

## **Chapter-2**

### **REVIEW OF LITERATURE**

This chapter deals with the relevant and related published and unpublished studies which were important for the study of Mashru textiles. It was done through various sources like libraries, museums, scholarly journals, books, magazines, newspaper, blogs and websites with the aim to understand the overview of craft, handloom textiles in general and specifically to Mashru. Moreover, it was also carried out to understand methodology and result of the study that has been already conducted in related field. However, researches related to Mashru were not much; so broadly comprehensive study was done in order to fit into larger field of research. The covered facets to conduct the study were as follows-

#### **2.1. Meaning and importance of Craft, Culture and Design**

#### **2.2. Significance and history of handloom textiles of India and Gujarat**

#### **2.3. Silk and its type**

#### **2.4. History of silk weaving**

#### **2.5. Silk - brocade weaving in India**

#### **2.6. Mixed textiles of India**

#### **2.7. *Mashru* and its several dimensions**

#### **2.1. Meaning and importance of Craft, Culture & Design**

Crafts can be defined as “those activities that deal with the conversion of specific materials into products, using primarily hand skills with simple tools and employing the local traditional wisdom of craft processes” (**Professor M.P. Ranjan**). For craftsmen-community it outlines their key economic activity.

The verb to craft means to ‘make or fashion with skill, especially by hand’ (**Hanks, 1979**). The activities commonly included under craft are embroidery, hand block printing, silversmithing and so on.

**Mago (as cited in Saraf, 1992)** states that, “craft is man’s first technology of hand. It is total operation of involving not only the skill of deftness of hand but a total operation involving emotion, mind, body and rhythm, and spirit which such coordination sets”. He also added that it cannot be detached from mechanism however straightforward it may be. It is a face of individual’s strength of mind in materials like clay, fiber, wood, stone, metal, etc. It is not merely representation of industry which is generally implied to it; it is a creative product denoting the inner desire and accomplishment of society.

The story of craft is the story of man’s increasing skill with materials and of increasing power over the natural environment (**Smith, 1981**).

According to **Chattopadhyay (1975)**, craft is fine artistry; in material form it is an idiom of human spirit that bestows delight. For craft there is no variation between aesthetics and serviceability, in fact quality craftsmanship encompasses both. So, such objects are purposeful, beautiful and joyful as well. Further in the context of need and importance of craft and handicraft she stated that these objects were simply ahead the realization of physical necessities of people. If we look into the antiquity and cultural progression of craft, then we will experience that earlier they had respectable status in society and notion behind art and craft were analogous. Handicraft and craft were elementary activity and essential part of our everyday life. The values of crafts were such that they are more unified to our life than language. Language may have geographical hurdles but crafts didn’t, they communicate equally everywhere. Hence, it is more expressive and interactive than language. Especially it becomes more important in traditional nations and societies like Greece, Asia, and Africa where cultural activities are still into practice by societies making it eternal and unfading. Art and history are connected, however being so important historians have scarcely focused on uncovering its past in chronological order similar to history and literature.

**Jaitly (2005)** said that crafts can be designated as creative industry, decentralized in nature where crafts person’s hand and mind is more imperative compared to tools and machines used to develop products. This feature makes craft free from supremacy of tools, machines and exploitation of capitalists. In traditional sense, it is an industry without industrialization which has huge scope to grow and get rid to negative notions attached to it like diminishing, low-end profile etc. Here people work with their hand using tools and machines to develop vital products to sell in bazaar to engender earnings for self and to supplement national income.

“Artisan is a skilled worker who makes things by hand (**Oxford learner’s dictionaries online, 2020**). After introduction of industrial revolution, enormous skill of the hand had been replaced by machine. However still in many countries like India abundance of artisanal workforce are found. Terms like artisan and craftsman had been synonymously used to communicate this specific set of workforces. Similarly, terms like cottage industry, household industries, traditional industries or artisanal enterprises had been used to represent similar kind of enterprise. This enterprise is very crucial in providing employment to huge population in India (**Choudhary, n.d.**).

Craft or artisanal products are products that are produced by artisans, either completely by hand or with the help of hand tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. Even when an artisan makes quantities of the same design, no two craft are ever alike....The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant (**UNESCO & ITC, 1997**).

According to **World Intellectual Property Organization (n.d.)**, Traditional craftsmanship involves specific traditional techniques, expertise and knowledge that are usually of huge antiquity and passed on from generation to generation. “Handicrafts can be traditional cultural expressions (TCEs) in their design, appearance and style, and can also embody traditional knowledge (TK) in the form of the skills and know-how used to produce them”. From IP perspective the key components of traditional products are reputation that comes from their style, origin or quality; external appearance that comes from their shape and design and know-how that comes from the skills and knowledge used to create and make them.

“Artisans” are people who make products manually (hand or using hand tools); they usually work individually, but can often be helped by family members, friends, apprentices or even a limited number of workers, with whom they are in close personal contact. (**ITC, WIPO, 2003 as cited in Gitobu**)

Crafting, pottery, weaving, basketry etc. outlines artisanship and community activities that also affirm community distinctiveness. These activities are executed subliminally and are connected to historical and cultural persuasion, social, religious and household requirements of varied populaces. From common to imperial, it has fulfilled everybody's need. All articles like, bamboo tools for hunting, thick woven dark-coloured *dhotis* for pastoral women working in fields, fine-quality muslins for courts, light coloured silk embellishment on shawls for export, votive offerings to god for welcoming good carries explicit mark of design appropriate for particular function with respect to time. Specifically, for certain ethnic tribes found in Kashmir, Rajasthan, the Rann of Kutch in Gujarat etc. it had framed their identities (**Jaitly, 2014**).

The term 'craft' is used to refer to consumption activity in which the 'product' concerned is essentially both 'made and designed by the same person' and to which the consumer typically brings skill, knowledge, judgment and passion while being motivated by desire, a desire for self-expression. (**Campbell 2010, p. 23**)

Here author had added very crucial perspective of craft i.e., comprehensive involvement of crafts person and consumer's role in defining product. Craft is solely made by craftsperson. He is found in state of intimate association with product during its development. Consumers too play important role in driving motivation to maker in form of passion, judgment. Of course, self-expression is simultaneous but somewhere it is influenced by need of consumer as consumers are the one who value both tangible & intangible feature of craft.

The most amazing feature of community products is the way in which an artisan utilizes his creativity for the group representation; his own spirit of manifestation adds value to both the innate self as well as his inherent group. Artisans working at different places come out with the work of similar character. An unseen thread ties inner self of one person to the other in creating products sharing common features. **Jaitly (2014)** emphasized that in India, the basic idea of craft has been extensive usage, not just wider appreciation or individual craftsperson's recognition in particular. Everybody's work is equally important and unique in craftsmanship. Craft is a practice of community for community service. That is why community practicing specific craft are known under specific names like '*Rangrez*', '*Kumbhar*' and many more who are usually targeted to meet needs of specific communities usually local one. Traditionally also the basic motive had been considerable production to meet the needs of society aiming wider utilization. Of course, aesthetics was an integral part of it but were never meant explicitly for

its appreciation. Every handcrafted product is equally important as each of them is unique and made by unique pair of hands. However, in today's context specific recognition of individual maker is quite common, earlier it might have not been so. Researcher experienced that however, at ground reality has changed & hence this view cannot be generalized. In most of the crafts; all craftsmen are not equally known; few are found to be in limelight while others are not and those who are known are found to be more flourishing compared to those who are less. Due to this, in most of craft cluster few selected craftsperson are bestowed with opportunities while other artisans are bound to work as mere waged '*Karigars*'.

**Harrod (1998)** confers that crafted product is prepared and designed by same individual. However, this feature is also pertinent to fine arts like painting and sculpture. Therefore, it makes it difficult to be differentiating between the two 'craft & fine arts'. Basically, the major stress had been laid upon the point that craft producer is that who himself handle whole process of creation of object. He is involved right from selection of design to sourcing of raw material and development of object or else direct supervision of entire making process. Very rightly said, in case artisan develop product on his own and in case of master artisan product is minutely supervised by him. Overall, craft products are output of complete disposition of the self, experience and personality of the craftsperson.

In customary Indian society also, there were not much difference between art and craft. The meaning of Sanskrit word *Shilpa* is skill, craft, work of art or architecture, decoration, design. Right from earthen pots to intricately carved stones, all were specimens of *Shipla*. Craftsmen were designers of their own products, may be called as 'traditional designers' who used to get thorough reward of their products. However as rightly said by Jaykar that introduction of designers in contrast to traditional designers was found unfamiliar to the traditional product eco system. This suppressed craftsmen inner yearning to form traditional products. Till today in certain region, indigenous fine artistry exists where there are local clients (**Chronicle IAS academy, n.d.**). In artisans mind fusion of skill and insight takes place anytime and anywhere. This has generated an unusual ability in them to amalgamate simple beauty with high level of functionality. This creative expression is completely detached, private and anonymous which had also survived under the pressure of commercial demand. Of course, it has brought some changes but at the same time has also rejuvenated strength, innovation and expansion of tradition.

According to **Laila Tyabji (Dastkar, n.d.)**, “in India, craft is a cultural and creative manifestation; it is a mainstream commercial product”. It indicates that craft is manifold practice that envelops cultural, creative and commercial traits. These all features are interlinked with each other and also incomplete in lack of singular feature. These inherent features of craft are its strength that has enabled it to form its spirit and sustain over decades. Hence, in Indian context craft is not just only cultural expression but also important commercial asset which is creative in nature.

According to **Tandon (n.d.)**, Gandhian philosophy behind craft has added a new relevance to craft. In ‘Basic Education Model’ proposed by Mahatama Gandhi, he suggested some activity centered education where he wished local craft to be incorporated for this purpose which can help in mind, body and soul growth in harmonious way. In addition to self-expression, craft has enormous economic association that can make individuals skilled and independent. It can create huge employment to meet basic need of self and family. Craft can aid in emerging self-reliant community that is generous, self-respecting and cooperative. She further stated that the undue competition, violence, ecological violence, avariciousness, attrition of ethical values that has arose due to modern education can be rectified by learning through craft suited to current times. It can reinforce truth, love, sacrifice, environmental consciousness, community and society-oriented awareness that which will develop country in real sense.

**Jaitly (2014)** indicated that Craft is an act of relating oneself with the creator or the supreme power. “It is the single thread of consciousness that links man’s activities with the creator, who is, after all, a creation of the mind”. This act of linking can be observed during artisans at work. The movement of the hands are found in absolute coordination with the own inner self, which later associates it with the essentials of wider network of community, society, world and then cosmos. Looking craft from broader perspective, it is understood that craft as an act can relate to inner self as well as outer world. The most amazing feature of community products is the way in which an artisan utilizes his ability of creation for the group; his own spirit of manifestation adds value to both the innate self as well as his inherent group. Possibly due to this two people working at two different places come out with the work of similar character.

“In India, everything is hand wrought, and everything, down to the cheapest toy or earthen vessel, is therefore more or less a work of art ... The spirit of fine art is everywhere latent in India” (**Birdwood, 1986**). This statement clearly states about the presence of craft in India has been a fashion of antiquity, abundance with fine artistry. Every product crafted to meet any

form of need has been representative of an art. Our day-to-day product of association is an outcome of someone's expression and an outcome of a pleasure giving act. Everywhere, it is concealed around us in different material, form and function where each product is manifestation of art with varying extent. Hence, every junction of our country is filled with one or the other craft – a form of fine artistry.

Hand craftsmanship, if it be alive, justifies itself at any time as an intimate expression of the spirit of man. Such work is an end in itself and not a means to an end, it runs the risk of becoming art for art's sake and untrue to its nature, depending on the sincerity of the craftsman. The chief characteristic of handicrafts is that they maintain by their very nature a direct link with the human heart, so that the work always partakes of human quality. **(Yanagi, 2013)**

According to **Yanagi (2013)** Crafts are of and for the huge populace and are prepared in vast magnitude for day-to-day life. The true character of craftsmanship does not lie in expensive fine crafts for the few; it's for every man and is aptly ornamented with the patterns of every man. Associating craft objects with patterns of the community are natural in true sense. Today painting is valued much more than patterns but the time will arrive again when this understanding will be reverted back, and beauty that surpasses the single entity will come to be accord higher value. Man's hands cannot be compared with machinery as they just symbolize rapidity, authority, complete uniformity and precision, however hand work (craft objects) symbolize freedom, creativity, adaptability and heterogeneity. So, machines are not capable to match the superiority of the hand and any rational cannot contradict this. Man have nature appetite to prefer creativity, freedom rather than rigid and consistent **(Yanagi, 2013)**.

Handmade products are expression of soul in form of craftsmanship. In its every form, it is close to the heart of maker. It needs to be appreciated in its original form; otherwise, it may loose its true essence in lieu of overstated artistic expression. The level of involvement a craft person has with his product is absolutely unmatched to other products. The value of craftsmanship increases with human touch. It gives relief from monotony of objects by adding exciting unique features where all objects are different from each other. Every stage of

craftsmanship gives immense possibility of creativity and inimitability. This is why crafted product gets preference over mechanized product.

**Sarojini Naidu (1912)** had composed a beautiful poem related to crafts and bazaar. Although the poem contained several stanzas but the first and last stanzas of the poem had been mentioned below to showcases the importance of handmade products, its broad variety and importance within Indian society.

***The Bazaars of Hyderabad***

What do you sell, O ye merchants?  
Richly your wares are displayed.  
Turbans of crimson and silver,  
Tunics of purple brocade,  
Mirrors with panels of Amber,  
Daggers with handles of jade.  
What do you weave, O ye flower-girls?  
With tassels of azure and red?  
Crowns for the brow of a bridegroom,  
Chaplets to garland his bed,  
Sheets of white blossoms new-garnered  
To perfume the sleep of the dead.

*--Sarojini Naidu--*

The product offered in the old bazaars of Hyderabad had been discussed by Naidu in above poem. Under different stanzas the poet is asking to merchants in the bazaar about what they are selling. In this context merchants replied about various products they are selling. In final stanza, the poet asked the flower girls that what they are weaving with colorful strands. The flower girls replied that they are creating garlands to be ornamented during the wedding night for the bride and groom and consecutively they also weaving sheets of white flowers which are kept on tombs for purpose of fragrance. Overall, from this poem it can be beautifully understood that how different occasion and stages of life are cherished with craft products.

