



INDIAN HAND EMBROIDERIES

- JV'n Ms. Rekha Sharma

JAYOTI VIDYAPEETH WOMEN'S UNIVERSITY, JAIPUR

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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 includes 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.

Chamba Rumal (Himachal Pradesh)

INTRODUCTION

The word ' Chamba rumal ' implies a peculiar visual art form that represents exclusive and charming embroidery done on a hand spun cloth with untwisted silken thread, which is greatly inspired from Pahari painting.



Vishnu and Laxmi seated on garuda, Early Chamba Painting

The tradition of this kind of pictorial embroidery was known & practiced in various areas of Himachal Pradesh and Jammu which remained once main centers of pahari painting. Rumal is Persian word which denotes a ' kerchief ', a square piece of cloth worn on the head or around the neck.

ORIGIN AND HISTORY

The Chamba Rumal gets its name from Chamba, a hill-station in Himachal Pradesh, where it has been practised for centuries. The earliest records of the region dates back to 2nd century

BC, making it one of the most ancient destinations in the state. The region is known for its history, architecture and landscapes but the local community is also known for its arts and crafts, in particular the miniature Pahari paintings.

The Pahari school of art has received royal patronage since the 17th century when it is believed to have originated in the region. Though miniature Pahari paintings are most commonly recognised, the term encompasses a variety of forms from murals to paintings. The impeccable needlework on the Chamba Rumals too is derived from the art movement, combining miniature art with embroidery.

This craft originated, developed and flourished in the erstwhile state of Chamba in the 17 – 18 century AD, when the fascinating art of painting was at its zenith. Thus, the image of miniature paintings were translated into kashidakari (embroidery), which took the pride of becoming the celebrated feminine craft tradition of Chamba. The pictorial handicraft of Chamba possesses distinctive characteristic of its own, which differentiates it from other forms of embroideries in India.



Miniature painting inspired Chamba rumal

The cloth employed for the embroidery was generally unbleached muslin or khaddar. The drawing was drawn in outlines with fine brush by the accomplished Pahari painters sometimes, the female embroiders would prefer to sketch the patterns and figures themselves.



Theme : Raas-Mandal

This resulted in two different styles one elegant and fine in draught man ship and the other one somewhat coarse and bold in treatment.



Drawing of the outline done by the pahari painters



Coarse and rough outlines drawn by female embroiders



Floral and Bird motifs called Hathapura

In Mandi, Suket and Bilaspur, the type of embroidery was dissimilar from the style prevalent in Chamba. In these former states the embroidered rumals with floral and bird motifs were called hathapura, used for giving present during marriages.



Floral motifs used during marriages



Border motifs



Temple motif



Peacock motif



Lord Krishna

Floral motif for borders



Stylised parrot and animal motifs



Nayika

Buti



Stylised phulpatti



Floral motifs



Krishna motif



Border design



Gaddi-Gaddan

Gopi with dholak



Lord Vishnu as Krishna with gopis



Floral and the bird 'BAGH'



Prancing deer

Radha- Krishna



Floral motif



Stylised animal motif



Lotus motif



Stylised animal motifs



Floral motifs



Basic motifs

The artistic activity of Chamba rumal survived and practiced only in old Chamba state where painters continued to work even up to the present time. Wom-en of the royal house or the wife of the nobles used to embroider the well composed rumal in the leisure hours as a pastime activity.



Women working on chamba rumal at the NGO

Since this pictorial handicraft of embroidery on the pieces of cloth employing unique do – rukha tanka was originated, developed, received wide patronage and remained in practice for a considerable period (more than two centuries), hence its (Chamba's) name came to be associated with this handicraft and acquired its generic name as Chamba rumal.

FABRIC

The fabric used as carrier in Chamba rumal was hand spun & hand woven cotton (khaddar) or fine muslin (mal-mal) of off white colour. Off-white base of the fabric highlights the vibrant silken threads employed for filling up the drawing. Or the embroidery work done on choli, caps or coverlets the coarse khaddar ; red or blue colour is used for the rumals. The most popular fabric , employed in Chamba rumals, was khaddar because of its availability, low cost and durability. It was also manufactured in Chamba and muslin weavers ‘ julaha ’ were skilled in weaving the fabric on handloom.

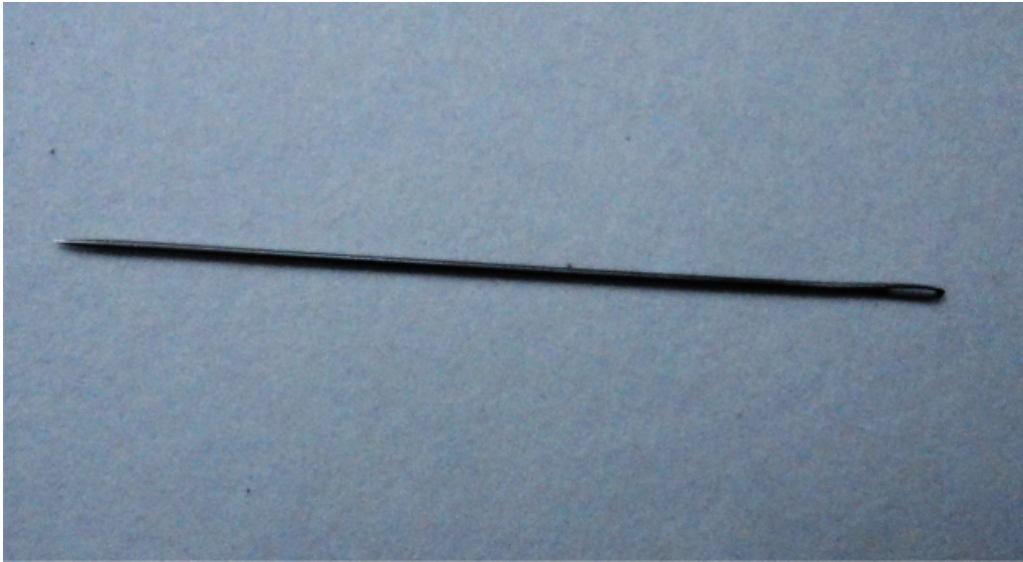
TYPES OF FABRICS USED FOR CHAMBA RUMAL:

Silk fabric was used usually by the royal clan of chamba for the chamba rumal for presenting it throughout the festival times or throughout the marriage ceremonies . Silk being an exclusive fabric was'nt used by the common people and considered a symbol of status.

Khaddar fabric is used by the people but since the fabric is thick doing the embroidery for the rumal becomes complex hence it is used rarely according to the demand of the products.

Muslin or the cotton fabric is the mainly universal of all the fabrics being used for the chamba rumal. The fabric being light and simple to handle is preferred by the women folks for the do-rukha tanka (darning stitch).

Tools



Needle used to embroider Chamba Rumal



The color palette of the Miniature Painting Artist used for the outlines of motifs.

The Role of Painter

The craft of Chamba rumal was a joint venture in which the pahari painter drew the subjects on a part of cloth and women embroiderers worked upon it with silken threads , so the gorgeous art work ‘rumal’ manifested as a outcome of joint venture . Now the fine needle replaced the painter’s brush, fabric substituted for the handmade paper and the colour-ful threads for the pigments.



A Miniature Painting Artist making a design on a fabric with brush, in black ink.



Brushes used for making the outlines

The drawings of the Chamba rumals were never traced; somewhat they were done in a swish without breaking the line. So dexterous were the hands of the Pahari Painters, who drew with brush whichever in black or sanguine colour on the fabric. The traces of drawings can be noticed in some rumals where the silken threads have been flaked off.

Painters were also invariably imparting suggestions to the female embroider regarding the palette of silk threads to be employed. Chamba Rumals of the later period have come to the notices, which are hurriedly drawn but using wooden block prints.

