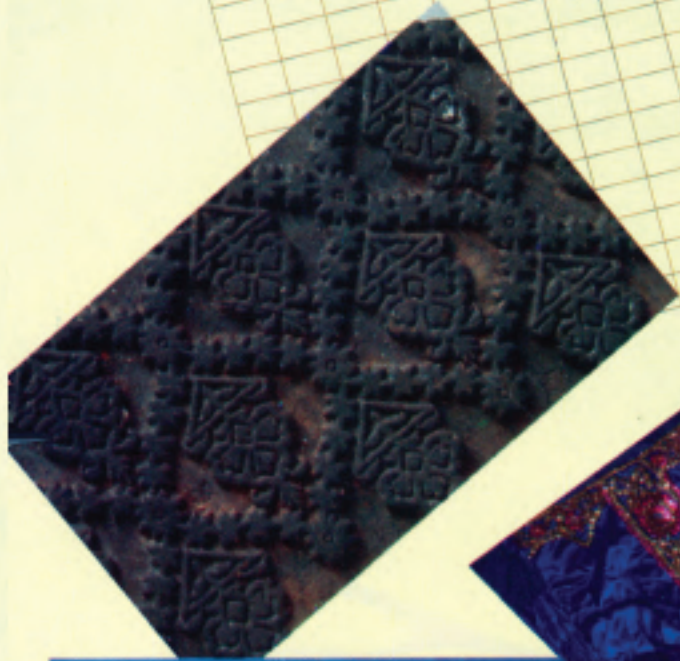
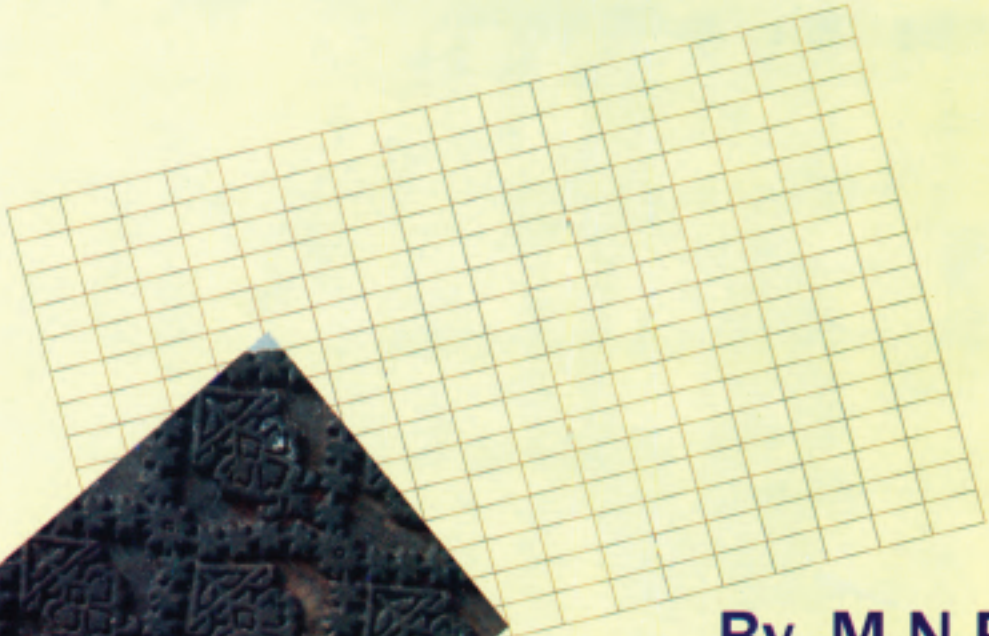


