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Embroideries of India



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EMBROIDERY

Embroidery is the specialty of beautifying a texture's surface making stitches in an example with the assistance of a needle and string. It tends to be depicted as a sort of painting with a needle and string. One of the significant favorable circumstances of utilizing embroidery configuration is the style it adds to an article of clothing, upgrading its excellence. Embroidery improves the vibe of a wide scope of pieces of clothing and fabric material like covers, caps, gloves, and other apparel products, just as bed sheets and covers and so forth Embroidery is a type of workmanship which include finishing texture or different materials with a needle and string, or yarn. Embroidery incorporates different things like metal strips, sequins, plumes, globules, pearls, and so on Essential strategies of stitching as done in the absolute most punctual string work like a chain stitch, buttonhole, or cover stitch, running stitch, silk stitch, and cross stitch and so on remain the central methods of hand embroidery even today. Embroidery is frequently observed on Sarees, dress materials which are utilized to make the salwar-kameez, dresses, gowns, covers, caps, stockings, coats, covers, dress shirts, and denim. Machine embroidery impersonates hand embroidery, particularly while making chain stitches. The \"satin stitch\" and fixing stitches of machine require various fibers, strings, and take after hand work in their look, however not in their structure. Hand Embroidery in India is a deep rooted social legacy. India is wealthy Close by Embroidery and various districts have their own particular plan and procedure. Significant embroidery procedures utilized in the various conditions of India are portrayed underneath. There are different sorts of hand embroidery that are utilized relying upon the plan or texture. like Zardozi ,Gotapati, Aari-tari

Hand Embroidery

Handmade items are recaptured as new personification and the manifestation of luxury. Many ancient embroidery styles are being reclaimed and popularised. These embroidery styles are not only gaining its acceptance among the Indian designers but are also very popular with the International labels. Mumbai is a trade hub for many luxury brands chasing Indian embroidery. A brand like Gucci, Valentino, Maison Margiela, Christian Dior have collaborated with Chanakya, a Mumbai-based embroidery firm. Brands like Roberto Cavalli,

Salvatore Ferragamo, Versace, Michael Kors are in partnership with Aditya Designs, another Mumbai-based embroidery firm.

Motifs & Embroideries

A detailed study of the different Indian motifs and embroideries, is probably not going to end anywhere. There is such a huge amount to know – how does the weaver weave a Patola in Gujarat? What are the complexities behind the splash-color of the dynamic Rajasthani Bandhani?

A few motifs can be made by instruments and procedures, while others require hand craftsmanship. These are customs that are being restored by Indian style fashioners in their cutting edge manifestations. As far as we might be concerned, the occasion to wrap these astounding social fortunes on our clothing types is an accolade for the best of India. Accompany us and investigate the Indian roads, legacy towns and different little hiding spots of the nation where the world's most wonderful embroideries, motifs, and artworks were conceived.

Lucknow- Embroidery



Introduction

Lucknow-the state capital of Uttar Pradesh is incredibly famous for its traditional Chikankari Embroidery. Chikankari is the embroidery work finished with the white cotton string on fine white cotton material. Chikankari is additionally called as shadow work. The word 'Chikan' is essentially gotten from Persian word 'Chikeen'. In prior days, the Chikankari embroidery is traditionally done on mulmul-fine muslin cotton. Because of non-accessibility of mulmul, presently a-days this work is done on cotton, fleece, chiffon, crepe, organde chiffon and silk clothes utilizing contrast color threads. The inception of Chikankari is started by the impact of unpredictable cutting examples of Mughal engineering during their period. The Chikan work in Lucknow is more seasoned than 200 years and later it is belittled by Nawabs. There are 5000 families involved in Chikankari embroidery in and around towns of Lucknow. The craftsmans have a place with nearby Muslim people group. Almost 90% of Chikankari work is finished by women professionally. Delhi, Mumbai are different habitats for Chikankari work.

Origin and history

Indian chikan work goes as far back as the early 3rd century BC, with one story mentioning the narrative of a voyager who instructed chikan to a worker as an end-result of drinking water. In any case, the most popular, and verifiably checkable story is that Noor Jahan, the spouse of Mughal head Jehangir, presented the Persian craftsmanship in India in the seventeenth century. She, at the end of the day, was a talented embroideress, and had a specific affection for this craftsmanship. Her better half is said to have cherished chikan work as well and has set up a few workshops to consummate this artistic expression in India.

Begun as a white-on-white weaving structure, some time ago, the supported texture was muslin or mulmul as it was most appropriate to the warm, somewhat sticky atmosphere. After the defeat of the Mughal Domain, chikankari artisans spread all over India, yet Lucknow remained the principle center, with Awadh a close second.

Design motifs in Chikankari

The design themes in Chikankari are overwhelmingly impacted by Mughal workmanship. The bel or creeper is the most ordinarily utilized design singular themes or butis, creatures and blossoms are additionally made including fish, hathi (elephant) and kairi (mango), dhaniya patti (corriander leaf) ghas patti (grass leaves Angular line of stitches worked in a graduated arrangement) murri (grain theme – corner to corner stitches are worked a few times on an essential fasten to frame a grain shape) and some more. Noor Jehan's own inclinations and want to repeat the Turkish structural open-work designs is said to have that prompted the presentation of jaalis in chikan weaving. The designs in chikan are reviewed and utilized by the stitches utilized.



Chikankari motifs

Colors

Having started out as a white-on-white embroidery work on muslin material, chikankari has now advanced and embraced the utilization of tones. Many state that the change is in keeping with the cutting edge style patterns, and still depend on the exemplary all-white garment. While white wears the pants, expect to see beautiful and silk threads also tracing the motifs, making each garment more versatile in nature.



white-on-white embroidery work

Tools and Raw Materials

Highly elaborated work is done using simple tools to embellish beautiful motifs/ designs on plain cloth. Traditionally, the Chikan work has been done only on white cotton cloth. Later, it has been done using various types of clothes to meet the market trend.

Raw

Materials:

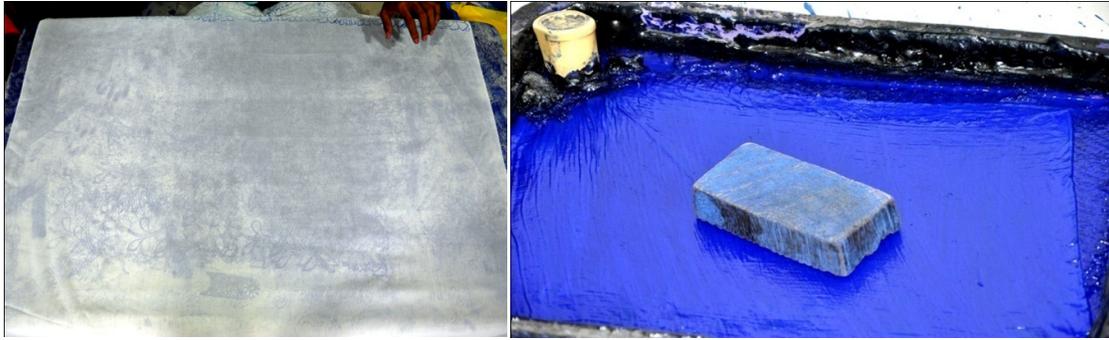
- Types of fabrics like cotton, georgette, crepe, silk, chiffon, wool, orange chiffon are used to do the embroidery work.
- Cotton thread is traditionally used to create the design patterns over the cloth.
- Golden zari, silver zari, wool are the types of threads also used to do the Chikankari embroidery.
- Indigo color used in printing process.
- River water used to wash the clothes to clear the printing marks.
- Starch is used to obtain the stiffness for cotton clothes.

List of Tools:

- Sui- needle is the important tool which plays a major role in Chikankari work.
- A circular shaped frame is used to hold the cloth as it obtains tautness. These frames are made with cloth as well as wood as per the need.
- Wooden blocks are used to print the design on plain cloth.

- A rectangular wooden table used as support during printing process.
- Containers are used while washing the cloth after completion of stitching work.
- Containers are used while washing the cloth after completion of stitching work.





Stitches

Chikankari embroidery consists of 40 different types of stitches. Among them, the five essential stitches are Phanda-little round dab, Jaali, tepchi-the running stitch, murri and bakhia-the most well-known and popular stitch that gives the shadow impact. Dhoom, Gol-Murri, Janjeera, Fall, Kangan-bangle, Dhania Patti, Murri lambi - the murri stitch closes with sharp point, Karan Phool, Karan, Kapkapi, Bijli, Ghas Patti, Rozan, Meharki, Kaj, Phool chameli, Chane ki patti, Balda, Jora, Penchni, Kauri. Sidhaul jaali, Makra, Mandrazi, Bulbul Chashm, Phool Jaali and Tajmahal are the varieties of Jaali work. Hathkati and bank jaali are the straight line jaali works.

