

## FINDINGS AND DISCUSSIONS

### TIE-DYE TEXTILES:

The pagdis were the most important item of the costumes of the rulers of Mewar. These pagdis were all made in the state by the local artists who had through the centuries handed-down the technique in their families.

The pagdis were called by the name of the technique or method used for making them, such as laheria-stripes, muthra-plaid and bandhana-small dots.

The Maharanas gave so much importance to the tie-dye fabrics that for some festivals the dyers were paid by the court for dyeing the fabrics for any one who wanted to make the pagdi, orhni or sari for the special festival.

Not only the pagdis but other articles such as scarf-rumal waistband- kamarband, and blouse-kurti kanchali were made of tie-dye fabrics. Some times fabrics for angarkha, anga and Jhagga for men were also made of tie-dye material.

Different pagdi and orhnis with single colour or multi colours were known by different names and were used for special occasions festivals and ceremonies.

BANDHEJ: DOT TIE-DYE

Red-chundad: Red colour orhni with tie-dye dots all over was used for religious functions and for weddings. (Plate I-A ).

Red-chundad with green border and pallav with different designs: was used as a wedding sari in some communities (Plate I-B ).

Dhanak:- Any colour with small squares all over the fabric was used for auspicious occasions such as birth-day dress and important functions.

PILIYA: Orhni with yellow background and red border, pallav and big red circles in the centre with tie-dyes were given to the mother after her child was born. (Plate 2-A ).

PHAGNIA: Orhni or pagdi made of white and red combination was used for Holi (Plate 2-B ).

BASANTIYA: The yellow or saffron colour pagdi or orhni with small red dots all over and red colour sprayed throughout the length of the pagdi or orhni which created a typical design was also used during the Holi festival. . . .

Besides the dots the stripes and plaids were also produced by the tie-dye technique these were called laheriya and muthra.



A

B

## PLATE -1

'A' - RED CHUNDAD

'B' - RED CHUNDAD WITH  
GREEN BORDER AND  
PALLAV

## PLATE -2

'A' - PILIYA

'B' - PHAGNIA

Kajaliya laheriya: was two coloured tie-dye diagonal striped pagdi or orhni in black and white combination. Specially used for Teej festival. (Plate 3-A ).

Multi-coloured Laheriya: was used for any auspicious occasion and function. Bhupal Shahi-Laheriya designed by Maharana Bhupal Singh was a multi-coloured zigzag striped laheriya specially used during Gangaur festival.

Muthra Plaid:- A plaid tie-dye pagdi or orhni was used for wedding and other auspicious occasions (Plate 3-B )

The traditional tie-dye fabrics are given same importance today as they were given centuries ago, because for every religious ceremony, festival and special occasion these textiles are a must.

In tie-dye, the lines of a design are made of small white dots, round or square which are reserved by tying the fabric with a fine waxed thread. The stripes and plaids are produced by tying the fabric with thicker threads of several strands.

Method of tie-dye is quite a long process and requires lot of labour. In fact it is a joint business where all the family members share their work in different steps involved to prepare tie-dye articles.



## PLATE 3

'A' - KAJALIYA LAHERIYA

'B' - MUTHRA PLAID

EQUIPMENT AND INGREDIENTS FOR TYEING DOTS:

1. FINE THREAD: A ball of fine thread is used for tyeing the dots six to eight rounds. This thread is not broken but after leaving some length is continued on the next dot.
2. WAX: The fine thread is pulled through a lump of wax before tyeing the dot. The wax acts as a resist.
3. POINTED THIMBLE: A metal thimble with a projection on one side resembling a nib of a pen is the simple tool worn on the index finger. The folded cloth is held on the point while tying the dot. Narrow points are used for tiny dots and wider points for bigger dots.
4. RED CLAY: Known as geru, is used to stamp the design onto the white material. Geru may be powdered or liquid or like tailors chalk. Water is added to geru until it reaches a creamlike consistency. This liquid is used to make long straight or diagonal lines and for stamping by a block.
5. STRINGS: are used for long lines straight or zigzag.
6. STENCILS: Powdered geru is used with stencils. The perforated 25 cm by 40 cm stencil in which the design is punched with tiny pin prick holes, is laid on the cloth. The dry powder in a bag of loosely woven cloth is rubbed over the stencil the powder sifts through the holes and clings to the damp white cloth- A separate

stencil just for the corner makes the central circular design. The perforation on it forms one-fourth of a circle.

7. BLOCKS: For many designs, instead of a perforated stencil, blocks are used in which blunt iron nails set the design. These are dipped into liquid geru mixed with gummy substance and kept on a tray with a felt pad. This pad allows just a small amount of liquid to seep through so that the design is not blurred. The block, like a stamp, is dipped into the pan of clay then pressed into the fabric.

PREPARATION OF COTTON CLOTH FOR TIE-DYEING: For all processes, there is a basic preparation of cotton cloth by thoroughly washing, even soaking the cloth for several hours in plain water and rinsing it thoroughly. Sometimes, a flat wooden paddle is used to beat and squeeze out the final finish, or the cloth is pounded against stones. Finally, to remove all the starch, the material is soaked in a solution of water, washing soda or lye, and castor oil. The lye removes the last trace of film and the castor oil softens the material, then it is washed in water.

PREPARATION FOR MARKING THE DESIGN: For marking the design cloth is dipped in water, the excess fluid is squeezed out by twisting. Then two persons grasp it

at either end and stretch the fabric. If the cloth is less than 112 cm in width it is folded once through the center width.

If the length is not more than 5.5 meters or 6.5 meters, the cloth is folded once across the length if more than 6.5 meters then into thirds. If the fabric is more than 112. cm. wide and 2.2 to 2.7 meters long, the cloth is folded into thirds widthwise and only once through the middle lengthwise. The folded damp cloth is stretched over a flat board in preparation for stamping the design.

TYING AND DYEING THE DOT DESIGN: Usually the women tie the design, they select thread of different thickness depending upon the size of the dots. For tiny dots, fine thread is used for coarser dots, a thicker thread is used.


As the person follows the design, she puts her thimble under four folds of fabric, pushes it upon the little point and wraps the thread(which she holds in her right hand) about eight times around the picked cloth. Again, she pushes up the next point of the fabric, wraps this with the thread, and continues wrapping without breaking the thread throughout the entire pattern. These will remain white dots in the pattern.

In the event that this is a simple border design, the dyer now spot dyes. First, he dips the part to be dyed yellow, section by section, into yellow dye and then dry the cloth, then into the green dye and dry. Some times blue is dyed over yellow to produce green. The orhni is returned to the woman who ties little clusters of dots- three, four, five, six, or sometimes eight. The excess colour is bleached out. If the border is to be red, and the center yellow, the border is tightly tied off from the center and dipped into red dye- Again the material is dried, and the center of the fabric is dipped into yellow. After it has dried this final time, the orhni, still tied up, is sold in the bazar.

There may be a slight variation in the process. After the white dots are tied, the entire cloth is dipped into yellow dye and dried. Portions that are to be green are spotted with a cotton swab dipped into green dye. The material is dried. The pattern that remains yellow and green will then be tied. Finally the entire piece is dipped into red dye and dried.

EQUIPMENT AND INGREDIENTS FOR LAHERIYA AND MUTHRA:


1. Thick cotton thread of six to eight strands, soft and very slightly twisted, varying from approximately one to two millimeter diameter is



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PLATE 4  
KHUNTI

DYEING TWO STRIPED LAHERIYA: According to the colour combination, the dyes were selected and amount of each dye depended upon the type of fabric used. Dye bath was prepared according to dyes used and then dyer held the fabric in his hands and dye the untied parts with a quick circular motion clock-wise and counter clock-wise and rubbed the dye into the fabric. When the dye penetrated into entire fabric, the dyer squeezed the extra dye and hanged it to dry(63).

TYING AND DYEING MULTI COLOURED LAHERIYA: The striped laheriya of equal width in five colours white, blue, yellow, green and red was dyed.

The coloured stripes were numbered thus ~~##~~ 1 - white; ~~##~~ 2-blue; ~~##~~ 3-yellow; ~~##~~ 4-green; ~~##~~ 5-red. The tying was done in this manner: ~~##~~ 1-white, and ~~##~~ 2-blue spaces were tied separately throughout the cloth and the entire cloth was dipped into yellow dye, and then dried. Then ~~##~~ 3 was tied to keep it yellow, and ~~##~~ 2 was opened. The entire piece was dipped in blue, Now ~~##~~ 2, which was white, became blue, and ~~##~~ 4 and ~~##~~ 5 became green, because blue over the yellow dye produced green. The material was dried again. For the second time, ~~##~~ 2, now blue was tied, and ~~##~~ 4, green was also tied. If ~~##~~ 5, which was green was not too dark, the entire cloth was dipped into the red dye bath; otherwise, the fabric was bleached with

a bleaching powder, dried and then dyed red.

The entire cloth was dried again (63). (Plate 5).

MUTHRA, MULTI COLOURED PLAID:

Tying Muthra: The cloth for Muthra was prepared in the same manner as for the laheriya or other tie-dyeing process. The dry cloth was dipped in water and stretched and rolled as was done for the laheriya. It was then wound around the wrapped khunti .

The dyer tied only the narrow white stripes throughout the length of the cloth, and then the white stripes. The distance between stripes he measured off by finger widths. (Plate 6 ).

DYEING MUTHRA:- The dye pattern was ~~1~~ 1-white stripes, ~~2~~ 2, red stripes; ~~3~~ 3 dark purple, ~~4~~ 4, orange; ~~5~~ 5 yellow; ~~6~~ 6, light purple; ~~7~~ 7, peach, ~~8~~ 8, broad red; ~~9~~ 9, blue, ~~10~~ 10 broad white.

The dyer dyed the untied spaces one by one. First he dyed ~~4~~ 4, orange carefully he dipped the untied portions to be dyed into the bowl of dye, holding either side of the stripe, between the thumb, and forefinger of both hands. He turned this small portion clockwise, and the counter clockwise, so that the dye penetrated thoroughly, he squeezed out the excess dye, and then moved on to the next ~~4~~ 4 space, until the entire odhni or turban was dyed with the orange. Next



PLATE 5  
TYING MULTI COLOURED LAHERIYA



the dyer dyed # 5, yellow, # 6, blue, # 7, light purple, # 9, blue, # 10 is left white. The whole odhni or turban "rope" was dried. If colours were adjacent, the rope was also dried before continuing. All the wide stripes, except # 8, the space for red are tied, with the thickest cord, wounding continuously without breaking the entire length. Now the dyer dipped the odhni or turban into red dye. Again the place was dried. The stripes which were remain red were tied, using the same thick cord continuously, without breaking it. Then the entire piece was dipped into dark blue. The untied space became almost brownish purple. The whole looked like a brown rope (63). (Plate 7)

After this overall dying, the odhni or turban was dried, then opened and stretched. The fabric was rolled again while stretched, but beginning from the opposite corner (the corner that was not tied earlier), until again it was like a rope. Once more the dyer wrapped this "rope" around his iron peg, and began a final tying, using thin cords, about 2mm. These became, the narrow cross stripes which make the plaid. He tied the wide stripes, using a wide cord continuously the whole length of the odhni or turban. He dipped the entire material into a bleach solution which whiten the untied spaces.



PLATE 7  
DYING MUTHRA

It may be sold like this or dipped again into its final dye bath of deep shade. When the rope was completely dry, its one end was opened out about 30cms and the rest was rolled into the loop of ropes, and taken to the shop. The final dyeing had created the diagonal plaid.

BHUPAL SHAHI MULTICOLOURED ZIGZAG STRIPED TIE-DYE:

The multi coloured zigzag striped tie-dye was named Bhopal Shahi, after the Maharana Bhopal Singh of Udaipur, who created the design, gave it to the dyers of Udaipur and asked them to prepare materials of this pattern to be used for Gangore Puja, the Hindu festival when new garments are worn.

TYING AND DYEING ZIGZAG BHOPAL SHAHI: The cloth for the Bhopal Shahi zigzag stripe was prepared in the same manner as was done for the diagonal striped Bandhani and the plaid Muthra. The wet cloth was stretched and held in position by two people, as in these other two process, the difference begins with the winding of the cloth. The two persons, as they hold the cloth, fold in one selvage 10 cms, then turn it over and over and over the entire width of the fabric until the material looks like a flat 10cms, wide band. These two persons pulled the stripe taut, then wound this around the khunti. The one who ties

squated before the peg, grasped one corner, began to roll this 10 cm band in a diagonal direction, and started to tie and wound the cord in the following manner. The dyer measured from the end of the band 10 cm then tied with his thin cord what were to be five narrow stripes, the left a space equal to 10 cms. and tied another group of five. He continued thus to roll and tie for the entire length of the cloth.

He began the dyeing. One colour at a time, he dyed the wide stripes. Then he opened the two extremes of the group of small stripes, and dyed them yellow. One he left yellow, and then other he dyed green. After both were dried, he tied these two and opened the next two small stripes and dyed them red. After these were dried one red stripe were tied and the other was dipped into dark blue dye. After the fabric was dry this time, it was opened, dipped into a light starch solution, stretched, dried, folded, and taken to the shop or given to the customer. (63).

### PRINTING

The art of dyeing and printing has been handed down from generation to generation and the technique has not changed. Only a few ingredients such as the different types of chemical dyes have replaced the old vegetable dyes used for ages.

The investigator visited several printing places in Udaipur and found that the most populated area is known as Ahar . It is famous for printing the scarfs (Rumal), waist-bands(Kumarband) turbans(Pagdi) and women's head veil called orhni.

Scarf(Rumal) is usually printed with red colour on white base. Waist-band (Kamarband) is printed in black colour on white base. Turban(Pagdi) is printed in red colour on white base.

Orhnis are first dyed in different colour combinations and then printed by discharge technique.

Chunder orhni the entire piece is dyed in red.

Pilia orhni first dyed yellow then only the border and centre circles are dyed in red using tie dye method explained earlier. Pomcha orhni first dyed red then the border and centre circle are dyed in black.

A design is printed with small dots resembling tie-dye discharge printing method explained under process of printing.

### Types of printing:

A. Block printing: In block-printing, designs are cut in relief upon blocks of wood or metal, so that the raised parts when charged with colour will transfer the design to whatever fabric the block is stamped upon (17). (Plate 8).

Block-printing, though a slow process, is still capable of yielding highly artistic results, some of which are largely practiced for the highest class of work in certain styles.

Patterns in block-printing are so planned that when their opposite edges are brought together, or placed adjacent to each other, all the lines and masses that occur upon them join exactly and complete the pattern without leaving any insight space or showing any break in continuity.

B. Discharge Printing: Discharge printing is used when designs are to be created on fabric that has previously been dyed in a solid colour. A design block is coated with a reducing bleach that removes the base dye and leaves a white pattern on a coloured ground (27).

C. Resist Printing: Some of the most colourful fabrics have been dyed by the resist process which consists in treating a part of the cloth to be dyed with a substance which will resist the dye, that will prevent



PLATE 8  
BLOCK PRINTING

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the dye from penetrating the cloth. These resist substances include paraffin or bees wax, clay, gum, resin and thin-thick thread which is dipped into wax and used to tie, the fabric in small dots, the method is termed tie-dye (63).

Motifs used in printed fabrics:

Birds- Parrot and peacock

Animals- Elephant, deer, camel and lion

Natural designs- Flower, leaf, petal creeper tulsi plant  
with pot and mango

Geometrical- Round, rectangle, dots, circles, oblong  
and cross-lines.

EQUIPMENTS AND INGREDIENTS:

TRAY: A small tray made of clay or cement was used to keep the dye paste for printing called "Sanj". In the tray first a bamboo net was placed, then two layers of burlap and on top of burlap, one layer of muslin or georgette. On this the dye paste was poured upto the level of bamboo net. The burlap layer absorbed the dye paste and muslin layer rendered the surface smooth. With the help of an edge of a piece of glass the paste was spread smoothly on top of the muslin (Fig. 1).

## DYE-TRAY

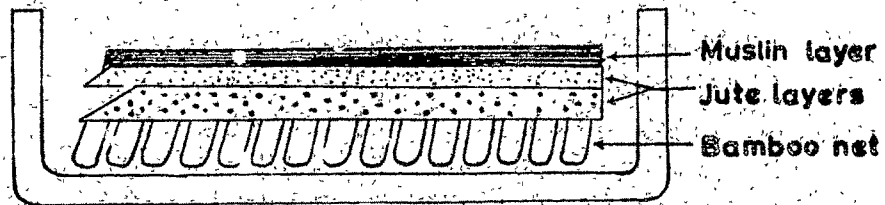


Fig. 1

## WOODEN BLOCK

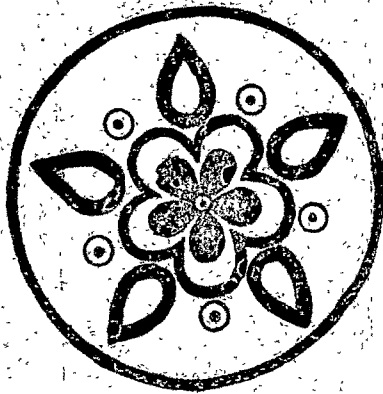


Fig. 2

## METAL BLOCK

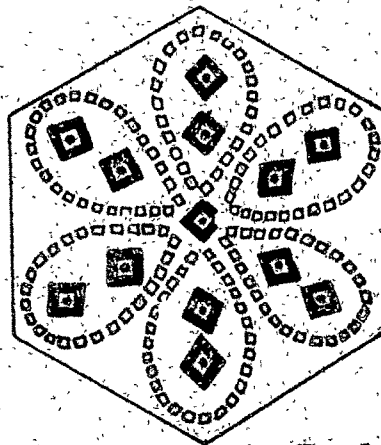


Fig. 3

## PRINTING TABLE

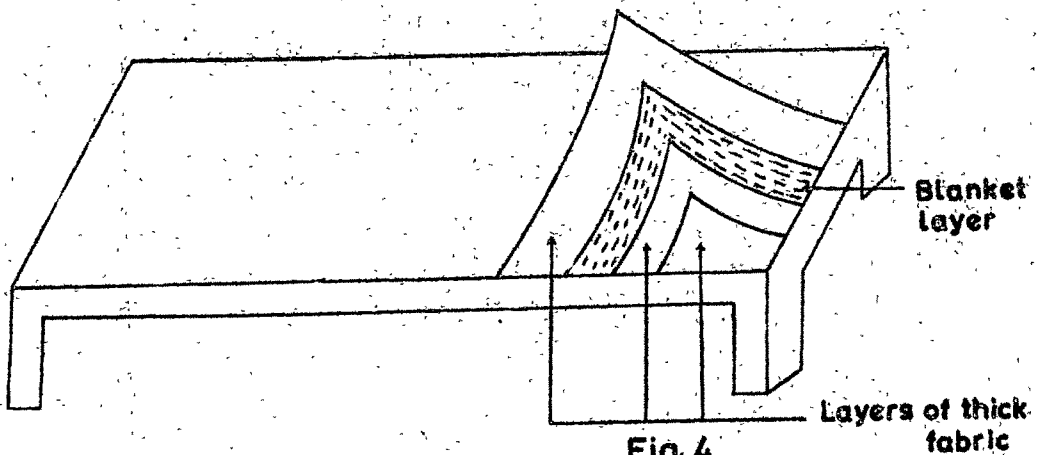


Fig. 4

BLOCKS: Two types of block were used wooden (Fig.20) and metal (Fig.3) for printing. A separate block was required for each colour or they were in sets of 2 to 3 depending upon the colour used to print one design. On the block the design area was raised while the background area was carved out. The dye was applied in uniform layer to the raised portion of the block and then transferred to the fabric with an extra pressure on the block to produce the clear colour in design.

PRINTING TABLE: Either of the two types of tables was used. The standing table of wood was 105 cm high , 75 cm wide and 150 cm long and sitting table was 30 cm high, 60 cm, wide and 150 cm long.

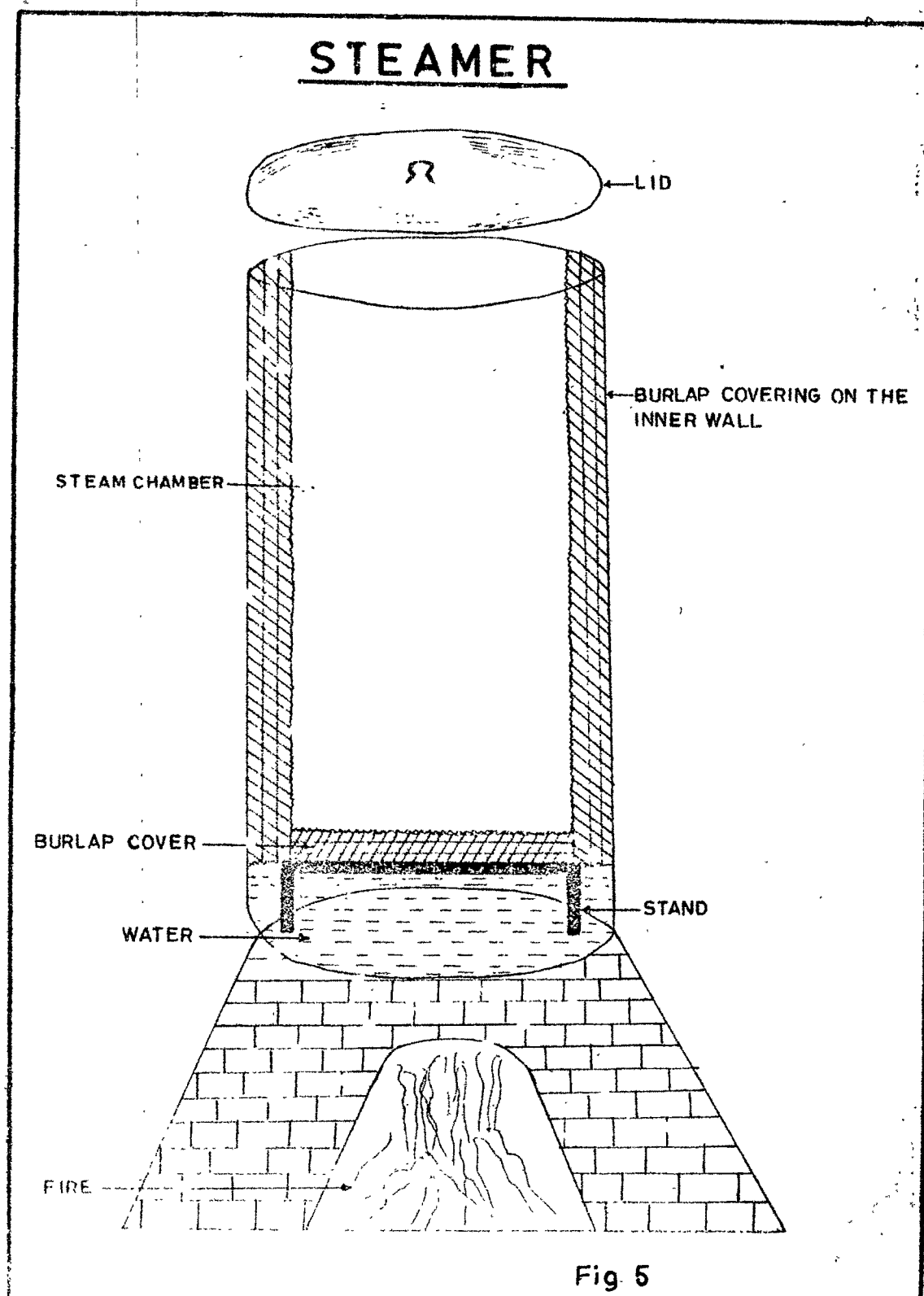
The tables were covered with 2 to 3 layers of blanket and with two layers of thick fabric and one layer of fine fabric. (Fig.4).

STEAMER: A metal drum was used for steaming the fabric specially to treat the discharge printed fabric(Fig.5).

#### PROCEDURE OF MAKING DIFFERENT DYE PASTE:

##### Discharge printing Paste

White lead	- 5 grams
Rongolate (Sodium Hydrosulphite)	- 5 grams(reducing bleach)
Water	- 15 ml



Tenopole	- a pinch
Blue	- a pinch
white flour	- enough to make thick paste.

A paste of flour was prepared in cold water and the boiling water was poured on it. Then it was boiled and stirred continuously till it became transparent and then it was kept for cooling. White lead was soaked in water and was mixed in maida paste and stirred thoroughly. At ground rongolate was mixed well in this the blue and tenopole were added and mixed well.

