

**Team GIMT**

# **IKG PTU Question Bank**

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Syllabus

# **B.Sc(FD)**

**STUDY  
MATERIAL**

## **2nd Semester**

Sub.Code	MCode	Subject
BSFD-201-18	75852	History of Indian Costumes
BSFD-202-18	75853	Indian Art Appreciation
BSFD-203-18	75854	Traditional Indian Textiles and Embroideries



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## **UNIT-I: Short Questions (2 Marks)**

### **1. Origin of clothing (theories)**

Clothing started when early humans felt the need to protect their bodies. The main theories are protection from climate, modesty, decoration, and identification. People used leaves, animal skins, and tree bark. Slowly, clothing developed with culture and civilization.

### **2. Purpose / importance of clothing**

Clothing protects the body from heat, cold, rain, and injury. It also gives comfort and helps people look decent in society. Clothing shows culture, tradition, profession, and social status. It also gives confidence and helps in personal identity.

### **3. Woven fabric**

Woven fabric is made by interlacing two sets of yarns called warp and weft. This method was known in ancient India. Cotton, silk, and wool were commonly woven. Woven fabrics are strong, durable, and used for making clothes and household items.

### **4. Tattoo**

Tattoo is a permanent design made on the skin using ink. In ancient times, tattoos were used for beauty, protection, religion, and identity. Many Indian tribes practiced tattooing to show bravery, social status, or cultural beliefs passed through generations.

### **5. Socio-cultural factors influencing clothing**

Socio-cultural factors include religion, customs, traditions, festivals, and social rules. These factors decide what people wear in different regions. Clothing reflects values, beliefs, and lifestyle of a society. Indian clothing changes according to community and cultural practices.

### **6. One factor influencing clothing habits**

Climate is an important factor influencing clothing habits. People wear cotton clothes in hot regions and woollen clothes in cold regions. Climate decides fabric choice, style, and design. For example, loose clothing is common in hot areas for comfort.

### **7. Social status and clothing choices**

Social status affects clothing choices. Rich people wear costly fabrics like silk and designer clothes, while poor people wear simple clothes. In earlier times, kings and nobles wore decorated garments. Clothing often shows wealth, profession, and position in society.

### **8. Unique feature of a tribe's clothing**

Tribal clothing is unique and colorful. It often includes handwoven fabrics, natural dyes, beads, feathers, shells, and metal ornaments. Each tribe has special designs and patterns that show their identity, tradition, and connection with nature.

### **9. Indus Valley Civilization clothing**

People of the Indus Valley Civilization wore simple clothes made of cotton. Men wore a cloth around the waist and shawls, while women wore draped garments. They used ornaments like beads and bangles. Cotton weaving was well developed during this time.

## **UNIT-I: Long Questions (10 Marks)**

### **Q1. Salient Features of Egypt as a Major Civilization**

Ancient Egypt was one of the oldest and greatest civilizations in the world. It developed along the banks of the River Nile, which provided water, fertile soil, and easy transport. Agriculture was the main occupation, and crops like wheat and barley were grown. The Egyptians were skilled farmers, builders, and traders.

Religion played an important role in Egyptian life. People believed in many gods and life after death. They built pyramids and tombs for their kings, called pharaohs, who were considered divine. Mummification was practiced to preserve bodies for the afterlife.

Egyptians made great progress in art, science, and technology. They developed a system of writing called hieroglyphics and used papyrus for writing. They were good at mathematics, medicine, and astronomy. Their calendars helped in farming activities.

Social life was well organized. Society was divided into classes such as pharaohs, priests, nobles, craftsmen, farmers, and slaves. Art and architecture were highly developed, seen in temples, statues, and wall paintings. Egypt's stable government and rich culture made it a major ancient civilization.

### **Q2. Lifestyle and Clothing of Indus Valley Civilization**

The Indus Valley Civilization was one of the earliest urban civilizations in India. It existed around 2500 BCE in regions like Harappa and Mohenjo-daro. People lived in well-planned cities with straight roads, drainage systems, and brick houses. Cleanliness and town planning were important parts of daily life.

People mainly depended on agriculture and trade. They grew crops such as wheat, barley, and cotton. Trade was carried out with nearby regions using seals and weights. People used tools made of copper and bronze.

Clothing was simple and comfortable. Cotton was widely used, showing that the people knew spinning and weaving. Men usually wore a cloth around the waist and a shawl over the shoulder. Women wore draped garments, possibly similar to a sari. Ornaments like beads, bangles, necklaces, and earrings were popular among both men and women. Their lifestyle shows a peaceful, organized, and advanced society.

### **Q 3. Contributions of Two Major Ancient Civilizations to Textiles**

Ans. Ancient civilizations made important contributions to the development of textiles. Two major civilizations were the **Indus Valley Civilization** and **Ancient Egypt**.

The Indus Valley Civilization is known as one of the earliest producers of cotton textiles.

People of this civilization cultivated cotton, spun yarn, and wove fabric. Archaeological evidence like spindles, needles, and dyed cloth shows their advanced textile skills. They used natural dyes to color fabrics and traded cotton cloth with other regions. Simple draped garments were common, showing comfort and practical use of textiles.

Ancient Egypt also made great contributions to textiles, especially linen production. Linen was made from flax fibers and was widely used because it was light and suitable for the hot climate. Egyptians were skilled in spinning, weaving, and bleaching linen. Fine linen was worn by the rich, while coarse linen was used by common people. Textiles were also used for religious purposes, mummy wrapping, and decorations.

Both civilizations used handlooms and natural fibers. Their textile techniques laid the foundation for later developments in weaving, dyeing, and fabric design. These early contributions played an important role in the history of Indian and world textiles.

#### **Q 4. Study of a Tribe: Clothing, Materials, and Symbolism**

Ans. Indian tribes have unique clothing styles that reflect their culture and lifestyle. One such tribe is the **Santhal tribe**, found mainly in Jharkhand, Odisha, and West Bengal.

Santhal men usually wear a dhoti and a short cloth around the waist. Women wear a simple sari with a blouse. Their clothes are comfortable and suitable for daily work. Bright colors are preferred, especially during festivals and dances.

The materials used are mainly handwoven cotton, which is suitable for the local climate.

Natural dyes made from plants, roots, and minerals are often used. Ornaments made of beads, shells, silver, and brass are important parts of their dress.

Clothing has symbolic meaning in Santhal culture. Special dresses and ornaments are worn during festivals, marriages, and rituals. These clothes show their identity, unity, and respect for tradition. Their simple yet meaningful clothing reflects a close connection with nature and community life.

### **UNIT–II: Short Questions**

#### **1. Clothing in Early Vedic Period**

In the Early Vedic Period, clothing was simple and mostly unstitched. People used cotton, wool, and animal skins. The main garments were **Antariya** worn on the lower body and **Uttariya** worn over the shoulders. Clothing was loose, comfortable, and suited to the climate.

#### **2. Changes in Later Vedic Period**

During the Later Vedic Period, clothing became more refined and decorative. Cotton and silk fabrics were commonly used. Garments were better draped and ornaments increased. People began using jewelry like bangles and necklaces. Clothing also showed social status and religious importance.

#### **3. Post-Vedic Costumes**

In the Post-Vedic Period, clothing styles became more developed. People wore Antariya, Uttariya, and **Stanapatta**. Textile weaving improved, and dyed fabrics were popular. Ornaments became heavier and more detailed. Clothing reflected caste, profession, and religious identity.

#### **4. Textile Techniques of Vedic Period.**

During the Vedic Period, textiles were mainly handwoven. Cotton and wool were spun using simple tools. Natural dyes from plants and minerals were used for coloring fabrics. Weaving was done on handlooms, and patterns were simple but strong and durable.

### **UNIT–II: Long Questions**

#### **Q1. Costumes of Post-Vedic Period (600 BC – 323 BC)**

The Post-Vedic period was an important stage in the development of Indian costumes. During this time, society became more organized, and clothing showed social, religious, and cultural identity. Textile production improved, and garments became more refined compared to the Vedic period.

The main garments worn by men and women were **Antariya**, **Uttariya**, and **Stanapatta**.

Antariya was the lower garment, wrapped around the waist and legs like a dhoti or early sari.

Uttariya was an upper cloth draped over the shoulders or head. Stanapatta was a chest band worn by women. These garments were mostly unstitched and carefully draped.

Cotton was the most commonly used fabric, while silk was worn by the wealthy and royal class. Wool was used in colder regions. Natural dyes were used to color fabrics, and borders were decorated with simple designs. Clothes became more fitted and well-arranged than earlier periods.

Ornaments played an important role in Post-Vedic costumes. People wore bangles, necklaces, earrings, anklets, and armlets. Hair styles were neat and decorative. Clothing and ornaments clearly showed a person's caste, profession, and social position. Overall, Post-Vedic costumes were graceful, practical, and laid the foundation for later Indian clothing styles.

## **Q 2. Textile Techniques in Vedic Period and Evolution in Later Vedic Period**

During the Vedic period, textile techniques were simple but effective. Weaving was done by hand using basic looms. Cotton and wool were the main fibers used, while silk was introduced later. Spinning was done with simple tools, and fabrics were mainly plain and natural in color.

Natural dyes obtained from plants, roots, flowers, and minerals were used to color textiles. Patterns were simple, and decoration was minimal. The main focus was on comfort and suitability to climate. Cloth was usually soft, lightweight, and unstitched.

In the **Later Vedic Period**, textile techniques improved greatly. Weaving skills became more advanced, and fabrics were finer and stronger. Silk became more popular, especially among the rich. Dyeing techniques improved, and brighter colors were used. Borders and simple motifs were added to garments.

The quality of cloth improved, and clothing became more decorative. Textile production became an important occupation. These developments in textile techniques influenced the evolution of Indian costumes and helped create more refined and attractive clothing styles in later periods.

## **UNIT–III: Short Questions**

### **1. Mauryan Costumes**

Mauryan costumes were simple and graceful. Men wore **Antariya** with **Uttariya**, while women wore draped garments with decorated borders. Cotton was commonly used, and silk was worn by royalty. Jewelry such as bangles, earrings, and necklaces was popular during this period.

### **2. Sunga Period Costume Changes**

During the Sunga period, clothing styles developed further from the Mauryan period. Costumes became more decorative and colorful. Better fabrics were used, and borders and patterns became detailed. Jewelry increased, and clothing reflected growing artistic and cultural influence.

### **3. Key Change in Sunga Clothing**

The key change in Sunga clothing was the increase in decoration and richness. Compared to Mauryan costumes, Sunga garments had finer fabrics, brighter colors, and more ornaments. Clothing became more stylish and expressive of social status.