Ordinarily there is a mix of different Lucknow Chikankari stitches utilized inside one entire pattern. These include: Makra, Kaudi, Hatkadi, Sazi, Karan, Kapkapi, Dhania-patti, Jora,

Bulbul and some more. There are likewise 10-guideline stitches produced using raw skeins of string:

- **Jali**: A specialty of Lucknow; this technique uses minute buttonhole stitches with a wide blunt needle to make a Jali or net where the thread is never drawn through the fabric, making it impossible to distinguish the front from its back side.



- **Tepchi**: This is a long running stitch that is weaved on the right-hand side of the fabric and forms the outline of a motif.



- **Murri:** This is a minute rice shaped design used in minimalistic and intricate patterns.



- **Bakhiya:** Also called shadow stitching; here, the thread work is done on the back side in order for its outline and tint of color to be seen on the front side of the fabric.



- **Zanzeera:** This is a chain stitch made to design the outline of leaves and petals especially when they are connected within their pattern.



- **Hool:** This is a detached eyelet stitch used to design the heart of the flower.

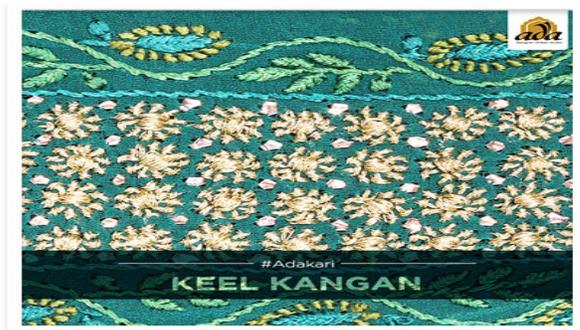


- **Phanda:** Millet shaped stitches; these are used to make vines of flowers and grapes.



- **Rahet:** An offshoot of the Bakhiya stitch, it is rarely used in its simplest form. Popularly known as “Dohra Bakhiya”, it forms a solid line of the back stitch on the right side of the fabric. Mostly used to create outline stitches

- **Keel Kangan:** This stitch is mainly used to adorn floral motifs and petals.



- **Khatua:** Considered a finer form of Bakhiya and used for flowers and paisleys, the motif is first weaved on a calico and then placed on the main fabric.

Style & Variety

Originally Chikan work was done on Muslin or sheer cotton fabric with white thread. Over the long run, more tones have been incorporated including pastels and fluorescents. The textures utilized for this art must be delicate as hand sewing is required. They include: Silk, Chiffon, Georgette, Net, Voile, Kota, Doriya, Organza, Cotton, and false textures.

There is a tremendous variety of pieces of clothing that come enhanced with this sort of work, for men just as ladies. This incorporates everything from long and short kurtas, tunics, sarees, Anarkalis, palazzos, and Capri jeans to a scope of embellishments, for example, shoes, bags, belts, lamp shades, table cloths, and cushion covers.

Making Process

Stages involved in making process are:

1. Block printing
2. Embroidery work
3. Washing

Block Printing: Initially, the design to be worked is printed on the plain fabric. The wooden block is plunged in the color solution which is made by blending paste and indigo. At that point it is printed on the fabric. There will be various blocks for butis, flower examples and fringes. In Lucknow, the printing process is finished by a separate group of artisans who mostly concentrate in printing. The printed fabric is presently prepared for the weaving work.

Embroidery work: The embroidery is done over the printed configuration design using needle and string. The artisan creates traditional patterns using different techniques. Different sorts of stitches can be made in one item.

Washing: Washing is the final stage of production process. The fabric after embroidery work is first soaked in water and then washed to remove the block printed blue color. Then it is starched and ironed to obtain stiffness. The final product is now ready for the market.



Block printing



Embroidery work Embroidery work



Special features

One of the most prominent features of the Lucknow chikankari work is the stitches. Every single stitch is done flawlessly and the tidiness in the work is elusive somewhere else. The delicate and artfully done hand embroidery gives the garment a look of richness and skillfulness, which is exactly what you pay for.



Special features

Present Day Scenario

Lucknow Chikan embroidery has ebbed and streamed since its initial formal establishment. Its brilliant years in the time of Mughals and Nawabs were trailed by a major downfall in later years during the English Principle. (chikan-salwar-suit)

Just during the Industrial Era did Chikan begin to reappear with the same popularity it had previously. It required some investment in being commercialized. The Bollywood Film fraternity, as well as smaller plan ventures, played a major part in nationally restoring the regard and appreciation Chikan work always merited. Subsequently, without a doubt, the sheer variety of Lucknow Chikan work today is more abundant than any other time in recent memory. It is greatly in demand by the general urban masses, privileged societies and superstars in Bollywood and Hollywood alike.

Gujrat Embroidery



Introduction

The state of Gujrat situated in the northwest region of India, is justly renowned for elaborate and different styles of embroidery. Two main areas, Kutch and Saurashtra, continue the long-established traditions of cottage production in embroidered items for home use, as well as for the market. A major portion of the area known as Kutch is arid desert with few towns and many nearby villages. This isolation has contributed to the continuing difference and variety in the embroidered surfaces produced there. A characteristic feature, however, of all Kutchi embroidery is the bright palette of color which contrasts with the complete lack of color in the surrounding countryside. The people who reside in this area are farmers or herders, practicing a wandering way of life involving constant movement from well to well in search of fodder and water for their cattle. The women in these communities embroider items for three purposes: household use, own clothing or animal accessories. Eight distinct groups or communities are noted for their embroidery techniques in Kutch and Saurashtra: the Mochi, Matuwas, Lohanas, Kanbis, Jat, Khavada, Mahajan, and Ahir. Each group will be considered separately.

Kutch Embroidery

It is properly said that Gujarat has given India the best legacy in embroidery work and art through its renowned and flexible Kutch embroidery. The center of the Kutch embroidery work is essentially situated in the districts of Kutch and Saurashtra wherein the nearby craftsmans produce the most inventive and choice plans.

From mirror and dab work to Abhala embroidery alongside the use of silk strings of brilliant shadings, the Kutch embroidery essentially fancy the whole texture and adorns it totally. The immaculate plans of Kutch embroidery is a recognition for Rabaris, an itinerant clan that made the craft of Kutch embroidery which is currently a fine art of global notoriety.

Origin and History

Truly, it is said that Kutch embroidery was achieved by 'Kathi' steers reproducers who later settled down and made some fine embroidery which showed an assortment of components, plans, topics, examples and states of mind. Kutch embroidery has been there for quite a long time and in the sixteenth and seventeenth hundreds of years Kutch embroidery pieces were traded by western nations. It is additionally accepted that mochis or shoemakers were shown Kutch embroidery 300 years prior by a Muslim wanderer in Sindh and that is the thing that began the custom. Be that as it may, Kutch embroidery clubbed with Sindh custom possesses styles, for example, Suf, Khaarek, and Paako, Rabari, Garasia Jat and Mutava.

Sources of Inspiration

A lot of the Kutch embroidery is influenced by various architectural designs and motifs such as the '*Heer bharat*'. Using the Heer Bharat as a mirror is easily fixed in the center that adds more beauty to the embroidery work. Kutch embroidery is mainly done in colors such as Green, Ivory, Indigo, Black, Deep red, Yellow and off White.

This embroidery is also influenced by romantic motifs as well as patterns of human figurines in dancing poses and dancing peacocks too. A lot of motifs are also inspired by Persian and Mughal arts that are inspired by animals. Delicate beadwork is also incorporated with great finesse. The work is done on fabrics such as Cotton and Silk.

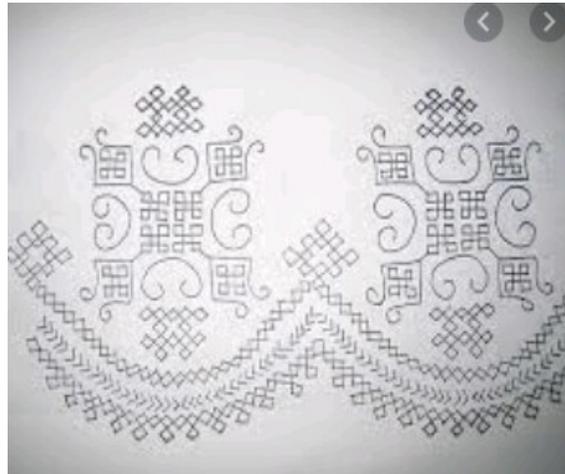
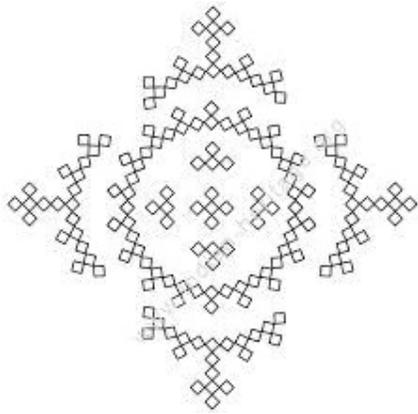
Tools and Raw Materials



Tools that are used to stitch Embroidery:-

- **Threads:** Bright color threads are used to sew Ahir embroidery.
- **Cloth:** Cotton and silk fabrics are used to stitch.
- **Needle:** Needle is used to sew.
- **Measuring Tape:** Measuring tool is used to measure the exact lengths to mark designs.
- **Tracing Sheet:** Tracing or gateway sheets are used to transfer designs onto fabrics.
- **Tailor Machine:** Tailor machine is used to pierce and create dotted outlines of the designs.
- **Scale:** Scale is used to draw straight reference lines.
- **Pencil:** Pencil is used to draw the patterns on the tracing sheets.
- **Color Mixture:** Kerosene, chalk powder and color are mixed together to apply on tracing paper.

