

PAVENDAR BHARATHIDASAN COLLEGE OF ARTS AND SCIENCE

DEPARTMENT OF APAREL AND FASHION TECHNOLOGY

SUBJECT : INDIAN TEXTILE, EMBROIDERY AND COSTUMES

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CLASS: II AFT

UNIT-I ORIGIN OF COSTUMES

PART-A

1. What is a human needs and development of clothing?

Social scientists have been discussing for a long time as to what motivated human being to begin to wear clothes. The explanations most often by the experts are **Protection, Modestly, Self-adornment**. Each of these theories based the development of clothing on the desire to satisfy the human needs and wants.

2. What is a stronger than fashion?

Modesty is based on tradition also because tradition is stronger than fashion and basic necessity.

- Traditional heavy garments of Arab women in extreme heat.
- The lack of clothing worn in extreme cold.

These are classic examples of the importance of traditional values over desire for protective and modesty.

3. Define Beginning of costume.

Since the first people put on the first pieces of clothing, what people wear has been in a constant change. Today changes are mostly related to style or fashion but for thousands of year's change in clothes were made out of necessity. The first clues about clothes date back to around **75,000 to 100,000 years**, No written records exist from those days.

- Painting , Cutting and Tattooing.

4. Draped garments of different civilization were called as follows:

Draped fabric has another advantage of taking on a variety of shapes depending on how it is draped.

- Egyptians - Schenti
- Greeks - Chiton and himation
- Romans - Togas and stolas
- India - Saris and dhotis

5. What is a meaning by Jaguli and Jama ?

Jaguli :It is a **Female costume** an empire gown, fastened at neck and waist , long tight wrinkled sleeve and a long flowing skirt reaching till ankles with a silt in the centre front from waist to the bottom. The silt in the front necessitated the wearing of a trouser or a lehenga (skirt).

Jama: It is a **Male costume** the coat or jama commonly in fashion was a long tunic with an overlapping collar fastened by a means of a binding on both the sides and being gathered at the waist by a cloth-belt with an artistic knot.

PART-B

1. Explain about the social psychology of fashion.

Social scientists have been discussing for a long time as to what motivated human being to begin to wear clothes. The explanations most often by the experts are Protection, Modestly, Self-adornment. Each of these theories based the development of clothing on the desire to satisfy the human needs and wants.

- Physical protection.
- Psychological protection.
- Protection against super-natural power.

1. Physical protection:

Physical protection is one reason that people wear clothing today. A simple and practical explanation of why human beings adopted the clothing is the need for protection from the elements of the environment. Animal skins and vegetation used as body coverings were probably the examples of protective clothing.

Many apparel and accessory items are designed to protection from the weather. For **example: raincoats, umbrellas, rain hats, etc.** many of cloths provide warmth and protection for climatic conditions. Clothing items such as diving fire protective clothing, bullet proof. Vest and ultimate protective the space suit, protect us from harmful elements.

2. Psychological protection:

Clothes can give Psychological protection to the wearer only when people believe or think that items of clothing have special or magical properties and bring good luck in some cultures special necklaces or other pieces of jewelery or clothes are worn for kind of protection against bad luck.

Some ancient people used to believe that wearing the teeth of tiger or some ferocious animals give brave and protect a hunter. People often wore items given to them by loved ones and thought that the item offered protection in the batile field.

3. Protection against super-natural power:

Clothing has also been used to offer protection from super natural elements. In certain societies clothing was worn to protect the wearer from evil spirits and sociological dangers, Even today there are certain communities, who provide the bride and the bridegroom with garments of special colours with a belief that these clothes will protect the couple.

2. Discuss in details about Beginning of Costumes.

Since the first people put on the first pieces of clothing, what people wear has been in constant change. Today changes in clothes are mostly related to style or fashion but for thousands of years change in clothes were made out of necessity. People were just discovering how to make clothes and what kind of clothes to wear. So the costume of today has unmistakably emerged after a long and tedious process of evolution. The first clues about clothes date back to around 75,000 to 100,000 years, No written records from those days. But There are clues, such as cave Painting, pieces of tools, old fabric or ornaments that help us understand how people dressed in these times.

1.Body Decoration:

However, the impulse towards out of this early life, which was dedicated to the hunt and the chase. The beginning of dress, that from which dream came to be, was in the form of body decoration. the painting cutting and tattooing of the skin are forms of body decoration, which were the first steps towards modern dress.

The ambition to be distinguished from his fellows no doubt stimulated the desire towards dress. This desire grew out of certain discoveries. which had been made. when this primitive hunter, stained with his own blood or that of the killed animal, returned to his tribe, he found these evidence of his bravery greeted with respect and admiration.

Physical power in this remote day was the only standard of worth. They began to daub their faces, heads and bodies with this coloured pigment. Soon this daubs were expressed at regular, measured interval. Thus a sense of rhythm and the idea of pattern began. Soon another form of body decoration found expression. The cutting tool had been discovered. (Knife blade were made of bone, horn, flint and other stones and finished with a fine point and edges with primitive fashion, leader amused himself by cuffing and sing his skin in forms of pattern.

2. Body Ornamentation:

Bye and by the trophies of war and chase supplemented these bits facial ornamentation. The leader now wore his necklace of teeth, bone or polished stones and his waist belt of skin. It is the same necklace of teeth, bone and in time beads, hanging about the neck, that later, after the discovery of art of weaving developed into the tunic, waist and jacket. In like manner the waist belt of feathers, bones and other trophies, that gradually became apron, and later were transformed into the modern skirt.

3.Dress For Protection:

The protective dress, timely, the wearing of skin, furs and bark for Protection, came

after ages of decoration and ornamentation. It initially started with man using leaves and barks of trees such as mulberry and fig, to protect the body. The extracted bark soaked in water and three layers of it are placed on a hot stone, the grain of the middle layer placed at right angles to other two. The layers were then beaten with a mallet until they cling together and the bark cloth which resulted, was oiled and painted to add to its durability. This process was similar to the Egyptians to convert papyrus into a writing material and is considered half way between matting and weaving.

