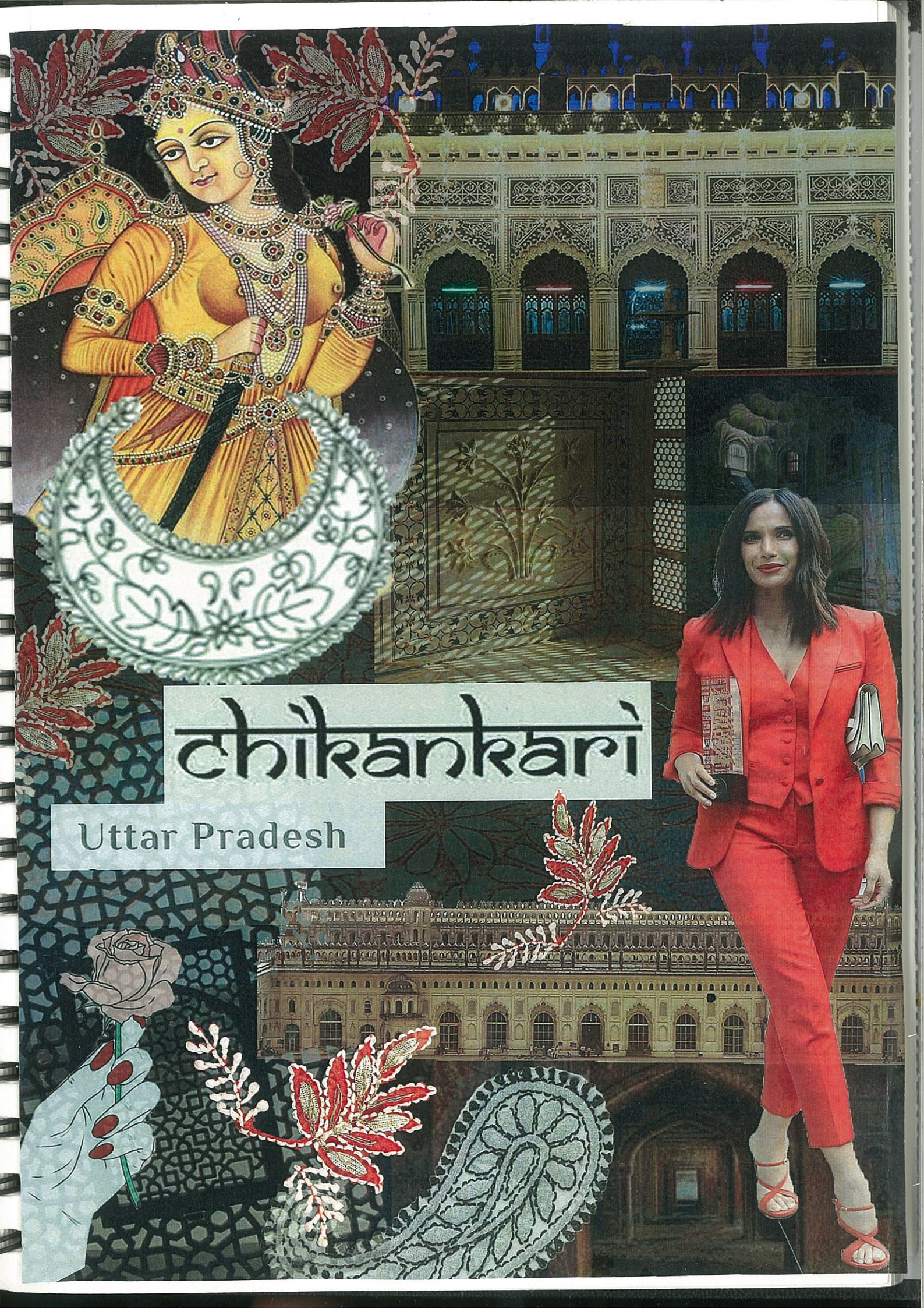




तेह्रकान्कारी

Uttar Pradesh

CHIKANKARI



HOW DOES IT HELP?
BECAUSE OF THE SHEERNESS IN
THE FABRIC, IT HELPS IN COOPING
UP WITH THE HEAT AND DIRT OF
SUMMERS....



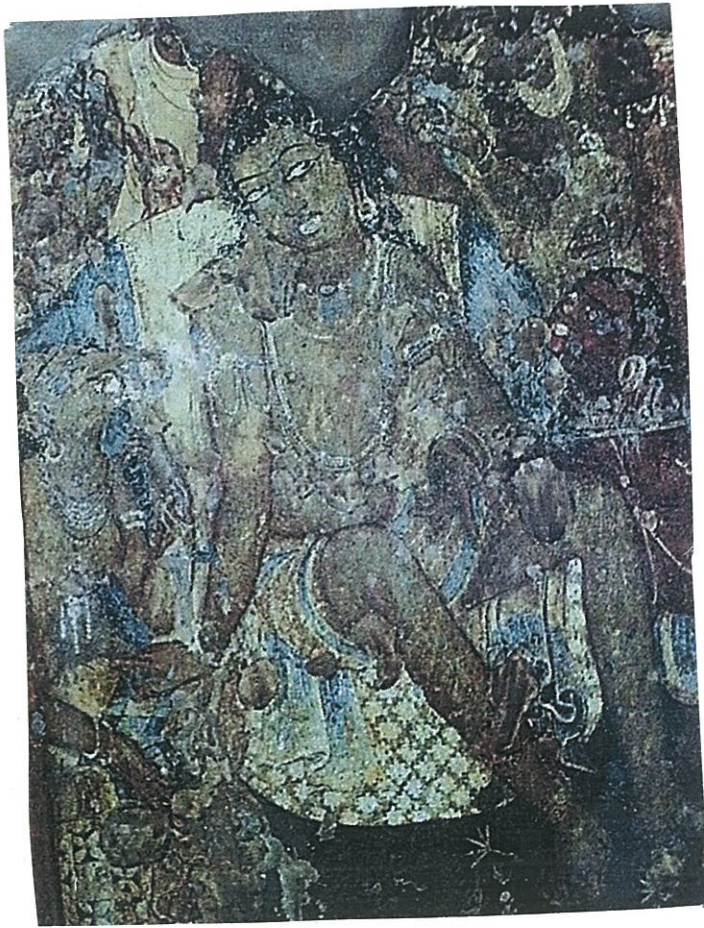
INTRODUCTION

- The Word 'Chikan' is Derived from Persian word 'Chakin' means making delicate patterns over fabrics.
- It is an artwork with needle and untwisted thread of COTTON on SHEER FABRIC.
- It is known for its sheer ~~et~~ excellence of skill and play of textures.
- It is essentially SHADES OF WHITE.
- It is Known for its delicacy, evenness, minuteness and even for its subtle appearance.



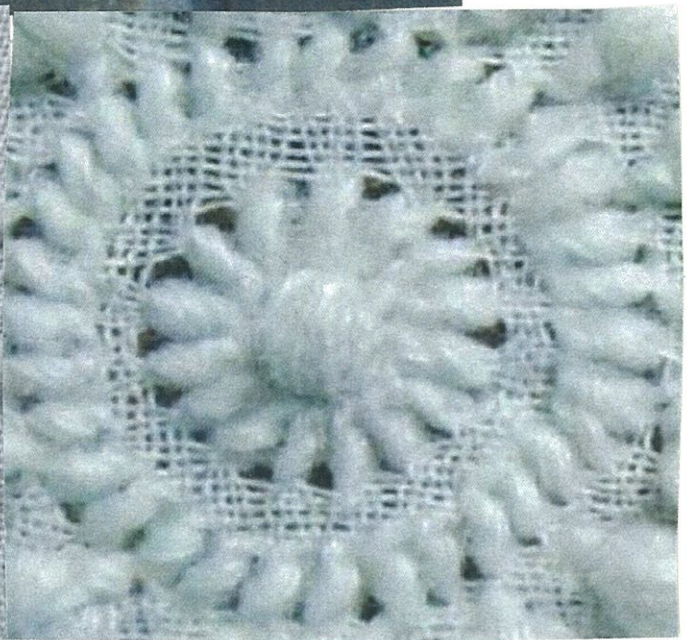
HISTORY OF CHIKANKARI

- CHIKANKARI dates back from the III Century BC.
- Ajanta's Rock painting show early samples of chikankari embroidery, as few designs and motifs are similar even their pattern of placement is even at someplace.



CHIKANKARI IN LITERATURE

- In the 3rd Century B.C. Megasthenes wrote about 'white flowered muslin' worn by courtiers in reign of Chandragupta Maurya.
 - It was a subtle and rich in texture though colourless.
 - It is also believed chikankari was used in courts of Harsavardhan, where white signified Royalty and Sophistication.
- * It was introduced by Noor Jahan in the Mughal courts in 1600 AD from where it went to Bengal and then it came to Nawabs of Awadh in 17th Century and became a Royal Embroidery.



TIMELINE OF ITS PRODUCT EVOLUTION



Meghalas
 wada Flowed
 Muskins By
 Indians
 3rd Century B.C.
 5th Cent. B.C.
 Chikankari seen in
 Afanta and Bagh
 Painting.

Mughal Period
 15th-16th Century
 Introduced by
 "NOORJAHAN"

Flowish in
 Calcutta.

Came to
 Awadh
 (Lucknow and
 Faizabad)

Kutta Pyjamas
 Achkan
 Chapkan
 Chau Goshtas
 (Tapis)

Flourished more
 in Lucknow under
 Nawabs and
 British Raj.

Nawabs left
 Lucknow in
 the early
 19th Century

Shringas, Kurtas,
 pragra clothes,
 Odhis and
 Sarees for ladies
 were created.

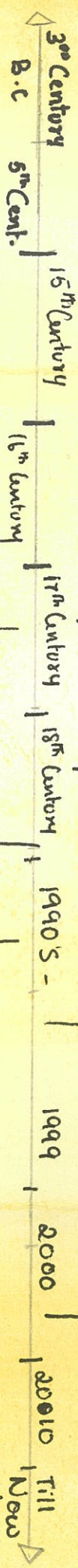
Hakohe Hills
 (Chikankari)
 1966
 (Golden Period)



Foreigners influence
 fashion and
 Equipmentation

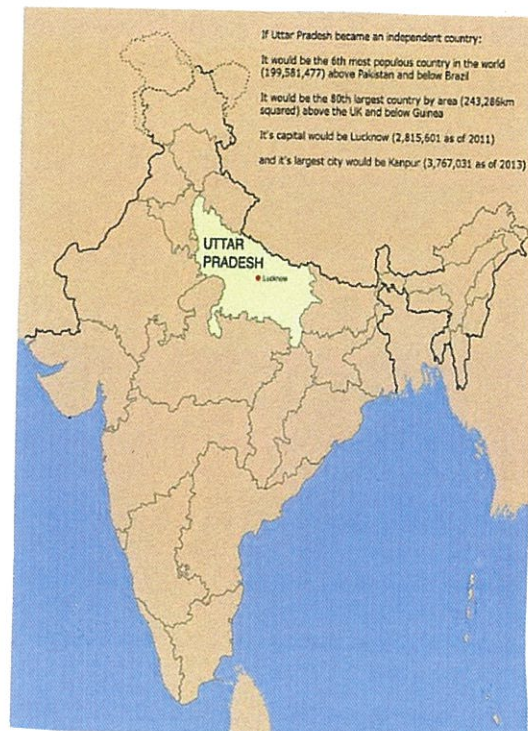


Increase
 in demand
 in foreign
 Markets.



