recycled into new forms. Several layers of cloth are quilted together. Traditionally the thread was taken from the borders of the old cloths. Motifs are then embroidered on the quilted cloth using simple running stitch. The outlines of the motifs are done in chain stitch in a dark colour.

Dating back to at least the 18th century, the designs on Sujani are the creator's imagination. Everyday life, people and objects, flora and fauna, are usually depicted in Sujani.

Sujani, Bihar

TILLA DORI

TillaDori is an embroidery technique originating in Kashmir in which gold or silver metallic thread (dori) or silk thread is used to embellish garments. The decorative wire or thread rests on the surface of the fabric and is secured by stitching with another thread, which couches it. Two types of techniques are used with silver and metallic thread. There is the Moraskar or knot stitch, and the Zalakadosi or chain stitch,used on the borders to create a raised or braided effect. Common motifs in TillaDori are lotus, almond, the Chinar tree and its leaf, and the leaf of the grape, all typical of the Kashmir landscape.

Tilla Dori, Kashmir

Tilla work

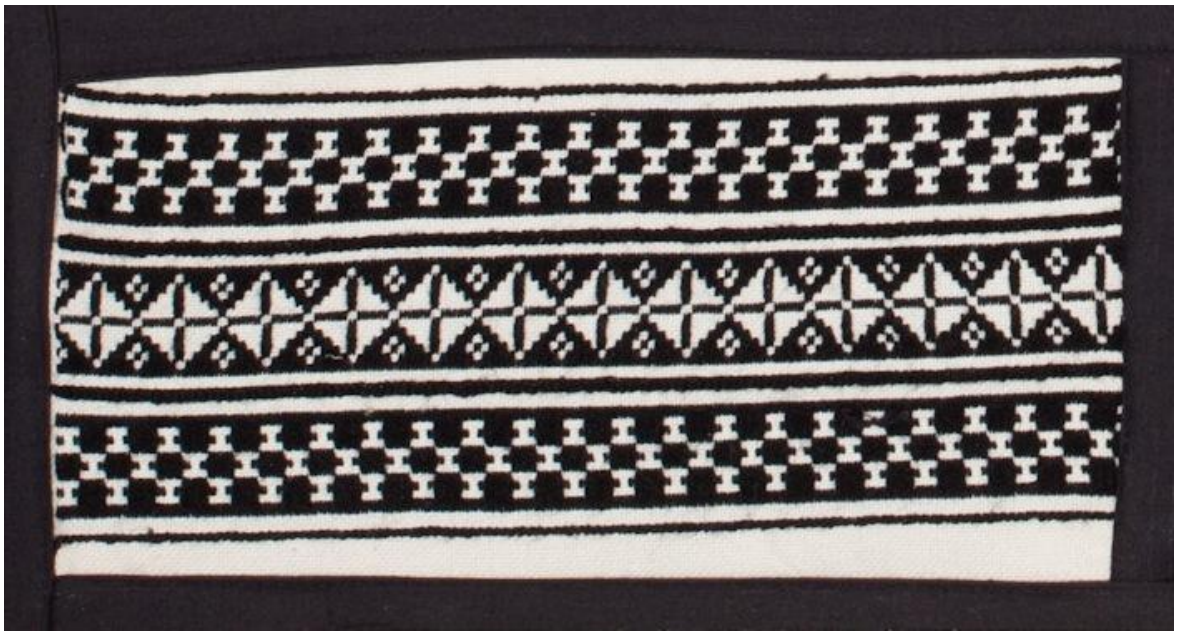
TODA

The Todas are a pastoral tribe in the Nilgiris, Tamil Nadu. Both Toda men and women wear the Poothkulli, a long wrap resembling the Greek Toga. The coarse cloth is hand-woven in single width in a base of natural white cotton with wide bands in red and black, or red and indigo blue, at the ends of the approximately 8-metre long fabric. Toda women embroider inbetween the bands of colour to create an impressive pallav or endpiece.

Patterns are made with wool and by a precise counting of threads following the warp and weft of the fabric. Motifs include sun, moon, snake, squirrel, buffalo horns, rabbit and rabbit ears. The perfectly formed geometric patterns, also in red and black, are often mistaken for a woven design. The embroidery is worked on the reverse of the cloth. At each turn of the needle a little tuft is left to protrude, producing a rich embossed surface on one side and a neat finish on the other, making the cloth reversible. The Poothkulli has deep cultural significance and is worn at all important occasions, at weddings as at funerals.

Toda, Tamil Nadu

Toda, Tamil Nadu



Toda, Tamil Nadu

Toda, Tamil Nadu

ZARDOZI – ZARI

Zardozi, from the Persian zar (gold) and dozi (embroidery), is the ancient craft of metal embroidery, originally done on the attire of royalty and royal furnishings such as tents and caparisons. Combined with pearls and other precious stones studded into the embroidery, Zardozi textiles were among the most magnificent, ever popular with the elite through the ages. It is a

craft that continues to flourish and evolve, with new markets emerging round the world for heavily embellished formal wear.

Zardozi embroidery was traditionally done with pure silver wire and gold leaf but these have now been largely substituted by copper wire with silver or gold polish, or silk thread. The wire is made by pressing melted metal through perforated metal sheets and then hammered to the required thinness. Badla is the plain wire; Kasav is when the wire is wound round a thread; small star like sequins are sitara and little dots made of badla are mukaish.

Given the weight of the embellishments, Zardozi is usually done on heavy fabric like velvet and satin or thick silk. The pattern is first traced on the fabric before the fabric is stretched on a frame. Embroidery is worked with an Ari or Awl, a hooked needle. It can also be done with a simple needle but an Ari can be worked with much more speed.

The main centres of Zardozi are Lucknow, Allahabad, Varanasi, Bhopal, Hyderabad, Delhi, Agra, Mumbai, Ajmer, Chennai and several locations in Kashmir. Traditionally Zardozi was a men's craft but increasingly the work is done by women.

Zardozi differs from the standard needle embroidery techniques where motifs are made with thread directly on the fabric. In Zardozi the metallic threads and other embellishments, like beads, stones and sequins, are laid on the base fabric in desired shapes and forms and attached.

Zari is gold coloured thread. In real zari, silver is the base metal, which is covered with a thin layer of gold and then drawn into fine wire of different gauges to form 'Badla', which is then wound over a base yarn, usually of pure silk. In imitation zari the base metal is copper.

The following are some of the embellishments used in Zari work:
Gijai is a thin, stiff wire used for intricate patterns.
Sitara, is a small star-shaped metal piece used for floral designs. This kind of embroidery is called **Salma-Sitara**.
Kalabattu is braided gold thread, the thicker variety used for borders, the thinner used as drawstrings of purses, tassels, etc.
Tikora is twisted gold thread.
Kora is dull gold zari.
Chikna is bright gold zari

Zari work, Delhi

Salma – Sitara, Delhi

Gota and Zari work, Rajasthan

Sitara and Moti Work, West Bengal

Zari work, Bhopal, Madhya Pradesh

APPLIQUE

APPLIQUÉ

Appliqué is a decorative technique where fabric of varied shapes and colours is stitched, blindly or decoratively, onto a background fabric. Similar to Patchwork, Appliqué can take any form - figurative, ornamental, geometric – and is often made with old or leftover scraps of material, which can lend vitality and charm.

Traditional Appliqué is found in many parts of India and is of several types. The most common is **On-lay Appliqué** where the surface fabric is cut in the shapes of the desired motifs and stitched to the base fabric. In **Negative Appliqué** the surface cloth defines the outlines of the motifs, which are given 'body' by the base fabric. **Inlay Appliqué** is where both surface and background fabrics are cut and stitched together like a jigsaw. In **Raised Appliqué** the surface fabric is padded to create a raised surface, giving depth and a three dimensional effect. A variant of this is **Folded Appliqué** where designs are made in the surface fabric by folding and cutting, sometimes into strips, which are then stitched on the base fabric. These designs too can give a three dimensional effect, especially when the stitching of the surface fabric is pulled. In **Shadow Appliqué** shapes are applied on the reverse of a fine, semi-transparent fabric like muslin, and are seen in the play of light - a technique used in Chikan embroidery. A further distinction may be made between those traditions where Appliqué is used for decorative purpose and those where cloths are added to repair a damaged fabric as in some Gujarat patchwork traditions. In certain traditions, like the Banjara, Appliqué is combined with embroidery.

Appliqué traditions were often associated with ritual purpose. Appliquéd canopies, umbrellas, caparisons, screens etc., were used in religious festivals. Now the craft is used to make decorative household objects.