3 .List out the difference between Draped garments and Fitted garments.

| S.NO | DEAPED GARMENT | FITTED GARMENT |
|------|---|---|
| 1 | Created from an uncut piece of fabric that is draped, warped or hung on the body. | They are cut pieces that give better comfort and ease if movement. |
| 2 | It can fit tightly or loosely | It fits exactly to the body contours |
| 3 | A piece of cloth when draped lends it self to a variety of designs. | Once constructed this is the ultimate design. |
| 4 | Draping is simpler and faster. | The construction time is longer. |
| 5 | They have to be draped each and every time. | Once constructed they are ready to wear. |
| 6 | The raw edges are, fringed or knotted to prevent travelling of threads. | The law edges of more number of cut pieces have to be finished effectively to prevent ravelling of threads. |
| 7 | They have a better necessity for accessories. | Accessories are used only to enhance the beauty of the garment. |

PART-C

1.Give a detail note on ROLE OF COSTUME.

Food, clothing fuel and shelter are four preliminary needs of the human design. The degree of importance given to cloths differs among various races costume, and fashion have

been caused us to rate clothing above physical needs and to each and everyone of us clothes Express certain things that that thought about unconsciously. The desired expression act as

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factors in non clothes Clothing express the persons personality, test value, way of living etc. As societies develop and become more complex the amount and variety of clothing available for use and consumption increases. Today's clothing provides both psychological and sociological insight into people and their words. The following are some of the roles of costume.

1. Aesthetic satisfaction
2. Protection and hygiene
3. Role Identity
4. Identifies a group and its culture and tradition
5. Status symbol-economic and social
6. Self identify
7. Non-verbal communication

1. Aesthetic Satisfaction:

An urge to Create beautiful thins exists in all people. This starts from the individual itself and the desires, a personal an aesthetic satisfaction from clothing through which they extend the ideal beauty and achieve The universal human need for beauty adamant to achieve aesthetic. satisfaction, in some cases is more than just a wish fashion. Narcissism or the love for once body is a result of this aesthetic satisfaction, narcissist Ends to a need to show and low display set warmth in order to maintain the body.

When makes us looks back when we catch sight of ourselves in a mirror, or makes want to see photo graph, video or films of ourselves.

2 Protection and Hygiene:

Its primary function its protection against the rigor of climate cold or heat, snow or rain. Individual resistance to cold depends on age and habit And clothing should he modified to agree With the condition these impose, Even warmth in order to maintain the body it is normal temperature is secure by different types of clothing according to individual and his environment.

3.Role Identity:

Within society and within social groups, individuals occupy a certain status, position or rank, and they play certain roles. Some roles are very bright and are played only for a few hours such as

guest at a wedding, other extant over a number of years, such as occupational or family roles and a few are permanent, such as our sexual role. Not all, but many of the roles we play are depicted by our dress and adornment.

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- a) Sexual Role
- b) Age Role
- c) Temporary Roles

a) Sexual Role:

In our society, sexual roles are an extremely important part of a person's social identities. In our society the sexes usually clearly distinguished by their styles are clothes, hair, shoe, jewelry, and the use of make-up and perfume. The style of the garments such as shirts, trousers, coats and jackets are fastened signifies a masculine or feminine garments. Women and girls clothing have the fastening flap on the right, where as for men is on the left. People feel outraged when members of one sex adopt the styles of the opposite sex.

b) Age Role:

Like sexual roles, age roles have some biological basis. In our Society There are no formal age grades, or rules laid down that particular styles or colors should be worn at particular ages and stages in our development. In the past, the conventions were stricter. In the Victorian period, girls wore skirts, which were made longer as they approached maturity. At eighteen they wore long skirt and put their long hair up as signs of their entry into adult society. The change from one role for another is often marked by changes in dress. The individual movement across social boundaries is visibly pressed. A good example from British culture is wedding.

c) Temporary Roles:

Clothing signs are also used to express the performance of a role as guest, according to weather we are staying at home to clean up, going out for an evening going to play badminton. Or just going to bed. People use clothing to create different expressions of themselves in different situations. This is particularly true of people who play a variety of roles. For example, a career woman may wear smart tailored suits and shirt blouses for work, a seductive evening dress when she goes out in the evening and sporty clothes at weekend around the house. Her choice of these clothes expresses how she wishes to be seen and treated. Her clothes give off an impression of the kind of person she is. Her work clothes suggest efficiency and a serious approach to her

career they express her desire to be treated as a colleague. Her evening dress, on the other hand, may stress her identity as a woman and one who wishes to be seen attractive and treated.

4. Identifies a Group and its Culture & Tradition:

A Group is a number of persons either found together or thought of belonging together. Members of a group may share similar views, interests, characteristics etc. Clothes identify a group of all

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sorts. For the native style of dress of the people of India is quite different from that of the Americans. Even among the Indian States we have different costumes. Group identification also creates a sense of patriotism among people by the use of uniforms, similar buttons, emblems, badges etc. The overall pattern of our dress is a consequence of the society the group in which we live in much the same way as our language, food, the way we decorate our bodies, what we wear and how we wear.

5. Status Symbol-Economic and Social:

Clothes can function as important classification symbols in the social process of status rating. The term status indicates the degree of prestige accorded on a role, the social value placed on the particular occupation as well as the degree of success achieved by the particular individual. Often though not always, the relative status of an occupation is linked to the income received for the job. Clothes are used by some as material evidence of wealth.