MOTIFS



Kutch Embroidery Work

Styles & Variety

There are seven distinctive styles of Singh-Kutch embroidery namely Suf, Khaarek, and Paako, Rabari, Garasia Jat and Mutava.

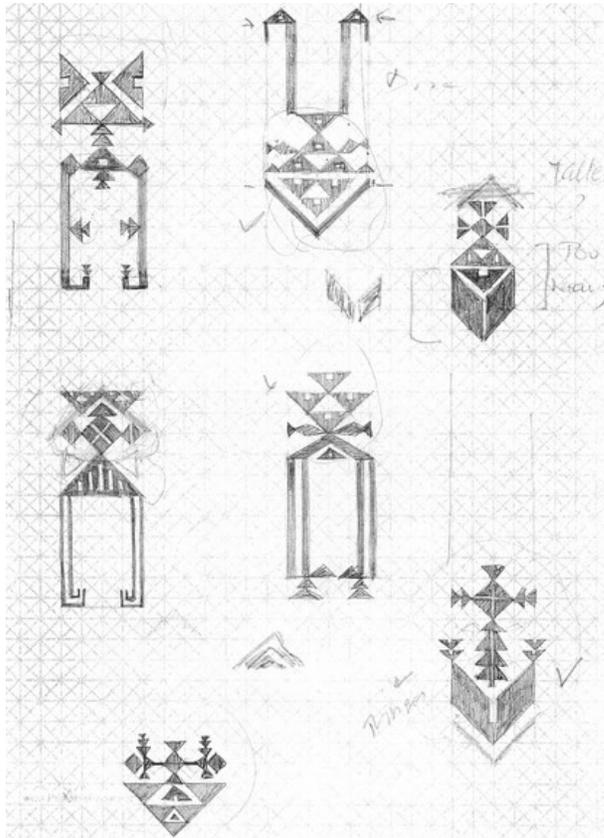
Suf Embroidery (India)

Suf: This embroidery is based on the triangle called Suf.

Suf embroidery is a form of [counted thread embroidery](#) practiced nowadays in the Kutch region of Gujarat, western India, and beyond. It is characterized by a type of [economy stitch](#) worked from the back which is counted on the warp and weft of the cloth. The patterns are generally based on a triangle or ‘*suf*’, and are geometric, symmetrical and very detailed. Their designs display immense detail in filling symmetrical patterns with tiny triangles.

The desired pattern of Suf embroidery is not normally drawn onto the [ground cloth](#), but built up around a series of triangles and diamonds. Often small pieces of glass or mirror ([shisha](#)) are included in the designs.

This form of embroidery was traditionally used to decorate a bride’s collection of clothing and part of her family’s gifts to the fiancé’s family. Suf embroidery was also known from neighbouring Sindh, in modern Pakistan. In 1972, and as a direct result of the India-Pakistan War (1971), many Hindu communities, including embroiderers, migrated from Sindh in (Muslim) Pakistan to neighbouring (Indian) Kutch, thus introducing new elements to Suf embroidery in Kutch.



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Suf

Khaarek: This is a geometric style where the artisans work out the structure of geometric patterns with an outline of black squares, then fill the spaces with bands of satin stitching that are worked along warp and weft from the front. Khaarek embroidery fills the entire fabric.



Khaarek

Paako: Paako means solid therefore it is a tight square chain and double buttonhole stitch embroidery. It is often finished with black slanted satin outlining. The motifs of paako are primarily floral arranged in symmetric patterns which are sketched in mud with needles beforehand.



Paako

Rabari: Rabari has mirrors in a variety of shapes and patterns in chain stitch. It is then decorated with a sequence of stitches in vibrant colors. Artisans also use decorative back stitching, called *bakhiya*, to decorate men's *kediyal* jackets and the seams of women's blouses.

Jat: Derived from Garasia Jats who were Islamic pastoralists who originated outside of Kutch. Garasia women make geometric patterns in counted work based on cross stitch studded fabric with minute mirrors.



Rabari

Mutava: These are a small group of Muslim herders who have an exquisite style of stitching comprising minute renditions of local styles: jat, paako and khareek work. their technique is fine and geometric.



Mutava

Faces behind the Fabric

Gujarat has a rich legacy and a heritage of embroidery that it has offered to India and the world. There are various communities in Kutch that are engaged in Kutch embroidery such as the womenfolk of the Rabari community who are essentially cattle breeders and embroiderers for whom the latter provides a great income. There are various sub groups as well that have

their own distinct styles of embroidery. There are various villages known for their exquisite Kutch embroidery with appliqué work as well as Kutch embroidery on leather.

Present day Scenario & Global Influence

Kutch embroidery has never lost its sheen and this colorful craft has considerably gained popularity over the years. There is a constant flow of new designs and innovations in Kutch embroidery along with new merchandise such as waistcoats, purses, bags, back **bags**, jhola bags, jootis, sandals, skirts, scarves and belts. Home furnishings are also available in Kutch embroidery. Kutch embroidery has a worldwide appeal and is being incorporated into modern wear. Various fashion designers create Kutch inspired clothing to display on a global platform.

Maintenance

The base fabric of Kutch embroidery work is particularly sturdy, however, owing to the delicate nature of the thread work, bead work and mirror work, the embroidered garments/pieces cannot be hand washed as they are liable to get damaged. Dry clean is the best option to ensure that no damage is caused to the garment.

Interesting Facts

- There are many legends behind the origin of Kutch embroidery dating back to the Ramayana and Lord Krishna.
- Kutch embroidery was primarily a hobby of the women in Kutch who would make wedding trousseau's for their daughters.

Present Day Scenario

Kutch embroidery has never lost its sheen and this colorful craft has impressively picked up fame throughout the long term. There is a steady progression of new plans and advancements in Kutch embroidery alongside new product, for example, petticoats, totes, sacks, back packs, jhola packs, jootis, shoes, skirts, scarves and belts. Home decorations are likewise accessible in Kutch embroidery. Kutch embroidery has an overall allure and is being consolidated into current wear. Different style originators make Kutch motivated apparel to show on a worldwide stage.

KANTHA



Kantha embroidery

Introduction

Kantha, a popular style of embroidery that comes from West Bengal, is a significant symbol that displays the skill and talent of the rural women in Bengal. Kantha, which fundamentally signifies 'throat', is associated with Lord Shiva. The story revolves around how Lord Shiva devoured poison while stirring up the sea, and therefore the importance of this word goes right back to the Vedic times. This kind of stitch is fundamentally the 'running' stitch, and is basic.

Traditionally this embroidery was utilized for quilts, dhotis and sarees, however throughout some stretch of time it has developed and advanced directly into the core of Indian design. The yarn is taken from old saree outskirts; the plan is then followed and finally covered 'with running stitches. Today this kind of embroidery can be found on cloaks, cushion covers, dupattas, and home furnishings also.

Kantha is a centuries-old convention of stitching interwoven fabric from clothes, which advanced from the frugality of rural women in the Bengali region of the sub-continent - today the eastern Indian conditions of West Bengal and Orissa, and Bangladesh. Probably the oldest type of embroidery originating from India, its origins can be followed back to the pre-Vedic age (preceding 1500 BCE). "Kantha" alludes to both the style of running stitch, just as the finished material. It was an art that was practiced by women of every single rural class, "the rich landlord's wife making her own expound weaved quilt in her leisure time and the sharecropper's wife making her own frugal spread, equivalent in magnificence and skill. " It was never commissioned by kings, nor requested via landed nobility, however passed down in learning and settlement from mother to daughter.

Origin and history

Kantha, probably the oldest type of embroidery from India and an art practiced today by a huge number of South Asian women, originated from the most modest of beginnings. Conceived in the rural towns of Bengal, this work of art everything except disappeared in the mid nineteenth century prior to being resuscitated in the 1940s by the daughter in law of the popular Bengali writer and Nobel laureate, Rabindranath Tagore. The recovery of kantha was disrupted again during the Segment of India in 1947 and the ensuing clash among India and what was then Eastern Pakistan (presently Bangladesh). Finally, since the Bangladesh Freedom War (1971), kantha has encountered a re-birth of its own as an exceptionally esteemed and much wanted workmanship create form. While the word kantha has no certain etymological root, it is accepted to be gotten from the Sanskrit word kontha, meaning clothes. Perhaps the oldest type of embroidery originating from India, its origins can be followed back to the pre-Vedic age (before 1500 BCE), however the soonest set up account is discovered dating 500 years prior. In his book named Sri Chaitanya Charitamrita, the writer Krishnadas Kaviraj composes how the mother of Chaitanya sent a homemade kantha to her child in Puri through some traveling pioneers. This equivalent kantha is today on display at Gambhira in Puri.

