



UNIT - 1

Embroidered Textiles

Objectives

- To introduce the technique of embroidery for value-addition.
- To create awareness about the different embroidered textiles of India.
- To initiate identification of regional embroideries developed by various communities.
- To understand the origin of technique and design with reference to colours, motifs, layouts of different embroidered textiles.
- To learn about the evolution of embroidered textiles over a period of time.

Learning Outcomes

After completing the unit, the students shall be able to –

- Appreciate the finer nuances of embroideries.
- Classify the regional embroideries of India.
- Identify a specific embroidery style of India on the basis of colours, motifs and layout.
- Identify the influencing factors for development and evolution of a specific embroidered textile.

Unit overview

In this unit, the Indian embroideries are classified on the basis of the region where they are produced. Each kind of embroidery is described in terms of region, technique, motifs, style of embroidery and end use.



Chapter 1: Embroidered Textiles of India

Embroidery or the art of needlework resulted from the passion of womenfolk to express their creativity and ornament their apparel and household textiles. Primarily a feminine art, young girls learned the craft from their mothers and older women in the family. The artistic expressions of the embroiderer are skillfully created on fabric with a simple tool, needle or a hook needle known as awl or tambour.

The art of embroidery dates back to as early as the Indus Valley civilization. Bronze and copper awls excavated in Harappa confirm that embroidery was a practiced craft in ancient times. Though none of the embroidered samples exist from primitive times, travelogues of foreign visitors to India mention about prevalence of ornamented textiles in Indian kingdoms. Megasthenes, a Greek traveler during the Mauryan period in 4th century BC has referred to elaborate gold patterning on robes of royalty, possibly using embroidery as a technique for fabric decoration. Another traveler from the 13th century, Marco Polo has described the intricate embroidered textiles from Eastern and Western India. The oldest existing embroidered pieces that are available for reference are from the 16th century AD, which include textiles exported to Europe or articles prepared for royalty.

Different embroidery styles have developed regionally in India that has a distinct identity of their own. Cotton, silk, woolen thread or gold/silver is used to embroider on various media, from cotton, silk, woolen fabric to velvet and leather. Besides thread, pieces of fabric, beads, mirrors, shells, coins, precious stones and sequins are also used for embellishing the fabric. With the passage of time, a variety of embroidery designs have been created by artisans from their own imagination.

The Indian embroideries can be classified on the basis of the technique of production or as per the region of production.

In this chapter the Indian embroideries are classified on the basis of region as follows:

- a) Northern India:
 - (i) Kashida from Kashmir
 - (ii) Phulkari from Punjab
 - (iii) Chamba Rumal from Himachal Pradesh
- b) Western India:
 - (i) Embroidery from Gujarat
 - (ii) Parsi embroidery



- c) Central India:
 - (i) Chikankari from Uttar Pradesh
 - (ii) Phool Patti ka Kaam from Uttar Pradesh
 - (iii) Zardozi from Uttar Pradesh
- d) Southern India:
 - (i) Kasuti from Karnataka
 - (ii) Lambadi embroidery from Andhra Pradesh
- e) Eastern India:
 - (i) Kantha from West Bengal
 - (ii) Sujani from Bihar
 - (iii) Pipli appliqué from Orissa

1.1 Kashida

Region: Kashida is an embroidery style from Kashmir that is practiced by men folk of the region. The intricate needlework is inspired from the charming natural surroundings of Kashmir.

Technique: The base material for Kashida is cotton, wool or silk in a variety of colours like white, blue, yellow, purple, red, green and black. The embroidery threads used to execute Kashida are wool, silk or cotton depending on the product to be embroidered. The main stitches employed for Kashida are darning stitch, stem stitch, satin stitch and chain stitch.