Upper class families consider clothing a way to demonstrate superior wealth. Some upper class families and middle class things wardrobe to impress others. Lower status families tend to have a functional wardrobe. Alison Lurie in her book "Language of clothes" equates garments with words. This leads her to suggest that rich people who have more clothes have more words and therefore can express more than poorer people with fewer clothes. Rich people are more expressive with a choice of ten silk shirts instead of three cotton shirts, it is a matter of repeating the same of wealth just using different garments to express it,

6. Self Identity:

Personality is defined as the set of unique behavioral, emotional and characteristics possessed by an individual. It is a sum total of everything a person has inherited, learned and experienced. Clothing is an accurate expression of the personality that is a visible, tangible extension of it and how we feel about ourselves. An appropriate verbalization of this concept is you are what you wear - you wear what you are. "There certainly is a close identification between the individual and his or her particular clothes. From the day we are born we spend most of our time wearing some form of clothing. In fact, some people in our society are only without clothes for the

breakfast period whilst they change or bathe, Clothing are a kind of second skin, an extension of our bodies.

7. Non-Verbal Communication:

makes a major part of one's appearance, it plays a vital role in the impressions that people make. First impressions quickly made and largely determined by appearance are often based on the wearer's clothing. In this sense clothing is a form of non-verbal communication in many ways it speeds up and enhances the communication process. For instance of an easily identifiable uniform.

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8. Reflects Fashion Time:

Historical, clothing of the past has been identified regionally. Identified as Guardian. Roman, Egyptian and so on. Fashion apparel in the modern world is not longer a function of place but function of time. It can also be said that the victory of time over place occurred in the 1400's at the end or the middle age. From then on it became easier to date a person than to determine his or her nationality i.e. By looking at apparel one could more easily determine the period in history in which it was in fashion that the country

in which it was worn. Certainly the look was not limited to one country. hut rather was an accepted fashion worn by most of the modem world. By introducing new styles of clothing. The fashion industry

9. Sex Appeal:

Although there are other means by which the desire to attract the opposite sex is gratified clothing remains perhaps the most important means for securing this satisfaction. Its importance is shown in the fact that in studies of family expenditures for clothing, the amount spent for the young unmarried daughter commonly exceeds that spent for the mother. The amount expended for the young man, too, is greater than that spent for this father Clothing actually serves to display the body and exhibit it in order to gain admiration "Women's clothes sex-conscious clothes Men's clothes, on the other hand are class-conscious clothes. In general the purpose of clothes for women has been to make them more sexually attractive and the purpose of men's clothes has been to enhance their social status. But this is not part of the human condition. The dress of women in strict Islamic societies is not a form of sexual display. It is not intended to provoke desire. In fact, it has quit the opposite intentions.

UNIT-II Traditional Woven Textile

PART-A

1. what is a Kanjiwaram brocades?

Kancheepuram has a historical background For the excellent craftsmanship of its weaver, and its heavy silk been worn by women through the centuries. The colors usually deep blue, red, green, purple and saffron yellow, rust brown and white traditional, gold border and pallav ends.

2. Define Jamdani.

The dacca muslin with the woven in pattern are known as 'JAMDANI' it was typical designs of flower of figures used by the dacca weavers are known as jamdani patterns. They are cherished possessions of Bengal women's. It was bright colours cotton and silver or gold threads.

3. Explain about the kam-khwab.

Kamkhwab is name given to the real gold boards. The poetic name kamkhwab express the dream-like beauty and richness of the fabric. It means little (kam) than a dream (khwab). These are heavy fabric and are generally used for making palloos. Blouse and mens half sleeve Indian jackets. Then long coats called 'angakhas' or 'achkan'.

PART-B

1. Write about notes on i) Dacca Muslin, ii) Kashmiri Shawl.

1) Dacca Muslin : Know the capital of Bangladesh was for centuries, synonymous with the finest muslins the world has ever produced by hand or machine. **The dacca Woven magic hands produced** such exquisitely fine that the poetic names ab-i-rawan (**following water**) (evening dew) and mulmulkhas (royal muslin) were justifiably given to them . It was called evening dew because ,when the muslins were **stretched** on the ground and branched with dew would become **invisible** , because of their fragile transparencies.

Exhibits in some of our museums prove even today that a yards width of the muslin could easily pass through a lady' ring. The number of warp threads in a given length of the material as compared with estimate the value of Dacca muslins. The greater the length and the number of the threads with comparatively less weight ,the higher would be the price. For instance a yards width of mulmulkhas ,the finest muslin was known to have 1000 to 1800 threads in the warp and the weaver took 5 months to weave 10 yards of fabric could only be done during the raining season, because for the weaving of such an extremely fine fabric ,a humid atmosphere was essential and they cannot be mechanically woven too.

ii) Kashmiri shawl :

The beautiful vale of Kashmiri is justly famed for its textile , above all for the kashmiri shawls. The foundation of the kashmir and shawls industries was traditionally believed to have being established by Zain-ul-Abidir (1412-70) ruler of Kashmir , who was reputed to have brought weavers from Turkestan to the valley. The classical Kashmir shawl was woven out of **Pashima wool** whose main source was fleece of central Asian species of **Mountain goat** the Capra Circus This flees grows during the harsh extremely cold winter underneath the goats outer hair and is shed at the **beginning of summer pashmitha wool** was always imported from Tibet or Chinese Turkestan and was never produced in the value of Kashmir itself . There were two grades of pashima. **The Finest grade was known as asli tus and came from wild goats** . the second grade came from the fleece of domesticated goats and it was this grade that always provided the main bulk of the yarn used by Kashmir looms. Weaving a shawl to this way was a long **shawl designed of the 19th century**, shawl designs become more complex ,work on a single shawl was split between two or more looms ,thus cutting the length of time taken to weave the whole shawl and as the 19th century progressed and designs become yet more complex , production was split between even more looms.

Kashmir still products many beautiful textiles. Though most how have a uniformly of style that inevitably comes to the most market.