Important appliqué traditions are found in Gujarat, Rajasthan, Uttar Pradesh, Bihar, Odisha, Andhra Pradesh and Tamil Nadu. Each has a distinct format, colour scheme and range of motifs, with varying degrees of stylisation and sophistication: **Rabari, Kathi, Mochi**and**Muslim**Appliqué from Gujarat**;** **Mahajan** from Saurashtra, Gujarat; **Satwara,** as well as **Marwari** and **Meghwal** from Rajasthan**;Tharu** from Uttar Pradesh; **Khatwa** from Bihar; **Pipli** from Odisha; **Tanjore** from Tamil Nadu. There are also Buddhist Appliqué traditions. Patti Ka Kaam or Daraz, used in Chikan work, is similar to Appliqué.

APPLIQUÉ

Some of the stitches used in Appliqué are: Chain, Ruching, Hem, Buttonhole, Ganthi and Stem. The Chain stitch or Chikana is used to stitch small pieces of fabric, unturned, on to the base fabric, creating a chain decoration around the motif. The Ruching stitch is used to gather fabric to create floral motifs. The Hem stitch or Taropa requires the edges of the cloth patch to be turned in before being sewn to the base fabric and brings a neat finish. The Buttonhole stitch is used to secure and decorate an embellishment on to the base fabric The Ganthi stitch is similar to the Buttonhole stitch but more elaborate. Two variations of the Buttonhole stitchincorporate an extra half-stitch to secure embellishments. The Stem stitch or Bakhiais is a type of running stitch also used to couch embellishments.

Appliqué traditions were often associated with ritual purpose. Appliquéd canopies, umbrellas, caparisons, screens etc., were used in religious festivals. Now the craft is used to make decorative household objects.

Rabari Patchwork from Kutch in Gujarat is known for its stylized motifs and fine execution.

Kathi Appliqué of Gujarat is the most ancient of appliqué techniques where cut pieces or remnant rags of antique textiles – patolas, bandhanis, satins, printed cottons - are patched together to create exuberant combinations of colour and motif.

Mochi Appliqué of Gujarat is elegant and detailed like Mochi embroidery but does not have the monumentality of Kathi Appliqué.

Muslim Appliqué in Gujarat is similar to Kathi Appliqué except that some formats and paneling reference Mughal conventions found in miniature painting.

Mahajan Appliqué from Saurashtra is a distinctive tradition, done on a white background and made up of very schematic and stylized animal and bird figures. The central space is taken by large patches of the same pattern in boxes each with a different coloured piece, a play of colour and form.

Satwara Patchwork of Barmer, Rajasthan is neat and delicate, similar to Kathi Appliqué.

Tharu Appliqué of Uttar Pradesh is an example of Negative Appliqué.In Tharu appliqué, incisions are made on the upper fabric that is hemmed down on the base fabric. The pattern is thus made in reverse, with the base fabric providing the body and the overlay fabric defining the outlines of the motifs. The background fabric is normally darker than the colour of the upper layer, which covers the surface extensively. Patterns are typically rectilinear and geometric, comprising triangles, fine lines and borders. The Tharucommunity live in the Terai region of Uttar Pradesh close to the border of Nepal, and are widely dispersed in the districts of Baharaich, Gonda, Gorakhpur, Kheri and Nainital.Both weaving and embroidery are done by Tharu women. Appliqué is used to embellish their traditional garments and other household utility objects.

KhatwaAppliqué is done by women in Sitamarhi and Madhubani districts of Bihar. Traditionally the craft was used to make tents and canopies but now is applied on a range of decorative household objects where women often embroider narratives referencing their life and environment.

Pipli is the appliqué of Odisha found around Puri, and istraditionally associated with the religious festivals of the Jagannath Temple.Brightly coloured- typically in red, green, black, yellow - appliqué umbrellas, canopies, screens, caparisons were made for the annual JagannathYatra. The temple craft now finds much wider application in the production of decorative household objects.

Tanjore Appliqué found in Madurai district of Tamil Nadu, has traditionally been made by the Pilamar caste for temple decoration. Made of cotton in vibrant colours, they depict images of gods and goddesses. The cloths are put on chariots in religious processions and are sometimes made in cylindrical form,like pillars, which hang down the sides of the chariot. Tanjore Appliqué is very finely stitched and finished. A distinctive feature is the piping that runs along the outlines giving a precise edge to each motif.

On appliqué from Kathiawar, Gujarat
From Indian Embroideries by John Irwin and Margaret Hall, 1973, p,118, published by The Calico Museum of Textiles, 1973.

“Appliqué work of coloured fabrics on a ground of white cotton, known in Kathiawar as *katab* work, is quicker and cheaper to execute than true embroidery, and has been widely practised since the nineteenth century for large festival-hangings, and for articles which receive heavy wear and tear, such as the covers of carriages and back-cloths of draft animals. The larger motifs are cut from pieces of coloured cotton, red and blue predominating. The panels which form the framework of a large design are cut in multiple by placing layers of different coloured cottons together; the off cuts are ingeniously combined with the motifs to make additional panels, the designs being interlocked in a counterchange of colours, exploiting the decorative effect of the white ground revealed where the edges of the appliqué motifs are turned under to be hemmed. The figures, animals and floral motifs which are arranged within these panels are depicted with vitality, the decorative details

often being embellished with pieces cut from old garments of patterned cloth, satin, brocade, mashru, bandhana, or patola.

The Mahajan communities, whose embroidery is characterized by a preference for geometric ornament, produced a particularly effective style of katab work based on large square panels of coloured cotton fretted in formal designs which are revealed in the white of the ground-fabric. When figures or animals appear on Mahajankatab work they are severely stylized in silhouette, with virtually no additional decorative details."