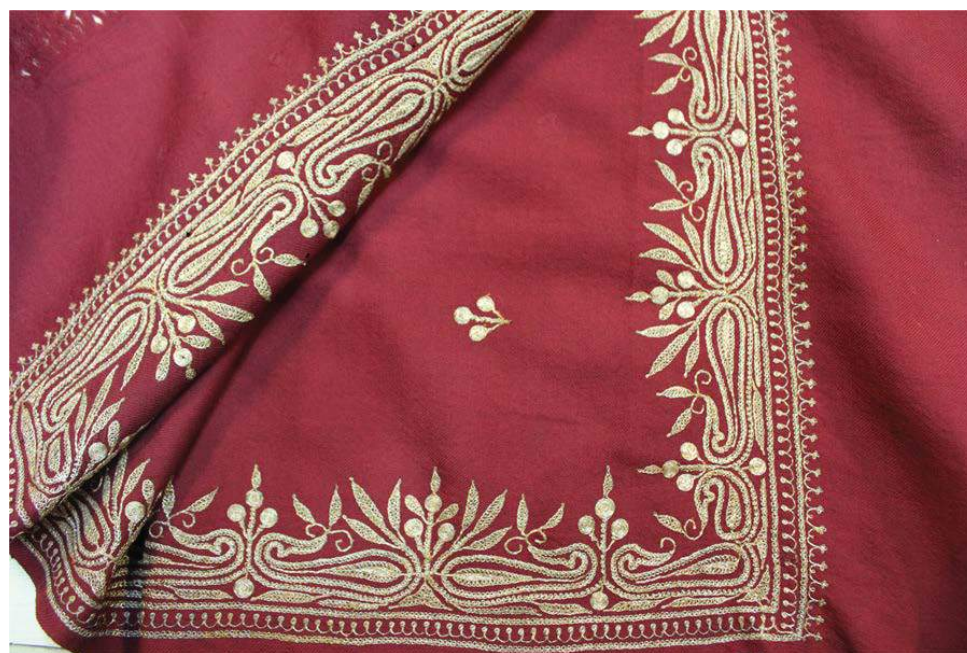
Motifs: The motifs used in Kashida depict the natural elements which includes the rich flora and fauna of the region of Kashmir. Typical motifs are birds like magpie, kingfisher; flowers, butterflies, maple leaves, almonds, cherries, grapes and plums. A popular motif seen on embroidered shawls is derived from the cypress cone.

Style of Embroidery: There are three styles of embroidery followed in Kashmir. Sozni is intricate embroidery that uses stitches like fly stitch, stem stitch and darning stitch (Pic. 1.1). The aari style, also called Zalakdozi employs hook or aari to fill-in motifs with chain stitch (Pic. 1.2). In Kashmiri couching, zari thread is laid on the fabric along a pattern and is held in place with another thread (Pic. 1.3).





Pic. 1.1: Sozni style of embroidery on shawl



Pic. 1.2: Kashmiri couching using zari thread on shawl





Pic. 1.3: Zalakdozi style of embroidery

End Use: Kashmiri embroidery is primarily done on shawls and regional garments like *phiran*. Chain stitch embroidery is done on woolen floor rugs called Gabbas and Namdas. Nowadays, Kashida is also used to decorate household items like bed covers, cushion covers, lampshades, bags and other accessories.

1.2 Phulkari

Region: Phulkari is an embroidery style that originated in Punjab. It is used and embroidered in different parts of Punjab namely Jalandhar, Amritsar, Kapurthala, Hoshiarpur, Ludhiana, Ferozepur, Bhatinda and Patiala.

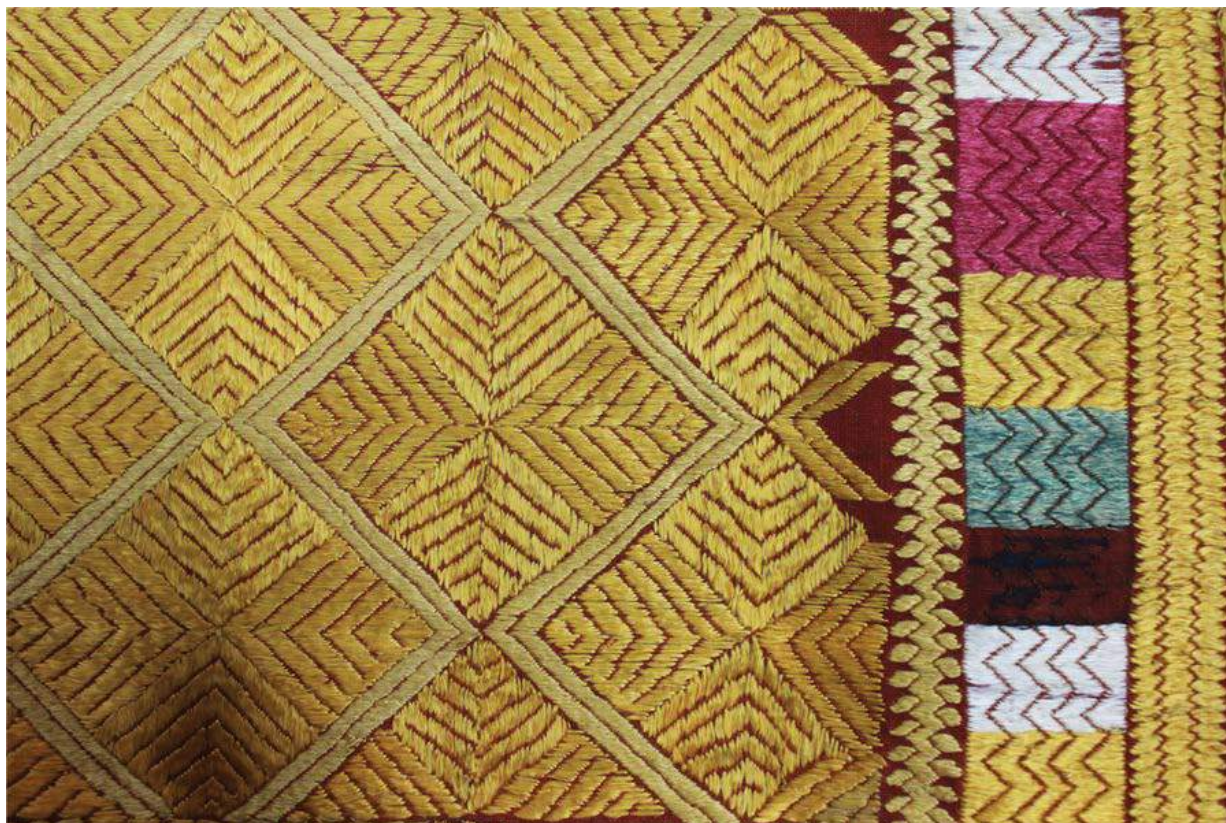
The earliest available article of phulkari embroidery is a rumal embroidered during 15th century by Bibi Nanaki, sister of Guru Nanak Dev. The needlework is widely practiced by the women of Punjab and holds significance in a life of a woman, from her marriage till her final abode to heaven.