ANILINE DYE PASTE:

Aniline	- 10 grams
Potash	- 5 vgrams
Ferrus Sulphate	- 2.5 grams
Caustic soda	- 2 grams
Tamrind seed flour	- enough to make thick paste
Water	- enough to prepare paste.

Tamrind seed flour was first mixed in cold water and then boiling water was poured on it and the mixture was boiled till it became transparent, when it became cool, caustic soda was added to it, then aniline dye, potash and ferrous sulphate were added one at a time and stirred well.

**RAPID DYE PASTE:**

Rapid dye	- 5 gms.
Caustic soda	- 2.5 gms
gum	- enough to make thick paste.

Gum crystals were soaked over night in cold water and it was sieved several times through thin piece of fabric to obtain the clear liquid. Then rapid dye was mixed with little amount of gum water and stirred well. To this mixture caustic soda was added and stirred until the colour changed. Now the required amount of remaining gum was added slowly and stirred well.

**PROCEDURE OF PRINTING:** First the fabric was bleached in water which contained bleaching powder to make the fabric white. Then the fabric was dried and spread on the printing table and wrinkles were removed. The block was pressed upon the coloured pad which was prepared and kept in the clay or cement tray. Then the block was stamped on the fabric to obtain the impression of colour. First the two selvages and two width wise side ends were printed then the middle portion was filled with prints. After printing, the fabric was dried completely in Sun-light. In discharge printing, the printed fabric was steamed for 15 minutes in the traditional steamer.

STEAMING PROCESS: Steaming was done in a big steamer, which was a metal drum with a lid. The inner wall of drum was covered with burlap fabric to make the wall smooth and absorbent. At the base, water was filled, upto the lower edge of the burlap fabric. Precaution was taken that the water did not touch the burlap. Then a low stand of metal was placed inside the drum and a thick pad of burlap was placed upon it. The drum was heated by burning wood-sticks underneath. When the water started boiling and steam came out of burlap, then all the discharge printed fabrics were placed firmly inside the drum. After placing the fabrics, drum was closed tightly with the lid. The steam travelled in the drum through all the layers of fabrics.

The discharge paste of the print reacts with the steam and thus produce prints. After 15 minutes, or so printed fabrics were removed and spreaded in the sunlight to remove the moisture or kept for drying.

The fabric was washed in the end to remove the extra dye or discharge paste.

### WARAQ

Thin sheet of gold or silver prepared by pounding is called waraq.

A roll of gold or silver strip 2 cm wide and 3 meter long, weighing about 10 gm is purchased.

This strip is cut into 160 pieces with a knife called 'Falwa' (Fig.6).

Each of this piece is pounded and made into a waraq of about 10 cm. wide and 15 cm. long.

TOOLS USED FOR MAKING WARAQ: Thin membrane and soft thick skin are obtained from sheep or goat or deer. Thin membrane is used for holding a piece of gold or silver between the two layers during pounding.

Thin membrane is available in four different types and sizes:

1. Daftri - 38 cm x 30 cm
2. Panahi or Pani - A very thin membrane 30cm x 35 cm
3. Kachhaka - Common 20 cm x 15 cm
4. Tinyan - Smallest size 15 cm x 10 cm.

Soft thick skin is made into a bag in which all the layers of thin membranes with gold or silver pieces are kept during pounding.

Bamboo Tong called 'Chinp' (Fig.7) is used for holding the edges of the pile of membranes together.

An iron knife called 'Falwa' is used for cutting the gold or silver strip into pieces.

A thin piece of leather tied on the index finger is called 'bandh' (Fig.8) is used for lifting the gold or silver pieces.

A slab of stone 55cms x 45cms fixed firmly on floor, on which the waraq is kept during pounding.

A special hammer is used for pounding the waraq.

Kite paper is used for storing the waraq and is cut into pieces.

Soap stone powder is used for sprinkling on the membrane during pounding. This prevents the waraq from sticking to the membrane (43).

PREPARATION OF WARAQ: A piece of membrane is spread.

On this fine powder of soap stone is sprinkled then on a quarter of this membrane a piece of gold or silver is placed and then another membrane is spread (Fig.9) on this. After sprinkling little powder on the second membrane, another piece of gold or silver is kept on top of this. Then another membrane is placed; this process continues till all the pieces are placed between two layers of thin membranes.

FALWA

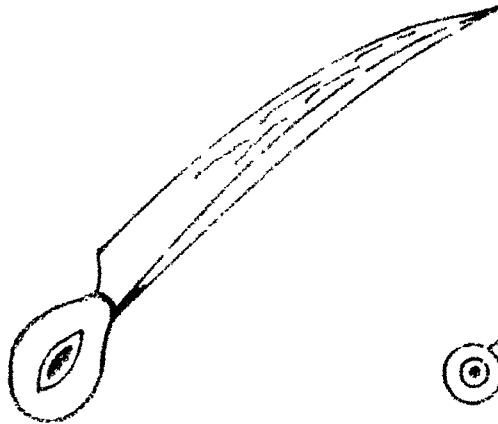


Fig. 6

CHINP

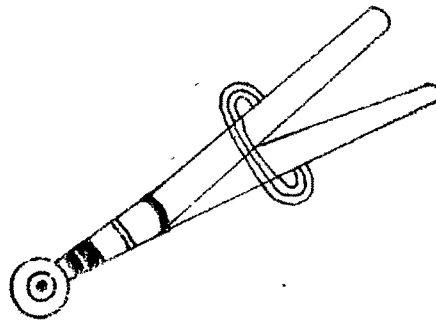


Fig. 7

BANDI

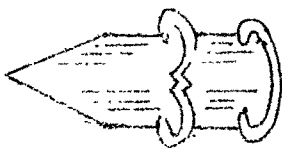


Fig. 8

PLACEMENT OF SILVER PIECE

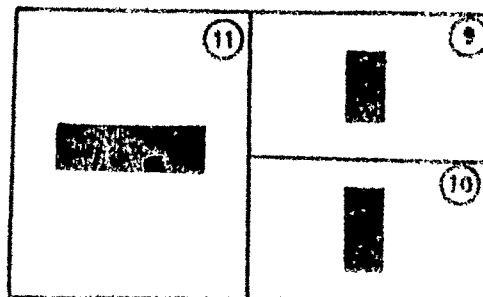


Fig. 9,10,11

Then the four, sides of this bundle called 'pusta' are held together between bamboo tongs, which are firmly tied. This bundle is placed in the skin bag and bag is placed on the stone slab and is pounded with the hammer for about two hours.(Plate 9).

After the two hours of pounding the bag is opened, bamboo tongs are removed and the position of each enlarged gold or silver piece is changed by lifting it with a bandi to the next quarter of the membrane (Fig. 10). Then the above process is repeated and bag is pounded for another two hours. The bag is then again opned and gold or silver sheet is shifted to the remaining half of the membrane exactly in the same manner as written above and then the bag is pounded for almost 3 to 4 hours (Fig. 11).

At the end of about 7 to 8 hours when the bag is opened, one sees each small piece of gold or silver converted into a thin sheet about 10 cm wide and 15 cm long. This is now called waraq or gold or silver leaf.

This waraq is transferred to the piece of kite paper by placing the paper on top of each membrane and turning it over. When the waraq falls on the paper the membrane is lifted, cleaned, powdered and stored and the packet of waraq made of the layers of paper is sold for different uses such as printing fabrics and paper, covering eatables such as sweets and pan or decorating the desserts-kheer, phirney, zarda, halwa, burfi etc.(25).



PLATE 9  
PREPARATION OF WARAO

### WARAQ PRINTING

EQUIPMENTS AND INGREDIENTS: The investigator interviewed one waraq printer. His equipments were very simple.

One low wooden table 27 cm. high, 75 cm wide and was about 150 cm long. Table was covered with one layer of thick fabric of the base then on top of this two layers of blanket were spread and then again on top of blanket two layers of thick fabric were spread.

A small smooth 30 cm x 30 cm square slab was used for holding the paste. The slab was covered with felt and a thick layer of paste was spread on it.

Wooden block of different designs were used for printing. The designs were mainly floral(Plate 10). Several bags filled with cotton were used for applying waraq.

Rolling pin which had agget in the centre was used for polishing the waraq printed on the fabric.

A marble slab 60 cm x 120 cm was used for spreading printed fabric for polishing.

Zinc powder and glue(saras)were used for preparing paste used as adhesive for waraq.

Gold or silver waraq was used for printing.



PLATE 10  
DESIGNS IN WARAO  
PRINTING

PLATE 11  
WARAO PRINTING



PROCESS FOR PRINTING: The cloth was first spread on the table and then the block were pressed on the paste prepared for printing and stamped on the fabric.

The waraq was put on the print and paper was lightly patted with the help of cotton bags to enable the waraq to adhere to the paste. Paper was then lifted and design was allowed to dry for a few minutes. When it became dry then another cotton bag was pressed to lift up the unpasted waraq. This was very carefully kept, because for little less expensive printing this waraq powder was applied again with cotton bags, first pressed on the powder then on to the paste. Thus in the whole process not a piece of waraq was wasted.

This was done specially when there was design close together, But when the design was far apart and considerable amount of surface of fabric was not covered with the design, then the waraq was applied with the cotton bag and pressed tightly (Plate 11 ).

POLISHING: A marble slab was used for spreading the cloth with gold or silver design. The cloth was spread on the slab and a rolling pin in which the agget was fixed rolled over, till the luster was obtained(37).

Investigator owned a piece of waraq printing which was hand painted after the design was printed with block and before the application of waraq (Fig.12).

BLOCK-PRINTING WITH WARQU  
PRINTING AND PAINTING



Fig. 12

FLOCK PRINTING(CHAMKI PRINT): Gold or silver waraq pieces which were like fine crumbs were collected and utilized for flock printing. Sometimes fine pieces of mica or cheaper granulated metal powder was used.

EQUIPMENTS AND INGREDIENTS: A brass syringe with a wood presser with handle is used for pressing paste out of the syringe. It resembles a sev syringe or cake decoration syringe. The printers have several different syringes with different designs. The design is perforated at the base or bottom of each syringe (Fig. 13).

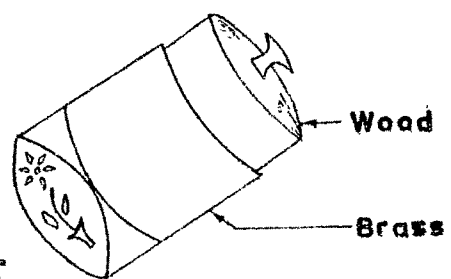
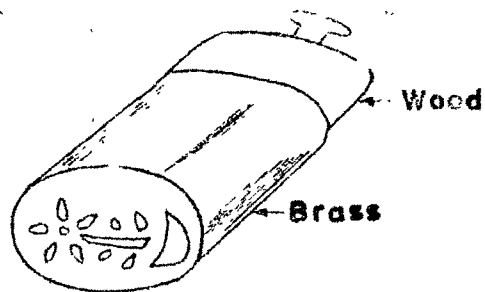
A table 105 cm high, 70 cm wide and 150 cm long is padded with one layer of thick fabric, and two layers of blanket and blanket was again covered with two layers of thick fabric, used for spreading the material while printing (Fig. 14).

A small brush (Fig. 15) with handle was used to spread the flocks evenly and for collecting extra flocks which does not cling to the paste. This is stored in a tin tray.

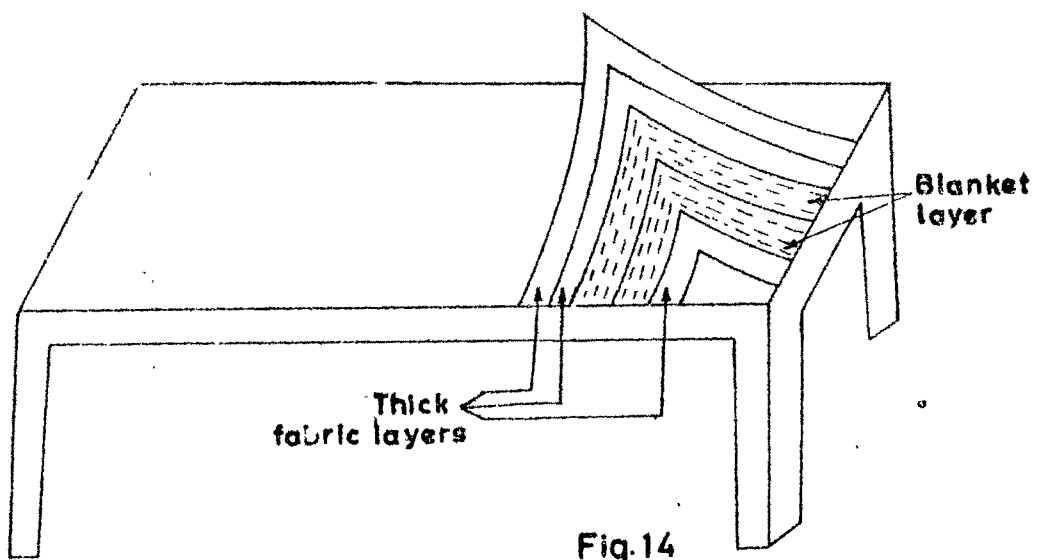
PRINTING PASTE:

Rogan	- 5 gms (Fixer)
White lead	- 5 grams (To give white colour)

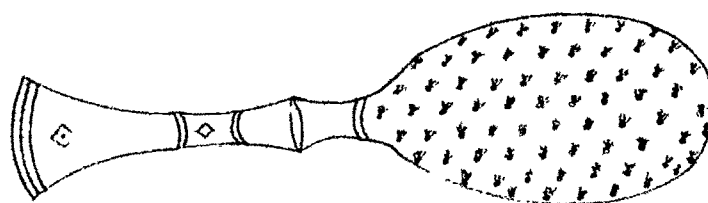
# SYRINGE



# TABLE



# BRUSH



- Zinc powder - 5 gm (To improve quality)  
or very fine powder called  
safeda is used to lower down  
the quality.
- Kerosene - enough to prepare paste  
(Softening agent)

PROCESS FOR PRINTING: The cloth was spread smoothly on table and all wrinkles were removed. The syringe was filled with the paste and pressed on the cloth. A design was stamped with the squeezed on paste. On this design gold or silver flock was sprinkled and was spread evenly with a brush. After 2 to 3 minutes loosed flock was collected in a tin tray. The procedure was repeated till the whole cloth was printed. After printing the cloth, it was hanged for drying for 3 to 4 days until it was fully dried (Plate 12 ).



PLATE 12  
FLOCK PRINTING

GOLD AND SILVER EMBROIDERY: Maharanas of Mewar use to decorate their garments with gold and silver embroidery to enhance the richness of their wearing apparel. used for auspicious occasions festivals and ceremonies.

Embroidery was so much profusely done on the garments that some-times it was hard to trace the surface of the fabric. It was either done directly on the garments or on a separate piece of cloth which was attached later on a garment. The work done directly on the garment gave very graceful effect. The separate piece made the garment heavier and thicker.

The designs for embroidery were mainly floral with leaves, petals and flowers but sometimes fairs of restivals were also depicted in the embroidery.

The range of articles other then a wearing apparel were very wide and inspite of the expensiveness of the work, it was also used for decorating footwear, elephant housing, cushions, belts, caps, canopies, hukas etc.

Leather, velver, silk and cotton were used as suitable base for embroidery (44).

According to the type of the work gold and silver embroidery could be classified into three main classes:

1. OUTLINE WORK: It was the simplest, round with a gold cord or double thread, fixed with a visible or invisible couching stitch. It needed interesting designs with suitable background of fabric. It was sometimes further enriched by the addition of applique work.

2. SOLID FLAT WORK: This was one by filling design inside with the flat gold or silver wire. Generally bold patterns were filled in this manner.

3. RAISED WORK; It introduced the use of purl and bullions. It was more complicated and perhaps more pleasing than the simplest work. Embroidery was raised by means of some kind of padding interposed between it and the ground. It was very effective and so treated that the raised metal caught and reflected light in a pleasing manner. The raising of the thread, however had been carried to such an extreme that it resembled goldsmiths work rather than embroidery (16).

Chief Threads used in the work:

1. Passing: was the bright smooth thread, resembling a gold wire. It consisted of a narrow flat strip of gold spirally twisted round a silken thread. It could be obtained in different sizes.

2. Purl: resembled a smooth round hollow tube of metal very pliable and elastic like a closely coiled spiral

spring; it was manufactured in length of about a meter and was cut into small sections of required size with scissors. There were several varieties of purl, namely smooth rough, check and wire check. The smooth had a bright polished appearance which was obtained by a flat gold wire being spun spirally round. The rough had duller and more yellow appearance, which was rounded. The check was bright, sparkling and consisted of flattened wire, spun in a different way. Wire checked was also similar but was duller and of a deeper yellow.

3. Bullion: was the name given to the larger size of pearl.

4. Pearl purl: It was a spiral tube as the other purl. But the gold wire was hollowed out. The convex shape side being exposed. This when spun round, had the appearance of a string of tiny gold beads. It was frequently used as an out lining thread.

5. Gold Cards: Various size gold cords were made by twisting gold wire around a spun silk thread.

6. Spangles: These were small pieces of thin metal cut in different shape with a hole pierced in the centre for fixing on to the material. They were frequently circular in shape, and either flat or slightly concave.

7. Plate: It was a flat strip of metal about 2 to 3mm long and could be obtained in different width.

Frame used for embroidery: The cloth was stretched on a horizontal bamboo frame roughly constructed and raised about 35 cm to 45 cm high from the ground. The frame was covered with the layers of fabric strip and the cloth was stretched on this frame from all four sides evenly. The embroiderer sits on the ground (Plate 13).

#### Types of stitches:

1. Stem and running stitch: It was used for miscellaneous work. Running stitch was used for finer and net like fabrics.
2. Satin Stitch: was used for heavy type of embroidery.
3. Chain stitch: was used for connecting designs with linens.
4. Couching stitch: was used with gold thread. It was generally used on cushion covers, masnad small carpet and sarees.
5. Bullion stitch: used for making small flowers and for miscellaneous work.

Apart from embroidery there were numerous braids, laces, woven ribbons known as gota of different widths, pieces of floral designs were used with the embroidery.



PLATE 13  
FRAME USED FOR EMBROIDERY

Application of design on the fabrics:

1. Small blocks of wood, made of khutal tree were carved into different designs in relief on one side. Block were stamped on the fabric with geru and gum paste.
2. Design was drawn on paper and then lines of designs were perforated placed on the fabric and blue mixture was applied into the paper with a felt piece.
3. Sometimes the designs were drawn by the artists with pencils or chalks by copying the coloured photographs.

Kamdani Work or Badla: It was done on white cloth and often done on nets to produce a sort of lace. It was a form of embroidery in gold and silver wire that had been flattened and embroidered into the white cloth with the help of fine needles, with two or three stitches, a small round dot called "jardi" was produced and these dots form the chief characteristics of kamdani work. When done on coloured silk fabric these dots twinkle like stars in the night sky and given the work its rich appearance (8).

Zardozi: It was also gold and silver embroidery which was generally done on velvet or satin and the metal was not used merely in the form of thread. It was turned into salma sitara and stitched onto the cloth with the help of silk thread, producing beautiful and attractive natural designs (8).

### COSTUMES OF THE RULERS

#### HEAD DRESS( Turban: known as pagdi)

Rajasthan was the birth place of the pagdi tradition. That it is an ancient custom is evident from the fact that a yaksha image with a pagdi decorating the head belonging to the Maurya period was discovered during the excavation of Noh, near Bharatpur. This is supposed to be the oldest example of the turban in the world.

Bare headed persons were little respected in medieval Rajasthan and people invariably used a cap or a turban while stirring out of their houses. The Hindus as well as the Muslims did not remove the head dress in the presence of one's superiors.

More than a mere article of costume, the pagdi has assumed a special social and cultural significance in the life of the people of Mewar. Many common idioms and proverbs based on the pagdi are in vogue even today.

A defaulter often escaped punishment by laying his pagdi at the feet of his accuser. Many difficult tasks were accomplished for the sake of a pagdi. An exchange of a pagdi sealed a pact and became symbolic of brotherhood. (71).

Anami Pagdi (The pagdi that would not bow):

King Kevat. was famous for his pagdi. One day a bard reached his court and sang many songs praising the king, who was highly pleased with the bard, and asked him to demand whatever he wanted. When the bard demanded the king's 'Anami Pagdi' as a gift, king Kevat was taken aback and said, "bard you have done amiss. You are a bard. You go from place to place and bow before others. How can you wear my pagdi which never bows before anybody?". The bard however, promised him that while wearing the pagdi he would never bow to any body and it would remain Anami.

When Anant Rao Sankhala, a rival king, came to know this, he called the bard to his court. The bard reached the Sankhala court and seeing Anant Rao in all his splendour with his 1700 brothers he forgot himself. The story goes that he bowed his head to pay his respects to Anand Rao but the pagdi on his head stood up straight, unbowing in the middle of his head (6).

Many such stories abound regarding the proud tradition of pagdi which was a symbol of pride and valour of the warlike people of this area.

There were many styles of coiling the pagdi and these differed from caste to caste and province to province. Peasants caste could also be recognised by his style of pagdi and place of origin. Formerly barbers were pagdi coilers to the rich, before it became a highly sophisticated craft patronised by kings. The rich used the finest possible cotton mulmul for their pagdi which was 25-30 yards in length hardly weighing more than four ounces. Some got their turban inter-woven and this they displayed in the front or on top of their forehead.(11).

The pagdi received further elaboration of the Mughal contact. The atapati used in Mewar paintings was popular in Akbar's reign. The loose pagries with a broad sash of Jahangir and Shahjahan were finely blended in the Amar Shahi pagdi of Udaipur.

Selection of colour and intensity of hue for pagdies according to the seasons and the festivals was a speciality in Rajasthan. In rainy season pagdies of amuva (bright-green), in winter Kasumbi (bright-red) and in summer kesariya(saffron) coloured pagries were commonly worn (6).

During the Teej festival madil flower designs were printed on pagdies with gold leaf.

On the occasion of Holi, white or toruphulli (yellow) coloured pagdi was used.

The procession of the Gangaur festival lasts for five days and on each day a particular colour was chosen from the Kasumbi (bright-red), motiya (pink), Kesariya (saffron), Kapasi (light-green), firozi (tourquoise). (6).

The rulers started decorating the pagdi with turrah, serpech, bala-bandi etc. made of gold, studded with precious stones of various colours after Kunwar Karan Singh of Mewar visited the Mughal court at Ajmer in 1615 he was presented, besides other gifts many rich articles for the pagdi. Similar articles were given to Jagat Singh son of Maharana Karan Singh, later when he also visited the court, these were serpech, turra-i-marvaad, murassa-jadau, bala-bandi and urbasi-murassa (2).

An exchange of pagdies sealed a fact and became symbolic of brotherhood. There was a tradition of giving a pagdi and a cloth of jamdani as a gift on special occasions. After the death of a person the ritual coiling of the pagdi to the successor is celebrated. Formerly at the death of the jagirdar

(land-lord), the Maharana himself used to preside over the pagdi coiling ceremony of the successor and celebrate the function of Talwar-bandi (donning the sword). On the death of a man white pagdies are worn as a symbol of sorrow. A man without any issue is insulted by saying that his pagdi is on the peg. The invitation to the funeral function arranged after the death of a person is known as 'Pagdi bandh'. An important part of the wedding ceremony is the coiling of the pagdi for the bridegroom which is arranged by his father-in-law. Similarly during the functions of the Toran and final leave-taking, pagdies are coiled to the bridegroom known as pagdies of Toran and Akha Khena. There are many ceremonial occasions when pagdies are given to close and distant relatives. The sati immolates herself on the funeral pyre taking the pagdi of her husband (6).

The technique of coiling cloth into pagdies of intricate shape and design is a specialized craft known only to a class of people called chabdars. Maharanas employed Chabdars to fashion their pagdies. Seventyfive year old, famous Chabdar, Shri Bhagwanji has coiled pagdies for Maharana Fateh Singh, Bhupal Singh and the present Rana Bhagwat Singh. Formerly his forefathers

Shobhalalji, Motilalji, Ambalalji and Amar Chandji used to do this job. Bhagwanji an efficient pagdi coiler, is very skillful in fashioning pagdies of elaborate shape and design and pagdies fashioned by him are displayed in some foreign museums also.