Now its practiced in Lucknow 'the city of Nawabs' which is known for its country manners, music, artistry and architecture.

There are 2.5 lacs people who are attached with Chikan kari.



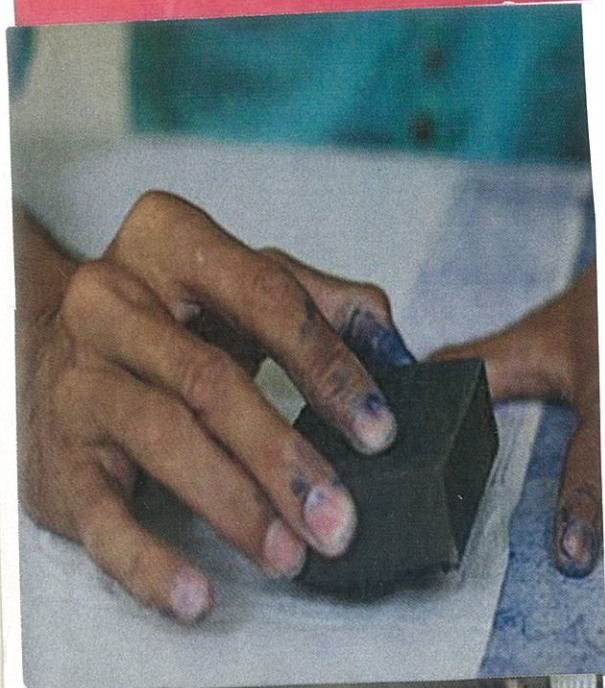
PROCESS



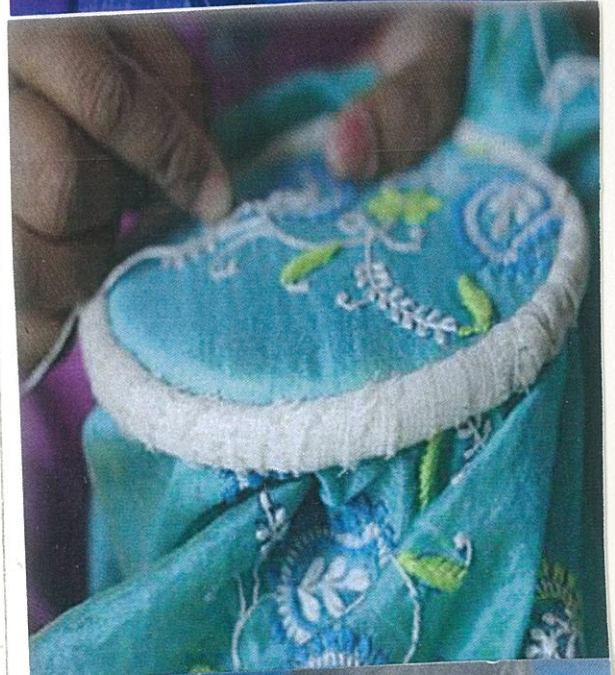
CUTTING



STITCHING



PRINTING



EMBROIDERY



FINAL
STITCHING



WASHING



CHANGE IN TRADITIONAL PRACTICE OF SUSTAINABILITY.

- Printing done with synthetic Indigo and emulsion of synthetic gum.
- Traditionally 'Gumma' a natural pigment that comes from earth was used for printing.
- Bleaching was done with Goat Dung, Reetha and Rehu (acidic salt extracted from the Earth)
- But now Bleaching powder, caustic soda, Baking soda and washing powder are used.



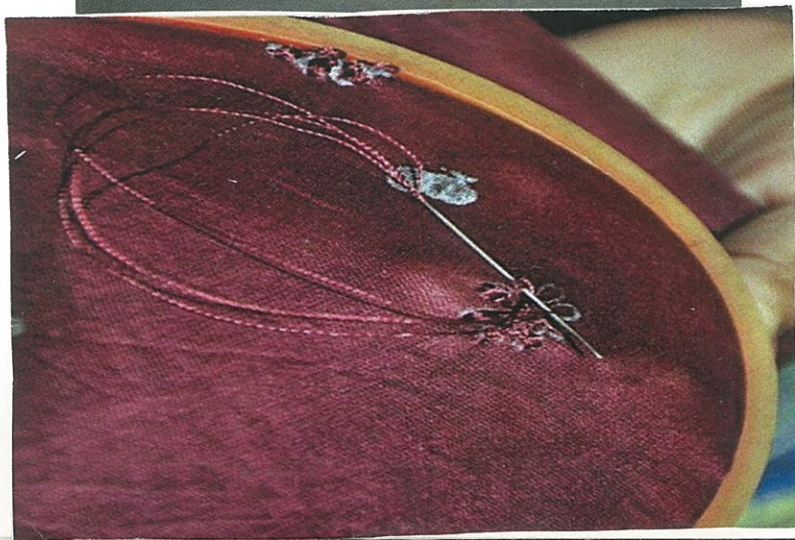
CHARACTERISTICS

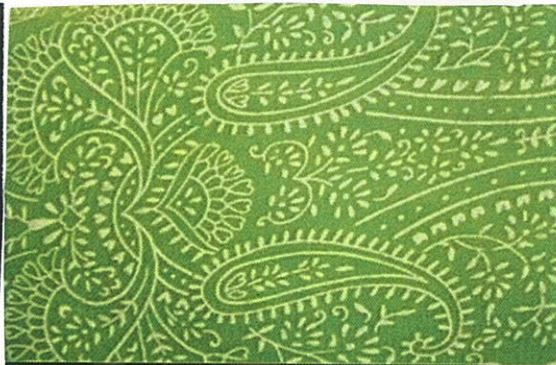
FABRIC

- Traditional Chikankami was embroidered on Muslin with a white thread.
- After that work was started being done on other fabrics like Organdie, Mulmul, Cotton and Silk.
- Presently the fabrics used are:-
Voile, Chiffon, Lenin, Khadi, Handloom cloth, Terry Cotton, Polyester, Georgette, Terry voile etc.

THREADS

Fine untwisted cotton or tussah silk threads are used.





EMBROIDERIES

I. FLAT STITCHES

(Subtle Stitches that remain close to the fabric)

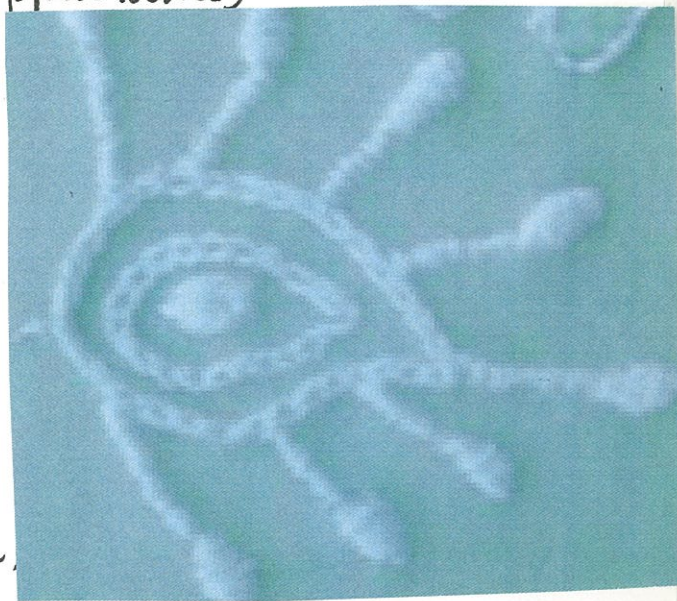
1. Tepchi.
2. Bakhia.
3. Khatao.
4. Gitti.
5. Jamjira.



II. EMBOSSED STITCHES

(they give a grainy appearance)

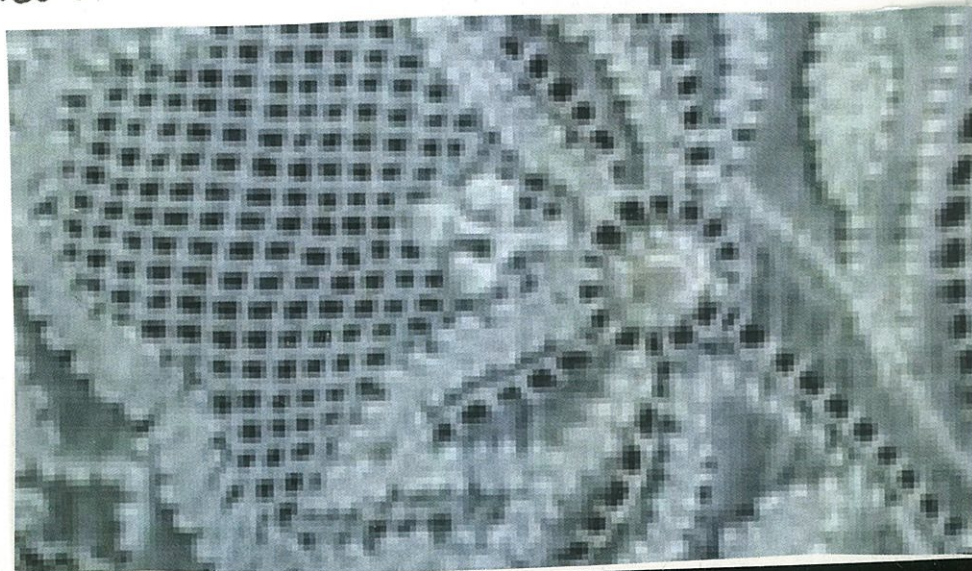
1. Muvvi
2. Phanda.