Khatwa, Bihar

Appliqué,
Tamil
Nadu

Pipli, Odisha

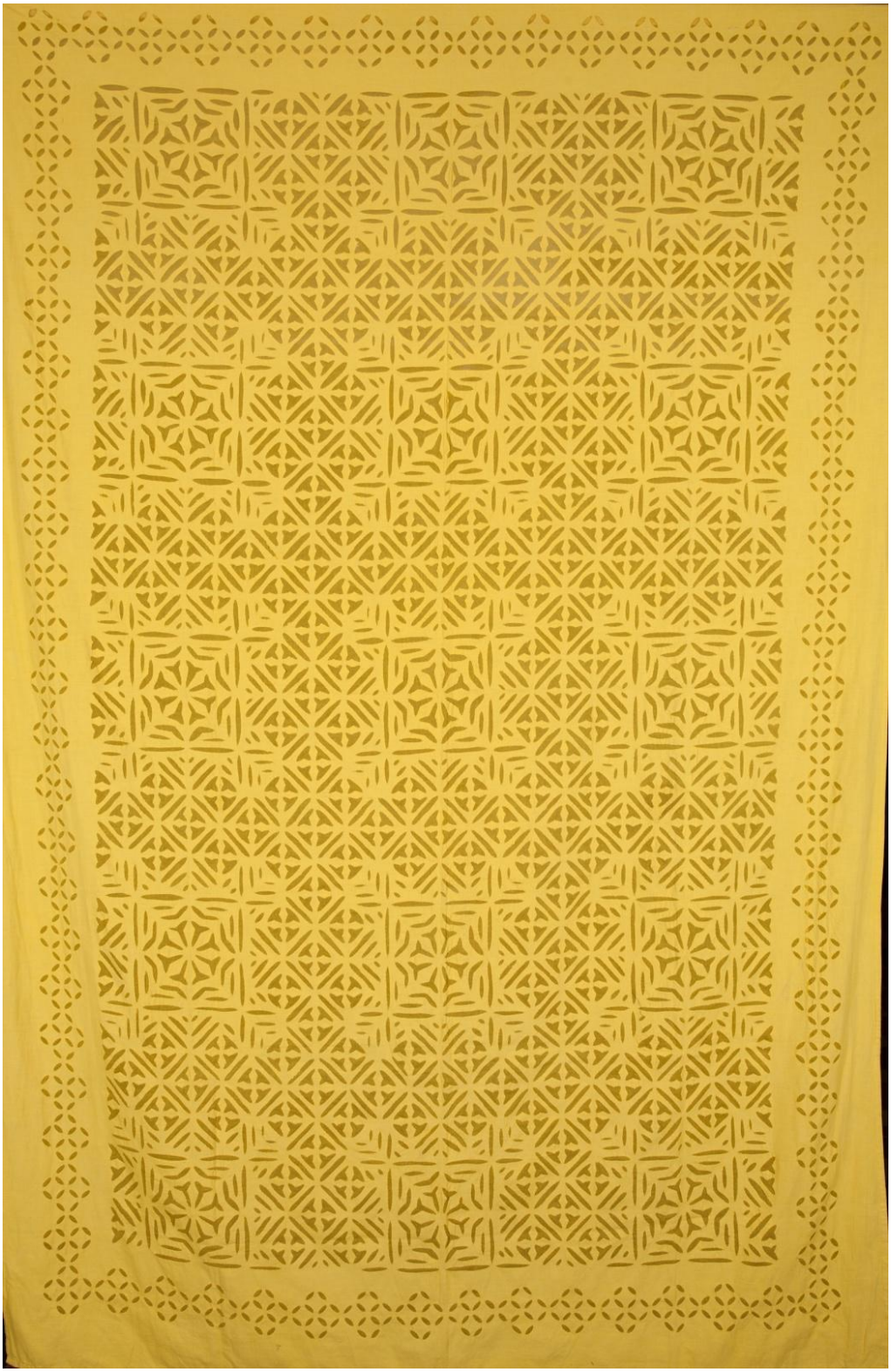
Appliqué, Kutch, Gujarat

Appliqué, Kutch, Gujarat

Appliqué, Kutch, Gujarat

Appliqué, Kutch, Gujarat

Appliqué, Barmer, Rajasthan



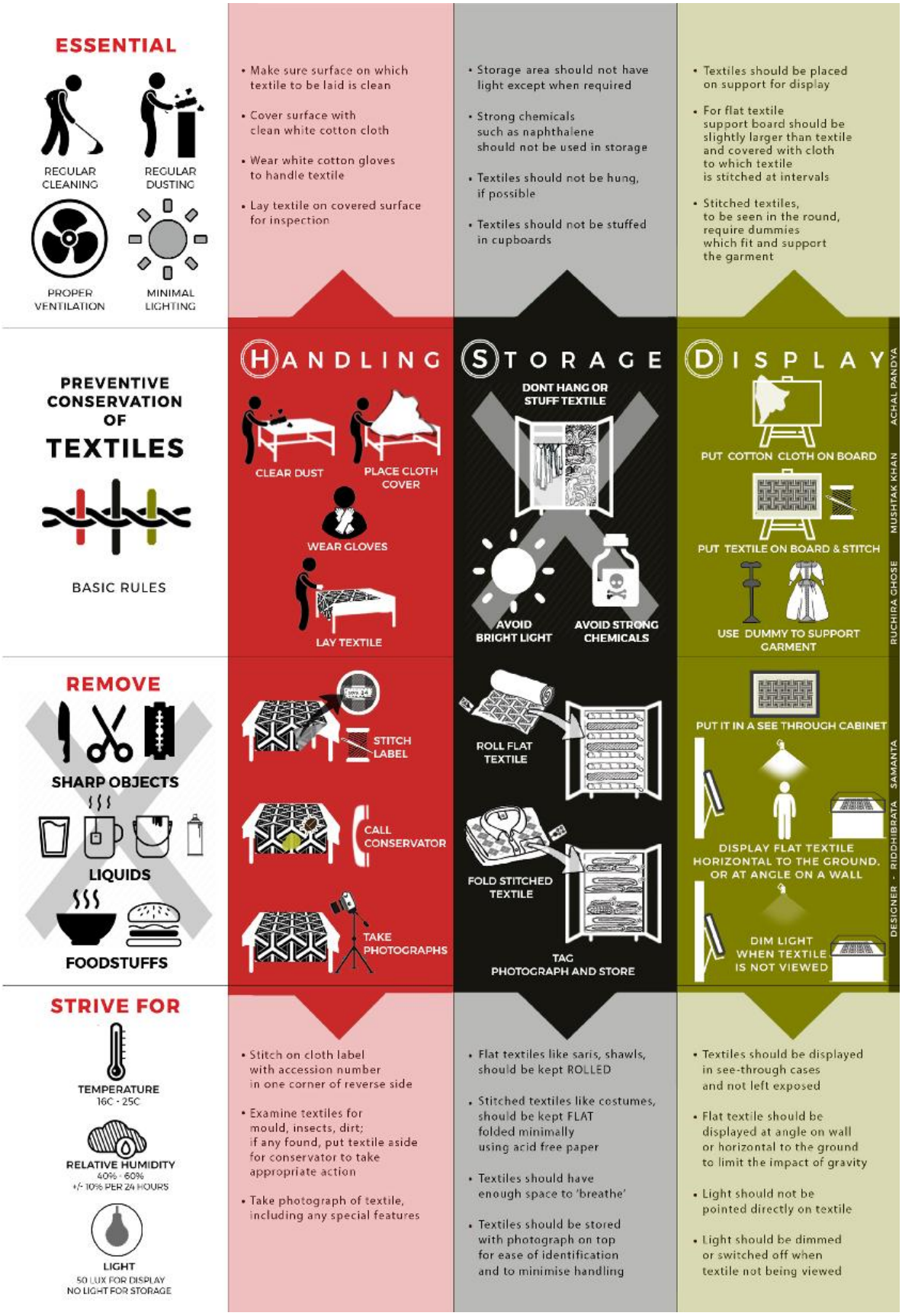
Appliqué, Tharu, Uttar Pradesh

Appliqué, Rampur, Uttar Pradesh

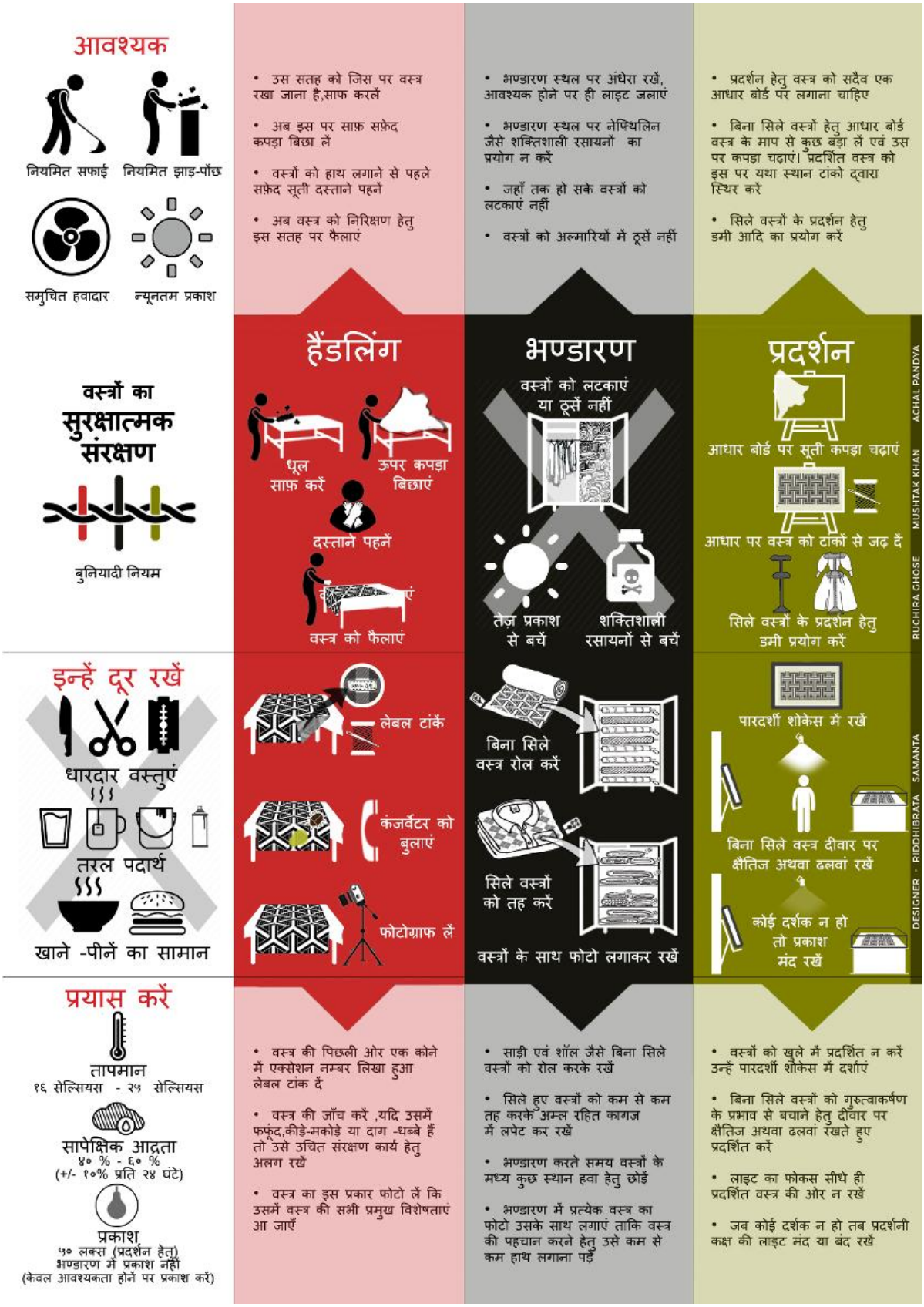
Patti Ka Kaam, Lucknow, Uttar Pradesh

IV.APPENDICES

Appendix A - 1


ESSENTIAL
REGULAR CLEANING
REGULAR DUSTING
PROPER VENTILATION
MINIMAL LIGHTING
• Make sure surface on which textile to be laid is clean
• Cover surface with clean white cotton cloth
• Wear white cotton gloves to handle textile
• Lay textile on covered surface for inspection
• Storage area should not have light except when required
• Strong chemicals such as naphthalene should not be used in storage
• Textiles should not be hung, if possible
• Textiles should not be stuffed in cupboards
• Textiles should be placed on support for display
• For flat textile support board should be slightly larger than textile and covered with cloth to which textile is stitched at intervals
• Stitched textiles, to be seen in the round, require dummies which fit and support the garment
PREVENTIVE CONSERVATION OF TEXTILES
BASIC RULES
HANDLING
CLEAR DUST
PLACE CLOTH COVER
WEAR GLOVES
LAY TEXTILE
STORAGE
DONT HANG OR STUFF TEXTILE
AVOID BRIGHT LIGHT
AVOID STRONG CHEMICALS
DISPLAY
PUT COTTON CLOTH ON BOARD
PUT TEXTILE ON BOARD & STITCH
USE DUMMY TO SUPPORT GARMENT
REMOVE
SHARP OBJECTS
LIQUIDS
FOODSTUFFS
STITCH LABEL
CALL CONSERVATOR
TAKE PHOTOGRAPHS
ROLL FLAT TEXTILE
FOLD STITCHED TEXTILE
TAG PHOTOGRAPH AND STORE
PUT IT IN A SEE THROUGH CABINET
DISPLAY FLAT TEXTILE HORIZONTAL TO THE GROUND. OR AT ANGLE ON A WALL
DIM LIGHT WHEN TEXTILE IS NOT VIEWED
DESIGNER - RIDDHIBRATA SAMANTA RUCHIRA GHOSE MUSHTAK KHAN ACHAL PANDYA
STRIVE FOR
TEMPERATURE
16C - 25C
RELATIVE HUMIDITY
40% - 60%
+/- 10% PER 24 HOURS
LIGHT
50 LUX FOR DISPLAY
NO LIGHT FOR STORAGE
• Stitch on cloth label with accession number in one corner of reverse side
• Examine textiles for mould, insects, dirt; if any found, put textile aside for conservator to take appropriate action
• Take photograph of textile, including any special features
• Flat textiles like saris, shawls, should be kept ROLLED
• Stitched textiles like costumes, should be kept FLAT folded minimally using acid free paper
• Textiles should have enough space to 'breathe'
• Textiles should be stored with photograph on top for ease of identification and to minimise handling
• Textiles should be displayed in see-through cases and not left exposed
• Flat textile should be displayed at angle on wall or horizontal to the ground to limit the impact of gravity
• Light should not be pointed directly on textile
• Light should be dimmed or switched off when textile not being viewed

Appendix A - 2


आवश्यक
नियमित सफाई
नियमित झाड़-पोंछ
समुचित हवादार
न्यूनतम प्रकाश
• उस सतह को जिस पर वस्त्र रखा जाना है,साफ करलें
• अब इस पर साफ़ सफ़ेद कपड़ा बिछा लें
• वस्त्रों को हाथ लगाने से पहले सफ़ेद सूती दस्ताने पहनें
• अब वस्त्र को निरिक्षण हेतु इस सतह पर फैलाएं
• भण्डारण स्थल पर अंधेरा रखें, आवश्यक होने पर ही लाइट जलाएं
• भण्डारण स्थल पर नेफ्थिलिन जैसे शक्तिशाली रसायनों का प्रयोग न करें
• जहाँ तक हो सके वस्त्रों को लटकाएं नहीं
• वस्त्रों को अल्मारियों में ठूसें नहीं
• प्रदर्शन हेतु वस्त्र को सदैव एक आधार बोर्ड पर लगाना चाहिए
• बिना सिले वस्त्रों हेतु आधार बोर्ड वस्त्र के माप से कुछ बड़ा लें एवं उस पर कपड़ा चढ़ाएं। प्रदर्शित वस्त्र को इस पर यथा स्थान टांको द्वारा स्थिर करें
• सिले वस्त्रों के प्रदर्शन हेतु डमी आदि का प्रयोग करें
वस्त्रों का सुरक्षात्मक संरक्षण
बुनियादी नियम
हैंडलिंग
धूल साफ़ करें
ऊपर कपड़ा बिछाएं
दस्ताने पहनें
वस्त्र को फैलाएं
भण्डारण
वस्त्रों को लटकाएं या ठूसें नहीं
तेज़ प्रकाश से बचें
शक्तिशाली रसायनों से बचें
प्रदर्शन
आधार बोर्ड पर सूती कपड़ा चढ़ाएं
आधार पर वस्त्र को टाकों से जढ़ दें
सिले वस्त्रों के प्रदर्शन हेतु डमी प्रयोग करें
ACHAL PANDYA