There are more than one hundred styles of pagdies in the Pratap Museum at Udaipur and most of them were made by Bhagwanji. One of the pagdi of Mughal emperor Shahjahan is also preserved here. It is said that he had this made in Jagamandir as a token of his friendship with Maharana Karan Singh.

### DESCRIPTION OF PAGDI:

Three of many pagdies owned by the investigator's grandfather and uncle were examined by the investigator.

1. BLACK: With tie-dyed like 'mothara' design done in diagonal form. This was enclosed in a square, chevron design with circular dots printed with waraq (Plate 14-A).

The pagdi is 20.5 cm. wide and 21.75 meter long. At the two edges gold strips 20.5cm. wide and 3.5cm. long and other 20.5cm. wide and 8.75 cm. long are stitched. The muslin is very fine. Pagdi weighed 180gms.

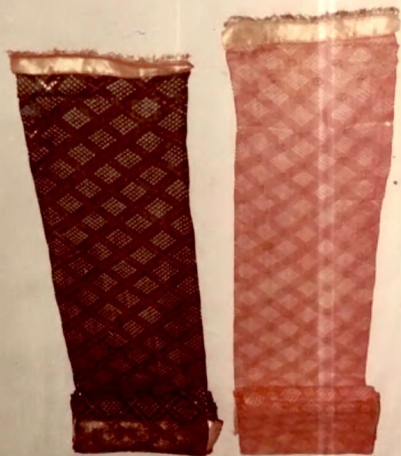
The entire pagdi is folded like an accordian, so it is easy to tie with one end without unfolding the entire pagdi. The width of fold is 12.0 cm. In total there are ninety folds and the remaining length is wrapped on the folds. The selvedge on both sides is one millimeter wide.

2. RED: Is the finest example of 'mothara' tie-dyed, in which the white squares are 2x2 mm. Space inbetween is three millimeter, a rare sample which one does not find in the market. These squares are five in each directions which again form a perfect square. This is also decorated with flowers of eight petals, printed with gold waraq. The pagdi is dyed in narangi (orange-red) colour. A piece of gold brocade fabric is stitched at each end. The fringe is made of several pieces of 2.5cm. long fine gold thread (Plate 14-B).

PLATE 14

'A' - BLACK PAGDI

'B' - RED PAGDI



A

B

PLATE 15

BHUPAL SHAHI  
PAGDI



The pagdi is 22.42 meter long and 20.5 cm.wide. This shows that these pagdies were woven on the narrow loom. The weight of the pagdi was 165 gms. The selvedge on both the side was one millimeter.

BHUPAL SHAHI: Specifically because Maharana Bhupal Singh designed the tie-dyed pattern, which is very different from earlier tie-dyed patterns of 'laheriya' and 'mothara'. Because this is zigzag with very wide stripes separated by a thin strip of two or three colours. The colours may vary from three to nine or even more depending upon the availability of the dye. The width of the stripes may vary according to the desire of the customer for the dye and this particular pagdi was as a full piece of about 8.5 meter long and 75.0 cm. wide. The width was divided into three and out, so the width of this pagdi was 25.0 cm. The edge were raw. The pagdi weighed 65 gms. The average width of the each strip is 12.0cm. The thin stripes separating these wide stripes are about two centimeter wide and about five millimeter apart. In this particular one there are two red stripes on either side of wide stripes (Plate 15).

FOLDING OF PAGDI: The length of the pagdi is folded like an accordion in zigzag manner keeping the width 13.0 cm or as the bolt of the cloth making the length about one third meter long.

Aside from these three pagdies small samples of the other types of pagdies of tie-dyed fabric were available. Samples were single or multi coloured 'laheriya' or single or multi coloured stripes:

1. Blue and white(narrow-stripes)  $1\frac{1}{2}$ cm x 2mm (Plate 16A)
2. Green and deep pink(1.5cmx1.5cm wide) (Plate 16 B )
3. Yellow and deep pink (1.5cmx1.5cm wide) (Plate 16 C )
4. Yellow, black and white(1.0cmx0.75cmx1.0cm)(Plate 16D)
5. Yellow, deep pink, tourquooses and purple  
( 3.0 cm x 3.0 cm x 3.0 cm) (Plate 16 E)
6. Yellow, deep pink and tourquooses(1.5cmx1.5cmx1.0cm)  
(Plate 16 F )

#### MOTHARA(tie-dyed)

1. White -  $1\frac{1}{2}$  cm x 2 mm square of 3 blue and 3 deep pink.  
 Yellow-  $1\frac{1}{2}$  cm x 2mm. square of 3 blue and 3 deep pink and inbetween white  
 Deep pink-  $1\frac{1}{2}$  cm x 2mm. square of 3 blue and 3 blue on pink and inbetween white.  
 Green -  $1\frac{1}{2}$  cm x 2mm. square of 3 blue and 3 deep pink and inbetween white (Plate 17A ).
2. Blue, and white, dots (3x2mm), green, deep pink, green  
 Blue and white dots ( 3x2mm), yellow  
 Blue and white dots (3x2mm), Yellow  
 Blue and white dots(3x2mm), Green, deep, Pink,  
 Green (Plate 17 B ).

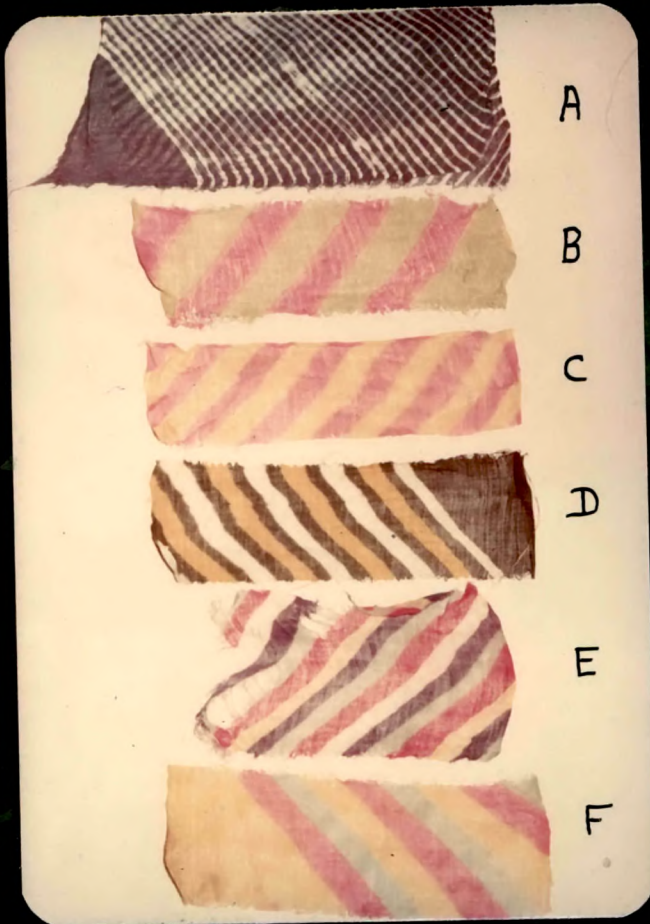
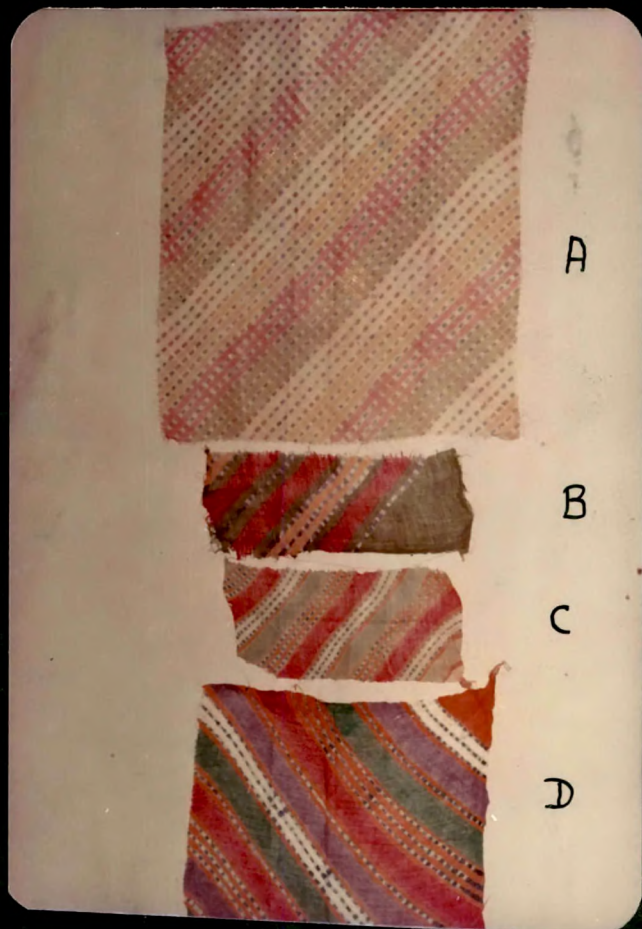


PLATE 16  
'ABCDEF' SINGLE OR  
MULTI COLOURED  
LAHERIYA

PLATE 17  
'ABCD' MUTHRA  
PLAID



3. Crome yellow, blue and white dots( 3x2mm) white,  
blue and white dots( 3x2mm), white, blue and white  
dots (3x2mm) and crome yellow.

Green (wide stripe).

Crome yellow, blue and white dots(3x2mm) white,  
blue and white dots(3x2mm)m white;~~m~~ blue and  
white dots, and crome yellow.

Deep pink (wide stripe ) (Plate 17 C ).

4. Crome yellow, blue and white dots(3x2mm) and  
crome yellow.

Purple( wide stripe)

Crome yellow, blue and white dots(3x2mm) white  
blue and white dots( 3x2mm), white, blue and white  
dots( 3x2mm) and crome yellow deep pink(wide stripe),  
Crome yellow, blue and white dots(3x2mm)and crome  
yellow.

Green (wide stripe).

Crome yellow, blue and white dots(3x2mm),white,blue  
and white dots(3x2mm),white, blue and white dots  
(3x2mm) and crome yellow.

Purple( wide stripe)

Crome yellow, blue and white dots(3x2mm),crome yellow  
Deep Pink ( wide stripe).

Crome yellow, blue and white dots(3x2mm),white,blue  
and white dots(3x2mm),white,blue and white dots(3x2mm)  
and crome yellow.

Green ( wide stripe ) (Plate 17 D ).

CONSTRUCTION OF THE FOUNDATION ON WHICH PAGDI WAS  
DRAPED --- CALLED 'IMALI' OR AMALI

The investigator interviewed the 75 year old chabdar, Shri Bhagwanji who explained about Imali. A pagdi is coiled on a base or foundation which looks like a ring. This plain ring is called a Khug in Mewari language. This Khug fits to the head from front to back, so it becomes oblong. Sometimes it is fitted only on the top of the head upto the crown. For some styles a big crescent shape projection is added to this oblong Khug. This projection is usually kept at the back and it is called a 'Pasa'.

Pasa is the most intricate and fascinating piece, made of several folds of fabric. The investigator opened one Imali of her uncle and observed each step very carefully she found that one long piece of loosely woven Khaddar (hand spun and hand woven) cloth was cut in 12 cm wide strips. These 12 cm. wide strips were first folded into half. The half centimeter long raw edges were turned in and then the strips were folded three times. First the raw edge side fold is folded over the centre piece then the folded edge is turned over, thus making the width of the strips 1.8cm. All the folds were held in position with big running stitches.

These folded strips were cut in different lengths.

The Pasa of Imali was started with a 86.0 cm long strip which was folded in the following manner; first a 4.5 cm end was held straight then the strip was turned on one side, this measured 5.3 cm, then turned on the other side, the third 5.7 cm formed the concave side of the fold, fourth fold, seven centimeter was on convex side, fifth 7.5 cm concave side, sixth 9.5cm convex side, seventh 11.5cm, concave side and tenth 15.5cm. convex side. The figure (16) shows that the extra length was projected at one side at a time then it was turned. This crescent shaped piece was then tied with thread giving it a better shape. To make it more firm a piece of fabric two meter long and one centimeter wide was wrapped on it. The final measurements of the crescent was as follows. The two ends were 9.5 cm, apart and the thickness at the widest part was two centimeter.

On either side of this crescent shaped base all the other strips were wrapped. A second strip was 60.0 cm. long. It was wrapped as follows, on the convex side 15.0 cm, then turned on the concave side 13.5 cm. then on convex side 17.5 cm then in the end on concave side 14.0 cm. Again the whole thing was held together and wrapped with thread and tied with

1.10 meter long and one centimeter wide strip in the form of figure of eight, taking it around every time.(Fig. 17).

Third 19.5 cm long strip was cut into three small strips measuring first eight centimeter, second 6.5 cm and third, five centimeter long were placed on the centre of the crescent and wrapped around with thread. Two smaller strips, one 2.5 cm. on the left and other 1.5cm on the right side were also tied with thread on either side.

Fourth 87.0 cm long strip was again wrapped on this base. First 19.0 cm. long on the convex side, then second 15.0 cm on the concave side, third 20.0cm on the convex side, forth 18.0cm on the concave side and the fifth one 15.0 cm on the convex side tied together with thread. This was again tied with 1.35 meter long and 1.5 cm wide strip in the shape of figure of eight (Fig. 18).

Another 16.5 cm long strip was cut into three pieces and was arranged on the base. First strip was 7.5 cm second five centimeter and the third, four centimeter long and were tied with thread and held in position.

## CONSTRUCTION OF AMALI

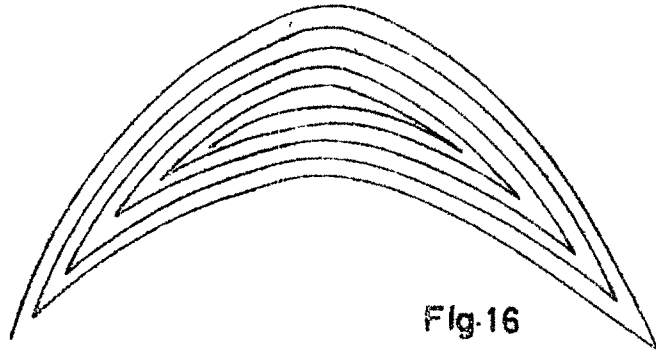


Fig.16

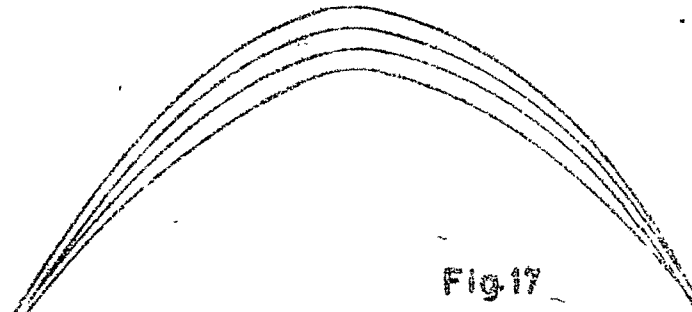


Fig.17

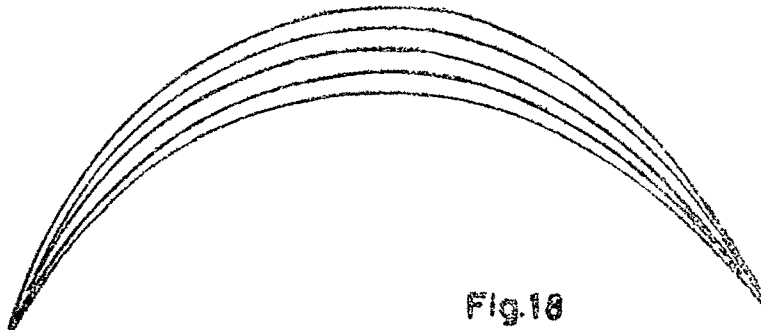


Fig.18

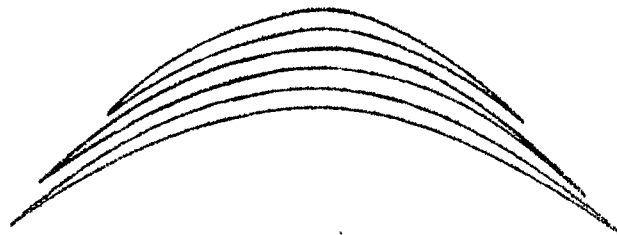


Fig.19

On to the above base again three small stripes measuring 11.0cm five centimeter and three centimeter were tied with thread.

Then the whole 3.30 meter long and one and a half centimeter wide strip was wrapped around the base like a bandage on elbow in the shape of figure of eight.

Then a rectangular piece 28.0 cm long and 24.0cm wide made of thin loosely woven muslin was wrapped on this base starting with one corner on one side towards the apex and then wrapped around diagonally. The other two corners were pulled and tied.

The second fine muslin rectangular piece 26.0cm long and 20.0 cm wide was wrapped on this. Inside corner was placed towards the centre of apex then it was folded over and the second corner was brought clear to the top then stitched. The two opposite corners were folded at the end and tied with thread.

The circular intricate foundation that fits over the head was made of several layers of folded stripes made of two different materials. One used for inside and other used for outside. The outer strip was made of about seven meters long and 25.0cm wide fine piece of muslin fabric. This is first folded into half then about half centi-meter long .

raw edges were turned in and the material was folded again. Then this was folded three times, making the width of final strips two centimeter (Fig. 19). The width of the second inner piece was the same as the first piece, the length was 3 meters and the material was a little thicker.

To make the Khug, the thicker khaddi piece was wrapped around the head four times, then this was removed from the head and was held together with thread wound around it and then stitched with large stitches.

On top of this the thin fabric strips was wrapped twice then at one side the pasa was placed and the thin fabric was continued around the pasa and the ring four times. These were held together with stitches then tied with thick double thread all around (Fig. 20).

AMALI

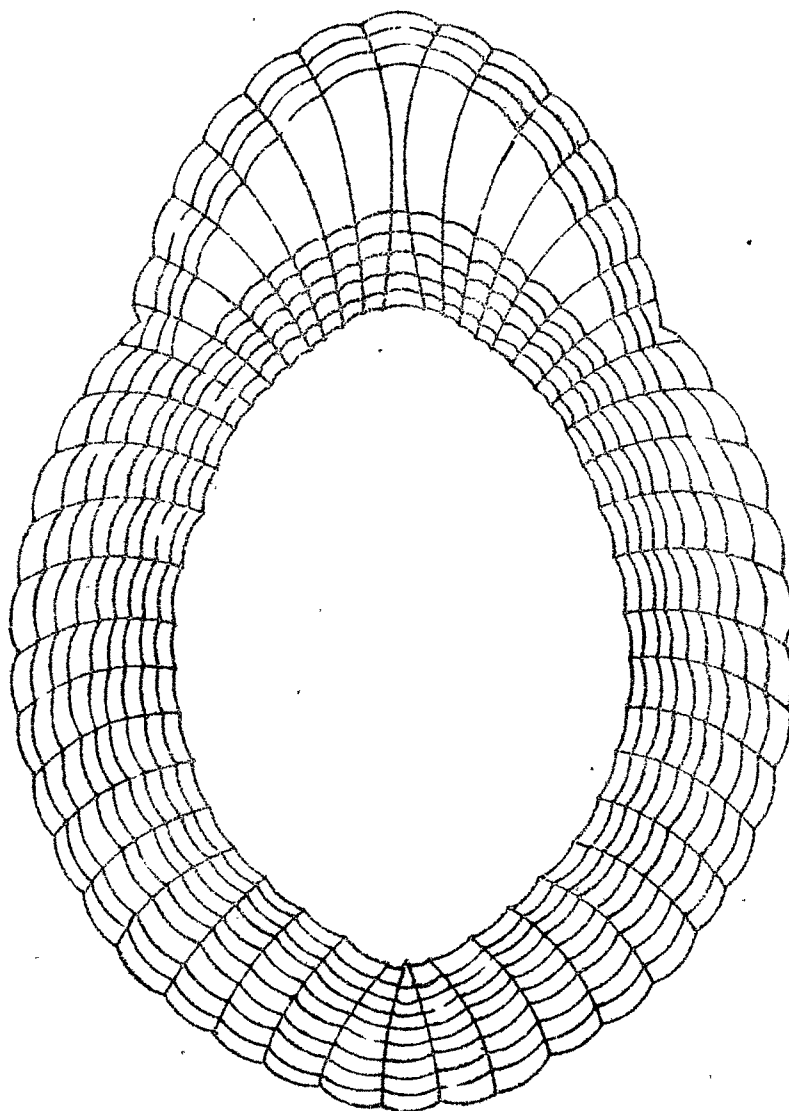


Fig. 20

PAGDIES OF THE RULERS OF THE MEWAR:

Maharana Udai Singh (1537-1572) pagdi was famous and called 'Udai Shahi' pagdi. It was 'Khirkidar' coiled on only the Khug of Imali (Plate 18). Two Imalies were used, one was kept over the head upto the crown. The front portion of the second was placed on top of this over the crown and was tilted back over the neck in a slanting position. Thus it really protected the head from any injury. The pagdi was 21-22 meters long and 25 centimeters wide. After the pagdi was coiled, jari (silver lace) ribbons were wrapped on the Kasumbi (bright red) pagdi and three pachhevri were tied at the juncture of the two Imalies. Early rulers did not use any jewellery on their pagdies.

Maharana Pratap Singh's I (1572-1597); distinct pargi (Plate 19) was well known even among his enemies so much so that it is said that when the Mughal army seized him, the Jhala of Badi Sadri put Pratap Singh's pagdi on his head and sacrificed his life and Maharana Pratap Singh was saved. Since the picture of his pagdi was not available, it could not be described here.

Maharana Amar Singh I (1597-1620) wore a pagdi (Plate 20) made of a special kind of tie-dyed fabric known as 'Mothara'. It was also coiled on two Imalies with Khug only. One on top of the head like a cap and other on crown and base of the neck. Since it covered



PLATE 18  
UDAI SINGH  
1537 - 1572

PLATE 19  
PRATAP SINGH I  
1572 - 1597



the whole back portion it protected the head from injury. The transverse band was more decorated and raised a little in centre. He used pachhevri on the pagdi.

Maharana Karan Singh's (1620-1628) style of pagdi was similar to that of Maharana Amar Singh I. But pagdi was more round in shape at the back. His pagdi was also made of 'Mothara', the tie-dyed plaid fabric. He was the first ruler who started wearing an ornament on the pagdi and wore gospech and pachhevri (Plate 21).

It is believed that he visited the Mughal Court at Ajmer in 1615, and was presented many rich ornaments for the pagdi. Since he had already seen the decorations of the Mughal rulers he started using the same. He decorated his pagdi with pearl strands. He used wire for the stems of branches, emeralds for flowers. It looked like a gospech (Plate 22).

Maharana Jagat Singh (1628-1652) wore a similar style of pagdi as that of Amar Singh I. Change was noticed only at two places. Kangsia made by tying the Khug of the Imali in a pointed end over the nape of the neck. A broader transverse band consisting of three Pachhevri (ribbons two plain and middle designed) was used. Pagdi was of Kesariya (saffron) colour and it was



PLATE 20  
AMAR SINGH I  
1597 - 1620

PLATE 21  
KARAN SINGH  
1620 - 1628





PLATE 22  
AMAR SINGH I PAGDI

decorated with gold and green ~~danka~~ ki pachhevri.

He did not wear any ornament on the pagdi (Plate 23), except the pachhevri.

The Pagdi of Maharana Raj Singh ' (1652-1680) resembled Maharana Udai Singh's pagdi. Only the Imali was smaller in size. Colour of the pagdi was also Kasumbi (bright red) and it was wrapped with gold ribbons. The pachhevri( transverse band) was made differently and was definitely a new style. He did not wear any ornament on pagdi(Plate24) except the 3 or 4 layers of pachhevri.

Maharana Jai Singh's (1680-1698) pagdi resembled a conch shell with its spiral form at the back into two parts (Plate 25), It was made of 'Laheriya'(stripes) tie-dyed of motiya (pink) and gulenar(crimson) colour fabric. A pink colour broad transverse band decorated the middle portion beautifully. This set in a new and different style, which was not seen in the earlier portraits of the rulers. He wore danka-ki-pachhevri with 2 rows of pearl chains on either side.