THREADS



Silk floss from the early 20th century

The use of mill made cloth is noticed in the Chamba rumals of late nineteenth century This fabric was brought to Chamba from Punjab by the itinerant traders of Sukho – Chak town (Tehsil Shakargarh) district Gurdaspur, now in Pakistan.



Mill made threads

The figures as well as the floral outlines drawn on the Chamba rumals are filled in with the untwisted silk floss also acknowledge as pat. Sometimes, the women used to get the silk threads dye-d selecting the tones and hues according to their fancy. The coloured noticed in the Chamba embroidery are: purple, brilliant pink, orange, carmine, deep red brown, lemon and deep yellow dark green, parrot green and green ,ultramarine and Persian blue ,black and white. Silver wire (tilla) known as badla, is also noticed on the old Chamba rumals which with the course of time tends to tarnish by the oxidization.

CRAFT PRODUCTION PROCESS

The procedure of creating a Chamba Rumal engages the following steps:

- i) The visualization of the theme to be embroidered.
- ii) The outlining of the initial drawing in charcoal by a trained miniature artist.
- iii) The predetermination of a color palette to be used while embroidering the rumal.

iv) The actual embroidering of the rumal by the women along the designs sketched in charcoal by miniature artists.

STITCHES

The stitch used in embroidering the Chamba Rumal was the do-rukha , a double – satin stitch , which as its name implies, can be viewed from two (do) sides or aspects (rukha). The stitch is carried both backward and forward and covers both sides of the cloth , effecting a smooth finish that is flat and looks like colours filled into a miniature painting. No knots are visible, and the embroidered rumal can be viewed from both sides. It thus becomes reversible. A simple stem-stitch using black silk thread is used to out -line the figures. Other stitches like the cross stitch, the button – hole stitch, the long and short stitch, and the herring-bone stitch, as well as pattern darning, were also used occasionally.



Visualization of theme

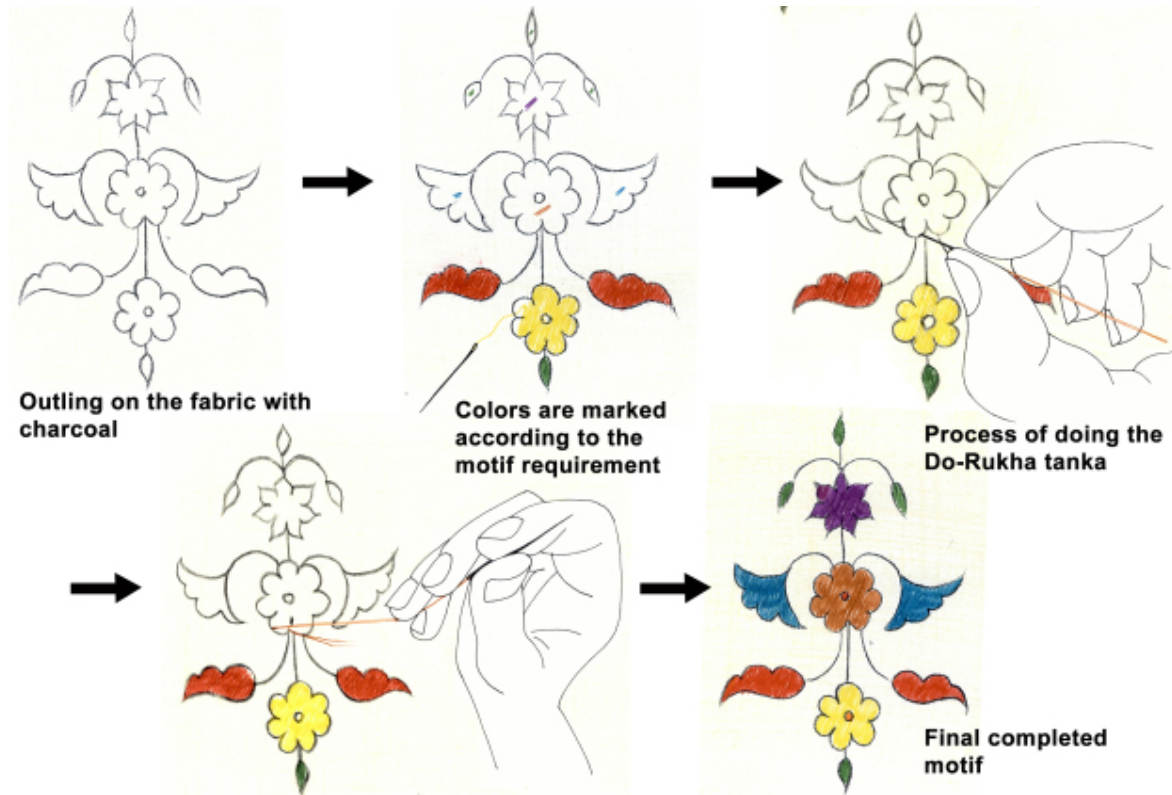


Outlining of drawing with charcoal by the artist



Do-rukha embroidery done by the women folks

Process



Process

Stitches

‘Do-rukha’ – the double satin stitch Embroidery is usually a decorative stitching mostly done with fine needles on the fabrics ; the craft of embroidery has been practised in the different part of India having distinct style, though the basic stitche is almost the same everywhere. However, ‘do-rukha tanka’ the double running satin stitch which was used in the chamba rumal embroid -ery is unique and is not noticed elsewhere in the tradition of Indian embroidery. This stitch is placed closely and side by side brings out such extraordinary effect that the embroidery comes out strikingly identical on both the sides of the rumals (do-rukha).

Figurative forms animal and birds have also been reaquently used in chamba rumals. These designs and motifs were drawn by the pahari painters themselves, whereas the folkish designs, in which the figures bear small rounded faces like parrot beaks, seem to have been drawn on their

own by the women embroiders. women embroiders of Chamba rumals seem to have responded immaculately in stitching to the beauty of pahari miniature paintings.

Chamba rumals are usually a pictorial illustration of the compositions borrowed from the pahari miniatures of Chamba and Kangra school and wonderfully embroidered in silken on the surface of the cotton fabric. The style and pictorial quality of the drawings of rumals apparently

indicate the dating of the embroidered works.



Front and Back

Dandi Tanka the stem stitch

The outline in black thread is a marked characteristic, which is a conspicuous attribute of the chamba rumal. After filling the colourful threads in the figures and floral designs , these are finally enclose with a fine line worked out in black thread , which apparently lends the powerful affect as seen in pahari miniature painting.

The line drawing in pahari painting is very significant part as the pictures are finished by the fine and sensitive outlines after the filling of the colours. Likewise in the case of the Chamba rumals, after the figures are filled up with silken threads of different hues, the magical effect is achieved through fine outlines done in black thread in dandi tanka the stem stitch, which is also its most conspicuous attribute. The drawing depicts the stages of Dandi Tanka stitches.

Criss Cross stitch

The utilize of criss cross stitches , which include a easy method of crossing two stitches of equal size in the shape of a cross (X) can be discerned in several rumals. This stitch as a unit comprises a running band mostly in red colour ,arrayed usually in straight or circular line identically visible on the both sides of the fabric. This criss – cross stitch is no longer practiced by any contemporary embroider in Chamba.