Technique: The base material to execute Phulkari is handspun and handwoven *Khaddar* that is dyed in red, rust, brown, blue and darker shades. Soft untwisted silk thread 'Pat' is used for



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the embroidery. The colours of the thread are red, green, golden yellow, orange, blue etc. The basic stitch employed for Phulkari is darning stitch, which is done from the reverse side of the fabric. The stitches follow the weave and a beautiful effect is created on the fabric by changing the direction of the stitches (Pic. 1.4). For outlining of motifs and borders, stem, chain and herringbone stitches are sometimes used.



Pic. 1.4: Close view of Phulkari embroidery

Motifs: The motifs used in Phulkari are inspired by objects of everyday use like rolling pin, sword, flowers, vegetables, birds, animals etc. They are generally geometrical and stylized. Usually one motif is left unembroidered or is embroidered in an offbeat colour. This motif is called 'nazarbuti' which is considered to ward off the evil eye.

Style of Embroidery: The two embroidery styles prevalent in Punjab are Bagh and Phulkari. Bagh is a fully embroidered wrap that is used for special occasions whereas Phulkari is simple and lightly embroidered for everyday use (Pic. 1.5).





Pic. 1.5: Close view of Bagh, fully embroidered wrap

End Use: Phulkari is an important part of the bridal trousseau and is worn as a veil or wrap by women on special occasions like Karva Chauth, a festival celebrated in North India for longevity of husbands. A specific pattern of Phulkari is also used as canopy on religious occasions.

Presently, Phulkari is being done on bed linen and apparel like tops, tunics and skirts.

1.3 Chamba Rumal

Region: Chamba Rumal, an embroidery from Himachal Pradesh dates back to the 15th century. There is a mention of this embroidery being practiced in Pathankot, Chamba and other remote villages of Himachal Pradesh in Buddhist Literature and the Jataka Tales. Chamba was known for the most picturesque needle work, which the Romans described as 'needle painting'.

Technique: The embroidery is executed on two types of unbleached cotton cloth: lightweight, delicate muslin or handspun, hand-woven, coarser khaddar. Untwisted, dyed silk threads 'Pat' in bright colours like red, yellow, green, blue, crimson and purple are used for the embroidery. The embroidery uses double satin stitch which simultaneously fills in the motif on both sides of the fabric, making it reversible.





Motifs: The motifs used are inspired from Pahari paintings depicting Lord Krishna and his playful antics. The embroidery also depicts the flora and fauna of the Himalayan region (Pic. 1.6). Typical motifs include: tiger, goat, deer, horse, peacock, parrot; flowers, shrubs and plants, willow and cypress trees; and musical instruments like *sitar*, *tabla*, *veena*, *tanpura* etc.



Pic. 1.6: Part of a Chamba Rumal

Style of Embroidery: The embroidery is executed on a square piece of cloth. The motifs are arranged on the *rumal* in order to portray scenes from Lord Krishna's life. Some of the popular themes include Rasamandala, Rukmini haran and Kaliya daman (Pic. 1.7). There are floral



borders on all four sides of the *rumal* (Pic. 1.8).



Pic. 1.7: Close-up of Chamba Rumal depicting Rasmandala from Lord Krishna's life



Pic. 1.8: Close-up of floral border

End Use: Traditionally the *rumal* was used as a cover for food *prasad* offered to gods and goddesses. It was also a custom to gift embroidered rumals at the time of weddings.