Maharana Amar Singh II (1698-1710) invented a new style which became famous as "Amar Shahi' pagdi (Plate 26), It was popular in the state as 'Marzadic' pagdi which was also called festival pagdi because it was worn



PLATE 23  
 JAGAT SINGH I  
 1628 - 1652



PLATE 24  
 RAJ SINGH I  
 1652 - 1680

PLATE 25  
JAI SINGH I  
1680 - 1698



PLATE 26  
AMAR SINGH II  
1698 - 1710



only on special occasions, ceremonies, festivals, during court and for processions. Pagdi was lowered at the back and was made more pointed. It was dyed in Kapasi (light-green) colour and adorned with jewellery. Distinct ornaments were seen for the first time. The band was tied over the forehead and on top of this he wore pearl strands with three beautiful pendants of precious stones called as malaband, he also used honkar-ki-kalangi and sorpech for ornamentation. This style of pagdi remained famous till Rana Raj Singh II. People attending court had to adhere to strict regulations about the garments. Some courtiers who were not permitted to use Amar Shahi pagdi had to wear Bhim Shahi pagdi.

Maharana Sangarm Singh (1710-1734), Jagat Singh II (1734-1751), Pratap Singh II (1751-1754) and Raj Singh II (1754-1761) wore the same style of pagdi, which was started by Maharana Amar Singh II. They even used the same kind of honkar-ki-kalangi except, Raj Singh II who stopped using the honkar-ki-kalangi. On the side of the pagdi, jari was stitched. Though the style of coiling the pagdi was same, each one of them used different decorations for their pagdi.

Sangaram Singh II (Plate 27), Jagat Singh II (Plate 28) and Pratap Singh II (Plate 29), did not use transverse



PLATE 27  
SANGRAM SINGH  
1710-1734

PLATE 28  
JAGAT SINGH II  
1734-1751



PLATE 29  
PRATAP SINGH II  
1751 - 1754



PLATE 30  
RAJ SINGH II  
1754 - 1761



band, instead they used pearl malaband with different kinds of pendants on forehead and a serpech, Maharana Raj Singh II (Plate 30) made a gold band studded with emeralds and pearls and attached a serpech with circular pendant.

Maharana Ari Singh (1761-1773), started an entirely new style of coiling the pagdi called as 'Arsi Shahi' pagdi (Plate 31), the kind of which was not seen before. Chabdar Shri Bhagwanji tailor and others call this type of pagdi as "Chilla wali" pagdi. They further explain that this was made of two pieces of pagdi. The under portion required about 12 meters, which covered the forehead, the part of crown and the back portion shaped like a triangle with convex and a concave curve. The upper portion was made of about 17 meters of cloth. He wore maximum amount of ornaments on pagdi and decorated it with three strands of pearls tied like a transverse band and another double strand of pearl with front pendants which covered the forehead. In two places precious stones were studded which were placed both on the forehead and on transverse band strands. Ari Singh continued to wear honkar-ki-kalangi and he also wore tassel (called jawara) of pearl and emerald which was tied on the pagdi behind the ear.



PLATE 31  
ARI SINGH  
1761 - 1773

PLATE 32  
HAMIR SINGH  
1773 - 1778



॥ महराजाजीश्रीदसीपसिंहजीजनाम सं-१८१० ज्येष्ठ ११ रात्रि सं-१८२५ बैतवीर ३ देहात सं-१८३४ पोस सु-

Maharana Hamir Singh (1773-1778) used the same style as Ari Singh but had stopped using 'honkar-ki-kalangi' and wore 'gachhaka-ki-turri' serpech, 'malaband' with three pendants studded with precious stones, pearl strands and rows of pearls behind the ears with circular ring (Plate 32).

Maharana Bhim Singh (1778-1828) changed his pagdi and made the back like a half semicircle and gave the name 'Bhim Shahi' pagdi (Plate 33). The forehead portion of pagdi remained the same. The decoration on the pagdi became more elaborate and definitely showed a Mughal influence. The jewellery was profusely used. He wore a jewelled malaband, gachhaka-ki-turri and chogga, pearl tassels (jawara) and serpech. The Khug of Bhim Shahi was thicker and turned inside like the beak of the parrot. It had twisted coils in front.

Maharana Jawan Singh (1828-1838) (Plate 36) and Sardar Singh (1838-1842) (Plate 37) followed the same style of pagdi known as Bhim Shahi but made their own selection of ornaments, malaband and turri used on pagdi also differed a little.

Maharana Swaroop Singh (1842-1861) changed his pagdi all together and gave the name 'Swaroop Shahi' pagdi (Plate 38). It looked like a cap with a high dome and covered the forehead in front almost upto the eyebrows.



PLATE 33  
BHIM SINGH  
1778 - 1828

PLATE 36  
JAWAN SINGH  
1828 - 1838





PLATE 34  
BHIM SHAHI PAGDI  
AND JHAGGA

PLATE 35  
BHIM SHAHI  
PAGDI



PLATE 37  
SARDAR - SINGH  
1838 - 1842



PLATE 38  
SWAROOP SINGH  
1842 - 1861



It was coiled on two Imalies without a pasa at the back front. The forehead is studded with jewels called jadau sar and chandrama a moon shaped ornament), and malaband. In olden days men of special rank like the Umrao could wear this type of pagdi.

Once when Swaroop Singh was not well, he went to the 'Eklingeshwar Mahadev' temple, to rest his back and head while he was there, he found the Amar Shahi Pagri uncomfortable, because of its back 'Kangsia'. So he took off the Amar Shahi Pagdi, put a hanki on his head and when he came home he wore 'Bhakarma' (crested) pagdi in its place. After that he changed the Amar shahi pagdi all together by removing the hard pasa from its back making it with a flat top, then this becomes known as Swaroop Shahi pagdi(53).

Maharana Shambhu Singh's (1861-1874) pagdi resembled the present day sikh boys' turban, the dome was raised in the centre. He used two strands of plain large pearls with no extra jewels fixed on the pagdi (Plate 39).

Maharana Sajjan Singh (1874-1884) continued to wear same style of pagdi. He again started wearing honkar-kalangi which was given up by earlier rulers. He used elaborate malaband with pendants on it, studded with precious stones. He also wore chandrama on the right side of the pagdi and used many other precious ornaments (Plate 40).



PLATE 39  
SHAMBHU SINGH  
1861 - 1874

PLATE 40  
SAJJAN SINGH  
1874 - 1884



Maharana Fateh Singh (1884-1930) (Plate 41) seemed to have used simple pagdi like a cap, tilted on the right side. His pagdi was profusely decorated with malaband and chandrama, studded with precious stones. He also wore honkar-ki-kalangi and serpech on the forehead.

In his other portrait (Plate 42) he used a pagdi which was fitted to the skull but had a small round projection on top of the crown at the back. On the side of this he wore a simple band called as 'Nad' and on right side a chandrama studded with precious stones.

Maharana Bhupal Singh (1930-1966) some time wore a pagdi that was similar to that of Fateh Singh (Plate 43). But his pagdi was jewelled with elaborated pearls and emeralds. He also wore hankar-ki-kalangi, serpech and on side chandrama. In his second portrait (Plate 44), he wore a flat pagdi which one sees in every day use, these days called "Mewari" pagdi. (Plate 45) It was made of striped material called 'Laheriya' tie-dyed. He wore three pachhevri and chandrama for ornamentation.

Maharana Bhupal Singh also used a diamond crescent on his pagdi. On both sides of the Khug, strands of pearls were hung. The ornaments used on the pagdi



PLATE 41  
FATEH SINGH  
1884 - 1930

PLATE 42  
FATEH SINGH  
1884 - 1930





PLATE 43  
BHUPAL SINGH  
1930 - 1966

PLATE 44  
BHUPAL SINGH  
1930 - 1966



भारत-वीरसम्राट् राजा श्री भूपलसिंहजी के राजकीयचित्र-संग्रह, संवत् १९८४-८५, पृष्ठ ११५, पृष्ठ ११५, पृष्ठ ११५, पृष्ठ ११५



PLATE 45  
MEWARI PAGDI

were worth one and a half to two lakhs of rupees. Bhupal Singh who was very fond of this head wear used to change his pagdi daily.

Maharana Bhagwat Singh(1966) wore an ordinary Mewari pagdi (Plate 46) with flat folds. He used an ordinary gold brocade band and simpler broach on the right side of the pagdi called chandrama.

In his other portrait (Plate 47) the same style of pagdi was seen but fabric used was tie-dyed 'Mothara' with brocade band at the end, which was shown on the right side of the pagdi. He wore only one pachhevri of gold brocade for ornamentation.



PLATE 46  
BHAGWAT SINGH  
1966

PLATE 47  
BHAGWAT SINGH  
1966



UPPER GARMENTS OF THE RULERS OF THE MEWAR

Maharana Udai Singh (1537-1572) (Plate 18 ) worn a long double breasted garment with a full skirt; locally called a 'Jhagga'. The waist length bodice of the garment was snugly fitted at the back as well as in front. The two lapels in the front were tied at the sides, right over left with strings.

The fitted sleeves were longer than the arms and were pushed back at the wrist in folds which resembled broad bangles.

The intricate skirt was made of six panels; the front centre panel was straight upto the knee length and its pleats were smaller. The side panels were made of wide pleats facing the sides and these were cut in such a manner that the inner pleat was almost upto the ankle length and the side pleat was higher than the front panel. The three pleats tiered upon the side.

A sash was tied at the waist. The jhagga was made of transparent, sheer white material. Except for the unique construction of the garment no additional decoration was made on the jhagga of the earlier Maharanas.

It is interesting to note that the Akbar the great wore this style of garment and it was called 'Kachotiya Jama' or 'Chakdar Jama' (42).

Maharana Amar Singh I (1597-1620) (Plate 20 ), also used the same style of jhagga.

Maharana Karan Singh (1620-1628) (Plate 21 ), changed the style of skirt by making the front panel longer reaching about the mid-calf. This reduced the length of the first pleat, joining to the front panel. The front panel was also made wider and the number of side pleats were reduced to two.

Maharana Jagat Singh (1628-1652) (Plate 23 ), Raj Singh (1652-1680), (Plate 24 ), and Jai Singh (1680-1698) (Plate 25 ) did not change this style, However, each one of them had a different style of sash and jewellery.

The white sheer fabric was used during summer(39).

The tailors as well as washer men had developed a special techniques for starching and pressing. As a result the jhaggas were properly shaped and the crisp well- pressed skirt never became limp even after it was worn for longer period. All these jhaggas resembled with Western women's long formal dresses.

Maharana Amar Singh II (1698-1710) (Plate 26 ), changed the style of the skirt all together. His skirt reached upto the ankle. The lower edge was kept plain and the skirt became circular, and evenly

pleated throughout the lower edge as well as at the waist.

He used two gold ribbons-the wider at the bottom edge and a little narrower four to five inches above the wider one.

Similar narrow ribbon was also used at the armscye, neck and wrist.

Maharana Sangram Singh (1710-1734)(Plate 27 ) followed the same style as Amar Singh II, but the white fabric was printed with gold waraq.

The bodice was decorated like a yoke upto the armpit-level and the sleeves were also decorated just below the armpit level in front. A ribbon was stitched on the centre of the sleeve from the cap top to mid-arm. The style of using double ribbons at the armscye, wrist and bottom of the skirt was continued.

Maharana Jagat Singh (1734-1751) (Plate 28 ) continued to use the decoration on yoke and upper sleeve, but used white material for jhagga.

Maharana Pratap Singh II (1751-1754) (Plate 29 ) did not use any decoration on the yoke and upper sleeves. He just wore a jhagga similar to Amar Singh II with only gold lace or ribbon on the neck, armscye and bottom of the skirt.

Maharana Raj Singh's jhagga (1754-1761) (Plate 30 ) was quite distinctive of deep rust orange colour. The skirt was printed with block printing. The golden border was stitched a little closer at the hem.

The fabric of the bodice was also printed and the fashion used by Maharana Sangram Singh in embroidering the yoke and upper sleeves was followed by the Maharana Raj Singh.

The band used for his shield was also very beautifully embroidered.

Maharana Ari Singh (1761-1773) (Plate 31 ) and Hamir Singh (1773-1778) (Plate 32 ) followed , Maharana Raj Singh's style of jhagga with all the decoration, prints and bright colours.

Maharana Hamir Singh started white jhagga with empire waist length of the skirt only a little decoration was done on the front yoke and sleeve. This plain white jhagga was also worn by Maharana Bhim Singh (1778-1828) (Plate 33 ), Jawan Singh (1828-1838) (Plate 36 ), Sardar Singh (1838-1842) (Plate 37 ) Swaroop Singh (1842-1861) (Plate 38 ), and Shambhu Singh (1861-1874) (Plate 39 ). They even discontinued the decoration on yoke and sleeve and also did not wear a shield at the back.

Maharana Sajjan Singh (1874-1884) (Plate 40 ) wore a very different garment made of thicker material and was differently, decorated and known as 'Anga'.

Maharana Fateh Singh (1884-1930) (Plate 41 ) and Bhupal Singh (1930-1966) (Plate 42 ) also wore this garment.

They wore a 'Jacket' under the anga which was visible in the front left side.

Maharana Bhupal Singh in his first portrait (Plate 44 ) wore a short coat known as 'Jodhpur Coat' or band-gale-ka-coat i.e. coat with close fitted neck. It was worn over angarkhi specially during summer. Long length coat was worn for formal state functions. Collar of the coat resembled the chinese collar which was buttoned upto the neck. All together five buttons were stitched to the coat. There were three pockets on the coat- one was on the left side in front at chest level, between second and third buttons. The two pockets which were patch pockets, sewn below the waist length on the right and left side of the front. Sometime a vent was kept at the back in the bottom of the centre seam. It had sleeves in two pieces.

Angarkhi which was worn by Bhupal Singh below

the coat was of similar style as that of anga.(Plate 44)  
The difference was only in construction and it  
was stitched without any lining inside.

Maharana Bhagwat Singh (1966) (Plate 46, 47 ),  
shown in a different type of garment known as  
'Achkan' looked like princes- line flared dress  
reached upto the knee-length or calf-length with  
centre-front opening. Front portion was overlapped  
by a straight piece on the left side and fastened  
by strings.

It is also quite famous rich garment of  
India used as formal wear on state occasions and  
social ceremonies. It was popular during the time  
of Mughals and Britishers.

## CONSTRUCTION OF UPPER GARMENTS

### SELECTION OF BASIC BLOCK:

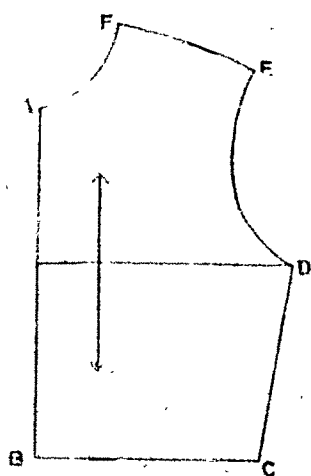
A basic block size 90.0 centimeters chest girth with sleeves (Fig. 21, 22, and 23), designed by late Dr. Justina A. Singh was used for construction of all garments. It fitted the dress form (90.0 cms) as well as Jagdish A. Singh who was the model for the present study. Basic block was adapted for construction of various garments, worn by the rulers of the Mewar.

### ADAPTATION FROM THE BASIC BLOCK TO JHAGGA:

#### FRONT (Fig. 24):

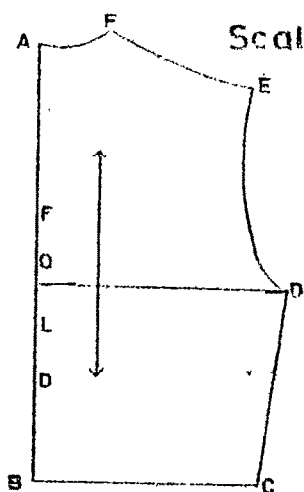
1. A front basic block ABCDEF was traced along with vertical line AB.
2. A<sup>1</sup> was dropped 4.0 cms from A.
3. B<sup>1</sup> was marked 2.0 cms above from B.
4. A horizontal line I was marked 17.0 cms from B<sup>1</sup>.
5. A straight line I to G was drawn parallel to AB.
6. G was joined with a horizontal line D.
7. D was extended 4.0 cms to D<sup>1</sup>.
8. I to I<sup>1</sup> was extended with a horizontal line and joined to D<sup>1</sup>.
9. A new arm hole was reshaped from E to D<sup>1</sup>.
10. G<sup>1</sup> was taken 2.0 cms up from G.
11. H was marked 5.5 cms from G on line GD<sup>1</sup>.

# BASIC BLOCK-SIZE 90cm.



FRONT

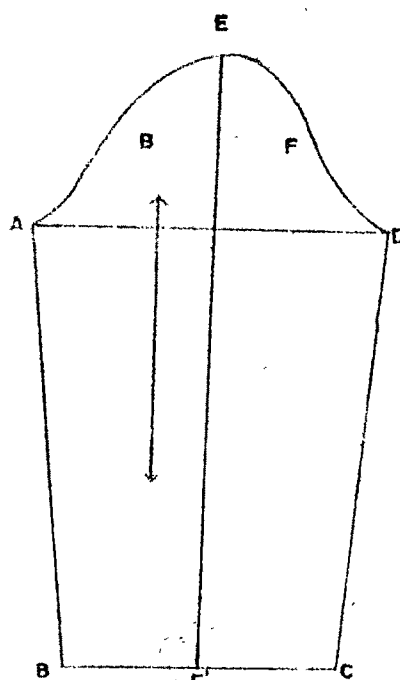
Fig. 21



Scale 1/6

BACK

Fig. 22



SLEEVE

Fig. 23

12.  $H^1$  was located 6.0 cms above from H, parallel to AB.
13. Shaped  $FA^1H$  and  $G^1$  for neck as shown in the diagram.
14. 2.0 cms fold line  $LL^1$  was marked from centre front

BACK (Fig. 25):

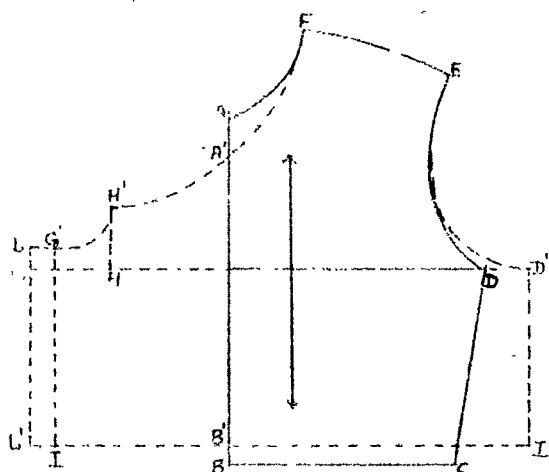
1. The back bodice block ABCDEF was traced along the vertical line AB.
2.  $A^1$  was marked 1.5 cms below A on line AB.
3.  $B^1$  was taken 2.5 cms up from B.
4. Drawn D to  $D^1$  with a straight line and joined to  $B^1$ .
5.  $E^1$  was pointed 2.0 cms up from E and joined to  $A^1$  with a horizontal line.
6. F was dropped on line  $A^1E^1$  and marked as  $F^1$
7. Joined  $F^1$  to E with a slight concave shape.
8. AB was kept on fold.

SLEEVE (Fig. 26):

1. A vertical line AB equal to 70.0 cms. was drawn on fold, according to required length.
2.  $A^1$  was taken 2.0 cms up from A on line AB.
3. AD equal to half sleeve width 15.0 cms was marked.
4. Shaped  $A^1$  to D with a slight curve.
5. B to C was taken 11.0 cms. equal to half wrist girth
6. Joined DC with a slight curve.

# JHAGGA

Scale 1/6



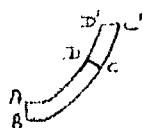
FRONT

Fig. 24



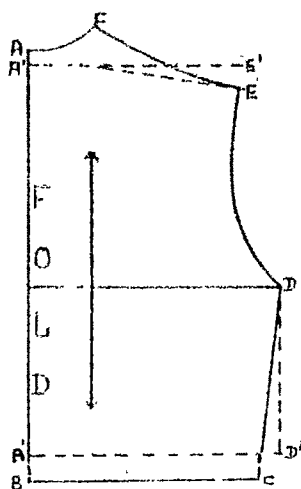
COLLAR

Fig. 28



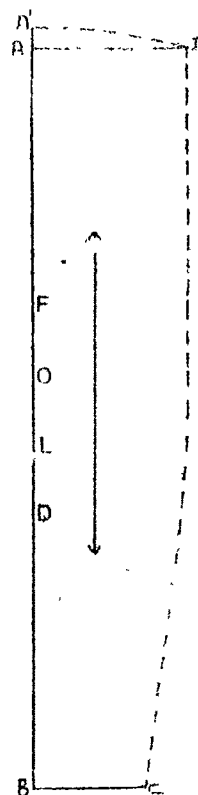
NECK FACING

Fig. 29



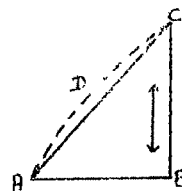
BACK

Fig. 25



SLEEVE

Fig. 26



SLEEVE GUSSET

Fig. 27

SLEEVE GUSSET (Fig. 27):

1. A horizontal line A to B was drawn 13.0cms.
2. A vertical BC was measured 14.0 cms.
3. Joined AC with a slant line.
4. Mid-point D was marked 1.0cm on line AC
5. Shaped ADC with a slight convex curve.

COLLAR (Fig. 28):

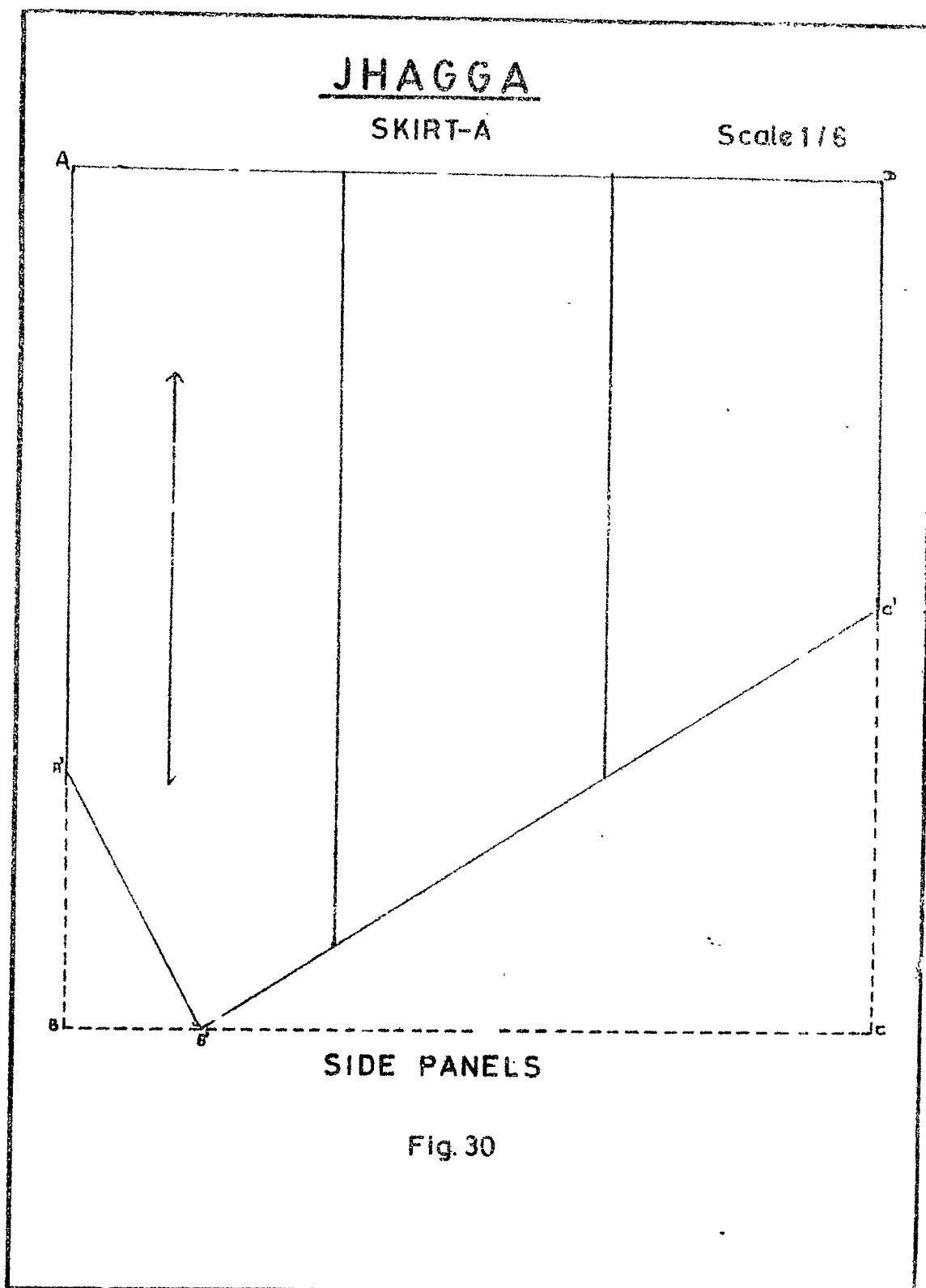
1. A rectangle ABCD 3.5 cms x 36.0 cms was drawn
2. CD was kept on fold
3. A<sup>1</sup> was 1.0 cm from A
4. Joined A<sup>1</sup> to B with a slight curve.