MUSHTAK KHAN
RUCHIRA GHOSE
DESIGNER - RIDDHIBRATA SAMANTA
इन्हें दूर रखें
धारदार वस्तुएं
तरल पदार्थ
खाने -पीनें का सामान
लेबल टांकें
कंजर्वेटर को बुलाएं
फोटोग्राफ लें
बिना सिले वस्त्र रोल करें
सिले वस्त्रों को तह करें
वस्त्रों के साथ फोटो लगाकर रखें
पारदर्शी शोकेस में रखें
बिना सिले वस्त्र दीवार पर क्षैतिज अथवा ढलवां रखें
कोई दर्शक न हो तो प्रकाश मंद रखें
प्रयास करें
तापमान
१६ सेल्सियस - २५ सेल्सियस
सापेक्षिक आद्रता
४० % - ६० %
(+/- १०% प्रति २४ घंटे)
प्रकाश
५० लक्स (प्रदर्शन हेतु)
भण्डारण में प्रकाश नहीं
(केवल आवश्यकता होने पर प्रकाश करें)
• वस्त्र की पिछली ओर एक कोने में एक्सेशन नम्बर लिखा हुआ लेबल टांक दें
• वस्त्र की जॉच करें ,यदि उसमें फफूंद,कीड़े-मकोड़े या दाग -धब्बे हैं तो उसे उचित संरक्षण कार्य हेतु अलग रखें
• वस्त्र का इस प्रकार फोटो लें कि उसमें वस्त्र की सभी प्रमुख विशेषताएं आ जाएँ
• साड़ी एवं शॉल जैसे बिना सिले वस्त्रों को रोल करके रखें
• सिले हुए वस्त्रों को कम से कम तह करके अम्ल रहित कागज में लपेट कर रखें
• भण्डारण करते समय वस्त्रों के मध्य कुछ स्थान हवा हेतु छोड़ें
• भण्डारण में प्रत्येक वस्त्र का फोटो उसके साथ लगाएं ताकि वस्त्र की पहचान करने हेतु उसे कम से कम हाथ लगाना पड़े
• वस्त्रों को खुले में प्रदर्शित न करें उन्हें पारदर्शी शोकेस में दर्शाएं
• बिना सिले वस्त्रों को गुरुत्वाकर्षण के प्रभाव से बचाने हेतु दीवार पर क्षैतिज अथवा ढलवां रखते हुए प्रदर्शित करें
• लाइट का फोकस सीधे ही प्रदर्शित वस्त्र की ओर न रखें
• जब कोई दर्शक न हो तब प्रदर्शनी कक्ष की लाइट मंद या बंद रखें

Appendix B – 1

Museum Accession Register

Technical information to be included in Accession Register

This information should appear at the beginning of the Accession Register
- Acid free paper - type, name, weight, dimension (A3 297 × 420 mm)
- Number of pages / folios.
- Date
- Place
- Printer (name, address, phone number, email, website)
- Binder (name, address, phone number, email, website)

General Observations

1. The objects entering a Museum collection are listed in the Accession Register. There should be no separate register according to mode of acquisition, but one unique Accession Register for the entire collection.
2. The Accession Register is an official administrative document.
3. The Accession Register proves that the object belongs to the Museum.
4. The Accession Register serves as the basis for setting up the entire documentation system for the Museum.
5. The Accession Register is the Museum memory.
6. The Accession Register has to be bound in hardback format.
7. The pages of the Accession Register must be numbered.
8. The paper used in the Accession Register should be acid free.
9. Two copies should be made of the Accession Register and kept in a different place from the original. One of the copies can be used as a working tool.
10. Every object of the collection has to be listed in the Accession Register, in chronological order of accession number.
11. Information regarding each object is given in columns (fields or entries).
12. The Accession Register should always be manipulated with care and with clean hands.
13. More than one line can be used for one object, but there should be no line break.
14. There is no page break.
15. Use ink/ball pen to write in the Accession Register.

16. Handwrite legibly.
17. Be consistent, accurate and systematic (e.g. geographical names, measurements units, currencies, etc.).
18. Abbreviations should always be explained.
19. Quotation marks “ ” must be used when quoting.
20. Square brackets [ ] must be used to enclose unreadable or missing information (numbers, text, dates).
21. To indicate that an entry is repeated from the line above,use *do.* (ditto).
22. A list (glossary, thesaurus) should be used (already existing or created) to avoid different spelling and terminology, especially for fields 7 (description), 8 (material), 9 (techniques), 10 (provenance).
23. When an object is de-accessioned (removed from the collection) it should be crossed out in the Accession Register and the precise reasons for removing it must be mentioned.