Craft is a living tradition which flows with the existing social, economic and political existence of any period. It is like the journey of running water, whatever is its path - smooth, or rough, narrow or broad it flows accordingly. That is why it is evolutionary in nature. This nature of evolution is major reason behind its sustainability. This character has added several meaning and connotations to reflect since earliest times. The present-day prominent centers of cotton, silk, and wool weaving had been endured due to the traditional streams moving round the kings and their courts. It got shaped, altered with the patronage of existed ruler. The finest creations



of the craftsmen centered towards religious tradition and rituals. The finest can only be offered to the god. So, craft guilds of weavers, embroiderers, *chitrakars*, painters and dyers were established around the main centers of religious worship to gratify this demand (**Bhatnagar, 2005**).

Artisan is an active and participatory agent in the action of symbols (**Hodder, 1982**) and in materialization of ideology (**DeMarrais et al. 1996**). Artisans plays essential role in the non-verbal communication through demonstration and use of craft objects. Artisans dynamically create or capture social meaning and make it manifest in their created objects.

**Jaitly (2005)** stated that industrial products have become synonymous of identical, repetitious products and centralized production. Craft sector can be prepared for postindustrial age. Handicraft industry comprises of Producer, wholesaler, retailer, technicians including designers and most importantly policy makers. Therefore, this segment needs to be looked as industry of non-industrialized and also required to organize itself for the impending challenges. “The skilled hand of the Indian crafts man is one of our most important and yet most invisible resources. It is to be perceived with the concern, and with a precise understanding of its values. Once lost nothing can replace it” (**Mago as cited in Saraf, 1992**).

**Temeltas (2017)** stated that several theorists have explored crafts from multiple outlooks like creativity, expression, skill, quality, social, economic and many more in past. However, this multifaceted character has made it interdisciplinary area of study and innovation. In recent studies it has been seen as making of artifact. It has also been conferred with the task of problem solving which opens enormous possibility of collaboration and exchange between craftsman and designer.

**Barnwell (2011)** stated that the social structure which we are seeing today is an output of long evolution. Generations back, our ancestors made certain actions customary which later became social norms. Human are the only creature that are social and progressive who did several inventions and enabled their cultural development. They “build fires, cook food, clothe themselves, and develop technology, all of which require intelligent observation analysis, and planned repetition, the basic elements of the design process”. These developments and process generated urge for self- expression which founded cultural trails like art, craft dance, drama, music, literature, design and others. Therefore, the various craft forms are our cultural lineage

and representative of our evolutionary progress and intellectual growth not just mere self-expression.

The foundation for any philosophy needs to be moral, which has the power for spiritual and virtuous growth of person. In contrast to this usually most intellectuals hardly realize these bases and place other economic activities above handwork. At most horrible situation its “been relegated to a sectional position within the ‘also ran’ economic alternatives of the past five decades”. If our past panoramic history is observed, one can find immense achievements that has framed the composite philosophy which has considered all essential dimensions – social, economic, aesthetic and spiritual. Handwork is one of the most powerful expressions of this composite philosophy. It can be understood from the fact that due to this “the simple charkha (spinning wheel) became the single most powerful symbol of freedom struggle in India” **Jaitly (2014)**.

According to **Barnwell (2011)** our evolutionary pursue has kept us distinguished from other species. In any geographic and climatic situation only, that entity can survive who has character of adaption. Survival is a complex process; it becomes possible when we are able to adapt. Human beings are very well equipped with this characteristic that is why it has evolved wonderfully fighting against several external factors. Accordingly, he has designed objects of utility which helped them in their survival and later better and better solution for the same. Our urge of food lead to hunting, this led to development of tools, which further lead to better tool, resulting into efficient hunting, gradually a time came when people went for hunting in group, gradually level of development and social interaction kept growing. This led the mind to think, reason, creates, express. It geared up the mental ability to understand and predict systematic process and to repeat that process. A time came when shape of the tool was now determined by the process rather than the shape of the material. All craft has the same history whether it is invention of stone tools, or earthen pots or fabric. With their significant role they become important entity of our life. Gradually sophistication and advancement in craft added more values to its soul thereafter changing the very pattern of looking craft too. It also evolved new forms which did not exist earlier with the notion of clarity and ease in life. Hence, creativity and design changed patterns of culture and evolved ways for shaping ideas in concrete form for a better life where craft served the best example to comprehend design.

“Be culturally literate, because if you don’t have any understanding of the world you live in and the culture you live in, you’re not going to express anything to anybody else” (**Paula Scher,**

2006). It's true, if we have knowledge about our culture then only, we can express that in developed objects, this feature makes the object more acceptable and efficacious. Artisans were well aware about this, consciously or unconsciously it was integrated in their work and this had been inherent strength because of which crafts are surviving till today. This philosophy is reflected through their handmade object's form, colour, motifs and their repetition, its ability to make products for our festivals, rituals as well as day to day need and occasion.

**Campwell (2010)** highlights that the relation between culture and craft can be understood from the view of social critics like Karl Marx and Thorstein Veblen that the labour form of craftsperson are quintessential amongst all human activity. It's the most ideal way of communicating humanity, it is dignifying and humanizing. The influence of industrial revolution to replace craft production with machine production was dehumanizing act. During postindustrial age craft activity were looked as symbol of pre-modern age. However, again in present days view towards craft has resurged. Now it is characterized as romantics, uncomfortable with present world, longing to go back to preindustrial age to fulfill unrealistic visions of impending postindustrial utopias. Campwell also stated that craft products absolutely lie in contrast to machine made products. A craftsperson involves his complete self in product development; he is involved from start to end of product. Due to this it makes craft products inalienable, humane, authentic and creative whereas machine made products purely mechanical, unfulfilling and alienating.

Craft is very important for wellbeing of humans. It can be understood from both product developments as well as emotion of achievement earned during creating it. "The effects of craft include personal growth, development of physical and cognitive skills, control of one's body, thoughts, and feelings, as well as cultural and social awareness" (**Pöllänen 2013**).

According to **Annemari de silva (2019)**, craft is about communicating culture as culture is found captured in craft. Traditionally craft was a utilitarian enterprise producing needed things. Industrialization posed challenges to nature of craft making it alienated. Crafts are handmade things of more genuine and authentic form. Human being had always been encouraged by creativity where their intellectual thinking has stimulated their creative evolution; apart from physical evolution, it has also focused intellectual evolution. Human brain was the first information rich data banks - a type of technology which leads to development of art, craft, language, newer ways of doing same work and patterns of social interaction. This is how design

process were practiced earlier which has facilitated in shaping human culture and in determining who we are at present (**Barnwell 2011**).

Stating about features of craft contributing to product innovation **Teleltas (2017)**, highlighted that risk taking, holistic approach in practice and prototyping can lead to product innovation. In risk taking it was conferred that the quality of output is not predetermined in craft products, it absolutely depends upon decision, dexterity and care of craftsmen during work. For craftsperson ‘knowing what’ and ‘knowing how’ is quite important. ‘Knowing what’ implies to technical skill of craftsperson & their physical skill through making whereas ‘knowing how’ implies to their knowledge and experience related to choice of material, exercise of tools, form creation and selection of right making method. In using holistic approach for new product development, craftsperson’s knowledge is transmitted to product either for technical innovation or for aesthetic purpose. This supports extending knowledge application from one specific form of product to other. In concern of prototyping, it was stated that it generates suitable atmosphere for new product development through collaboration among craftsperson and designer. This process brings ease in understanding complexity of concept, novel materials, methods & technology to bring ideas to life prior to their final development. For prototyping **Valentine (2013)** stated that from designer’s perspective it is a means of problem solving and communication about project. It can help in idea hunt, creation of form & structure and its articulating through the structure. So, when a craftsperson and a designer work together the idea gets fortified.

From modern thinking perspective craft work creates dilemma in between beauty & arts. Along with beauty crafts have functionality too & when we talk about fine arts it is only about beauty. So, for craftsperson it can’t be just fine art. This raises question that what an artisan should do to respond this need of time. Here **Rissiti** said that without functionality craft is no more a craft. Function is important to build a relation between user and the product taking care of user’s need. Still, this is not a major challenge for craft. The major challenge had been posed by industrial products which have changed the approach of looking crafts products from the point that how they had been made. This had led to the loss of understanding of fine sensibility behind the product making. “A thing made by and for the hands has a sense that transcends our differences and when beautifully made is an eloquent reminder of where ingenuity ultimately comes from” **Allen (2009)**.

Highlighting the importance of craftsperson & craftsmanship, **Sennett (2008)** has stated that value of craftsmanship nurtures our existence and helps us in setting our self in the world around us. Pure competition can never lead to good work. Craft reflects us modes of functioning like how to use tools, obtain expertise, judgment about resources - which offer gratifying alternative ways for people to employ their ability for work. It is not a way to an end, however at present it had been observed that in order to make living the consciousness behind this is diluting. If we realize these true motivations behind the craft product it can become more fulfilling for craftsperson as well as user.

Traditionally, for village economy artisan used to make utilitarian articles centered towards local bazaar, using designs and motifs noteworthy to their communities. The historical artisan – consumer relationship broke down due to initiation of industrialization & shift towards urban market for craft consumption. This brought their knowledge, skill at an unsustainable stage for artisan's livelihood. These conditions were further intensified due to globalization. Its offered wider options and its speedy availability, this had created more challenges to traditional producers. This requires strategic approach to enable craft products to reach global consumers. **(Kapur & Mittar, 2014)**

Crafts are not simply an economic asset but also a significant cultural asset. This fact is well recognized and had been exploited by consecutive governments to support India as 'craft nation' **(Greenough, 1986)**. **Tyabji (2003)**, adds that craft is a cultural and creative manifestation in India. At the same time, it is also a major commercial entity. The togetherness of these characters is the basis of its strength; millions of people are surviving upon craft for their livelihood. It is also a truth not to overlook that every year we are losing ten per cent of entire craftsperson.

Culture refers to "the total way of life of a people", and it is "a way of thinking and believing" **(Kluckhohn, 1949)**. From this point of view if we talk about craft especially in Indian context, it is just not a product but a way of life. Our need and rituals have roamed around craft products. Right from the birth of a child to death of a human being, we use craft products in different forms and function. In every stages of life craft had been associated with a deeper meaning and implication like sacred thread tied around the wrist, exchange of cloths during festivals and occasions, offering of cloth to god & goddess during festivals. Till today costumes of people depends upon occasion and rituals to be performed. In broader outlook it helped in framing our cultural identity.

According to **Bhatnagar (2005)**, culturally India is very rich nation. It had very well realized and preserved its knowledge, indigenous artistry, varied traditional and cultural characteristics. The richness of its cultural heritage is due to its philosophy of “*Vasudhav Kutumbkam*” – meaning that entire Vasudha is our relative & this enabled it to welcome and receive overseas tradition in such a way that it grew as part of its culture and topographical diversity enabled growth of varied natural resources like plants, animals, climatic conditional which propelled crafts of different character to suit different condition. In addition to invasion of India by different rulers further exposed it to varied cultural imprints. Overall, the unity within diversity made India very rich culturally and its impact is visible in form of different art and craft.

Once more a view of the bazaar as particular kinds of relationships among persons is brought home to us. In this scheme the idea of the person is culturally constructed and relationships are culturally differentiated. The links among persons in the bazaar are forged in many directions on many levels. At the same time the understanding of persons in their bazaar relationships cannot be confused with more kind of relationships. (**Ostor, 1984**) When we buy objects from *Haat* or traditional shops we actually bring a specific kind of relationship at home which is free from commoditization. In form of product such things are brought which is mark of cultural integration and that very well understand the balanced need and its fulfillment. Somewhere interaction of maker and user takes place from various perspectives like sustainability, continuity, community integration, social fabrication, balanced life and many more. According to **Barnwell (2011)**, “Cultural ‘know-how’ is obtained through the input of information, and can provide ‘tools of understanding’, or, to use a phrase of **JM Balkin**, it can provide each of us with the prerequisite cultural software necessary for our life on earth”.

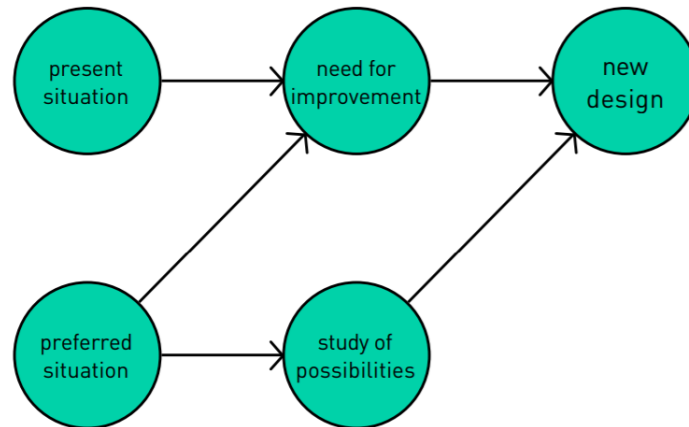
**Trigger (1998, p.13)** states that “Culture is constructed by humans in order to communicate and create community...Culture is an assemblage of imaginings and meanings...culture is always transitional, open and unstable”. It means that Culture is way to connect among individuals of society and had played a major role in defining our present; in preparing outline of our belief, value, and in building community norms which grow and evolve at several stages and becomes collective nature of culture of any region. It is dynamic in nature; it keeps adding, sinking & eliminating components from its cycle. This makes culture an open-ended process which has tendency to adapt, adopt and evolve and at the same time is unsteady in character. Like the fading of textile hand skill and to huge extent of its vanishing in certain pockets can be interrogated from this perspective. Textiles being an important cultural asset were affected from change political scenario. However certain traditions still existed like the value of gifting

textiles; do doubt shift has taken place from handloom to power loom or from natural to synthetic fibers.