Similarly as with every customary material, kantha was influenced by outer factors, for example, material accessibility, day by day needs, atmosphere, geology and monetary

elements. Historically, material creation was one of the most work intensive industries, and all things considered, materials were exceptionally esteemed. In this way, the recycling of very much utilized fabric turned-clothes was a characteristic advance in the lifecycle of materials the world over. Given that this recycling was home-based work, it generally tumbled to the women of the town to plan, cut and stitch the clothes - giving old materials new life. Traditionally, old cotton saris, lungis and dhotis, which had turned incredibly soft through wear, were utilized to make kanthas, with the string for the stitching drawn out from the texture itself. Recycling at its best. Around five to seven textures would be layered together, with lighter hued textures outwardly so the stitch and example was discernible. The stitch would cover the whole fabric to give strength. Women in pretty much every family unit in rural towns would be kantha specialists, and invest whatever peaceful energy they had accessible - between looking after the house and kids, tending to domesticated animals and during the long days of the storm - on stitching the pieces. It could take months or even a long time to finish one kantha. The stitching could be handed down through ages, with grandmother, mother and daughter working on the equivalent kantha.

Sources of Inspiration

Day to day life was the biggest source of inspiration behind this craft. The motifs planned on clothes or blankets were of flying creatures, creatures, society scenes, fishes, and symbolism that portrayed various perspectives on business for individuals living in Bengal. Reprocessing was another type of inspiration, since initially women reused their old clothes and transformed them into something more practical, similar to covers for furniture, or covers. Economical, practical and yet beautiful is what is the issue here.

Faces behind the fabric

For quite a long time Kantha embroidery has been the source of income for the rural women living in West Bengal. Be that as it may, the exacting face behind the recovery of this skill and procedure is Shamlu Dudeja, who is a progressive and instructor, and all the more critically the person who understood the importance of this craft work. She took extraordinary initiatives in the mid-80s' to engage the rural women of Bengal who practiced the craft of Kantha embroidery and urged them to pay attention to it more and professionally, which then served to establish a strong framework in making this stitch work more popular and searched after.

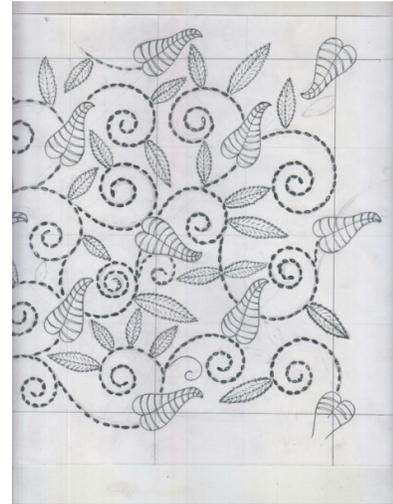
The Designs & Motif of Kantha

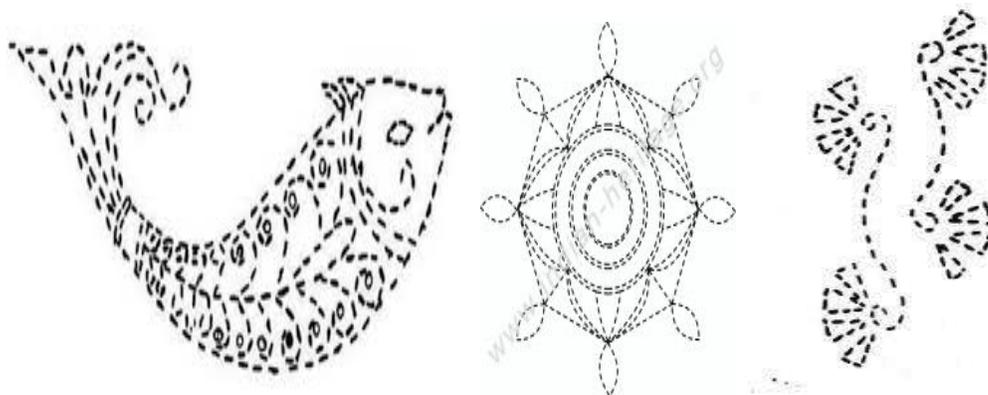
The motifs utilized in kantha embroidery has an incredible influence of Portuguese and European conventions. The first factory in Quite a while was begun at Patna during the year 1920. Dr. Stella Karamrisch composes that kantha was first produced in 1875. The motifs are made out of heterogeneous items like different kinds of lotus blossoms, Mandala, Satadala padma, trees, creepers, foliages, flower scrolls, kalkas, creature figures, human figures, twistings, spins, fowls, fish, boats, submarine landscapes, ships, pitcher, mermaids, different ocean beasts, brush, reflect, nut saltine, umbrella, chariot, palanquins and so forth

The plans of kantha are taken from day to day life, depicting people stories, sagas, fanciful foundation, ritualistic motifs, lavish vegetation with roaming creatures, deer running, dancing peacock, sanctuaries, hukkas, jewellerys, different kinds of ensembles and so on. Some kanthas even speak to the horses of Divine beings like bull, swan lion, elephant, peacock, mouse, feline, hawk, owl, and swan.



Kantha Embroidery to Clouse from West Bengal





Designs & Motif

Colors Used in Kantha

The original kantha is double faced where the plan seemed indistinguishable on either sides of the quilt. The incredible length of stitch is broken into tiny tackings which give very nearly a specked appearance on either sides of the blanket like 'Do rukha'. Sometimes the embroidery is so finely done that it is hard to recognize some unacceptable side. The greater part of the Bengali women wear white saris and hence the foundation of the blanket material is often white. In request to break the monotony of this, and conquer the bluntness, such an open work of cut-work effect is produced by drawing the threads, pulling the stitches or piercing the openings, uniquely in the comers. The main tones utilized are white, red, dark blue and dark.

Bengal is additionally known for its appliqué art and is popular in view of its very extraordinariness. There are of two styles. The huge and striking plans worked on tapestries, shelters, covers, tents, pennants, banners where a lion or lotus theme is cut out in red material and appliquéd against white foundation. The other style is of little examples worked on close to home things and family materials like pad covers. This is finished by cutting the hued material into limited strips and stitched as outlines of the plan. Appliqué on quilts acquired an enormous market in the unfamiliar exchange during sixteenth century. Lotus is the most well-known and significant theme generally utilized in Kantha. An all over example of lotus may have the petals of red alternating with dark petals. Dark string is utilized to give either outline for the plan or sometimes loaded up with the stitches of a similar shading. Several tantric motifs like ' Vajra', the thunderclap, 'swastik' were utilized alongside the twisting spin, representing the interminable life cycle. Kalka is another significant theme, a cone or mango

formed, weaved in relationship with winding spins, wide band of circles, lotus or heart shape foliage.



The stitch

There are 7 different types of Kantha stitches. The first kind is the Lep Kantha, which is used to make warm, padded quilts. Then there is the Sujani Kantha which is used to make bed covers for ceremonial occasions. Baiton Kantha is used on covers meant to wrap books and other precious objects.

Oaar Kantha is used on pillow covers, while Archilata Kantha is used for covering mirrors and usually comes with colorful motifs and borders. Durjani Kantha is small pieces used to make the insides of a wallet, and the last kind is the Rumal Kantha which is used to cover plates, and come with a lotus motif right in the center.

Types of Kanthas

Arshlata

Arshilata is used as cover or wrap for mirror, comb and other such toilet articles. It is a narrow rectangular piece of eight inch wide and twelve inch length. It has a wide border and the central motif is taken from the scenes of Krishna Leela or Radha-Krishna raas. The lotus, trees, creepers, spirals, inverted triangles, zig-zag lines, scrolls are also some of the commonly used motifs.



Bayton

Bayton, a three feet square piece serves as a wrap for books and other similar valuables. It has a central motif, usually the lotus with hundred petals called 'Satadala Padma'. This motif with hundred petals is simply a figure, which does not signify anything precisely. The traditional and folk design of oldest style in Bayton is the Mandala which symbolises the unity of all manifestations of life. The core has Satadala Padma with two or three borders on the sides. The other motifs commonly seen are water pots, conch shells, kalkas, trees, foliage, flowers, birds, elephants, chariot, human figures etc. Sometimes the figure of lord

Ganesha and Goddess Saraswati with their steeds are also observed. Special motifs on Bayton are worked with swan, as a book wrapper. In other words the designs often are elaborate and this colourful embroidery is made with yellow, green blue and red coloured threads. This kantha is often carried while travelling and also presented as gift to their kith and kins.