Field Comments

1. Serial number

This is the number of the entry of the item in the register (from 1 to . .).

2. Accession number

There is only one accession number per object. It is the number found on the object itself, on the register, and on all documentation regarding the object (archives, captions in exhibits, publications, etc.). A recommended system for determining accession numbers is to use four digits for the year of accession and then the object number, for example:

2017.23

The mode of acquisition should not appear in the accession number as it complicates the system.

When an object is made of different parts (for example a game made of a board, a dice and four pawns), each piece should bear the accession number as well as a subdivision number. For example, the main part (the board) is given the sub-number “1”; the dice “2” and the other pawns “3” to “6”

The game = 2017.235 (1-6)

The board	=	2017.235 (1)
The dice	=	2017.235 (2)
The pawns	=	2017.235 (3-6)

Any other numbers found on an object, such as numbers given by a previous owner, should be noted in the column “Description and Remarks”.

3. Acquisition date

The acquisition date (dd/mm/yyyy) is the date when the object enters the Museum collection. It is not the date when the entry is made in the register.

4. Acquisition mode

The possible categories are: donation, purchase, transfer, exchange, bequest, field collection, excavation, commission, unknown, etc.

5. Acquisition source

The name of the person or institution who/which owned the object prior to its arrival at the museum. Specify full name and address, website, etc.
[In the case of textiles, effort should be made to obtain information about the relationship of donor to original owner, the designer or maker of the textile, whether amateur or professional, technique used to make the textile, purpose of the textile and any significant meanings attached, history and circumstance of its use, date when donor acquired textile, purchase date and price, present day value. Photographs or illustrations showing textile in use are very valuable too.Documentation should include as well photographs or illustrationsof different sections of the textile – in the case of a sari: body, border, pallav, and any special motifs.

6. Price

The price of acquisition per item. The currency is in Indian Rupees or must be specified.

7. Name(s)/ Local name(s)

The name should be specific enough to help recognize the object. In the case of a work of art, the object could have both a name and a title; the name should always be given, even if the title is known. All known local names should be indicated.

8. Category of Textile

(Pre-Loom or On-Loom or Post-Loom or combination of these)

OR

Hand woven (which includes Pre-Loom and On-Loom) and Hand crafted

9. Tradition

10. Purpose

11. Description

The physical description of the object should be as detailed as possible.

For Handcrafted Textiles, information should be provided on the particular technique deployed as well as the base material.

For Costumes, information should be provided on whether hand stitched or machine stitched, on any embellishments, and on the types of cut and finish of any trimmings - cuffs, collars, openings etc.

It is helpful to keep the same sequence (for example: colour, material, name, shape, pattern) and a standardized vocabulary (list, thesaurus, glossary).

If known, information on the context (fabrication, usage, religious/spiritual meaning, etc.) should be entered. Indicate any label and its content (when quoting, use quotation marks “ ”). When the object is made of various parts, describe the object as a whole, then each part separately (specify which part is being described

12. Material(s)

More than one entry is possible. List them according to importance.

13. Technique(s)

More than one entry is possible. List them according to importance.The primary classification of Pre-Loom, On-Loom, Post-Loom should be mentioned, followed by the relevant further categories of sub-types and descriptions.

14. Maker Community

15. User Community

16. Dimensions (cm) / Weight (grams)

Minimum two dimensions, three when applicable. Format: Height x Length x Width. In centimetres (specify if other units are used). Weight when known or when precious material. In grams (specify if other units are used).

17. Author

Author (artist, artisan, craftsman, designer, etc.)
Name, address, website, etc.

18. Provenance

Be consistent in the use of geographical names and always use the same spelling.

For example, if you chose to write “Uttaranchal”, be consistent and never write “Uttarakhand”.

Be as detailed as possible, from the smallest to the largest. For example, Jaipur, Rajasthan; Paro, Bhutan.

An object is not always used where it is produced. Also, the donor/vendor may be from a third location. If the place of manufacture and the place the object was in use are different and both are known, indicate bot

19. Period

“Old” or “New” are not sufficient. Write a date of production if known, rather than “contemporary”.Use quotation marks “ ” when the date is given by the author, brackets [ ] when reconstituted.

20. Condition

Be as detailed as possible. “Old” or “New” are not sufficient. Indicate whether damaged or stained, and how. Indicate where the damage or stain is located.

21. Location

Both the exhibition galleries and storage must be provided with showcases and storage systems adequately numbered and labelled in a permanent manner such as with paint (no taped paper). A code (numbers or letters) should be found on each storage unit in storage which will allow the location of the objects. When there are subdivisions within a storage unit (for example, shelves in a cupboard), these should also be numbered and permanently labelled. In the case of large items which cannot fit inside a storage system, the external area should be divided into zones and the general location of the object indicated.

22. **Movement**

Date (dd/mm/yyyyy) and reason (restoration, exhibition, loan, etc.) for the movement of the object should be provided. When an object leaves its permanent location, the space should be reserved with a note/marker on which is written the accession number, the date of exit and possible return, as well as the reason for movement. This will ensure the space remains available for the object when it returns.

23. Deaccessioning

When an object is removed from the museum collection the reason has to be precisely given and evidence provided.

24. Photo(s)

Indicate type of photograph or negative (digital, print etc.) and its reference number.

Photograph of whole object, front and back, and any special features.

[Effort should be made to obtain photographs or other illustrations showing object in use.]

21. Remarks

Record any extra information of interest about the piece (for example, exhibition or publication where the object has been presented and/or reproduced). Indicate if the object is linked to another one in the Museum collection and provide the other accession number.

22. Registration date

Write the date when the object is registered in the Accession register (dd/mm/yyyy)

23. Signature

The person who registers the object should write his/her name in legible capital letters and sign.

Main References

www.re-org.info
www.africom.museum
http://network.icom.museum/fileadmin/user_upload/minisites/costume/pdf/guidelines_english.pdf

Patrick J. Boylan (under the direction of), *Running a Museum: Practical Handbook*, ICOM-UNESCO, 2004.

Patrick J. Boylan , Vicky Vollard (under the direction of), *Running a Museum: The Trainer's Manual*, ICOM-UNESCO, 2006.

Appendix B – 2

शिल्प संग्रहालय एक्सेशन रजिस्टर तकनीकी जानकारी

–अम्लरहित कागज प्रकार ,वजन ,माप : ए3, 297 ग 420 मि.मी.
–पृष्ठों की संख्या / पन्ना :
–दिनांक :
– स्थान : नई दिल्ली
–मुद्रक एवम् जिल्दसाज : नवीन प्रिंटर्स, 14 निजामुद्दीन वैस्ट मार्किट ,
–नाम,पता,दूरभाष संख्या,ई–मेल, वैबसाइटद्ध नई दिल्ली – 110013 भारत
–दूरभाष –+ 91–11–41013026

सामान्य निर्देश

1. शिल्प संग्रहालय में संग्रह की जाने वाली कृतियो की सूची शिल्प संग्रहालय एक्सेशन रजिस्टर में दर्ज है । भिन्न प्रकार प्राप्त की जाने वाली कृतियों का कोई अलग–अलग रजिस्टर नहीं है किन्तु एक विशिष्ट एक्सेशन रजिस- टर ही सम्पूर्ण शिल्प संग्रहालय संग्रह के लिए बनया गया है।
2. एक्सेशन रजिस्टर एक कार्यलीन प्रशासनिक दस्तावेज है ।
3. एक्सेशन रजिस्टर ही तय करता है कि कोई कृति शिल्प संग्रहालय की धरोहर है ।
4. एक्सेशन रजिस्टर द्वारा शिल्प संग्रहालय की सम्पूर्ण आलेखन व्यवस्था की स्थापना का मूल आधार होता है ।
5. एक्सेशन रजिस्टर शिल्प संग्रहालय की स्मृति है।
6. एक्सेशन रजिस्टर को कठोर जिल्द ग्रंथाकार में बंधवाना है ।
7. एक्सेशन रजिस्टर के पृष्ठों पर संख्या दर्ज की जानी है।
8. एक्सेशन रजिस्टर के लिए प्रयुक्त कागज अम्लरहित होने चाहिए ।
9. एक्सेशन रजिस्टर की दो प्रतियॉ बनाई जानी चाहिए व उनमें से एक मूल स्थान पर रखी जानी चाहिए। इनमें से एक प्रति कार्य प्रयोग में रहनी चाहिए ।
10. संग्रह की प्रत्येक कृति को उसके समयालेखन व एक्सेशन नम्बर के आधार पर सूचीबद्व किया जाना चाहिए ।
11. कृतियो के बारे में जानकारी दस्तों में दी गई है ;क्षेत्रों या प्रविष्ठियों द्ध ।
12. एक्सेशन रजिस्टर को हमेशा सावधानीपूर्वक एवं साफ हाथें से काम में लें ।
13. एक से अधिक पंक्ति का प्रयोग एक कला–कृति के लिए किया जा सकता है परन्तु पंक्ति अधूरी न रहे ।
14. कोई पृष्ठ छोडा न जाए ।
15. रजिस्टर में लेखन हेतु स्याही/बाल पेन का प्रयोग करें ।
16. हस्तलेखन पठनीय हो ।
17. भौगोलिक नाम,मापक ईकाइयॉ, मुद्राएं आदि संगत, सटीक एवं व्यवस्थित हो ।
18. संकेत चिन्हों की व्याख्या सदैव होनी चाहिए ।
19. उद्वरण चिन्हों – ' ' का प्रयोग उद्वरण हेतु अवश्य करें ।
20. चौकोर ब्रैकेट ख , का प्रयोग अनुपलब्ध जानकारी ; संख्या,विषय, दिनांक द्ध के लिए आवश्यक है ।
21. यदि किसी पंक्ति में कोई प्रविष्टि उपर की पंक्ति की पुनरावृति है तो कव का प्रयोग करें ।
22. बार–बार उपयोग में आने वाले तकनीकी शब्दों में कोई बदलाव न हो, विशेष रूप से 7 ; विवरणद्ध : 8 ;सामग्रीद्ध : 9;विधिद्ध : 10 ;उदगम द्धके क्षेत्रों में ।
23. जब किसी कृति का डीएक्सेशन करना ; संग्रह से हटाना द्ध हो तो एक्सेशन रजिस्टर में उसे काट दें एवं डीएक्सेशन के सही कारणों का उल्लेख करें ।

