

STUDY OF THE DIVERSITY IN RICH HERITAGE TRADITIONAL TEXTILE OF INDIA

Ramratan¹, Awadhesh Kumar Choudhary², Sukhvair Singh³

^{1&2}Department of Textile Technology, National Institute of Technology, Jalandhar 144 011, India

³School of Fashion and Design, Mody University, Lakshmangarh (Sikar), Rajasthan, 332311, India

Abstract: *Clothes are one of the most creative ways of expressing individuality, lifestyle and culture. Every community, region and culture have its own distinct way of dressing and clothing. India has a rich heritage of art and crafts which is reflected in its textiles and fabrics. The art of weaving and dyeing of fabrics was practised in India from very ancient times. The art of weaving, dyeing and printing can be found in all 29 states, all practised with their own unique techniques and patterns. Each fabric is identified with its region and inspired by nature, the architecture of temples and forts, rural life and geometric patterns that surround them. India is home to the world's best craftsmen with talent pouring out of their imagination on cloth. And with that talent, we offer the world Bandhani, Patola, Benarasi, Kalamkari, Dabu print, Bagru print, Khari print, Bagh print and so many more in the textile market. This paper discusses the role of the heritage of traditional textile and. Embroidered textiles and hand-woven textiles saris of India.*

Keywords: *Embroidered textiles details, hand woven saris product.*

1. Introduction

Weaves or hand-woven products are not just sustainable, but also celebrate culture, heritage and tradition of India. Raw Mango works with over 400 karigars in the regions of Chanderi, Varanasi, West Bengal and Rajasthan. The definition of India should be focused on the development and longevity of our craft, textiles and heritage. Folk embroidery in India was the best means by which women, especially in rural India, expressed their lives, dreams and desires. Embroidery, which is essentially meant to strengthen the fabric and to decorate it, was an important part of the household tradition of different communities who migrated to India and who added to the artistic heritage of the country [1]. Gujarat, which had an open land route connecting it to Central Asia, had a large number of settlers from Central Asia. They settled in Kutch and Saurashtra and retained their traditions of embroidery, with the result that a very rich range of embroidery can be found in these areas. The women embroider clothes for their personal use, for their children and even special items for the use of their men. The animal decorations with embroidery are also part of the tradition. During Diwali, light is reflected by the many mirrors that are embroidered [2]. Chain stitch motifs in embroidery are prepared with the use of an awl and is known as Mochi Bharat. The awl or ari as it is locally known is used for stitching leather and has been found at Harappan sites and is possibly older than the needle. The thread is fed from below and is pulled up with an awl and comes up like a loop. The second loop is pulled forward. This creates the effect of a chain stitch, which gives strong linear patterns. Mochi Bharat of Kutch was used for making clothes for the court. Rajasthan also had a tradition of ari bharat where exquisitely patterned knuckle pads were embroidered for the Rajput warriors often; miniatures were recreated on some of them through embroidery [3-5]. It is said that Marco Polo, the great traveller, talked of the finest leather mats seen by him in India.

2. Embroidered textiles

Embroidery or the art of needlework resulted from the passion of womenfolk to express their creativity and ornament their apparel and household textiles. The artistic expressions of the embroiderer are skillfully created on fabric with a simple tool, needle or a hook needle known as awl or tambour [6]. The Indian embroideries can be classified on the basis of the technique of production

2.1 Kashida

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

Technique: The base material for Kashida is cotton, wool or silk in a variety of colours like white, blue, yellow, purple, red, green and black. The embroidery threads used to execute Kashida are wool, silk or cotton depending on the product to be embroidered. The motifs used in Kashida depict the natural elements which includes the rich flora and fauna of the region of Kashmir [7].

2.2 Phulkari

Phulkari is an embroidery style that originated in Punjab. The base material to execute Phulkari is hand spun and handwoven Khaddar that is dyed in red, rust, brown, blue and darker shades. Soft untwisted silk thread 'Pat' is used for the embroidery. The colours of the thread are red, green, golden yellow, orange, blue etc. motifs: The motifs used in Phulkari are inspired by objects of everyday use like rolling pin, sword, flowers, vegetables, birds, animals etc. The two embroidery styles prevalent in Punjab are Bagh and Phulkari. Bagh is a fully embroidered wrap that is used for special occasions whereas Phulkari is simple and lightly embroidered for everyday use.