NECK FACING (Fig.29):

1. Traced A to D, according to the shape of neck from G to H of front basic block
2. D to D<sup>1</sup> was extended according to the shape of collar from A<sup>1</sup> to B .
3. AB and C<sup>1</sup>D<sup>1</sup> was marked 2.0cms.
4. Shaped BCC<sup>1</sup> with curve.

SKIRT-ASIDE PANELS (Fig.30):FRONT

1. A rectangle ABCD 100.0 cms x 95.0 cms was drawn.
2. A<sup>1</sup> was marked 30.0 cms above on vertical line AB.
3. B<sup>1</sup> was located 16.0 cms from B on horizontal line BC.



4. Joined  $A^1$  to  $B^1$  with a slant line.
5.  $C^1$  was pointed 50.0 cms up from C on line CD.
6. Joined  $B^1$  to  $C^1$  with a slant line.
7. A to D was divided into three equal parts and numbered as 1, 2 and 3 for side panels to form three wide pleats.
8. The skirt with two angular points, was divided into two equal parts from A to D width and numbered one and two.
9. Another rectangle 70.0 cms x 95.0 cms was taken for centre front panel and joined from A to  $A^1$  of side panels.
10. Centre front panel was pleated in smaller size than the side panels.
11. The total width of the pleated skirt fitted I to  $I^1$  of front waist of jhagga.
12. Similarly the other half of skirt was cut and made to fit the front waist of jhagga.

#### BACK:

1. Side panels of back was cut and made alike as the front side panels.
2. Centre back rectangle piece 70.0cms x 47.5cms was cut on fold and joined to the side panels.
3. Smaller and larger pleats were formed.
4. Pleated width of the skirt fitted the back waist girth of jhagga from  $B^1$  to  $D^1$

SKIRT-B :

Skirt was gored and made of 140 panels.

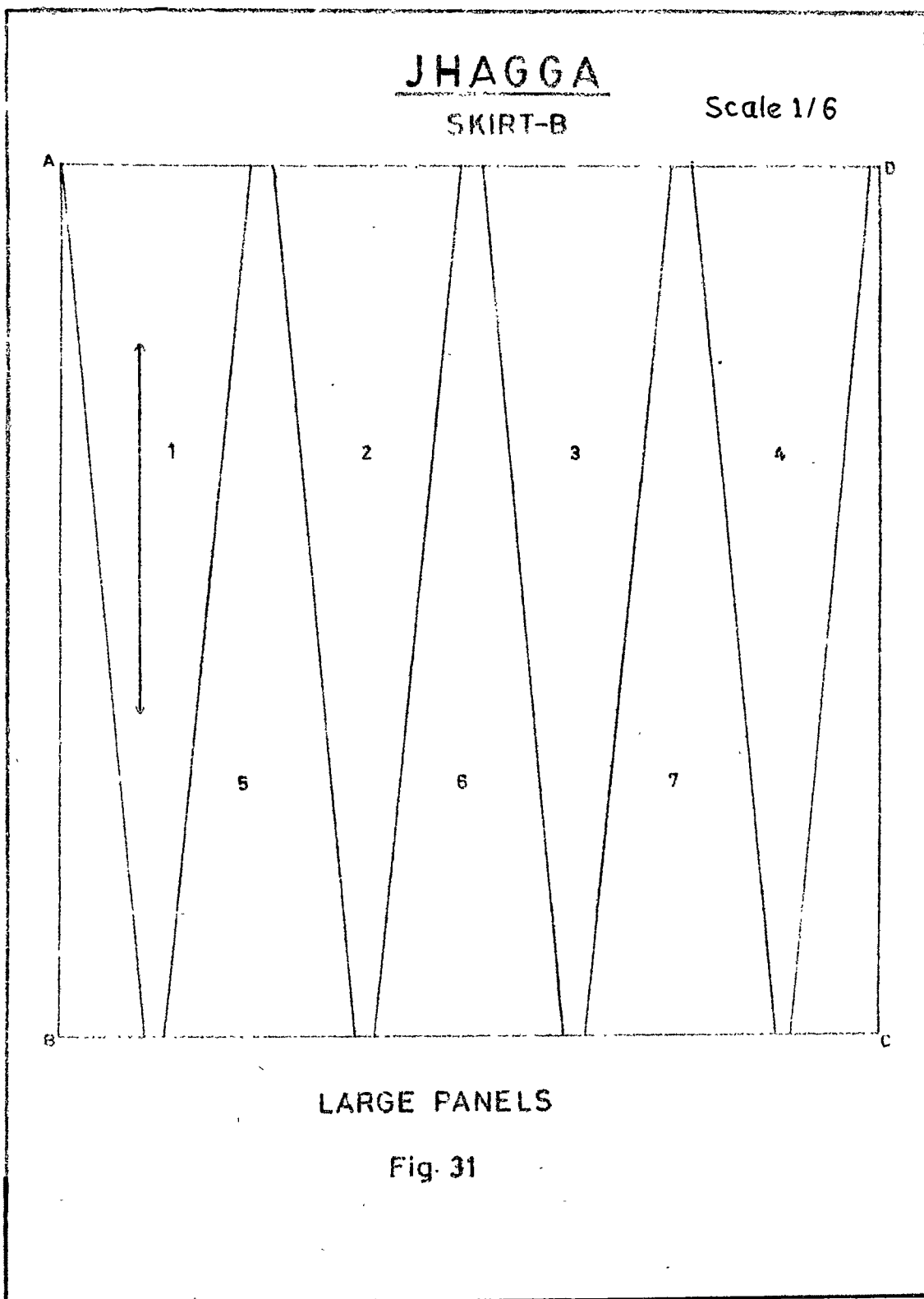
Out of which 77 panels were large and 63 panels small. A straight piece 100.0 cms x 95.0 cms was stitched to both the centre front panels. Material required for skirt measured 30.0 meters.

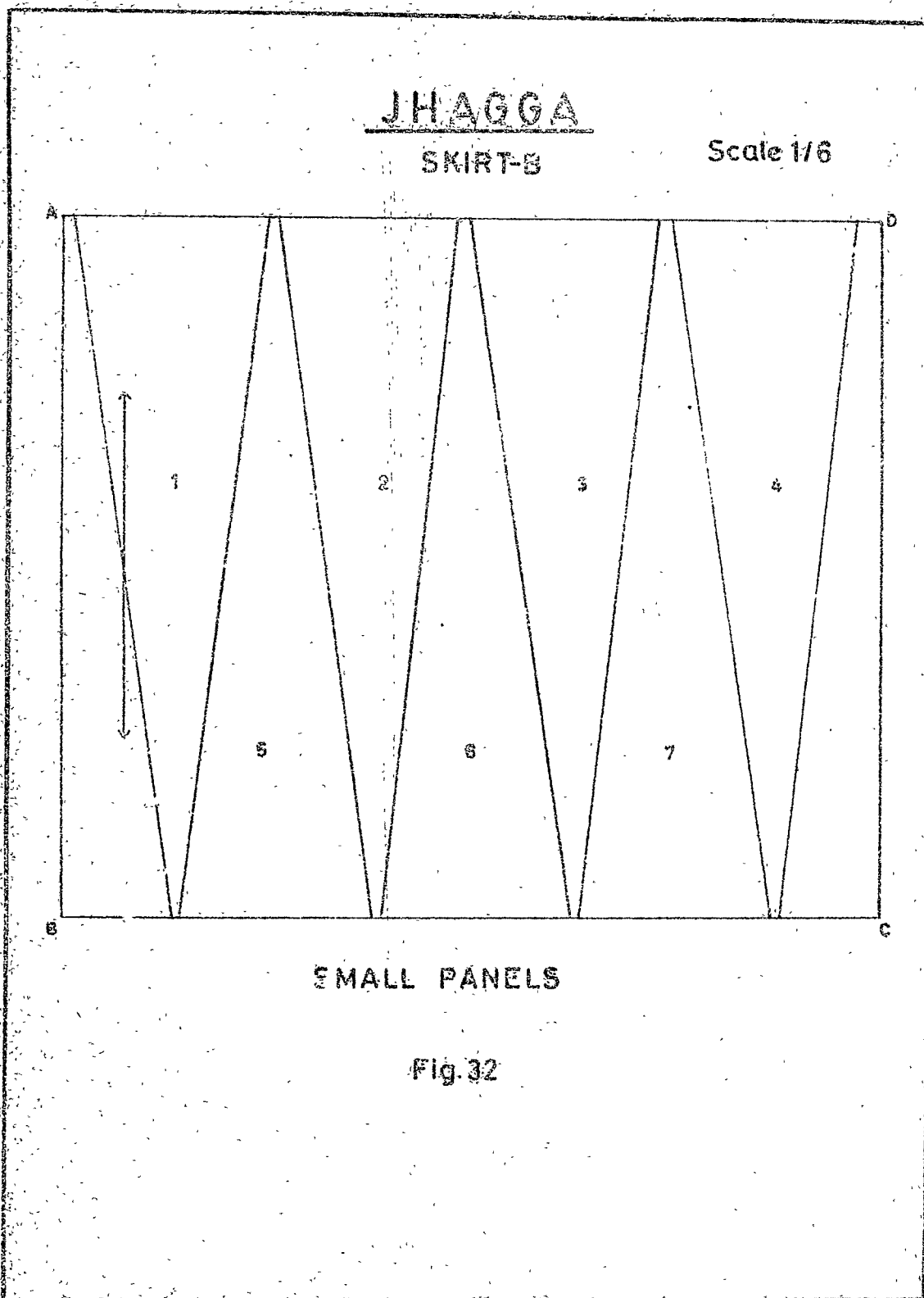
LARGE PANELS (Fig.31):

1. A rectangle ABCD 100.0 cms x 95.0 cms was drawn.
2. On horizontal line AD 22.0 cms x 2.0 cms was marked three times.
3. On line B to C 10.0 x 2.0 x 22.0 x 2.0 x 22.0 x 2.0 x 22.0 x 2.0 x 11.0 cms. was pointed.
4. Joined all the markings with slant lines for panels as shown in the diagram.
5. Panels marked were numbered as 1,2,3,4,5,6 and 7.
6. Total seventy seven panels were cut from eleven rectangles 100.0 cms x 95.0 cms.

SMALL PANELS (Fig. 32):

1. A rectangle ABCD 80.0 cms x 95.0 cms was drawn.
2. On horizontal A to D 1.5 x 22.0 x 1.0 x 22.0 x 1.9 x 22.0 x 1.0 x 22.0 x 2.5 cms was marked
3. On line BC 12.5 x 1.0 x 22.0 x 1.0 x 22.0 x 1.0 x 22.0 x 1.0 x 12.5 cms was pointed.



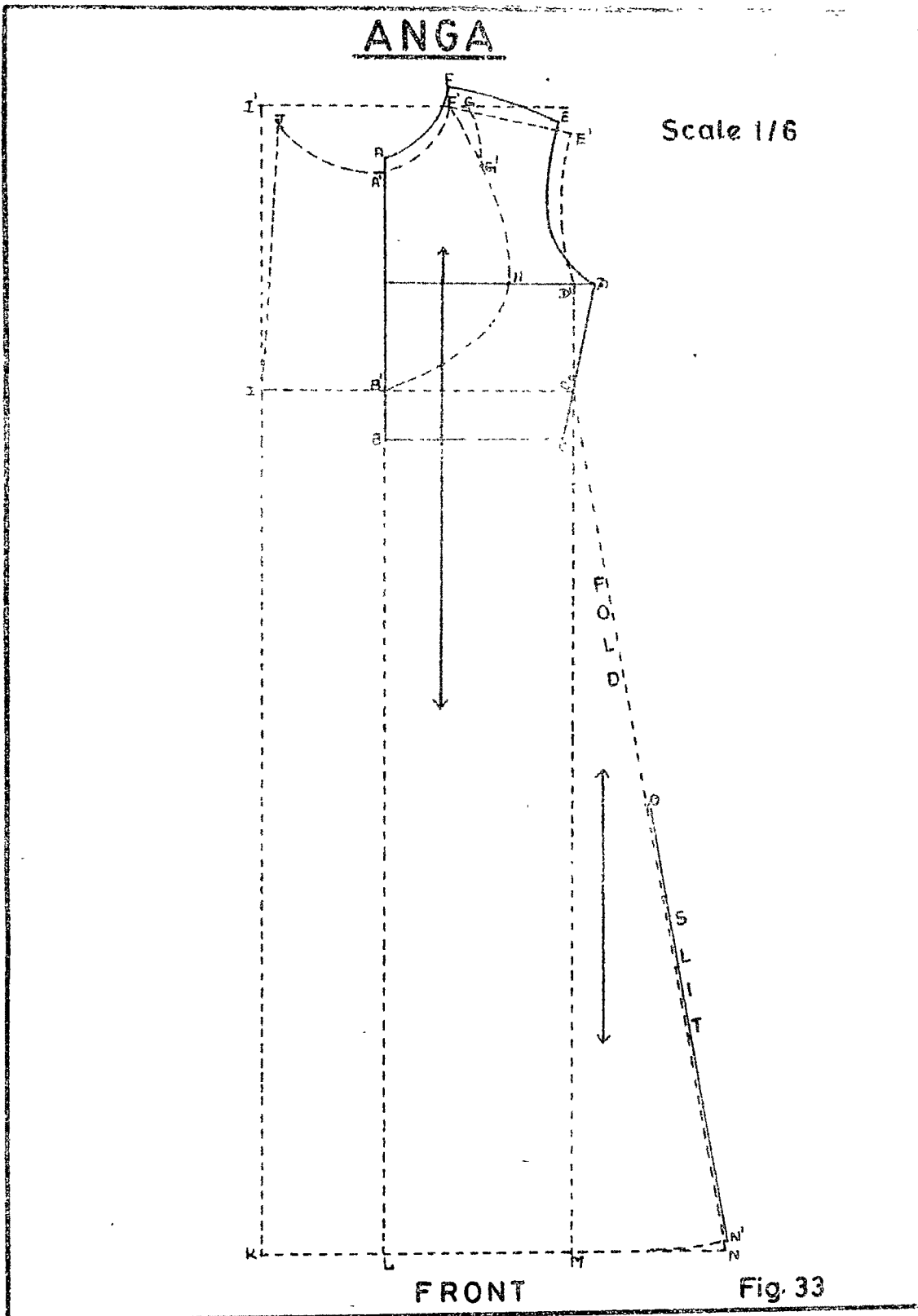


4. Joined all the markings with slant lines for panels as shown in the diagram.
5. Panels marked were numbered as 1,2,3,4,5,6 and 7.
6. Total sixty three panels were cut from nine rectangles 80.0 cms x 95.0 cms.
7. Small panels were joined 20.0 cms below the large panels, and lower hem line was kept even.
8. Two straight piece 100.0 cms x 22.0 cms were joined to the large panels in the end.
9. After joining the panels, skirt was gathered which fitted the waist of jhagga.

ADAPTATION FROM THE BASIC BLOCK TO ANGGA:

FRONT (Fig.33)

1. A front basic block ABCDEF was traced along with vertical line AB.
2. A<sup>1</sup> was dropped 2.0 cms from A on line AB.
3. B<sup>1</sup> was marked 6.0 cms up from B.
4. Vertical line B was extended 94.0 cms to L upto the knee length.
5. D<sup>1</sup> was marked 2.5 cms on line D.
6. D<sup>1</sup> was also extended parallel to BL and marked M.
7. E<sup>1</sup> was taken 1.0cm down from E.
8. F' was measured 2.0 cms on line E from F.
9. Joined F<sup>1</sup> to E<sup>1</sup> with a slant line and extended 1.0cm
10. The new armhole was reshaped by joining E<sup>1</sup> to D<sup>1</sup> with a curve.
11. H was located 10.5 cms from D.
12. Shaped F<sup>1</sup>H and B with a curve.



13. G was marked 3.0 cms from  $F^1$
14.  $G^1$  was pointed 6.0 cms down from  $F^1$
15. Shaped  $GG^1$  with a slight curve.
16. Two pieces of front were cut on line  $GG^1HB$  and  $GG^1HB$ .



LEFT CENTER PANEL (Fig.34):

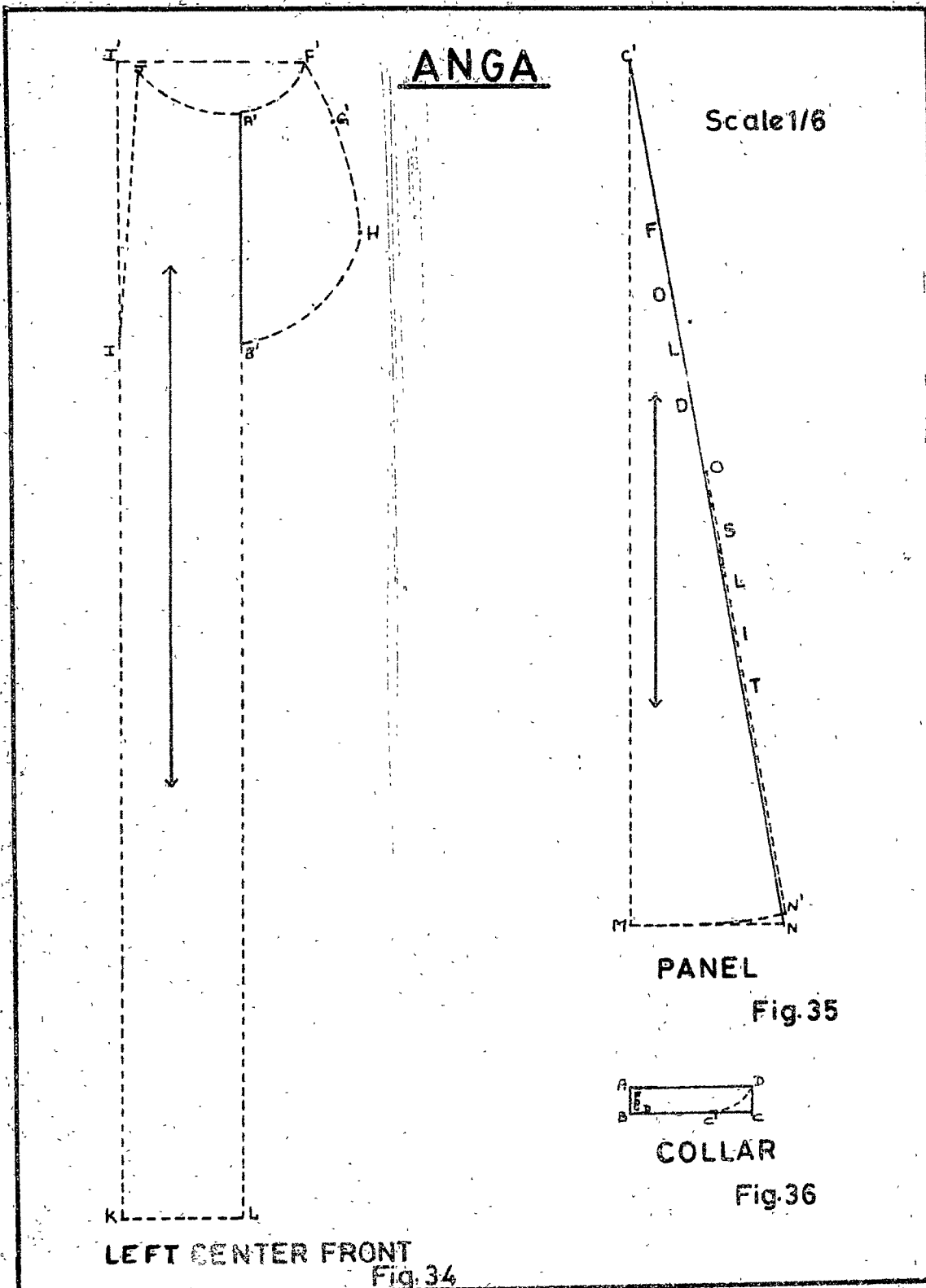
1. Center front  $A^1B^1H^1G^1F^1$  and  $B^1$  to L was traced.
2.  $B^1$  to I and L to K was marked 14.0 cms.
3. I was extended to  $I^1$  upto the horizontal line  $F^1$
4. J was taken 2.0 cms from I and 1.0cm down on line  $I^1F^1$
5. Joined  $JI$  with a slant and  $JA^1$  with curved line.

PANEL (Fig. 35):

1. A vertical line equal to  $G^1M$  of front was traced.
2. N was measured 18.0 cms from M.
3. Joined  $G^1$  to N with a slant line.
4.  $N^1$  was marked 1.0 cm up from N and shaped from  $N^1$  to M with a slight curve.
5.  $G^1N^1$  was kept on fold, to cut side panels.
6. A slit was given from  $N^1$  to O which measured 52.0cms.
7. Two side panels were cut on folds and other two centre front panels were cut separately.
8. Stitched single panel each to centre front.
9. Towards the left side of the centre front panel, centre front piece (Fig.34) was stitched.
10. Side panels were stitched on the side seams keeping the lower edge even.

COLLAR (Fig.36):

1. A rectangle ABCD 3.0 cms x 16.5 cms was drawn.
2.  $C^1$  was marked 4.0 cms from C on line BC
3. Joined  $C^1$  to D with a slight curve.
4. AB line was kept on fold.



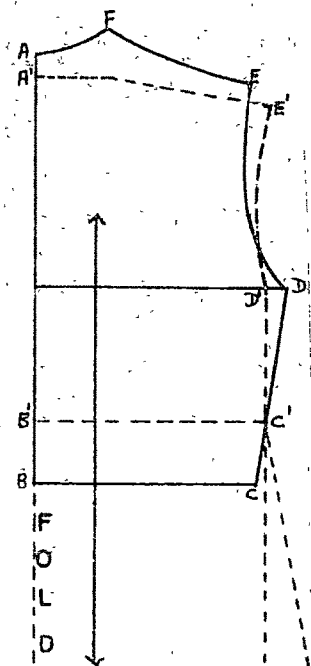
BACK (Fig.37):

1. A back basic block ABCDEF was traced along with vertical line AB.
2.  $A^1$  was dropped 2.0 cms from A on line AB
3.  $B^1$  was marked 6.0 cms up from B.
4. Vertical line B was extended 94.0 cms to L upto the knee length.
5.  $D^1$  was marked 2.0 cms on line D.
6.  $D^1$  was extended parallel to BL and marked M.
7.  $E^1$  was taken 1.5 cms down from E.
8.  $F^1$  was measured 4.0 cms on line E.
9. Joined  $F^1$  to  $E^1$  with a slant line and extended 1.0 cm.
10. The new armhole was reshaped by joining  $E^1$  to  $D^1$  with a curve.
11.  $A^1L$  was kept on fold and back was cut on line  $A^1LMD^1E^1$  and  $F^1$ .

SLEEVE (Fig. 38):

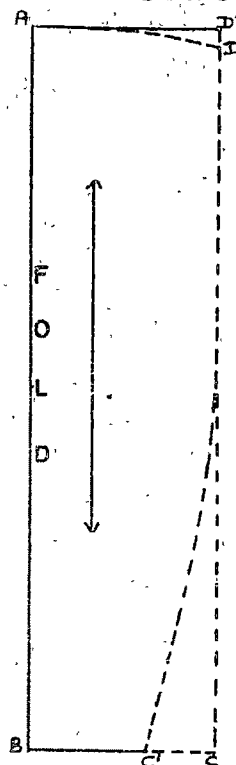
1. A rectangle ABCD 70.0 cms x 18.0 cms was drawn.
2. AB was kept on fold.
3.  $D^1$  was dropped 1.5 cms from D
4. Shaped A to  $D^1$  with slight curve.
5.  $C^1$  was marked 11.0 cms from B equal to half wrist round.

