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Key Insights Into Indian Decorative Textile Art - Part I

Dr. T. R. Loknathan has worked in the area of Genetic Enhancement of G.hirsutum cotton. He has also worked in Desi cottons (G.arboreum) in both research and promotional activity amongst tribal farmers of Melghat and Parseoni taluka.

Textile art refers to the fine art which emphasises use of natural or synthetic fibre to create fabric as a decorative clothing, that is more of aesthetic than of utility value. The phrase textile art was used by curators and artisans to describe the works of artists and craftsman in the 1950s. As textile art gained momentum, the textile artists also got recognition for their work.

Textile art consists of many artistic skills defining characteristic features in different regions of the country. The fine intricate work of design creation with the help of various tools are characteristic to different artisans, specific communities and various tribes. These age-old practices have flourished and the region-wise depiction of focussed textile creations explains the diversity of art preserved with the continuity and preservation of the artisans' skills.

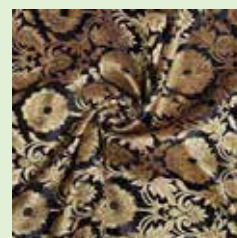
EXPERT'S Column



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Banarsi Silk - Varanasi, Uttar Pradesh

Banarasi silk is known for its gold or silver brocade or zari and opulent embroidery. The sari is decorated with intricate designs inspired by Mughal floral and foliate motifs as well as minakari work.



Chikankari - Lucknow, Uttar Pradesh

Chikankari is delicate hand embroidery done on a variety of fabrics like muslin, silk, chiffon, organza, which transforms the plainest of fabrics into beautiful, flowing yardage. The word 'chikan' is derived from a Persian word 'chikeen'. Chikankari consists of 32 basic stitches including tepchi, a long running or darning stitch used to form a line; bakhiya or shadow work, where the embroidery is done on the wrong side and we



see its shadow on the right side; hool a fine eyelet stitch; murri, the most sought after rice shaped French knots and jali stitch amongst others.

Sambalpuri - Sambalpur, Odisha

Sambalpuri ikat has been called 'poetry on the loom'. It is made through a process of tie-dyeing the warp and weft threads to create gloriously woven motifs in silk and cotton. These traditional motifs include shankha (shell), chakra (wheel) and phula (flower).



Ikat - Pochampalli, Hyderabad

Pochampally in Telengana is one of the ancient weaving centres in India. The uniqueness of Pochampally ikat lies in the transfer of intricate design and colouring into warp and weft threads first and then weaving them together to create what is known as double ikat textiles. It is known for its geometric design and intentional bleed. Pochampally has found place in UNESCO's tentative list of world heritage sites as part of "iconic saree weaving clusters of India".



Chanderi - Madhya Pradesh



Chanderi is a beautiful blend of weaving silk and golden zari in cotton yarn that results in a fine, light weight fabric with a transparent, shimmery texture and luxurious feel. The butis and motifs are hand woven with needles. Most Chanderis have gold borders, some have gold checks with butis spread over all the fabric. The yarn used is of high quality.

Paithani - Aurangabad, Maharashtra

The art of Paithani weaving is 2000 years old. It is named after Paithan town in Aurangabad district in Maharashtra. Paithani silk is woven by

tapestry technique, with ornamented zari border and pallav. Traditional motifs like stylized forms of birds like parrots and peacocks, lotus flower and coin, are woven on a background of resplendent colours.



Patan Patola - Patan, Gujarat

Patan Patola is made by a dizzyingly mathematical process, using a double ikat method with the warp and weft threads woven in different patterns before resist dyeing them. The complexity and precision in weaving means it takes six months to one year to make a single Patan patola saree. Due to labour intensiveness, it is quite expensive too.



Pashmina - Kashmir

Pashmina is the name given to the art of transforming fine goat's wool into luxury shawls, scarves or wraps. These are then hand embroidered and may take weeks to prepare an end product. Hence this makes pashmina one of the costliest fabrics.



Phulkari - Punjab



The textile tradition of Punjab revolves around Phulkari which literally means floral work. Phulkari is worked entirely from the back in geometric and floral motifs. These flower designs are done using the simplest of tools - needle, silk thread, but with amazing skill. Phulkaris are bright and vibrant, embroidered in colours of yellow, gold, red, orange, deep blue and white.