Bayton

Durjani

Durjani (Durfani) is also known as Thalia. It is a square piece kantha, covers the wallet, has a central lotus motif with an elaborated border. The three corners of this piece are drawn together inward to make the tips to touch at the centre and are sewn together like an envelop. It will have another open flap to which a string, tussle or a decorated thread is either stitched or mechanically fixed, which can be wound and tied up when rolled. The other motifs used are various types of foliage, snakes and other objects taken from the natural surroundings.



Durjani

LEP

Lep kantha is relatively a thick quilted wrap padder by more number of sari layers, placed on top of each other, to provide warmth during winter season. Lep is also popular as 'desired covering'. Simple geometrical designs are worked with running stitch using colored threads. The entire Lep piece is been given a wavy rippled appearance by working simple embroideries.



LEP

OAR (OOAR)

Oar (oos), the katha serves as a pillow cover. It is a rectangular [piece](#) whose [size](#) is about two feet by one and a half feet. Usually simple designs like trees, foliage, creepers, birds or a liner design with longitudinal border constitutes the ground base and decorative border is stitched around its four sides.



OAR (OOAR)

SUJANI(SUJNI)

The most popular and striking kantha is the Sujani (Sujni), generally large rectangular piece of three feet by six feet, used as a spread during stately event. Its size has given full degree to the laborers to communicate and show her imaginary, self made plans. The rectangular piece is separated into nine equal parts and the motifs are distributed in these equal sized rectangular block. The lotus motif with a spin in the center is the commonly used motif in Sujani. The other motifs noticed are the scenes from Ramayana, Mahabharata, society stories dancing lady. men riding, feathered creatures pecking the organic products, prancing development of the creatures, honey bees sucking the nectar, parade moving and so forth A tolerably thick, light gauged Sujani has either at least two fringes at the edge to strengthen the layers and to forestall further tearing. The fringe sewed at the edge of the rectangular piece has mathematical examples in single tone, while the other is more elaborate and beautiful.

The cover at times has large kalka laid evenly and isolated by Vajra, the thunderclap or a wide band of circles, lotus in each circle and heart formed foliage between the circles. Sarfani is additionally a blanket used during services or capacities as a cover or wrap.



SUJANI(SUJNI)

Rumal is nothing but a hand handkerchief and is the smallest among all the kanthas. A square piece having a size about one square foot. Lotus is the center and other motifs embroidered around it. Sometimes plant and animal motifs are also embroidered but invariably has a well decorated border.

The bed blanket and wall hanging of kanthas were famous around the world. The women got the motifs from the legends and mythological scenes and the nature. It represents their traditional convictions, individual abilities, art and passions towards religion. It portrays the folk art. The ritual plans are worked uniquely on happy occasion to satisfy their pledges. The special characteristic of kanthas was, it never became a replica of other folk art but remained remarkable by itself. Kantha work is a model with inspired romance, philosophy, sentiment and holyness.

Present Day Scenario



Kantha embroidery has definitely taken the fashion industry by storm. Sharbari Datta, an Indian fashion architect, has displayed beautiful groups of Kantha work, along with other Indian traditional weavings, in several of her fashion shows. She took the traditional Kantha embroidery and gave it an extraordinary twist by including it on dhotis kurtas, sherwanis, and even hot pants! Also, Hillary Clinton, on one of her visits to India, was greatly impressed by the rich cultural display in Bengal, especially through its embroidery and handicraft. In one of the fashion shows she attended, she went gaga for the exquisite displays of Kantha embroidery. This kind of embroidery really marks a flair for style in any individual who wears it, while maintaining the appeal of comfort and leisure.

Kashmir Embroidery

Kashmir embroidery is one of the most well known styles of decorated needlework from the Indian subcontinent. It originates from the Jammu and Kashmir district of the northwestern piece of South Asia. It is otherwise called Kashida embroidery. Customarily, the fabric for this sort of work was woven and afterward decorated by embroiderers (rafugar), frequently from the equivalent (more distant family). The embroidery of Kashmir textiles is most likely a mid nineteenth century advancement, which duplicated the substantially more tedious and costly types of woven enhancement. Nonetheless, mixes likewise happen, with portions of material with woven beautification being sewn along with embellishing embroidery. The ground material utilized for Kashmir embroidery is normally a (fine) fleece or cotton fabric in a light tone for summer wear, while in the colder time of year there is an inclination for thick, dark fleece fabric. The expected design is followed onto the ground material by an expert tracer (nakshaband), who utilizes a punch and jump technique with either a charcoal or chalk powder (contingent upon the shade of the ground material), which leaves a path of specks on the ground material. The specks are then consolidated to make a design utilizing a pen (kalam) and ink. The embroidery comprises of a basic running line, with stem fasten (kanigar) in a hazier shade to layout the different motifs. Different lines, quite, are buttonhole join (vata chikan), chain fasten (zalakdozi), herringbone line, silk line (sozni embroidery), skewed darning line, stem line, and straight line. Furthermore, infrequently, drawn thread work (doria embroidery), framed strings (doorri embroidery) and bunch lines can be found. A wide assortment of stylised blossoms and natural product structure the reason for Kashmir motifs. The blossoms are depicted in a wide range of tones and shapes, including almonds, apples, cherries, grapes, irises, lilies, lotus, mango (paisley motifs), plums, saffron, tulips, just as winged creatures, for example, kingfishers, parrots, and woodpeckers. Some more seasoned models, called shikargah, which date from the eighteenth and nineteenth hundreds of years, may incorporate groups of walking warriors and pony riders. Kashmir embroidery is utilized to finish a wide scope of articles, from people dress (particularly the wrap, kurta, and duppatta), Western style pieces of clothing, for example, cardigans and coats, just as covers and cloaks. This type of embroidery is likewise utilized for sacks, rugs, inside decorations, room dividers, etc. The budgetary estimation of a bit of work is dictated by the motifs, and size of lines utilized, just as the quality and amount of embroidery thread. In the more

intricately weaved models it is viewed as important for the ground material to be completely covered.



Origin and History

The land of Kashmir etched its beautiful essence in the form of Kashida embroidery into the fashion world way back in the Mughal period which was patronized by the emperors and the royals of that era. However if we go further up along the paths of historical archives of fashion, it can be found that this embroidery was also creatively initiated by the residents of Srinagar. Intrinsic needlework and quality was webbed into the finest maze of creativity and innovation using a wide spread of colors and patterns which intertwined the mood and spirits of the craftsmen with the essence of the pure nature, and that too through the traditional form of embroidery which involved the role of one or two styles of embroidery stitching.

Style Tips

When it comes to wearing kashida designs, regardless of what piece of clothing is being worn, it is important to commend the design overall on the grounds that the embroidery itself is so outwardly striking and eye-getting. Accordingly, embellishments should mix in well with the embroidery as opposed to endeavoring to stand apart on the grounds that can make the whole gathering's segments conflict with each other and make a very unusual and outwardly noisy look that may not look too incredible. With regards to adornments, beaded gems or even glass beaded gems is an extraordinary thought in light of the fact that these can supplement the embroidery and furthermore stand apart all alone, making an intriguing blending. A fascinating wrap with this sort of embroidery can be combined with a thick beaded accessory that comes in comparable tones utilized in the embroidery itself. This makes the troupe meet up as a durable unit. A kashida cloak can be matched with a general indo-western outfit when it is tolerably cool, for example, a tunic with tights. Flip failures or lower leg length boots (contingent upon the climate) can likewise be worn with these pieces of clothing. Essentially, with a kashida saree, note that the fall of the saree, just as the pallu, are one of the main segments of this exquisite outfit. Hence, with regards to embellishing this piece of clothing, these parts ought to be featured the most. Wearing high-obeyed shoes, for example, stage shoes is an extraordinary thought since it makes the piece of clothing look more exquisite and the lady look taller when this is worn. Something else to note is that ties look extraordinary with kashida sarees.





Kashmir embroidery

The advent of Islam brought yet another rich stream into the culture of Kashmir. Sultan Zain-ul-Abdin of Persia who ruled Kashmir from 1420 A.D. introduced several industries in Kashmir like embroidery, silk and paper making etc. He brought skilled craftsmen from central Asia and the local inhabitants were trained in a number of handicrafts, e.g. wood carvings, embroidery on namdas, gabbas and costume jewellery, leather embroidery and other crafts.



Materials and tools

Kashmir embroidery is done on different base materials, similar to fleece, cotton, and silk. It additionally incorporates different sorts of threads. The valuable fleece is acquired from the creatures found at high altitudes in different pieces of the state, for example, the Ibex from Eastern Ladhak, the Goat of Angora from Tibet and Camel of Bokhara. Kashida is fine assortment of embroidery done only by hand. It incorporates ari work, needle work, sozni work and Jamavar. Kashida is done on cream hued cotton, woolen or silk foundation and is exceptionally fragile with designs resembling nature, for example, splashes of blooming bushes, flying creatures, cypress trees and cones. The stitches are likewise of different sorts, such as darning fasten, glossy silk line and herring bone. This craft of embroidery is passed on from father to child. The experts are enlivened to work by the pleasant excellence of their regular environmental factors. Climatic conditions are such and the environmental factors are tranquil to the point that the laborers can without much of a stretch protest harmony and work. Likewise the spot is cool and the laborers think that its simple to work with fleece.