Motifs

Chamba rumals are embellished with vivid good-looking motifs and designs, which are the inseparable aspect of this pictorial handicraft. These motifs and designs are used and laid carefully as fillers in the free passive space of the compositions of the rumals. For instance, the motifs such as birds and animals, attractive plants and shrubs displaying a considerable variety, are seen invariably in several of rumals. A huge number of motifs drawn from the animal & vegetable world such as parrots, peacocks. Cranes, partridges and sparrows, cows, elephants, horses, deer, wild boar and dogs , plantains , cypresses, willow trees , shrubs and plants (buti) and buds & flowers (phul) patterns etc. have been extensively used in chamba rumals .Animal works is seen frequently in the subjects depicting hunting expeditions in which horses and elephant ant riders are shown hunting the wild boars, deer, leopards, tigers and lions, cows with their calves are also skilfully rendered in the rumals showing Krishna legend.

A great range of buti and phul patterns are skilfully used as filler in the intervening blank space of the fabric by the painters. The space of rumals is in variably detailed with variations of trees,shrubs, decorative plants and phulpatti designs. Cypress trees with some variations have been used as an significant decorative motif by the painters to beautify the compositions of the rumals.

Traditions

It was expected to gift embroidered rumals in a girl's marriage. Hence, Subjects like wedding scenes were popular and were repeatedly embroidered. The rumal was considered one of the necessary item of dowry of the bride who learnt this craft at a very young age. This handicraft, being an significant item of the dowry, was dependent for its existence approximately on the social custom i.e. wedding. No marriage ceremony would be reckoned whole without the gift of Chamba rumal by the relatives of the brides. It was considered and supplementary merit if the brides were well versed in the craft of embroidery. On wedding or

other main occasions , these rumals were worn both by men and women who hung them proudly on their shoulders. People of each class, rich or poor, high or low generated these rumals in various form or another, whereas the elite class preferred more beautiful and intricate designs.



An embroidered rumal is a customary gift given during a girl's marriage

An important gift of Chamba wedding tradition



An important Gift

Present Day Scenario

In recent times, one of the greatest impetuses to the art came in 2007 when the Chamba Rumal was accorded the Geographical Indication (GI) patent by the Geographical Indications Registry. It helped to curb the sale of inauthentic items and also brought the art form back into the spotlight.

At the 2017 Republic Day parade, Himachal Pradesh showcased a tableau for the first time in four years, showcasing a massive installation of the Chamba Rumal designed by Prof Him Chatterjee, head of Himachal Pradesh University's visual art and painting department.

The greatest challenge faced by the Chamba Rumal embroiderers today is keeping the craft flourishing in a new age. Their strides towards revival may be small and measured, but the region's dedicated karigars and revivalists have ensured that the embroidery tradition, often known as needle wonder, is being passed to future generations.

Kasuti Embroidery



Introduction

Kasuti is world famous embroidery of Karnataka state prior known as Mysore express, the motifs and art us a part of ladies' world. Kasuti embroidery talks about the individuals of Karnataka, their traditions, customs, and callings. It is said that Kasuti takes after the embroidery of Austria, Hungary and Spain. The word Kasuti involved 'Kai' signifies hand and 'Suti' is cotton string, for example Kasuti is handwork of cotton string in Karnataka language. Kasuti embroidery was famous in numerous spots especially in the regions of Bijapur, Dharwar, Belgaum, Miraj, Sangli and Jamkhandi. Kasuti has not formed into a cabin industry yet is just a handicraft and hobby for ladies. In days of yore, it was a custom that the lady of the hour needed to have a dark silk sari, called chandrakali sari with Kasuti work done on it. The five garments on which the embroidery is done are kunchi (hat and cape consolidated), lenga (skirt), seragu (pallav of a sari), kusuba (bodice), and kulai (hood).

Origin and history

Kasuti embroidery is a special craft practiced mainly in Uttara Kanara locale or the North Kanara region. Its mystery lies in the way that it tends to be done simply by tallying the strings of the weft and the warp. There is no chance of following or embedding the plan

rashly as diagrams. The ladies of Karnataka turned for plan to their own environmental factors and picked the ones that engaged their strict, artistic, or homegrown impulses.

The strict motifs are the Gopurams of sanctuaries, the chariot and cart where the god is carried on ceremonial occasions, the lotus, the tuisi katti which is the nook for the consecrated tulsi plant. Elephants with howdahs, peacocks with spread plumage, flying creatures of various types, creatures and blossoms are standard motifs. The support, anklet-chimes, carts and other articles of everyday use are artistically depicted. The material on which the embroidery is executed is a hand woven fabric of dim shading, normally dark.

History

The women expressed their artistic inclination by embroidering fragile bit of colorful art, the Kasuti. This art was passed from individual to individual and age to age. During recreation time the grandmothers used to instruct Kasuti to their grandchildren, daughter-in-law and neighbors.

In times past it was a custom that the lady needed to have a dark silk sari called 'Chandra kali sari' with Kasuti work on it. Truly traditionally this weaving is done on saris and shirts. The pullover (choli) on which Kasuti with coordinate color motifs and fringes worn with this sari is known as 'Khan'. The fringe of sari will be with Negi and Murgi join. Kasuti has consistently been a homegrown art. Traditionally it was a custom to give blessings if Kasuti weaved articles of clothing to the family members when a kid is born in the family. The mother used to train her daughter this art since the beginning. It is considered a traditional art and passed from considered to age. It has gained popularity in foreign countries due to the lovely hand work, color combination and intricate designs which machines have not yet had the option to produce.

SOURCE OF INSPIRATION

THREADS:

Kasuti embroidery of dharwad is essentially exceptionally light embroidery that is formed out of variety of geometrical examples. These examples are close collapsed and, formed out of

four lines known as gavanti, muragi, nevgi and menthe. These join are totally founded on the string tally strategy and are equidistant.

Hand woven fabrics make this plan look amazing and changed. The artisans work hard prior to engaging in this embroidery. They insist on drawing out the designs on paper before they can weave it on a saree. The designs and examples are completely inspired by the surrounding temples. Kasuti embroidery of dharwad is essentially done on more brilliant shades.

In the times past, the string used for Kasuti was drawn from the fabric itself. Presently, they get silk strings from Mysore to do the embroidery. The explanations behind using silk strings is to ensure the surface looks level.

Today mercerized cotton string, for example, Kohinoor and Anchor string or unadulterated silk string of solid nature and quick color are reasonable for Kasuti embroidery. A single strand is usually used. A bunch is never put toward the finish of the string before the beginning of the work or toward the finish of the work.

MATERIALS AND TOOLS

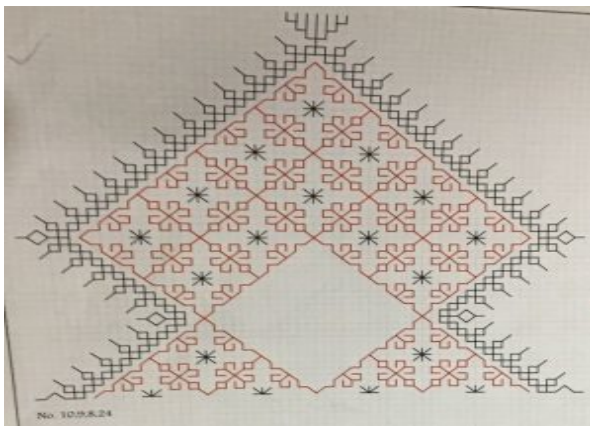
The material on which the Kasuti embroidery was done earlier was mostly khannas utilized as shirt pieces and Irkal sarees. Today it is done on a fabric. It is done on window ornaments, cushion covers and numerous other family unit articles of handwoven fabric. The needles used to do Kasuti should be made of steel.