## **UNIT–III: Long Questions**

### **Q1. Costumes of Mauryan Empire and Buddhist Influence**

The Mauryan Empire was one of the earliest and most powerful empires in Indian history. Clothing during this period was simple, comfortable, and suited to the climate. Men generally wore **Antariya** as a lower garment and **Uttariya** as an upper cloth. Women also wore draped



garments with decorated borders. Most clothes were unstitched and made from cotton. Silk was used by the royal family and wealthy people.

Buddhism had a strong influence on Mauryan costumes. Buddhist teachings promoted simplicity, modesty, and non-attachment. As a result, clothing became plain and practical. Buddhist monks wore simple robes made of coarse cloth, usually in shades of yellow, brown, or saffron. These robes were unstitched and draped in a simple manner.

Ornaments were worn but in a limited and simple style. Common ornaments included bangles, earrings, necklaces, and anklets. Hairstyles were neat and natural. Clothing and ornaments reflected social status but avoided excessive decoration. The influence of Buddhism reduced luxury and encouraged simple living.

Overall, Mauryan costumes were graceful and functional. They reflected both royal dignity and religious values. This period laid a strong foundation for later developments in Indian costume history.

## **Q2. Costumes of Sunga Empire**

The Sunga Empire followed the Mauryan period and brought noticeable changes in clothing styles. While basic garments like **Antariya** and **Uttariya** continued, costumes became more decorative and refined. Fabrics improved in quality, and the use of silk increased, especially among the upper classes.

Clothing in the Sunga period showed artistic growth. Draping styles became more elegant, and garments were often decorated with borders, patterns, and embroidery. Bright colors and natural dyes were widely used. Women's clothing became more fitted and graceful, highlighting beauty and style.

Jewelry became more prominent during the Sunga period. People wore necklaces, bangles, earrings, armlets, and anklets in greater variety. Hair styles were more elaborate, often decorated with flowers or ornaments.

Compared to the Mauryan period, Sunga costumes were richer and more expressive. They reflected cultural prosperity and artistic freedom. The Sunga period marked a shift from simplicity toward decoration, setting the stage for more elaborate costume traditions in later Indian history.

## **UNIT–IV: Short Questions**

### **1. Satavahana Clothing Changes**

During the Satavahana period, clothing styles became more developed. Draped garments continued, but fabrics became finer. Cotton and silk were widely used. Ornaments increased, and clothing showed regional influence. In the later period, decoration and jewelry became heavier.

### **2. Kushan Clothing Features**

Kushan clothing showed strong Central Asian influence. Stitched garments like tunics, coats, and trousers were introduced. Wool and silk fabrics were common. People wore boots, caps, and heavy jewelry. Clothing was practical and suited to a warrior lifestyle.

### **3. Gupta Period Clothing**

Gupta period clothing was elegant and graceful. Soft cotton and silk fabrics were used. Draped garments like Antariya and Uttariya were popular. Ornaments were delicate and refined. Clothing reflected beauty, comfort, and artistic excellence of the Gupta age.

### **4. Natya Shastra and Costumes**

Natya Shastra is an ancient text on performing arts. It describes costumes for dance and drama. Costumes were designed according to characters, emotions, and roles. Clothing, colors, ornaments, and makeup helped express mood and story clearly.

#### **UNIT–IV: Long Questions**

##### **Q 1. Early and Late Satavahana Andhra Period Costumes (200 BC – 250 AD)**

The Satavahana or Andhra period was an important stage in the development of Indian costumes. Clothing during this time showed regional influence and gradual improvement in textile skills. The costumes were mainly simple, comfortable, and suitable for the climate. In the **Early Satavahana period (200–160 BC)**, clothing styles were mostly unstitched. Men wore **Antariya** as a lower garment and **Uttariya** as an upper cloth. Women also wore draped garments, often with plain borders. Cotton was the most commonly used fabric, while silk was worn by the rich. Ornaments were simple and limited, including bangles, necklaces, and earrings.

In the **Late Satavahana period (100 BC–250 AD)**, clothing became more decorative and refined. Textile techniques improved, leading to finer fabrics and better weaving. Bright colors and natural dyes were widely used. Draping styles became more graceful and well-arranged. Ornaments increased in number and variety, showing social status and wealth. Hairstyles also became more elaborate. Compared to the early phase, late Satavahana costumes were richer and more detailed, reflecting cultural growth and prosperity.

##### **Q 2. Lifestyle and Clothing of Kushan Period (130 BC – 185 AD)**

The Kushan period marked a significant change in Indian clothing due to strong **Central Asian influence**. The Kushans were warriors and traders, and their lifestyle was reflected in their clothing. Unlike earlier periods, stitched garments became popular.

Men and women wore tunics, coats, and trousers, which were practical and suitable for travel and warfare. Wool and silk were commonly used fabrics. Boots, caps, and belts were also part of the attire. Draped garments were still used but were less common.

Kushan clothing was often heavy and richly decorated. Jewelry included earrings, necklaces, armlets, and rings. Clothing and ornaments showed royal power and authority. The lifestyle of the Kushan people was active and multicultural, influenced by Indian, Central Asian, and Greek cultures. This period played an important role in introducing stitched clothing to Indian costume history.

#### **UNIT–V: Short Questions**

##### **1.Jama**

Jama was a long outer garment worn by men during the Mughal period. It was fitted on the upper body and flared below the waist. Jama was usually made of silk or cotton and worn with churidar and a turban.

##### **2.Kalgi**

Kalgi is a decorative ornament worn on a turban. It was made of feathers, gold, or precious stones. Kalgi symbolized royalty and honor and was worn by Mughal emperors and nobles during special occasions and ceremonies.

##### **3.Mojdi**

Mojdi is traditional flat footwear made from leather. It was worn during the Mughal period by both men and women. Mojdis were often embroidered with gold or colored threads and



were comfortable and suitable for royal and traditional clothing. Impact of Mughal Period on Indian Attire

The Mughal period had a strong influence on Indian clothing. Rich fabrics, fine tailoring, and stitched garments became popular. Embroidery techniques improved, and royal styles inspired traditional Indian dresses still worn today.

#### UNIT–V: Long Questions

##### Q1. Fabrics and Silhouettes of Men during the Mughal Period

The Mughal period brought great richness and elegance to men's clothing in India. Mughal men wore well-tailored and stylish garments that showed royal dignity and power. Clothing during this period was influenced by Persian culture and fine craftsmanship.

Men mainly wore stitched garments. The most common dress was the **Jama**, a long, fitted coat that was tight at the upper body and flared below the waist. It created a graceful, flowing silhouette. Jama was usually worn with **churidar** or **pajama**. Other garments included **Angarkha**, **Choga**, and **Sherwani**. Turbans were an important part of men's attire and were often decorated with **Kalgi**.

Rich fabrics were widely used. These included **silk, brocade, velvet, muslin, and cotton**. Royal men preferred heavy and luxurious fabrics decorated with gold and silver embroidery. Fine muslin was used for summer wear, while velvet and brocade were worn in winter. Colors like red, white, gold, and deep blue were popular. Men also wore ornaments such as necklaces, rings, and armlets. **Mojdi**, a flat leather footwear, completed the outfit. Overall, Mughal men's costumes were rich, elegant, and well-structured, showing both comfort and grandeur.

##### Q2. Fabrics and Silhouettes of Women during the Mughal Period

Mughal women's costumes were graceful, rich, and highly decorative. Clothing showed elegance, femininity, and royal beauty. Mughal women wore both stitched and unstitched garments influenced by Persian and Indian traditions.

The main garments worn by women included **Peshwaz**, **Gharara**, **Lehenga**, **Choli**, and **Dupatta**. The silhouettes were flowing and layered, creating a soft and elegant look. The Peshwaz was fitted at the top and flared at the bottom, giving a long and graceful silhouette. Dupatta was an important part of the costume and was draped over the head or shoulders. Women's clothes were made from rich fabrics such as **silk, satin, brocade, muslin, chiffon, and velvet**. These fabrics were often decorated with fine embroidery using gold and silver threads. Floral and geometric designs were common.

Jewelry played an important role in women's attire. They wore necklaces, earrings, bangles, anklets, and nose rings. Bright colors, fine fabrics, and detailed designs made Mughal women's costumes luxurious and elegant. These styles strongly influenced Indian traditional clothing even today.

#### UNIT–VI: Short Questions

##### Crinoline

Crinoline is a stiff underskirt used in Western fashion during the 19th century. It made skirts wide and bell-shaped. It was introduced to India during British rule and influenced women's dresses among elite and Anglo-Indian communities.

## **Chemise**

Chemise is a loose inner garment worn by women in Europe. It came to India during British rule. Indian women adapted it into blouses and innerwear. Chemise influenced the development of stitched garments in modern Indian clothing.

## **Effect of British Rule on Clothing**

British rule brought Western clothing styles to India. Stitched garments like coats, trousers, blouses, and skirts became popular. Traditional handloom declined, and Indo-Western styles developed, influencing modern Indian fashion.

## **UNIT–VI: Long Questions**

### **Q1.Impact of British Fashion on the Indian Subcontinent**

British rule had a strong and lasting impact on clothing in the Indian subcontinent. Before the British period, Indian clothing was mainly unstitched and draped, such as dhoti, sari, and turban. With the arrival of the British, Western clothing styles and tailoring methods were introduced and slowly became popular, especially among urban and educated people.

One major change was the introduction of **stitched garments**. Clothes like coats, trousers, shirts, blouses, skirts, and frocks became common. Indian men working in offices began wearing suits and uniforms. Women adopted blouses, petticoats, and gowns along with the sari. Western undergarments such as chemise and corsets also influenced Indian clothing.

British fashion also affected the **textile industry**. Machine-made cloth replaced many handmade fabrics, which led to the decline of the traditional handloom sector. At the same time, British mills promoted cotton textiles produced in factories. This change affected Indian weavers and artisans.

Western styles influenced school uniforms, military uniforms, and formal dress. Accessories like shoes, hats, gloves, and umbrellas became fashionable. Hairstyles also changed, and tailoring skills improved greatly.

However, British influence also created a reaction. The **Swadeshi Movement** encouraged people to wear Indian handloom fabrics like khadi as a symbol of freedom and national pride.

This period created a mix of Indian and Western styles, known as **Indo-Western fashion**.

Overall, British fashion changed Indian clothing habits, introduced modern tailoring, and shaped contemporary Indian dress while also inspiring a revival of traditional textiles.

## **UNIT–VII: Short Questions**

### **1. Pre-Independence Clothing Trend**

Before independence, Indian clothing was influenced by British fashion. Western garments like coats, trousers, blouses, and gowns became common in cities. At the same time, traditional clothes like sari and dhoti continued. Khadi became popular during the freedom movement.