ANGA

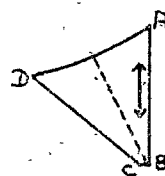


BACK Fig. 37

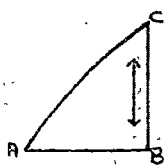
Scale 1/6



SLEEVE Fig. 38



UNDER-ARM GUSSET Fig. 39



SLEEVE GUSSET Fig. 40

UNDER ARM GUSSET (Fig. 39):

1. A vertical line  $A^D$  13.0 cms was drawn.
2. B to C was taken 1.0cm
3. D was measured 11.0 cms from A.
4. Shaped A to D with a slight concave curve
5. Joined C to D with a slant line.

SLEEVE GUSSET (Fig.40)

1. AB and BC was taken 12.0 cms.
2. Shaped AC with convex curve.

ADAPTATION FROM BASIC BLOCK TO JACKET:FRONT (Fig.41):

1. A front basic block ABCDEF was traced along with vertical line AB.
2. AB was extended 13.0 cms and marked  $B^1$ .
3. A parallel line  $A^1L$  3.0 cms from  $AB^1$  was marked for right side of front.
4. Shaped A to H with slight curve for left side of the front.
5. G was marked 3.5 cms from L.
6.  $G^1$  was taken 3.0 cms below G.
7. Joined  $G^1$  to  $B^1$  with slant line.
8.  $C^1$  was dropped 4.0 cms from C.
9. Joined G to  $C^1$  with a straight line.
10. Shaped  $B^1$  to  $C^1$  with a slight concave shape.

11.  $D^1$  was pointed 1.0 cm above from D and extended 1.0 cm.
12. Joined  $B^1$  to  $C^1$  with a slant line.
13.  $E^1$  was extended 2.0 cms from E.
14. A new armhole was reshaped from  $E^1$  to  $D^1$ .
15. Shaped F to  $E^1$  with a slight convex curve.
16. Cut on line  $A^1G^1B^1C^1D^1E^1$  and F for right side of front and  $AG^1B^1C^1D^1E^1$  and  $F^1$  for left side of front.

BACK ( Fig.42):

1. A back basic block ABCDEF was traced along with vertical line AB.
2. B was extend 9.0 cms to G with a straight line
3.  $B^1$  was marked 6.0 cms down from B
4.  $G^1$  was taken 25.0 cms from  $B^1$ , and joined with a straight line.
5. Shaped G to  $G^1$  with a slight convex curve.
6.  $D^1$  was pointed 1.0 cm from D and joined to  $G^1$  with a straight line.
7.  $E^1$  was extended 3.0 cms from E.
8. Joined F to  $E^1$  with a slight concave curve.
9. AG was kept on fold and cut on line  $AGG^1D^1E^1$  and F.

WELT POCKET-1 (Fig.43):

1. A upper and under lining of the pocket 11.0 cms x 12.0 cms was cut.
2. 2.0 cms wider than the pocket opening.
3. Marked the lengthwise grain to coincide with that of the garment.

WELT POCKET-2(Fig.44):

1. A upper and under lining of the pocket 12.0 cms x 12.0 cms was cut.
2. 2.0 cms wider than the pocket opening.
3. Marked the lengthwise grain.

POCKET FLAP-1(Fig.45):

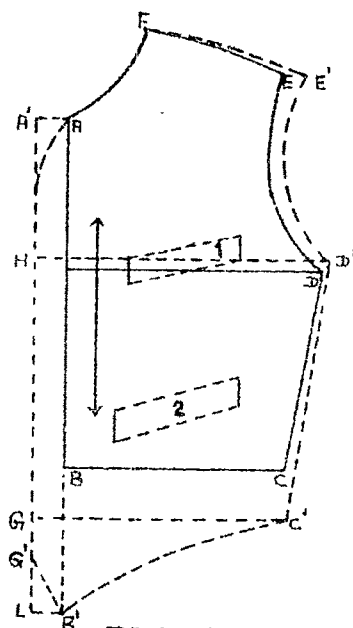
A ractangle 2.5 cms x 11.0 cms was cut for the welt excluding the seam allowanées.

POCKET FLAP-2(Fig.46):

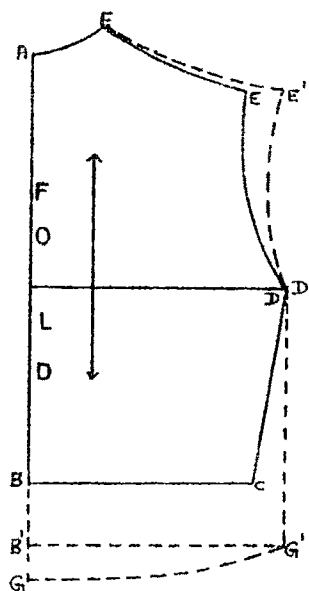
A ractangle 2,5 cms x 12.0 cms was cut for the welt excluding the seam allowance.

# JACKET

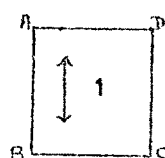
Scale 1/6



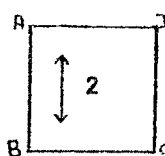
FRONT  
Fig. 41



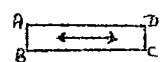
BACK  
Fig. 42



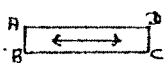
WELT POCKET-1  
Fig. 43



WELT POCKET-2  
Fig. 44



POCKET FLAP-1  
Fig. 45



POCKET FLAP-2  
Fig. 46

ADAPTATION FROM BASK BLOCK TO JODHPUR COAT:

FRONT (Fig. 47):

1. A front basic block ABCDEF was traced along with vertical line A and B.
2. B was extended 30.0 cms to B<sup>1</sup> according to required length.
3. A<sup>1</sup> and G was marked 1.0 cm from vertical line A and B<sup>1</sup> for right side front.
4. H<sup>1</sup> and H was taken 4.5 cms from vertical line A<sup>1</sup> and G for left side front.
5. Reshaped the neck line H<sup>1</sup>A<sup>1</sup>F with curve.
6. D<sup>1</sup> was pointed 2.5 cms from D.
7. D<sup>1</sup> was extended 14.5 cms on horizontal line I.
8. N was marked 2.5 cms from D<sup>1</sup> and N<sup>1</sup> was 1.5cms from N.
9. O was located 28.0 cms from N.
10. Joined NN<sup>1</sup> to O.
11. I<sup>1</sup> from I was taken 8.0 cms.
12. Shaped the new armhole ED<sup>1</sup>NN<sup>1</sup>I<sup>1</sup>
13. B<sup>1</sup> to M was marked 53.0 cms.
14. M<sup>1</sup> to M was taken 1.0 cm and joined on line G<sup>1</sup>M with slight curve.

BACK (Fig. 48):

1. A back bodice block ABCDEF was traced along with vertical line AB.

# JODHPUR COAT

Scale 1/6

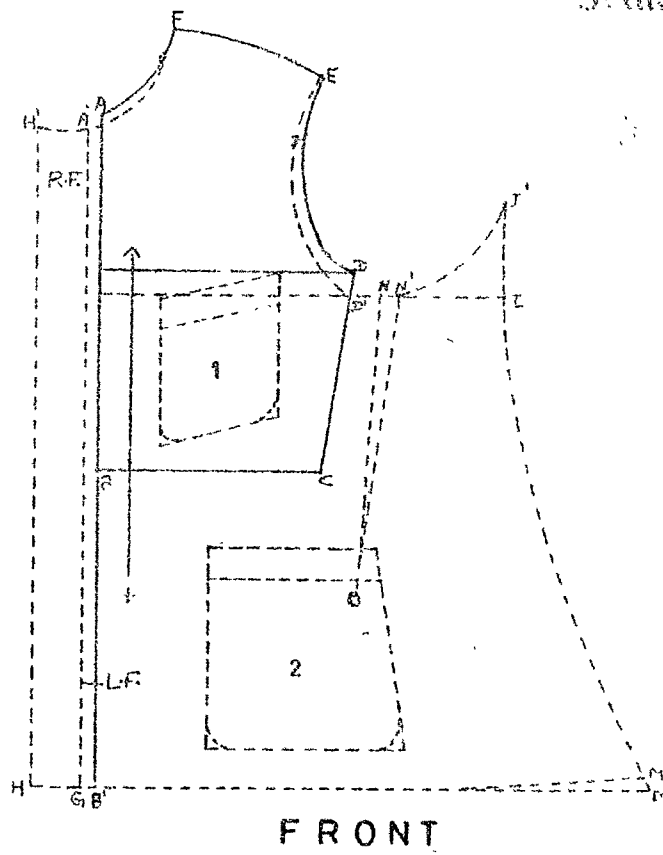


Fig. 47

2. M and  $D^1$  was pointed 7.0 cms above the chest line D.
3. M to  $M^1$  was taken 1.5 cms.
4. A to  $A^1$  was marked 1.0 cms.
5.  $GG^1$  was pointed 7.0 cms above the waist length B.
6. B was extended 5.0 cms to  $B^1$
7. H was located 1.5 from  $B^1$ .
8.  $H^1$  was marked 2.5 cms from  $B^1$ .
9.  $HH^1$  was extended 23.0 cms to  $II^1$ .
10. L was marked 21.0 cms from  $I^1$ .
11.  $L^1$  was 1.0 cm from L
12. Shaped  $L^1$  to  $I^1$
13. Joined  $D^1G^1L^1$  with curve line.

UPPER SLEEVE (Fig. 49):

1. Traced back side of basic block sleeve  $EE^1AB$ .
2.  $A^1$  was marked 5.0 cms from A on horizontal line
3. G was taken 1.0 cm from  $E^1$ .
4. Joined  $EA^1G$  with curve and extended 4.0cms to  $G^1$ .
5. B to H was marked 4.0 cms.
6. Joined  $G^1$  to H with slant line.
7. Shaped side from A to H with curve line.

UNDER SLEEVE (Fig.50):

1. Traced front side of basic block sleeve  $EE^1CD$ .
2.  $D^1$  was marked 5.5 cms from D on horizontal line.

3. F was located 5.5 cms from vertical line  $EE^1$  on line D.
4.  $F^1$  was marked 3.0 cms from F.
5. G was pointed 12.0 cms from  $F^1$
6. H was taken 6.0 cms from C.
7.  $H^1$  was marked 1.5 cms from H.
8. Joined  $H^1$  to C and extended 6.0 cms and marked I.
9. Shaped G to  $D^1$ .
10. Joined  $D^1$  to I with slight curved line.
11. Joined GF  $HH^1$

COLLAR (Fig.51):

1. A rectangle ABCD 7.5 cms x 21.0 cms was taken.
2. AB was kept on fold.
3.  $B^1$  was marked 2.0 cms from B on line AB.
4.  $C^1$  was pointed 4.0 cms from C on line BC.
5.  $D^1$  was located 4.0 cms from D.
6. Shaped  $AD^1C^1$  and  $B^1$ .

POCKET-1 (Fig. 52):

1. A rectangle ABCD 14.0 cms x 12.0cms was drawn.
2.  $A^1D^1$  was marked 2.5 cms from AD
3. BC were shaped with small curved line.

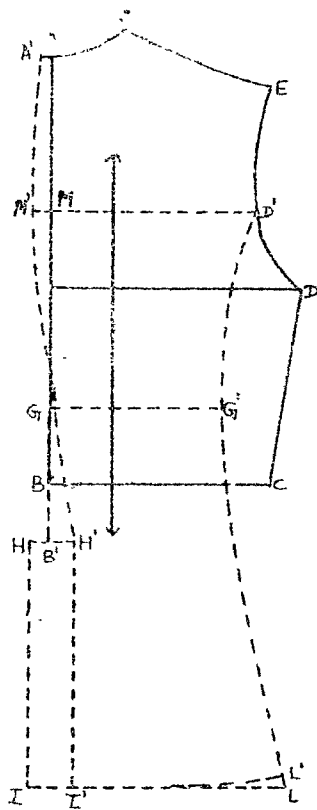
POCKET-2 (Fig.53):

1. A vertical line AB 19.0 cms was drawn.
2. B to C was marked 19.0cms
3. A D was pointed 16.0 cms. and joined D to C.
5.  $A^1D^1$  was marked 3.0 cms from AD for fold.
6. B and C were shaped with small curved line.

# JODHPUR COAT

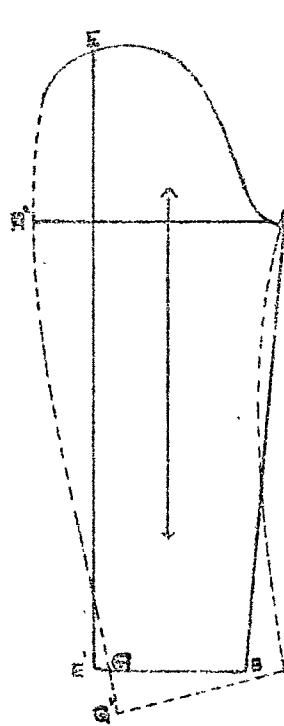
SLEEVE

Scale 1/6



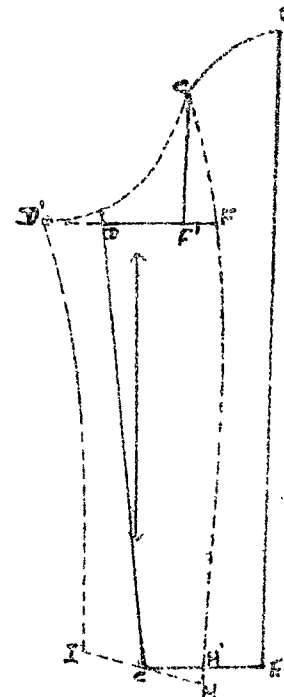
BACK

Fig. 48



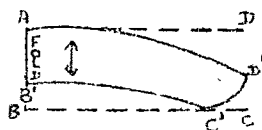
UPPER SLEEVE

Fig. 49



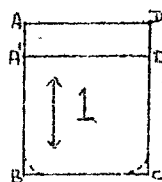
UNDER SLEEVE

Fig. 50



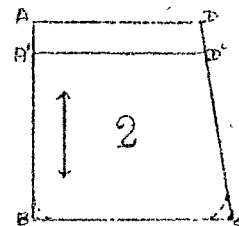
COLLAR

Fig. 51



POCKET

Fig. 52



POCKET

Fig. 53

ADAPTATION FROM BASIC BLOCK TO ACHKAN:FRONT (Fig.54):

1. A front basic block ABCDEF was traced along with vertical line AB.
2. A<sup>1</sup> and G, B<sup>1</sup> and G<sup>1</sup> was marked each 2.5 cms from vertical line A and B.
3. G<sup>1</sup> was further extended 10.0 cms on horizontal line and marked H.
4. H to H<sup>1</sup> and G<sup>1</sup> to I was taken 114.0 cms. according to required length on vertical line.
5. J was marked 4.0 cms from I.
6. Joined B to J with a slant line.
7. D<sup>1</sup> was measured 2.0 cms below from D and extended 1.5 cms.
8. C<sup>1</sup> was pointed 1.5 cms from C.
9. Joined D<sup>1</sup> to C<sup>1</sup> with a slant line
10. Reshaped the armhole from E to D<sup>1</sup>.
11. I to I<sup>1</sup> was taken 40.0 cms or as required.
12. K was marked 1.0 cm from I<sup>1</sup>
13. Shaped K on line II<sup>1</sup> for hem.
14. K<sup>1</sup> was pointed 30.0 cms from K for side slit.
15. M was marked 10.0 cms from below C<sup>1</sup>
16. N was kept 15.0 cms from M for pocket opening.

BACK (Fig.55):

1. A back bodice block ABCDEF was traced along with vertical line AB;

# ACHKAN

Scale 1/6

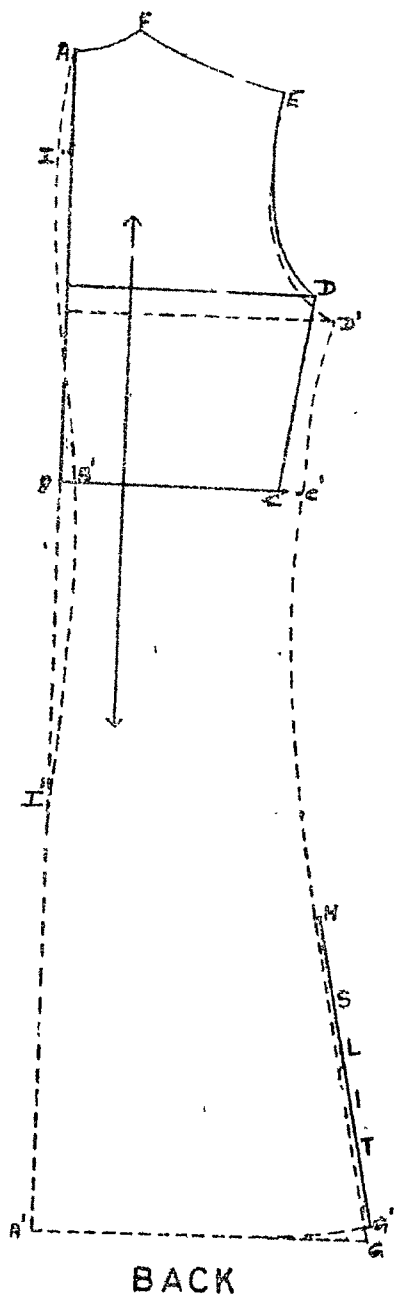


Fig. 55

# ACHKAN

Scale 1/6

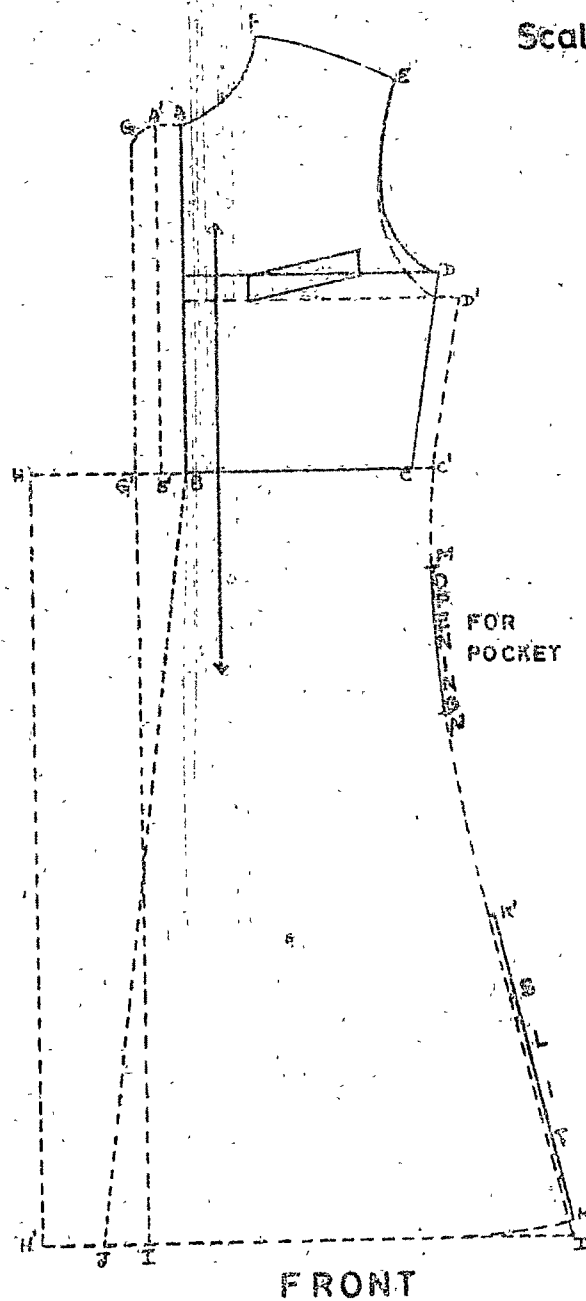


Fig. 54

2. Vertical line AB was extended 72.0 cms and marked A<sup>1</sup>.
3. I was marked 12.0 cms below from A and 1.5 cms away on line AB.
4. I<sup>1</sup> was located 30.0 cms below from B on line BA<sup>1</sup>.
5. B<sup>1</sup> was pointed 1.5 cms from C.
6. Shaped AIB<sup>1</sup> and I<sup>1</sup> for centre back.
7. C<sup>1</sup> was measured 1.5 cms from C.
8. D<sup>1</sup> was taken 2.0 cms below from D and extended 1.5 cms.
9. Joined D<sup>1</sup> to C<sup>1</sup> with a slant line.
10. Reshaped armhole from E to D<sup>1</sup>.
11. G was marked 32.0 cms from A<sup>1</sup> on horizontal line or as required.
12. G<sup>1</sup> was pointed 1.0 cm from G.
13. Shaped G<sup>1</sup> on line A<sup>1</sup>G for hem.
14. H was marked 30.0 cms from G<sup>1</sup> for side slit.

UPPER SLEEVE AND UNDER SLEEVE:

(Fig. 56,57):

The sleeve block was traced and adaptation method was same as sleeve of Jodhpur coat.

SIDE POCKET (Fig.58):

1. A vertical line equal to 48.0 cms was traced and kept on fold.

2. BC was taken 7.5 cms on horizontal line.
3. D was located 40.0 cms above from C.
4. Shaped A to D.
5.  $EE^1$  was marked 19.0 cms from BC for pocket fold.

COLLAR (Fig. 59)

Drafting instruction of collar was same as collar of Jodhpur coat.

WELT POCKET (Fig.60):

It was same as of jacket (Fig.43)

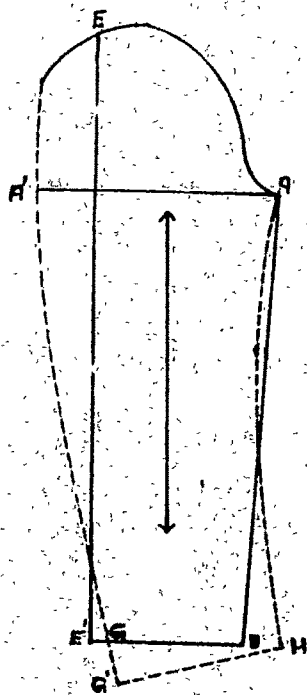
POCKET FLAP (Fig.61):

It was same of jacket (Fig.45).

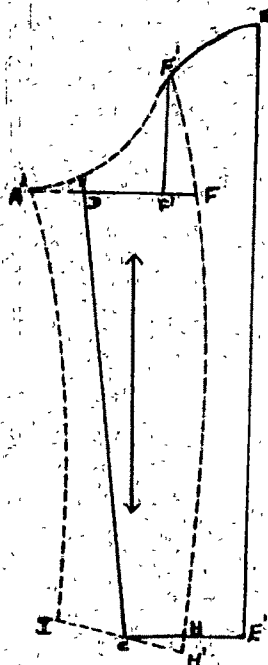
# ACHKAN

SLEEVE

Scale 1/6



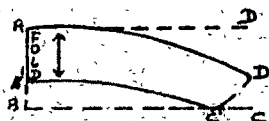
UPPER SLEEVE  
Fig. 56



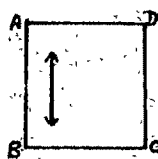
UNDER SLEEVE  
Fig. 57



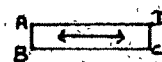
SIDE POCKET  
Fig. 58



COLLAR  
Fig. 59



WELT POCKET  
Fig. 60



POCKET FLAP  
Fig. 61

LOWER GRAMENTS:

Maharana of Mewar wore pyjamas which was variously made, sometimes wide and free and sometimes tight at the leg and ankles. Pyjama was also called 'izar', and was cut straight on the selvedge. The extra fullness was given by a rectangular piece of cloth that joined at the crotch.

The pyjama of Maharana Udai Singh (1537-1572) Amar Singh I (1597-1620), and Karan Singh (1620-1628) was fitted and had gathering at the ankles. It was printed with waraq printing and was cut straight on the selvedge.

Maharana Pratap Singh's I (1572-1597) pyjama was straight and loose without any folds.

Maharana Jagat Singh I (1628-1652), Raj Singh I (1652-1680) and Jai Singh I (1680-1698) wore the same style of pyjama as worn by the earlier rulers. It was of plain colour without any prints.

Maharana Amar Singh II (1698-1710), Sangram Singh (1710-1734), Jagat Singh II (1734-1751), Pratap Singh II (1751-1754), Raj Singh II (1754-1761), Ari Singh (1761-1773), Hamir Singh (1773-1778), Pyjamas were not visible in the plates, as the jhaggas were very long concealing the pyjama.