III. NET WORK

(Jali)

(Created by thread tension, it gives a delicate net effect)



FLAT STYLE

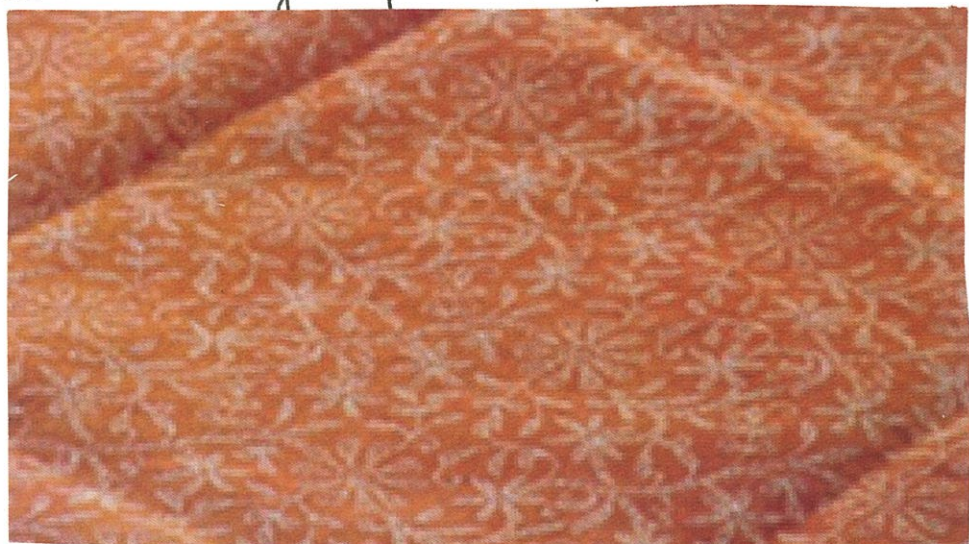
BAKHIA

1. It is done with satin or Herringbone stitch.
2. It has opaque effect.
3. It gives shadow appearance due to herringbone stitch.
4. It is done in two forms ulta Bakhia and Sidha Bakhia



TEPCHI (Running Stitch)

1. Tepchi is occasionally done within parallel rows to fill petals and leaves in a motif, called ghaspatti.
2. Sometimes tepchi is used to make the bel buti all over the fabric.
3. A variation of tepchi is pechuri and pashmi.



KHATGO

1. It is white on white applique work using paisley and floral patterns.
2. It gives different opacity on different places of a fabric.



GITTI

1. Mainly blanket stitch with button whole stitch are done to create circular patterns in the form of wheel like motif.



JANJIRA

1. In Janjira only chain stitch is used to create the outlines of the motifs.
2. It is also used as filling stitch.



KNOTTED EMBOSSED EFFECT

MURRI

- Murri is typically an oval shaped French knot that creates an embossed effect on the fabric.



PHANDA

- Phanda resembles millet and gives a raised effect as it falls under the knotted style.
- Used to fill petals, leaves etc.

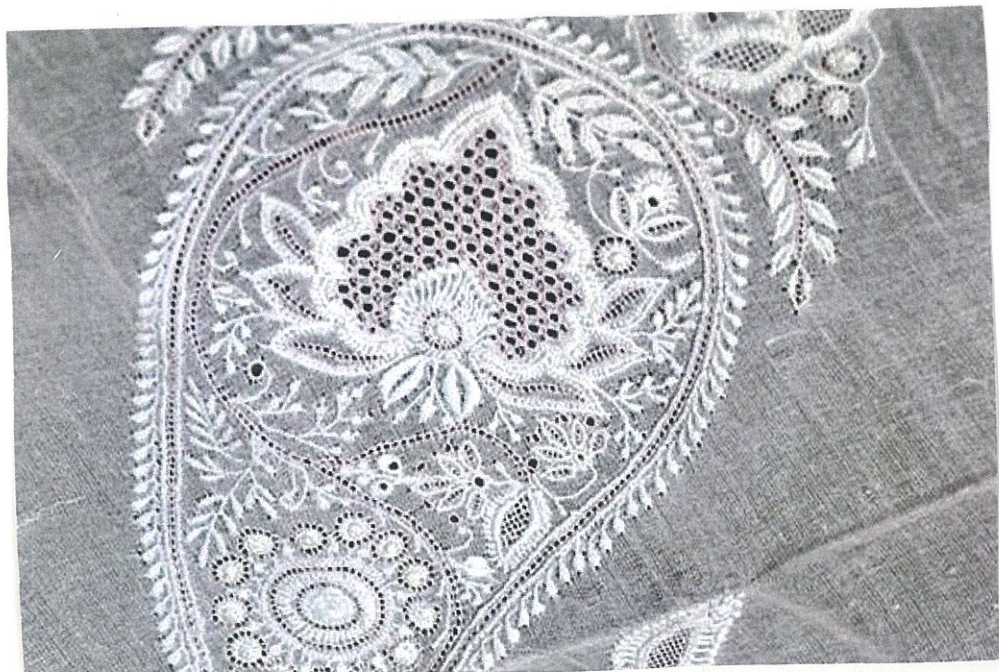
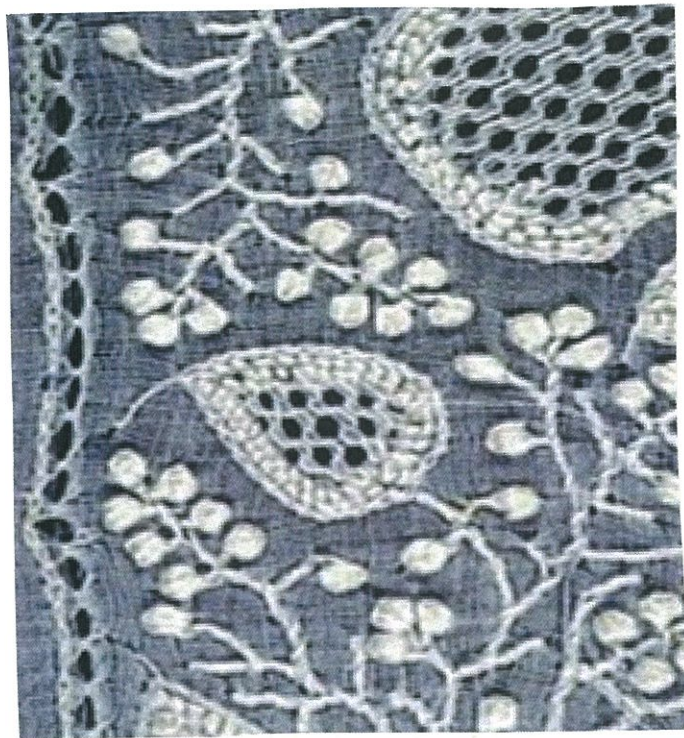


JALI WORK

- It gives an effect of open mesh or net like appearance.
- Sometimes it looks like drawn thread work or lace like.

THIS EFFECT IS PRODUCED BY BUSHING APART THE WARP AND THE WEFT YARNS WITH THE HELP OF NEEDLE.

- Forming into tiny holes are later tightened to give the cloth firmness and appearance of a net.

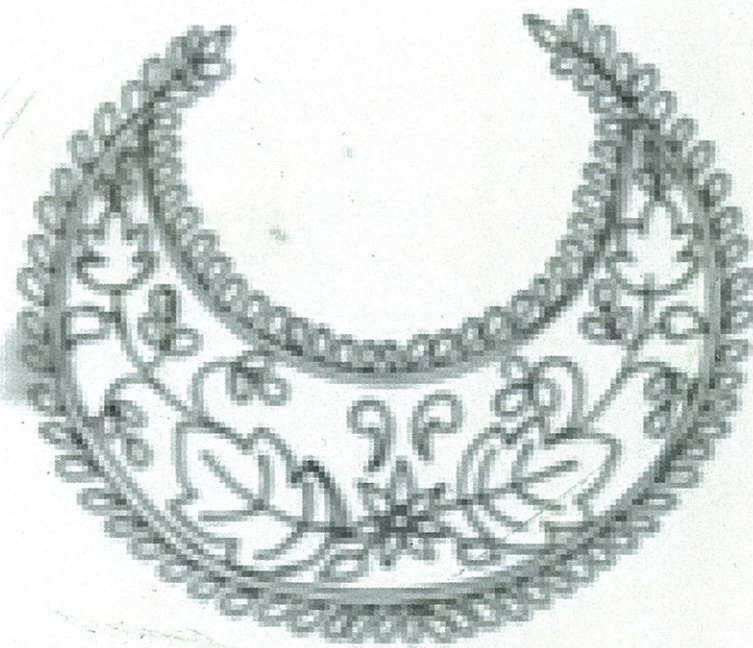


MOTIF

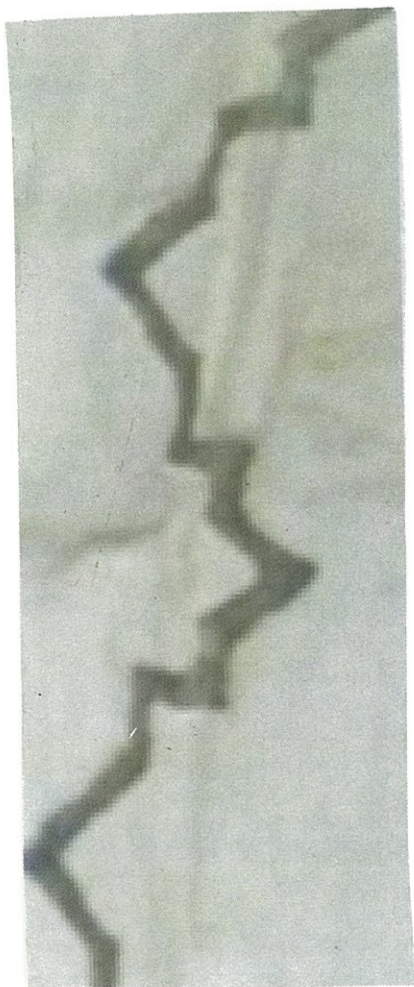
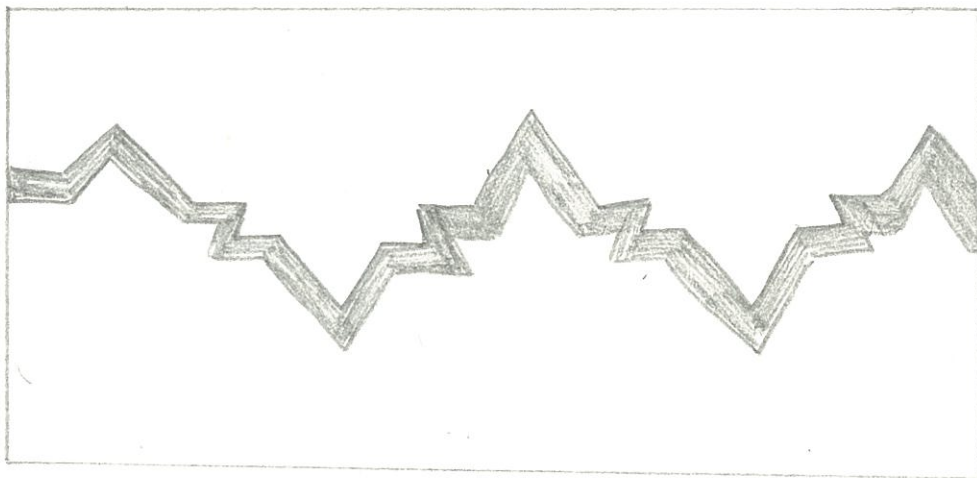
- Motifs generally tell about the association of people with the environment as motifs used depicts the FLORA and FAUNA.