2.3 Chamba rumal

Chamba rumal, an embroidery from Himachal Pradesh. Chamba was known for the most picturesque needle work, which the Romans described as 'needle painting'. The embroidery is executed on two types of unbleached cotton cloth: lightweight, delicate muslin or hand spun, hand-woven, coarser khaddar. untwisted, dyed silk threads 'Pat' in bright colours like red, yellow, green, blue, crimson and purple are used for the embroidery. The motifs used are inspired from Pahari paintings depicting lord Krishna and his playful antics. The embroidery also depicts the flora and fauna of the Himalayan region. Typical motifs include: tiger, goat, deer, horse, peacock, parrot; flowers, shrubs and plants, willow and cypress trees; and musical instruments like sitar, tabla, veena, tanpura etc. Chamba embroidery is done on fabrics like silk, polyester or terrycot and made into blouses, caps, slippers, cushions cover etc [8].

2.4 Embroidery from Gujarat

The embroidery of gujarat is colourful and vibrant practiced by different communities of the state. The most popular embroidery styles originate from Kutch and Kathiawar region of gujarat. The embroidery is done with multi-coloured threads, usually cotton or silk embroidery threads. The motifs used in Gujarati embroidery are mostly taken from flora and fauna. Some typical motifs are flowers, creepers, trees, peacocks, parrots and elephants. There are different embroidery styles carried out by tribal communities of gujarat. Some of the styles are as follows:

2.4.1 Mochi Bharat

The embroidery style from Kutch is practiced by the mochis of shoemakers. The ari or the hook is used to embroider designs with chain stitch.

2.4.2 Soof Bharat

The embroidery is executed with untwisted silk floss and geometric patterns are created using the darning stitch.

2.4.3 Abhla Bharat

The embroidery style is defined by the use of mirror work along with other embroidery stitches to create designs on fabric.

2.4.4 Moti Bharat

The craft is characterized by the use of white and coloured beads that are connected with thread to develop colourful motifs on a white background of beads.

2.4.5 Kachcho Bharat

The embroidery uses interlace stitch called sindhi taropa. The motifs are mainly geometrical comprising of squares, hexagons and lozenges [9].

2.5 Parsi embroidery

The Parsi embroidery is practiced by the Parsi community living in Mumbai. The base material for Parsi embroidery is silk fabric in bright red, purple, blue, magenta and black colour. The range of motifs from nature includes flowers like chrysanthemum, peony, lily and lotus.

2.6 Chikankari

Chikankari is white work embroidery practiced in lucknow, Uttar Pradesh. The embroidery is done on fine white cotton fabric with untwisted white cotton or silk thread. The motifs are inspired from nature's flora including flowers, creepers and lace-like patterns [10].

2.7 Phool Patti ka Kaam

Phool Patti ka Kaam is traditional appliqué style embroidery practiced in Uttar Pradesh, chiefly Aligarh and Rampur. The appliqué is done on fine white cotton fabric or organdy. the motifs used in Phool Patti ka Kaam are flowers and leaves. The floral forms are geometric in nature.

2.8 Zardozi

Zardozi, the gold and silver embroidery are practiced in lucknow, agra, Varanasi, Bareilly, Bhopal, Delhi and Chennai. The embroidery is done on different fabrics like velvet, satin and silk with a variety of zari threads and materials like badla. The motifs used are mainly floral and geometrical.

2.9 Kasuti

Kasuti embroidery is practiced in Karnataka. The embroidery considered as an auspicious craft, is executed by women. In ancient times, every bride would own a black silk sari, Chandrakali sari, with Kasuti embroidery done on it. The embroidery is done on hand-woven cloth of darker colour usually black with cotton threads in different colours like red, orange, purple, green, yellow and blue. The motifs are inspired from religion, architecture, flora and fauna, and objects of daily use. Traditionally the embroidery was done on Ilkal sari and other apparel items like women's blouse and children's bonnets.