Now days, the Chamba embroidery is done on fabrics like silk, polyester or terrycot and made into blouses, caps, slippers, cushions covers etc. Embroidered silk wall hangings are also exported from Himachal Pradesh.

1.4 Embroidery from Gujarat

Region: The embroidery of Gujarat is colourful and vibrant practiced by different communities of the state. The most popular embroidery styles originate from Kutch and Kathiawar region of Gujarat.

Technique: The embroidery is done with multi-coloured threads, usually cotton or silk embroidery threads. Different stitches are used depending on the style of embroidery, namely chain stitch, herringbone stitch, satin stitch, interlace stitch, buttonhole stitch and darning stitch. There is also use of mirrors that are fixed on the fabric with an embroidery stitch.

Another technique used in Gujarat is appliqué where scraps of fabric are cut into a form and stitched onto the base fabric.

Motifs: The motifs used in Gujarati embroidery are mostly taken from flora and fauna. Some typical motifs are flowers, creepers, trees, peacocks, parrots and elephants. Besides flowers and animals, human figures in different poses like dancing women and men are also seen in some styles of Gujarati embroidery.

Style of Embroidery: There are different embroidery styles carried out by tribal communities of Gujarat. Some of the styles are as follows:

- Mochi Bharat: The embroidery style from Kutch is practiced by the *mochis* of shoemakers. The *ari* or the hook is used to embroider designs with chain stitch (Pic. 1.9).
- Soof Bharat: The embroidery is executed with untwisted silk floss and geometric patterns are created using the darning stitch (Pic. 1.10).
- Abhla Bharat: The embroidery style is defined by the use of mirror work along with other embroidery stitches to create designs on fabric (Pic. 1.11).
- Moti Bharat: The craft is characterized by the use of white and coloured beads that are connected with thread to develop colourful motifs on a white background of beads.
- Kachcho Bharat: The embroidery uses interlace stitch called *sindhi taropa*. The motifs are mainly geometrical comprising of squares, hexagons and lozenges.





Pic. 1.9: Mochi Bharat



Pic. 1.10: Soof Bharat





Pic. 1.11: Abhla Bharat

End Use: A range of embroidered articles are produced in various regions of Gujarat. Some examples are quilts, doorway hangings, pouches, bags, ghagra, *choli*, wedding costumes, animal trappings etc.

1.5 Parsi Embroidery

Region: As the name suggests, the Parsi embroidery is practiced by the Parsi community living in Mumbai. They are believed to be descendants of Persian Zoroastrians, who migrated to India around the 8th century. The Parsi embroidery is an interesting mix of eastern and western cultures, imbibing from Persian, Chinese, Indian and European influences.

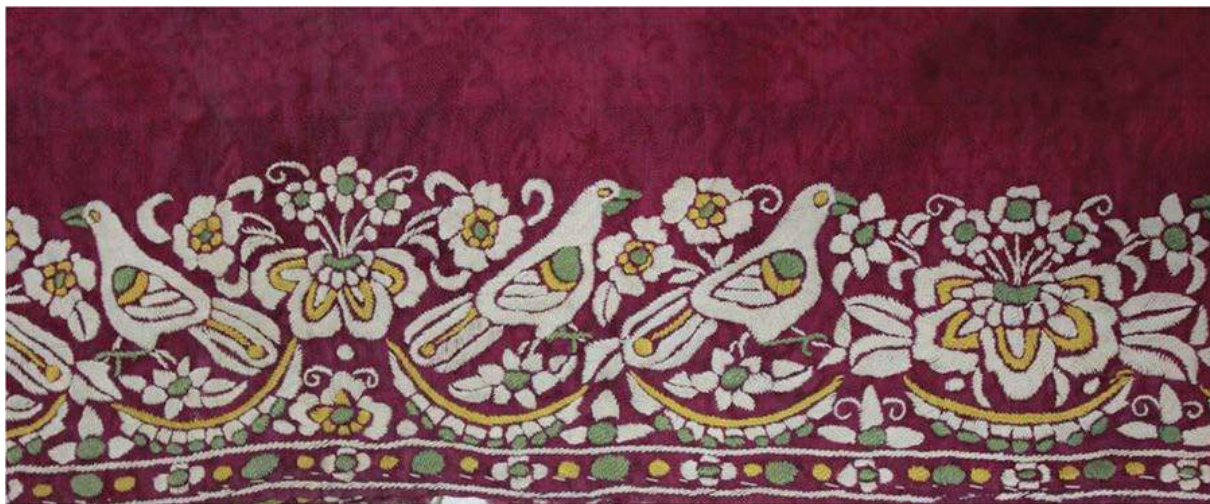
Technique: The base material for Parsi embroidery is silk fabric in bright red, purple, blue, magenta and black colour. The embroidery is done with silk threads in light pastel colours like off-white, pink and cream. The basic stitch used in Parsi embroidery is satin stitch and its variations to fill-in motifs (Pic. 1.12). Besides the satin stitch, French knots are used that imparts texture to the fabric, resembling small beads fixed on the fabric.