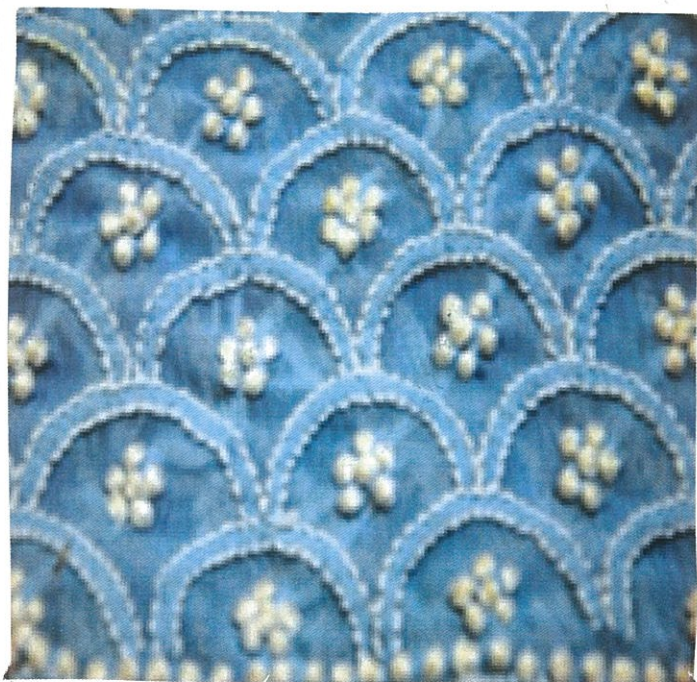
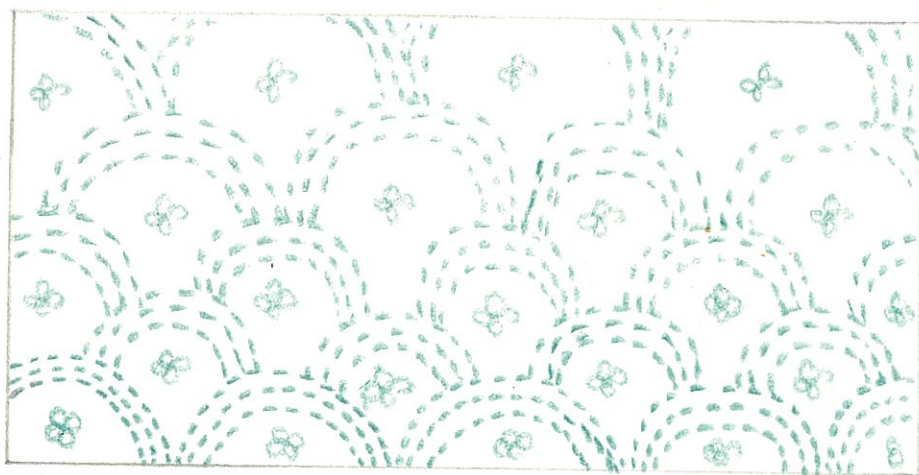
CRESCENT SHAPE OF MOON, a same motif which has a religious significance used in few outfits and prayer caps.



MOUNTAINS

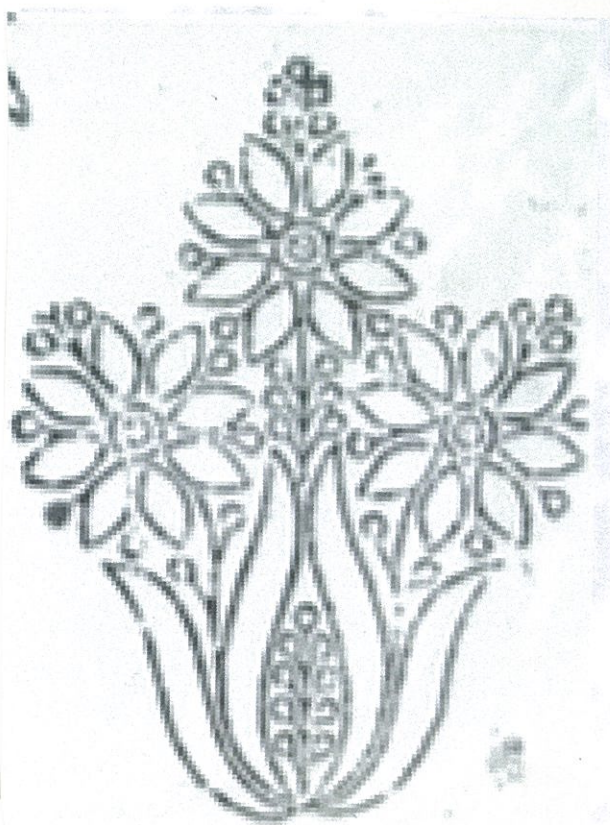


RIVERS.





Jasmine



LILIES



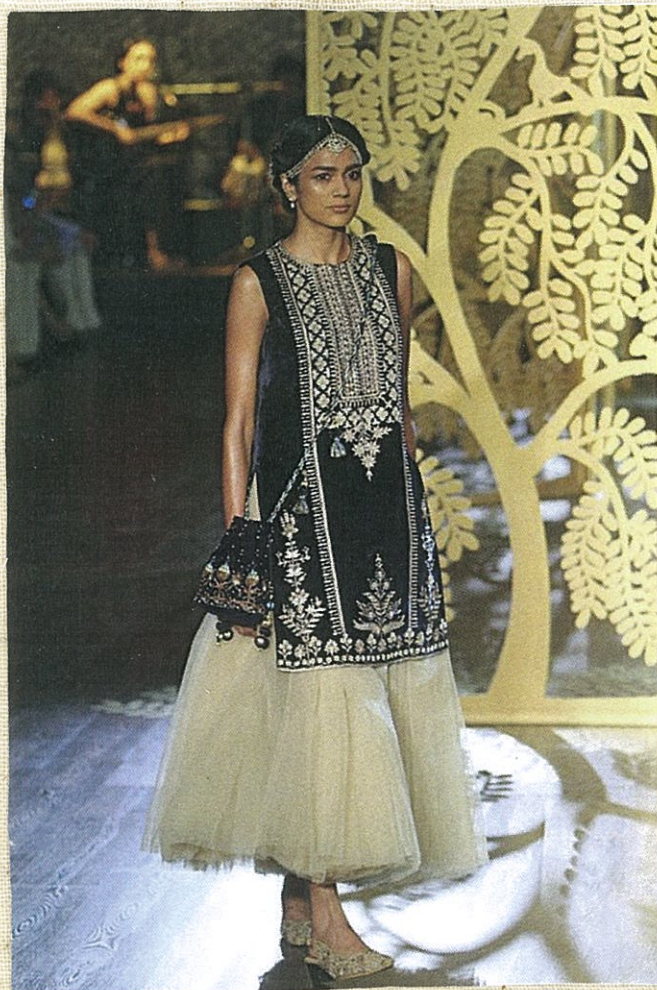
Fruit Buds



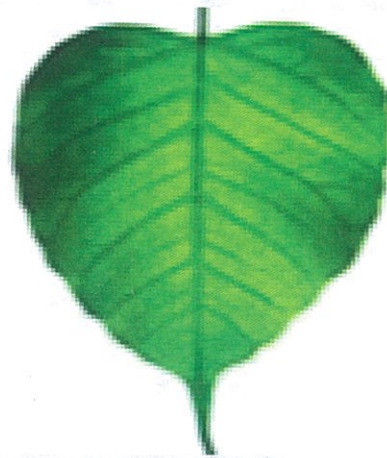
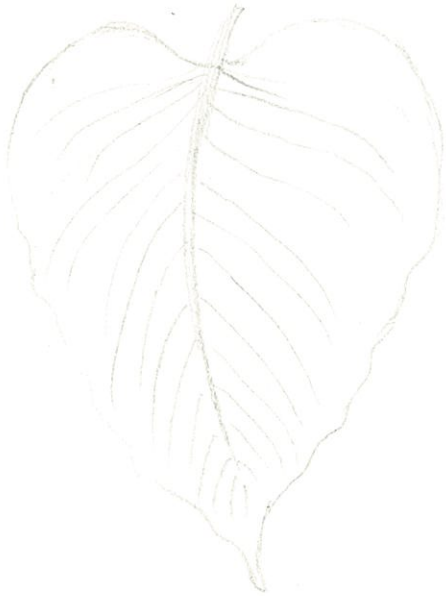
Grapes

TREE OF LIFE

- made using various other motifs of chikankari and also represented as creeper of jasmine or other flowers.
- Later it took the shape of Akheri (paisley)



PEEPAL PATTA



Inspired by Peepal leaf which is
a holy symbol of Hindus.