### **2. Post-Independence Clothing Trend**

After independence, Indian clothing showed a mix of tradition and modern style. Khadi and handloom fabrics were promoted. Designers modernized traditional garments. Western clothing became common in daily wear, leading to fusion fashion that blends Indian and Western styles.

## **UNIT–VII: Long Questions**

### **Q1. Difference Between Pre-Independence and Post-Independence Dressing Styles**

Indian dressing styles changed greatly before and after independence. Clothing in both periods reflected social conditions, foreign influence, and national identity.

During the **pre-independence period**, Indian clothing was strongly influenced by British rule. In cities, educated men wore Western clothes like coats, trousers, shirts, and hats, especially for work and formal occasions. Women began wearing blouses, petticoats, gowns, and frocks under Western influence. At the same time, traditional clothing such as sari, dhoti, kurta, and turban continued, especially in rural areas. The **Swadeshi Movement** encouraged people to wear khadi and handloom fabrics as a symbol of freedom and resistance against British rule. Clothing also showed class difference, as Western styles were more common among the elite.

In the **post-independence period**, clothing became a symbol of national pride and cultural revival. Khadi and handloom textiles were promoted by leaders and the government.

Traditional garments like sari, salwar-kameez, kurta-pyjama, and dhoti were modernized for comfort and style. Indian fashion designers began blending tradition with modern ideas.

Western clothing such as jeans, shirts, and dresses became popular for daily wear, especially among the youth. This led to **fusion fashion**, combining Indian and Western styles. Overall, pre-independence clothing showed foreign influence and struggle for freedom, while post-independence dressing reflected confidence, cultural identity, and modernization.

## UNIT–VIII: Short Questions

### 1. Key Element of Contemporary Indian Costumes

The key element of contemporary Indian costumes is the **fusion of traditional and modern styles**. Designers use traditional fabrics, motifs, and crafts with modern cuts and silhouettes. Comfort, sustainability, and global influence also play an important role in present-day Indian fashion.

## UNIT–VIII: Long Questions

### Q1. Trends in Contemporary Indian Costumes

Contemporary Indian costumes show a beautiful blend of tradition and modern fashion. One of the main trends is **fusion wear**, where traditional garments are combined with modern silhouettes. For example, kurtas are worn with jeans, sarees are styled with modern blouses, and lehengas are designed with lighter fabrics for comfort.

Another important trend is the **revival of traditional textiles and crafts**. Handloom fabrics like khadi, silk, and cotton are again popular. Designers use traditional techniques such as block printing, embroidery, and weaving in modern designs. This helps preserve Indian culture and supports local artisans.

**Sustainability** is also a key trend in contemporary Indian fashion. People prefer eco-friendly fabrics, natural dyes, and ethically produced clothing. Comfort and functionality are given importance to suit modern lifestyles.

Western influence is clearly seen in everyday wear. Jeans, shirts, dresses, and jackets are commonly worn, especially by young people. At the same time, Indian clothing remains important for festivals, weddings, and cultural events.

Overall, contemporary Indian costumes reflect cultural pride, creativity, comfort, and global influence while staying connected to traditional roots.

### Q2. Impact of Globalization on Contemporary Fashion

Globalization has greatly influenced contemporary Indian fashion. Easy access to international fashion trends through media, internet, and travel has changed clothing choices. People are now aware of global styles and adapt them to Indian tastes.

Western clothing such as jeans, tops, suits, and dresses has become part of daily wear. International brands and fashion shows have influenced Indian designers. As a result, Indian fashion now includes modern cuts, new fabrics, and innovative designs. Globalization has also helped Indian fashion reach the world. Indian textiles, embroidery, and traditional garments are appreciated globally. Designers showcase Indian crafts on international platforms, increasing demand for Indian fashion. However, globalization has also increased competition for traditional artisans. Machine-made clothing is cheaper and easily available. This has affected local crafts. To balance this, designers focus on sustainable and handmade fashion. In conclusion, globalization has modernized Indian fashion, created fusion styles, and given global recognition to Indian costumes while also bringing challenges to traditional craftsmanship.

**Small question**

**1. What is steatite? Why did Indus people use it?**

Steatite is a soft stone also called soapstone. Indus Valley people used it mainly to make seals. It was easy to carve and became hard after firing. Steatite seals often had animal figures and symbols used for trade and identification.

**2. Indus Valley seals were made of which material?**

Most Indus Valley seals were made of steatite. After carving, the seals were fired to make them hard and durable. Some seals were also made of terracotta, copper, and ivory, but steatite was the most commonly used material.

**3. Where is the Dancing Girl sculpture housed?**

The famous Dancing Girl sculpture from the Indus Valley Civilization is housed in the National Museum, New Delhi. It is a small bronze statue found at Mohenjo-daro and shows the advanced knowledge of metal casting during that period.

**4. Symbolic meaning of Mother Goddess figurines of Indus Valley.**

Mother Goddess figurines symbolize fertility, motherhood, and prosperity. They show that Indus people worshipped a female deity connected with growth and nature. These figurines suggest the importance of fertility cults and religious beliefs in early Indus society.

**5. Mention two features of Mauryan sculptures.**

Mauryan sculptures are known for their highly polished surfaces and realistic forms. They were mainly made of sandstone. The figures look solid, strong, and well-proportioned. Animal capitals and pillars show fine craftsmanship and reflect royal power and religious messages.

**6. Yakshi from Didarganj – material and style.**

The Yakshi from Didarganj is made of polished sandstone. It belongs to the Mauryan period. The sculpture is life-sized, realistic, and has a smooth shiny surface. It shows graceful posture, full body form, and excellent craftsmanship of Mauryan art.

**7. Explain the Sarnath Lion Capital / Stambh.**

The Sarnath Lion Capital was made during Ashoka's reign. It has four lions standing back to back on a circular abacus. It symbolizes power, courage, and authority. It is made of polished sandstone and is the national emblem of India.

**8. Name any two centres of Mauryan art.**

Two important centres of Mauryan art are Sarnath and Pataliputra. Sarnath is famous for the Lion Capital, while Pataliputra was the Mauryan capital known for pillars and palaces. Other centres include Barabar and Dhauli.

**9. Features of the front façade of Barabar caves.**

The front façade of Barabar caves is simple and well-polished. The caves were cut out of hard granite rock. They have a plain entrance with a horseshoe-shaped doorway. The interior walls are smooth and shining, showing Mauryan polishing technique.

**10. Mention two features of Gupta architecture.**

Gupta architecture is known for balanced proportions and simplicity. Temples were built with a square sanctum and flat or curvilinear roofs. Stone was widely used. Gupta temples laid the foundation for later Hindu temple architecture in India.

### 11. Structure of Dasavatara Temple, Deogarh.

The Dasavatara Temple at Deogarh belongs to the Gupta period. It is built on a high platform with a square sanctum. The temple has carved panels showing scenes of Vishnu's avatars. It is an early example of Hindu temple architecture.

### 12. Importance of Garbhagriha.

Garbhagriha is the most sacred part of a Hindu temple. It houses the main deity and is usually small and dark. Only priests are allowed inside. It symbolizes the womb of the universe and is the spiritual center of the temple.

## Long question

### 1. Indus Valley Civilization: Seals and Sculptures

The Indus Valley Civilization is one of the earliest urban civilizations of the world. Seals and sculptures are important art forms of this civilization and give valuable information about the life, beliefs, and skills of the Indus people.

**Seals** were mainly made of steatite, though some were also made of terracotta, copper, and ivory. After carving, the steatite seals were fired to make them hard. Most seals are square in shape and have animal figures such as the unicorn, bull, elephant, rhinoceros, and tiger. Many seals also have human figures and short inscriptions written in the Indus script. The style of carving is simple, natural, and realistic, showing fine craftsmanship.

**Sculptures** of the Indus Valley are fewer in number but are very important. They were made using materials like stone, bronze, terracotta, and clay. The famous bronze sculpture *Dancing Girl* from Mohenjo-daro shows advanced knowledge of metal casting using the lost-wax technique. The stone statue known as the *Priest-King* shows calm expression, detailed facial features, and a sense of dignity.

The **importance** of seals and sculptures is very great. Seals were probably used for trade, identification, and administrative purposes. They also reflect religious beliefs and social life. Sculptures show the artistic skills, technical knowledge, and aesthetic sense of the Indus people. Together, seals and sculptures help us understand the culture, economy, religion, and daily life of the Indus Valley Civilization.

### 2. Urban Planning and Architecture of Harappa and Mohenjo-Daro

Harappa and Mohenjo-Daro were the two major cities of the Indus Valley Civilization. These cities show excellent town planning and advanced architectural knowledge. Their planned layout proves that the Indus people were highly skilled engineers and architects.

Both cities were built on a **grid pattern**. Streets crossed each other at right angles and divided the city into rectangular blocks. The cities were divided into two main parts: the **Citadel** and the **Lower Town**. The Citadel was built on a raised platform and contained important public buildings, while the Lower Town was meant for common people.

One of the most remarkable features was the **advanced drainage system**. Every house had a bathroom connected to covered drains along the streets. These drains were made of baked bricks and had inspection holes for cleaning. This shows great concern for cleanliness and hygiene.

The **houses** were made of baked bricks of standard size. Most houses had flat roofs, courtyards, wells, and proper ventilation. Doors usually opened into side lanes instead of main streets, showing concern for privacy. Multi-storeyed houses were also common.



Important buildings include the **Great Bath** at Mohenjo-Daro, which was probably used for religious or ritual bathing. It was carefully built with waterproof bricks and proper drainage. Other structures such as granaries, assembly halls, and warehouses show strong administrative control.

Overall, the urban planning and architecture of Harappa and Mohenjo-Daro reflect a well-organized society with advanced engineering skills, civic sense, and efficient town management.

### **3. Development of Mauryan Art and Architecture and Ashoka's Use of Art for the Spread of Dharma**

Mauryan art and architecture developed during the Mauryan Empire (4th–2nd century BCE). This period marked the first large-scale use of stone in Indian art. Mauryan rulers, especially Emperor Ashoka, used art and architecture as powerful tools to express royal authority and religious ideas.

Mauryan architecture is seen in **pillars, stupas, caves, and palaces**. One of the most important contributions is the **Ashokan pillars**, made of polished sandstone. These pillars are tall, monolithic, and topped with animal capitals such as lions, bulls, and elephants. The Lion Capital of Sarnath is the finest example and shows high technical skill and artistic excellence. The smooth polish and realistic animal forms are key features of Mauryan art.