TEXTILES AND TEXTILE BLOCKS

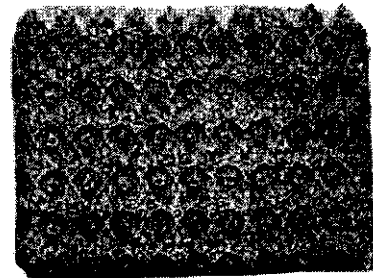
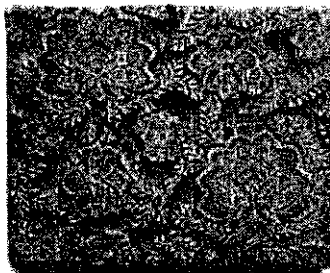
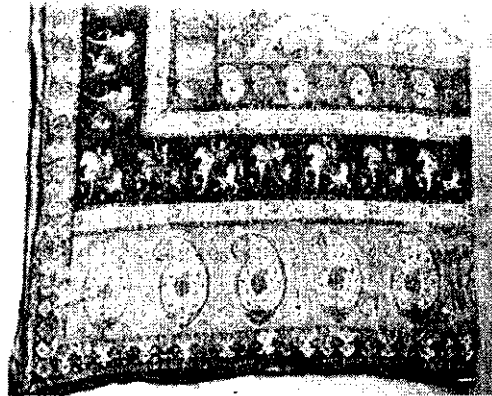


By. M.N.Pushpa
Curator, Botany Section.



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Government of Tamil Nadu

CATALOGUE OF TEXTILES & TEXTILE BLOCKS IN THE COLLECTIONS OF GOVERNMENT MUSEUMS IN TAMILNADU



Project Report under the
Small Study and Research Grants (India)
2004-2005

Awarded by the Nehru Trust for the Indian Collections
At the Victoria and Albert Museum, London,
Teenmurti House, New Delhi.

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Catalogue of Textiles & Textile Blocks in the Collections of Government Museums of Tamil Nadu

PREFACE

It has been my long felt dream that I should write on the Blocks of Textile that were used for *making* textile designs, in the body, border and pallu of the sari. My wish was fulfilled when I got the Small Study and Research Grant for the year 2004-2005 from the Nehru Trust for Indian Collections at the Victoria and Albert Museum, New Delhi. This motivated me to study the various types of textiles that were available in the collections of government museums and the details were compiled in a nut shell, for bringing it out as a catalogue. I am thankful to the Director of Museums, Thiru. M.A. Siddique, I.A.S., who has encouraged me in bringing out this catalogue work on textiles & textiles block as a museum publication. In this publication, a few more textile prints have been added including the Tribal & Kodali Karuppur Sari, in addition to the illustrations included in the report submitted to the Nehru Trust.

My sincere thanks are due to Shri R.L. Piplani, Secretary, Nehru Trust for the Indian Collections of the Victoria and Albert Museum, New Delhi, for according permission to bring this project report on Textiles and textile blocks as museum publication. My thanks are also due to Dr. V. Jeyaraj, Curator, Chemical Conservation and Research Laboratory of the Government Museum, Chennai for his constant support in bringing out this publication.

I thank all those who have helped me in bringing out this publication and I hope this publication would be useful to for textile designers and those who are interested in the subject.

Chennai - 600 008,
27.3.2006.

M.N. Pushpa,
Curator, Botany Section,
Government Museum,
Chennai - 600 008

PREFACE AND ACKNOWLEDGEMENT

At the outset I express my deep sense of gratitude to the Nehru Trust for the Indian Collections at the Victoria & Albert Museum for awarding me the small study and Research Grant for the year 2004-2005 for my topic on "*Catalogue of Textiles and Textile Blocks in the Collections of Government Museums in Tamilnadu*". Here the author has covered the Textile collections of Government Museum Chennai, which includes Kalamkari Temple hangings from Kalahasti, Saris from Kancheepuram and Kumbakonam, Pallakollu prints, Tribal Textiles and Collections of contemporary Textiles, along with a sizable number of old blocks. In this project, the author had covered the various types of textiles with available details and also the block designs available with the Government Museums. Dr. Forbes Watson collections are in fragile condition and beyond handling. However a few samples are depicted. As a cross reference, Kalamkari paintings by Dr. R.Emberumal from Sikkanayakkenpet (Tanjore Dt.) and K.Sreenivasan Art Gallery & Textile Museum (Coimbatore) Collections have also been studied. The Natural Dyes used and their applications are mentioned. The Catalogue is prepared in such a way that it would serve the needs of the public and scholars alike. The present project is the first of its kind, since the systematic cataloguing work of textiles has not been done earlier in this Museum.