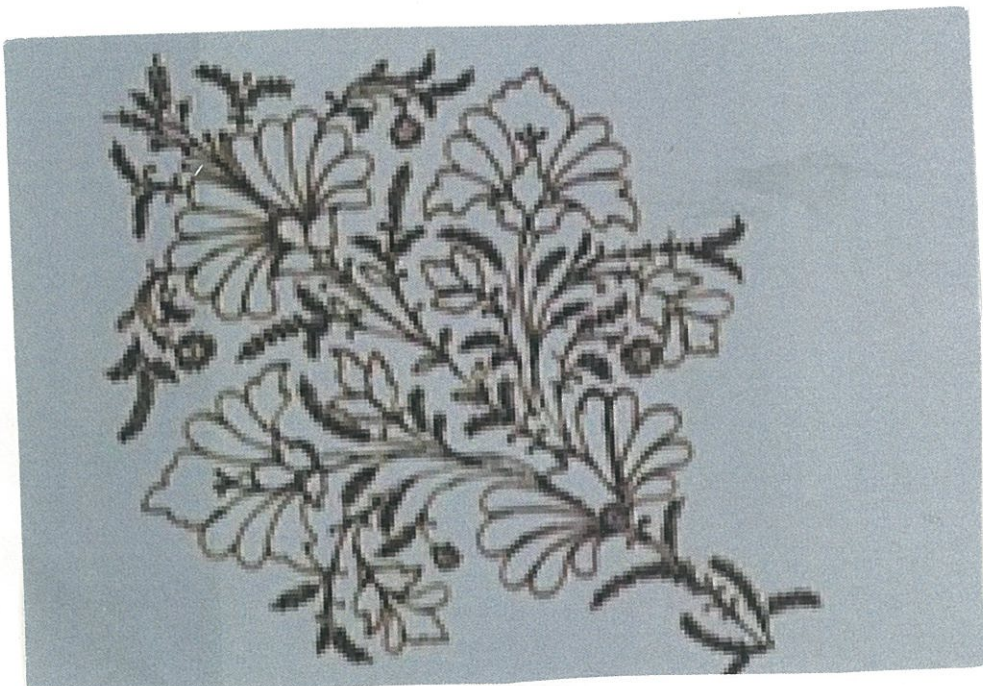
LOTUS

used in axis of circular patterns and used as
labels in borders (gives ~~some~~ cosmic balance)
As well as solar symbol for Hinduism.
And for Buddhist its a symbol of Lord Buddha.

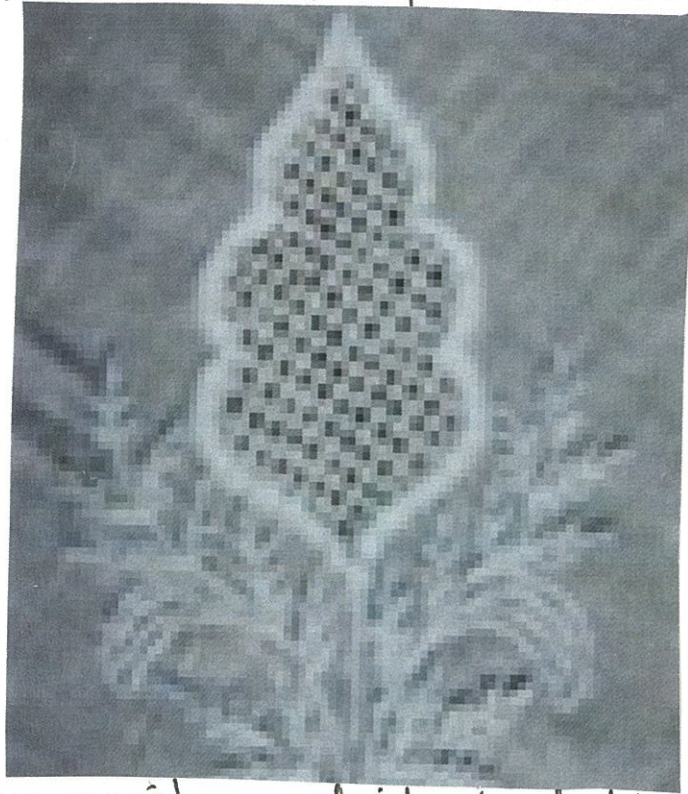


MARIGOLD AND LILLIE

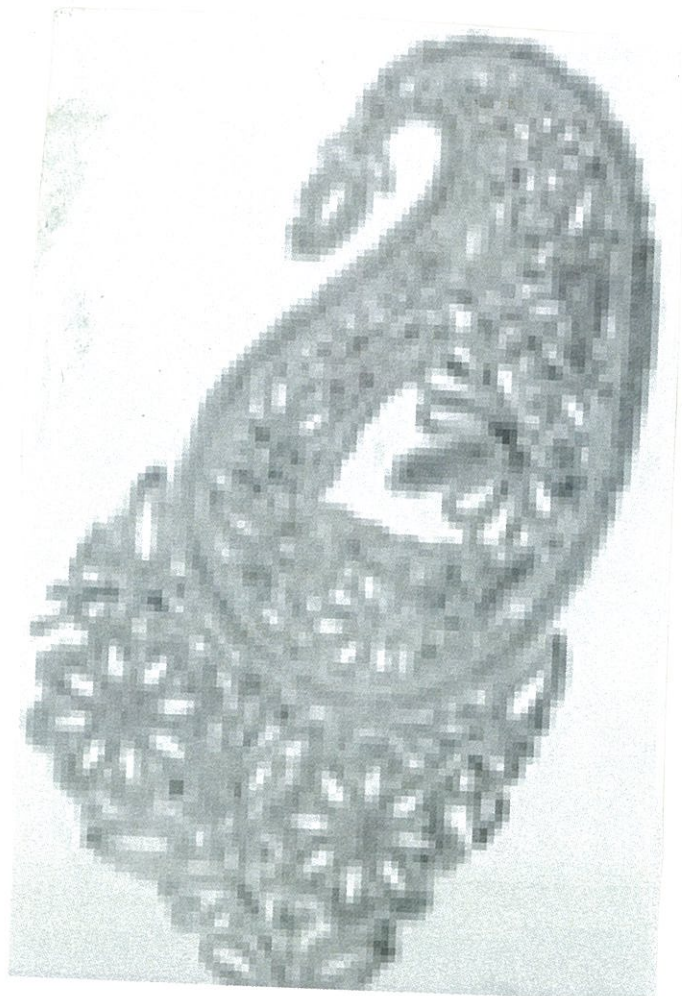
Used in Repetitive patterns
of Bels.



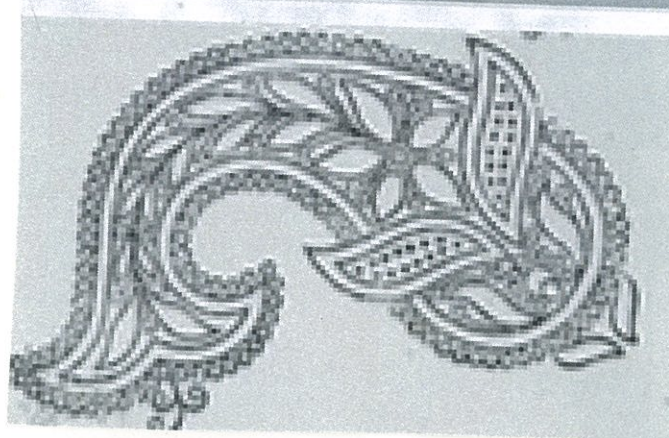
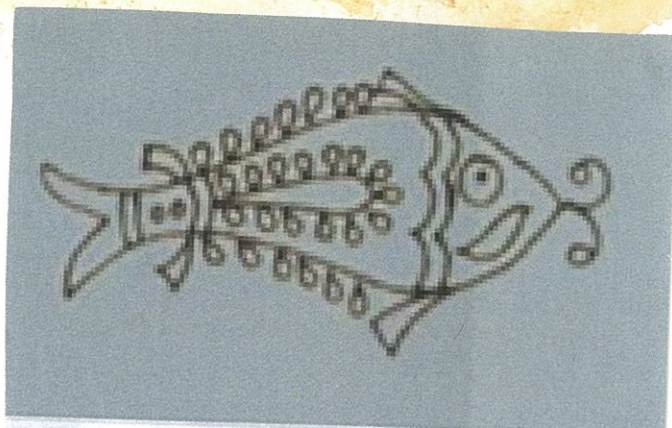
TURANJ is a stylised papal leaf from Himalayan foothills, sacred for both Hindus and Buddhist.



AKHERI or paisley which is believed as Representation of Mango.



MOTIFS INSPIRED FROM ANIMALS AND BIRDS



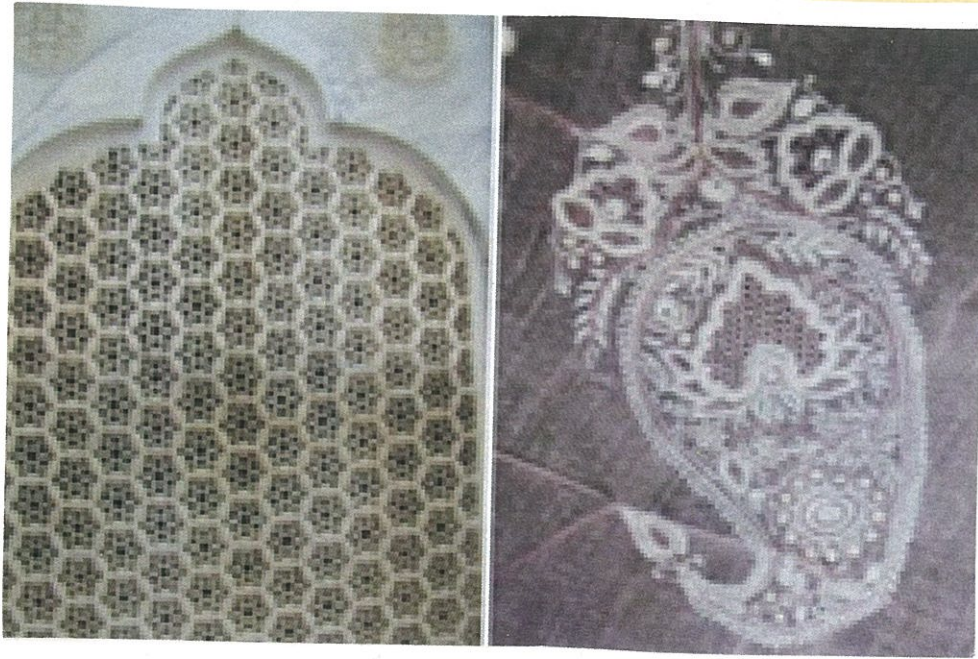
FISH or Mahi

Represented both in realist as well as symbolic form it is treated as goodwill and related with water means a symbol of life.

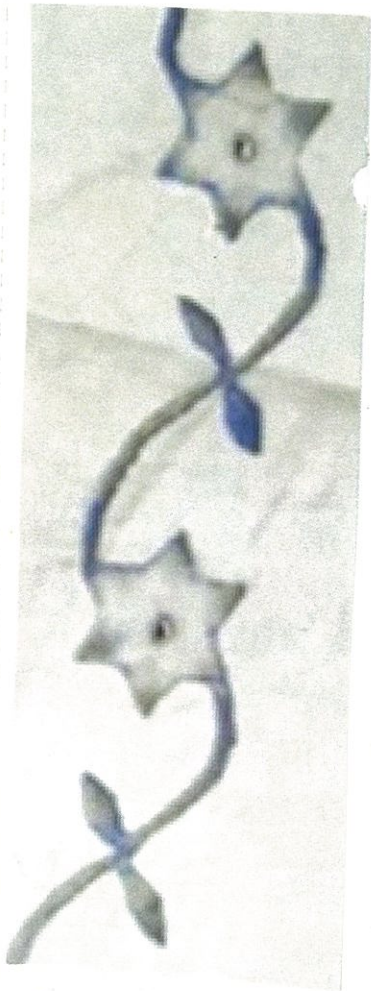
Peacock

Symbolise Divine force.