Mauryan **rock-cut caves**, such as the Barabar caves in Bihar, were donated by Ashoka to Buddhist monks. These caves have simple exteriors but highly polished interiors, showing the famous Mauryan polish. Stupas were also enlarged and built during this period, especially to house Buddhist relics.

Ashoka played a major role in spreading **Dharma** (Buddhist moral teachings) through art. After the Kalinga war, he adopted Buddhism and promoted peace, non-violence, and compassion. He inscribed his messages on rocks and pillars known as **Rock and Pillar Edicts**. These inscriptions were written in simple language so that common people could understand them.

**Through pillars, stupas, caves, and inscriptions, Ashoka used art as a medium to educate people and spread Buddhist values. Thus, Mauryan art and architecture were not only artistic achievements but also tools for moral and religious guidance. Ashoka Columns**

Ashoka Columns are one of the finest examples of Mauryan art and architecture. They were erected during the reign of Emperor Ashoka in the 3rd century BCE. These columns were built mainly to spread the message of **Dharma**, which included moral values like non-violence, truth, tolerance, and respect for all living beings.

The Ashoka columns are made of **polished sandstone** and are monolithic, meaning each pillar was carved out of a single piece of stone. They are tall, straight, and highly polished, showing the advanced technical skills of Mauryan craftsmen. The smooth and shining surface is known as the **Mauryan polish**.

Each column has three main parts: the **shaft**, the **capital**, and the **abacus**. The shaft is plain and circular. The capital is usually decorated with animal figures such as lions, bulls, elephants, and horses. These animals are shown in a realistic and powerful style. The most famous example is the **Lion Capital of Sarnath**, which has four lions standing back to back. It is now the national emblem of India.

The abacus below the capital is often decorated with carved symbols like wheels, lotuses, and animals. Many columns also carry **Pillar Edicts**, which are inscriptions written by Ashoka. These edicts were meant to guide people in leading a moral life based on Buddhist principles.

Ashoka columns are important because they combine art, architecture, and moral teaching. They reflect Ashoka's vision of a just and peaceful society and mark an important stage in the development of Indian art.

#### **4. Development of Temple and Cave Architecture during the Gupta Period**

The Gupta period (4th–6th century CE) is known as the **Golden Age of Indian art and architecture**. During this time, temple and cave architecture developed in a refined and balanced manner. Gupta rulers encouraged the construction of religious buildings for Hinduism, Buddhism, and Jainism.

**Temple architecture** during the Gupta period laid the foundation of later Indian temple styles. Early Gupta temples were simple in design and built mainly of stone. The main feature was the **Garbhagriha**, a square sanctum where the main deity was placed. A small porch or **Mandapa** was added in front of the sanctum. Temples were often built on a raised platform and had flat or slightly curving roofs. The **Dasavatara Temple at Deogarh** is a famous example. It shows beautiful carvings and early development of the shikhara (tower).

Gupta temples were decorated with sculptures of gods, goddesses, and mythological scenes. The figures are graceful, well-proportioned, and calm, showing spiritual beauty rather than physical strength.

**Cave architecture** also flourished during this period. Rock-cut caves were used as monasteries, prayer halls, and living spaces for monks. The most famous examples are the **Ajanta caves**, which are Buddhist caves. These caves have chaityas (prayer halls) and viharas (monasteries). The walls are decorated with beautiful murals showing scenes from the life of Buddha and Jataka stories.

Gupta cave architecture shows simplicity in structure but richness in art. Overall, the development of temple and cave architecture during the Gupta period reflects technical skill, religious devotion, and artistic excellence.

## **UNIT – II**

### **Short notes**

#### **1. Briefly explain the Hamsa Jataka of Ajanta.**

Hamsa Jataka is a Buddhist story painted in the Ajanta caves. It shows the story of a golden swan who teaches moral values. The painting highlights kindness, wisdom, and self-sacrifice. It reflects Buddhist teachings through simple storytelling and expressive figures.

#### **2. Subject of wall paintings in Ajanta Cave No. 1.**

The wall paintings in Ajanta Cave No. 1 mainly depict scenes from the life of Buddha and Jataka stories. They show royal life, court scenes, compassion, and human emotions. These paintings are known for graceful figures, rich colors, and balanced compositions.

#### **3. Short note on Vishvakarma Cave, Ellora.**

Vishvakarma Cave at Ellora is a Buddhist chaitya hall. It has a large prayer hall with a stupa at the end. The cave has a ribbed roof carved in stone and fine sculptures of Buddha, showing simplicity and spiritual beauty.

#### **4. Where is the Kailashnath Temple located and under whose patronage was it built?**

The Kailashnath Temple is located at Ellora in Maharashtra. It was built under the patronage of the Rashtrakuta ruler King Krishna I. The temple is dedicated to Lord Shiva and is carved from a single rock.

#### **5. Mention any two features of the Orissan Shikhara.**

The Orissan Shikhara is tall and curvilinear in shape. It rises vertically over the sanctum and ends with an amalaka and kalasha at the top. The surface is often richly decorated with carvings and sculptural details.

#### **6. Basic plan of Orissan temples.**

Orissan temples follow a linear plan. They consist of four main parts: Deul (sanctum), Jagamohana (assembly hall), Natamandira, and Bhogamandapa. These structures are arranged in a straight line from east to west.

#### **7. Define Pancharatha plan with example.**

Pancharatha plan is a temple ground plan in which the walls have five projections on each side. These projections create a rhythmic outer shape. An example of the Pancharatha plan can be seen in many Gupta and early medieval Hindu temples.

#### **8. Style of Kandariya Mahadeo Temple.**

Kandariya Mahadeo Temple is built in the Nagara style of temple architecture. It has a tall curvilinear shikhara and many smaller spires around it. The temple is richly decorated with detailed sculptures and carvings.

#### **9. Which religion are Khajuraho temples associated with?**

Khajuraho temples are mainly associated with Hinduism, especially Shaivism and Vaishnavism. Some temples are also dedicated to Jainism. The temples show scenes of gods, goddesses, and religious rituals through beautiful sculptures.

#### **10. Under which rulers did Khajuraho and Orissa temples flourish?**

Khajuraho temples flourished under the Chandela rulers. Orissa temples developed under the patronage of rulers like the Eastern Ganga dynasty. These kings supported temple building and encouraged art and architecture in their regions.

### **Long question**

#### **1 .Ajanta Cave Murals – Importance as the Beginning of Indian Art**

The Ajanta cave murals are one of the greatest treasures of Indian art. They are located in Maharashtra and were made between the 2nd century BCE and the 6th century CE. These paintings are very important because they show the early development of Indian painting and artistic expression.

The murals of Ajanta mainly tell stories from the life of Gautama Buddha and the Jataka tales, which describe Buddha's previous births. Through these stories, the artists showed values like kindness, sacrifice, peace, and compassion. This proves that Indian art from the beginning was closely connected with religion, philosophy, and moral teachings.

Ajanta paintings are special for their beauty and skill. The artists used natural colors made from plants and minerals. They showed human figures with soft lines, balanced body shapes, and gentle facial expressions. The use of light, shade, and movement makes the figures look alive. This shows that Indian artists had a deep understanding of nature and human emotions even in ancient times.

The murals also give us knowledge about ancient Indian life. We can see details of clothes, jewelry, houses, music, and social customs. Because of this, Ajanta is not only important for art but also for history and culture.

In conclusion, the Ajanta cave murals mark the beginning of Indian painting tradition. They laid a strong foundation for later Indian art forms and continue to inspire artists and scholars all over the world.

## 2. Ellora Buddhist and Jain Caves – Themes and Style

The Ellora caves are an important example of Indian art and architecture. They are located in Maharashtra and were made between the 6th and 10th centuries CE. Ellora is special because it has Buddhist, Hindu, and Jain caves in one place, showing religious harmony in ancient India. Among them, the Buddhist and Jain caves have their own themes and artistic styles.

The Buddhist caves at Ellora mainly focus on the life and teachings of Lord Buddha. The common themes include meditation, peace, and compassion. Buddha is often shown in a calm sitting posture, teaching or meditating. Bodhisattvas and monks are also carved in the caves. The style of Buddhist caves is simple and peaceful. The sculptures have gentle expressions, smooth lines, and balanced bodies, which create a spiritual and calm atmosphere.

The Jain caves were made later and show the values of Jainism, such as non-violence, self-control, and purity. The main figures are Tirthankaras, shown in standing or sitting meditation postures. The Jain caves are more decorative compared to the Buddhist caves. The carvings are detailed and finely polished. Special attention is given to symmetry, cleanliness, and detailed designs.

In conclusion, the Buddhist caves of Ellora reflect simplicity and inner peace, while the Jain caves show detailed decoration and strict spiritual discipline. Together, they represent the rich diversity of Indian art and religious thought.

## 3. Kailashnatha Temple, Ellora – Physical and Aesthetic Features

The Kailashnatha Temple at Ellora is one of the greatest achievements of Indian rock-cut architecture. It is located in Maharashtra and was built in the 8th century CE during the rule of the Rashtrakuta king Krishna I. This temple is dedicated to Lord Shiva and represents Mount Kailash, his divine home.

The most special physical feature of the Kailashnatha Temple is that it is carved out of a single massive rock. The artists cut the rock from top to bottom, which shows their advanced planning and engineering skills. The temple complex includes a main shrine, a hall (mandapa), pillars, courtyards, and smaller shrines. A large sculpture of Nandi, the bull of Lord Shiva, stands in front of the main temple.

From an aesthetic point of view, the temple is rich in artistic beauty. The walls are covered with detailed carvings showing scenes from Hindu epics like the Ramayana and Mahabharata. Images of gods, goddesses, dancers, and mythical figures are carved with great skill. The figures have strong body shapes, clear movements, and expressive faces, which give a sense of life and energy.

The balance and symmetry of the temple add to its beauty. The proportions of the structure are well planned, creating harmony between architecture and sculpture. Light and shadow falling on the carvings enhance the visual effect.

In conclusion, the Kailashnatha Temple is not only a physical wonder of rock-cut architecture but also a masterpiece of Indian art. It reflects the creativity, devotion, and artistic excellence of ancient India.

## 4. Architectural Plan and Style of Orissa (Odisha) Temples

The temples of Orissa, now called Odisha, are an important part of Indian temple architecture. These temples were mainly built between the 7th and 13th centuries CE. Famous examples include the Lingaraja Temple in Bhubaneswar, the Sun Temple at Konark, and the Jagannath Temple at Puri. The temple style of Orissa is known as the **Kalinga style**.