Bandhani - Gujarat and Rajasthan



Bandhani is a type of tie and dye textile, decorated by tying the fabric with threads into small knots and dyeing the cloth - usually fine muslin or georgette. The knots remaining undyed. It is a highly skilled process.

The tying of knots was normally done with fingernails, but in Rajasthan, craftsmen wear a metal ring with a pointy end to help pluck the cloth easily. Different types of knots form a variety of patterns. The main colours used in bandhani are yellow, red, blue, green and black.

Kanjivaram - Kanchipuram, Tamil Nadu

Kanjivaram silk is a magnificent textile woven in the town of Kanchipuram in Tamil Nadu. It is woven with pure mulberry silk, which is woven in double warp, with the silk threads mingling with gold coated silver zari threads. A traditional Kanjivaram saree has zari border and motifs of flowers, fruits or animals all over. These beautiful sarees are considered as heirlooms and passed down from one generation to another.



Mysore Silk - Karnataka

Made from pure mulberry silk, Mysore silk sarees are luxuriant and minimalistic and stand out for their elegance. The saree is made in 100 percent silk fabric with gold zari borders on both sides. This is achieved by using twin looms - the Dobby loom and Jacquard loom.



Kinnaur Shawls - Kulu, Himachal



Made from a mix of local Merino wool and Pashmina wool, Kinnaur shawls are decorated with geometric patterns, that have religious meaning and the colour of the threads used for embroidery

signify the five elements of nature viz., water (white), air (green), earth (yellow), ether (blue) and fire (red). Frame looms are generally used to make the shawls, while the embroidery is done by hand.

Jamdani - West Bengal

Jamdani is derived from the Persian word 'jam' meaning floral and 'dani' a vase, referring to the floral motifs found in this type of fine, patterned muslin made in West Bengal. Jamdani combines intricacy of design with muted or vibrant colours and the finished product is highly breathable. The motifs are inlaid into the fabric by adding a denser thread to fine warp threads by hand.



Muga Silk - Assam

Muga silk is a variety of wild silk mostly woven by the Garo community of Assam. The silk is known for its extreme durability and has a natural yellowish golden tint with a shimmering glossy texture. Derived from the semi-domesticated multivoltine silk worm, this silk can be hand-washed, with its lustre increasing after every wash.



Kasavu - Kerala

Kasavu is soft, white or off-white handloom fabric with gold borders and is believed to date back to the Buddhist era. The kasavu saree has been depicted in many of Raja Ravi Verma's paintings.



Madras Checks - Chennai, Tamil Nadu



Madras checks fabric is a fine cotton fabric with patterned structure and plaid design. Madras check got its name due to Chennai's name as Madras earlier. It is entirely handwoven from yarns dyed with vegetable colours. Due

to labour intensiveness, this art is fading away in India.

Bhagalpur or Tussar Silk - Bhagalpur, Bihar

Bhagalpur is known as the 'silk city' of India. This fabric is woven with by multi - coloured silk threads obtained from the Vanya silkworm cocoons, native to India. The fabric is woven with either exotic designs and motifs or left as a plain weave with its rich texture and feel.



Lepcha - Sikkim



The traditional Lepcha fabric is characterised by intricate and colourful motifs arranged in a vertical striped pattern. It is woven on vertical looms strapped to the back of the weaver. In ancient times the lepchas were spun from yarn single nettle (sisnu) plant. Today wool and yarns are used with vegetable dyes and synthetic colours. The colours used are white, blue, green, red and yellow.

Kota Doria - Kota, Rajasthan

Kota doria fabric is a light woven cotton fabric made of tiny woven squares, handwoven on traditional pit looms near Kota, Rajasthan. Silk was added to the cotton in a 20:80 ratio to give the saree strength.



Narayanpet - Andhra Pradesh

Narayanpet silk sarees are beautifully woven with zari borders of both sides of the fabric. The pallu is characterised by minimal design. The Narayanpet saree is woven by a unique process, wherein eight sarees are woven in one go on a single loom. Therefore, instead of the standard seven yards of fabric, which are mounted on a loom, about 56 yards of silk are mounted together at the same time.