Colors

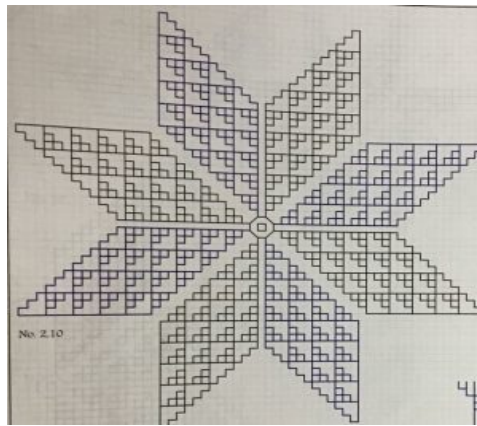
The colors mostly utilized for Kasuti are orange, green, purple and red. The color combination in these four colors is red, orange and purple or red, green and orange. White is predominant on a black and dark background. Blue and yellow are rarely utilized as a combination because of the contrasting harmony. Brilliant pink, pale green and lemon yellow are hardly utilized. The important feature of Kasuti embroidery reveals a true artistic sense when it is multi-colored with a harmonious blending.

MOTIFS

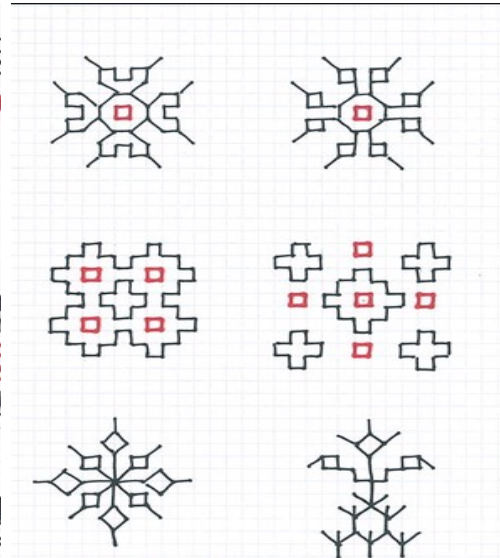
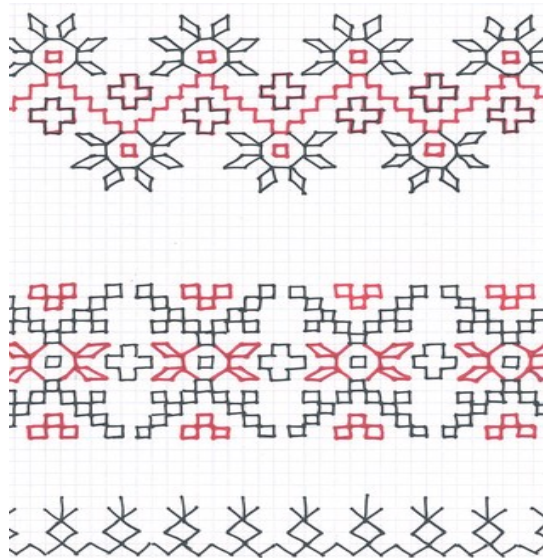
The motifs used in Kasuti are from temple architecture, the gopurams of South India and lotus flower, raths and carts, winged animal motifs, for example, parrot, the peacock, the swan, and the squirrel are common. Creature motifs used are the sacred bull, the elephant, and the deer. The other plans used in Kasuti weaving are steers, support, flower pot, and Tulsi (katte is the enclosure for the sacred Tulsi plant). One will seldom observe ponies, lions or tigers however felines and canines are rarely observed. Among the flower motifs lotus is mostly used.



Gopurams



LOTUS FLOWER



Border MOTIV

STITCHES

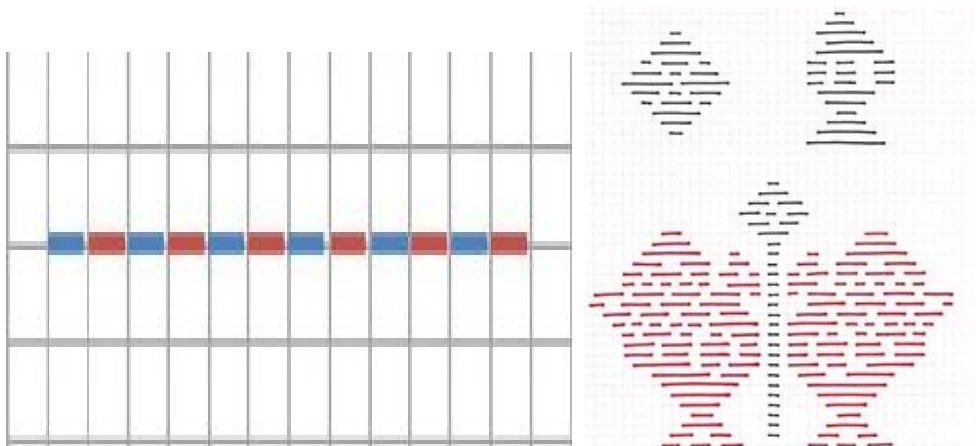
Stitches used are the simplest thus minute that the effect of the work is mind boggling and lovely. Four types of stitches are used in Kasuti, specifically Gavanti, Murgi, Negi, and Menthi. Some have blended stitches while others are worked in one join as it were. Kasuti is finished by counting the number of threads.

No canvas is used anyway fine the fabric might be. Stitches in Kasuti must be vertical, level or slanting and the lines or themes must be finished on the return venture, filling in the clear parts. In such cases some unacceptable and right side are indistinguishable of the embroidery.

The flower stitches go as follows:

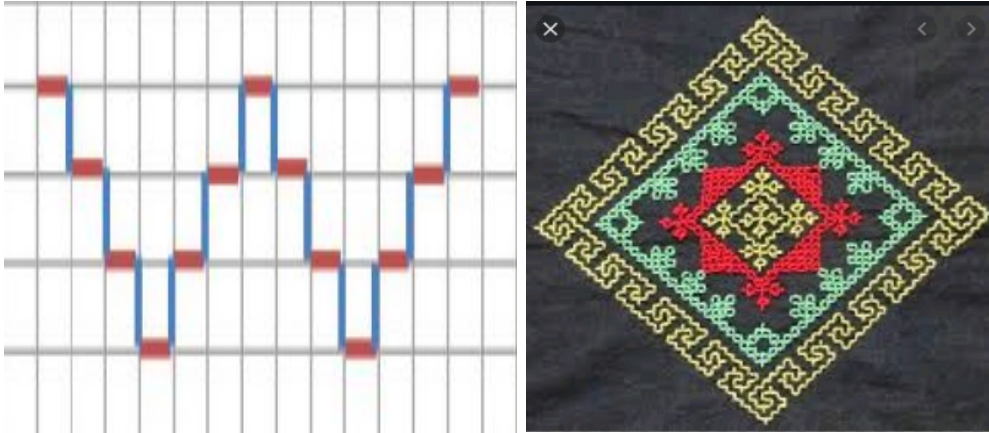
Gavanti:

It is a line and back stitch it twofold running stitch. This name is gotten from Gaonti meaning a bunch in Kannada language. The examples are generally mathematical since these are worked in vertical, horizontal, and diagonal bearings. It is the most widely recognized stitch and the plans seem, by all accounts, to be indistinguishable on both the sides of the texture. The lines or themes are to be finished on the return venture by filling the clear bits in the running stitch



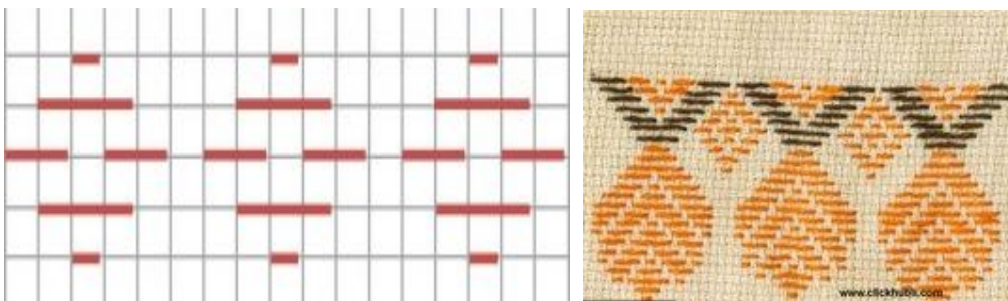
Murgi:

It appears like the steps of a ladder as the stitches are zigzag running stitches. It is similar to Gavanti since both are neat with the design on the wrong and right sides looking alike. The stitches are regular and uniform and so the distance between the stitches .