PART -C

1. Give a brief notes on Paithani and Pitambar .

The records of Greece, pratisthan, now known as paithan great center of trade (300-200 B.C)t was one of the old cities situated on banks of Godavari about 36 miles from Aurangabad where industry and trade flourished Paithani are the most beautiful and rich sari image at pattern or paithan in the state of Hyderabad. Under the best decade of the 2011 Century paithani fabric were considered to be of high order, both in enduring quality and traditional designs

DESIGNS:

Design seem to have been inspired by the **motifs of flowers birds Animals and figures** in the portrayed in the art of Ajanta. The paithani fabrics have how been developed in what are known as Alana styles. Common motif of the design is the peacock supporting a big vase with sprays of brilliantly colored flowers to effect is gorgeous and is eminently artistic in the perfect.

COLOUR:

The color of the sari is usually lark orange, red or yellow with gold line are in cheek or in stripes The border and the Palos have very stripes. designs in bright and showy colors much as moss Canary yellow, pink The borders and the Palos woven separately as gold brocaded are sewn on to the sari. designing in paithani style is much the same an followed by the Bananas.

PITAMBAR.

Pitambars are bright colored silk 5 yards in length with gold borders sewn on them. These are worn by men specially when performing any of the religious rituals.

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2. Explain about the Brocade and Baluchari buttedar.

BROCADES:

The name comes from the latinbroccus , which means a kind of stitching. The brocades were the most beautiful of ancient fabrics and originally all of them had gold and silver interwoven. This extra weft-patterned weave which is heavy and gorgeous silk material, has been called as embroidery made on loom. The fact that brocade always looks as though embroidered on top of an already rich silk is itself a means of its identification. The background may be taffeta, tailor satin usually of one color with a wrap up-stripe with the multi-colored floral them. Which is entirely separate from the weft of the background cloth jacquard loom, the colors that do not appear in the surface pattern are carried across the entire width of the back where they may be seen and counted Deistic Basic Color Black Brocades can be classified as karkhwab, bafta and ab-I-rawan.

BALUCHARI BUTTEDAR

Murshidabad's beautiful textiles, the most artistic was the Bar Chart has been eulogized as the loveliest and most baluchari. It has been eulogized as the loveliest and most charming of all silks of India. Fantastic in their uniqueness, they form today the prized antiques of art-hunters and precious heirlooms of many a Bengali home. The name baluchari originates from a peripheral area of the town of Jiaganj in Murshidabad known as Baluchar, which became the focal point of textile art in the eighteenth century. This an form flourished and continued till about the early twentieth century. Fragile and delicately woven Baluchari fabric is wrongly interpreted as the sister fabric of Jamdani. Silk thread was dyed first to work out desired patterns The favorite colours of Bengal fabrics were red, light red, yellow, orange. Green, purple, chocolate, indigo,

blue, gray or light blue. Of these, the Baluchari had shades of red, yellow, green, purple and chocolate, besides white and shot colours. In order to obtain the effect of black, deep indigo and deep chocolate colours were used. Absence of pure black may be explained by the Hindu prejudice against black as an inauspicious colour. The colours were most obtained from lace, turmeric, safflower, pales and indigo. The traditional Baluchari proved genuine and lasting and withstood even rough washing. The most striking is the design composition of the Baluchari fabric. Though Baluchari also produced shawls, scarves, rumals, souses and table cover. Ordinarily by Baluchari we mean the exquisite Baluchari saris. Its length, forty two inches in width and, woven in silk.

11 UNIT-III TRADITIONAL PRINTED AND

DYED

PART-A

1. Define printed textiles.

The textile printing is the process of applying color to fabric in definite patterns or design. Printing textile is related to dyeing but where as in dyeing proper the whole fabric is uniformly, covered with one color in printing one or more colors are applied to it in a certain parts only, and in a sharply defined pattern.

- In printing wooden blocks
- Stencils
- Engraved plates
- Rollers or silk screens can be used to place colors on the fabric.

2. List out the Textile printing Techniques?

Textile printing techniques may be broadly categorized into four styles:

- Direct printing:
Which color arts containing dyes, Thickeners, and the mordant or substances necessary for fixing the color on the cloth are printed in the desired pattern.
- Prior to dyeing cloth :
The printing of mordant in the desired pattern prior to dyeing cloth is color adheres only where the mordant was printed.
- Resist dyeing:
Which a wax or other substance is printed onto fabric which is subsequently dyed.
- Discharge printing:

Which a bleaching agent is printed onto previously dyed fabrics to remove some all of the colors.

3. What is a meaning by kalalmkari?

This is the given to the hand painted cotton fabrics. They are so called because the artist works out the design on the material with a fine steel brush not unlike a pen(kalam). The process is very much the same as used for batik work. In this namely , resists-dyeing, being common to both the material was dyed.

4. Write a types of block printing?

This process, though considered by some to be the most artistic, is the earliest simplest and slowest of all methods printing.

In this process a design is drawn on or transferred to a prepared wooden block. A separate block is required for each distinct colour in the design.

- Nano block printing
- Nail block printing
- Wooden block printing

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5. Explain the mata-ni-pachedi.

The vaghris were once a wandering caste, some of whom have now settled in Ahmedabad. the great industrialized city of Gujarat. They make their living Outside their houses, in a little lane by the central post office, block printing and painting heroine cloths, which are known as 'mata-ni-pachedi' or 'mata-no chandarvo' Traditionally, the shrink clothes are made for ritual use by members of Caste such as sweepers, leather workers, Earn laborers, or by the values themselves The shrine cloths always have as a central feature an image of the mata' the mother goddess in her fearsome aspect-sitting on her throne, or mounted on an animal brandishing in her hands the weapons needed to kill demons.