2.10 lambadi

lambadi embroidery is practiced by the lambadas or lambanis, the Banjaras of Bellary and Bijapur in Karnataka and Hyderabad in andhra Pradesh. The colourful embroidery was done by the women to decorate their costumes namely phetia or skirt and kanchali or blouse. The embroidery is done on hand-woven cloth in dark blue or red colour. The motifs are mainly geometrical with grid like patterns.

2.11 Kantha

Kantha is an embroidery style that originated in West Bengal. In the past, it was used to transform old, used fabric into an embroidered textile. The embroidery is executed on layers of old white cotton saris that are stitched together with simple running stitch in white thread. The motifs are traced and embroidered using different coloured threads. The motifs used in Kantha are lotus flowers, floral scrolls, tree of life, creepers; animal and bird forms etc.

2.12 Sujani

Sujani is an embroidery style practiced in parts of Bihar, namely Muzaffarpur, Bhusra, Madhubani and Patna. Similar to Kantha, the embroidery was traditionally done on layers of old saris and converted into a quilt. In the past, Sujanis or embroidered quilts were made on the arrival of a new born. The embroidery is carried out on layers of old white cotton saris that are stitched together with simple running stitch in white thread. The motifs used in Sujani are drawn from daily life and the natural surroundings. Some examples are flowers, plants, elephants, birds, fishes, gods etc.

2.13 Pipli

Pipli appliqué is a traditional craft from Orissa that gets its name from its place of origin. Pipli is a small town in Orissa, where the appliqué embroidery is practiced by artisans called Darjis. It is believed that the appliqué textiles were initially made to decorate the idols in Lord Jagannath temple of Puri, orissa. The appliqué is done using pieces of fabric that are cut into specific shapes and stitched on a base fabric. The raw edges of the applied motif are finished with a row of chain stitch. The motifs in Pipli work are mainly

geometric, abstract and stylized inspired from flora, fauna and mythology. Typical motifs are flowers, birds, animals, fishes and deities of the Lord Jagannath temple.

3. Hand-woven textiles

Loom is a machine which warp and weft is inserted to form fabrics through weaving. From tree loom it has developed and transformed much with human society as a tool hand crafted fabric production. There are many types of handlooms used in the process like tape loom, frame loom etc.

Categorization of weaving styles on the basis of end product Saris [11].

3.1 Banarasi brocade saris

Banarasi brocade saris are from Varanasi/Banaras, a small town in the state of Uttar Pradesh. The brocaded fabrics from Banaras are considered to be one of the finest saris in India and are known for their gold and silver brocade or 'zari'. These saris are made of finely woven silk, decorated with intricate design. The designs are produced by warp and weft threads of different colours and materials, suitably woven. A very special technique often seen in Banaras is the 'Minakari'. In this technique a motif is woven with an additional colour which stands out and resembles the enamelling in jewellery. The designs are extremely fine and delicate. They have a strong Mughal influence. Motifs like intertwining floral and foliage.

3.2 Baluchari saris

Baluchari saris are beautiful ornate saris mainly produced in Murshidabad district of West Bengal. Making of the motifs for pallu and other part of Baluchari sari is an intricate process. Earlier, Baluchari saris were made on jala looms which were gradually replaced by the modern jacquard technique. King smoking a hookah or a queen with a fan or smelling a flower motif used.

3.3 Jamdani saris

The Jamdani saris are from West Bengal. These are sheer, delicate saris woven in Phulia, Nadia and Shantipur villages. These are made in combination of cotton with cotton, cotton with silk and silk with silk. The technique of interlocking the extra weft yarns for creating motifs in the fabric is used in Jamdani saris. These are woven on traditional handlooms. Floral geometric creepers, paisleys and leaves are the most common motifs in the Jamdani saris [12].

3.4 Paithani saris

Paithani saris are woven in Paithan and Yevla villages of Aurangabad in Maharashtra. Paithani saris are heavy silk saris which are preferred for wedding trousseau and festive wear. The intricate motifs are woven by interlock twill tapestry weaving technique on traditional handlooms. Bright jewel tones such as emerald green, ruby red and yellow coloured silk yarns were used, however midnight blue coloured saris were most preferred. The interlocking technique created geometric angular forms out of patterns which were floral, paisleys, parrots, peacocks and lotus flowers.