Tools

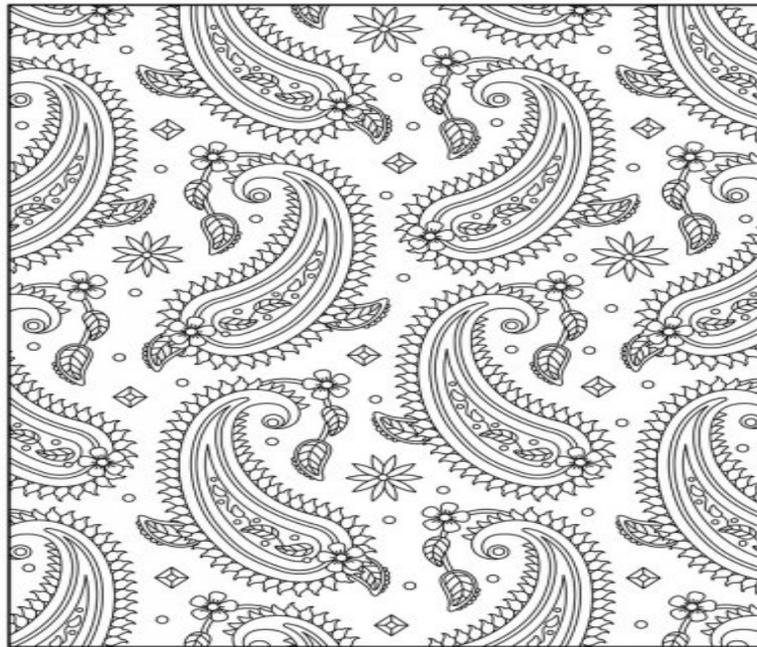
Colors

The concept of colour in Kashmir embroidery is dictated by the term Sofyana Rang. There is a traditional preference for pastel and light shades on a white background. Fine embroidered work is done in shades discreetly blending with the background.

Common Motifs

What might be known as the image of Kashmiri craftsmanship is the badam (almond) This structure in its great many varieties is seen on pretty much every item that is woven in Kashmir. The Sarav (cypress) is one more ordinarily observed theme, very like the badam in its long tightening shape. A later development is the 5 pointed leaf of the Chinar tree generally found in Kashmir. Another prevailing theme in Kashmiri embroidery is the Boteha (bloom), which has endured from the start in different structures, advancing from a straightforward, unreservedly dispersed decorative design to a broad and complex look by the center of the 19th.Century. There are various different Themes dependent on the greenery of Kashmir. Mathematical Examples and Calligraphic structures are likewise weaved Human and creature structures were not typically weaved up to this point. Notwithstanding, with expanding requests for new

designs, topics like Shikargah (chasing ground) or Wilderness Tarah (wilderness scenes) are getting normal. These scenes are generally founded on such fauna of Kashmir as bulbuls, ducks, partridges, ponies, wilderness felines and some more. These are reproduced in similar mostly preoccupied route as are blossoms, products of the soil.





Kashmiri Motifs



Traditional Kashmir needle work

Different types of Kashmiri embroidery

Traditional Kashmiri Jamawar work

Jamawar, or developed piece, is an uncommon sort of cloak made in Kashmir. "Jama\" signifies robe and "war/var" is chest and figuratively body.[citation needed] The best nature of Jamawar is worked with Pashmina. The brocaded parts are woven in comparative threads of silk or polyester. The greater part of the designs seen today are flower, with the kairy as the dominating theme. Generally handmade things, a few cloaks took several decades to finish; therefore, unique Jamawar wraps are profoundly esteemed. Current, machine-made Jamawarprints, produced in urban areas, for example, Kashmir and different pieces of Himachal Pradesh cost less to purchase however handmade Jamawar are very expensive.[citation needed] Brokers acquainted this Chinese silk material with India, fundamentally from Samarkand and Bukhara and it increased massive prominence among the sovereignty and the nobility. Lords and aristocrats purchased the woven texture by the yard, wearing it as an outfit or utilizing it as a wrap or cloak. Jamawar weaving focuses in India created in the sacred urban areas and the exchange communities. The most notable Jamawar weaving focus is Kashmir and Punjab in India.[citation needed] Because of its rich and fine crude materials, the rich and ground-breaking dealers utilized Jamawar and aristocrats of the time, who couldn't just manage the cost of it yet could even commission the weavers to make the texture for them, as on account of the Mughals. Head Akbar was probably the best benefactor. He carried numerous weavers from East Turkestan to Kashmir

sozni pashmina wrap weavers. Sozni is really a style of embroidery. Like kani weaving, here likewise a naqash cautiously draws the design to be weaved on a chart paper utilizing mathematical and numerical procedures. In light of the design arranged by the naqash, a square of pecan wood is cut by a wood carver gaining practical experience in cloak designs. From that point, the design is moved onto the wrap by a printing pro called chapangur. The cut square is plunged in launderable ink and stepped on the wrap. The stepped cloak is passed to an expert craftsman, called tarah-master, who tests embroidery and figures out what tones are to be utilized. Another expert specialist, called voste, supports or requests any adjustments in the design. When affirmed, the wrap is passed to the craftsman for finishing of the embroidery. Sozni embroidery is so fine, it is difficult to accept that the design is not woven.



Traditional Kashmiri Jamawar shawl

Traditional Kashmir Sozni work

sozni pashmina wrap weavers. Sozni is really a style of embroidery. Like kani weaving, here likewise a naqash cautiously draws the design to be weaved on a chart paper utilizing mathematical and numerical procedures. In light of the design arranged by the naqash, a square of pecan wood is cut by a wood carver gaining practical experience in cloak designs. From that point, the design is moved onto the wrap by a printing pro called chapangur. The cut square is plunged in launderable ink and stepped on the wrap. The stepped cloak is passed to an expert craftsman, called tarah-master, who tests embroidery and figures out what tones are to be utilized. Another expert specialist, called voste, supports or requests any adjustments in the design. When affirmed, the wrap is passed to the craftsman for finishing of the embroidery. Sozni embroidery is so fine, it is difficult to accept that the design is not woven.



traditional Kashmir Sozni work

Traditional Kashmir Ari work

This embroidery was originally done only with wool it became the generic term for this stitch-art. The wool gave an embossed effect which was distinctly different from silk or cotton embroidery. This is what made crewel stand out in the crowd of yarn work and led to its popularity. Color, material and thread changes- Originally, Aari embroidery was done either on plain white or cream cloth, as it accentuated the design. This has changed over the years and now apart from wool, a variety of materials are embroidered with yarns of cotton and silk. Minute stitches, in two-ply or three-ply strands are used to create the patterns and motifs in bright colours.