INSPIRED FROM MUGHAL ARCHITECTURE.



- Jalis revealed the underneath skin or coloured fabric to given an accent of colour to alternate white of chikankari.
- These jalis were also the parts of Islamic Architecture.



Java.

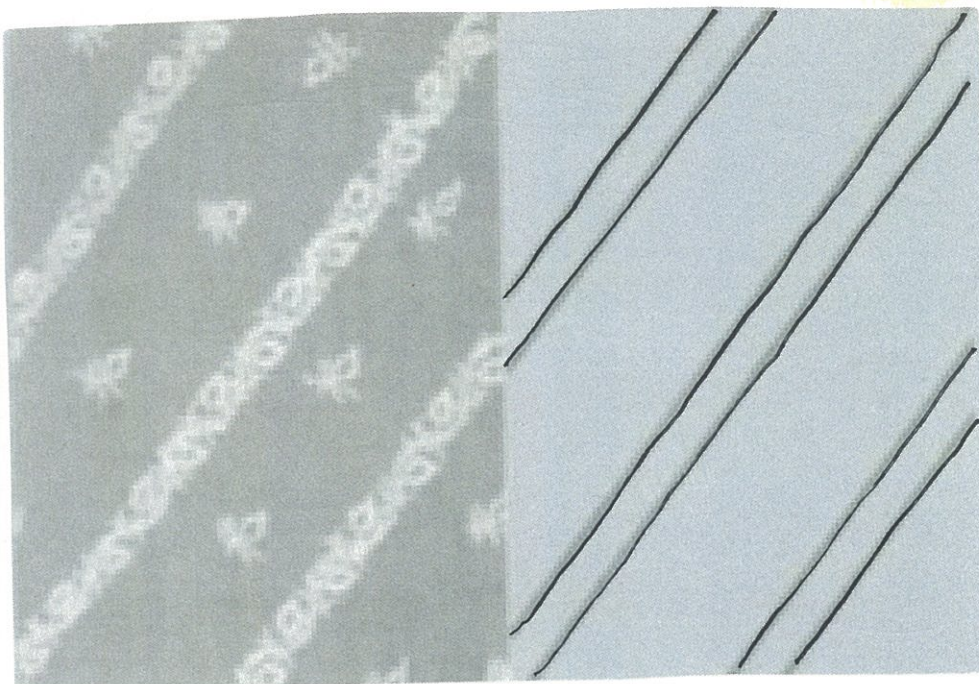
The seams and hems have Java as a common motif.

Other common motifs for seaming are fish and chevron (tara) which is a European motif.

Dauas

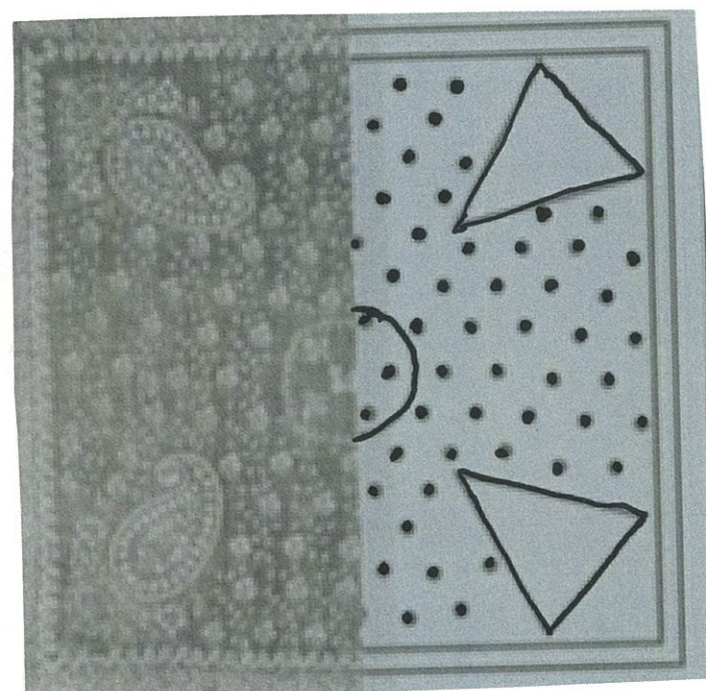
(Joining applique seams) mainly done by using such motifs.

TRADITIONAL LAYOUT PATTERN OF MOTIF



Lehanga Pattern
is most
prominent where
creeps run
diagonally
from Right
to Left.

Serrated Arrangement of
Buttis and Akuris on
the Axis.



The flower creeps
were flipped in
orientation to
show more
continuous
effects

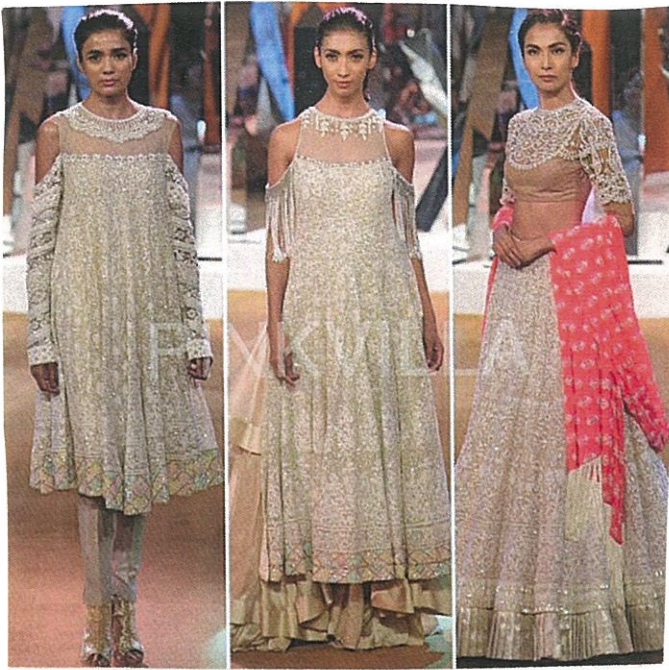
DESIGNERS
WHO WORKED

WITH

CHIKANKARI

MANISH MIJWAN

Summer Couture



Indian Couturier

Manish Malhotra gives an ode to the art of Chikankari as he showcases the stunning nuances of this elegant embroidery technique with Mijwan Summer 2017.

Handcrafted in Pastel Hues, the Mijwan line is a classic compilation of well tailored and embroidered Kurta - Salwaris, Bandhagalas, Kurta - bandis along with drape and layer Kurtas, skillfully highlighting the intricate art of chikankari.

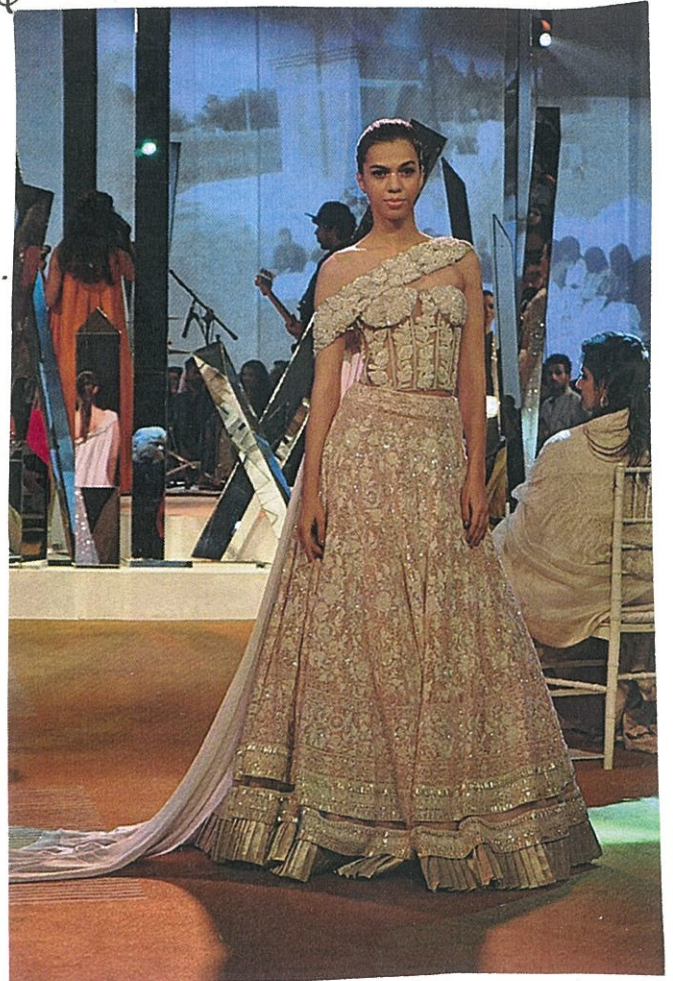
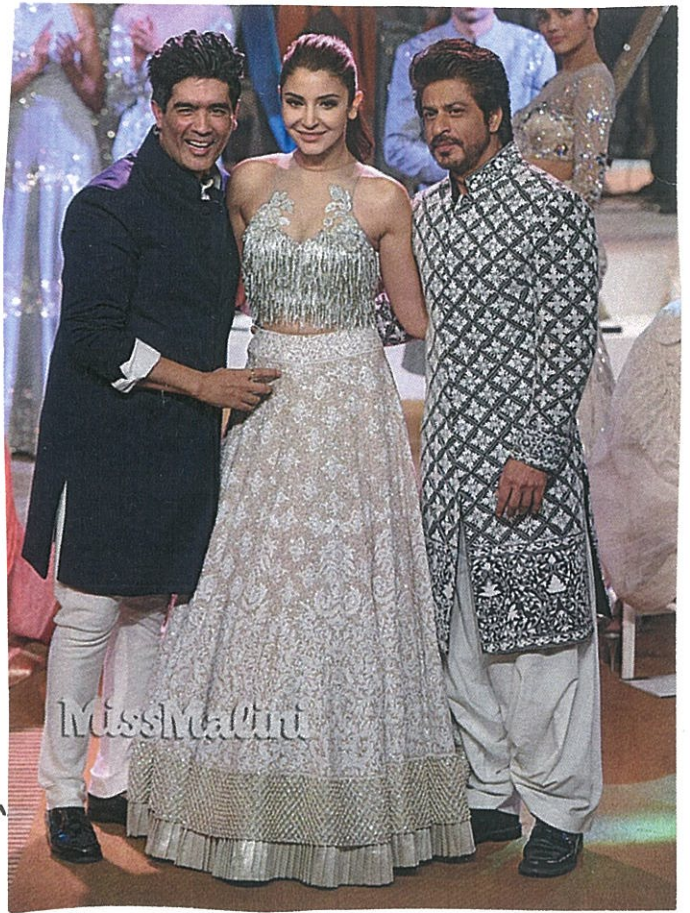
Muted shades of muted white, grey, beige, lilac, aqua and baby pink. It is supple with light, breezy silhouettes and subtle nuances of women elegance.