3.5 Kanjeevaram saris

Kanjeevaram saris hail from the town of Kanchipuram in Tamil Nadu. It is considered to be one of the most expensive saris in the world and thus used for all special occasions. The sari is woven in pure mulberry silk and gold zari on hand operated pit-looms. The colours most commonly used are mustard, deep green, maroon, aubergine, etc. The motif imagery is drawn from the nature and forms of temple architecture. Some examples are peacock, parrot, rosary beads, bird's eye, kalash, mythical creatures, temple designs, scenes from Ramayana, Mahabharata and Bhagwad Gita etc.

3.6 Chanderi Saris

Chanderi, near gwalior, in Madhya Pradesh is renowned for its woven saris appropriate for summer wear. The craft is practised by muslim ansari weavers. The sari is woven in a blend of cotton and degummed silk. It is diaphanous and is woven in pastel colours with small buties and a narrow gold border. The pallu generally has fine lines in zari yarn. The motifs are very simple. Some examples are gold coin, mango, brick and rosary beads in the form of small buties [13].

3.7 Maheshwari Saris

Maheshwar is a small town near Indore, Madhya Pradesh famous for delicate summer wear woven saris. The sari is woven with cotton weft and silk warp which is dyed on loom. It can be plain, tone on tone with a striped or checked border. The colours are very varied but the most popular are the native haldi-kumkum combination (yellow and red) and sabz (vegetable) colours. The motifs are inspired from the architectural carvings of the Maheshwar's ahilya Fort. The architectural carvings done on the fort walls such as Kangura (chevron) and Chatai (mat) have inspired the patterns for borders of Maheshwari Saris.

4. Concussions

India is known for its diversity all over the globe. Ethnic clothing is just one of the things that distinguish one part of India from the other. The traditional Indian attire has earned admirers from people from all over to organizations like UNESCO. The craftsmanship with which artisans create traditional dresses is really incredible. All forms of clothing are quite labour-intensive and require a lot of attention to detail. Many of these art forms are dying because the cost of production is higher and few people can afford to pay the high cost of the dress. This has forced the textile ministry to come up with ways to sustain these artisans and preserve their talent and art. As every state in India is geographically different from the other, this has given rise to varied kinds of dresses and styles.

5. References

- [1] Khatwani Prakash, Khawani Prunal.: The heritage of India: Indian traditional textile, IJSTM, **Vol. 6** (2017) No. 6, pp. 72-76.
 - [2] Rtakapurchisti Rahul, Jain Rahul.: Tradition and beyond, Handcrafted Indian textiles, ISBN-81-7436-084-0
 - [3] Rani M Asha.: Woven Wonder, The Tradition of Indian Textiles, ISBN-81-7167-699-5
 - [4] Anonymous.: Descriptive and historical account of the cotton manufactures of Dacca, London, (1831).
 - [5] Bunt, C. G. E.: The technique of Indian muslins, Textile World, New York, **Vol. 63**, (1923).
 - [6] Enthoven, R. E.: Cotton fabrics of Bombay Presidency. Journal of Indian Art and Industry, London, vol. 10, (1909).
 - [7] Francis, E. B.: Monograph on cotton manufacture in the Punjab, Punjab Government Press, (1884).
 - [8] Havell, E. B.: Printed cotton industry of India, Journal of Indian Art, London, **Vol. 2** (1988), No. 19.
-

- [9] Jayakar, Pupul.: Indian printed textiles. All India Handicrafts Board, Government of India, Marg Publications, Bombay, (1954).
- [10] Kipling, J. L.: Punjab cotton prints, Journal of Indian Art, London, **Vol. I**, (1886) No. 14.
- [11] Lewis, A. B.: Block prints from India for textiles, Field Museum of Natural History, Chicago, Anthropology Design Series, (1924).
- [12] Irwin, John. Shawls.: A study in Indo-European exchange, Victoria and Albert Museum Monograph, London, 1955.
- [13] Steel, Mrs. F. A.: Phulkari work in the Punjab, Journal of Indian Art, London, vol. 2, no. 24, 1888.

6. Corresponding Address

Mr. Ramratan
Research Scholar
Department of Textile Technology,
Dr. B. R. Ambedkar National Institute of Technology Jalandhar, INDIA
Pin: 144 011
E-Mail: ramratan333@gmail.com; ramratan.tt.14@gmail.com