There is no complete pocket of knowledge or bunch of facts that collates culture's element completely. Culture is echo of collective common meanings, implication, accepted morals, principals and beliefs. It's an open-ended set of shared belief which is flexible to add more and more transformation and beliefs. The intensity of change may differ from period to period depending upon existing social, economic, moral, philosophical, political and environmental situation. It's like a sequence of growth where as one character diminishes other character blooms. Hence, the dispersion of culture and how it takes place is also an essential characteristic. According to **Samuel Johnson (n.d.)**, "We are all prompted by the same motives, all deceived by same fallacies, all animated by hope, obstructed by danger, entangled by desire and seduced by pleasure" (**Choudhary, n.d.**). There is a lot common among behavior of each individual that is why we react in same way, if something wrong happens then we all feel painful, if there is good, we all feel happy about it. How to react becomes a common inheritable character among all. Emotions like pain, pleasure, excitement, sorrow is common to everyone which drives our action to external stimuli. Being grown in the conditioned society we also react in same way. Our upbringing becomes the basic foundation of our character formation and collective respond of any geography forms its perception which latter becomes a repetitive and rigid to form belief and culture.

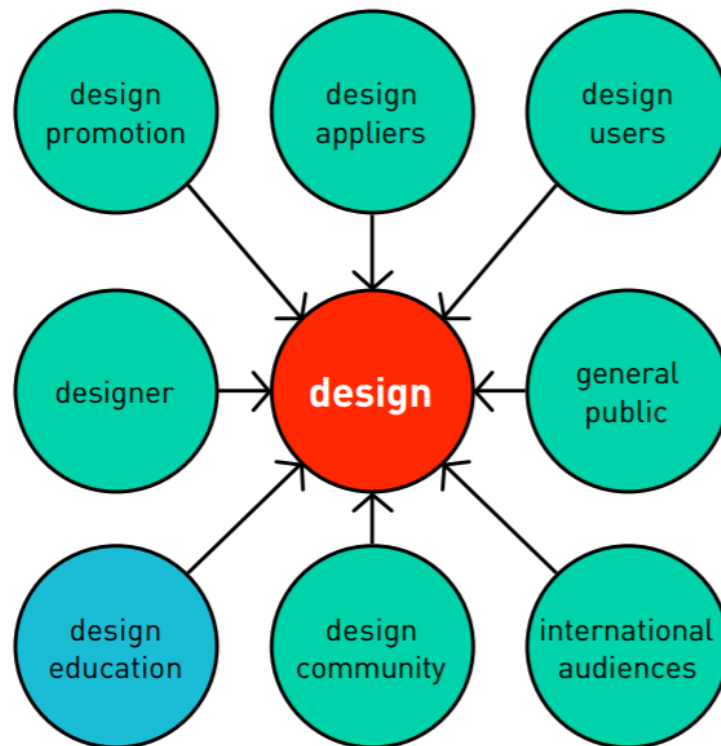
"A design refers to the aesthetic aspect or outward appearance of a product, such as its shape, patterns, lines or colors, and may be embodied in a wide range of handicraft products" (**WIPO, n.d.**).

According to **Ruder (n.d.)** to design is to plan, to order, to relate and to control. As very precisely stated here, that design is series of action that requires works to be carried out in multiple phases -planning, organization, relating its various component and judicious control over actions to get desirable outcome. "To design is to devise courses of action aimed at changing existing situations into preferred ones" (**Herbert Simon, n.d.**). Basically, it equips with ways to modify on hand state in better one in form of product or services. Improvisation and improvement are the core prospects of targeted situation where design enables its realization. From designer's angle it can be understood from below figure:



**Fig: 2.1** showing changing existing situations into preferred ones through design

Source: <http://www.michael-hardt.com/PDF/lectures/design-definition.pdf>



**Fig: 2.2** Interest groups of design

Source: <http://www.michael-hardt.com/PDF/lectures/design-definition.pdf>

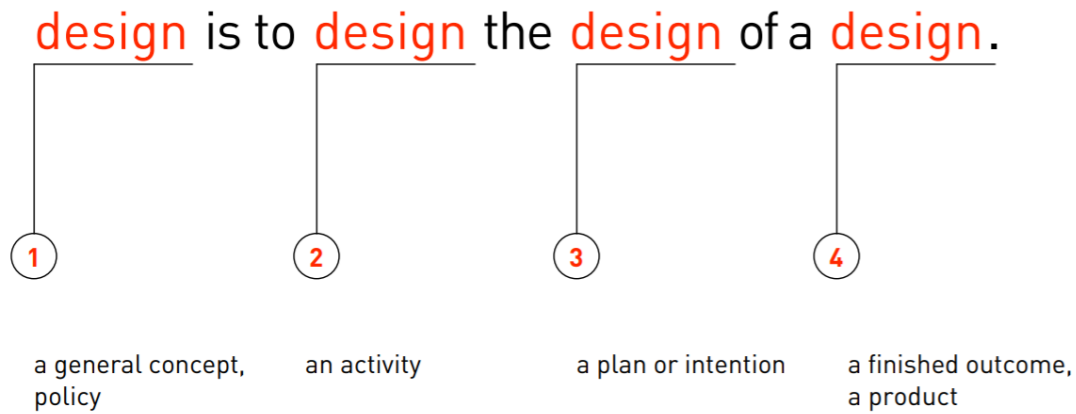
According to **Bhatnagar (2005)**, Indian designs are incredible, mark of antiquity enduring over millennia till the present day; showing continuity that survived all historical, socio-economic and political evolution to develop such work that is exclusively Indian. In this course, the history and distinctive features of design had played significant function. Its foundation dates



back to the art of primitive society where its determination had been manifested. A traditional craft design shouts the unique trump of achievement which is not only antique and original, but also remarkably creative. Traditional design is creative arrangement of a piece of design form passed down through oral tradition from one generation to other with the maker often unknown. Traditional Design is the means of special play of the textile in its typical arrangement and manifestation for adornment, which reflects repetitiveness and adorns the fabric. Patterns and design are the main relevant features of hand-crafted objects. They embody the very imperative character of the bond between human and nature. The most significant thoughtful philosophers, artists and scientists observed symmetry and mathematics in the patterns of nature. To great extent it can be experienced in traditional designs. In water, trees, leaves, branches etc. we can see infinite varied pattern still they are not muddled or individualistic, they state the impression of continuity and community action opposed to anarchy. In traditional designs also the similar character had been established. Within the limitations of raw material and utility the accessible creative freedom is boundless opposite to the boredom of a pattern administered by any machine. As in the structure of a raga musician makes innumerable compositions adhering to its principles (**Jaitly, 2014**).

Designer's participation plays crucial part in bestowing cultural products and services with their noteworthy sense. In course of its progression from an individual society through a post-industrial society where services and information are valued more than industry and goods, to a new, yet to be known as information affluent society where sustainability is the central character, to certain our persistent survival cultures will transform to adjust for the necessary required adjustments. Therefore, in the consequences of cultural change designers need to be ultra-sensitive in development of cultural products like craft (**Barnwell, 2016**).

According to **John Heskett (2002)**, "Design, stripped to its essence, can be defined as the human capacity to shape and make our environment in ways without precedent in nature, to serve, to solve our needs and give meaning to our lives". Cultural (craft) products really work adhering to this essentiality of nature and people's need. Design has helped in bringing significance to what we are today as human, extending our creative capacity to fulfill needs of life and in making it easier to lead. Similar to language design is equally important to express our self in mode of form, function, experience and in addressing other fellow being issues.



**Fig: 2.3 Meaning of design**

**Source:** <http://www.michael-hardt.com/PDF/lectures/design-definition.pdf>

Human hands create objects in harmony to man's mind creation. So, whether we call it craft or handmade, hand crafted or hand skills; it is the sign of the cosmos in its entire idiom and so happen to be one of the coordinating dot of man's cultural and divine expression. The Western civilization has already moved ahead of it and the far eastern one is losing it rapidly. In between these two cultures and civilizations India is hovering unsteadily. Indian philosophy of life being profoundly entrenched in handwork, it is decisively needed to look into that whether it is to uphold or throw away. "To preserve it would mean to honour SoetsuYanagi's dream – to re-establish 'the Dignity of the Eastern Mind'" **Jaitly (2014)**. So, Indian designer's role turns very significant here in sustaining the age-old legacy through their strategic design innovation.

Design intervention is a process that involves designing new products; redesigning existing products, with change in shape, size, colour, surface manipulation, function and utility; exploring new markets and reviving lapsed markets; applying traditional skills to meet new opportunities and challenges; and the introduction of new materials, new processes, new tools and technologies. (**Kapur & Mittar, 2014**)

For crafts, design intervention can be observed as a connecting phase between traditional and modern design that enable craft products to suit requirement of contemporary living. At every stage of production, it needed to be executed judiciously considering its identity, social, cultural, spiritual realms; material and process to get the desirable output. (**Panda, n.d.**)

According to **Mehta (2010)**, Indian context of design focuses on people, their environment and diverse socio-cultural concerns. The most suitable approach for design intervention in India is participatory and inclusive approach that moves around the chief intent of improving the

quality of life of all the involved stakeholders. These interventions create newer employment prospect while conserving the value of traditional Indian society. Cooperative and participatory approach is aimed through these design and development interventions which sharpens existing skills, bestows financial empowerment at doorstep and harmonizes with community life as well. Thus, the responsibility of designers in Indian context specifically traditional industry becomes imperative.

Craft persists despite sometimes overwhelming problems; in terms of certain craft, its survival has been aided by previous piecemeal interventions such as that of Kamladevi Chattopadhyay (founder of AIHB) at Machilipatnam in South India, and Brij Bhasin (founding director of Gujarat State Handicraft Development Corporation). The appearance in the 1970s and 1980s of Non-Governmental Organizations (NGOs) working at the grass root level in craft sector has assisted to sustain crafts through a series of measures such as product development, facilitating entrée into new markets, training like computer use, english language, design skills and quality control. In tandem with the development of craft sector NGOs and often in association with companies such as Fab India, Anokhi etc. have all made a long-term obligation to working with craft and setting a trend of regular orders that has ensured a secured income for artisan within the fold of their enterprises. Like some of the NGOs, they have also contributed to raising global awareness of craft through campaigning, education programs, exhibitions and publications. More recently still, a further basket of schemes has been pioneered since the 1990s, some targeted specifically specific crafts, others more largely on supporting crafts; they are driven by individuals and a variety of organizations in the international, state and private sectors, and include some that are artisan-led. In recent period a new movement of innovation and intervention has been seen in the field of craft, whether it is educational institutes, designers, educators, design houses and studios. In every facet, immense awareness has been seen which gives indication towards healthy nurture of craft. Though the intensity of upliftment is not predictable, but hope is in positive direction (Edwards, 2016).

## **2.2. Significance and history of handloom textiles of India and Gujarat**

### **2.2.1 Significance of traditional textiles**

India is well acknowledged as land of contrasts. Although it is rapidly becoming industrialized and advanced in technology, it is still the cradle for many ancient cultures which are alive till date. It had been the abode of popular saints like Sant Kabir and Gangadhar Meher who were mainly weavers (Devi, Pria, & Kurin, 1985).

In India textile Symbolism is consecrated by tradition. The universe is envisioned as a fabric. In Rig Veda and the Upanishads, the ancient text of Hinduism, the universe is imagined as a cloth woven by the gods and the passage of day and night as a weaver throwing a shuttle across the loom (**Kramrisch, 1968; Alkazi, 1983; Hatanka, 1996; Dhamija, 2014**). The cosmos, the ordered universe, is one continuous fabric with its warp and woof making a grid pattern. Hence the importance of wholeness, not only of the uncut garment, like the sari or dhoti, but also of the cloth woven all in one piece, on which a sacred picture is to be painted. Whether as a cover for the body or as ground for a painting, the uncut fabric is a symbol of totality and integrity. It symbolizes the whole of manifestation” (**Kramrisch, 1968**).

The massive value of craft specifically woven textiles can be deeply understood from the words of ‘**Kramrisch**’ that since time immemorial, in religious texts and scriptures of ancient India, textile symbolism had been envisioned. The oldest scriptures and literature that framed the basis of Hinduism and overall Indian society had encompassed its significance beyond materialistic aspects. It is the root of deeply embedded philosophical spirit of our life as well as common vision of being.

A deeper connection between the making of textiles and facets of our inner consciousness has existed from time immemorial and it continues till today. It is not explicit, it is implicit; for textiles they are a form of non – verbal language, and reflect the socio-religious and cultural history of a people. Textile terminology has been used from the earliest times to express Indian philosophical concepts. The word *sutra*, originating from *sut* or thread, and meaning “to string together”, is used for the texts that “string together” the Buddhist teachings. *Granth*, the word for literary work, often a sacred text, also means “to tie or string together”, “to plait together”, “to arrange” or “connect”. *Yantra* or *jantra* is the word for a loom, and in religious practice it means an instrument or a form used for meditation and a means of symbolic expression of esoteric concepts. Among the Zoroastrians settles in India, the sacred cord or *Kusti*, which is a part of their ritual apparel, is woven on a traditional loom called *Jantar*. Tantra, the philosophy based on the concept of divine energy, also means a loom and comes from *tantu*, the warp, that which stretches beyond. The warp beam is called *sthamba*, a word associated with the cosmic pillar, the axis mundi. One could go on with this enumeration of analogies between esoteric, complex ideas and weaving process. In addition to it, In India, every stage of religious, cultural and social life is enthused with fabrics in form of rituals and ceremonies where it plays a central role. Traditionally, the making of textile had been accorded as an act of worship, and the

wearing of sacred cloths is a significant facet of rites of passage, showing the vigor of the creative task as well as divine security (**Dhamija, 2014**).

‘Textiles function as a non-verbal form of communication and when decorated, as protective talismans, Motif, colour and composition signify an individual’s group identity and occupation and, very often social status.’ (**Askari & Crill, 1997, p. 17**)

The action of weaving is related to the human body rhythms and is a powerful act. In this context the functioning of loin loom which is an ancient variety of loom used worldwide since ancient time can be functionally and intuitively related. One of the warp bars of loin loom (also called back strap loom) is strapped to the waist where body weight of weaver is used to build the tension. ‘This is linked with *prana*, the breath or life force’. Tension is created for weft beating when the weaver breathes in; as the weaver breath in reed is lifted for shed preparation & throwing of shuttle across the loom. So, overall, the breathing process is utilized to execute various stages of fabric weaving (**Dhamija, 2014**).