Pic. 1.12: Close view of satin stitch used in Parsi embroidery

Motifs: The motifs are derived from Persian, Chinese, Indian and European cultures. The range of motifs from nature includes flowers like chrysanthemum, peony, lily and lotus; foliage like cherry, weeping willow and pine; birds like crane and peacock, and butterflies (Pic. 1.13). Other important motifs are inspired from Chinese architecture and portrayal of Chinese human figures and scenes from daily life.



Pic. 1.13: Parsi embroidery depicting birds and floral motifs

Style of Embroidery: The Parsi *gara* is an embroidered sari that has heavily embellished borders on all its four sides.

End Use: The Parsi embroidery is done on *garas* (sari) and *jhablas*. A time consuming embroidery, the richly embroidered Parsi *garas* are regarded as heirlooms.

Though the embroidery is becoming extinct, attempts are being made to revive the craft and produce fast selling products like scarves, bags and other accessories.



1.6 Chikankari

Region: Chikankari is white work embroidery practiced in Lucknow, Uttar Pradesh. It is believed that Nur Jahan, wife of Mughal emperor Jahangir embroidered a cap for her husband, and hence popularized this craft of white on white embroidery.

Technique: The embroidery is done on fine white cotton fabric with untwisted white cotton or silk thread. There are three types of stitches used in chikankari: flat stitches like stem stitch and herringbone stitch, raised stitches like bullion and French knots and pulled thread work or *jali*.

Motifs: The motifs are inspired from nature's flora including flowers, creepers and lace-like patterns.

Style of Embroidery: A common style present in each piece of Chikankari is the shadow work. To create the light and shade effect, herringbone stitch is executed from the wrong side of the fabric which creates shadow of lighter colour on the right side and at the same imparts an outline to the motif. (Pic. 1.14 & 1.15).



Pic. 1.14: Herringbone stitch visible on the wrong side of the fabric



Pic. 1.15: Shadow effect created on right side of fabric

End Use: Traditionally the embroidery was done mainly for male garments such as *kurta*, *bandi*, *choga* etc. for summer wear.



Presently Chikankari is being explored for apparel as well as home products on different fabrics like crepe silks, chiffons, georgettes and cotton polyester blends. Besides the traditional white on white embroidery, the contemporary chikankari has a wider colour palette, from pastels to bright colours (Pic. 1.16).



Pic. 1.16: Contemporary Chikankari

1.7 Phool Patti ka Kaam

Region: Phool Patti ka Kaam is traditional appliqué style embroidery practiced in Uttar Pradesh, chiefly Aligarh and Rampur. The embroidery is executed by Muslim women, who work from their homes. The craft gained importance during the Mughul period.

Technique: The appliqué is done on fine white cotton fabric or organdy. Traditionally appliqué is done in two ways. In one form 'Badi Patti ka Kaam' small pieces of white fabric cut into floral forms are stitched onto the white fabric, creating the light and shade effect. The detailing of the motifs is done with stem stitch. In the other 'Choti Patti ka Kaam', small pieces of cloth are folded into diamond shapes and used as petals or leaves in the motifs, along with stem stitch work (Pic. 1.17).





Pic. 1.17: Choti Patti ka Kaam

Motifs: As the name suggests, the motifs used in Phool Patti ka Kaam are flowers and leaves. The floral forms are geometric in nature.

Style of Embroidery: There are two styles of Phool Patti ka Kaam according to the size of motifs appliquéd on the fabric. The Badi-patti style uses bigger floral forms for appliqué whereas in Choti-patti style very small diamond shapes are applied on the fabric.

End Use: Phool Patti ka Kaam was traditionally done on dupattas and saris. Now a days the appliqué is also done on home furnishings like curtains, table linen and cushion covers using other colours besides white.

1.8 Zardozi

Region: Zardozi, the gold and silver embroidery is practiced in Lucknow, Agra, Varanasi, Bareilly, Bhopal, Delhi and Chennai. The craft flourished under the patronage of the Mughul courts.



Technique: The embroidery is done on different fabrics like velvet, satin and silk with a variety of zari threads and materials like badla (the untwisted wire), salma (stiff finely twisted circular wire) gijai (twisted metallic wire), dabka (zig-zag coiled wire), sitara (small circular disc), pearls and coloured beads (Pic. 1.18). The different stitches used in Zardozi are chain stitch, stem stitch and satin stitch. The fabric to be embroidered is first stretched on a rectangular wooden frame supported on two tripods called a *karchob*. A hook or an awl is used to execute the embroidery.