व्याख्या सम्बन्धित टिप्पणियॉ

1. **क्रम संख्या**
रजिस्टर में कृति की प्रविष्टी की संख्या 1 से .....द्ध

2. **एक्सेशन संख्या :**
प्रत्येक कृति का केवल एक एक्सेशन नम्बर होता है । यह नम्बर कृति पर ,रजिस्टर में व सभी संबंधित प्रलेखन अभिलेखन, प्रदर्शित कृतियों के कैप्शन, प्रकाशन में दर्ज होता है ।

शिल्प संग्रहालय में एक्सेशन नम्बर डालने कातरीका जो वर्तमान में अपनाया जा रहा है, वह इस प्रकार हैः कृति अधिग्रहण वर्ष की अंतिम दो संख्या ,इसके उपरान्त कृति नम्बर जो वर्ष की पहली 1 अधिग्रहण संख्या से आरम्भ होती है । : 98.235त्र वर्ष 1998 में अधिग्रहित की गई 235 कृति । हमारा सुझाव है कि वर्ष के चारों सम्पूर्ण अंक तथा उसके बाद कृति की संख्या लिखी जाय : 2017.23

अधिग्रहण की प्रणाली एक्सेशन नम्बर में नहीं आना चाहिए क्योंकि इससे व्यवस्था में जटिलता आ जाती है ; ष क्ष अक्षर का प्रयोग दान को इंगित करने के लिए किया जाता है, ष्टब्ध ग्राम झॉकी कृतियों के लिए, ष्डब्ध संग्रहालय संग्रह के लिए आदिद्ध ।

जब एक कृति अनेक भागों में बनती है उदाहरण के लिए एक खेल जिसमें बोर्ड , एक पॉसा और चार प्यादे , तब प्रत्येक नग पर एक्सेशन नम्बर के साथ–साथ उपखण्ड नम्बर डालना चाहिए ।
उदाहरणतः मुख्य हिस्सा ;बोर्डद्ध को उप–संख्या ष 1ष पॉसे को ष 2ष व प्यादों को ष 3ष से ष 6ष नम्बर दिया जाएगा ।

खेल	1998.235	; 1–6द्ध
बोर्ड	1998.235	;1द्ध
पांसा	1998.235	; 2द्ध
प्यादे	1998.235	; 3–6द्ध

कृतियों पर दूसरी संख्याऍ भी मिल सकती हैं जैसे पूर्व स्वामी द्वारा दी गई संख्याऍ । ये ष विवरण एवं टिप्पणीष कॉलम में दर्ज होनी चाहिए ।

3. **अधिग्रहण तिथि :**
अधिग्रहण तिथि वह तिथि होती है जब कोई कृति संग्रहालय संग्रह में प्रविष्ट होती है, ना कि वह तिथि जब रजिस्टर में प्रविष्टि दर्ज की जाती है ।

4. **अधिग्रहण पद्वति :**
दान, क्रय स्थानांतरण, आदान–प्रदान वसीयत, संग्रह क्षेत्रा , उत्खनन , कमिशन , अज्ञात इत्यादि ।

5. **अधिग्रहण का स्रोत :**
व्यक्ति या संस्था का नाम जो कृति को संग्रहालय में पहुंचाने से पूर्व इसका स्वामी है । पूरा नाम एवं पता बेवसाईट, आदि का विशेष उल्लेख करें ।

6. **कीमत :**
प्रत्येक वस्तु के अधिग्रहण की कीमत भरतीय रूपये में विशेष रूप से उल्लेखित होनी चाहिए।

7. **नाम/स्थानीय नाम :**
कृति का नाम इतना विशिष्ट रूप से उल्लेखित होना चाहिए कि कृति की पहचान हो सके । किसी कृति के कलात्मक कार्य की पहचान , उसके नाम व शीर्षक दोनों से हो सके, यदि शीर्षक ज्ञात है तभी उसका नाम दिया जाना चाहिए । सभी ज्ञात स्थानीय नामों को इंगित करना चाहिए ।

8. **विवरण :**

कृति का भौतिक विवरण अधिक से अधिक विस्तृत होना चाहिए । एक क्रम उदाहणतः रंग, सामग्री, नाम आकार, शैजी व मानकीकृत शब्दावजी सूची ,कोश , शब्द संग्रह का प्रयोग करने का यत्रा करें। तदोपरान्त, यदि ज्ञात हो तो, संदर्भ पर सूचना या जानकारी बनावट, प्रयोग,धार्मिक/आधात्मिक अर्थ आदि लिखें । वर्गीकरण एवं उसकी विषयवस्तु को इंगित करें उद्वरण करते समय उद्वरण चिन्हों ष ष का प्रयोग करें ।

9. **सामग्री :**
एक से अधिक प्रविष्टि संभ्व है । महत्व के अनुसार सूचीबद्व करें ।

10. **तकनीक :**
तकनीकी विवरण हेतु एक से अधिक प्रविष्टी संभव है । महम्व के अनुसार सूचीवद्व कों ।

11. **माप सेमी तौल ग्राम :**
कृति की उचाई लम्बाई चौडांई । सेंटी मीटर में तथा गजन ग्राम में लिखें यदि अन्य इकाइयों का प्रयोग करें तो उल्लेख करें

12. **लेखन :**
लेखन कलाकार, कारीगर, शिल्पकार, रूपरेखाकार आदि नाम, पता, बवेबसाइट आदि ।

13. **शीर्षक :**
लेखक द्वारा दिए गए शीर्षक पर उद्वरण चिन्हों ष ष का प्रयोग करें व बैकिट का यदि प्रयोग में पुनर्गठन किया गया हो ।

14. **उद्गम :**
हमें भौगोलिक नाम का सप्रयोग हमेंशा समान रखना चाहिए उदाहरणतः यदि आप ष्उत्तरांचल ष चुनना चाहते हो तो इसी पर स्थिर रहो और कभी ष उत्तराखण्डष मत लिखों । हर छोटी से बडी जानकारी, जितनी संभव हो सके उतनी विस्तार से प्राप्त कर लो ।
उदाहरणतः :
–जयपुर, राजस्थान
–पैरों, भुटान
एक वस्तु, जहॉ बनाई जाती है आवश्यक नहीं वह वहॉ प्रयोग भी की जाती हो, दानी/विक्रेता भिन्न–भिन्न जगह के हो सकते है । अगर बनने का स्थान और वह स्थान जहॉ पर वह कृति उपयोग में हो दोनों अलग है तब दोनों ही स्थानों को दर्ज करना है ।

15. **अवधि :**
ष्पुराना ष या ष्नया ष काफी नहीं है, अगर वस्तु के निर्मित होने की तारीख पता हो तो लिखें, यदि ज्ञात नही तो समकाजीन । जब तारीख लेखन के द्वारा दी गई हो तो उद्वरण चिन्ह प्रयोग करें और जब पुनर्गठित की गई हो तो कोष्ठ का प्रयोग करें ।

16. **अवस्था :**
जितना संभव हो सके उतनी विस्तृत जानकारी इकट्ठा कर लें । ष्पुरानाष या ष्नया ष काफी नहीं है । क्या और कैसे नष्ट/खराब हुआ है, उसे इंगित करें । नष्ट/खराब कहॉ हुआ है, उसे इंगित करें ।