The architectural plan of Orissa temples is very clear and well organized. A typical temple has four main parts. The **Deul** is the main shrine where the deity is placed. In front of it is the **Jagamohana**, or entrance hall, used by devotees. Some large temples also have a

**Natamandira** (dance hall) and a **Bhogamandapa** (hall for offerings). These parts are arranged in a straight line from east to west, showing careful planning. **Khajuraho Temples – Glory of Architecture and Sculpture**

The style of Orissa temples is simple but powerful. The main tower, called **Rekha Deul**, is tall and curved, rising smoothly toward the sky. The walls are thick and strong, giving the temple a solid look. At the same time, the surfaces are richly decorated with carvings.

The temples are famous for their beautiful sculptures. The walls are covered with images of gods, goddesses, dancers, animals, and floral designs. These carvings are detailed and full of movement, showing great artistic skill.

In conclusion, the temples of Orissa show a perfect balance between strong structure and rich decoration. Their architectural plan and style reflect deep religious faith and the high level of art achieved in ancient India.

## 5. Khajuraho temples

**The Khajuraho temples** are a famous example of Indian art and architecture. They are located in Madhya Pradesh and were built between the 9th and 11th centuries CE by the Chandela rulers. These temples are known all over the world for their excellent architecture and beautiful sculptures.

The architecture of Khajuraho temples follows the **Nagara style** of North India. The temples are built on high stone platforms, which make them look tall and grand. The main shrine has a tall tower called **Shikhara**, surrounded by smaller towers. This group of towers looks like a mountain range, giving a sense of balance and harmony. The temples are well planned with halls, pillars, and sanctums arranged in a smooth flow.

The sculpture of Khajuraho is its greatest glory. The outer walls of the temples are covered with thousands of finely carved figures. These include gods and goddesses, musicians, dancers, warriors, animals, and scenes from daily life. The most famous sculptures are the **erotic figures**, which represent love, life, and human emotions. These figures are not obscene; they show the idea that spiritual life and worldly life are connected.

The sculptures are full of movement and beauty. The figures have graceful poses, detailed ornaments, and expressive faces. The artists showed great skill in carving stone as if it were soft.

In conclusion, the Khajuraho temples are a perfect example of the glory of Indian architecture and sculpture. They reflect artistic excellence, religious belief, and a deep understanding of life in ancient India.

## UNIT – III

### Short notes

#### **1. Two manuscripts of the Mughal School**

The Mughal School produced many illustrated manuscripts. Two famous examples are the *Akbarnama*, which describes the life of Emperor Akbar, and the *Baburnama*, which tells the story of Babur's life and battles.

#### **2. Two painters of the Mughal court**

Two well-known Mughal court painters were **Basawan** and **Abdul Samad**. Basawan was famous for realistic figures, while Abdul Samad helped in developing Mughal miniature painting during Akbar's reign.

#### **3. Safavid artists and their foreign influence**

Safavid artists came from Persia. They strongly influenced Mughal painting with Persian elements like fine lines, bright colors, floral designs, and detailed backgrounds. Their style helped shape early Mughal miniature art.

#### **4. Two centers of Rajasthani miniature and features**

Jaipur and Mewar are two main centers of Rajasthani miniature painting. These paintings use bright colors, bold lines, flat backgrounds, and themes based on Krishna, kings, battles, and folk stories.

#### **5. Two centers of Pahari miniature and features**

Guler and Kangra are two centers of Pahari miniature painting. These paintings are known for soft colors, natural scenery, graceful figures, and themes of love, devotion, and nature.

#### **6. Guler and Basohli belong to which school?**

Guler and Basohli belong to the **Pahari School of miniature painting**. Basohli is known for bold colors, while Guler is famous for soft expressions and refined beauty.

#### **7. Ashta Nayikas of Pahari miniature**

Ashta Nayikas are the eight types of heroines shown in Pahari miniature paintings. They represent different emotional states of women in love, such as waiting, anger, happiness, separation, and devotion.

#### **8. Themes of Rajasthani and Pahari miniatures**

Rajasthani miniatures show royal life, battles, and Krishna stories. Pahari miniatures mainly show love, romance, Radha-Krishna themes, nature, and emotional expressions with peaceful backgrounds.

#### **9. Definition of Maqbara**

A Maqbara is a tomb built to honor a dead person, usually a ruler or noble. It is an important feature of Indo-Islamic architecture and is often decorated with domes and gardens.

#### **10. Structure and location of Humayun's Tomb**

Humayun's Tomb is located in Delhi. It is built of red sandstone and white marble. The tomb has a large dome, arched entrances, and is set in a beautiful Charbagh garden.

#### **11. Buland Darwaza was built to remember which event?**



Buland Darwaza was built by Emperor Akbar to celebrate his victory over Gujarat. It is located at Fatehpur Sikri and symbolizes Mughal power and success.

## 12. Material of the gate of the Taj Mahal

The main gate of the Taj Mahal is made of red sandstone with white marble inlay work. It is decorated with Quranic verses and beautiful floral designs, showing Mughal artistic skill.

### Long question

#### 1. Comparison between Rajasthani and Pahari Miniature Paintings

Rajasthani and Pahari miniatures are two important schools of Indian miniature painting. Both developed during the medieval period, but they differ in style, theme, and mood.

Rajasthani miniature painting developed in Rajasthan under Rajput kings. It is bold and powerful in style. Bright colors like red, yellow, and blue are commonly used. The figures have sharp features, large eyes, and strong outlines. Backgrounds are often flat and decorative. The main themes of Rajasthani paintings include royal life, battles, court scenes, festivals, and stories of Lord Krishna and the Ramayana. These paintings show bravery, devotion, and royal pride.

Pahari miniature painting developed in the hill regions of Himachal Pradesh and Jammu. It has a soft and delicate style. Light and natural colors such as green, blue, and pink are used. The figures look graceful and gentle, with sweet facial expressions. Nature plays an important role, with hills, rivers, trees, and clouds shown beautifully. The main themes include Radha-Krishna love stories, poetry, seasons, and emotional scenes. These paintings express love, devotion, and peace.

In technique also, they are different. Rajasthani paintings use bold lines and simple backgrounds, while Pahari paintings show fine lines, shading, and depth.

In conclusion, Rajasthani miniatures are bold and royal in nature, while Pahari miniatures are soft, emotional, and lyrical. Both styles are equally important and together show the richness of Indian miniature painting tradition.

#### 2. Main Features of Indo-Islamic Architecture (with Examples)

Indo-Islamic architecture developed in India after the arrival of Muslim rulers, especially during the Delhi Sultanate and Mughal periods. This style is a beautiful blend of Indian traditions and Islamic architectural ideas. It shows harmony between two cultures and is an important part of Indian art heritage.

One main feature of Indo-Islamic architecture is the use of **arches and domes**. The arch replaced the flat beam system of earlier Indian buildings. Domes were used to cover large spaces and give a grand look. Good examples are the dome of **Humayun's Tomb** and the central dome of the **Taj Mahal**.

Another important feature is **symmetry and geometric planning**. Buildings were designed in a balanced and orderly way. Mughal monuments like the **Taj Mahal** and **Jama Masjid, Delhi**, show perfect symmetry.

**Minarets** are also a key feature. These tall towers were used for the call to prayer and added beauty to mosques. The **Qutub Minar** is the best example of this feature.

Indo-Islamic buildings also show rich **decoration**. Since Islam avoids idol worship, decoration was done using calligraphy, floral designs, and geometric patterns. Quranic verses can be seen on monuments like the **Taj Mahal** and **Buland Darwaza**.

Another feature is the use of **gardens**, especially the Charbagh style, divided into four parts. Humayun's Tomb and the Taj Mahal are fine examples.

In conclusion, Indo-Islamic architecture combines strength, beauty, and elegance. Through arches, domes, minarets, symmetry, and decoration, it created some of the finest monuments in Indian history.

### 3. Development of Pahari Miniature Paintings (Three Centres)

Pahari miniature painting developed in the hilly regions of North India, mainly in Himachal Pradesh and parts of Jammu, between the 17th and 19th centuries. The word *Pahari* means “of the hills.” This school of painting grew under the patronage of local hill rulers and is known for its soft beauty, natural scenes, and emotional expression. Among many centres, **Basohli, Guler, and Kangra** are the most important.

**Basohli** is one of the earliest centres of Pahari painting. Basohli paintings are bold and powerful in style. They use strong colors like red, yellow, and blue. The figures have large eyes, sharp features, and expressive faces. Themes include Rasamanjari, Ramayana, and Krishna stories. Basohli paintings show intense emotions and dramatic energy.

**Guler** developed after Basohli and shows a softer and more refined style. The boldness of Basohli was replaced by gentle lines and natural colors. Human figures look graceful, with calm expressions and realistic faces. Nature elements like trees and rivers are shown beautifully. Guler painting played an important role in shaping the later Kangra style.

**Kangra** is the most mature and famous centre of Pahari miniature painting. Kangra paintings are known for their lyrical beauty and romantic mood. Soft colors, fine brushwork, and detailed landscapes are the main features. Themes mainly focus on Radha-Krishna love, Bhagavata Purana, seasons, and poetry.

In conclusion, the development of Pahari miniature painting shows a clear journey from bold expression in Basohli to refined beauty in Guler and poetic perfection in Kangra. Together, these centres represent the artistic richness of Pahari art.

### 4. Humayun’s Tomb – The First Garden Tomb and Its Influence

Humayun’s Tomb is one of the most important monuments of Indo-Islamic architecture in India. It is located in Delhi and was built in 1565–72 by Empress Haji Begum, the wife of Emperor Humayun. This monument is known as the **first garden tomb** in India and marks a turning point in Mughal architecture.

The main feature of Humayun’s Tomb is the **Charbagh garden layout**. The tomb is placed at the center of a large garden divided into four equal parts by water channels and pathways. This design symbolizes the Islamic idea of paradise. The concept of combining a grand tomb with a planned garden was new in India and became a model for later Mughal buildings.

Architecturally, the tomb is built with **red sandstone** and decorated with **white marble**. It stands on a high platform and has a large double dome, arched entrances, and symmetrical design on all sides. Persian architectural influence can be clearly seen in its style, showing the connection between India and Central Asia.

The influence of Humayun’s Tomb on later Mughal monuments was very strong. It became the inspiration for famous garden tombs such as **Itimad-ud-Daulah’s Tomb** and finally the **Taj Mahal**. The use of Charbagh gardens, central domes, symmetry, and decorative elements developed further in these monuments.

In conclusion, Humayun’s Tomb is not only important as the first garden tomb in India but also as a foundation for the future growth of Mughal architecture. It introduced a new concept that shaped some of the finest monuments in Indian art history.