MALHOTRA COLLECTION

Show 2017

Manish Malhotra finishes six years of his journey with the Mijwan Welfare Society (MWS). Named after a local village in Uttar Pradesh, the initiative is spearheaded by actresses Shabana Azmi, Narmrata Goyal and Mr. Malhotra, operating with the objective of ~~and~~ reviving the craft of Chikan Embroidery, as well as empowering local women.

The Collection renews the vintage charm of a bygone era through a design story of sequins, tassels, fringes, cold shoulders etc.









ANITA DONGRE Spring/Summer Grassroot Collection.

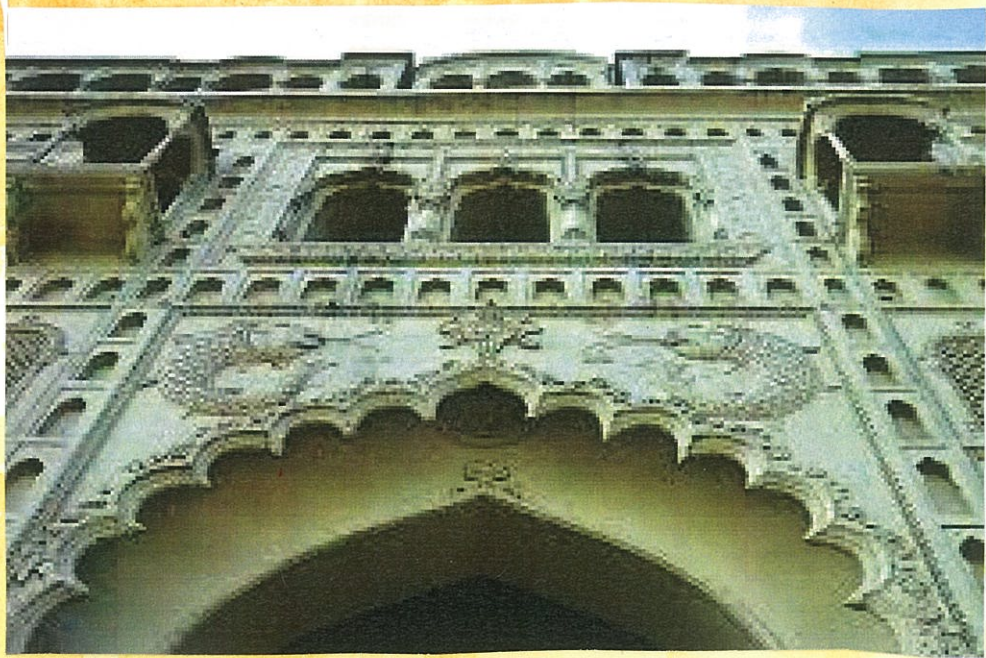
This Line Consists of Sustainable Crafts.
She says its an eco-conscious, healthy
Jew and vegan line offering handcrafted
traditions from India with an aim
to revive and sustain crafts and
Artisans.

Anitra Dongre is working with the
NGOs.

Offering crafts and weaves from the
heart of India in contemporary styles
in the form of garments and accessories.

Anita Dongre writes on her Online Page about
CHIKAKARI - it dates Back to the third Century B.C.
women in rural India embroider ~~on~~ patterns
in upto 32 different stitches to create beautiful
garments.

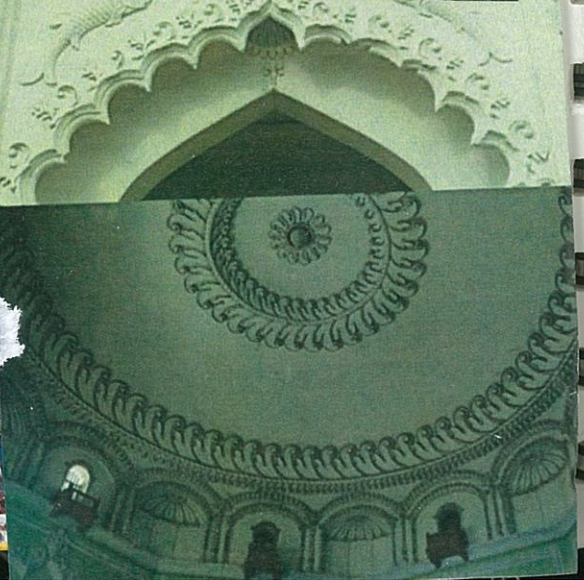
CRAFTS/Included → Handwoven, chanderi,
Embroidered By Hand, Handwoven,
Block Printed by Hand, Jamdani
Bandhani, Ikat, Linen,
Chikan Kani, Dying, Kala Cotton.
Handwoven Bhujadi



INSPIRATION



29.08.2015



BARA IMAMBARA

Important place
For Muslims.

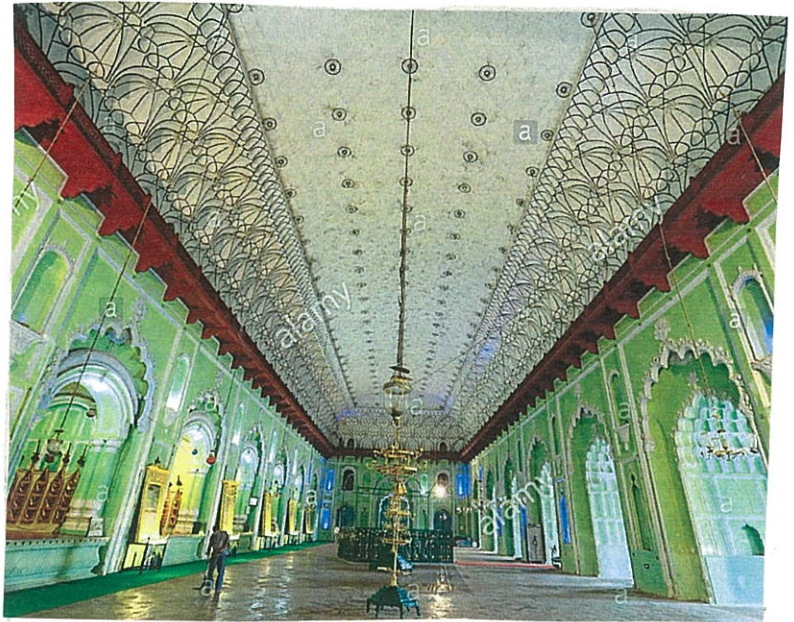
Made up of
* Lakhnaui
Bricks

Also known as
ASFI IMAMBARA.

• Largest Unsupported Structure. → Grave of Nawabs - Asaf-ud-Dowlah.

• The Central Hall is said to be the Largest Arched hall in the world, measures 50 meters long and height = 15 meters.

• No wood or Metal used in the construction.



• The Building was built by 4th Nawab of Awadh - Nawab Asaf-ud-Daula. Construction work began in the year 1784.

[14 years to complete → Designed by
HAFIZ KHAYAT and SHAHJAHANABADI

→ Approx Cost was between Half a Million Rupees to a Million Rupees.

During the 18th Century a devastating Famine struck the Awadh Estate, Making a Plan to provide food for his starving Subjects. He decided to make them construct Magnificent Buildings which would, provide them with Employment and Food. This is how Food-for-work was Implemented.

ARCHITECTURE OF BARA IMAMBARA

ARCHITECTURE OF BARA IMAMBARA.

This is one of the Last Projects not incorporating the use of Irons or any European elements.

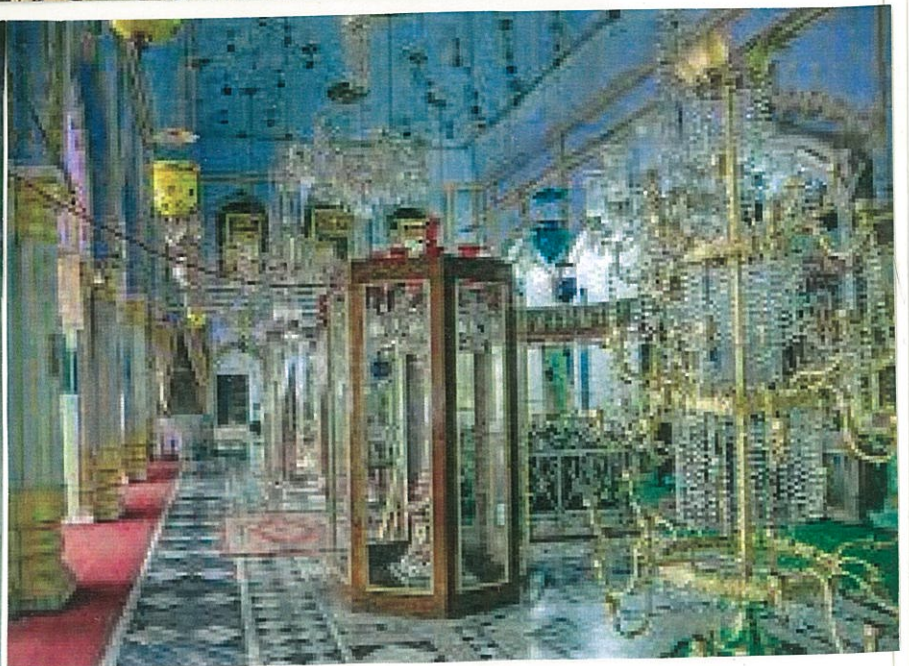
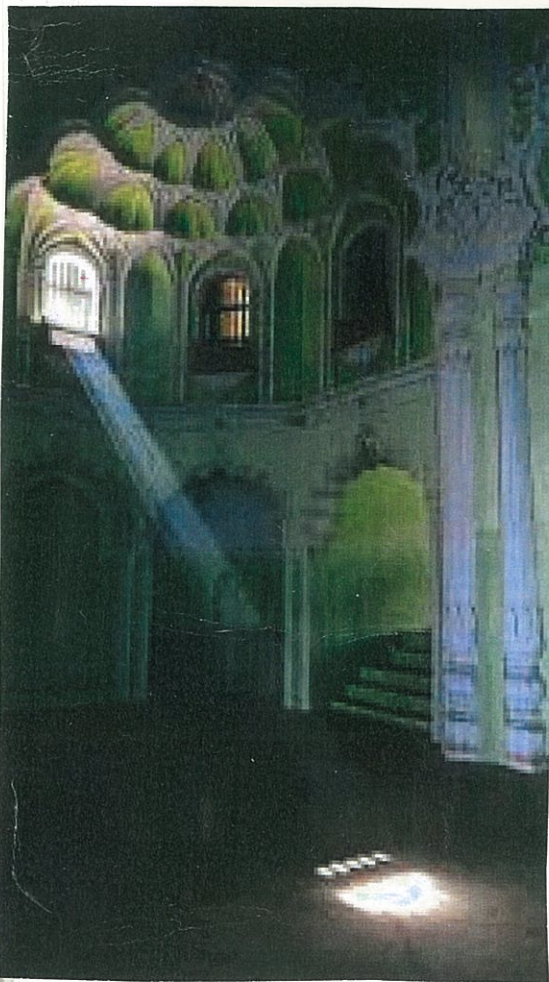
- ↳ No Woodwork Used in the Entire Structure. (except the galleries).
- Blocks have been put together with the interlocking system of the Bricks.
- No Pillars Used.
- ↳ Narrow Passages. including the Famous Bhul Bhulaiya.
- ↳ It has an unusual gateway called the ROMI DARWAZA. Said to be a copy of Istantbul.