One of the oldest looms of Laos and Southern China uses the human body as the loom. The weaver sits on the floor with her legs stretched in front of her. The outer warp beam is held in place by the feet; stretching the warp threads, while ends weaving end is strapped to the body. The circular warp is thus not only rotated as the weaver weaves, but also rolls to accommodate longer length of warp than the length of her legs. It is an extra ordinarily skilled operation, which uses the human body as a *yantra*. This truly is a loin loom, for the pressure is on the loins, on the small of the back, as in the process of giving birth... In the loin loom, patterns are woven in as though are emerging from weaver’s very being. The act is like a form of yoga, with controlled breathing and disciplined movement, and the weaver goes into a state of dhyana, meditation, brought about by the continuous rhythm. The woven patterns emerge as a manifestation of introspective concentration. (**Dhamija, 2014, p. 15**)

In a verse of hymn in Rig Veda reference of weaving were found to praise and appreciate god of fire. “Also, it is seen that concerning origination of rites beginning with the allegory of weaving, which indicates spread of weaving in those days; “... in every direction, threads were

spread. The rites of one hundred and one divine services was woven by the ancestral souls that appeared. [Chanting] ‘Weave to the front, weave to the back’, they sat around what was spread...” “...[progenitorial] people spread it, and stitched upon it. They spread it [(the rites)] far up to the sky. There was a wooden peg. They [(the ritualists)] took their seats. They made tune of chant the reed for weaving...” (**Hatanka, 1996**), (**original text Rig Veda**).

In ‘Jataka stories of Buddha’ several references of textiles were found (**Hatanka, 1996**). During the life of Buddha, Varanasi seemed to be a leading center of cotton cloth production, and it were supposed that the mortal remains if a world ruler were covered with it (**Bhatnagar, 2005**). In Mahabharata also literal reference of textile of various materials and from various places were observed like ‘woolen shawl from Gujarat, fur from Hindu Kush, tribal cloth of plant fiber woven from Northwest Himalaya, Sheep and goat woolen cloths, and delicate tributary muslins from Karnataka. A feudal prince offered aforesaid textiles to Yudhishtira (**Hatanka, 1996**).

The rhythmic characteristic is a part of religious expression for various master artist. weaving is a form of prayer. Zikr, simran or the litany is usually recited while performing creative work. Like Ya Ali, Yahou, Aum Aum Aum, Hari Hari Hari, Hail Mary, are repeated with each throw of the shuttle, with each stitch of the needle. Kabir, the mystic weaver cum poet devoting himself to god while weaving narrated that

I sing with the humming shuttles.

I dance with the moving threads, O Lord!

Creation of a cloth by a female weaver was thought as similar to giving birth whereas for a male weaver the process of weaving was related with his masculinity. The base of the fabric i.e., the stretched taut warp is a symbol of the male potency and the fusion of flexible weft corresponds to female fecundity (**Hatanka, 1996**).

The importance of weave can also be understood from the poem ‘**Indian Weavers**’ composed by **Sarojini Naidu** where each stanza had been metaphorically related to different stages of life. Different stages of life had been metaphorically related to different phase of life i.e., birth, marriage and death. The poet discusses about three variety of fabric which an Indian Weavers weave at three specific times of the day.

### **Indian Weavers**

Weavers, weaving at break of day,  
Why do you weave a garment so gay? . . .  
Blue as the wing of a halcyon wild,  
We weave the robes of a new-born child.

Weavers, weaving at fall of night,  
Why do you weave a garment so bright? . . .  
Like the plumes of a peacock, purple and green,  
We weave the marriage-veils of a queen.

Weavers, weaving solemn and still,  
What do you weave in the moonlight chill? . . .  
White as a feather and white as a cloud,  
We weave a dead man's funeral shroud.

According to **Dhamija and Jain (1989)**, as a countenance of tradition and culture of people, as an expression of wearer's personality woven fabric had been of prodigious significance. In addition to adorning & augmenting the personality of user, protecting from climatic elements, it is also supposed to guard from evil forces. It entitles position of person, associate him with a group and therefore creating a sense of belonging.

From the view of **Bhatnagar (2005)**, the vast embroidered, painted dyed and printed textiles of early style of costumes or village artifacts can be regarded as legitimate traditional art in the real sense. India represents a rich subcontinent of stoutly complementary physical features where enormous variation in climate, agronomy and settlement prospective from cultural and historical perspective can be seen. However, possessing lot of diversity in its geography, it has always instituted cohesive flow, exchange and reception of thoughts in development of certain styles. The diversity had worked as think tank to sprout ideas rather than obstacle. The subsistence of lot of empires and states, accessibility of native resources, trade route, trade relation, had nurtured in extending visual diversity to any material, technique and medium and hence influenced Indian tradition. In achieving such reverential status role of artisans (traditional designers) had been very influencing which had led to its admiration for centuries for their immense aesthetic and purposeful qualities. In earlier times in India throughout the country, designers belonged to different regional schools. Indian textiles got their remarkable beauty due to these fine creative impulse and amazing craftsmanship. Indian textiles reveal the

creative mood of the designer playing with decorative designs. These designs feel artistic, original in treatment and thus supporting the cause for its success.

‘Indian textiles should be seen in context, against the social and historical background from which they have emerged and for whom they are made. For in India, textiles have rarely been concerned with fashion or individual separateness or uniqueness: rather have always been only one part of a complex ritual of life.’ (**Jayakar & Irwin, 1956 p. 15**)

Weaving had been a vital profession that existed enormously in extensive variety in past. It can be understood from the illuminating account of **John Forbes Watson (1827-1892)** who documented textile types & styles of dress common in India. His work was published in around eighteen volumes that consisted documentation of textiles of across the country with fabric swatches of many textiles (**Edwards, 2011**).

**Hatanka (1996)** stated that textile representation in India is possibly laid down by tradition but the distinctive feature of Indian artisans is to assimilate distant influences so absolutely that they emerge to be Indian. Though the actual fabric exists no longer, India has an enduring inheritance of motifs that had been visible again and again over the centuries to resonate its spiritual and majestic past. In the art of Indian textiles Colour had always played a magical role. In Sanskrit caste is referred as Varna which literally means “colour” and still certain colours are traditionally related to caste traditions though in watered form.

In the context of evolution of textiles, **Bhatagar (2005)** had also stated that textiles have been produced in India since olden times. The creation and development of Indian textile has a pre-historic foundation. However, very fewer old designs still exist. One major ground for this is that cloth had always been considered only as an object of utilization from being as an art form also; the designs got vanished in the course of every day wear and tear. The design of the hunters and food gatherers, of the most primitive peasant settlers and of the urban inhabitants of the Harappan Culture, while constituting part of a continuous string of progress, is in each case understandable only when considered in the perspective of varying economic and social state of affairs. Not only prior to, but also during the earlier phases of the class society, all design was functional or, one might say, utilitarian, no matter whether its objective was to give



aesthetic shape to articles of everyday use, or to bolster the ideology of social structures by the production of ritual textiles and costumes.

According to **Dhamija (2014)**, trade cloths produced in India were affirmed ritually potent and permeated with magical features. The discovery of a numerous spindle whorls and dye pots in the Indus valley civilization port of Lothal gives evidence that they were exported to various countries in several parts of the world. Fostat in Egypt was a significant center for textile trade. The Indian fabrics found over there were carbon dated to the 10<sup>th</sup> century BCE. Eicher had highlighted the link of Indian textiles to with West Africa stating that for the Kalabari people living in the Nigeria delta of Nigeria, had prized imported Indian textiles for centuries. It included colorful checkered patterns of Madras, striped silks and silk, silver and gold threads embellished velvet. Their importance was so high that were apart from being used as cloths and garments were also treated as an element of a family's wealth and were also relished for vital holy rites associated to life events and festive events.

In India also textiles had been a prized possession. From individual to society level it had extended identities, position, recognition. It had been widely used in form of cloth as well as furnishing. In festivals and special occasions, it is commonly used for decoration from mud huts to palaces. It is often said that textiles communicate about wealth of a person as well as cultural tradition of a country (**Dhamija & Jain, 1989**).

**Bhatnagar (2005)**, stated that the motif of Indian textiles varied extensively from subjects of nature to symbols for visual elucidation. Its designs had been profoundly influenced by power of spiritual practice. Numerous design motifs, and styles have their individual narratives whose connotation varied in relation to the altered chronological situation; hence, it revealed choice and likeness, fashion and necessities of the group through variation in structure and style.

Abundance of viewpoint and practices can be seen around the country existing in vast variety of north east Indian tribal weaves, south Indian rich tradition and also in the lesser studied textile cultures (**Dhamija, 2014**). From this context we can relate how fabric plays a vital role in celebrating our festivals, rituals and ceremonies. It helps us to understand the social, cultural, religious and emotional aspect of all actions associated with it. In India right from birth to death we are associated with various connotation associated with fabric at several occasions in such a way that it turns into blessing rather than just outer cover of body. During birth infants are wrapped in old cloth, apart from comfort and softness; it is also assumed to pass long life and

moral values which the wearer of that fabric had. Still today in many communities this old legacy exists.

### 2.2.2 History and origin of weaving

According to **Dhamija (2014)**, textile technology is among the most ancient one in the history of man's technical and creative evolution. This journey was very progressive, they made shelters for own by interlacing plant's stems and branches together, then afterward made and used felted and woven materials for this. People also created baskets (Sanskrit: *patram*) by collectively weaving leaves, twigs or cane to collect fruits and berries for their sustenance; thus, the word *patram* derived– that which contains – came into subsistence and reflected numerous connotations and significance, from a vessel or receptacle, to a worthy person, to a covering. Weaving of fibers evolved over ages that lead to the construction of a variety of human clothing for the purpose of protection and adornment.

The remnants of Indus Civilization give the testimony of long history of Indian textiles. Ruins of the ancient city of Mohenjo-Daro located on the lower spreads of the Indus river was excavated in the beginning of the 20<sup>th</sup> century by an Englishmen John Marshall. It flourished during 2500-1500 B.C. The archaeological findings of the site included fragments of cotton cloth, terracotta spindle whorls, and bronze needles; later the cotton fabric were verified to be madder-dyed and treated with mordant. This evidenced India historically rich in not only in growing, spinning cotton & weaving cloths, but also skilled in dyeing since more than 4500 years (**Hatanka, 1996**).

According to **Bhatnagar (2005)**, the Vedas and Upanishads - the religious texts from India's early history talks about the initial literary references of fabric which are nearly 3,000 years old. It has talked about the Indian preeminence in textiles production, and in dyeing. The remains of affluence of ancient Indian textiles had barely subsisted in its tropical climate.

During 3<sup>rd</sup> century B.C. in one of the ancient treatises of Arthashastra, there is reference of weaving during the reign of King Chandra Gupta of the Maurya Kingdom. At that time workshops had existed for spinning, weaving and dyeing techniques for the manufacture of decorative designed textiles (**Bhatnagar, 2005**). Magasthenes, a Greek representative who stayed in Patliputra appreciated the splendor of Indian cloths in his journal '**Ta Indica**' that "...the Indians were garbed in the finest flowered muslin robes, and the rich and ruling classes in long robes magnificently embroidered in gold thread..." (**Mehta, 1970**).

In Buddhist text also several instances support fine and outstanding spinning and weaving of Kashi. In one of such instances, it was stated that the fabric was woven such that oil could not penetrate the cloth (**Hatanka, 1996**). Many fine illustrative references can be realized in Jataka's illustrative stories of Ajanta cave paintings where representation of costumes shows the textiles in fine eminence with brilliance of weave, texture, techniques and motifs. The beautiful depiction of dancers, nobles, servants and musicians dressed in loin cloths and blouses most probably represent patterns of resist techniques of printing & weaving like tie and dye and ikat along with brocade weaving (**Gillow & Barnard, 1991**). During the life of Buddha Varanasi was popular center for both silk as well as cotton weaving (**Bhatnagar, 2005**).

According to **Gillow & Barnard (1991)**, during 12<sup>th</sup> century Turkish and Afghan settlement in North and Central India established Delhi sultanate, a supremacy that intensely and profligately supported art and craft. Almost in entire India, Delhi Sultanate pushed his authority and supremacy. By this time skills of weaving, textile manufacture and ornamentation reached a certain Peak. A Delhi royal silk workshop was famous for hiring over four thousand weavers to devote his flashy showcase of affluence. At that time silk trade with Central Asia and China flourished, both overland and by Arab-managed sea routes which connected the wealthy Indian and South-East Asian seaports. During this period craftsmen, soldiers and adventurers from Afghans, Mongols, Turkhs, Persians, Arabs and Abyssinians were persuaded to court of Delhi.

This kingdom latter weakened in the control of ineffective successors and it collapsed after the incursion of Timur Lane in 1398 A.D. This led many regions to set up as independent sovereign states. In lack of central political power, political units fought among themselves. Though there was political volatility; trade, commerce advanced at its pace. The political instability, inter enmity amid empires led to advent of Babar during 15<sup>th</sup> century. As per historic and literary records great cities with rich bazaars, affluent traders, accomplished artisans existed in this period. Good business of assorted varieties of textiles were done for import as well as export market. Gujarat was a tremendously productive place for textiles with many centers busily engaged in its production., Additionally Gujarat indebted as the center of the textile trade. Textiles from many parts of the country were brought here and propelled for export market. From the records of Hindu, Muslim and Portuguese writings as well as the stock lists maintained by the Gujarati merchants it was evident that almost 200 varieties of textiles existed during that period (**Bhatnagar, 2005**).

After defeat of Karna; Alauddin Khalji - the Sultan of Delhi, Gujarat came beneath the Muslim rule. Karna was the last Vaghela Rajput emperor. During this period Indian and Islamic styles of architecture amalgamated together to germinate new style called Indo-Islamic style which later influenced numerous art and craft forms of India including textiles (**Bhatnagar, 2005; Edwards, 2011**). Zafar Khan established the independent sultanate of Gujarat in 1403 by. His grandson - Ahmad Shah succeeded him. He left Anhilvada (modern Patan) capital of the former Solanki (Rajput) emperor and shifted his capital at Ashaval in 1411 which later were known under name of Ahmedabad. Later Gujarat was occupied by Akbar – The Mughal Emperor. For Mughals, Gujarat was a major center for global textile trade as well as hub for creating wide array of dyed and woven textiles of cotton, brocade silk, velvet, Sarkhej etc. in centers like Surat, Ahmedabad, Bharuch. Apart from this, Mughals were very fond and appreciator of art and craft. They patronized art and craft under their regal coverage and also drawn artisan from Persia. Influence of Islamic philosophy, principles enfolded in ethnic Persian ornamental flair bloomed Indian style into a novel visual etymology called Mughal style. This has showcased whole material culture of this era into new thoughtfulness and practice of visuals. At its height, art and craft reached at its zenith, it was manifested for its boundless magnificence, luxury and richness. This interested European companies to India in pursuit of trade prospects (**Edwards, 2011**).