Kantha - West Bengal

One of the oldest form of embroidery originating from India, kantha's origins can



be traced back to the pre Vedic age. Kantha refers to both the style of running stitch as well as the finished cloth. Kantha embroidery comprises the simplest running stitch. It is the way in which this stitch is used, that forms the complex vocabulary of kantha.

Kunbi Fabric - Goa

Named after one of the oldest communities of Goa, the Kunbi saree is a chequered cotton saree in red and white with a sturdy weave good enough for farming. It is considered to be the only symbol of Goa's weaving heritage. It was revived a few years ago by the late designer, Wendel Rodricks.



Ilkal Saree - Ilkal Karnataka

Having its origin in Ilkal town of Karnataka, it is woven in cotton warp on the body and art silk border warp on the border, with silk warp on the pallu of the saree. The uniqueness of the saree is joining the body warp with the pallu warp with a series of loops known as the tope teni technique. These sarees usually come in red, peacock blue and parrot green colours.

Bomkai - Odisha

Often woven in soft silk, the Bomkai saree combines the use of ikat weaving along with silk or resham thread embroidery on the border and pallu. The motifs are inspired by tribal art and have nature-based themes. The colour palette revolves around red, black, yellow, orange and blue.



Mangalgiri - Andhra Pradesh

Mangalgiri is a handwoven cotton saree, where the main body of the saree is completely plain, with a zari border in contrasting colours.



(To be continued...)

(The views expressed in this column are of the author and not that of Cotton Association of India)

Glimpses of Ganeshotsav

From 31st August to 9th September 2022



CAI Distributes Pheromone Traps to 4,000 Farmers in Dhule, Maharashtra

As part of the ongoing activities of the Farmer Training Centre initiative started by Cotton Association of India, an event was organised in Dhule district in Maharashtra, on September 15, 2022, supported by the Kesharanand Group of Industries. In the presence of Shri. Dnayaneshwar Bhamre, Chairman of the Kesharanand Group of Industries and dignitaries including local politicians and bureaucrats; CAI Directors Shri. Rintu Pandya and Shri. Sudhir Mantri, distributed 10,000 free pheromone traps and lures to 4,000 cotton farmers, to enable them to identify and trap insects to protect their crop from damage and thereby increase cotton production.