17. **स्थान :**
प्रदर्शनी वीथी एवं स्टोर दोनों में शो–केसेज और भंडार व्यवस्था उपलब्ध होनी चाहिए जो उपयुक्त रूपसे अंकित हो तथा स्थई तरीके से अंकपत्रित हो जैसे कि पेन्ट चिपकानेवाला टेप कागज न हो । भंडारण की हर भंडारण इकाई पर एक कोई नम्बर या अक्षर देख जा सकता है जो कृति को ढूढनेमें सहायक होतो है । यदि भंडारण इकाई के अन्दर कोई उपखण्ड है तो ; उदाहरणतः टालमारी में खाने द्ध उन पर भी नम्बर व स्थाई लेबल लगा होना चाहिए । यदि कृतियों को
भंडारण व्यवस्था में नहीं रखा गया है जो कि अक्सर बउी कृतियों मकें होता है , तो भंडारण में सामान्य स्थापनदिया जाना चाहिए भंडारण को;मंडारण को मंडजों में विभाजित करकेद्ध ।

18. **स्थानान्तरण :**

कृति के स्थानातरण कादिनांक ; दिन /माह/पूर्वद्ध व कारण ;पुर्नभंडारण, प्रदर्शनी, लोन,द्ध आदि लिखना चाहिए। जब कृति अपने स्थाई स्थान से हटाई जाती है तो उसके स्थान पर एक टिप्पणी/मारि से सुरक्षित कर लेना चाहिए जिस पर एक्सेशन नम्बर , निर्गमन व संभावित वापसी की तिथि व स्थानान्तरण के कारण दिए होनेचाहिए । इससे सुनिश्चित होगा कि उक्त स्थान उस कृति के लिए वापसी तक उपलब्ध रहेगा ।

19. **डीएक्सेशनिंग :**
यदि कोइ कृति संग्रहालय संग्रह से हटाई जाती है तो उसके यथार्थ कारण एवं साक्ष्य उपलब्ध कराए जाने चाहिए ।

20. **फोटो :**
फोटो/ नेगेटिव ;डिजिटल, प्रिन्ट इत्यादि द्धका प्रकार व उसका संदर्भ संख्या इंगित करें ।

21. **टिप्पणियॉ :**
कृति के संदर्भ में उससे जुडी अतिरिक्त जानकारी;उदाहरणतः प्रदर्शनी , प्रकाशन जहॉ कृति का उल्लेख या / और पुनरोत्पादन हुआ है , इंगित करें ।

22. **पंजिकरण तारीख :**
कृति के पंजिकरण की तिथि ;दिन / माह / वर्षद्ध जो कि एक्सेशन रजिस्टर में दर्ज हो , लिखें।

23. **हस्ताक्षर :**
जो व्यक्ति कृति को पंजिकृत करता है, वह अपना नाम बड्ड अक्षरों में लिखें व हस्ताक्षर करें ।

मुख्य संदर्भ

www.re-org.info
www.africom.museum

Patrick J. Boylan(under the direction of) Running a Museum: Practical Handbook, ICOM-UNESCO, 2004.

Patrick J Boylan, Vicky Vollard(under th direction of) Running a Museum: The Trainer's Mannual, ICOM-UNESCO, 2006.

Appendix C – 1

Original Proposal for Research submitted for
Tagore National Fellowship

Approaches to Display and Storage of Indian Textiles in Museums

Dr Ruchira Ghose, Crafts Museum

India boasts the richest textile traditions in the world. In material, as in technique, no other country possesses such incredible range and variety. In its holdings and textile heritage it is unsurpassed, and so too in current knowledge and practice. Numerous textile techniques abound with all manner of variations and particularities. The knowledge and skills of our handloom weavers are a national treasure.

Textiles have been part and parcel of our daily lives for centuries, and traditionally, alongside their production and consumption, there were well understood and established systems for their care. Over time, especially since Independence, some of the best examples of our textile heritage found their way to museums, but the valuable traditional knowledge concerning their preservation did not usually accompany the textile collections, lost in the race to ‘modernisation’.

Given our substantial and unique textile heritage and our very particular environment and context, it is time a comprehensive approach to Textile Display and Storage in Museums was developed. The project will consider alternative modes of communication of information about Textiles, as well as examine appropriate strategies for the storage of Indian (organic) textiles in Indian conditions.

The final output of the project will be a manual, which will address these two sets of issues, related to display and to storage of Indian hand-woven and handcrafted Textiles.

Textile display is not only about the visual pleasure of contemplating a beautiful textile. The aesthetic experience is deepened with knowledge about its technique, history, material, design, iconography, significance. Even in the grouping of textiles there is much that can be conveyed. For example, the sari is the archetypal unstitched garment representing one kind of textile tradition, while garments and costumes represent another distinct tradition. An alternative classification is defined by the process and timing of designs on textiles, giving us the pre-loom (e.g. ikat), on-loom (e.g. brocade) and post-loom (e.g. embroidered, printed, painted) categories. And there are various other possible taxonomies, which inform the viewer.

Some of the questions we shall consider are: what are the significant categories of information about textiles that need to be communicated to the public, what are the ways that the information can be conveyed, interestingly, to different groups of people: young, old, scholars, laypersons etc., how should the display collection and reserve collection be rotated, given Indian climates and conditions what are the basic pre-requisites for storage (or preventive conservation) of textiles, how might textiles be stored so that the reserve collection is easily accessed, how can textiles, which are all about texture and touch, be best enjoyed, how might one display the elaborate processes in the dyeing of cloth, which is a universe in itself, etc.

Technology now allows us to explore many ways to communicate information in an easy, pleasurable way so that the experience is interesting and playful. We need to understand too how these might be incorporated in a Textiles display.

The project will be based at the Indira Gandhi National Centre for the Arts as well as the Crafts Museum. Both have Textile Collections, and the Crafts Museum has the largest collection of textiles in a National Museum in India. The Textiles Gallery at the Crafts Museum moreover requires urgent refurbishment, planned as part of the current Museum Rejuvenation Project. This research should provide a helpful framework for this Rejuvenation Project and hopefully can become a model to revitalise Textile Collections in other Indian Museums.

_____

V.SELECTED BIBLIOGRAPHY

AMHP Publications on Block Printing Traditions of Rajasthan. Individual Bookets on: Hand Blockopedia, Balotra, Ajrakh, Sanganer. Published by Anokhi Foundation, Jaipur, 2014.

Aryans, S., "Bandha weaves of Orissa" Art in industry, Vol. 3. No.4, 1952.

Barnes, Ruth, Indian block printed cotton fragments in Kelsey Museum, University of Michigan, University of Michigan Press, Ann Arbor, 1993.

Barnes, Ruth, Steven Cohen, Rosemary Crill, Trade, Temple andCourt: Indian Textiles from the Tapi Collection,India Book House, Mumbai2002.

Barnes, Ruth, "Textiles and Museum Displays: Visible and Invisible Dimensions", in Textile Society of America 2014 Biennial Symposium Proceedings: New Directions: Examiningthe Past, Creating the Future,Los Angeles, California, September 10–14, 2014.

Buhler, Alfred and Eberhard Fischer and Marie-Louise Nabholz-Kartaschoff, Indian Tie-Dyed Fabrics, Calico Museum of Textiles, Ahmedabad, 1980.

Buhler, Alfred and Eberhard Fischer, The Patola of Gujarat: Double Ikat in India, Vol. 2, Basel, Krebs,A.G., 1979.

Census of India, Andhra Pradesh, Himroo fabrics of Hyderabad City, Vol. 2, 7A, no.3. 1961.

Chattopadhyaya, Kamaladevi, Indian Embroidery, Wiley Eastern, New Delhi, 1977.

Chattopadhyaya, Kamaladevi, The Glory of Indian Handicrafts, Indian Book Company, 1976.

Cohen, Steven,"The earliest Indian textile",Textile history, Vol. 30, 1999.

Crill, Rosemary, Indian Ikat Textiles, Victoria and Albert Museum, Indian Art Series, Weatherhill, New York, 1998.

Crill, Rosemary, Indian Embroidery, Victoria and Albert Museum, 1999.

Crill, Rosemary (Edited), The Fabric of India, V&A Publishing, London, 2015.

Dalmia, Yashodhara,"Kalamkari: transformation by Nelly Sethna", Marg, Vol. 31, No.4, 1978.

Das, T. Mohan, "Andhra textile industry in the eighteenth century", Itihas, Vol. 14, No.1, 1988.

Development Commissioner Handlooms, Government of India, Vishwakarma Ksetra, Visvakarma II, 1987, Catalogue of Exhibition.

Devi, Priya, "Dyes and traditional printing techniques of India", Roop-Lekha, Vol. 59, 1987.

Dhamija, Jasleen,"Survey of embroidery traditions", Marg ,Vol.17, 1964.