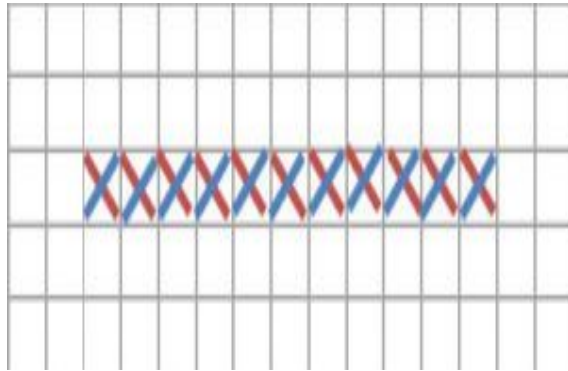
Negi:

it is ordinary running or darning stitch. It has the general impact of a woven design. Indeed Negi is a branch of the word Ney which means weaving in Kannada language. This stitch is utilized for bigger designs by changing the stitch according to the surface to be covered with the string. The design made looks like woven patterns and subsequently some unacceptable and right sides are not indistinguishable.



Menthi:

It is the ordinary cross stitch. The name appears to have been gotten from the work fenugreek seed in Kannada language. Menthi had commonly a weighty appearance and a lot of string was required. Henceforth this stitch was very little utilized. Presently a-days, a large number of the Kasuti workers are taking to the utilization of cross stitch which isn't firmly worked as it used to be done before. It is generally used to conceal the foundation areas of the designs.

**THREADS:**

In the olden times, the thread used for Kasuti was drawn from the material itself. Presently, they get silk threads from Mysore to do the embroidery. The explanations behind utilizing silk threads is to ensure the surface looks level.

Today mercerized cotton thread, for example, Kohinoor and Anchor thread or unadulterated silk thread of solid nature and quick tone are suitable for Kasuti embroidery. A single strand is ordinarily used. A bunch is never put toward the finish of the thread before the start of the work or toward the finish of the work.



Colors

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PRESENT DAY SCENARIO

Presently Kasuti is done on garments, sarees, pillow covers, entryway curtains, table material, and on fabrics of any kind. Dharwar, Hubli, Kalghatgi, Gadag, and Mundargi are a portion of the places where Kasuti is as yet done. Ladies work in the co-operative society, Regional Institute of Handicrafts, Bhagini Samaj, Janata Shikshana Samiti, which have set up organizations to assist them with earning a living. There are more than 500 ladies doing this work from the age gathering of 18 to 55 years.

Zardozi



Zardozi- Zardozi embroidery is a type of embroidery pervasive in India, Iran, Pakistan, and Bangladesh. Zardozi embroidery designs comprises of wonderful metal embroidery work and were once used to decorate the clothing and garments of lords and individuals from the imperial family in India. This point by point work was likewise used to embellish the dividers of palaces, illustrious tents, casings, inside decorations, and gear of regal elephants and ponies. Zardozi embroidery work involved making elaborate designs, utilizing the strings of gold and silver. The magnificence of the work was additionally improved by sewing studded with pearls and valuable stones to the material. The work was at first done utilizing unadulterated silver wires and genuine gold leaves. Be that as it may, in the advanced occasions, the work is finished by utilizing the mix of copper wire with a brilliant or silver clean and silk string because of the significant expenses related with unadulterated silver and gold.

The Ancient Indian Embroidery

Zardozi embroidery work has been a piece of Indian culture from the beginning of Mughal Realm and flourished monstrously under the standard of Akbar, yet in the later years loss of imperial support and start of industrialization, time prompted its decrease. Most recent Zardozi embroidery work is amazingly elaborate and significantly crusted gold string work

has been drilled in different pieces of the nation. It got mainstream among the wealthy Hindu, Muslim and unfamiliar individuals. Zardozi is accepted to be one of the most seasoned and most extravagant embroidery styles in India. The carefully hand made work is cherished since days of yore.

The plan is first laid out on the texture and blended metallic wires and shapes are spread out on it. The themes utilized by the embroiderers in Rajasthan are motivated from various shapes and sizes of gold and silver wires and circles. The badla, a level wire with a string base, the salmais curled and springy, while the dabka is a dainty firmly snaked wire. Asitara is a small ring of metal that takes after a star, gijai is a roundabout, slight hardened wire and the tilla is a level metal wire. Sequins and shaded insect wings are likewise regularly utilized. The most costly and conspicuous instances of zardozi incorporate semi-valuable stones and pearls.

The metallic wires structure the plan and needle and string are utilizing only to sew the components on to the texture. Laid-join, back fasten, framing chain line, running line and glossy silk line are likewise utilized in these wonderful weavings. Zardozi ordinarily includes mathematical shapes alongside flower designs. Zardozi embroidery designs incorporate circles and triangles into edges, making an assortment of blossoms. Outskirts regularly include three-sided structures with finely fashioned botanical parchments. The corners are embellished with Hindu mantras, a botanical shower or peacocks. The field is loaded up with showers, bloom buds and creature figures, particularly in the karchobi style. Another exquisite component is the fragile jaali (net) on certain pieces of the texture. As of now, zardozi is in effect broadly utilized on metropolitan attire in Rajasthan or Uttar Pradesh, yet all over India. The osmosis of this deep rooted create into metropolitan life has guaranteed its lastingness and notoriety. Zardozi embroidery sarees are very mainstream as marriage wear and different clothing types like lehenga choli and salwar kameez which can be worn in weddings and other stately and bubbly capacities. You can decorate a dress made of zardozi embroidery with gold or precious stone gems like luxurious Indian studs and neckpieces with lovely jootis. Glass bright Bangles additionally make an ideal embellishment for a zardozi saree. Zardozi is an antiquated specialty and is perhaps the most established type of hand embroidery. Today zardozi has become a significant segment of very good quality style and has arrived at the whole way across the world. One can see the utilizations of zardozi embroidery in European style shows also. Zardozi has likewise discovered its way into

embellishments like bangles, headpieces, and even in pad covers and curtains. Zardosi embroidery has been in presence in India from the hour of the Apparatus Veda. There are various examples referencing the utilization of zari embroidery as ornamentation on the clothing of divine beings. At first, the embroidery was finished with unadulterated silver wires and genuine gold leaves. In any case, today, experts utilize a blend of copper wire, with a brilliant or silver clean, and a silk string. This is on the grounds that there is not really any accessibility of gold/silver on quite a huge scope as in the past.