Pic. 1.18: Intricate zardozi on velvet

Motifs: The motifs used are mainly floral and geometrical. Some popular motifs are creepers, flowering bush, floral scrolls and intricate *jali* patterns (Pic. 1.19).





Pic. 1.19: Floral scrolls executed with zardozi embroidery

Style of Embroidery: There are two embroidery styles namely Karchobi and Kamdani under Zardozi. In Karchobi, the fabric is clamped on wooden frame and elaborately embroidered to create decorative home furnishings and ornate apparel. Kamdani is lighter embroidery done on apparel like *dupattas* and scarves without clamping the fabric on any frame.

End Use: Zardozi was traditionally done to ornament wall hangings, bedcovers, cushion covers, curtains, palanquin covers, trappings for elephants, bullocks and horses, canopies, shoes, jackets, purses, boxes etc.

The embroidery continues to be one of the most favoured ornamentation for decoration of apparel such as *lehenga choli*, sari etc.

Presently, Zardozi is also explored on different types of base material like jute to develop trendy products like bags and decorative fashion accessories (Pic. 1.20).





Pic. 1.20: Zardozi on jute

1.9 Kasuti

Region: Kasuti embroidery is practiced in Karnataka. The embroidery considered as an auspicious craft, is executed by women. In ancient times, every bride would own a black silk sari, Chandrakali sari, with Kasuti embroidery done on it.

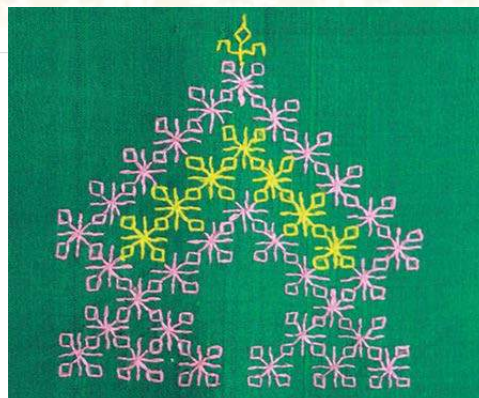
Technique: The embroidery is done on hand-woven cloth of darker colour usually black with cotton threads in different colours like red, orange, purple, green, yellow and blue. Four basic stitches are used: Gavanti, double running stitch that creates the same effect on both sides of fabric; Murgi, zig-zag running stitch that works in stepwise manner; Negi, simple running stitch that produces a weave-like effect, and Menthi, cross stitch that gives a heavier appearance (Pic. 1.21 & Pic. 1.22). The embroidery threads used are drawn from the old silk sari borders.



Motifs: The motifs are inspired from religion, architecture, flora and fauna, and objects of daily use. Some examples are star shaped designs, chariot and palanquin for deity, *tulsi* pot holder, cradle, sacred bull, deer, elephant, peacock, horse and lotus (Pic. 1.23).



Pic. 1.21: Kasuti embroidery using gavanti & murgi stitches



Pic. 1.22: Kasuti embroidery using menthi stitch



Pic. 1.23: Kasuti embroidery depicting tulsi pot holder and elephant motifs



Style of Embroidery: The embroidery uses a combination of horizontal, vertical and diagonal stitches. The motifs are not traced on the fabric and the embroidery is executed by counting the yarns on the base material.

End Use: Traditionally the embroidery was done on Ilkal sari and other apparel items like women's blouse and children's bonnets.

Presently Kasuti embroidery is also done on home products like cushion covers, bedcovers, curtains and accessories like handbags, mobile pouches, belts etc.