6. Explain about the TIE AND DYE Method?

This tie dye method is a resist type of dyeing in which a resist material is innerved in stopping are resisting the impregnation of the dye material in to the fiber This method can be classified based on the stage at which the tie and dyeing is carried out KKA The tying and dyeing is done at the yarn stage and these tie-dyed an asset to the weaving process BANDINI he tying and dyeing is done to the woven fabric.

- a) IKAT gets its origin from an Indonesian word 'Mangikat' meaning 'To tie or To bind' it involves a sequential binding of sections of yarn to resist dyes or selectively dyeing them to a predetermined color scheme.
- b) before installing them in the loom for weaving Zigzag, arrow head, shapes and designs incorporating stylized geometric Leaves, flowers, birds, animals and human figures appear in the ikat work The art of ikat has been given different names in the different

regions of India-wherever this art is practiced. Orissa- banana, Gujarat Patel and Andhra Pradesh.

7. What is meaning by Ikat dyeing?

Ikat, or Ikkat, is a dyeing technique used to pattern textiles that employs a les Sawing process similar to tie-dye on either the warp or weft fibers prior to dyeing. The word ikat derives from the Indonesian word 'mengikat' to tie.

Bindings, which resist dye penetration, are applied to the threads in the desired patterns and the threads are you. Alteration of the bindings and the dyeing of more than one color produce elaborate, multicolored patterns, when all of the dyeing is finished the bindings are removed and the threads are made to be woven into cloth The defining characteristic of ikat is the dyeing of patterns by means bindings, into the threads before cloth construction, the weaving the takes place. Herein lies the difference between ikat and tie dye. In the fabric is woven first and the resist bindings are then applied to the fabric.

8. Explain about the Design and pattern.

Women's dresses are very attractive and full of colors and geometrical patterns. The soft fabric is not block-printed. s weaving and tie method results in identical patterns on both sides of the cloth. It involves complicated calculations, the base of the sari is totally stood on geometrical creations. The process of making of the sari starts with dyeing the according to the planned pattern of the and the weft yarns final cloth.

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Silk yarn is used, and patola saris are hand-woven. The procedure is not only costly, but also time consuming. The market for patola saris is very limited.

PART-B

1. Write the notes of Printed textiles ?

The textiles printing is the process of applying color to fabric in definite patterns or design. Printing textile is related to dyeing but where as in dyeing proper the whole fabric is uniformly, covered with one color in printing one or more colors are applied to it in a certain parts only, and in a sharply defined pattern.

In printing wooden blocks, stencils, engraved plates, rollers or silk screens can be used to place colors on the fabric.

1. Textile printing techniques may be broadly categorized into four styles:

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□ Resist dyeing:

Which a wax or other substance is printed onto fabric which is subsequently dyed.

□ Discharge printing:

Which a bleaching agent is printed onto previously dyed fabrics to remove some all of the colors.

2. kalamkari:

Kalamkari is an art form of hand printing or block printing normally done on cotton fabrics using only vegetable dyes or natural colors. Weaving and painting are also main component kalamkari art **Andhra Pradesh in south India**. Is the originator of this exquisite artwork. Also known as kalamkari pen and kari- workmanship.

Kalamkari art or hand printing can be bequeathed into two major forms machalipatnam styles and srikalahasti style. For srikalahasti style of kalamkari the pen is used for creating patterns and free hand drawings, the filling, the filling of color is entirely handwork. The major attraction here is the usage of only natural dyes and colors. The entire process requires 17 complex steps to complete.

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To obtain different effects cow during, seeds, crushed flowers and different plants are used after the application of every color. Iron filling and molasses are used to draw the lines for the design.

3. Block printing:

This process, though considered by some to be the most artistic, is the earliest simplest and slowest of all method of printing. In this process, a design is drawn on, or transferred to a prepared wooden block.

A block cutters carves out the wood around the heavier masses first leaving the finer and more delicate work until the last so as to avoid any risk of injuring t during the cutting of the coarser part. When finished the block presents the appearance of flat relief carving with the design standing out.

They are therefore almost invariable built up in stripes of brass or copper, bent to shape and driven edgewise into the flat surface of the block.

Each succeeding impression is made in precisely The until the length of cloth is fully printed. When this is done it is wound over the dyeing rollers, thus bringing forward a treated similarly.

4. Rogan printing:

Rogan printing is an art of cloth printing practiced in the kutch district of Gujarat.

Rogan printing involves using a thick bright paste to paint on plain cloth. The painting in the cloth is done using a stick, a rod or a metal black, yellow, blue and red are the most frequently used colors. Geometric and floral designs are most common. Stylish result can be achieved using the most ordinary cloth. Rogan printing is used for saris, wall-hangings and curtains among other uses.

5. Other methods of printing:

Although most work is executed throughout by one or other of the seven distinct processes mentioned above, combinations of them are frequently employed.

This block is known as the surface or peg roller. Many attempts have been made to print multicolor patterns with surface rollers alone, but hitherto with little success owing to their irregularity in action and to the difficulty of preventing them from warping.

These defects are not present in the printing of linoleum in which opaque oil colours are used. Colours that neither sink into the body of the linoleum nor tend to warp the roller.

PART- C

1. Give a detailed notes on Painted textiles.

This is the given to the hand painted cotton fabrics. They are so called because the artist works out the design on the material with a fine steel brush not unlike a pen (kalam).

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The process is very much the same as used for batik work. In this namely, resist-dyeing, being common to both the material was dyed.

1) Pabuji-par

2) Tie and Dye methods

1) Pabuji-par:

Pabuji par is a long pigment painted cloth which depicts the epic story associated with the legendary fourteenth century Rajasthani figure of Pabuji. Pabuji pars are used in Rajasthan as a backdrop for a night-time recitation of Pabuji's heroic deeds.