### 5. Taj Mahal – The Greatest Achievement of Indo-Islamic Architecture

The Taj Mahal is the most famous monument of Indo-Islamic architecture and a symbol of India’s rich cultural heritage. It is located in Agra and was built by Mughal Emperor Shah

Jahan in memory of his beloved wife Mumtaz Mahal in the 17th century. The Taj Mahal represents the highest level of artistic, architectural, and emotional expression in Mughal art. One of the main features of the Taj Mahal is its perfect **symmetry**. The entire complex is planned in a balanced and harmonious way. The main tomb stands at the center of a large **Charbagh garden**, divided into four parts by water channels. This garden represents the Islamic idea of paradise. The use of symmetry gives the monument a peaceful and majestic appearance.

The Taj Mahal is built entirely of **white marble**, which adds to its beauty and elegance. Precious and semi-precious stones are used for **pietra dura (inlay work)**, forming delicate floral patterns on the walls. Quranic verses written in beautiful calligraphy decorate the entrances, showing the spiritual nature of the monument.

Architectural elements such as the large **central dome**, smaller domes, high arches, and four tall **minarets** enhance its grandeur. The minarets are slightly tilted outward for safety and balance. The reflection of the monument in water pools creates a magical visual effect.

In conclusion, the Taj Mahal is the greatest achievement of Indo-Islamic architecture. It successfully combines beauty, structure, and emotion. Its influence can be seen in later Mughal buildings, and it continues to inspire people all over the world as a masterpiece of Indian art.

**Short Answer**

**1. Define Kashida Embroidery;** Kashida is a traditional embroidery of Kashmir. It is done mainly on woollen shawls using silk threads. The embroidery is inspired by nature and includes floral and paisley designs. Kashida embroidery is known for its neat stitches and elegant appearance.

**2. Explain Chikankari**

Chikankari is a delicate hand embroidery from Lucknow, Uttar Pradesh. It is done mostly with white thread on light-coloured fabrics like cotton and muslin. The embroidery looks soft and elegant and is commonly used on kurtas, sarees, and dupattas.

**3. Motifs of Chikankari**

Motifs of Chikankari are mainly inspired by nature. Common motifs include flowers, creepers, leaves, buds, paisleys, and geometric patterns. These motifs are simple, graceful, and finely embroidered, giving Chikankari a soft and beautiful appearance.

**4. Stitches Used in Phulkari**

Phulkari embroidery uses simple stitches mainly done with silk thread on cotton fabric. Common stitches include darning stitch, running stitch, and satin stitch. The embroidery is done from the reverse side, creating colourful and bold floral patterns on the surface.

**5. Chope Phulkari**

Chope Phulkari is a traditional type of Phulkari from Punjab. It is usually embroidered on red or dark-coloured cloth. The embroidery is done with yellow or golden thread in simple straight lines and geometric patterns, especially on shawls and ceremonial cloths.

**6. Motifs of Kashida**

Kashida motifs are inspired by nature and the surroundings of Kashmir. Common motifs include flowers, leaves, trees, birds, paisleys, and the chinar leaf. These motifs are finely embroidered and give a rich and graceful look to the fabric.

**7. Define Embroidery:-**Embroidery is the art of decorating fabric using needle and thread. It includes various stitches to create patterns and designs. Embroidery is used to enhance the beauty of garments, home furnishings, and accessories and reflects cultural and regional traditions.

**8. Embroidery of Gujarat**

Embroidery of Gujarat is colourful and bold. It includes styles like mirror work, chain stitch, and appliqué. Bright threads and geometric, floral, and animal motifs are commonly used. This embroidery is done on garments, wall hangings, and decorative items.

**9. Embroidery of West Bengal**

Kantha is the traditional embroidery of West Bengal. It is done using running stitches on old cotton fabrics. The designs include flowers, animals, folk scenes, and geometric patterns. Kantha embroidery is simple, eco-friendly, and widely used for quilts and home décor.

## Long Answer

### 1. Embroideries of Gujarat and Rajasthan

Gujarat and Rajasthan are well known for their rich and colourful embroidery traditions. These embroideries reflect the culture, lifestyle, and environment of the people of these regions. Bright colours, bold designs, and strong stitches are the main features.

**Embroidery of Gujarat** is famous for its vibrant colours and decorative style. Popular embroidery forms include **Mirror work (Abhla)**, **Chain stitch**, **Couching**, and **Appliqué**. Small mirrors are stitched onto the fabric to add shine and beauty. Common motifs include flowers, animals, birds, geometric shapes, and traditional symbols. This embroidery is done on garments like ghagra-choli, blouses, dupattas, and also on wall hangings, cushion covers, and bags.

**Embroidery of Rajasthan** is equally rich and traditional. Important styles include **Gotapatti**, **Kashida**, **Sujni**, and **Mirror work**. Gotapatti uses gold and silver ribbons stitched onto fabric, mainly for festive and bridal wear. The embroidery is usually done on cotton, silk, and wool fabrics. Motifs are inspired by nature, temples, royal life, and folk art. Colours like red, yellow, orange, green, and blue are commonly used.

Both Gujarat and Rajasthan embroideries are mainly done by women and passed down from generation to generation. Today, these embroideries are widely used in modern fashion such as kurtis, jackets, bags, and home décor items. They not only preserve traditional art but also provide employment to local artisans.

### 2. Socio-Cultural Background and Evolution of Kasuti Embroidery (Karnataka)

Kasuti is a traditional form of embroidery from the state of Karnataka. It has a strong connection with the culture, traditions, and daily life of the people, especially women. Kasuti embroidery was mainly practiced by women in households and was an important part of their creative expression. Girls learned this embroidery from their mothers and grandmothers, and it was passed down from one generation to another.

The embroidery was traditionally done on handwoven cotton fabrics. Kasuti was commonly used to decorate garments like blouses, saree borders, and children's clothing. It was also done on items used for religious and ceremonial purposes. The designs of Kasuti reflect the socio-cultural environment of Karnataka. Common motifs include temples, chariots, lamps, palanquins, flowers, animals, and scenes from daily life. These motifs show the importance of religion, architecture, and village life in the region.

Kasuti embroidery is known for its neatness and symmetry. The designs are counted and stitched without drawing the pattern on the fabric. The stitches used include Gavanti stitch, Murgi stitch, Negi stitch, and Menthi stitch. Traditionally, Kasuti was done using red or black silk thread on cream or white cotton fabric.

Over time, Kasuti embroidery has evolved. Today, it is used on a variety of fabrics like silk, georgette, and chiffon. Modern colours and designs have been introduced to suit contemporary tastes. Kasuti is now used on sarees, kurtis, dupattas, table linen, and home décor items. Despite these changes, Kasuti continues to preserve its traditional beauty and cultural importance while adapting to modern fashion needs.

### 3. Present Scenario of Phulkari from Punjab

Phulkari is a traditional embroidery of Punjab, known for its bright colours and bold floral designs. In earlier times, Phulkari was mainly made by women at home for personal use. It was an important part of a girl's trousseau and was worn during weddings, festivals, and special occasions. The embroidery was done by hand using silk thread on handwoven cotton fabric.

In the present scenario, Phulkari has gained new life and popularity. With the support of government programs, NGOs, and designers, Phulkari embroidery has moved from household art to commercial production. Many women in rural areas of Punjab are now engaged in Phulkari embroidery as a source of income. Self-help groups and cooperatives help artisans sell their products in national and international markets.

Today, Phulkari is no longer limited to shawls and dupattas. It is widely used in modern garments such as kurtis, jackets, stoles, skirts, and fusion wear. Designers combine traditional Phulkari motifs with contemporary styles to suit modern fashion trends. Phulkari embroidery is also used in home furnishings like cushion covers, bedspreads, wall hangings, and table runners.

Machine embroidery has also been introduced to meet market demand, but hand-embroidered Phulkari is still valued for its originality and craftsmanship. Natural and pastel colours are now used along with traditional bright shades to attract younger customers.

Thus, in the present time, Phulkari embroidery continues to preserve its cultural identity while adapting to modern needs. It supports rural employment and keeps the rich textile heritage of Punjab alive.

### **Short Answer**

#### **1. What is Ajrakh?**

Ajrakh is a traditional block printed textile from Gujarat and Rajasthan. It uses natural dyes and repeated geometric patterns. The fabric is printed on both sides and dyed mainly in indigo blue, red, and black. Ajrakh is commonly used for shawls, dupattas, and garments.

#### **2. What is Kalamkari?**

Kalamkari is a traditional hand-painted or block-printed textile from Andhra Pradesh. The word “Kalam” means pen and “Kari” means work. Natural dyes are used to create mythological stories, floral designs, and traditional motifs on cotton fabric.

#### **3. Two Styles of Kalamkari**

The two styles of Kalamkari are **Srikalahasti style** and **Machilipatnam style**. Srikalahasti Kalamkari is hand-painted using a pen, while Machilipatnam Kalamkari is block printed. Both styles use natural dyes and depict traditional and floral designs.

#### **4. Dyes Used for Ajrakh**

Ajrakh uses natural dyes made from plants and minerals. Indigo is used for blue colour, madder for red, iron scrap with jaggery for black, and alum as a fixing agent. These dyes give Ajrakh its rich and long-lasting colours.

### **Long Questions:**

#### **1. Techniques, Colours and Motifs of Kalamkari (Andhra Pradesh)**

Kalamkari is a traditional textile art of Andhra Pradesh. The word “Kalam” means pen and “Kari” means work. Kalamkari is done mainly on cotton fabric using natural dyes. It is famous for its detailed designs and storytelling themes.

**Techniques of Kalamkari:** Kalamkari involves a long and detailed process. First, the cotton fabric is washed and treated with cow dung and milk to remove starch and help the dyes fix properly. The outlines of the design are drawn using a bamboo or date-palm pen called a *kalam*. Natural mordants like alum are applied to areas where colour is needed. The fabric is then dyed in stages, washed, and dried several times. Two main techniques are used: hand painting in the Srikalahasti style and block printing in the Machilipatnam style.



**Colours Used in Kalamkari:** Kalamkari uses only natural dyes. Indigo is used for blue colour, madder for red, turmeric for yellow, and iron solution for black. Green is made by mixing yellow and blue. These colours are soft, earthy, and long-lasting.

**Motifs of Kalamkari:** The motifs of Kalamkari are inspired by religion, nature, and daily life. Common motifs include gods and goddesses, scenes from Ramayana and Mahabharata, flowers, creepers, peacocks, animals, and geometric patterns. Temple borders and traditional symbols are also widely used.

Thus, Kalamkari reflects rich cultural heritage, skilled craftsmanship, and traditional storytelling of Andhra Pradesh.

## 2. Process of Printing Done in Sanganer

Sanganer, near Jaipur in Rajasthan, is a famous centre for traditional block printing. Sanganeri printing is known for its fine designs, delicate floral patterns, and use of bright colours on light backgrounds. The process of printing in Sanganer involves several careful steps and skilled craftsmanship.