1.10 Lambadi Embroidery

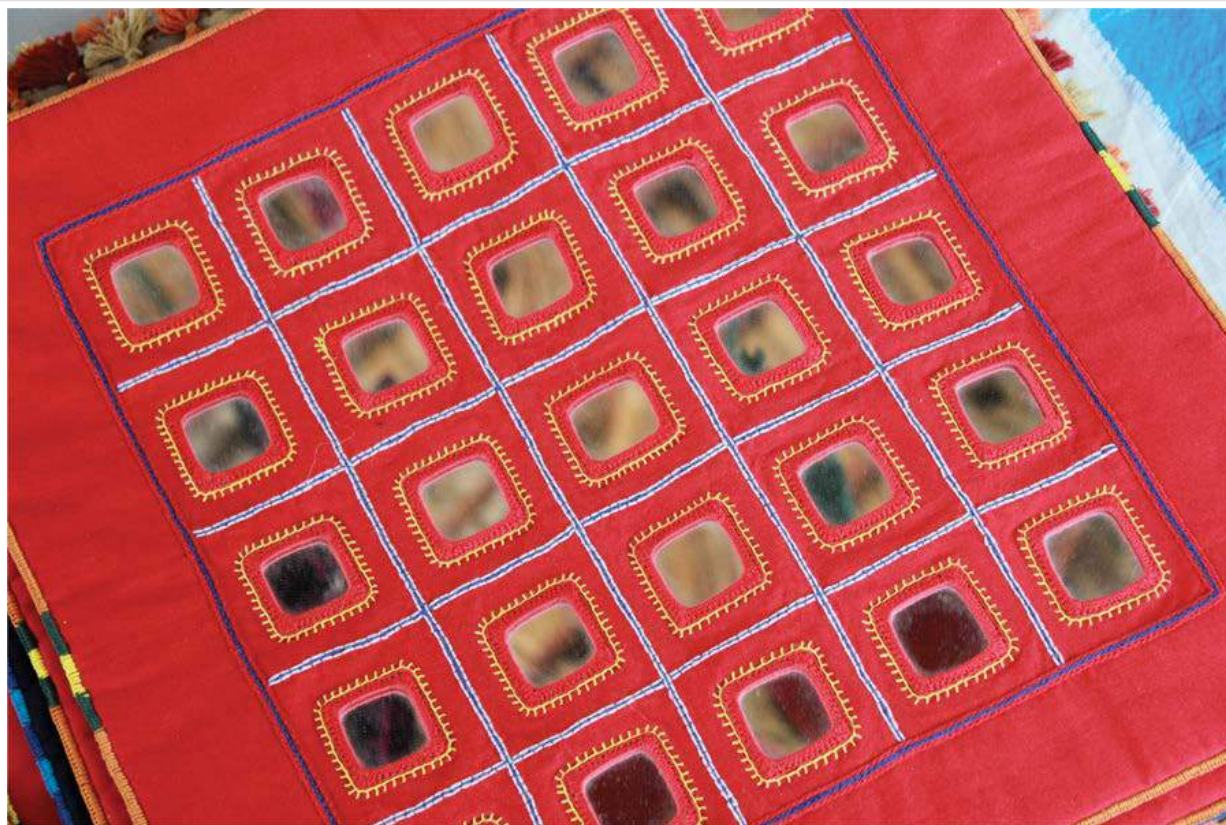
Region: Lambadi embroidery is practiced by the Lambadas or Lambanis, the Banjaras of Bellary and Bijapur in Karnataka and Hyderabad in Andhra Pradesh. The colourful embroidery was done by the women to decorate their costumes namely phetia or skirt and kanchali or blouse (Pic. 1.24).



Pic. 1.24: A Lambadi woman in traditional embroidered costume



Technique: The embroidery is done on hand-woven cloth in dark blue or red colour. The embroidery is done with colourful threads using basic stitches like herringbone stitch, chevron stitch, cross stitch and running stitch, combined with appliqué. The embroidery is further embellished with mirrors, cowrie shells, beads, coins and silver trinkets (Pic. 1.25).



Pic. 1.25: Lambadi embroidery with mirror work

Motifs: The motifs are mainly geometrical with grid like patterns.

Style of Embroidery: The embroidery uses a combination of stitches and appliqué, along with mirror work and other embellishments like cowrie shells and coins.

End Use: In the past, Lambani women embroidered their garments and other utility products like pouches and bags. Nowadays, the embroidery is done on a variety of products like cushion covers, bedcovers, wall hangings, garments and accessories like bags, headbands, waist belts etc.



1.11 Kantha

Region: Kantha is an embroidery style that originated in West Bengal. In the past, it was used to transform old, used fabric into an embroidered textile.

Technique: The embroidery is executed on layers of old white cotton saris that are stitched together with simple running stitch in white thread. The motifs are traced and embroidered using different coloured threads. The embroidery threads used are drawn from the old sari borders. The basic stitch used is running stitch along with satin stitch and chain stitch (Pic. 1.26).



Pic. 1.26: A close up of Kantha embroidery executed with running stitch

Motifs: The motifs used in Kantha are lotus flowers, floral scrolls, tree of life, creepers; animal and bird forms; fish, sea-monsters, mermaids, ships, submarine scenes; domestic articles like mirrors, pitcher, nut cracker, umbrella, musical instruments and human figures like gods and goddesses, horse man, fisherwoman etc (Pic. 1.27).





Pic. 1.27: Kantha with florals, human figures & elephant motifs

Style of Embroidery: Different embroidery layouts are followed in Kantha. Some examples are: A central motif and tree of life on all four corners, motifs arranged in panels or a big central panel and smaller motifs placed around.

End Use: Kanthas were mainly used as quilts and also offered to special guests to sit or sleep on it. It was presented to the bride and groom as well as used to wrap valuables and gifts. Other uses of Kantha include bags for keeping money and book cover.

Nowadays, Kantha embroidery is done on single layer of white or coloured fabric base using contemporary motifs. The product range includes stoles, dupattas, saris and suit materials (Pic. 1.28 & Pic. 1.29).