The British, Dutch and French established East India trading companies in 1600. Europeans understood that they must join Indian textile trade if they have to thrive. Britishers established factories in Surat in 1612. Till mid of 17<sup>th</sup> century, Indian textiles were merely used as lining material in Europe, but later it became very popular in dresses & accessories. Indian textile dominated British trade for almost hundred years. India was virtually supposed to cloth entire world by mid of 18<sup>th</sup> century (**Hatanka, 1996**). With the founding of the British East India Company in 1599, the English, and later the Dutch and the French, started exporting Indian textiles to London, for re-export to the eastern Mediterranean. Very quickly, they realized the huge market for these textiles whose colours were permanent (i.e., they did not run). In Europe at the time, the techniques of ‘fixing’ dyes were unknown to craftsmen who applied coloured pigments to the textile, which ran or flaked off when the fabric was washed (**NCERT, n.d.**). “This massive textile manufacturing industry worked through a smooth and well-established chain of exchange and processing between the peasant cultivator, the local market, itinerant carders, domestic spinners and home-based weaver families. Under Company rule the chain was disrupted” (**Uzramma, 2006**).

### 2.2.3 Traditional textiles of Gujarat

The textiles and dress of Gujarat are extremely varied. They are part of an extensive material culture that is the outcome of local resourcefulness, spiritual multiplicity and a long history of cross-cultural persuasion, the consequence of international trade, invasion, colonization and diaspora. Evidence of textile manufacture in Gujarat goes back at least four-and-half thousand years to the time of the early civilizations of the Indus valley. Textiles and dress are disreputably transient and thus the oldest existing examples are only a few hundred years old, dated to the medieval age. Those of former epoch were used to destruction or they did not endure storage in the tropical climate of the nation. But knowledge about the region's textiles especially is widespread because of the pivotal role of Gujarat in the maritime trade of the ancient and medieval world, and a good deal has been gleaned from ancient seals, statuary, inscriptions and paintings. The accounts of mariners, traders, and foreign travelers in western India have been a rich source of information on the production, use and circulation of textiles used for the royal court and dress (**Edwards, 2011**). According to **Mirza & Mallya (2012)**, hand-woven textiles of Gujarat dates back to Indus Valley civilization. From early times to contemporary past; the availability of various sea ports in Gujarat has helped a lot in its trading. Excavations at the Harappan settlements at Lothal and at a number of ports supports to the fact that Gujarat has a number of maritime communities trading with the ancient world (**Dhamija & Jain, 1989**). It was a major source of woven textiles in varied materials like cotton, silk and wool (**Mirza & Mallya, 2012; Dhamija & Jain, 1989**). With the interaction with the outside world, some of the progression in material and technique took place as it carried in diverse techniques which were slowly absorbed, assimilated within Gujarat and later on throughout country (**Dhamija & Jain, 1989**). Many of the quite earlier Gujarati textile fragments had survived beyond Indian territory. The trade cloth discovered during nineteenth century at Al-Fustat near Cairo in Egypt and other excavated at Red Sea ports dates back from 8<sup>th</sup> to 17<sup>th</sup> century (**Hatanka, 1996; Dhamija & Jain, 1989**). These remnants were resisted and block printed where 'designs of geese or *hamsa* surrounding a lotus (a sacred Hindu motif), stylized floral patterns of Persian influence, geometric patterns, and a mythical beast motif' connect them decisively to Gujarat. A lot of those identical patterns were visible in fifteenth century architecture and painting that are still in use at present (**Hatanka, 1996**).

Woven textiles of Gujarat still carry the mark of sustainability because even after mechanization many weavers in several parts of the state have still retained this practice. Its

brocade weaving – *Ashawali* saris, *Tangalia*, *Mashru*, *Sujani*, *Khadi*, woven *Kutchi* shawls *Dhabla*, *Pachhedi*, *Kharel* and *Dhurrie* suffices Gujarat as a state profoundly rich in hand woven textiles (Mirza & Mallya, 2012). Edwards (2011) also stated that Gujarat has always been a source of some of India's most highly prized handloom silk textiles, some of which, such as brocade and Patola, also featured in external trade. Ahmedabad was renowned for velvet, brocades, Kinkhab and Mashru. According to Dhamija & Jain (1989), traditional fabrics used by different tribes were widely woven in various rural centers of Gujarat.

The practice of brocade silk weaving is quite old in Gujarat. It can be understood from the fact that few of the oldest brocade textiles had been connected with it. 'Many hangings scattered in museums throughout the world, probably fragments of the same piece, with a pattern of riders on a horse, were woven in Gujarat, in heavy silk, with an extra weft in twill weave'. From various agencies it had been dated between 12<sup>th</sup> to 16<sup>th</sup> century and is possibly the most primitive woven piece credited to Gujarat. Ahmedabad, Jamnagar, Surat, Patan and Mandavi are the major silk weaving centers of Gujarat (Dhamija & Jain, 1989). At present Surendra Nagar is also a prominent silk weaving center here.

Textile hand-skills had gradually been lost and in many cases have completely disappeared from its traditional places of production, a trend that became evident since the mid of the nineteenth century, when British-made textiles initiated to replace local products from Indian domestic market. Even though having this, the importance of textiles as gifts has not disappeared. Today giving gift to temple, relative or employee can be seen in form of printed polyester sari rather than hand-woven cotton or silk one. Cloth is a central element of gift-giving as it had been for centuries. Along with gifts it is also epitomizes of high standing in society. From surviving examples and written records their uses as sumptuous furnishing to exhibit affluence and to impress visitors is obvious. In traditional India; culture of use of solid furniture was not much. Fabrics were hanged from the ceiling, spread on the floor and suspend on walls for ornamentation purpose as well as for functional usage as seats and tables. It was also used as enveloping cover for heaps of bedding which in other culture probably were stored in cabinets (Crill, 2015). These purpose and practice of using textiles can be commonly seen in present India also.

Splendor of Aurangzeb's movable palace were described by a French naturalist that "a tent of painted cotton cloths, carpets, and embroidered curtains – made for small excursions away

from his court in Delhi. This palace was surely a precursor of bed canopies and *palampores*” (Hatanka, 1996). Visitors of India had always been fascinated by its textural and multihued textiles, especially the western region that had played a crucial role in this and in giving notion of India as a uniquely colorful place (Crill, 2015). And, Gujarat had been prominent centres in western India in this context.

According to Edwards (2011), Goods of Khambat monopolized commerce during medieval period; during the period of independent Sultanate of Gujarat (1407-1573), Ahmadabad became the leading city of trade in western India. Later in 1573 Akbar annexed Gujarat where it directly came under control of Mughals where Ahmadabad sustained to be the center of Administration too. During this period, for Mughal empire textiles were productive source of revenue & the variety & quality of textiles found here was an attraction for foreign merchants. During early seventeenth century textile trade encouraged, British and Dutch to establish their factories in Surat, it became a major textile centre from where huge export were done to Europe. Under Mughal, craft production was done through system of *Karkhanas* (ateliers) and large workshops where dyers, printers, weavers and embroiders used to work. With the death of Aurangzeb in 1707, Mughal reign faded leading fading of imperial patronage, dispersion of *karkhanas* and diffusing artisans to search work elsewhere. Artisanal fabrics manufacturing endured in India till mid of nineteenth century before the mechanization of textile industry. Also, the other major reason behind the decline of artisanal fabrics were the flooding of Indian markets with cheap industrial fabrics of British which were purposefully made after the collective study of traditional Indian textiles titled ‘*Textile Manufactures and Costumes of the People of India*’ by John Forbes Watson.

At present the crafts of Gujarat put forward important example of sustainable living for upcoming generations by showing the symbiotic relation between human and nature. Natural and local materials had been indigenously used to create such products which are wonderful combination of aesthetic, practical forms with suitable functions. Here artisans are employing traditional skills to produce objects suitable for existing world, indicating persuasively that natural and handmade products are flexible over time and traditions can be meaningful in modern times (Mirza & Mallya, 2012).

### 2.3. Silk and its type

#### 2.3. a Introduction of silk

“Silk is a symbol of luxury and class where no other fabric can match it in glow and elegance. The touch of silk reminds the very thread of history, a shimmering fabric of unparalleled grandeur” (Gowri & Ramachander, 2018). Silk is one of the important natural fibers used in Indian handloom textiles. It is fundamental element for many products ranging from cloths to furnishing to accessories. In comparison to other materials; it is relatively stronger and brighter while being soft and attractive. It is produced by silkworms. During its cocoon stage, it is boiled to collect its tender silk fiber which is processed further to obtain silk yarn. In India, silk is mostly produced in West Bengal, Bihar, Orissa, Kashmir and Mysore. Apart from domestic centers, it is often procured from other countries like China, Korea, Japan and Italy.

### 2.3. b Types of silk

Silk is basically divided into two types: cultivated and wild silk. Cultivated silk is produced as spun silk or reeled silk whereas wild silk is obtained as tasar, ari and mooga silk.

- Cultivated silk: It mainly includes mulberry silk. As per atmospheric suitability, it is produced in northern China, Manipur and Southern Himalaya. Its colour varies from brown or white to light yellow. After boiling it turns white. Spun silk is produced from the ruptured cocoon whereas reeled silk is produced from non-ruptured cocoon.
- Wild silk: It mainly includes tasar, ari and mooga silk. This type of silkworm lives on oak leaves. Wild silk is thick, rough, brown in colour and also difficult to use.

Tasar silk mainly comes from Bengal, Orissa, Nagpur, Chhattisgarh, Chhota Nagpur and Jabalpur. It is produced by raising silkworms on *Sakhuwa*, *asan* and *arjun* tree leaves. Ari silk is produced in Assam. It is produced by raising silkworms on *castar* tree leaves. Moonga is produced in Assam and Bangladesh. It is usually golden yellow in colour (Lari, 2010 & Ali, 1900).

### 2.4. History of silk weaving:

In reference to silk; the word ‘*Kausheya*’ is found in ancient literature (as cited in Lari, 2010). In ‘*Shatapatha Brahmana*’ possibly the first mention of this word was found (Sharma, 1937). Women used to wear it while undergoing religious rituals or oblations. Reference of silk for donating cloths is there in the ‘*Harivamsha Purana*’. In ‘*Vayu Purana*’ also reference of specific silk cloths were found under name of *Kshauma*, *Patta* and *Kausheya*; suitable for gift or donation. *Kausheya* were referred to *Kosha*-made clothes. According to *Mahabhashya* annotator ‘*Kausheya*’ is a changed form of *Kosha* (cocoon) (as cited in Lari, 2010). Jogesh



Chandra Rai refers '*Kausheya*' to silk fiber acquired from forests (**Rai, 1917**). A sutra of Panini establishes that in 6<sup>th</sup> century the weaving of silk had begun. Again, the *Ananda Ramayana* remark about different forms of silk clothes like *Kausheya*, *dukula* and *Kshauma*. The clothing of Sita and Rama had been described as '*Peeta Kausheyamuttamam*'. During religious rituals their family *purohit* (priest) used to wear *Kausheya* cloth (**Gupta, 1984**). In *Mahabhart*a also several references of silk cloths are found. In *Mahabhart*a, *Kshauma* was specified as pricey silk variety. After conquering '*Uttar Kuru*', Arjun returned with *Kshauma* cloths as booty, Yuddhishtira preferred to wear *Kshauma* cloths, Draupadi also wore *Kshauma* cloths during her marriage. Similarly, during Mauryan period several references of silk cloths like *Patrorna*, *Chinapatta*, *Chinamshuka*, *Keetijapatti*, *Patanshuka*, *Kausheya* are found. Two variety of silk cloth reference are found in *Arthashastra*; *Kausheya* and *Chinapatta* where the former variety were produced in 'Koshakar' country and the later were from China (**Shastri as cited in Lari, 2010**).

According to **Bhatnagar (2005)**, in India Silk weaving had very longstanding origin. Indications about origin of Silk weaving are from pre-Vedic period. The indigenous variety of Indian silk are Tussar, Eri and the golden-hued Muga which were cultivated by certain tribes in the dark and pathless forests. Various tribes of the central and North-Eastern regions of India had the monopoly of rearing of the wild silk cocoons, its reeling, spinning as well as weaving. After weaving the waste of these silk variety had uneven, brown tone similar to bark of a tree; i.e. in early texts they were mentioned as bark cloth. In Mirzapur region of Uttar Pradesh till the 20<sup>th</sup> century, waste silk woven from tussar cocoon, were known under name of bark cloth. Silk cloth weaving is assumed to be originated from China. In Palmyra of Syria, many fragments of Chinese brocade of the Han Dynasty had been found. In west Asia Syria was a very developed and prosperous center for silk weaving during the reign of Eastern Roman empire. The invasion of Sassan dynasty (226-642) of Persia caused settlement of artisans and Syrian silk weaving to Persia. The excavation of Chinese specimen of warp-patterned brocade in Syria gives the possibility of knowing this technique over there which further acknowledged to Persia. From one the mural paintings of cave no. I of Ajanta it was found that around 625, king Pulakesin II (608-642) of Chalukya dynasty of India exchanged representatives with King Khosrow II (591-628) of Sasan dynasty and presented Indian brocade of gold thread. The development of decorative textiles in South India can be nicely understood from Ajanta cave paintings. It was presumed that Indian brocades exported to Persia, influenced their weft-patterned brocades. Thus, it also states about the existence of Brocade technique in India before

the invasion of Muslim emperor. The highly prosperous Tang Dynasty (618-907) of China was highly influenced by Sasan dynasty, which led to the manufacturing of large amount of Sasanian style craftworks in China. Later, the invasion of Arabians caused decline to Sasan dynasty during 651. This led the settlement of Prince Peroz and his subordinates of Sasan dynasty in Changan of China. Later many Persian and Sogdian people relocated to Changan. This incursion of imported culture boosted the woven craft of China. It is assumed that Persian and Sogdian craftspeople who arrived from Xiyu into Changan had powerful impact on Chinese brocades that were produced from warp and weft pattern during the Tang dynasty. In early period, inflow and outflow of cultures which happened in between the East and West was notable and this enabled both of these worlds to amalgamate. They were absorbed and amalgamated at various places which resulted into unique styles; however, few got lost as well. Like, In India emperor Akbar of the Mughal dynasty in the 16<sup>th</sup> century invited textile artisans of the Safavi dynasty from Persia. Between these two countries, it prospered progressive cultural exchange. As an outcome of this each culture grew than before (**Hatanka, 1996**).