First, the cotton fabric is thoroughly **washed and bleached** to remove starch, dirt, and impurities. This helps the fabric absorb colours properly. After washing, the fabric is dried and stretched smoothly on long printing tables.

Next, the **design preparation** is done. Wooden blocks are carved with intricate floral and geometric patterns. Different blocks are used for outlines and for filling colours. These blocks are soaked in oil before use to improve printing quality.

The **printing process** begins by dipping the block into dye and pressing it firmly on the fabric. The printer carefully repeats the design to maintain alignment. Usually, lighter colours are printed first, followed by darker shades. Each colour requires a separate block.

After printing, the fabric is left to **dry in the sun**. It is then washed again to remove excess dye. Sometimes the fabric is boiled with natural ingredients like alizarin to fix the colours.

Finally, the printed cloth is **washed and dried** again. The result is a beautiful Sanganeri fabric with fine lines, floral motifs, and bright colours. Sanganer printing is used for sarees, dupattas, dress materials, and home furnishings, and it reflects the rich textile heritage of Rajasthan.

## 3. Block Printing – Bagru and Sanganer Styles

Block printing is a traditional textile printing technique of India where hand-carved wooden blocks are used to print designs on fabric. Rajasthan is famous for two major styles of block printing: **Bagru** and **Sanganer**. Though both use hand block printing, they differ in technique, colours, and designs.

**Bagru Block Printing** is practiced in Bagru village near Jaipur. This style mainly uses natural dyes and earthy colours such as red, black, brown, and indigo. Bagru printing is usually done on off-white or beige cotton fabric. The designs are bold and simple, inspired by nature and folk art. Common motifs include flowers, leaves, paisleys, and geometric patterns. A special feature of Bagru printing is the use of **Dabu**, a mud-resist printing technique. After printing, the fabric is washed in flowing water to remove extra dye.

**Sanganer Block Printing** is done in Sanganer, near Jaipur. This style is known for its fine, detailed patterns and bright colours. Unlike Bagru, Sanganer printing is done on white or light-coloured fabrics. Floral motifs, creepers, and delicate designs are commonly used. The printing involves precise alignment of blocks, and both natural and chemical dyes may be used.

Both Bagru and Sanganer block printing are widely used today in making sarees, dupattas, dress materials, bed covers, and home décor items. These styles represent the rich handcraft tradition of Rajasthan and are appreciated for their beauty, skill, and cultural value.

#### 4. Block Printed Textiles of Gujarat and Rajasthan

Block printing is one of the oldest textile traditions of India. Gujarat and Rajasthan are two important states known for their rich block printed textiles. This art uses hand-carved wooden blocks to print designs on cotton fabric using natural or vegetable dyes. The printed textiles reflect local culture, climate, and traditional lifestyles.

In **Gujarat**, block printing is famous in areas like **Kutch, Ahmedabad, and Jetpur**. One of the most well-known styles is **Ajrakh printing**, which uses geometric and symmetrical patterns. Ajrakh printing is usually done in deep colours such as indigo blue, red, black, and white. The fabric is printed on both sides, and natural dyes like indigo, madder, and iron are used. Other Gujarati block prints include floral and folk motifs used on sarees, dupattas, and dress materials.

In **Rajasthan**, important block printing centres include **Bagru, Sanganer, and Jaipur**. Bagru printing uses earthy colours and bold designs on off-white fabric. Natural dyes and mud-resist (Dabu) techniques are common. Sanganer printing, on the other hand, is known for fine floral patterns and bright colours printed on white or light-coloured fabric. The designs are delicate and detailed.

Block printed textiles of both Gujarat and Rajasthan are used for making sarees, bed covers, curtains, cushion covers, and garments. Today, these textiles are popular in both traditional and modern fashion. They provide employment to artisans and help preserve India's rich textile heritage.

#### Short notes

**1. Define Brocade:-**Brocade is a rich decorative woven fabric. It is usually made of silk and woven with gold or silver threads. The designs are raised and look embossed. Brocade is commonly used for sarees, lehengas, dupattas, and ceremonial clothing in India.

**2. Uses of Brocade:-**Brocade is mainly used for making sarees, bridal wear, sherwanis, and festive garments. It is also used for home furnishings like cushion covers, wall hangings, and curtains. Because of its rich look, it is worn on special occasions.

**3. Define Carpet:-**A carpet is a thick woven textile used to cover floors. Indian carpets are usually made from wool, silk, or cotton. They have beautiful designs and patterns. Carpets provide comfort, warmth, and decoration to homes, palaces, and religious places.

**4. Types of Shawls:** Shawls in India are of many types such as Pashmina, Woollen shawls, Shahtoosh, Jamawar, and Amlikar shawls. They are made using wool, silk, or animal hair and are worn to keep warm and for decoration.

**5. Amlikar Shawls:** Amlikar shawls are traditional shawls made in Kashmir. They are usually woven in wool and decorated with embroidery. These shawls have floral and paisley motifs. Amlikar shawls are known for their warmth, softness, and traditional Kashmiri designs.

**6. Shatoosh:** Shatoosh is a very fine and soft shawl made from the hair of Tibetan antelope. It is extremely warm and lightweight. Due to animal protection laws, making Shatoosh shawls is now banned. Old Shatoosh shawls are rare and expensive.

**7. Kanjeevaram Sarees:** Kanjeevaram sarees are traditional silk sarees from Tamil Nadu. They are known for their bright colours, heavy silk fabric, and gold zari borders. The motifs include temples, peacocks, and flowers. These sarees are commonly worn at weddings and festivals.

**8. Speciality of Paithani Sarees** Paithani sarees are famous silk sarees from Maharashtra. They are known for rich colours, gold zari work, and peacock or floral motifs on the pallu. The designs are woven, not printed. Paithani sarees are symbols of royalty and tradition.

**9. Origin & Motifs of Maheshwari Sarees:** Maheshwari sarees originate from Maheshwar in Madhya Pradesh. They are made of silk and cotton. The motifs include stripes, checks, flowers, and temple borders. These sarees are lightweight and suitable for daily as well as festive wear.

**10. Two Famous Sarees of Tamil Nadu:** Two famous sarees of Tamil Nadu are **Kanjeevaram saree** and **Madurai Sungudi saree**. Kanjeevaram is known for heavy silk and zari work, while Madurai Sungudi is a cotton saree famous for tie-dye patterns and comfort.

### **11. What is Bandhani?**

Bandhani is a traditional tie-and-dye textile of India. Small portions of cloth are tied tightly with thread and then dyed. This creates dotted patterns. Bandhani is mainly practiced in Gujarat and Rajasthan and is used for sarees, dupattas, and turbans.

**12. Patterns used in Bandhani:** Bandhani textiles show patterns like dots, waves, squares, circles, and floral designs. Common patterns include leheriya, shikari, boondis, and jaal. These designs are formed by tying the cloth in small knots before dyeing, giving a beautiful decorative effect.

**13. Motifs of Ikat:** Ikat motifs include geometric shapes, stripes, zigzag lines, floral forms, and traditional symbols. These designs appear slightly blurred because the yarns are dyed before weaving. Ikat motifs reflect regional culture and are commonly seen in sarees, shawls, and fabrics.

**14. Double Ikat:-**Double Ikat is a rare resist dyeing technique where both warp and weft yarns are tied and dyed before weaving. The designs are planned carefully so they match perfectly. Patola of Gujarat is the best example of Double Ikat textile in India.

**15. Origin of Patola:** Patola sarees originated in Patan, Gujarat. They have been woven since ancient times by the Salvi community. Patola is famous for its complex double ikat technique and bright colours. Traditionally, Patola sarees were worn by royal families and nobles.

**16. Notes on Patola:** Patola is a traditional silk saree of Gujarat made using double ikat technique. Both warp and weft threads are resist dyed. The sarees have bright colours and geometric, floral, and animal motifs. Patola weaving is time-consuming and highly skilled work.

### **Long questions**

**1.Explain five different woven sarees of India**

India is famous for its rich variety of woven sarees, each representing the culture and tradition of its region. These sarees are made using different weaving techniques, materials, colours, and motifs.

**Kanjeevaram saree** comes from Tamil Nadu and is woven with pure silk and gold zari. It is known for its bright colours, heavy borders, and temple, peacock, and floral motifs. These sarees are mainly worn during weddings and festivals.

**Banarasi saree** originates from Varanasi in Uttar Pradesh. It is made of silk and decorated with gold and silver zari work. The designs include floral patterns, leaves, and Mughal-inspired motifs. Banarasi sarees are popular as bridal wear.

**Chanderi saree** is produced in Madhya Pradesh. It is made using silk, cotton, or silk-cotton yarn. Chanderi sarees are lightweight and transparent with small floral and geometric motifs, making them suitable for daily and festive wear.

**Maheshwari saree**, also from Madhya Pradesh, is known for its reversible borders and striped patterns. It is woven using cotton and silk yarns and is comfortable to wear. The motifs are inspired by nature and temple architecture.

**Paithani saree** comes from Maharashtra and is woven with fine silk and gold zari. It is famous for its colourful pallu decorated with peacock, lotus, and floral designs. Paithani sarees are considered a symbol of elegance and tradition.

Thus, woven sarees of India reflect the country's artistic skills, cultural diversity, and rich textile heritage.

## 2. Process of Ikat Resist Dyeing

Ikat is a traditional resist dyeing technique in which the yarns are dyed before weaving the fabric. This method is practiced in many parts of India such as Odisha, Telangana, Gujarat, and Andhra Pradesh. Ikat fabrics are known for their soft, blurred patterns and rich colours.

The process of Ikat begins with **design planning**. The design is carefully drawn and decided in advance. According to the design, sections of the yarn are marked for tying. These marked portions are tightly tied with thread, grass, or plastic to prevent dye from reaching those areas.

Next, the **tying process** is done. The yarns are folded and tied at specific points. After tying, the yarns are dipped into dye. Only the open parts absorb colour, while the tied parts remain undyed. After dyeing, the yarns are washed and dried.

If more than one colour is needed, the yarns are untied, re-tied at new places, and dyed again. This step is repeated several times to achieve multiple colours. This makes Ikat a time-consuming and skilled process.

After dyeing is completed, the yarns are carefully arranged on the loom. In **single Ikat**, either the warp or weft yarn is dyed. In **double Ikat**, both warp and weft yarns are dyed, which requires great precision.

Finally, the dyed yarns are woven into fabric. When woven, the patterns appear slightly blurred, which is the unique beauty of Ikat. Ikat resist dyeing shows the creativity, patience, and craftsmanship of Indian weavers.