Other pigment painted textiles are found in Rajasthan at Nathdwara known as 'Pichhavai' these temple hangings are used by the Vallabhacharya sect and depict Lord Krishna, manifested as Shri Nathji.

2) Tie and dye:

This tie dye method is a resist type of dyeing in which a resist material is interposed in stopping or resisting the impregnation of the dye material into the fiber. This method can be classified based on the stage at which the dyeing is carried out.

a) IKKAT: The tying and dyeing is done at the yarn stage and these yarns are sent to the weaving process

b) BANDHINIS: The tying and dyeing is done to the woven fabric.

Zigzags, arrowheads, shapes and designs incorporating stylized geometric leaves, flowers, birds, animals and human figures appear in the ikat work. The art of ikat has been given different names in the different regions of India.

IKAT:

Ikat or Ikkat, is a dyeing technique used to pattern textiles that employs as a resist dyeing process similar to tie-dye on either the warp or weft fibers. Bindings, which resist dye penetration are applied to the threads in the desired pattern and the threads are dyed. Alteration of the bindings and the dyeing of more than one colour produce collaborate.

In warp Ikat the patterns are clearly visible in the warp threads on the loom even before the plain covered weft is introduced to dyed patterns which only appear as the weaving proceeds.

Double Ikat is a technique in which both warp and weft are resist dyed prior to stringing on the loom. The double ikat of Japan is a type of kauri. In Indonesia it is only made in one small Bali Aga village, Tenganan in east Bali. The double ikat of India is predominantly woven in Gujarat, is called patola.

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Patola:

Patola a variety of double ikat are an artistically ornamented fabric it is a specimen of wonderful combination of the craft of tie-dyeing (bandhana) Kathiawar and Gujarat. The fabric is so exquisitely and so highly valued that it is handed down from generation to generation in the family patola, unlike the other ornamented fabrics, invariably woven in just plain weave.

The elaborate and intricate patterns which mark the patola saris are produced by the wonderful art of bandhana process before it is put on the loom. The operation of tie and dye is repeated several times until all the colours and shades required to the planned design have been applied to the yarn. Meticulous care and a good deal of creative imagination are needed for making the correct portions of coloured threads in the patterns. Thus, only a few traditional designs are used for patola patterns.

Patola saris:

Patola saris are made in patan, Gujarat, India. There are very popular for the silk saris. the expensive saris were once worn by royalty and aristocracy velvet patola styles also made in surat.

The weave is a double ikat usually made from silk, patola-weaving is a closely guarded family tradition. It can take six months to one year to make one sari.

Design and pattern:

Women dress are very attractive and full of colours and geometrical patterns. The soft fabric is not blocked printed. It's weaving and tie method results in identical pattern on the both sides of the cloth. The process of making of the sari starts with dyeing the warp and weft yarns according to the planned patterns of the final cloth.

Silk yarn is used in patola saris are hand woven. Geometric designs and flower patterns and typical. Maharastrian Brahmins were saris woven with plain dark colored and body, bird designs called Nari.

Bandhanis:

Bandhanis or chonaries are the colorful saris and odhnis dyed by tie-dye process, these are popular amongst the women of Gujarat. Bandhanis differ from patola's as regards the stage at which they are dyed like patolas they are dyed by tie and dye process which, however is done after the fabric is woven. The impressed portions are picked up by the fingernails and are then tied up with cotton thread in a thickness sufficient to resist the dye but each time, before a new shade or colour is applied the tying up process has got to be repeated.

usually , the design used are copies of a few traditional ones . the motif of the traditional dancing dolls. When elaborated designs are used the bandhanis are known as "gharchola" .In some expensive "gharchola" gold threads are woven in to a form checks are squares and the designs are formed in each of the square by the tie-dyed process. Sometimes the dots are grouped together to form a design is known as Ekbundi (one dot), "charbundi" (four dots), "satbundi (seven dots).these materials are used for the turbans, duppatta, sari, skirt, etc...

UNIT-IV EMBROIDERIES OF INDIA PART-A

1. List out the types of Kanthas?

- i. Lep
- ii. Sarfni
- iii. Bayton
- iv. Sujni
- v. Oar
- vi. Rumai
- vii. Duriani

2. What is a meaning by sarfini and sujini?

SARFNI: This is also quilted rap and covers and used for ceremonial purpose.

SUJNI: This is a bed spread with less thickness and used as a spread during ceremonial occasion.

PART-B

1. What is a types of kanthas?

There are seven types of kanthas. They are

LEP: This is a thick quilted rap used in winters as a cover.

SARFNI: This is also quilted rap and covers and used for ceremonial purpose.

BAYTON: Used as raps for books valuable etc. It is square in shape and has a central motif and two three borders.

OAR: It is rectangular shape about 2 feet or one half feet. It is used for pillow covers. The designs used on this are trees and birds or a linear pattern.

ARSILATA: It is used a wrap for mirrors and comb, it measure 8 inches by 12 inches. It has a wide borders and is the centre lotuses, creepers of trees are used as motif.

DURIANI: This is also called Thalia. This square in shape and is supposed to be avoid wallet cover.

RUMAI: This is a hand kerchief measuring 12/12 inches.

SUJNI: This is a bed spread with less thickness and used as a spread during ceremonial occasion. Centre has a lotus design scenes from embroidered into the space between the tress and the lotus.

2.What is a kanthas types of Embroidery?

There were two types of embroidery which featured prominently among Bengal exports of the 17th century.

FIRST ones were quilted bedspread with pictorial designs in yellowtussarsilk made under the portugese influence in the Hugli areas

SECOND type were from Dacca, which were embroidered muslin piece goods.

TRADITION:

Kanthas are literally raps which are quilted and embroidered with coloured cottons of Bengal.

It is said to prepare a kantha, it sometimes takes 6 months to 1 year.

This embroidery is done by worked by women only.