Maharana Bhim Singh (1778-1828), Jawan Singh (1828-1838), Sardar Singh (1838-1842), Swaroop Singh (1842-1861), Shambhu Singh (1861-1874) and Sajjan Singh (1874-1884) wore churidar pyjama. It resembled the earlier pyjamas and constructed differently.

Maharana Bhupal Singh (1930-1966) and Bhagwat Singh (1966) wore a fitted pyjama with gathering at the ankles. It was of plain white fabric and longer than the leg length. The style was known as 'churidar' pyjama and was cut on bias material. Churidar pyjamas are loose at the knees but fit snugly over the calf and lower leg to form the horizontal folds at the ankles.

CONSTRUCTION OF LOWER GARMENT PYJAMA-1 (Fig.62):

1. A rectangle ABCD 115.0 cms x 18.0 cms was drawn
2. M and O<sup>1</sup> was marked 12.0 cms from B.
3. M to O was taken 15.0 cms.
4. D to F was extended 30.0cms.
5. D to E was marked 60.0 cms.
6. F to F<sup>1</sup> was pointed 40.0 cms.
7. Joined F<sup>1</sup>EO and O<sup>1</sup> for side seam.

PYJAMA-2 (Fig. 63):

1. Followed the instruction of construction of pyjama-1 from 1 to 7

172

# PYJAMA-1

Scale 1/6

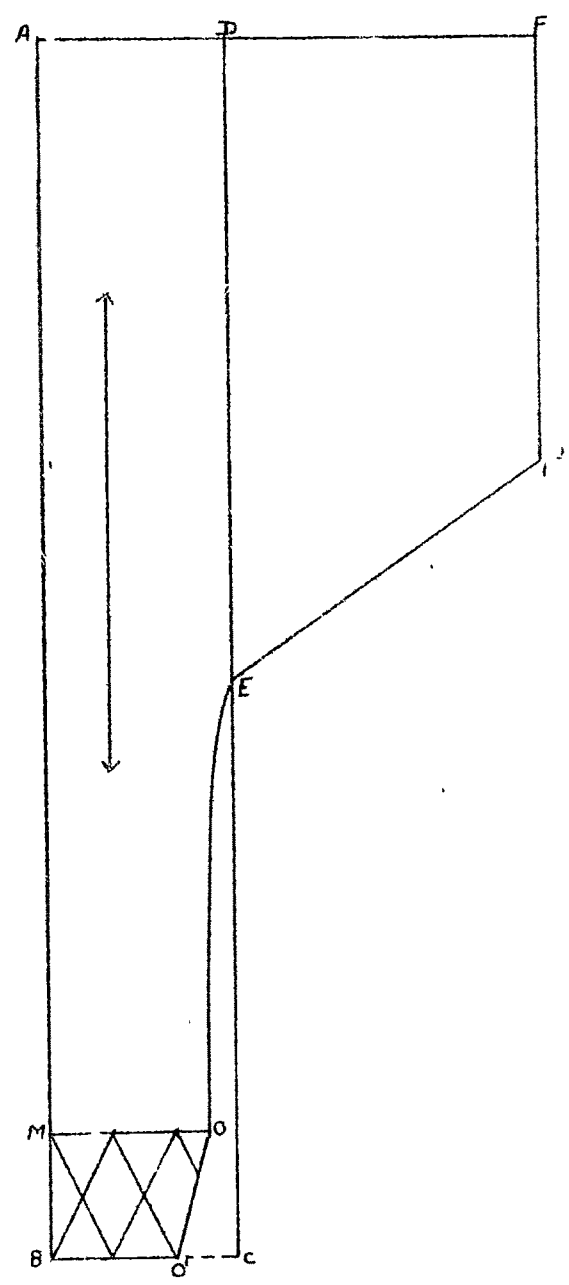


Fig. 62



2. A square piece 40.0 cms x 40.0cms was measured and joined on vertical line  $FF^1$
3. Joined F to H.
4. Shaped from  $F^1$  to  $G^1$

#### CHURIDAR PYJAMA :

##### CONSTRUCTION OF BAG (Fig.64):

1. A rectangle ABCD 2 meters x 90.0 cms was drawn
2. Folded E to  $E^1$  from the centre of AD and BC.
3. Stitched the folds.

(Fig.65):

Opened the folded material and placed in the centre and marked the corners  $A^1B^1C^1D^1$

(Fig.66):

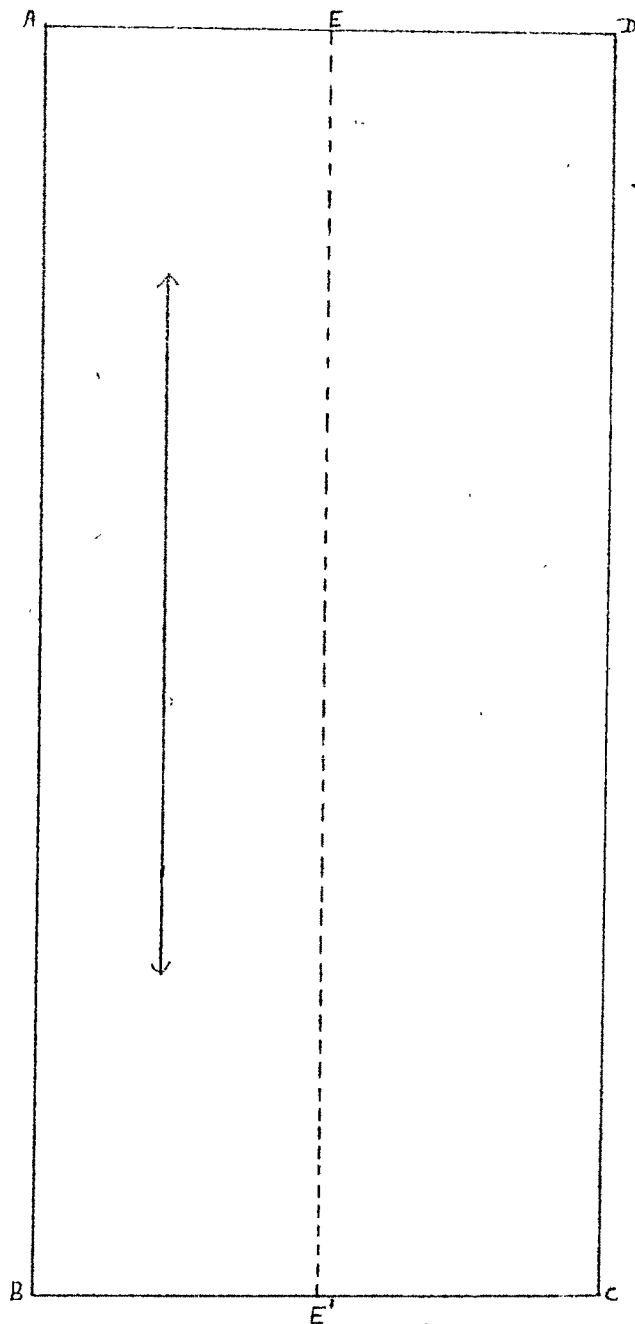
1. Turned  $A^1$  and joined from  $D^1$  to  $B^1$  on line AD and continued till  $B^1$  to  $C^1$ .
2. Bag was cut on line BA and  $E^1C^1$ .
3. Turned the sides in such a way that all the joints were above the knee.

##### CONSTRUCTION OF CHURIDAR PYJAMA (Fig.67):

1. A to  $A^1$  and C to  $C^1$  was 18.0 cms equal to half ankle round.
2.  $A^1$  to D and B to  $C^1$  was 40.0 cms.
3.  $A^1$  to E and  $C^1$  to  $E^1$  was 48.0 cms.
4. Joined E to  $E^1$  with a slant line.

# CHURIDAR

Scale 1/10

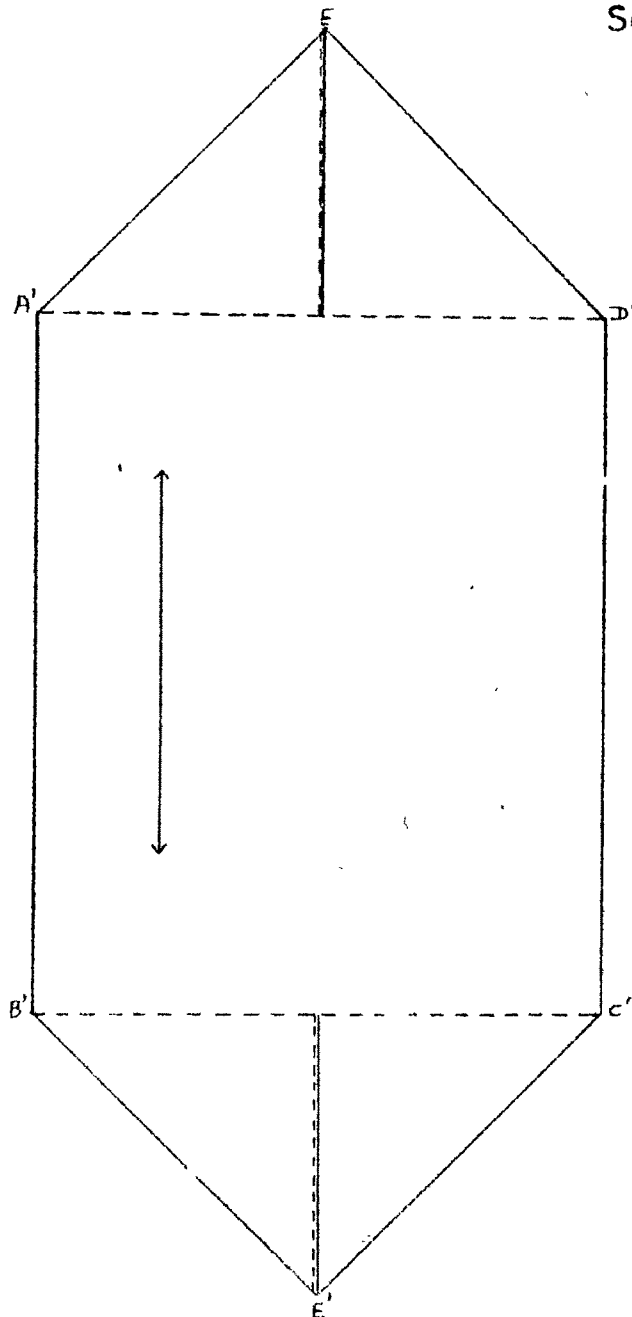


CONSTRUCTION OF BAG

Fig. 64

# CHURIDAR

Scale 1/10

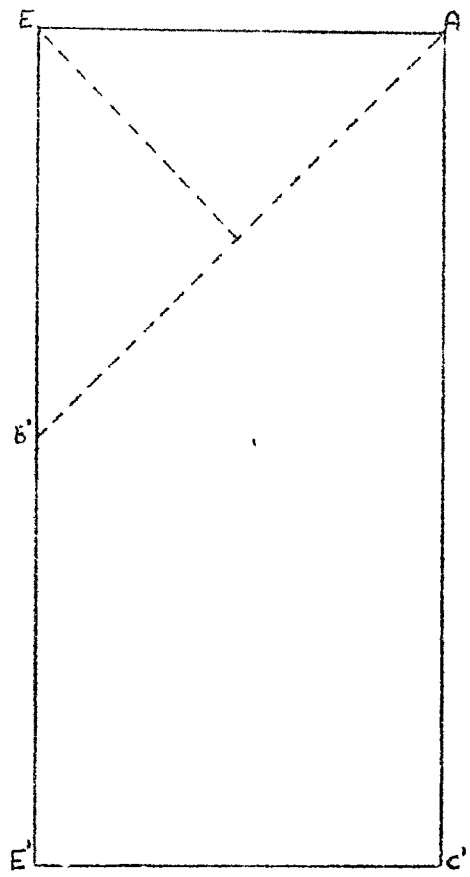


CONSTRUCTION OF BAG

Fig. 65

# CHURIDAR

Scale 1/10



CONSTRUCTION OF BAG  
Fig. 66

## CONSTRUCTION OF CHURIDAR

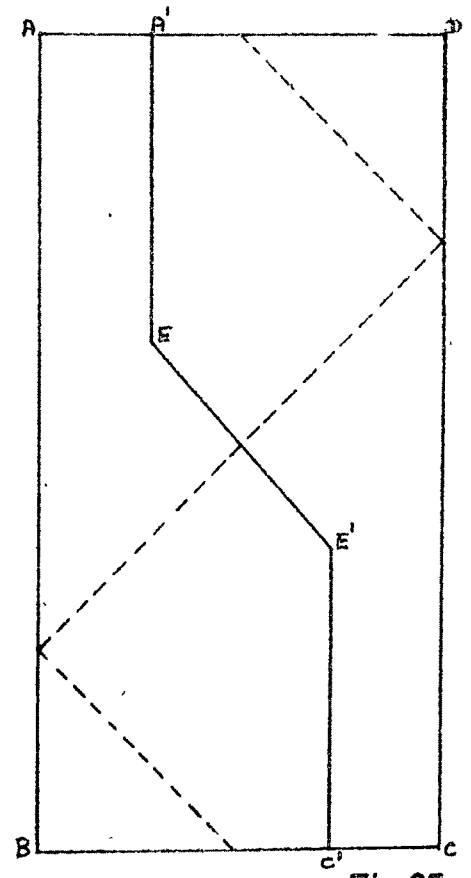


Fig. 67



GUSSET  
Fig. 68

GUSSET (Fig. 68):

1. A vertical line A to B 22.0 cms was traced and kept on fold.
2. A to A<sup>1</sup> was taken 2.5 cms.
3. B to C was marked 7.5 cms on fold.
4. Joined A<sup>1</sup> to C
5. B to B<sup>1</sup> was measured 2.0 cms.
6. Joined B<sup>1</sup> to C for dart.

### WAIST BAND (Sash)

The waist-band was known as Kummerband or Kamarpatti in Mewari language. It was made of different dimensions. Since it was made of cotton, it could be used for many different purposes in emergency, such as, wrapping one-self in winter, drawing water from a well or tieing an enemy during quarrels and for climbing on a tree etc.

One of the waist-bands that belonged to the researcher's uncle, was 5.75 meters long and 90.0 cms wide. It was made of white mulmul of 68x48 per square 2.5 cms count and was printed in Sanganer near Jaipur (Rajasthan).

Large and small stylised paisely design was printed on the two ends. A border was printed near two selvedge edges. Two rows of this border were repeated at the two ends enclosing the larger paisely motifs (Fig. 69 ).

Method of tyeing Kummerband: The Kummerband was folded eight times, so the final width was about 11 cm. After leaving about 60 to 70 cms. long end in front, it was wrapped around the waist several times, the second end was also 60.0 cms to 70.0 cms. long.



MOTIFS USED  
ON KAMARBAND

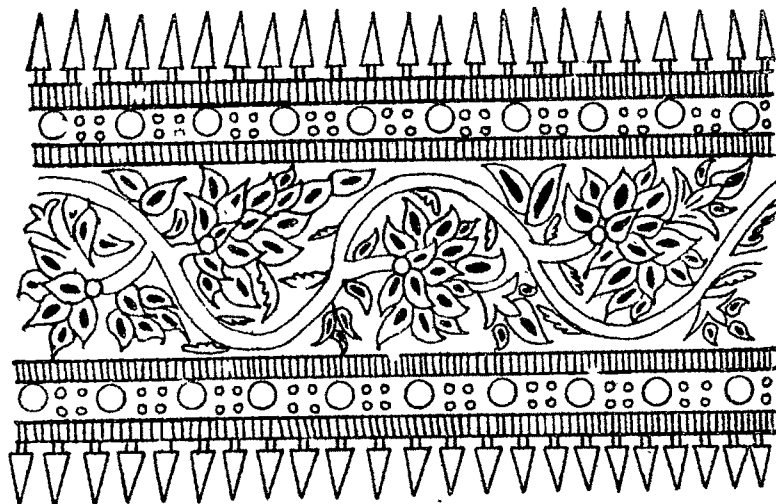


Fig. 69

Most of the time the Kummerband of the Maharana's was of the same colour as pagdi. The two ends were either printed with gold or silver leaf(Waraq) or were woven with gold and silver thread.

The ends were printed with white flowers. All the rulers used a big round gold broach studded with precious stones and hanging tassels, on the right side. A ceremonial daggla and dagger were also inserted to this Kummerband.

Maharana Udai Singh, Amar Singh I wore red Kummerband and Karan Singh wore Orange Kummerband. The colour of these did not match the colour of their pagdi. All three of them wore a small white patka on top, which was narrow and was fitted in the centre allowing the Kummerband visible at waist as well as the front hanging ends.

Maharana Pratap Singh's Kummerband also matched the band which was wrapped around his cap. His Kummerband was almost three times wider than the waist bands of the other rulers.

Maharana Jagat Singh, Raj Singh and Jai Singh wrapped their matching waist bands around, and only tied white hanging pieces in front.

Maharana Amar Singh II, Sangram Singh, Jagat Singh, Pratap Singh II, Raj Singh II, Ari Singh, Hamir Singh, Bhim Singh and Jawan Singh, hung decorated ends of their Kummerband much longer, a few centimeters above the lower edge of their Jhagga.

Sardar Singh's Kummerband was wider and the two ends were wide, seemed that the Kummerband had only two folds.

Maharana Swaroop Singh made the waist-band wide but left the front hanging ends narrow.

Maharana Shambu Singh wrapped his Kummerband around rather very loosely making it quite wide at waist.

Maharana Sajjan Singhand Fateh Singh just wrapped it around the waist only with no ends hanging in front and started a style of wearing a belt on top of the Kummerband.

Maharana Bhupal Singh also wrapped it around his waist and wore a belt on top of his waist band.

Maharana Bhagwat Singh did not wear any Kummerband, only wore a belt.

JEWELLERY:

Rulers of Mewar were very fond of using jewellery. They wore several ornaments on head, ears, neck, arms, waist and ankles. Ornaments were made of gold and silver studded with precious stones of various colours(54&26).

HEAD ORNAMENTS:

Maharana Udai Singh (1537-1572)(Plate 48) wore three pachhevri on his pagdi. One was made of gold studded with precious stones, called 'balabandi'(Fig.66 and either side of it was Pearl pachhevri(Fig.67)). Maharana Pratap Singh's (1572-1597)(Plate 9) photograph of pagdi was not available, so it is hard to say what exactly he wore on his pagdi. Maharana Amar Singh I (1597-1620)(Plate 20) wore the same kind of pachhevri as was worn by Maharana Udai Singh.

Maharana Karan Singh (1620-1628)(Plate 21) was the first ruler who started using ornaments on his pagdi. He wore pearl strands, which looks like a gospech (Fig. 72) and also pachhevri. Maharana Jagat Singh (1628-1652)(Plate 23) wore only the pachhevri, which was decorated with green and gold danka work. Maharana Raj Singh's I (1652-1680) (Plate 24) pachhevri was made of four rings of gold cord.

Maharana Jai Singh (1680-1698) (Plate 25)

wore pachhevri of danka work and on either side of this he wore two rows of pearl strands (Fig. 73).

Maharana Amar Singh II (1698-1710) (Plate 26)

wore distinct type of head ornaments. He wore jewelled malaband with three pendants, honkar-ki-kalangi, which was made of feathers of honkar bird and a serpech. (Fig, 70, 71, 72).

Maharana Sangram Singh II (1710-1734) (Plate 27)

Jagat Singh II (1734-1751) (Plate 28) and Pratap Singh II (1751-1754) (plate 29) wore the same kind of head ornaments, which were used by Maharana Amar Singh II. In addition to these ornaments Maharana Sangram Singh also wore pearl gospech. Maharana Raj Singh II (1754-1761) (Plate 30) did not wear honkar-ki-kalangi, but other ornaments were of same kind, used by the previous rulers, only the design was different.

Maharana Ari Singh (1761-1773) (Plate 31) wore

maximum ornaments on his pagdi. He wore three jewelled malaband studded with pearls and emeralds, serpech with pendant, honkar-ki-kalangi and pearl tassel called Jawara which was tied behind the ear (Fig. 77).

Maharana Hamir Singh (1773-1778) (Plate 32) wore

the similar types of ornaments, but stopped using honkar-ki-kalangi. Instead of this he wore turri and

### Balabandi

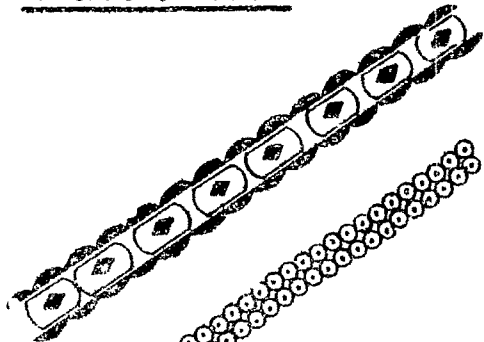


Fig. 70

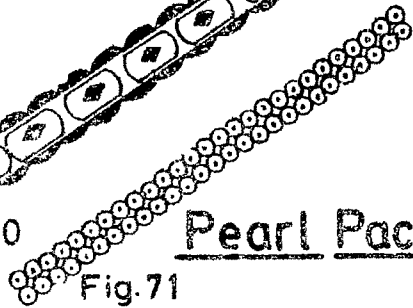


Fig. 71

### Pearl Pachhevri

### Gospech

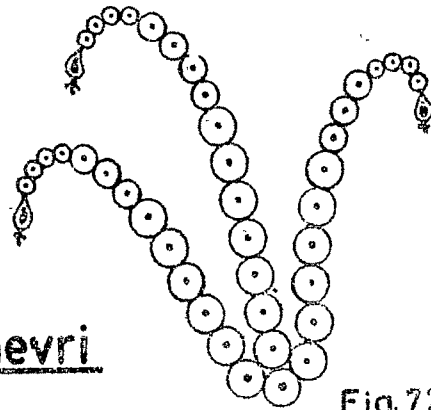


Fig. 72

### Danka ki Pachhevri with Pearl chain

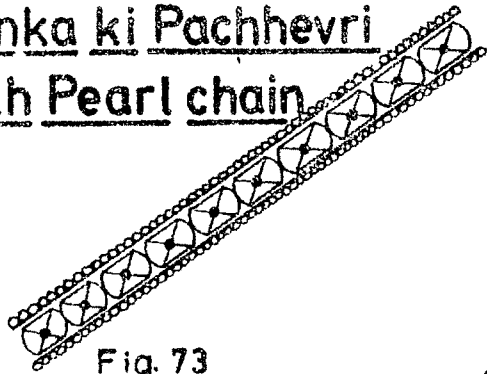


Fig. 73

### Malaband

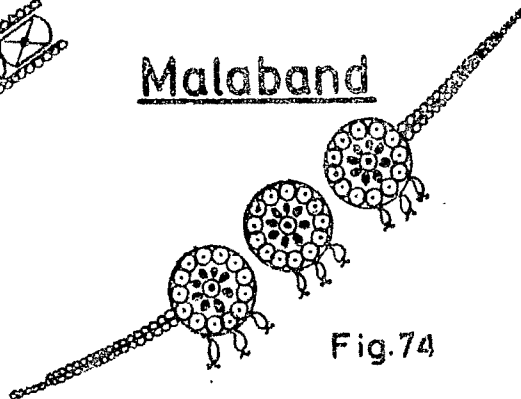


Fig. 74

### Honkar ki Kalangi



Fig. 75

### Sarpech



Fig. 76

chogga (Fig. 78). Maharana Bhim Singh (1778-1828) (Plate 33) Jawan Singh (1828-1838) (Plate 36) and Sardar Singh (1838-1842) (Plate 37) also wore the identical jewellery, as was worn by Maharana Hamir Singh.

Maharana Swaroop Singh (1842-1861) (Plate 38) also wore jewelled malaband, Jadau Sar in the center of malaband and chandrama on the right side (Fig. 79, 80)

Maharana Shambhu Singh (1861-1874) (Plate 39) did not use much jewellery, only wore two strands of pearls.

Maharana Sajjan Singh (1874-1884) (Plate 40), used elaborate malaband with three pen-dants on it, honkar-ki-kalangi and chandrama on the right side of the pagdi. Maharana Fateh Singh (1884-1930) (Plate 41) used the similar ornaments and in addition to that he wore serpech on the forehead in his one portrait. In his other portrait (Plate 42) he wore plain pachhevri called 'Nad' (Fig. 81) and chandrama.

Maharana Bhupal Singh (1930-1966) (Plate 43, 44) was very fond of using ornaments, some-times worth one and half to two lakh of ruppes. He wore diamond crescent, malaband, chandrama honkar-ki-kalangi in one of his portrait and in other portrait wore only three brocade pachhevri with chandrama.