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UPCOUNTRY SPOT RATES								(Rs./Qtl)					
Standard Descriptions with Basic Grade & Staple in Millimetres based on Upper Half Mean Length [By law 66 (A) (a) (4)]								Spot Rate (Upcountry) 2021-22 Crop September 2022					
Sr. No.	Growth	Grade Standard	Grade	Staple	Micronaire	Gravimetric Trash	Strength /GPT	12th	13th	14th	15th	16th	17th
1	P/H/R	ICS-101	Fine	Below 22mm	5.0 – 7.0	4%	15	16478 (58600)	16338 (58100)	16253 (57800)	15691 (55800)	15269 (54300)	15129 (53800)
2	P/H/R (SG)	ICS-201	Fine	Below 22mm	5.0 – 7.0	4.5%	15	16675 (59300)	16535 (58800)	16450 (58500)	15888 (56500)	15466 (55000)	15325 (54500)
3	GUJ	ICS-102	Fine	22mm	4.0 – 6.0	13%	20	16169 (57500)	16028 (57000)	15888 (56500)	15747 (56000)	15747 (56000)	15747 (56000)
4	KAR	ICS-103	Fine	23mm	4.0 – 5.5	4.5%	21	17716 (63000)	17631 (62700)	17575 (62500)	17575 (62500)	17575 (62500)	17575 (62500)
5	M/M (P)	ICS-104	Fine	23mm	4.5 – 7.0	4%	22	20949 (74500)	20949 (74500)	20949 (74500)	20949 (74500)	20949 (74500)	20949 (74500)
6	P/H/R(U) (SG)	ICS-202	Fine	27mm	3.5 – 4.9	4.5%	26	23255 (82700)	22833 (81200)	21990 (78200)	21427 (76200)	21568 (76700)	21427 (76200)
7	M/M(P)/SA/TL	ICS-105	Fine	26mm	3.0 – 3.4	4%	25	20303 (72200)	20246 (72000)	19684 (70000)	19684 (70000)	19684 (70000)	19684 (70000)
8	P/H/R(U)	ICS-105	Fine	27mm	3.5 – 4.9	4%	26	23424 (83300)	23002 (81800)	22158 (78800)	21596 (76800)	21737 (77300)	21596 (76800)
9	M/M(P)/SA/TL/G	ICS-105	Fine	27mm	3.0 – 3.4	4%	25	20865 (74200)	20809 (74000)	20246 (72000)	20246 (72000)	20246 (72000)	20246 (72000)
10	M/M(P)/SA/TL	ICS-105	Fine	27mm	3.5 – 4.9	3.5%	26	22552 (80200)	22496 (80000)	21934 (78000)	21934 (78000)	21934 (78000)	21934 (78000)
11	P/H/R(U)	ICS-105	Fine	28mm	3.5 – 4.9	4%	27	23789 (84600)	23368 (83100)	22524 (80100)	21962 (78100)	22102 (78600)	21962 (78100)
12	M/M(P)	ICS-105	Fine	28mm	3.7 – 4.5	3.5%	27	22777 (81000)	22777 (81000)	21934 (78000)	22215 (79000)	22355 (79500)	22355 (79500)
13	SA/TL/K	ICS-105	Fine	28mm	3.7 – 4.5	3.5%	27	22833 (81200)	22833 (81200)	21990 (78200)	22271 (79200)	22412 (79700)	22412 (79700)
14	GUJ	ICS-105	Fine	28mm	3.7 – 4.5	3%	27	23621 (84000)	23480 (83500)	22637 (80500)	22496 (80000)	22496 (80000)	22355 (79500)
15	R(L)	ICS-105	Fine	29mm	3.7 – 4.5	3.5%	28	23761 (84500)	23621 (84000)	22777 (81000)	22215 (79000)	22355 (79500)	22215 (79000)
16	M/M(P)	ICS-105	Fine	29mm	3.7 – 4.5	3.5%	28	23621 (84000)	23621 (84000)	22777 (81000)	23058 (82000)	23199 (82500)	23199 (82500)
17	SA/TL/K	ICS-105	Fine	29mm	3.7 – 4.5	3%	28	23677 (84200)	23677 (84200)	22833 (81200)	23115 (82200)	23255 (82700)	23255 (82700)
18	GUJ	ICS-105	Fine	29mm	3.7 – 4.5	3%	28	24324 (86500)	24183 (86000)	23340 (83000)	23199 (82500)	23199 (82500)	23058 (82000)
19	M/M(P)	ICS-105	Fine	30mm	3.7 – 4.5	3.5%	29	24464 (87000)	24464 (87000)	23621 (84000)	23621 (84000)	23705 (84300)	23705 (84300)
20	SA/TL/K/O	ICS-105	Fine	30mm	3.7 – 4.5	3%	29	24605 (87500)	24605 (87500)	23761 (84500)	23761 (84500)	23846 (84800)	23846 (84800)
21	M/M(P)	ICS-105	Fine	31mm	3.7 – 4.5	3%	30	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)
22	SA/TL/K/TN/O	ICS-105	Fine	31mm	3.7 – 4.5	3%	30	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)
23	SA/TL/K/TN/O	ICS-106	Fine	32mm	3.5 – 4.2	3%	31	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)	N.A. (N.A.)
24	M/M(P)	ICS-107	Fine	34mm	2.8 - 3.7	4%	33	25870 (92000)	25870 (92000)	25589 (91000)	25589 (91000)	25589 (91000)	25589 (91000)
25	K/TN	ICS-107	Fine	34mm	2.8 - 3.7	3.5%	34	26855 (95500)	26855 (95500)	26433 (94000)	26433 (94000)	26433 (94000)	26433 (94000)
26	M/M(P)	ICS-107	Fine	35mm	2.8 - 3.7	4%	35	26995 (96000)	26995 (96000)	26714 (95000)	26714 (95000)	26714 (95000)	26714 (95000)
27	K/TN	ICS-107	Fine	35mm	2.8 - 3.7	3.5%	35	27698 (98500)	27698 (98500)	27276 (97000)	27276 (97000)	27276 (97000)	27276 (97000)

(Note: Figures in bracket indicate prices in Rs./Candy)