PREPARATION:

Kanthas are prepared both in west and east Bengal. They were mostly done in Jessore, Haridpur, Khulna and Mymensing, all in east Bengal.

3. Explain about the kasuti in Karnataka?

Kasuti embroidery famous in the Karnataka area is very much like the embroidery of Austria, Hungary and Spain.

The Chalukyas played an important role in reviving the art.

They encouraged the cults of Shiva and Vishnu by building temples all over the south and the women who witnessed these artistic urges through some colourful art work such as kasuti embroidery.

Kasuti was done on ladies' garments and also on the cloth used on bullocks.

FABRIC USED:

The five garments on which kasuti was done were kanchi (bonnet and cap combines), lenga (skirt), sharagu (pallav of a saree), kusubu (bodice), kulai (bonnet).

MATERIAL USED:

The material on which the kasuti embroidery was done mostly khans used as blouse pieces and Irkal sarees.

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Kasuti was done above the red and white stripes.

It is also done on curtains, cushion covers and many household articles of hand woven cloth.

MOTIF USED:

The motifs used in kasuti are from temple architecture, temple, raths, bird motifs such as parrot, peacock, swan, squirrel are common. Animal motifs used are the sacred bull, the elephant and the deer. The other designs are rattle cradle, flower pot and tulsikatte.

STITCHES USED:

Stitches used are the simplest and so minute that the effect of the work is intricate and pretty.

Four types of stitches used in kasuti are Gavanti, Murgi, Negi, Menthe Gavanti, Back stitch or double running stitch.

THREAD USED:

In olden times, thread used for kasuti was drawn from the cloth itself. Now, the silk threads are bought to do this embroidery.

Kasuti is considered a traditional art passed from generation. It is gaining popularity in foreign countries because of the exquisite hand work, colour combinations and intricate designs.

4. What is a types of chickenkari?

There are two type of chickenkari work the fiat style and the knotted embossed, eg, jail or netting in varieties of designs. The stitches are named as taipchi, khatawa, bukhia, murri, panda and jail.

TAIPCHI:

Taipchi is a simple darning stitch used in a cheaper work. It consists of strokes and straight line driven through the cloth in the direction required to form the design. It is usually employed for outline or running designs.

KHATAWA OR KHALAO:

Khatawa or khalao is applique work prepared on white calice material, and not on fine muslin. It is an exceedingly intricate kind of applique work.

BUKHIA:

Bukhia constitutes an inverted stain stitch with designs outlined on the right side of the fabric.

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The thread is chietly below the cloth compact masses of thread are the design appears opaque. It is also called shadow work.

The opaque effect on the front of the fine white cloth, working at the same time an outline of motif of flowers and leaves resembling back stitches.

MURRI:

Murri falls under emboss knotted style. It means rice shape. It is usually done on muslin cloth. Murri is worked in the centre of the flowers. This is a knotted variety of stitch to give a heavy rich embossed effect.

PHANDA:

Phanda resembles grains like millet. This is smaller and shorter from of the murri stitch. These are used to fill petals or leaves in a pattern.

JAIL:

Jail work or netting or lace like trellis is somewhat like drawn thread work. This is done by breaking up the fabric into holes and tightened to give the cloth the appearance of a net.

PART-C

1. Write brief notes of Gujarat Embroidery?

Kutch embroidery is done in the extreme west corner of Gujar. The peasant and tribal women in particular, in the afternoon hours after the harvest.

The most important kutch is mostly carried out on articals or rural use and personal clothing like trappings for cattle, gnagras, cholis, torans or door hanging, all indicating pastoral mode of life.

Original kutch work consist of the chain stitch, herring bone stitch, couching and button hole stitch.

MOCHI BHARAT:

The needle work in kutch is popularly known as mochibharat that passes generally under the name kutchibharat. In mochibharat, chain stitch was used. The material is spread on a frame and the untwisted silk thread is introduced from below.

THREAD USED:

Untwisted silk thread.

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MOTIFS:

The motifs have buttis, parrots, bulbuls, dools, jewelleries pieces, flower shaped earrings, pictures with stylized flowering bushes dancing peacocks human Figures and dance poses.

STITCH USED

chain stitch

GARMENT USED

The Aribharat Ormochibhasatis done onghagras, Choli, torans, chaklas, borders and pichhavis. The material generally used in satin. The stitch appears throughout as chain Stitch.

KANBI BHARAT

The kanbisotkutch are immigrant from saurashtra. Most hindu women know this art and they work at the embroidery in their own little cottages or by forming themselves into groups.

THREAD USED

cotton thread

STITCHES USED :

Herring bono and darning stitches, the grnuinekanbi uses the chain Stitch, although herringbone stitch may also be employed to floral designs.

COLOURS USED

They love to use yellow, white and saffron as basic colors. Colours such as green and purple are used sometimes along with the basic colours.

MOTIFS

Motifs are used as parrots, sunflowers etc.

AHIRS

The Ahirs embroider the blouse, pyjamas, Jackets, and caps Designs were large and flat and sometimes Small Mirrors work were added to give a touch of glamour.

STITCH USED

chain stitch was used as the basic stitch

RABARI WORK

Rabaris were a wandering tribe of Gir Region. Is use pieces of material to create a bold pattern.It was Somewhat like Patchwork and applique with a style of its own. Rabaris also used double cross stitch in their embroidery, which was mostly done on the border of skirts.

kutch embroidery is mostly done on Satin material The embroidery is mostly done by the women folks

COLOURS USED

Maroon

WORK DONE:

Patch work.

UNIT-V COSTUMES OF INDIA

PART-B

1. Explain about the costumes of west Bengal?

The main feature of the costumes of the Bengal is that they are like the sarong of java.