In context of export, **Warmington (as cited in Lari, 2010)**, stated that silk was exported through the Indus river via the port at Barbaricum, and silk fiber as well as costly silk cloths was sent to Bharanuch via the Balkha route to Sindh. **Watt (1889)**, stated that with the beginning of Christian era, the silk route from China to India followed the Brahmaputra Valley from Assam to East Bengal. During this period Indian-made silk clothes were also exported to Rome. During Gupta period also silk cloths were very popular and in were described in *Amarkosha* (**Amarkosha, as cited in Lari, 2010**). According to **Upadhaya (1969)**, Bana Bhatt in his book *Harshacharita* has divided *Chinanshuka* into two types: *Pulakbanda* – colourful & shiny and *Pushpapatta* – with printed or woven floral motifs.

According to **Lari (2010)**, certain Iranian textiles like *Istakbrak* and *Stavarak* (a kind of *Kimkhab*) had similarity to Indian brocade. However, she is not clear that what relation the Banaras brocade enjoys with Iranian brocade as the status of brocade was already well recognized in India. Iranian brocade craft might have come to India with the arrival of Muslims and Probably Indian artisans might have successfully tried to learn that overseas craft. According to **Das (1980)**, in Maurian and later period Banaras gained the traditional status of silk textile industry. **Sharma (1986)**, established that although silk production continued in later period, however, it attained its peak during Mughal period.

There is one another instance in Buddhist text which supports the widely used silk fabric during early period of Buddhism. In Buddhist texts; the word *Vichitra Patolka* suggested multi-colored, tie-dyed patterned silks alike to the *Patolas* of Gujarat. Scarlet flowered silks worn by the high-born women of Madurai in South India is also stated there. Most of the silk weaving centers are somehow traditionally connected to Gujarat. This is also in concern of the silk weaves of Murshidabad and the “Saurashtras” of South India. In early period silk weavers from Gujarat migrated and this is recognized by an 8<sup>th</sup> century inscription found at Mandasor, Rajasthan. reflecting silk weavers of Gujarat making sun temple. The introduction of silk weaving at Varanasi can be traced to a great fire which broke out in Gujarat in the 14<sup>th</sup> century where to escape the fire silk weavers absconded and set up workshops at Delhi, Agra, Varanasi, Chennai and Ajmer - according to Hafiz Alt Hasan who belonged to one of the most significant hereditary *Naqshband* families of Varanasi (**Hatanka, 1996**). This suggests the prosperity of silk weaving in Gujarat since early time.

## **2.5. Silk - brocade weaving in India**

Brocade is a common term used for woven textiles where patterns are created by structure of woven threads by multiple threads in one or more colors. It is mainly categorized into two kinds; weft-patterned brocade where patterns and ground are made by yarns that run crosswise and warp-patterned brocade which are made by yarns running lengthwise. In India its popular weaving centers had been Ahmedabad and Surat in Gujarat, Varanasi in Uttar Pradesh, Aurangabad in Maharashtra, Hyderabad in Andhra Pradesh, Murshidabad in West Bengal, Maheshwar in Madhya Pradesh, South India (**Hatanka, 1996**). This shows that Gujarat has always been an important weaving center for Brocade, that is why we see the brilliant craft of *Kimkhab* and *Mashru*. Ahmedabad had specialized workshops for weaving brocaded silks, it had large factories during Sultanate period to weave brocades. Traditionally Ahmedabad and Surat had produced very fine gold brocade fabric. *Nakshabands* (pattern makers) migrating from Central Asia initially settled in Ahmedabad before marching towards North India (**Dhamija, Ed. by Dhamija & Jain, 1987**).

**Bajpai (2015)** in her thesis titled “Brocade and Chowkpurana: Craft and Art of Uttar Pradesh-Prospects for Their Sustainability”, described about different variety of *Banarasi* brocade weaving like Zari brocade also known as *Kinkhab*, *Pot Than* or *Baftas*, *Amru*, *Sangi*, *Gulbadan*, *Mashru*, *Ghatta* or *Satinette*, *Abrawans* or *Gauzes* or *Silk Muslin* (*Tanzeb*), *Banaras Silk Jamdani*, *Jangla*, *Jamwar Tanchoi*, *Tissue Saree*, *Cutwork*, and *Butidar*.

According to **Tandon (1960)** brocade is also known as *Zarbaft*. In medieval period as well as in the accounts of Sultanate period; terms like *Zarbaft*, *Jarkasi*, or *Jarkas* were commonly used in this context. It has *Katan* (a type of fine linen cloth) warp and *Paat* (thick and low-quality silk) weft. The evidence of brocade weaving during the 6<sup>th</sup> century is evident from one of the Buddha's life story. It is mentioned in Sutras, that when prince Siddhartha took off luxurious silk clothes of courtly taste of Kasi after becoming a bonze and wore earth-colored robe named *Kasayani Vastrani* (**Hatanaka, 1996**). One of the old brocade specimen of brocade fabric with small *Kairi* motifs had been preserved in Sawai Mansingh Museum of Jaipur. It also houses other brocade specimens like quits made up of *Kimkhab* and other brocade variety (**Lari, 2010**).

According to **Dhamija, Ed. by Dhamija & Jain (1987)**, the weaving centers of Gujarat can be associated with the ancient and one of the oldest silk brocade weaving tradition. The earliest woven piece attributed to Gujarat according to different authorities were dated from 12<sup>th</sup> to 16<sup>th</sup> century. This was established on basis of many hangings scattered all over the world in several museums, possibly fragments of the same piece with extra weft design in twill weave in a pattern of riders on a horse.

*Pot Than* or *Bafta* is gold and silver embroidered brocaded silk cloth. Being lighter variety of *Kimkhab*, it was comparatively common. Coloured silk thread comprised major part of the cloth with lesser use of gold and silver threads in certain places **Watt (1903)**.

*Amru* is that variety of brocade which is only made by different varieties of silk usually without any *Zari*. Actually, it is a mixed textile which was developed as a way to wear silk in Muslim because of prohibition of pure silk. *Zari* was rarely used on special demand (**Ali, 1900**).

*Tanchhui* is also a brocade variety started in India during mid of nineteenth century. It probably originated in China. Among Parsi community it was very popular. It is said that in middle of 19<sup>th</sup> century, three Parsi brothers called 'Chhui' learnt this weaving technique from China and was later taught to Gujarati weavers (**Lintton as cited in Lari, 2010**). During dyeing phase of this tradition, the cost of weaving *Tanchoi/ Tanchhui* in Surat was so high that it was difficult to beat competition posed by Banaras. In Banaras it was made using *nakshabandi* technique in broad range of pattern and style using *Zari*. In surat this tradition discontinued however, in Banaras it was still into practice (**Dhamija, Ed. by Dhamija & Jain, 1987**).

Ab-e-Rawan is fine quality silk net cloth which mean ‘flowing water’. It is as light in weight as a muslin cloth but made up of fine silk yarn. Its border and pattern are made up of gold & silver yarn. It is transparent in nature and can be related to today’s tissue category (**Lari, 2010**).

*Ashawali* sarees of Western India are brocaded fabric made in variety of patterns. Ahmedabad – *Ashawali* sarees were popular for their gold and silver intricate designs (**Dhamija, Ed. by Dhamija & Jain, 1987**).

Satin or *Atlas* is a silk brocade and is an Arabic word. The credit of developing this craft with gold and silver goes to the Asian king Atlas. Probably its name came from the name of the king (**Ali, 1900**). **Slowman (1953)** stated that since ancient times in India the word *Atlas* meaning satin was in use. According to **Dhamija, Ed. by Dhamija & Jain (1987)**, satin was one of the most common silk weaves used all over the country called *Atlash* and *Gajji*. For making garments and for adorning home it was very substantial. The soft *Gajji* and *Atlash* were also used for creating fine quality tie-dyed half sarees, *Odnanis*; long shirts, *abas* along with skirts and dresses for children.

*Susi* is silk cloth with plain or squared stripes. *Banarasi Susi* had thin lines of coloured silk. Its warp primarily had *Katan* base and weft were based on five colours (**Ali, 1900 & Mukharji, 2002**).

*Doriya* was striped variety of silk cloth with stripes running around the width. Previously *Doriya* was a cotton textile which were later developed in other yarn content also like admixture of silk and cotton, *tasar*, *matka*, and *badla* (**Ali, 1900 & Lari, 2010**).

*Daryai* is an old silk fabric & found in a narrow width like nine, twelve and sixteen inches. In *Ain-i-Akbari* it had been listed in silken fabric. Its texture is slightly heavier (**Ali, 1900**).

*Ilaicha* or *Elcha* is coined from Turkish word ‘*Alachh*’ or ‘*alcha*’ which mean striped cloth (**Ali, 1900**). In *Ain-e-Akbari*; Abul Fazal listed it under silken textiles (**Naqvi, 1983**). *Elaicha* fabric stripes are usually in red, bluish red, red & white, or blue & white. Sometimes it is also filled with small *Shakkarpara* (diamond or lozenge shape) design (**Irwin, 1957**). According to **Singh (1979)** in some parts of Sindh also, it was woven.

*Girant* is a light silk fabric mostly in green colour. It is an English word. *Girant* is often compared to *Atlas*. *Atlas* is associated with sky blue colour and *Girant* is associated with green colour (**Ali, 1900**). **Lari (2010)** stated that it is woven even today but is simply called silk.

*Cheoli* is bright silk textile similar to satin usually made in dark blue and red colour. Banarasi *Cheloi* gives the feel of flowing water. In brocade cloth and dresses, it is used as border. From this it seems that probably it is a narrow fabric (**Lari, 2010**).

*Paracha* is a silk textile usually in smoke grey colour with *Kalabattu* design in background. Its warp and weft colours are unlike to give light and shade effect. Usually, light colours are used to make this but sometimes red and green are also taken (**Singh & Ahivasi, 1984-85; Ali, 1900**).

*Pamadi* is silk textiles used for making ladies scarves, apart from border and hem at times its corner were also embellished. Gujarat was its main production center (**Singh & Ahivasi as cited in Lari, 2010**).

*Kalandara* is a striped thick woven silk textile (**Lari, 2010**).

*Cholishan* is a fine *Banarasi* brocade silk textile (**Lari, 2010**).

*Sanjab* usually seems to be a narrow decorative silk fabric used as border onto silk or plain cotton sari. It was either wide or narrow with length of three yards. Till recent period there were specialized artisan for *Sanjab* & its designs varied according to fashion (**Ali, 1900; Lari, 2010**).

*Poorvi Vanaras* is a copied form of Bengali product and an embroidered cloth like *Banarasi Zamdani*. In *Ain-e-Akbari*, it is were mentioned in the list of silken cloths. (**Singh & Ahivasi as cited in Lari, 2010**).

According to **Dhamija, Ed. by Dhamija & Jain (1987)**, Surat of Gujarat was not only a major center for production of fine quality *Zari* but also for brocaded sarees and yardages. At that time Surat continued to manufacture *Zari* and borders variety. Similarly, specialty of Jamnagar was richly ornamented *Odhanis* and skirt pieces with a one-sided border embellished in gold. However, unfortunately this weaving style is no more into practice.

## **2.6. Mixed textiles of India**

Mixed textiles were produced in India Since ancient times. In the great epic Mahabharat (BC 1200–sixth century AD) there is reference that the king of Kamboj (Balkh?) brought beautiful silk textiles as a present for the Rajsuya Yagna of King Yudhishtir, which did not have a trace

of cotton. This by interpretation suggests that mixed fabrics were available and common (*Kamal, 2017*).

*Maheshwari, Himroo, Mashru* and *Kinkhab* earns a distinct position among the different variations of semi mixed Silk fabric that had been woven in numerous regions of our country. These all fabrics are fundamentally varieties of brocade with varying level of sophistication of pattern or embellishment. Compared to plain woven fabric, brocade technique usually needs more harnesses. Ver often a supplementary installation of Dobby and Jacquard is done to improve the designing capacity of the loom. One weaving style very adjacent to *Mashru* is *Himroo* which has cotton warp and silk weft; just opposite of *Mashru* where cotton lies in the weft and silk in warp and generally woven on throw shuttle loom using supplementary weft technique where *Himroo* motifs are more intricate compared to *Mashru*. These two varieties of brocade cloth - *Himroo* and *Mashru* were originated to meet the necessity of royal Muslim to wear silk cloths under their religious norms (*Chattopadhyay, 1985*). According to *Else (1988)*, *Mashru* is similar to *Himroo* but lighter in weight.

In addition to pure silk fabric, India had been very rich in mixed textiles where hundred percent pure silk had not been used. Almost through the entire country its production center were scattered previously. Few of the mixed textiles are mentioned below.

*Himru/Himroo* or *Amru* is a pure silk or mixed brocade fabric where patterns in the fabric are made with silk thread instead of *Zari*. Sometimes its warp and weft are taken as admixture of silk and cotton or both warp and weft are taken as either silk or cotton. It is basically a fabric woven like *Kimkhab* but without *zari*. Many a times it is considered as *Kimkhab*. It is cheaper compared to *Kimkhab*, therefore used by people who can't afford expensive *Kimkhab*. Its popular production center had been Banaras, Aurangabad, Hyderabad. *Bel* and *petal* are common designs used in it and were mostly used by Muslims (*Ali, 1900; Lari, 2010*).

In *Himru*, due to complexity of design *Jala* were used. A *Jala* consisted of a numerous thread depending upon design. *Himru* designs primarily consisted of geometric patterns like diamond, circle, oval, ellipse, octagon, hexagon and organic patterns of birds, animals, vegetables, creepers, fruits and flowers like pomegranate, pineapple, mango, almond, rose, lotus, Jasmine, etc. Coats, cloaks, shawls and furnishing were the main items where it was used (*Chattopadhyay, 1985*).