JAWARA

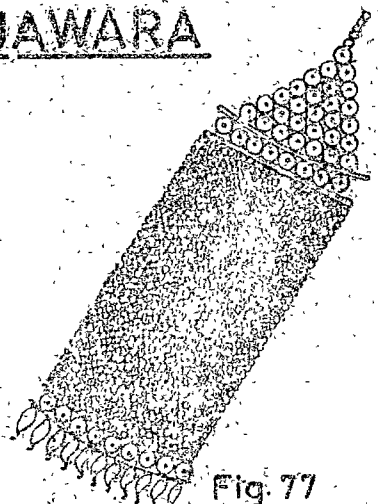


Fig. 77

JADAU SAR

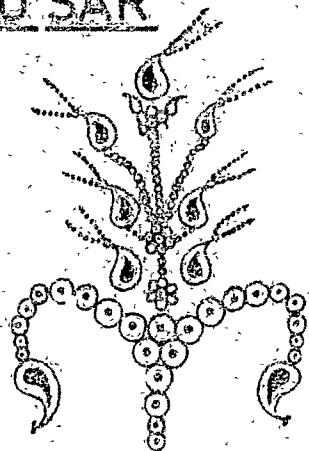


Fig. 79

NAD

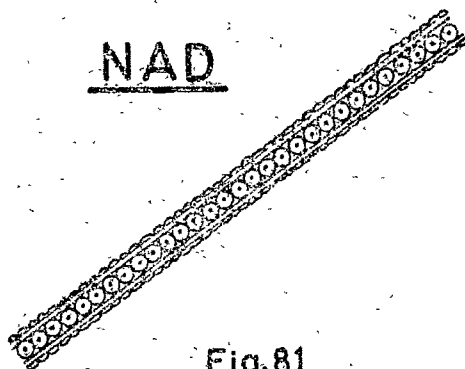


Fig. 81

GACHHAKA KI TURRI

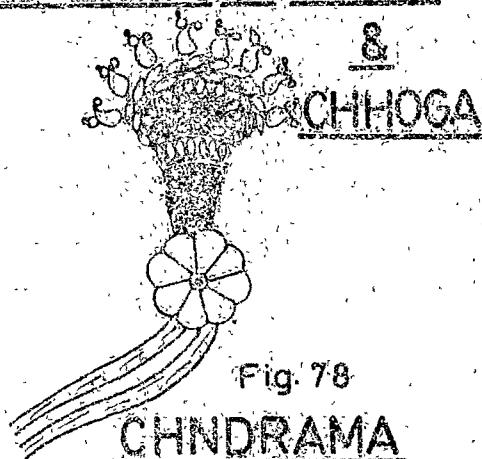


Fig. 78

&  
CHHOGA

CHNDRAMA

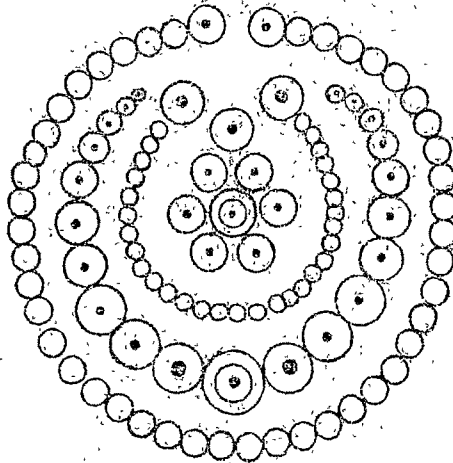


Fig. 80

Maharana Bhagwat Singh (1966) (Plate 46, 47) gave up altogether these ornaments and wore a simple pachhevri on his pagdi known as 'Uparni' which is a 'Silken fillet' in his one portrait and in another portrait wore 'balabandi'.

EAR ORNAMENTS: Maharana Udai Singh, Amar Singh I, Karan Singh, Jagat Singh I, Raj Singh I and Jai Singh did not wear any ornament in the ears. Maharana Pratap Singh I with armoured costume wore 'bali' a ring that had two pearls and an emerald in the centre. Amar Singh II, Sangram Singh, Jagat Singh II, Pratap Singh II, Raj Singh II Ari Singh, Hamir Singh, Bhim Singh, Jawan Singh, Sardar Singh, Swaroop Singh, Shambhu Singh and Sajjan Singh wore bali. In addition to bali Maharana Swaroop Singh wore murki at the cartilage of upper part of ears, which was a smaller bali of same kind. Maharana Fateh Singh may have worn some jewellery in the ear, but it is not visible because of his style of beared in both the portraits. Maharana Bhopal Singh wore pearls in one portrait and in other portrait wore bali with pearl and murki Maharana Bhagwat Singh stopped wearing any ornament in the ears. (Plate 48).

NECK ORNAMENTS: Maharana Udai Singh wore a choker of two pearl strands, a necklace called 'Har' of pearls

and emeralds with a pendant. Maharana Pratap Singh I wore only a choker (Fig. 82).

Maharana Amar Singh I, Karan Singh, and Jagat Singh I wore similar har of pearls and emeralds with a pendant (Fig. 83) . In addition to Har Karan Singh and Jagat Singh I also wore pearl strand with pendant which was smaller in length than the har, called Kanthi (Fig. 84).

Maharana Raj Singh II wore two different necklaces. One shorter made of rubies and pearls and another longer made of rubies, pearls and emeralds. (Fig. 85).

Maharana Jai Singh wore, two pearls strands with emeralds. (Fig. 86). Called Mala.

Maharana Amar Singh II, Sangram Singh and Jagat Singh II again started wearing choker. They also wore pearl, emerald and rubies necklaces with or without pendants.

Maharana Pratap Singh II wore choker, double strands of pearls with pendants and pearl mala lengths of all the necklaces were in gradation.

Maharana Raj Singh II wore more elaborate jewellery. He wore a pearl choker, two pearls and emeralds har with pendant and a mala with pearls, emeralds and rubies. Maharana Hamir Singh wore the similar jewelleries.

CHOKAR

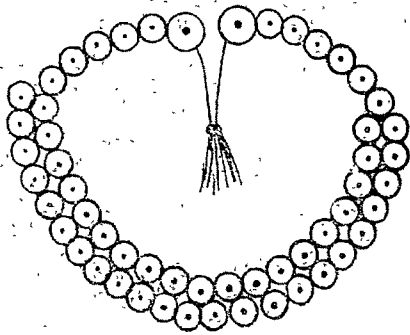


Fig. 82

HAR

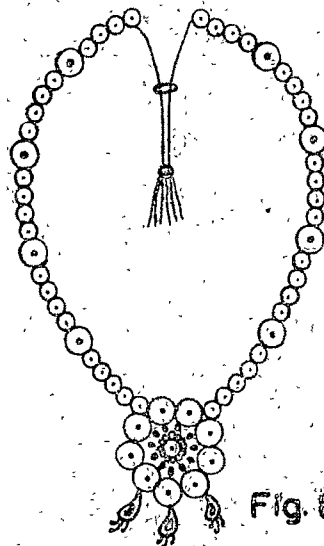


Fig. 83

NECKLACE

KANTHI

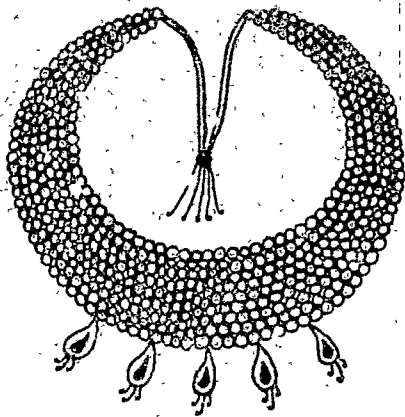


Fig. 84

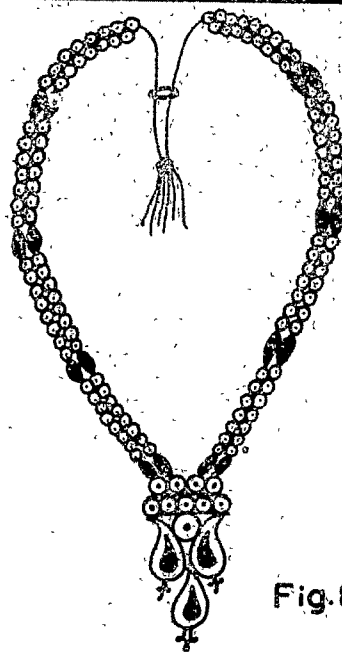


Fig. 85

Maharana Ari Singh and Bhim Singh wore a pearl choker, pearl kanthi with pendant and pearl mala with or without emeralds.

Maharana Jawan Singh wore choker, and four necklaces one little lower than the other of pearls, emeralds and rubies with pendants called chandanhar (Fig. 87).

Maharana Sardar Singh wore a choker, double strands of necklaces with pearls, rubies and emeralds one with pendant and other without pendant.

Maharana Swaroop Singh Shambhu Singh and Sajjan Singh wore elaborate jewellery. They wore 'Hans' which was a choker made of gold, pearls and rubies with or without pendants (Fig. 88). Along with this they wore double strands of necklaces with pendants of pearls and emeralds. In addition to this Sajjan Singh wore chandanhar.

Maharana Fateh Singh wore a pearl kanthi and double strands of pearls and emeralds necklaces with larger pendant in one of his portrait. In another portrait he wore a bigger necklace reaching up to kummerband of gold, pearls, emeralds and rubies.

Maharana Bhupal Singh wore only a 'Hans' i.e. choker in his one portrait and in another portrait set of pearl strands and two pearl and emeralds necklaces with larger pendants.

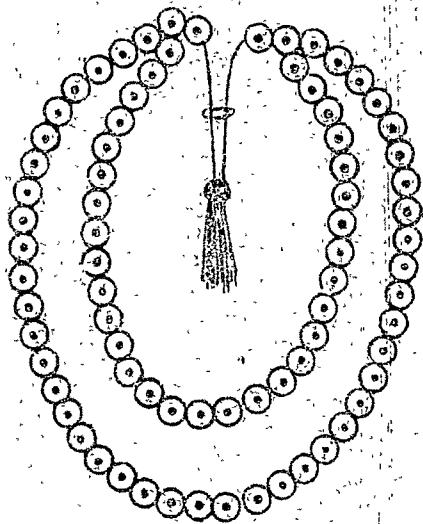
MALA

Fig. 86

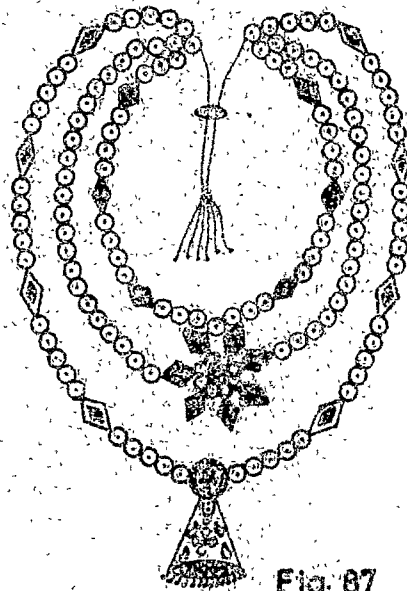
CHANDAN HAR

Fig. 87

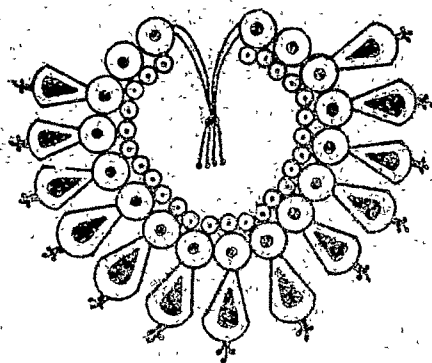
HANS

Fig. 88

Maharana Bhagwat Singh did not wear any jewellery in the neck. (Plate 48).

Arm ornaments: Maharana Udai Singh, Pratap Singh I and Jagat Singh I wore bracelets called 'Ponchiya' of pearl which had a flower in the centre studded with emeralds and rubies (Fig. 89).

Maharana Amar Singh I, Karan Singh, Raj Singh I and Jai Singh wore bracelets of gold called 'Kara' which was round in shape. Jai Singh's kara had a flower of emeralds in the centre. (Fig. 90, 91 ).

Maharana Amar Singh II and Sangram Singh wore similar kind of ponchiya on the wrist and a 'bajuband' which is a broad belt like ornament mounted on silk and studded with pearls rubies emeralds and diamonds, worn on upper arm (Fig. 92).

Maharana Jagat Singh II and Pratap Singh II wore identical pachiya and bajuband. Bajuband was made of gold and studded with diamonds in different designs (Fig. 93 ).

Maharna Raj Singh II wore 'Kankan' (Fig. 94) which is a gold hoop, embossed worn on the wrist and a bajuband. Maharana Ari Singh wore ponchiya of pearls with pendant and two types of bajubands on upper arm.

PONCHYA

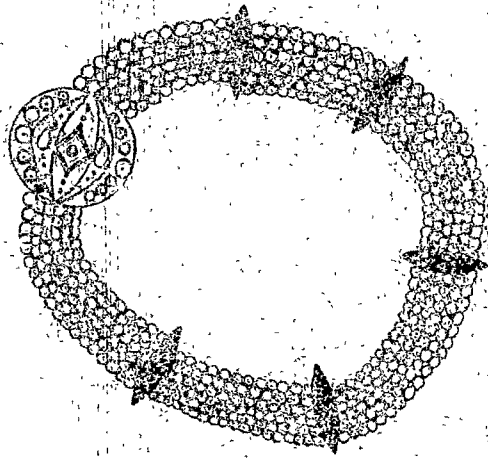


Fig. 89

KARA

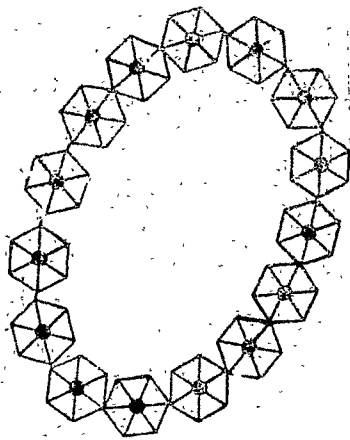


Fig. 90

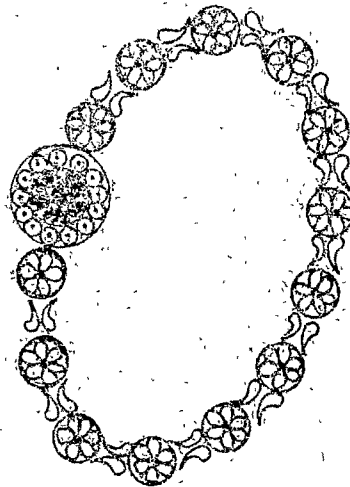


Fig. 91

# BAZUBAND

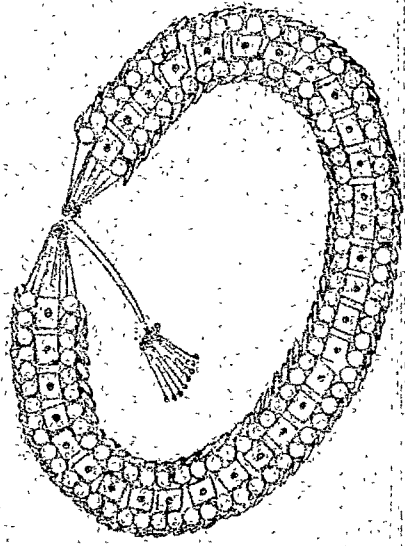


Fig. 92

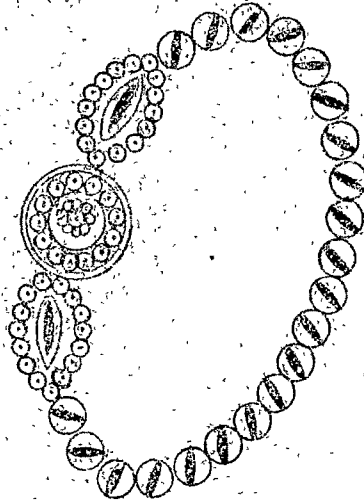


Fig. 93

# KANKAN

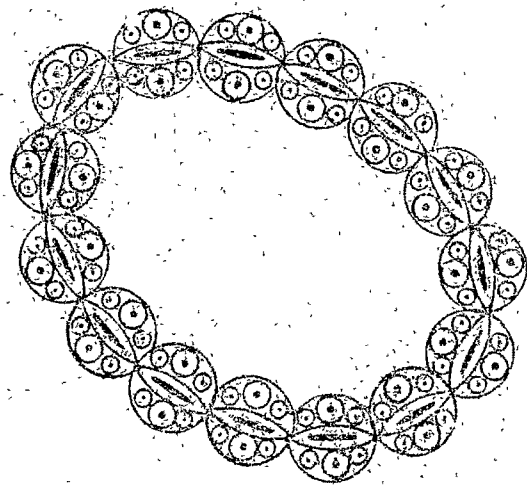


Fig. 94

Maharana Hamir Singh and Sajjan Singh wore identical kankan and bajuband. Kankan was made of gold and bajuband was studded with diamonds and gold.

Maharana Bhim Singh and Sardar Singh wore panchiya and bajuband same as worn by previous rulers.

Maharana Bhim Singh and Sardar Singh and Shambhu Singh continued to wear same kind of panchiya and also the bajuband which was studded with diamonds and gold.

Maharana Fateh Singh and Bhagwat Singh did not wear any ornaments on arms.

Maharana Bhupal Singh wore kara in one partrait and ponchiya in another portrait.

All the rulers wore finger rings made of gold and silver, studded with pearls, rubies, emerald and diamonds. They were named Anguthi, Vinti and Mudri. (Plate 49).

WAIST ORNAMENTS: Most of the rulers wore a broach of gold and silver, studded with precious stones on their Kummerband on the left side. Sometimes the broach had hanging tassels of pearls and each tassel was terminated with big precious stone.

FOOT ORNAMENTS: Maharana Udai Singh, Pratap Singh I, Amar Singh I, Karan Singh, Jagat Singh I, Raj Singh I, Jai Singh, Amar Singh II, Pratap Singh II and Hamir



PLATE 48  
EAR AND NECK ORNAMENTS



PLATE 49  
ARMS AND FOOT ORNAMENTS

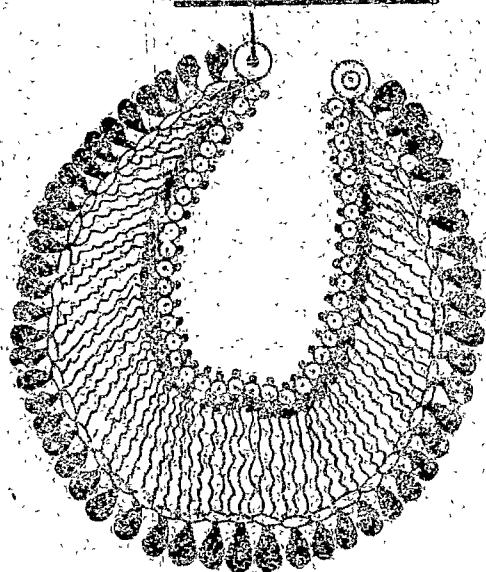
LANGER

Fig. 95

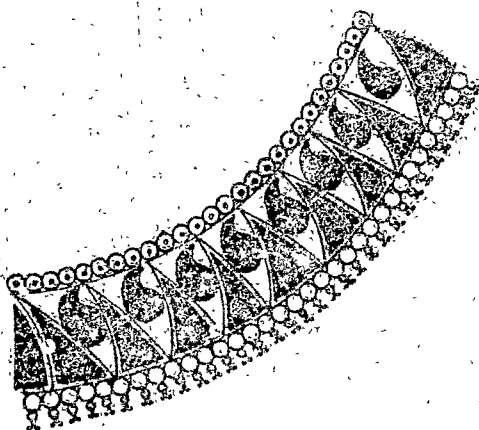
PAG-SANKLA

Fig. 96

Singh, all these rulers wore 'Langar' which is a fitted gold anklets of different designs (Fig. 95).

Maharana Sangram Singh, Jagat Singh II, Raj Singh II, Ari Singh, Bhim Singh, Jawan Singh, Sardar Singh and Bhupal Singh wore the anklets of various designs made of pearl strands with pendants studded with rubies and emeralds called as 'Pag Sankla' (Fig. 92,93,94,96 ) (Plate 49).

Maharana Swaroop Singh, Shambhu Singh, Sajjan Singh, Fateh Singh and Bhagwat Singh did not wear anklets.

FOOT WEAR : Maharanas of Mewar wore shoes called by various Indian names mojri, pejar, pagarkha, urabi jooti, chaubwali jooti, jarba, salemshahi, mund and nagra s. Shoes were generally made of buffalo skin, deer skin and goat skin which was covered with gold and silver thread called salma-sitara, sequins, precious stones and silk thread. Shoes were light in weight and the entire sole was flat (Plate 50). ).

Maharana Udai Singh (1537-1572) (Plate 18), Amar Singh I (1597-1620) (Plate 20), Karan Singh (1620-1620) (Plate 21), Jagat Singh I (1628-1652), (Plate 23), Raj Singh (1652-1680) (Plate 24), Jai Singh (1680-1698) (Plate 25) and Hamir Singh (1773-1778) (Plate 32) wore mojri or nagra or pagarkha with a

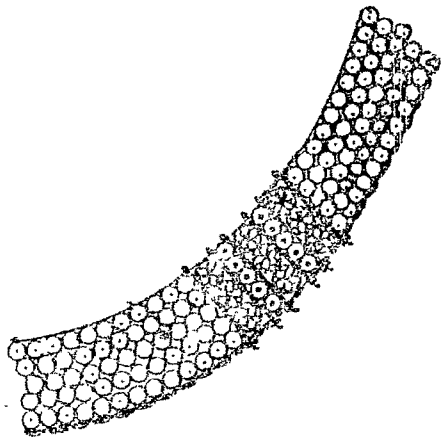
PAG-SANKLA

Fig. 97

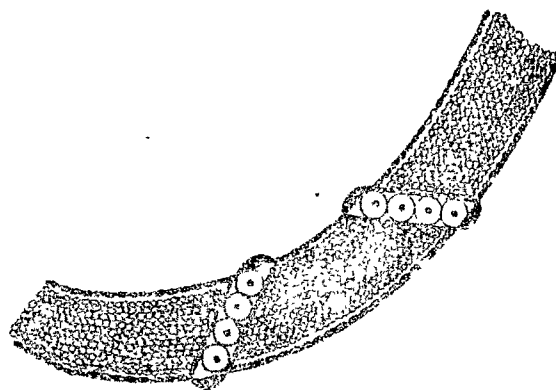


Fig. 98

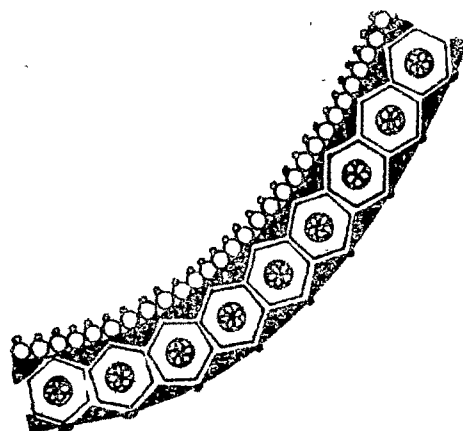


Fig. 99



PLATE 50  
FOOT-WEAR

broad-band over the arch. These resembled present day loafer wore in the west. This kind of the fashion prevailed upto the end of sixteenth century.

Maharana Pratap Singh I (1572-1597) (Plate 19), wore urabi jooti or nagra with pointed toes and rest of the style remained the same worn by the earlier rulers.

Maharana Amar Singh II (1698-1710) (Plate 26), Sangram Singh (1710-1734) (Plate 27) Jagat Singh II (1734-1751) (Plate 28), Pratap Singh II (1751-1754) (Plate 29), Raj Singh II (1754-1761) (Plate 30), and Ari Singh (1761-1773) (Plate 31) wore slippers which did not cover the heels. They were profusely embroidered and remained common till the end of seventeenth century

Maharana Fateh Singh (1884-1930) (Plate 41,42), Bhupal Singh (1930-1966) (Plate - 43,44 ) and Bhagwat Singh (1966 ) ( Plate 46,47), put the present-day English style laced shoes which covered the whole foot. They also wore socks.