Traditional Kashmir Ari work

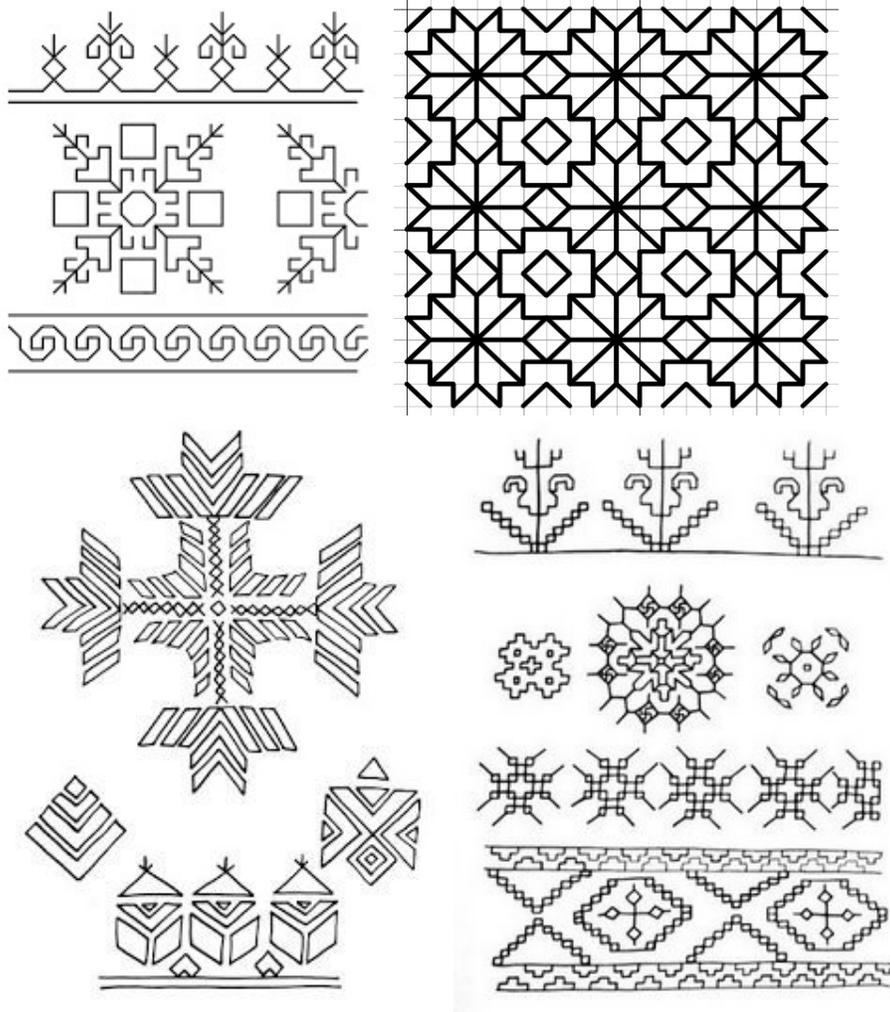
Present Day Scenario

Kashmiri embroidery foresees a profitable future in the long run. As this artwork is famously executed on shawls, which has captured majority of the garment markets globally, there will come a time when this artwork will be considered as 'the' selling trend of the fashion industry. Crediting to the influence of nature in such intrinsic artworks, international markets have also recognized and appreciated the beauty of this Kashmiri embroidery, which has also managed to floor the international masses across the globe. As this embroidered fabric can go along with every season of the year without compromising on comfort and convenience, the demand quotient for this embroidery has risen in numbers in every pocket of the world.

Punjab Phulkari

Phulkari, a rural tradition of handmade embroidery, in a real sense meaning "flower work", was propagated by the ladies of Punjab (North-west India and Pakistan) during the nineteenth century and till the start of the twentieth century. Despite the fact that the material business today, is mirroring this craftsmanship with the assistance of machines, phulkari work has nearly vanished in its unique structure, because of the parcel of India and Pakistan in 1947, which dramatically affected the partitioned Punjab, just as the conspicuous socio-economical reasons (tutoring, absence of interest for manual work, productivity, industrialization...). Most likely brought to the Indian Subcontinent by the traveler Jat individuals of Central Asia in old occasions, phulkari was a piece of each important snapshot of neighborhood life (weddings, birth, strict functions...). By and large manufactured by a family for its own utilization, the reality of having finished a phulkari connoted an important advance for a young lady on her approach to turning into a lady. Procedures and examples were not archived however communicated by listening in on others' conversations. Thus, each local gathering was recognizable by its extraordinary embroidery work. The word phulkari generally demonstrates the wrap that was lingered and weaved to cover ladies' heads or to be shown in a gurudwara (Sikh sanctuary). This tradition was frequently connected with the Sikh legacy yet as it was likewise imparted to Hindus and Muslims, it turns out to be more geologically explicit than strictly explicit.





Paper design

Embroidery work was constantly made on a plain cotton fabric (khaddar) whose string was physically spinned, lingered and colored with characteristic shades. Its quality was assessed by the fineness and routineness of its surface. Khaddar could be of four tones, white being given to develop ladies or widows while red was related with youth and was by a long shot the most broad tone. It is significant that the most antiquated parts of red colored (utilizing madder) cotton fabric were found in Punjab and would go back to Harappa Civilization (Age of Bronze). Beat up colors were saved for regular worn wraps as they kept from uncovering stains and soil. The total khaddar was constantly made of a few stripes which were around 50cm wide. Contingent upon the locale, these stripes were sewed previously or after the embroidery work. It appears to be that, in West Punjab (Pakistan), the joining was done subsequently. This clarifies the somewhat misshaped plans that can be found now and again

on certain bits of this cause. Notice that Punjab, known for its cotton cultivations, was a fitting territory for a neighborhood creation of khaddar. The designs and motifs were innumerable. With the change in this form of textile, women still embroider it for economic gains. Womenfolk paints the geometrical motifs of phulkari using a needle and thread with an unlimited colour palette. This study reveals the patterns of the old phulkari versus the new one.



The embroidery was made on some unacceptable side of the khaddar with a thread of floss silk called pat. More often than not brought from Afghanistan, Bengal or China by nomad vendors who were selling it by weight, this silk was very exorbitant and, thus, it has pushed the Punjabi women to adorn the texture on its obvious side just to spare however much silk as could reasonably be expected. Country life was directed by its horticulture and, occasionally, men were going the business sectors of huge urban areas to sell their harvests. It is just when they had brought in enough cash to purchase the basic items for their family that they were permitting themselves to get, at a significant expense, not many skeins of pat that they would offer to their spouses. Pat was red-hued to represent enthusiasm, white for virtue, brilliant or yellow for want and bounty, green for nature and ripeness, blue for peacefulness, purple for an advantageous interaction between red's energy and blue's quiet, orange for a blend of want and awesome energy. Nonetheless, regardless of whether imagery was assuming a significant job, these brilliant harmonies were likewise made by the embroiderer's taste.

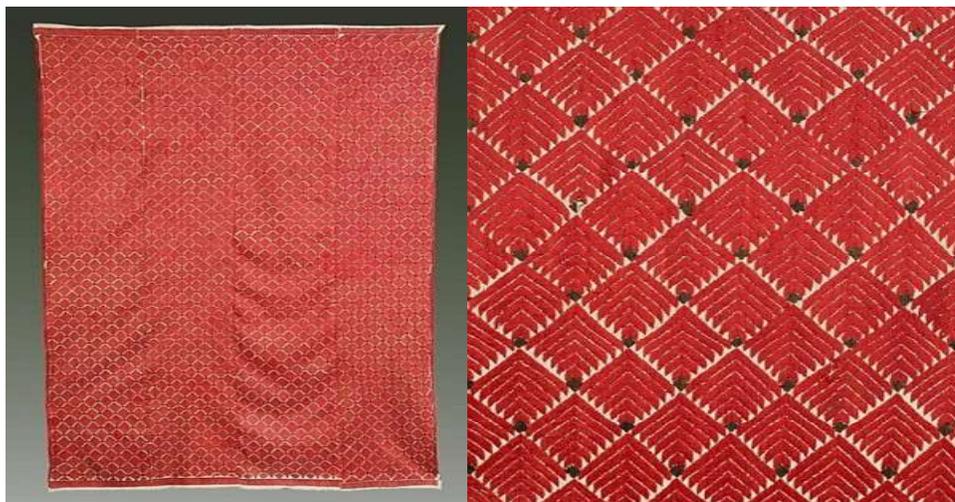
Embroidery

A phulkari was now and again made by one lady and on occasion by a few ones who could even work at the same time on various parts or stripes of khaddar. As composed previously, these pieces were normally made by the group of the lady of the hour. Be that as it may, as in the rich families a share could incorporate a few many phulkari, some professional embroiderers were once in a while utilized. The selection of patterns was somewhat determined by the social class of the lady of the hour. For example, a few blossoms plans in group line were just worn by the low class families while the high class would favor blossoms made with darning join. More often than not, patterns to be embroidered were not drawn on the fabric heretofore, the embroiderer needed to check each string of the khaddar with fastidious consideration to fabricate her designs. Realize that a move of one string in the tallying would visibly affect the eventual outcome... As it was simpler to tally the strings of a light hued khaddar than of a dim one, it happened once in a while that the fabric was colored simply after the weaving work was achieved, on account of specific arrangements that would shading cotton however not silk. If the fact of using floss silk was providing beauty to these pieces, it was also a heavy complication added to the artists' task as this brittle and inhomogeneous material was not easy to lead through the khaddar without creating clusters and knots. As in most of the oriental countries, the embroidery work was always done pointing the needle's tip to the opposite of the embroiderer. This gesture, as well as the energy that was injected into the work, had to come from the heart and go towards others. Darning stitch was the most commonly used technique to make phulkari and the quality of a piece could be measured according to the width of this stitch. The narrowest was the stitch, the finest was the piece. In order to create an unusual design or to border the khaddar, some other stitches like the herringbone stitch, running stitch, Holbein stitch or button hole stitch were occasionally used.



Bagh

At the point when the embroidery work was covering the entire surface of the khaddar the phulkari was known as a bagh ("garden"). The creation of a bagh was requiring so much ability and persistence (now and again over a year) that it was saved for exceptionally uncommon events. Moreover, the amount of pat expected to accomplish such a piece was suggesting large costs and in this manner was a path for families to show their riches. From a chronicled perspective, it appears to be that bagh just showed up after the time individuals got energetic for phulkari in the second 50% of the nineteenth century. Bagh could be considered as a specialized climax in the specialty of phulkari fabrication. Pat's most ordinarily utilized shadings in the creation of bagh were gold and gleaming white, these tones being a memory of Punjab's wild flowers and grain fields yet in addition of the gems ladies were wearing under their bagh.