*Sangi* is usually considered as mixed fabric. However, it is made as silk mixed with cotton or tasar, or pure silk. It originates its names from the fact that while weaving two warp threads are treated together as one thread. Green and yellow warp with red weft is the characteristic form of *Sangi*. Sometimes *Zari* are also used to make pattern over fabric. Although its use is common among all classes but preferred by higher class Muslims when mixed with cotton (**Ali, 1900**). Stripes or *Khanjari* is core design element in it (Lari, 2010). In *Sangi* fabric *Khanjari* was made with weft yarn where the warp was usually of one colour and weft of multiple colour (**Silbrid, 1898**). **Suri & Bhagat (2015)** stated that in Benaras it was woven with double layers of silk warps and cotton weft and alternate vertical stripes of five different colours with wavy pattern.

*Gulbadan* literally mean rose like body and is a light texture fabric with *Khanjari* pattern (**Ali, 1900**). It was considered in-between *Sangi* and *Mashru*. During 19<sup>th</sup> century it was one of the most popular fabrics. Among Hindus *Gulbadan* were used in pure silk whereas in Muslims it was used as silk and cotton admixture. Earlier it was woven in several centers throughout the country like Bahawalpur, Lahore, Patiala, and Amritsar in Punjab; Surat and Ahmedabad in Gujarat; Aligarh, Banaras, Allahabad, Merut, Jalaun and Badayun in Uttar Pradesh (Lari, 2010).

*Ghalta* is basically a mixed textile of silk and cotton in satin weave, also known as *Galta*. Although it was made in Banaras also but Azamgarh was the main center for this and wove better quality of *Ghalta* fabric compared to Banaras. Its upper side turns very smooth due to its processing. For this fabric were rolled through hot iron cylinders which gives extra smoothness and brightness on the upper surface. Its name is derived from Persian word '*Ghaltidan*' meaning wrapping which is basically related to fabric processing. Square or oblong checks, floral, stripe, *Salaidar* (needlework or wire-work), *Khanjaridar*, *motharadar* (print process type that gives moth like spots), were the commonly used designs in it. Its commonly used colours were white, green, grey and pale (**Ali, 1900 & Lari, 2010**).

*Charkhana* literally means check. It is a silk or mixed textile encompassing small checks, typically about eight to ten checks in a line to an inch. *Susi* is an ancient *Charkhana* fabric and its name had originated from the name of a city – Susiana (Shustar- modern name) of Persia (**Ali, 1900**).



*Doriya* is stripe fabric and was basically pure cotton in beginning but later on woven in mixture of cotton and silk as well. This also included flat gold and silver (*Badla*) in expensive variety (Ali, 1900).

*Mashru* is a mainly mixed fabric of silk and cotton or cotton. *Mashru* literally means permitted and it refers to proscription of pure silk by men of Islam as per their ceremonial law with the exception of war or use in dress as narrow border. This fabric permitted to wear silk under their *fatwa* (decision of learned) because it was mixed with other yarn content (Ali, 1900). It had flourished broadly in past in Gujarat (Chattopadhyay, 1985).

*Kinkhab/Kimkhab* is another popular brocade craft tradition that thrived in Gujarat. It uses extra weft technique. Supportive factor for its growth were the access of popular ports like Surat which carried this craft to overseas nation like Russia catering to their royal need. the major community involved in this weaving were *Kanbis* or *Patidars*. This too comprised of complex motifs like birds, animals, fruits, stylized dance figures etc. Its major center of production was Rudrol, Jamnagar and Dolka (Chattopadhyay, 1985). *Matka* silk were used to make the *Kinkhab* fabric and were entirely covered by gold or silver or both *zari*. Once considered esteemed possession and predominant among royalty have almost disappeared now (Mirza & Mallya, 2012). During 1940s - 1950s there were around hundred Rawal families and two hundred Patel families weaving *kinkhabs* in Nardipore and Gojaria and during 1994 there were only seven families in Nardipore weaving *kinkhabs* (Kacker, 1994).

*Patal*: It is a *Dhoti* in silk warp and cotton weft having eight and half yard length and one and quarter yard length with enameled border. With open or closed floral border design, whole length of fabric was embellished (Lari, 2010).

## **2.7. *Mashru* and its several dimensions**

### **2.7. a. Meaning, history and cultural dimension of *Mashru* fabric**

*Mashru* is a handloom textile craft with a purpose stemming from religious conviction (Gaatha, n. d.). Hatanka (1996) stated that *Mashru* is such textiles which echoes the tradition of Muslim society. It was introduced to India in the beginning of the 13<sup>th</sup> century during period of Delhi *Sultanate* with the advent of Muslims. It is unified fabric having silk warp and cotton weft. Silk warp appears in its surface while cotton weft in its reverse because of being woven in satin weave. *Mashru* is the fabric permitted to wear to orthodox Muslim men who were prohibited by custom to directly wearing silk upon their skin in context of their religious law.

Apart from Muslims it was used by others also. **Edwards (2011)** also stated that, *Mashru* is a warp-faced satin fabric that has silk warp and cotton weft where the front of the fabric is principally silk and the back is cotton. To evade the Quranic interdiction against the use of pure silk, it was developed and the term means ‘permitted’ (**Ali, 1900; Edwards, 2011; Mirza & Mallya, 2012**). For men wearing of silk were permissible during war or other critical condition but were permissible for women to wear (**Ali, 1900**). The literature differs on why pure silk is not permitted for Muslim men, but is acceptable for women (**Weiss, 2018**). The meaning of *Mashru* is allowed for Muslim communities, *Mashru* textiles was devised to honor the belief that silk should not touch their skin. For crafting solution to this, weavers mixed silk and cotton yarn that allowed people to dress up in finest clothing that was just cotton on one side and rich silk on the other (**Edwards, 2011**). The port town of Mandvi is the center of *Mashru* heritage in Kutch-Bhuj, historically creating extravagant bolts of the handloom textile that both Muslims and Hindus enjoyed. Maheshwari weavers practiced this craft till recent period (**khamir, n. d.**). Earlier the weaving centers of *Mashru* were Agra that thrived in enmity with Delhi in the Mughal Age, the commanding city of Mughal province - Ahmedabad, the epicenter of textile production since the ancient times and the hub of Muslim weavers - Varanasi, the Muslim city which became independent from Mughal - Hyderabad, The Southern India Hindu city inclined towards Muslim culture - Mysore, and the Northern India region of Chamba where Mughal textile character was imported (**Hatanka, 1996**). From many centuries *Mashru* had been woven in Kutch-Bhuj and Patan (**Mirza & Mallya, 2012**). **Buhler, Ed. by Dhamija & Jain (1987)** specified that although *Mashru* denoted textiles of orthodox Muslims but quite popular in non-Islamic communities. *Mashru* had helped in interlinking communities together. Cotton produced by Ahir Patels (farmers) are handspun and given to weavers. To create even more distinct form of *Mashru*, Rabari and Ahir does embroidery and mirror work (**Khamir, N. d.**). According to **Ramaswamy (2014)**, the weaving of the silk-cotton textiles ‘*Mashru*’, was specifically related with Islam and the Muslim elite demand. Initially *Mashru* was created as prayer mats with silk warp and cotton weft. Islamic tenets prohibited Islamic men to use silk which was made from the silk cocoon but the Muslim nobility had a fondness of luxury cloths like silks and satins, thus, *Mashru* was devised as an ingenious textile which would have a thin cotton layer between the silk and the wearer’s body. In local vernacular language, *Mashru* was referred as *Kotni*. A fabric named as *Alacha* or *Alaja* was a well-known variety of *Mashru* traded from Gujarat. The word *Alacha* is supposed to be derived from the ancient Sanskrit word, ‘*Alasa*’ according to the dictionary of ancient Sanskrit words ‘*Medani*’, it means ‘swan-footprint patterned creeper’ indicating to the shape of the arrowhead design seen on many ikat-patterned *Mashru* fabrics. The

aforesaid arrowhead patterns are similar to the *Alacha* fabrics of Gujarat. Former to Western domination in Indian textiles, Gujarat ports was the major center for Indian and Arab merchants. The original Sanskrit names given to these ancient Indian trade textiles were often mispronounced by Arab or other foreign traders. Accordingly, the latter ‘sa’ turned into ‘cha’ and therefore in the trade jargon this fabric were referred to as *Alacha*. Later the group of mixed fabrics was referred to as *Mashru* with the spread of Islam (**Kamal, 2017**).

## **2.7. b. Status of *Mashru* fabric**

According to **Watt (as cited in Edwards, 2011)** In Patan and few villages near Mandavi in Kachchh *Mashru* is still produced. According to **Mirza & Mallya (2012)**, even today in Gujarat it has continued. Silk had been substituted by rayon over previous two decades. Mandavi – the port town of Kutch-Bhuj produces *Mashru* in staple cotton warp at present. Until the 1900’s the royal craft of *Mashru* were produced in huge extent for local elite and for export (**khamir, n. d.**). According to **Buhler, Ed. by Dhamija & Jain (1987)** at that time Patan was one of the main centers of *Mashru* production with around two hundred fifty families involved in that field. According to **Kacker (1994)** Patan had over four hundred families weaving *Mashru* during 1940s – 1950s and during 1994 there were around hundred families weaving *Mashru* fabric. In Mandvi and its surrounding villages there were only ten weavers weaving *Mashru*. **Khawani (2018)** stated that Britishers started shipping mixed fabric called “Tapseils” in 17th century to West Africa, those textiles were striped and had single Ikat pattern. According to **Edwards (2011)**, recently amid several rural communities polyester *Mashru* has become a staple caste dress. Kutch-Bhuj is among the rare places where handloom *Mashru* is still produced. Hindu Mahajan weavers are producing it using simple pit looms in cotton which were substituted for mulberry silk. Compared to polyester *Mashru* little of their production is sold in the district because of higher cost. However, there are consistent commissions from non-governmental organizations (NGOs) involved in the craft segment as an initiative of income- generation schemes where it is used for making the products purses and bags. Other surviving place for *Mashru* production is Patan where Muslims weavers are in majority. Similar to Kutchi weavers, Patan weavers are using rayon as a replacement for silk. Their major produce is commissioned by Ahmedabad cloth merchants. According to **Khatwani (2018)**, prior a century, mainly warp Ikat *Mashru* were woven and brocaded stripes separated warp patterns. Only one variation of *Mashru* referred as “*Khanjari*” was woven in horizontal strips. In context of *Mashru* in Deccan, **Ramaswamy (2014)**, stated that during 17th–18th centuries under Company rule, few of the textile varieties associated with Muslim

weaving traditions almost died out. The *Mashroo/Mashru*) and *Himroo* weavers who were renowned for weaving cotton and silk-based fabric patterned with Persian designs of Aurangabad under the *Qutbshahis* and *Nizamshahis* died in large numbers during the famines of the 18th century. In the lack of patronage, *Mashru* began to disappear by the 18th century, and are today in the Salar Jung Museum and the Jagdish and Kamla Mittal Museum of Hyderabad they are found as antique pieces. The importance of *Mashru* in past can be understood from the words of **Mehta (1984)** that Ahmedabad being an administrative headquarter for Moghul province, was also a major center for trade, commerce and industry where merchants and artisans were found organized into identifiable communities. Occupations and social life of these communities were regulated by *mahajans* and *panchs*. Among different varieties of merchants *mahajans* and *panchs*, there were specifically *Mahajan* and *panch* for selling and weaving *Mashru*. The *panch* of skilled artisans were grouped separately and were considered above petty artisans like potters, carpenters etc.

### **2.7. c. Design idiom of *Mashru* fabrics and its different varieties**

*Mashru* fabric is found to be of satiny glow, lighter in weight and mostly woven in gentle parallel and diagonal line intersecting each other or stripes (**Chattopadhyay, 1985**). According to **Buhler (1987)**, *Mashru* designs involves different coloured vertical stripes, occasionally enhanced by small stripes with very humble woven patterns or likewise *Ikat* patterns in block or chevron form. Many a times *Ikat* covers the entire surface of fabric. It was further added that though *Mashru* is an ancient traditional fabric but it had a look of contemporaneous quality. According to **Gaatha (n. d.)**, some of the common stipe pattern of *Mashru* achieved with contrasting colours are *Khajuria*, *Kankani*, *Danedar*, *Mamul*, *Khanjari* & *Mohini*. According to **Kacker (1994)**, Characteristic feature of *Mashru* fabrics are stripe patterns in diverse widths and colours including dot designs. Red, maroon, green, golden, yellow, royal blue and black were the commonly used colours in it. According to description furnished by **Naqvi (1979)** the major colour described about *Mashru* were found red. **Hatanka (1996)** also stated that warp stripes are the fundamental patterns of *Mashru* which are created into multiple variety by integrating them with extra warps or chevron patterns. Its chevron patterns are developed by shifting warps when arranging them over the loom. Among different variety of *Mashru*, horizontal continuous *Khanjari* is considered as most subtle chevron and finer in quality because per fixed width more units of richly expressed patterns are woven. According to **Watt (as cited in Edwards, 2011)** The woven patterning of *Mashru* were typically made in lengthwise stripes that often-included small chevrons and ikat conforming to Islamic aesthetics.

The surface of *Mashru* is smooth silky layer and presently Mandavi is producing staple cotton *Mashru* with dotted designs in bright colours (Mirza & Mallya, 2012). Dhamija (1987) established that *Mashru* were produced that time in various patterns like all-over dotted patterns, stripes further expounded by supplementary warp design pattern as well as *Ikats* creating another dimension. According to Kumari & Karolia (2019) the motifs are often found in geometric symmetrical flair varying from small to medium size. According to Buhler, Fischer & Nabholz (1983), in *Mashru* textiles, the pattern is produced not so much by the satin weave-this assists principally to cover the cotton weft yarn-but rather by the multi-colored patterning of the warp yarn, carried out before weaving. According to Murphy & Crill (1991), the two defining characteristics of *Mashru* are the use of cotton weft & silk warp and the satin weave. At present in Mandavi also no more *Ikat Mashru* is made. The designs of *Mashru* have become simpler with time (Kumari and Karolia, 2015).