Pic. 1.28: Close view of Kantha embroidery on sari



Pic. 1.29: Contemporary Kantha



1.12 Sujani

Region: Sujani is an embroidery style practiced in parts of Bihar, namely Muzaffarpur, Bhusra, Madhubani and Patna. Similar to Kantha, the embroidery was traditionally done on layers of old saris and converted into a quilt. In the past, Sujanis or embroidered quilts were made on the arrival of a newborn.

Technique: The embroidery is carried out on layers of old white cotton saris that are stitched together with simple running stitch in white thread. The motifs are filled-in with rows of running stitch in coloured threads drawn from the old sari borders. The outlines of the motifs are defined with chain stitch.

Motifs: The motifs used in Sujani are drawn from daily life and the natural surroundings. Some examples are flowers, plants, elephants, birds, fishes, gods and goddesses (Pic. 1.30). The contemporary Sujanis are also portraying social concerns like female foeticide, women empowerment, girl child education and domestic violence.



Pic. 1.30: Sujani depicting scenes from daily life



Style of Embroidery: The embroidery layout is such that each piece of Sujani tells a story. The motifs are simpler and bolder in comparison to the Kantha embroidery.

End Use: Traditionally Sujanis were used as baby wraps. Presently the women artisans are doing sujani embroidery on different products like bed covers, cushion covers, wall panels, stoles, dupattas and fashion accessories.

1.13 Pipli Applique

Region: Pipli appliqué is a traditional craft from Orissa that gets its name from its place of origin. Pipli is a small town in Orissa, where the appliqué embroidery is practiced by artisans called Darjis. It is believed that the appliquéed textiles were initially made to decorate the idols in Lord Jagannath temple of Puri, Orissa.

Technique: The appliqué is done using pieces of fabric that are cut into specific shapes and stitched on a base fabric. The raw edges of the applied motif are finished with a row of chain stitch. The other stitches used for appliqué are stem stitch and blanket stitch. To impart a three-dimensional appearance to the appliqué, fabric strips are either folded or gathered and applied to the base fabric. The appliqué is further decorated with rickrack laces and mirror work (Pic. 1.31).



Pic. 1.31: Pipli Applique

Motifs: The motifs in Pipli work are mainly geometric, abstract and stylized inspired from flora, fauna and mythology. Typical motifs are flowers, birds, animals, fishes and deities of the Lord Jagannath temple.

Style of Embroidery: The Pipli appliqué is easily identified by its vibrant colours. Fabric pieces in bright colours are cut in a particular shape and applied on a contrasting coloured base material.



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End Use: Traditionally Pipli products were used to decorate the royal kingdoms and the Jagannath Temple of Puri. Even today, big sized appliquéd canopies are used for deities during religious processions.

Presently a range of contemporary pipli products are available including garden umbrellas, wall hangings, lampshades, home furnishings like cushion covers, bed covers and fashion accessories like bags and pouches (Pic. 1.32).



Pic. 1.32: Contemporary Pipli Applique

Exercises

1. Match the following:

- | | |
|----------------|---------------|
| a) Zalakdozi | a) Gujarat |
| b) Quilting | b) Chikankari |
| c) Shadow work | c) Phulkari |
| d) Mirror work | d) Kantha |
| e) Bagh | e) Kashmir |



2. State whether the following statements are True or False. If False, write down the correct one.
 - a) The basic stitch used in Kantha is cross stitch.
 - b) Gavanti and Murgi are stitches used in Kasuti embroidery.
 - c) Soft untwisted silk thread 'Pat' is used for to do Phulkari embroidery.
 - d) Badla and gijai are used in Lambadi embroidery.
 - e) The motifs in Chamba Rupal are inspired from Chinese and Persian cultures.
3. Find the odd one out.
 - a) Phiran, Gara, Namda, Gabba
 - b) Sozni, Menthi, Gavanti, Negi
 - c) Mochibharat, Zalakdozi, Sujani, aari
 - d) Herringbone stitch, Cross stitch, Stem stitch, Pulled thread work
 - e) Salma, Sitara, Cowrie, Pearls
4. Fill in the blanks.
 - a) The basic stitch used in Sujani is _____ stitch.
 - b) _____ is appliqué style embroidery practiced in Orissa.
 - c) In Parsi embroidery _____ knots are used to create a texture on the fabric.
 - d) The interlace stitch used in Gujarat embroidery is called _____.
 - e) The motif used in Phulkari to ward off evil eye is called _____.
5. Write short notes (75 – 100 words) on the following:
 - a) Chikankari
 - b) Different embroidery styles of Gujarat
 - c) Kasuti embroidery
 - d) Gold embroidery of Uttar Pradesh
 - e) Chamba Rupal