Dhamija, Jasleen and Jyotindra Jain, Handwoven Fabrics of India, Mapin, Ahmedabad, 1990.

Dhamija, Jasleen,Woven Silks of India,Marg, Bombay 1995.

Dongerkery, Kamlas S. The Romance of Indian Embroidery, Thacker & Co. Bombay 1951.

Edwards, Eiluned,Block Printed Textiles of India, Imprints of culture,Niyogi Books, New Delhi,2016.

Frater,Judy, Threads of Identity; Embroidery and Adornment of the Nomadic Rabaris, Mapin, Ahmedabad, 1995.

Gillow, John and Nicholas Barnard,Traditional Indian Textiles, Thames & Hudson, London, 1991.

Gittinger, Mattiebelle, "Ingenious techniques in early Indian dyed cotton", Marg, Vol 40, No. 3, 1989.

Gupta, Abeer, SuchitraBalasubramanyam, Anamika Pathak,Unbroken Thread, Banarasi Brocade Saris at Home and in the World, National Museum, New Delhi, 2016.

Hacker, Katherine F. and Krista Jensen Turnbull, Courtyard, Bazar, Temple: Traditions of Textile Expression in India,An exhibition organized by the Costume and Textile Study Center, University of Washington, Seattle, 1982.

Hitkari, S. S.,Designs and Patterns in Phulkari,Phulkari Publications, New Delhi, 2003.

Irwin, John, The Commercial Embroidery of Gujerat in the Seventeenth Century, Journal of Indian Society of Oriental Art, Vol. XVII, 1949.

Irwin, John,"Indian Textile Trade in the Seventeenth Century",Journal of Indian Textile History, Vol.3, 1957.

Irwin, John, ‘Indian Textiles in Historical Perspective’, Marg, Volume 15, No. 4, 1962.

Irwin, John,The Kashmir Shawl,Victoria & Albert Museum, London, 1973.

Irwin, John and Margaret Hall,Indian Painted and Printed Fabrics,Calico Museum of Textiles, Ahmedabad, 1971.

Irwin, John and Margaret Hall, Indian Embroideries,Calico Museum of Textiles, Ahmedabad, 1973.

Iwatate,Hiroko,Textiles: The Soul of India,Kyuryudo Art Publishing, Tokyo, 2007.

Jain, Rahul, Rapture: The Art of Indian Textiles, Niyogi Books, New Delhi, 2011.

Jain, Rahul,“The Indian Drawloom and its Products”,Textile Museum Journal, 1994.

Jaitly, Romanie with Mallika Sarabhati, Tanabana, Handwoven and Handcrafted Textiles of India, Ministry of Textiles, Government of India, 2007.

Jayakar, Pupul,“A neglected group of Indian Ikat fabrics”,Journal of Indian Textile History, Vol.1, 1955.

Jayakar, Pupul, “Technique of Kalamkari”, in Homage to Kalamkari, Marg, 1979.

Jayakar, Pupul, “Cotton Jamdanis of Tanda and Banaras”, inHandwoven Fabrics of India, edited by Jasleen Dhamija and Jyotindra Jain, Mapin, 1989.

Jhala, Umade, Brocades of Ahmadabad,National Institute of Design, Ahmedabad,1981.

Kapur Chishti, Rta and Amba Sanyal,Saris of India, Madhya Pradesh, Amr Vastra Kosh, New Delhi, 1989.

Kapur Chishti, Rta, Saris of India. Bihar and West Bengal, Amr Vastra Kosh , New Delhi, 1995.

Kapur Chishti, Rta and Rahul Jain (General Editor,Martand Singh), Handcrafted Indian Textiles: Tradition and Beyond, Lustre Press, Roli Books, 2000.

Kapur Chishti, Rta, Saris, Tradition and Beyond (General Editor, Martand Singh), Lustre Press, Roli Books, 2010.

Kramrisch, Stella,"Kantha", Journal of the Indian Society of Oriental Art, Vol.7, 1939.

Lal, Krishna,Phulkari,From the Realm of Women's Creativity,Indira Gandhi National Centre for the Arts, New Delhi, 2013.

Landi, Sheila, The Textile Conservator's Manual,Butterworth Heinemann, Oxford, 1992.

Lynton, Linda, The Sari, Thames & Hudson, London 1995.

Lynton, Linda, "Banaras brocades", Arts of Asia, Vol.24, 1994.

Mason, Darielle, Kantha: the Embroidered Quilts of Bengal from the Jill and Sheldon Bonovitz Collection and the Stella Kramrisch Collection, Philadelphia and New Haven: Philadelphia Museum of Art and Yale University Press, 2009.

Mohanty, Bijoy Chandra and Jagdish Prasad Mohanty,Block Printing and Dyeing of Bagru, Rajasthan, Calico Museum of Textiles, Ahmedabad, 1983.

Mohanty,Bijoy Chandra, K.V. Chandramouli, H.D. Naik, Natural Dyeing Processes of India,Calico Museum of Textiles, Ahmedabad, 1987.

Mohanty, Bijoy Chandra,Brocaded fabrics of India,Calico Museum of Textiles,Ahmedabad, 1984.

Mookerjee, Ajit (Ed.),Banaras Brocades, Crafts Museum, New Delhi 1966.

Morwanchikar, R. S.,Paithani: a romance in brocades, Bharatiya Book Corporation, Delhi, 1993.

Murphy, Veronica and Rosemary Crill,Tie-dyed Textiles of India, Traditions and Trade, Victoria and Albert Museum and Mapin. London 1991.

Nabholz-Kartaschoff,Marie Louise, Golden Sprays and Scarlet Flowers, Traditional Indian Textiles from the Museum of Ethnography, Basel, Switzerland, Shikosha Publishing, Kyoto, Japan, 1980.

Naik, Shailaja D., Traditional Embroideries of India, APH Publishing, 1996.

Paine, Sheila,Chiken Embroidery: the floral white work of India,Shire Publications, Aylesbury, UK.1989.

Parikh, Meena,Jala weaving of Banaras, National Institute of Design, Ahmedabad, 1992.

Rakob, Eva-Maria and Shilpa Shah and Tulsi Vatsal, Sahib, Bibi, Nawab,Baluchar Silks of Bengal: 1750-1900, Tapi Collection, Surat, India, 2014.

Ranjan, Aditi and M. P. Ranjan, Handmade in India: A Geographic Encyclopedia of Indian Handicrafts, Council of Handicrafts Development Corporations, New Delhi 2007.

Rao, P.P., Tie and dye weaving in Andhra Pradesh,Indian Institute of Handloom Technology, Souvenir,1984.

Riello, Giorgio and Tirthankar Roy, How India Clothed the World, The World of South Asian Textiles 1500-1850, Brill, 2009.

Saraswati, K.S., Dr., Indian Textiles,The Publications Division,Ministry of Information and Broadcasting,Government of India, 1961.

Shah, Archana,Shifting Sands, Kutch: Textiles, Traditions, Transformation, Bandhej Books, Ahmedabad, 2013.

Shenai, V. A.,History of Textile design,Sevak Publications, Bombay. 1992.

Shirali, Aditi,Textile and Bamboo Crafts of the Northeastern Region,National Institute of Design, Ahmedabad, 1983.

Sinha, J.C.,The Dacca Muslin Industry,Modern Review, Vol.37, 1925.

Sivaramamurti, C., Directory of Museums in India, Ministry of Scientific Research and Cultural Affairs, Government of India, 1959.

Thapar, R., “Museums in Inida: Past and Future”, in Inheritances, Vol. 659, Seminar Magazine, July 2014.

Varadarajan, Lotika, “Towards a definition of kalamkari”, Marg, 1979.

Varadarajan, Lotika, “Of silks and embroidery”, Marg, Vol. 35, 1981-82.

Varadarajan, Lotika,South Indian traditions of Kalamkari,National Institute of Design, Ahmedabad, 1982.

Varadarajan, Lotika, Traditions of Textile Printing in Kutch, Ajrakh and related techniques, The New Order Book Co., Ahmedabad, 1983.

Volkart Foundation, Switzerland, Khadi, The Fabric of Freedom, Exhibition Catalogue, Distributed by Roli Books, Published by Amr Vastra Kosh, New Delhi, 2002.

Zaman, Niaz, The Art of Kantha Embroidery, University Press, Dhaka, 1993.

Selected Websites

http://strandofsilk.com/journey-map/aari%20embroidery/Introduction

https://en.wikipedia.org/wiki/Embroidery
http://www.paramparikkarigar.com/artandcraft.html
http://www.paramparikkarigar.com/artandcraft.html
http://collections.vam.ac.uk/item/O77243/textile-unknown/
http://collections.vam.ac.uk/item/O68430/textile-unknown/
http://thedreamstress.com/2014/07/brocade-and-jacquard-whats-the-difference-or-the-history-of-the-jacquard-loom-and-all-the-weaves-it-can-create/