Marianna Postans - wife of Lieutenant Thomas Postans of the Bombay Native infantry, during their post in Kutch between 1834-1839 has written a scenic description about bright and varied dress of local residents of Mandavi. There she talked about the *Bania* (business) community women that the dress comprised of broad horizontal striped red, blue and yellow coloured satin petticoat with tight bodice covering over bust embroidered with silk of various colours and usual “saree” flowing over the head and shoulders. It gracefully waved in the breeze affording a charming, graceful and soft effect; outlining their elastic figures. The variation of colours designated to their dress, and the brilliance of their several ornaments added cheerfulness and animation of uncommon order to the passing scene (Postans, 1839). The aforesaid description seems to describe *Mashru* cloth. The smooth and glossy texture is similar to that of silk (Hatanka, 1996).

#### **2.7. d. Raw material, technique and production process of *Mashru* fabric**

Buhler, Ed. by Dhamija & Jain (1987) stated that in *Mashru*, silk is used in warp cotton in weft along with satin weave. The use of satin creates smooth front face with cotton weft almost invisible. In Gujarat it is woven in Patan, Surat, and Mandavi, and in Uttar Pradesh in Ajamgarh and that also in chemically dyed artificial silk yarn primarily in stripe patterns (Hatanka, 1996). Edwards (2011) stated that polyester *Mashru* is also being found in Kutch-Bhuj regions. Mirza & Mallya (2012) stated that in Mandavi, it is woven with staple cotton in narrow width using pit loom. In context of technique, according to Dhamija, Ed. by Dhamija & Jain (1987) dotted designs are produced in all-over effect, creating grid like pattern by

raising the white weft yarn; extra warp woven pattern and *Ikats* which are produced by resisting warp yarn. Adding further in this context **Lari (2010)** stated that *Khanjari* was a commonly used design in *Mashru* and were produced in two ways. In 1<sup>st</sup> way warp threads were knotted and dyed before weaving and in 2<sup>nd</sup> way it was obtained by using coloured silk and cotton weft yarn i.e., woven *Khanjari* design.

According to **Ali (1900)**, from region to region the total number of yarns in one set of resist tie and dyed yarns differ for making *Khanjari* design. Like, it is usually 10-14 in Uttar Pradesh and in other regions it is usually 4-20. The warp yarns are adjusted before being drawn into the loom, i.e., the portions of warp yarn first resisted in the form of blocks are stretched moderately to produce arrowheads that are positioned adjacent to each other in such a way that the arrangement forms a fine horizontal pattern of *Khanjari*. The number of wave lines per square unit of fabric determines the quality of *Khanjari* patterned *Mashru*. It is said that a regular *Mashru* has thirty waves per span of the material, but in considerable fine *Mashru* it can go up to 45.

According to **Khatwani (2018)**, both the *Mashru* weaving centers of Gujarat (Mandvi and Patan), two different varieties of *Mashru* are woven. Patan *Mashru* is 36" in width and are woven on handloom by using 120s to 150s rayon warp and 30s cotton weft. While Mandvi *Mashru* are 21" or 44" in width fabric which is often made on power loom and is further usually finished with block printing techniques.

According to **Kacker (1994)**, the processes and techniques involved in making of *Mashru* fabric involves several pre- and post-weaving operations where each process are carried out by specialized households as a family occupation. The several processes involved are making of hanks, dyeing of hanks, mending of damaged yarns, sizing of warp yarns, denting, winding, weaving and finishing of the woven fabric. This fabric is mostly woven on pit loom. Usually, eight harnesses and eight treadles are used for *Mashru* looms. However, the number of harnesses attached to the loom varied according to design type. In Patan two types of *Mashru* fabrics were woven - the '*kuchha*' or poor quality and the '*pucca*' or good quality fabric. In *kuchha* fabric variety, yarn count was lower with unbleached weft, and with poor fastness of colours; and in the '*pucca*' fabric variety had a higher fabric count, with bleached or dyed weft and good colour fastness.

**Khatwani (2018)** stated that although *Mashru* is produced since centuries, but there had not been much significant change in process. Some of the changes that took place are as follows:

- With the use of fly shuttle, the quality of *Mashru* has improved
- In calendaring process, the heavy wooden hemisphere had been replaced mechanical support which yields better result
- The use of pure silk in raw material for warp threads had been replaced by rayon

In addition to other information, **Khatwani** also added that beam is manually made by weavers where they use four loops for making beam and each loop contains 1200 ends. Hence, the total number of ends on the loom are 4800. The average speed of handloom *Mashru* pick are 6 picks/5 sec. Thus, number of picks/Minute are 72. Similarly, weight of empty bobbin is 6 gram and full bobbin with 33 count is 14 grams. Hence, each bobbin carries 8 grams and these eight grams usually goes for 457 times of weft insertion.

According to **Khamir (NGO of Kutch-Bhuj)** in reference to Kutch-Bhuj *Mashru*, for its weaving seven to twelve peddles are needed. Weaver harmoniously coordinates his leg and hand to weave it. The fabric usually has eighty ends per inch of the fabric and is woven in shorter width of twenty-three inches (<https://www.khamir.org/crafts/mashru-weaving>).

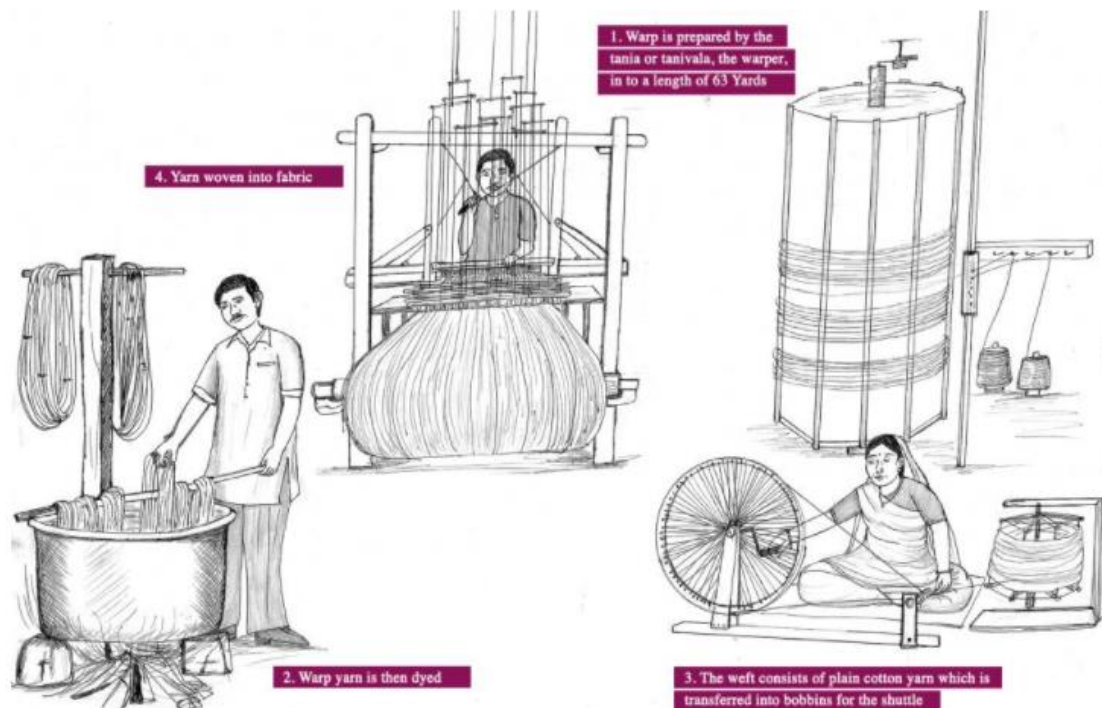


Fig: 2.4 Production process of *Mashru*

Image Source: <https://www.khamir.org/crafts/mashru-weaving>

## 2.7. e. Use of *Mashru* fabric

Initially *Mashru* were used as prayer mat (**Ramaswamy, 2014**). *Mashru* were used for clothing and furnishing purpose like robe, covers for cushion and bolster. In Madhya Pradesh, Rajasthan, and Gujarat it was very popular. Previously embroidered *Kanchali* (blouse with sleeves) or *choli* (blouse) used by tribal women of Gujarat (areas of Kutch and Saurashtra) are using *Mashru* now. One of the common varieties of *Khanjari* in fine pure silk were used as turban (**Hatanka, 1996**). *Mashru* were used as garments such as shirts & trousers, traditionally (**Gaatha, n. d.**). Under mixed peace goods, *Mashru* was an important variety (**Mishra, 1987**). *Mashru* has been popular for vests, blouses and scarves (**Chattopadhyay, 1985**). According to **Mirza & Mallya (2012)**, *Mashru* is used for making skirts, blouses, tunics for men and women as well as other clothing items. **Buhler, Ed. by Dhamija & Jain (1987)** stated that in general in earlier times it was used as lining material, for coats and jackets and for other uses like pillow covers, umbrellas, border for embroideries etc. According to **Dhamija, Ed. by Dhamija & Jain (1987)**, *Mashru* were extensively used by tribal women who used to make their *Kanjari* (backless blouse), and skirts & *chola* of unmarried young girls. **Edwards (2011)** stated that in Kutch-Bhuj polyester *Mashru* is used by pastoral women for blouses and skirts and for Rabari men in ritualistic occasions like weddings in form of red *Mashru* turbans, *angarkha* and ceremonial wraps. **Khawani (2018)** stated that British people in 17th century started shipping mixed fabric called “Tapseils” to West Africa, those fabrics were striped and they had the pattern of single Ikat. At present, it is mainly found in form of yardage and in form of products like stoles, cushion, quilts, cover, bags, apparel, shawls.

## 2.7. f. Detail of *Mashru* and its weavers in central Government record

### 2.7. f. I. Number of *Mashru* weaver under weavers database of Office of Development Commissioner (Handlooms), Ministry of Textiles, Government of India

Number of *Mashru* weavers under weavers database of Office of Development Commissioner (Handlooms), Ministry of Textiles, Government of India is only two as per last update data as on 2/12/2020 (<http://handlooms.nic.in/writereaddata/Gujarat637322644330760333.pdf>). This clearly indicates about the depleting number of *Mashru* weavers of Gujarat. The details furnished about the weavers and products are mentioned below.



**Name of the Awardee Weaver/ Co.-op Society etc:** Sh. Devji Ravji Maheshwari

**Complete address, Mob. No., email:** Opposite Ambedham, Godhara, Ta. Mandvi, Distt. Kutch, Gujarat

**District:** Kutch



**Plate 2.1: Photo of *Mashru* Weaver from Godhra**

**Award received if any:** No

**Name of the exclusive Handloom products:** *Mashroo* dress material yardage, stoles, etc

**Indicate if it is GI product:** No

**Weave/ s practiced in the Handloom product:** Satin

**Technique of Product weaving:** Treadle

**Photo s of products:** Refer Plate 2.2

**Product description:** *Mashroo* weaving flourished from the Mughal period woven for Muslim communities believed that silk should not touch a person's skin. *Mashroo* is permitted silk woven with cool feel cotton. Gujarat was the first weaving center for *Mashroo* in India. Gujarati textile merchants traded 'Misru' fabric in their local names. Woven on pit looms and frame looms, the Gujarati *Mashroo* had strong characteristic geometrical bold stripes, often Ikat, zigzag (*Khanjari* or arrowheads) and circles or dotted patterns. *Mashroo* yardage in bright and pastel shades (Time taken-2-3 mtrs. per day), *Mashroo* Stole (Time taken-1-2 days) (<http://handlooms.nic.in/writereaddata/Gujarat637322644330760333.pdf>).



**Plate 2.2: Stole woven by Sh. DevjiRavji Maheshwari**

**Image Source:** <http://handlooms.nic.in/writereaddata/Gujarat637322644330760333.pdf>

**Name of the Awardee Weaver/ Co.-op Society etc:** Sh. Sheikh Mohammad Iqbalbhai

**Complete address, Mob. No., email:** Kalibazaar, Opp. Ravalvaas, Patan, Distt. Patan, Gujarat  
384265 Mob. 9824378367

**District:** Patan

**Award received if any:** No



**Plate 2.3: Photo of *Mashru* weaver from Patan**

**Name of the exclusive Handloom products:** *Mashroo* dress material yardage, stoles, etc.

**Indicate if it is GI product:** No

**Weave/ s practiced in the Handloom product:** Satin

**Technique of Product weaving:** Treadle

**Photo s of products:** Refer Plate 2.4

**Product description:** *Mashroo* weaving flourished from the Mughal period woven for Muslim communities believed that silk should not touch a person's skin. *Mashroo* is permitted silk woven with cool feel cotton. Gujarat was the first weaving center for *Mashroo* in India. Gujarati textile merchants traded 'Misru' fabric in their local names. Woven on pit looms and frame looms, the Gujarati *Mashroo* had strong characteristic geometrical bold stripes, often Ikat, zigzag (*Khanjari* or arrowheads) and circles or dotted patterns. *Mashroo* yardage in bright & pastel shades (Timetaken-2-3mtrs. per day) (<http://handlooms.nic.in/writereaddata/Gujarat637322644330760333.pdf>).



**Plate 2.4: Product woven Sh. Sheikh Mohammad Iqbalbhai**

**Image Source:** <http://handlooms.nic.in/writereaddata/Gujarat637322644330760333.pdf>

**2.7. f. II. Basic quality parameter of *Mashru* as per India Handloom Brand (Ministry of Textiles, Government of India)**

India Handloom Brand, Government of India, Ministry of Textiles is mark of comfort, style and fashion. It has fixed basic quality parameters of handloom products to be registered under this brand. However, as per its directory of registered users none of the *Mashru* weaver has registered so far (<https://www.indiahandloombrand.gov.in/>).

**Table 2.1: Basic Quality parameters of *Mashru* product to be registered under “India Handloom” brand (As per the data updated as on 11/12/18)**

Category of the product	Sub Category of the product (Name of the item)	Count of warp	Min. Ends per inch	Count of weft	Min. Picks per inch	Size	
						length	Width
Cotton-Silk Dress Material	<i>Mashroo</i>	28/32D silk	120	14s-20s Cotton	44	Meterage, hence not defined	27”-36”

**Data Source: file:///C:/Users/HP/Downloads/basic-quality-parameters-of-ihb-updated-111218.pdf**