Type of Phulkari & Bagh

Thirma

This phulkari from the north of Punjab, mutual by Hindu and Sikh customs and increased in value by gatherers is distinguished by its white khaddar called thirma, image of immaculateness. As an image of virtue, thirma was frequently worn by senior ladies and widows be that as it may, on occasion, this decision of white hued khaddar was additionally made for esthetical reasons. The pat was commonly picked in a scope of brilliant pink to dark red tones. Bunch sewed flowers, wide triangles covering the brow just as chevron darning join surfaces were normal thirma patterns.



Thirma

Darshan Dwar

Darshan Dwar, that can be interpreted as "the entryway through which God can be seen", not normal for other phulkari was not made for an individual yet for a sanctuary as a contribution to thank the divine beings after a wish had been satisfied. Hence, while an endowment could contain many phulkari, darshan dwar has never been made in enormous amounts. Like other non-literal pieces (for example Sainchi phulkari, see the following section) this specific sort of phulkari was made in east Punjab, a generally non-Islamic region which permitted the improvement of a wide assortment of human and creature portrayals.

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Darshan Dwar

Sainchi Phulkari

Sainchi phulkari are metaphorical pieces portraying the life in the villages of south east Punjab. Neighborhood animals (goats, cows, elephants, enormous felines, scorpions, peacocks,...) are spoken to moving among grapplers, ranchers, weavers, and so forth Train is additionally regularly shown on sainchi phulkari, this methods for transportation, brought by the British in the second 50% of the 19th century, having bigly affected nearby populates' life. Past their stylish worth, sainchi phulkari can be contrasted with our these days media as they portray the lifestyles, interests and climate of the bygone era rustic individuals of Punjab. Likewise, they were created in a generally little region (Firozpur and Bhatinda areas) and required high embroidery abilities. These are altogether the reasons why they turned out to be so valued by authorities and possess an extremely interesting situation among the variou assortments of phulkari.



Sainchi Phulkari

Vari-da-bagh

("Vari": gift offered to the bride by her in-laws) This bagh was gifted to the bride by her in-laws when she was entering their house, her new home, on the wedding day. It is an exceptional fact as all the other phulkari were part of her dowry and, thus, were provided by her own family. Vari-da-bagh is always made on an orange-reddish khaddar and, except for its border and sometimes a small decoration, it is always embroidered on its whole surface with a single golden or orange coloured pat. This bagh's main pattern is a group of three or four small concentric lozenges of growing size included in each other. Despite the fact that only one colour of pat is used, these lozenges are easily revealed by the reflections of light. The outer one symbolizes the Earth, the next one the city and the third one the familial house. It happens that this last lozenge is split into four smaller ones probably symbolizing the parents of the groom and the newly married couple. The bride was wrapped in this bagh by her mother in law when she was receiving the keys of her new house, thereby meaning that the bride was becoming responsible for the maintenance of the house.

Vari-da-bagh



Bawan Phulkari

"Bawan" signifies "fifty-two " in Punjabi and alludes to the mosaic offifty-two distinct patterns which finish this piece (the quantity of patterns can be on occasion pretty much than fifty-two). Bawan bagh (or phulkari) was indeed a showcase of tests utilized by proficient embroiderers to show their aptitudes and the patterns they could give to their customers. This explains why bawan bagh (or phulkari) is the most uncommon of all the bagh and phulkari.

Bawan Phulkari



Chope

The bride's maternal grandmother (Nani) was starting chope's embroidery when her granddaughter was conceived. Instead of the basic darning fasten, she was using the Holbein join which has the explicitness of creating a similar plan on both the sides of the khaddar. This can be interpreted as the grandmother's desire to make her granddaughter similarly upbeat in her life and after her passing, on the different sides of her reality.

Chope was made to wrap and dry the bride after the custom shower she was having before her wedding, for this commonsense explanation chope is greater than other phulkari. Its khaddar was invariably colored in red or orange tone, image of energy and happiness. It merits noticing that chope was never circumscribed so this happiness could be limitless... Pat was constantly picked in brilliant tones to communicate want and abundance. The Patterns were enormous triangles evenly conveyed on the different sides of the chope's longitudinal pivot. They were perhaps symbolizing male and female principles isolated by a separation expressing the way that the wedding's night had not occurred at this point and, along these lines, that the bride and lucky man had not had actual intimacy. On another hand these triangles could likewise speak to adapted peacocks. Just as in other phulkari, a few missteps were willfully introduced into the embroidery work in request to shield the bride from the stink eye ("nazar"). Indeed an ideal piece might have pulled in others' envy. This principle of keeping others' jealousy away showing blemishes is found in numerous oriental conventions. In India, for instance, some dark round spots are frequently drawn on infants faces for this reason. At times, chope was likewise used to cover and conceal the bride's settlement, making it invisible to desirous minds and in this way keeping the nazar away.

Chope



Surajmukhi

Surajmukhi, the sunflower, refers to the main pattern of this phulkari.

From a technical point of view this type of phulkari is unique as it is the only one that mixes in comparable proportions Holbein stitch (used to make chope phulkari) and the regular darning stitch.



Surajmukhi

Kaudi Bagh

Among their patterns, these bagh include chains of little white squares representing adapted cowries. Utilized as money in the bygone eras these shells have now lost the entirety of their worth and using them as decorations has subsequently gotten an indication of quietude. From another point of view, the state of these shells can remind of female privates and cause them to become images of fruitfulness. Kaudi phulkari were regularly worn by ladies wanting to increase their opportunity to get pregnant.



Kaudi Bagh

Panchranga Bagh

Meaning "Five colours", this bagh is decorated with chevrons of five different colours. In The same way, similar pieces like satranga ("Seven colours") bagh are also available.



Panchranga Bagh

Meenakari Bagh

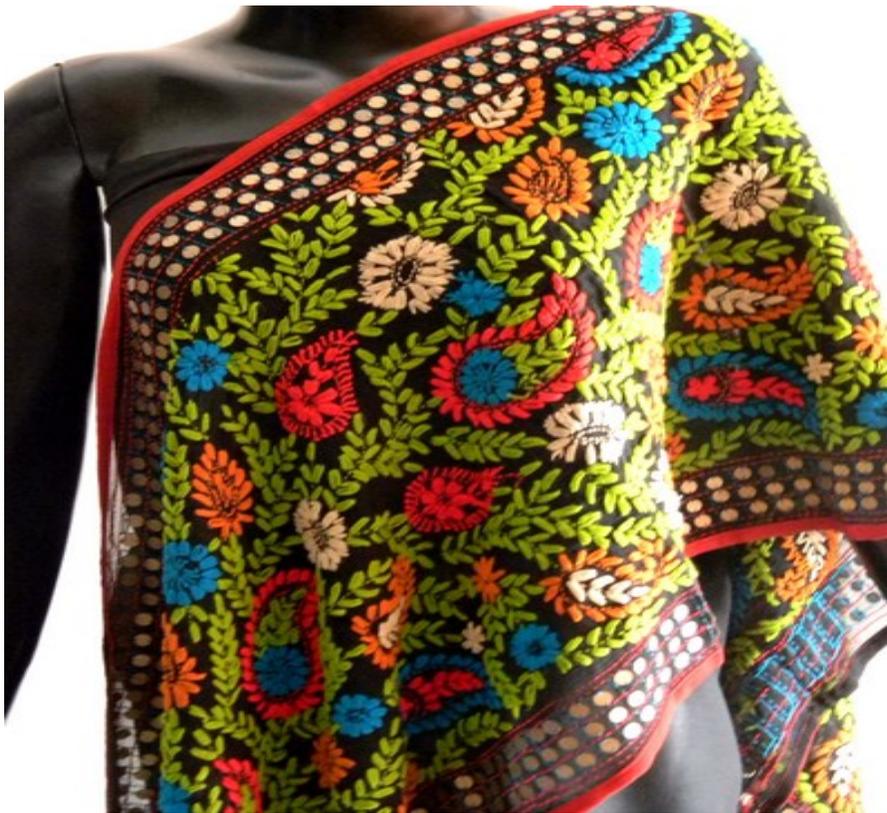
This bagh, often made of gold and white coloured pat, is decorated with small multicoloured lozenges referring to enamel work (meenakari) or to "diamond" playing cards' suit.



Meenakari Bagh

Present Day Scenario

Phulkari and bagh showed in assortments are generally 50 to 150 years of age. They had been purchased for a couple of rupees or traded against kitchen utensils in towns of Punjab, a long time back, by nearby intermediaries and afterward offered to sellers in huge urban areas like Delhi or Peshawar. A few affiliations have been trying hard to keep this workmanship alive however nowadays phulkari are only industrially made. They are accessible in fabric markets of Punjab's enormous urban areas (Patiala, Amritsar...) alongside weaved kurtas and pads. The way that this convention in its original structure is presently practically finished, that Punjab's towns have been cleaned out of their best pieces and that the information on phulkari's incentive in the occidental market is currently effectively accessible everywhere on the World through the Internet, has increased the costs of fine phulkari and bagh in exceptionally enormous extents.



Phulkari today

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