Male costumes:

The common male dress is dhoti and **Panjabi [Kurta]**. The dhoti which is here called dhoti is worn round the waist in the style of northern India with pleats in front called Koncha and rear pleats called kacha or malkoncha.

Female Costumes:

Married women draw the saree up from under the left armpit to cover the head from behind like a head after the first diagonal warp. The remaining length is allowed to fall from over the right shoulder.

Women commonly wear saree of about 5m [5.5 yds] in length. The modern trend is towards a longer of 5.5.m, After one warp round the waist, the saree is drawn up from the right hip over the bosom and the left shoulder and then the remaining portion is allowed to descend on the right shoulder.

Modern costumes:

In formal wear, the Bengali women display the decorative crosswise border, half in front and half on the hip. In villages the latter item of dress is so common so rural women use only saree, draping the upper part. So, art fully that they do to feel the need of a blouse.

2. Write the notes on costumes of Maharashtra?

The saree is made from material almost twice the length of the common northern zone being up to eleven yards long, as against six yards elsewhere and also somewhat wider with a narrow border. This style given its wearers freedom movement, although it has one drawback that it exposes the back of the leg from the knee. Maharashtra women love coloured and patterned borders in their saree. Which are seen in numerous colour combinations.

Male costumes:

The lower garment of men of Maharashtra was a dhoti called dhotar. This dhoti used to be white with narrow, coloured borders. These pleats were known as kasa. The upper part of the body was covered with a short jacket known as banyan. This banyan was like bara banthi worn in Rajasthan.

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Over this banyan a long coat called Jama was worn a neatly folded dupatta called Angvatra upvatra are upvarin was carried on the folders at times the wore only a dhotar and angvatra the men of Machhala Pradesh performance are a freshly turban as the head dress.

Female costumes:

Females of Maharashtra used to wear a nine yards long saree known as Lugadi. The sarees had border lengthwise, widthwise are on both sides of the pallu.

The pallu was then used for covering the head and then brought in front and tucked at the waist. This style of wearing the sari was known as karyace nesara like a skirt.

This style of wearing the saree was known as goal nesana. A scarf of a dupatta called saree was carried on rare and ceremonial occasions to cover the head.

3. Write the notes on costumes of Kashmir?

Originally a Hindu kingdom, Kashmir came to be predominantly Muslim in recent times, though the culture and costume of Kashmir is a blend of the religious of Hinduism Muslim and Buddhism the Muslim influence are very evident in Kashmir costumes Kashmir is one place in India where Hindu and Muslim dress is the same in Kashmir the **Muslim women** have been given a lot of freedom and there is no **purdah system**. The upper garment called a sleeveless jacket of embroidered velvet of a dark shade is a pheran is a full gown that hangs in loose folds and a dark shade is occasionally used over the gown. The salwar, somewhat like that seen in Punjab is

the main Lower garment of both the male and female it may be fitted or gathered. Similar to those popular in Afghanistan, the Kashmir salwar sometimes has beautifully embroidered borders at the ankles.

The scarf similar to the orhna of Rajasthan and Punjab. A skullcap with fine embroidery is the headdress. Usually the Kashmir lady tucks her scarf into the cap, but not as a veil of modesty. However it is customary for a bride to wear a veil at her wedding and adorned with lace. The Hindu bridal cap called a Taranga is somewhat more decorative than the kasaba or Muslim cap.

PART-C

1. Describe about the costumes of Punjab and south India?

PUNJAB:

Women generally wear a three piece. Example, in which upper and lower garments are tailored to the shape of the body.

Male costumes:

There are two specific Lower garments both pajamas. One baggy and is known as sultan or salwar. The second one is tight and is known as churidaar. The chudidaar is loose at the knees and very it has very wide ghera. Punjabi males use Katcha as a lion cloth.

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The upper garment known as kurta is very important. It is buttoned up in the front, centre of left side. A similar coat known as sharwani or jama was also worn. Under this shariwani a small undershirt known as nina, with sleeves and buttons in front was worn.

Head dress of Punjabi males is a conical cap known as kullah, around which a muslin cloth was wrapped with one end flapping either at the back or at the side. Sometimes only a muslin piece is wrapped around the head. It is known as sapha.

Sometimes a waist length sleeves or short sleeve koti was also worn. This koti was embroidered with golden or silver threads.

Female costumes:

Punjabi women used to dress up in salwar kameez. silk was used only on ceremonial occasions. Whereas, womenfolk wore only silken or rich material salwar.

Odhani and laca were long sleeves which were generally ornamented along the border either by gold or silver embroidered known as Gota kinnari.

A short thigh length kameer wa with the lehnga with the muslim influence strengthening Punjabi women adopted sharrara and Garrarah which flared up below the knees.

Punjabi women used to cover their whole body with Jaguli. It was something like a burkah. Punjabi Jooti the traditional footwear of men and women of Punjab is made of leather and is

embroidered in bright vibrant colours. Embroidery on these Jooti is done with wool, silken thread, metallic wire of silver and golden colors.

Ornaments:

Ornaments of great diversity were found in ancient Punjab. There are several pieces ornaments, head ornaments, neck ornaments, nose ornaments, arm ornaments, finger ornaments worn by men and women.

Sagi was a central head stud that supports the phulkari or dupatta or other head stud that supports Sagi motianwali, sagi phul, sagi chandiari, sagi meenawali.

South India:

The “deep south” of India consists geographically of four main states. The four states are Andhra Pradesh, Tamil Nadu, Mysore, Kerala in the north, the saree I nowhere more than six yards and in these five states the minimum length is seven yards and the minimum is about ten yards.

The Malayalam area has its own tradition dress style is not related to those of the other three states of the deep south. The entire length of material is wrapped around the waist with numerous pleats, like a skirt, and none is left for draping the shoulders. This is called the Mundu.

South Indian saree are noted for their striking colour, whether matened or contrasting and they have charming motif for their crosswise borders.