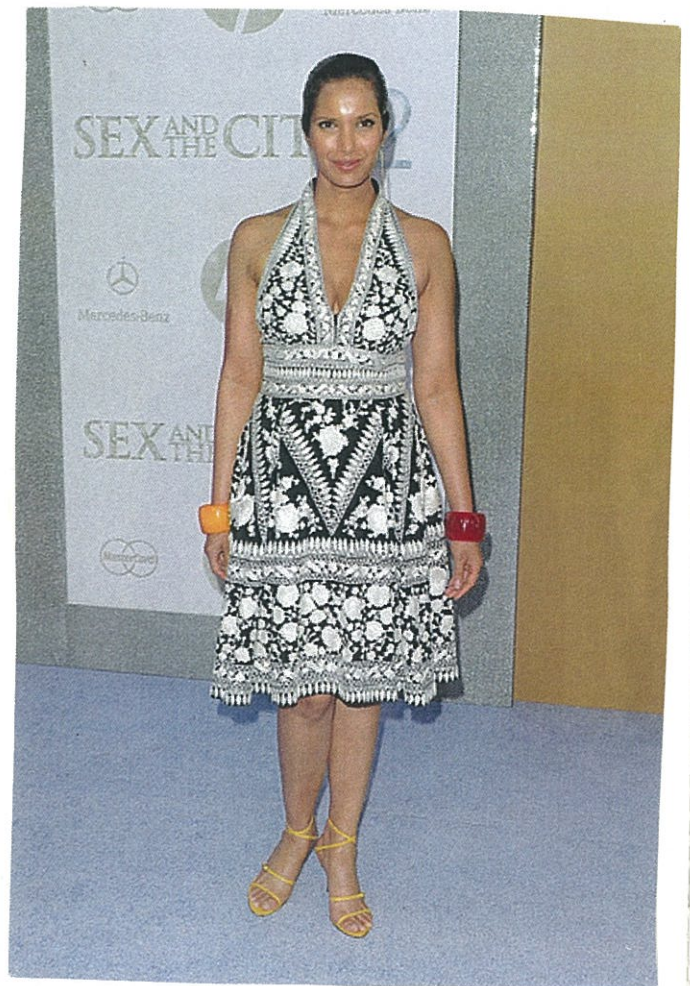
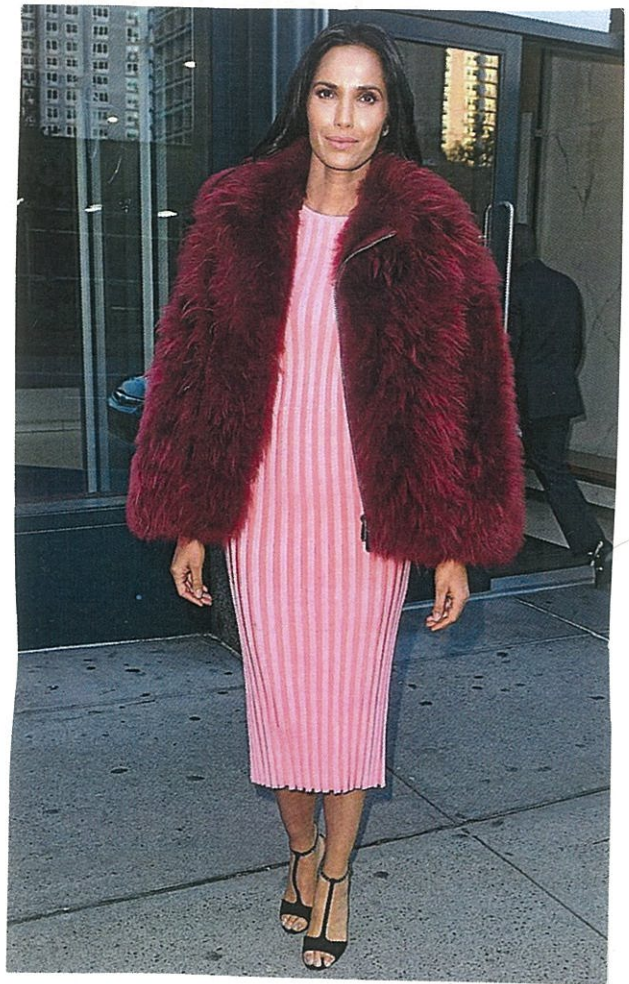
⊛ Similarities I find between My Craft and My Inspiration.

- CHIKAKARI includes intricate Details and so does the Architecture of BARA IMAMBARA.
- Both are the important work of the Same City Lucknow.
- Both give out Mughal and traditional Vibes.

Bara Imambara

Important place





#Eo
B
S

#

#



PADMA
LAXMI

CLIENT

Early Life :- [Padma Laxmi Vaidyanath]
Born in Chennai later staying in New York
September 1, 1970 (Age 47)

Citizenship - American.

Occupation - Model, Author, Actress, TV Host.

Children - 1

Height - 5ft 10in (1.78m)

Hair colour - Black

Personality - Ambitious,
Frank,
Hard Working,
Fierce
Moody Behaviour,
Travel Bug.

Style - Influenced by Culture
Not a Brand Addict.

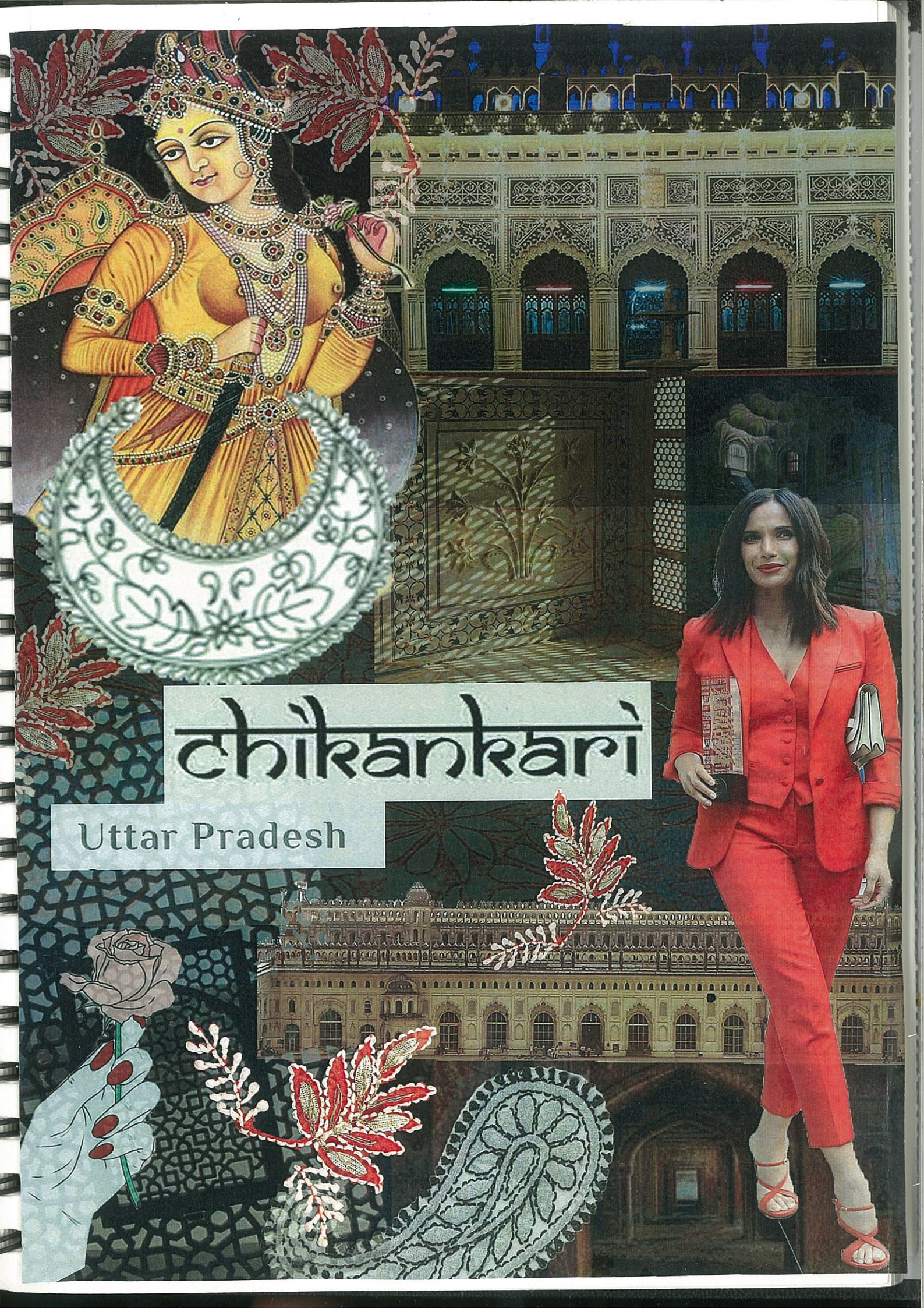
Likes to dress Simple yet elegant.

"BEING HERSELF" is her go to
phrase.

Indo-Western is her STYLE



Mood
Board



तेह्रकान्कारी

Uttar Pradesh