Main Center of Zardozi Embroidery in India

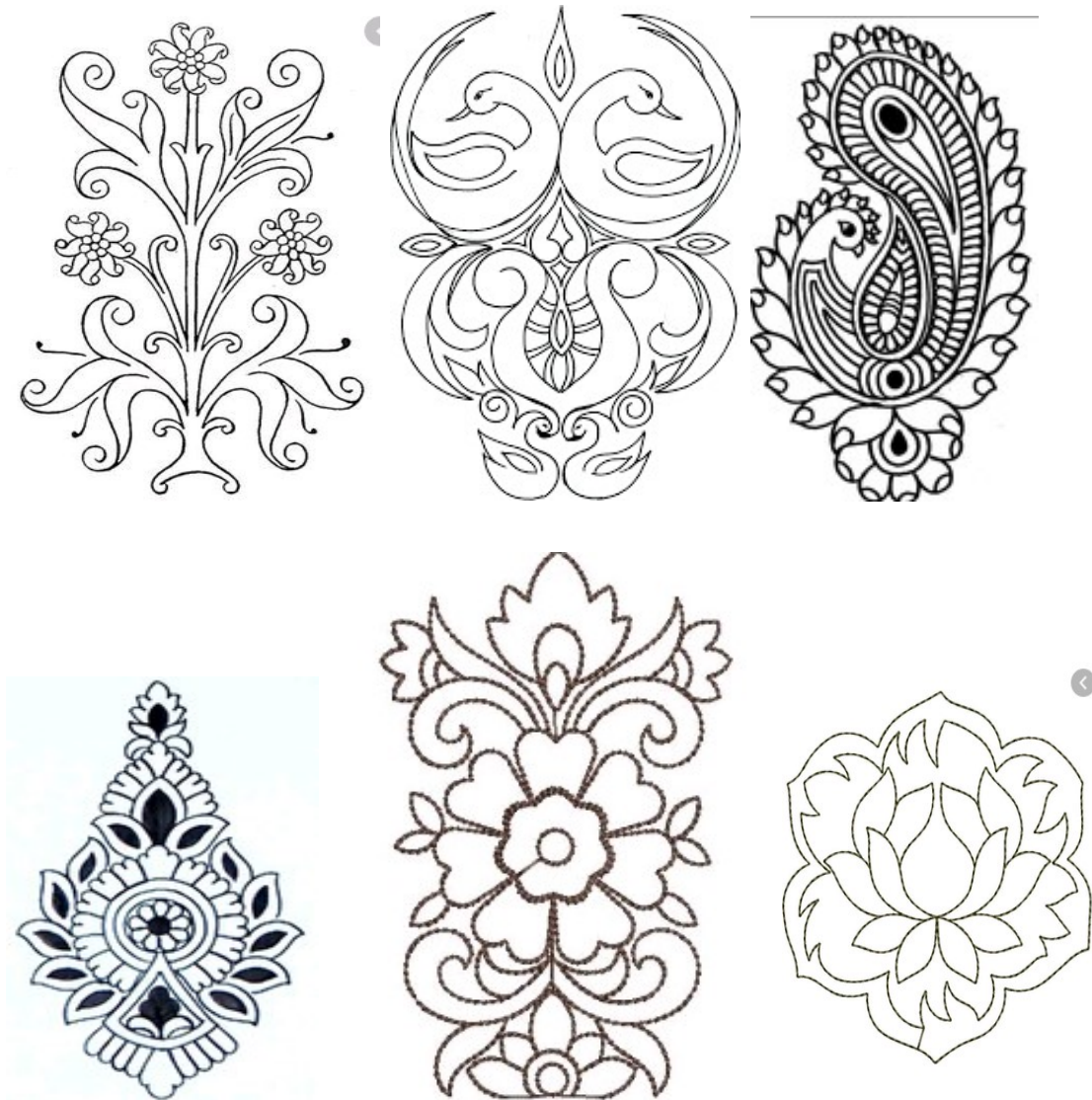
Zardosi embroidery work is mainly a specialty of Lucknow, Bhopal, Hyderabad, Delhi, Agra, Kashmir, Mumbai, Ajmer and Chennai.

History of Zardozi Embroidery in India

The word 'Zardozi' is comprised of two Persian terms, Zar meaning gold and Dozi meaning embroidery. A Persian embroidery structure, Zardosi achieved its highest point in the seventeenth century, under the support of Mughal Sovereign Akbar. Under the standard of Aurangzeb, the regal support halted and this prompted the decay of the art. Since the cost was high and crude materials very uncommon, experts couldn't continue with the embroidery all alone. Numerous specialists left Delhi and went to the courts of Rajasthan and Punjab looking for work. With the eighteenth and nineteenth century bringing industrialization, the art endured another mishap. It was simply in the wake of accepting freedom in the year 1947 that the Indian government attempted strides to advance Zari embroidery.

Motif of zardozi

Lucknow Zardozi has more fancy and weighty designs, with a 3D quality to their themes. This is a comparable style to the Delhi Zardozi work, though Hyderabad and Agra will in general keep designs moderate, with an attention on basic however enormous themes. The motivation for all themes has consistently been nature. From blossoms, leaves and trees to creatures and fowls, the public biology of India saturates all Zardozi embroidery.



Tools and Raw Materials

Zari embroidery utilizes an uncommon sort of metal wire, which are produced using metal ingots. These squares of steel or ingots are dissolved and squeezed through punctured steel

sheets to shape wires, which are in this way pounded to get changed thickness. These smoothed strings are even wound around the silk strings to shape the spring like zardosi known as "dabka". As these strings come in since quite a while ago twisted strips they are physically cut utilizing a scissor contingent upon the plan. The plain wires are classified "badla" while the cycle ones are designated "kasab". The sparkling impact of these strings were an aftereffect of silver. Next to these strings an assortment of materials are likewise utilized for the embroidery like zari, sequins, globules, little gems, and stones, metallic wires, purl string, round sequin, and even a sequin ribbon. The cycle of zardosi embroidery requires the accompanying apparatuses and crude materials for its creation:

Pencil/Pen:

To draw/trace the design on the paper.

Ruler:

To mark a perpendicular line for symmetrical designs using a pen or pencil. This line acts as the base for the designs which are to be mirrored on either side of this central line.

Butter Paper:

This is a transparent paper used for transferring designs onto the fabric.

Solution of Kerosene and Chalk Powder:

It is used to trace the design on the fabric. This solution is rubbed on the perforated tracing paper so that it seeps through the holes to trace the design on the fabric.

Needle (aari):

They are used to prick holes on the butter paper along the marked lines of the design.

Various types of needles also used for weaving and embroidery purpose depending upon the design and the thread.

Frame or Tapestry (adda):

Wooden frame is used to stretch the fabric so that it does not move while the craftsman is working on it. It also helps to keep the fabric clean and gives the cloth a uniform tension, making the stitches even.

Scissors:

It is used to cut the threads in accordance to the design.

Fabric:

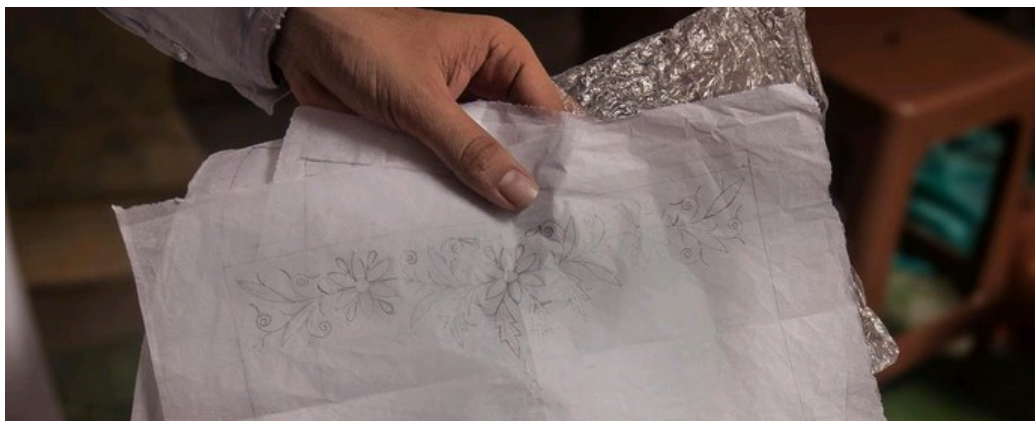
The surface on which the zari embroidery is to be done. Usually a closely woven fabric is chosen to take the weight of the threads. Various types of fabrics like silk and velvet are used depending upon the demand.