## 3. Manufacturing Process of Ikat:-Ikat is a traditional textile technique in which the design is created on yarns before weaving. This process is practiced in different parts of India such as Odisha, Telangana, Gujarat, and Andhra Pradesh. Ikat fabrics are famous for their soft, blurred patterns and rich colours.

The manufacturing process of Ikat starts with **design planning**. The pattern is drawn on paper and the length of yarn required is calculated. According to the design, sections of the yarn are marked for tying. This planning is very important because the final design depends on accurate marking.

Next comes the **tying process**. The yarns are stretched and tightly tied at marked points using threads or plastic strips. These tied portions act as a resist and do not absorb dye. After tying, the yarns are dipped into natural or synthetic dyes.

After dyeing, the yarns are **washed and dried**. If the design requires more than one colour, the yarns are untied, tied again at different points, and dyed repeatedly. This step may be done many times, making Ikat a slow and skilled process.

Once dyeing is completed, the yarns are carefully **arranged on the loom**. In single Ikat, either warp or weft yarns are dyed, while in double Ikat both yarns are dyed. The weaver must align the dyed yarns properly to maintain the design.

Finally, the **weaving process** begins. As the yarns are woven, the pattern slowly appears on the fabric. The slight blurring of designs is the special feature of Ikat. The entire manufacturing process reflects the patience, skill, and creativity of Indian artisans.

#### 4. Resist Dyed Textiles with Special Reference to Ikat

Resist dyed textiles are fabrics in which certain areas are protected from absorbing dye. This is done by tying, stitching, or covering parts of the fabric or yarn before dyeing. As a result, patterns are formed on the cloth. In India, resist dyeing techniques include Bandhani, Ikat, Patola, and Leheriya. These textiles are an important part of India's traditional textile heritage.

**Ikat** is one of the most popular resist dyeing techniques. In Ikat, the resist process is applied on the yarns before weaving, not on the fabric. First, the design is planned carefully. According to the design, the yarns are marked and tightly tied at specific places. These tied portions do not absorb dye.

After tying, the yarns are dipped into dye. Only the open areas take colour. For multi-coloured designs, the yarns are untied, tied again at new places, and dyed several times. This process requires great skill and accuracy. After dyeing, the yarns are washed, dried, and prepared for weaving.

Ikat can be of three types: **warp Ikat**, where only warp yarns are dyed; **weft Ikat**, where only weft yarns are dyed; and **double Ikat**, where both warp and weft yarns are dyed. Double Ikat is very complex and rare, and Patola sarees of Gujarat are the best example.

Finally, the dyed yarns are woven on a loom. The patterns appear slightly blurred, which is the special beauty of Ikat. Resist dyed textiles like Ikat show the creativity, patience, and traditional skills of Indian artisans.

#### 5. Contemporary Usage of Two Traditional Textiles

Traditional Indian textiles are not only part of our cultural heritage but are also widely used in modern times. Designers and artisans are adapting these textiles to suit present-day fashion and lifestyle needs. Two important traditional textiles that are commonly used today are **Ikat** and **Banarasi Brocade**.

**Ikat** is a resist dyed textile known for its blurred patterns and rich colours. In contemporary usage, Ikat is no longer limited to sarees and dupattas. Today, it is used in making kurtis, dresses, jackets, stoles, and scarves. Fashion designers combine Ikat with modern silhouettes to create stylish outfits for daily wear and office wear. Ikat fabrics are also popular in home furnishings such as cushion covers, curtains, table runners, and upholstery. The use of natural dyes and handloom weaving makes Ikat suitable for eco-friendly and sustainable fashion.

**Banarasi Brocade** is another traditional textile that has found a strong place in modern fashion. Earlier, it was mainly used for bridal sarees and ceremonial clothing. Today, Banarasi brocade is used to design lehengas, gowns, jackets, blouses, and fusion wear. Designers mix Banarasi fabric with plain fabrics to create lightweight and fashionable



garments. It is also used in accessories like handbags, footwear, and cushion covers. This has increased its popularity among younger generations.

Thus, traditional textiles like Ikat and Banarasi brocade have successfully adapted to contemporary needs. Their use in fashion and home décor helps preserve traditional skills while meeting modern lifestyle demands

### **Short notes**

#### **1. Define Carpet**

A carpet is a thick woven textile used to cover floors. Indian carpets are made from wool, silk, or cotton. They have attractive patterns and designs. Carpets are used for decoration, comfort, and warmth in homes, palaces, and religious places.

#### **2. Indian Carpets – Brief Note**

Indian carpets are famous for their fine weaving and traditional designs. Major carpet-making centers include Kashmir, Jaipur, Agra, and Bhadohi. They are usually made of wool or silk and show floral, geometric, and Persian-inspired patterns used for decoration.

#### **3. Types of Shawls**

Shawls in India are of many types such as Pashmina, Shahtoosh, Jamawar, Amlikar, and woollen shawls. They are made using wool, silk, or animal hair and are worn for warmth and style, especially in cold regions.

#### **4. Namdas Textiles Belong to \_\_\_\_**

Namdass textiles belong to **Kashmir**. They are felted wool textiles made by pressing and matting wool instead of weaving. Namdass are used as floor coverings, rugs, and prayer mats and are decorated with simple embroidered or printed designs.

### **Long question**

#### **1. Indian Carpets from Different Regions**

Indian carpets are famous all over the world for their fine quality, beautiful designs, and skilled craftsmanship. Carpet weaving in India has a long history and is practiced in many regions, each having its own style, materials, and patterns.

**Kashmir** is one of the most important centres of carpet weaving in India. Kashmiri carpets are mainly made of silk or fine wool. They are known for detailed floral patterns, Persian influence, and soft texture. These carpets often use natural dyes and have very fine knots.

**Agra** is another well-known carpet weaving centre. Carpets from Agra are usually made of wool and have bold floral and geometric designs. The colours used are rich and earthy. Agra carpets are strong, durable, and suitable for large rooms and halls.

**Jaipur** in Rajasthan is famous for hand-knotted woollen carpets. Jaipur carpets often show traditional Rajasthani motifs along with Persian designs. Bright colours and symmetrical patterns are common. These carpets are widely used for home decoration and export.

**Bhadohi and Mirzapur** in Uttar Pradesh are major carpet-producing regions. They produce a large variety of carpets using wool, silk, and cotton. The designs range from simple modern patterns to traditional floral motifs. These areas contribute greatly to carpet exports from India.

**Panipat** in Haryana is known for durries and woollen carpets. Panipat carpets are more affordable and widely used in homes.

Thus, carpets from different regions of India reflect local culture, tradition, and skilled workmanship, making them an important part of Indian textile heritage.



## 2. Brocades of India

Brocade is a rich and decorative woven textile of India. It is usually made of silk and woven with gold or silver zari threads. The designs in brocade are raised and look embossed, which gives the fabric a royal and luxurious appearance. Brocades have been used in India since ancient times, especially for royal clothing and temple textiles.

The most famous brocades of India come from **Varanasi (Banaras)** in Uttar Pradesh. Banarasi brocades are well known for their fine silk base and intricate zari work. Common motifs include flowers, leaves, creepers, paisleys, and Mughal-inspired designs. These brocades are widely used in sarees, lehengas, and bridal wear.

Another important brocade-producing region is **Gujarat**, especially in areas like Surat. Gujarati brocades often show bold patterns and bright colours. **South Indian brocades**, such as those used in Kanjeevaram sarees, are known for wide zari borders and traditional temple motifs, animals, and floral designs.

The weaving of brocade is done on handlooms using extra weft technique. The zari threads are inserted along with silk yarn to create decorative patterns. This process requires great skill and patience.

In present times, brocades are not limited to traditional clothing. They are also used in modern fashion for jackets, blouses, gowns, and accessories. Brocade fabrics are also used for curtains, cushion covers, and upholstery. Thus, brocades of India reflect rich cultural heritage, skilled craftsmanship, and timeless beauty in textiles.

## 3. Textiles of the North-Eastern Region of India

The North-Eastern region of India is rich in textile traditions. The states of Assam, Manipur, Meghalaya, Nagaland, Mizoram, Arunachal Pradesh, and Tripura have their own unique weaving styles. Handloom weaving is an important part of daily life, and most textiles are woven at home using traditional looms.

**Assam** is famous for its silk textiles, especially **Muga**, **Eri**, and **Pat silk**. Muga silk has a natural golden colour and is mainly used for mekhela chador. Common motifs include flowers, animals, and traditional symbols inspired by nature.

**Manipur** is known for **Phanek** and **Innaphi**. These textiles have fine borders and simple geometric designs. The colours are usually soft and natural. Weaving in Manipur is mainly done by women.

In **Meghalaya**, the traditional textiles include **Jainsem** and **Dakmanda**. These are woven in cotton and decorated with stripes and checks. Natural dyes are often used.

**Nagaland** textiles are bold and colourful. Shawls are the most important textile and are decorated with strong geometric patterns, symbols, and bright colours like red, black, and white. Each tribe has its own designs.

**Mizoram and Arunachal Pradesh** are known for their striped and geometric patterned shawls and wraps. Bright colours and handwoven textures are common.

The textiles of the North-Eastern region reflect tribal culture, social status, and local traditions. These handwoven fabrics are now used in modern fashion, accessories, and home décor, helping preserve the region's rich textile heritage.

## 4. Shawls of India – Preparation, Types and Surface Ornamentation

Shawls are an important part of Indian traditional textiles. They are mainly worn for warmth and also for decoration. Shawls are popular in cold regions like Kashmir, Himachal Pradesh, Punjab, and parts of North India. They are made using wool, silk, cotton, or animal hair.

**Preparation of Shawls:** The preparation of shawls begins with the collection of raw material such as wool from sheep or fine hair from goats. The fibres are cleaned, spun into yarn, and

dyed using natural or synthetic dyes. After dyeing, the yarn is woven on handlooms or looms to form the shawl. In some cases, the shawl is further decorated with embroidery or woven designs.

**Types of Shawls:** India has many types of shawls. **Pashmina shawls** from Kashmir are very soft and warm. **Shahtoosh shawls** are extremely fine but are now banned due to wildlife protection laws. **Jamawar shawls** are richly patterned and woven with colourful designs. **Amlikar shawls** are simple woven shawls often decorated with embroidery. **Woollen shawls** from Himachal and Punjab are commonly used for daily wear.

**Surface Ornamentation:** Surface ornamentation adds beauty to shawls. Common techniques include **embroidery**, such as Kashida in Kashmir, featuring floral and paisley motifs. **Woven patterns** using coloured yarns are also popular. Sometimes **printing** and **appliqué work** are used. Borders and pallus are often decorated to enhance the overall look.