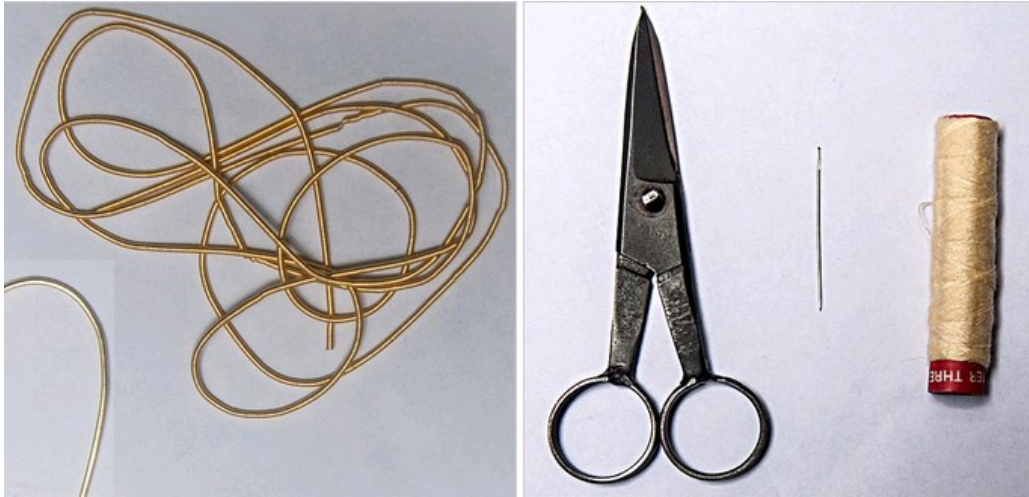
Metallic and Embroidery Threads:

They are used for knitting the designs on the fabric. The most commonly used metallic thread is Purl. It is a flexible hollow tube like thread which are made by spinning fine wire tightly around a needle used to define outlines and fine lines of a design.

Sequins, Beads and Crystal Stones:

They are used for embellishing the embroidery giving it an antique look.





Making Procsis of Zardozi Embroidery

The process doing Zardozi embroidery begins with the experts sitting leg over leg around the Addaa, the wooden framework, with their apparatuses. The instruments incorporate bended snares, needles, salmaa pieces (gold wires), sitaaras (metal stars), round-sequins, glass and plastic dots, dabkaa (string) and kasab (string). The second step in the process is to follow out the plan on the material, if potential textures like silk, silk, velvet, and so on The texture is then extended over the wooden casing and the embroidery work starts. Needle is utilized to pull out each zardozi component and afterward, it is coordinated into the essential plan by driving the needle into the texture. The cycle of zari embroidery begins by manually positioning the tracing of the plan by the eye, yet for a more precise placing, the focal point of the tracing paper is controlled by collapsing the paper and afterward denoting this collapsed line with a scale and a pencil. This opposite line at the middle goes about as a base for as even plan, which must be reflected on one or the other side of this line. Fundamentally a dressmaker's carbon privately known as spread paper is utilized to follow the plan utilizing a pencil or a pen .In the wake of tracing the plan, the paper is set on a delicate surface like froth or a felt to prick openings near one another along the stamped lines or plan. At that point this punctured margarine paper is put on a texture for additional tracing. After which a little jumping cushion or a little material plunged in an answer of lamp fuel and white powder(produced using the dressmakers chalk) is scoured through the openings of the punctured tracing paper .The scouring is finished with uniform round developments so the arrangement leaks through the openings to follow the plan on the texture.

When these speckled lines are denoted, the texture is then shipped off the embroidery workers for outlining. The texture is then extended and sewn briefly to a wooden casing (or embroidery outline) which comprises of four wooden legs laying on wooden posts. This wooden casing keeps the texture clean and gives the material a uniform strain, making the stitches even. It can likewise be made to fit any measure of the texture. The craftsman at that point sits on the floor behind the wooden casing with every one of his costs and crude materials to begin the way toward weaving.

During the time spent zari embroidery the specialists utilize various sorts of needles to pull out each zardosi component. It is then incorporated into the fundamental plan by driving the needle into the texture. Zari embroidery incorporates a wide scope of weaving methods utilizing assortments of string. While gijai (flimsy string) is utilized for making mind boggling designs, thicker kalabattu string is utilized for making the outskirts. Another sort of spirally curved gold string known as tikora is favored for confounded designs. Flower designs which are made utilizing sequins are called sitara. Contingent on the plan of a more modest metal casing can likewise be utilized rather than wooden edge to accumulate at a specific region of the texture. Despite the fact that this needle and string technique draw out the uniqueness of this art yet it is likewise extremely tedious as the best one can take a long time of difficult work.





Products

Zari zardosi which started in Persia was brought down to India by the Mughal rulers, to adorn their regal clothing types with this metal embroidery. In portion days this art was restricted uniquely to the imperial families, however now it is at a simple reach for the regular people. Zari embroidery is generally utilized now-a-days to make wedding dresses since it portrays eminence. Aside from wearable articles of clothing, this embroidery is additionally found on assortment of items like pad covers, decorative liners, tapestries, sacks, totes, bed sheets, and so on This sort of elaborate embroidery is likewise done by utilizing gold strings sequins, dabs and valuable stones to decorate hefty coats, pads, shoes and belts. Different sort of join like Salma, sitara, gijai, badla and katori are accustomed to draw out the vestige of the art. These methods are given from ages to ages whose direct in the regions of Agra, Delhi, Jaipur and Surat.

The chief products of zari zardosi are:

- Wedding Outfits
- Cushion Covers
- Table Cloths
- Wall Hanging
- Purse
- Bags





Present Day Scenario & Global Influence

The scope of items utilizing Lucknow Zardozi today are unlimited; dresses, coats, satchels, belts, stoles, shoes, and so forth. While there was a critical drop in the notoriety of this art post-autonomy, in the last 50 odd years it has seen a consistent returned with enormous nearby style houses carrying it to the front line at Design Weeks. Numerous originators have sourced this workmanship from towns that have been spend significant time in Zardozi for ages. Weddings, celebrations and Bollywood films have additionally been significant in bringing back fancy Zardozi textures that actually hold their work of art, old-world appeal, though with more current designs. There can be seen various results of the zardosi. Not exclusively does the garments, yet covers, dresses, tote, belts, stoles shoes and so forth can be seen. enormous design houses has been acquiring it the front. The majority of the planners reevaluate this workmanship from the towns that represent considerable authority in zardosi for ages. The Hollywood, celebrations and weddings have additionally been critical in bringing back fancy zardosi textures that hold their old world appeal, with fresher designs and approach.

Appliqué Work & Patch Work



Introduction

Applique and patch are two different methods of sewing the pieces of cloth normally women have trained this art all over the world. The exclusivity of some artisans is they come together both applique and patchworks together to produce the final product made of applique patchwork. Multicolored and intense shaped fabric pieces adorn the geometrical shaped textile base create a image treat when seen a composed applique patchwork. The specialty of the art is once the applique fabrics bonded with the base of patchwork, it does not hang down or wrinkle. These techniques of applique and patchwork were customarily used for making quilts and became the most special process of adorning textiles. Applique WorkIt is accepted that the beginning and improvement of the applique work in Orissa goes back to old occasions. The appliqué make started in the region of Puri selected craftsmans called Darji by rank as sevak individuals named by the ruler of Puri for taking care of the everyday customs of Master Jagannath sanctuary for customary inventory of appliqué article needed for the everyday seba (ceremonies in the sanctuary) of Master Jagannath. In return of the seva, they were given land possession to their commitment of appliqué create for the ceremonies of Ruler Jagannath. During that time, the lord additionally used to decide the quality and cost of the appliqué specialty to be obtained from the providers. The accessible recorded proof on

Orissa craftsmanship and design recommend that the appliqué specialty of Orissa goes back to the twelfth century, when the sanctuary of Ruler Jagannath was worked at Puri. However, as of now the appliqué work isn't restricted to a specific rank like "Darjee" rather the other position individuals have assembled into the calling alongside the conventional stations in the groups like Pipili and Puri. The principle community of production is Pipili a modest community in Khurda around 20 KM of the state capital. In any case, due to its origin from Pipili the specialty is referred to all over as Pipili applique craft. The applique items are additionally sent out to numerous unfamiliar nations.

Appliqué work:



The word “applique” is resulting from the French verb “appliquer” which stand for the significance “to put on”. The art of creation applique work refers to a kind of technique through which the patterns are formed by attaching the tiny piece of designer fabrics onto a larger textile that is usually of complementary color. The attaching of these exclusive fabric tiny pieces could be done on base textile either by stitching or bond it with stick. boundaries of the fabric tiny pieces are generally folded under and stitched but now and then they are even left free. Various apparels and products are prepared using the tiny pieces of fabric by forming marvelous floral and animal designs. During the time of Mughals, applique work became an imperial style of elegant textile products. Being introduced to India in 11th century applique work became the most trendy craft used in almost every celebration in the country. Muslin fabrics used with architectural jal pattern are very much popular in applique technique. The designs of applique made on textile base could be white and decorated as well. Traditional motifs regularly seen in this art are elephant, parrot, peacock,

flowers, creepers etc. various of the popular subjects seen in applique work are sloping with mythical subjects like Rahu, half-moon etc. The exclusivity of applique work is, it can also have intricate embroidery with mirror work to give a majesty look. Prior the colors used were limited to red, blue, green, white, black and brown. But these days colors and designs are used in bounty without any restrictions and mostly focused on creative appeal.

Patchwork:



The art of stitching the patches of geometrical formed fabric together to form a textile pattern is called patchwork. The vivid colored patchwork of well-composed collection of triangles and squares attracts any individual and retain them being superior textile merchandise. The quilted funeral canopy made of patchwork found in Queen Esi-mem-kev tomb of Egypt who lived in 980 BC is the earliest example of this art. The other records of this effort dates back to middle Ages. Through this period the armies of William the Conqueror and the Crusaders wore body armors of patchwork that were made of heavy quilted fabrics with layers of soft padding. This quilted patchwork armors gave the soldiers warmth and protected them from chafing. Thus the craft is believed to be the inspiration for making quilted bed covers made of patchwork which was regularly noted in the family unit inventories of 11th, 12th and 13th centuries. In later days the pilgrims at America had the tough time with the harsh climate and poor land conditions hence everything was repaired and reused, quilts were patched over and over as there was a huge financial crisis. These patched quilts became the

basic array (pattern) for the invention of patchwork patterns of 18th and 19th centuries.

Origin and History

The history of Indian applique and patchwork can be traced back to the times when folk women of native communities at Gujarat produced large canopies, tents for ox carts, hangings were stitched. Gujarat applique is mostly focused on patchwork in which the various patterned and colored fabric pieces are cut in different sizes and shapes to sew them together to form a composed piece of artwork. The color palette of applique and patchwork designed by Gujarat artists varies from cool to warm colors, bright to neutral tones. Rani Ben's family is one among the artisan's families that migrated from Pakistan to India during the partition of India-Pakistan. During that period though they brought nothing with them except the ancient craft of applique and patchwork that was taught to them from their forefathers. To make a living Rani Ben's family moved to Kutch and continued to work on applique patchwork. Here, these artisans were spotted by a NGO by name Kalaraksha and was supported to enhance the work of making applique patchwork that could meet the contemporary world's style. Kalaraksha also conducted educational programs for the artisans very often. This NGO was established in the year 1993 with an aim of preserving traditional arts of the region by making them culturally and economically viable. Thus by comprising 800 artisans with their expertise in their field of art and design, with various embroidery artisans Kalaraksha serves as a model for contemporary technology for village artisans

Senior artisan Rani Ben who is 80 years old has an experience of 25 years in making of applique and patchworks. The uniqueness of this artisan's family is that they combine the techniques of applique and patchwork and fabricate the products of applique patchworks. These products are sold through the exhibitions and sales held by Kalaraksha at Bombay, Bengaluru, Calcutta, Chennai, Delhi etc. Sometimes when the buyers at sales held by NGO did not believe the applique patchwork is of handmade work, the Senior artisan Rani Ben attended the exhibitions herself and showed her talent of sewing applique patchwork which was no less than a machine work that amazed the public immensely. Through this Rani Ben travelled from Delhi to Australia to show her immense talent in this art.

Motifs



Tools and Raw Materials

Tools and raw materials that are used to applique and patchwork:

- Cotton Fabric: Pieces of cotton fabric is the basic material used for making the applique patchwork.
- Scissor: Scissor is used for cutting extra fabric and thread.
- Thread: Thread is used for stitching the pieces of fabric together.
- Needle: Needle is used for sewing the fabric.

Making Process

The materials used for applique patchwork are usually cotton fabrics. The base textile is retained to be thin fabric compared to the fabric bits used for applique work. The minimum length of the applique patchwork is 3metres and goes up to the length of the requirement of the customer. To fabricate an applique patchwork initially the base of the product has to be prepared. The base can either be a plane textile or a base prepared using patchwork. The artisan at Kutch prepares the base by patchwork. They initially decide on the design of it. The required size of the colored fabrics is cut in shapes needed for the pattern. All the cut pieces of fabric are laid on the flat surface to check the pattern. Once the pattern is set, pieces of fabrics are sewed together facing inwards by creating the required form. Thus the base of the

applique patchwork is made and ironed neatly. In the next level applique work is carried out on the base textile prepared using patches of fabric. The motifs used for applique are trees, houses, seasonal drawings representing the weather and environment during summer, winter, rainy, spring and autumn seasons. Scenes from the mythological stories like Lord Krishna along with the dancers, narrative scenarios depicting festivals, farming, seasonal festivals like Raksha Bandhan, Navarathri celebration etc. As per the motif required patterned colored fabrics are cut. These pieces of desired cloth are arranged on the base textile initially as per the scenario narrated and then they are stitched on the base material with the help of few rough stitches. Later the edges of these fabric bits are turned inwards and the motifs are completely hand stitched. The detailing of the motifs like the features of people, ornamentation etc is finely detailed further. As a final procedure the artwork is neatly mounted with a border and sold.

The cost of the product differs according to the material of cloth used, designs made, work done to fabricate the product and the effort of the artisan put in. The work that narrates the whole scenario of a particular festival or occasion costs high. The number of days worked is calculated into hundred and the final product's INR is fixed. For example if the artisan works for three days to complete a single product then the product will cost INR300.



cut the fabric accordingly shape







Border getting stitched on the base cloth

Products by appliqué work



Present Day Scenario

With changing trends, the art has also found modern techniques. The versatility of the fabric makes it a perfect pick for experiments. The fabric that is prepared for appliqué is sewed separately and then it is later sewn onto the base fabric by machine embroidery. Appliqué work sarees and dresses can be easily carried with chunky jewelry. The color of the accessory and the garment may be similar or in contrast. This timeless fabric suits all occasions and easily becomes the center of attraction.

Appliqué work fabrics are easy to maintain and do not rip off once they are stitched onto the base fabric. Fused appliqué does not sag or wrinkle and can be made into beautiful designer patterns.

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