I would like to thank my supervisor Dr.V.N.Srinivasa Desikan (Retd Assistant Director of Museums) who guided me to bring out my Project Report successfully. He had been in the Museum nearly for three decades and was holding charge of the Textiles and as such his suggestions for the project was very valuable. He has already guided Mr.J.R.Asokan, Curator for Design and Display for his project work in 1996-97 for his "*Comparative Study on Museum Display and its interaction with Visitors-on Modern Indian Museums*".

I thank the then Commissioner of Museums Dr.R.Kannan, Ph.D, I.A.S. for permitting me to carry out the Project. I also thank the then Assistant Director of Museums (Late) Thiru K.Lakshminarayanan for encouraging me to take up this project.

I thank my present Director of Museums Thiru M.A.Siddique, I.A.S. for permitting me to continue the present work. I thank Thiru R.Balasubramanian, Curator for Archeology for helping me with the study materials of his section and for the constant support rendered in this regard. I thank Dr.J.Rajamohamed, Assistant Director of Museums (Retd) and Thiru.C.Govindaraj the Curator for helping me to examine the Textile Collections in the Government Museum, Pudukottai.

I thank Dr.C.Maheshwaran, Curator for Anthropology Government Museum Chennai for giving suggestions and information about the Textile Collections of Erode. I thank Thiru.J.Mullaiarasu who was then the Curator, Government Museum, Coimbatore for helping me to visit the K.Sreenivasan Trust and Textile Museum and I also thank the textile Museum in charge Thiru. Kuppuraj. I thank Thiru P.Rajmohan, Curator, Government Museum, Tiruchi and Thiru S.Dhanasekar, Assistant for helping me to examine the textile objects of the Museum at Tiruchi. I thank the District Curators Thiru P.Sam Satyaraj, Madurai, Thiru N.Soundara Pandian, Ooty in helping me to see the Textile Collections in their respective Museums. I also thank Thiru A.Munusamy, Thiru. M.Girija Shankar and Thiru.N.Pannerselvam and Mrs. Bessie.

I thank my husband Thiru D.Chandrasekaran, my sons C.Parthasarathy and C.Karthick who co-operated with me in carrying out my Project work, by touring to various places. But for their co-operation this project including fieldwork would not have been completed. I thank one and all who helped me to complete my Project work successfully.

Date : 18.05.2005

Place : Chennai-8.

M.N. Pushpa

Curator,

Govt. Museum

Chennai - 600 008.

FOREWORD

Tmt.M.N.Pushpa graduated from the Madras University with B.Sc Degree in Botany (I Class) and was awarded M.A. Degree in Anthropology (I Class) from the Sri Venkateswara University, Tirupati. She was appointed as Guide in the Government Museum Chennai, in 1979. She was promoted as Assistant Curator in 1981 and later as Curator Botany in 1992. Her long service in the Museum has helped her to acquaint herself both with the Art and Science materials.

As Curator she has organized several Exhibitions, Camps and has taken active participation in several Workshops, Seminars, Lectures and Museum Camps. She had published five books and more than thirty Research articles. She has done an elaborative study of Textiles, Textile Blocks, and paintings. Her present Project on "*The Catalogue of Textiles and Textile Blocks in the Collections of Government Museums in Tamilnadu*" is a pioneering work in which she had taken lot of efforts to throw more light about the Textiles and Techniques involved in it. She has covered the Textile Collections from the District Museums and some of the private collections like, Dr.R.Emberumal's collection of Kalamkari Art, Sikkanayakkenpet (Tanjore District), private Museum collections like Kasthuri Sreenivasan Art Gallery & Textile Museum, (Coimbatore) and Kalakshetra (Chennai). Her Catalogue includes Tribal Textiles also.

Collections are from the Archaeology, Anthropology and Art Sections of the Chennai Museum and also the multipurpose District Museums. This project would no doubt serve the requirements of the scholars the public and industrialists and those who are interested in the subject of Textiles.

I wish her success in all her endeavors.

Date : 18.05.2005.

Place : Chennai- 600 017.

Dr.V.N.Srinivasa Desikan,
Supervisor,
Assistant Director of Museums (Retd.),
Government Museum,
Chennai-600 008.

INTRODUCTION

Ancient literature, sculpture and painting testify to the perfection of Indian textiles during nearly 2000 years. The Rig Veda refers to *hiranya-drahi* of a shining gold woven cloak; the Mahabharata to '*manichira*' probably a fabric with pearls woven into the borders; Pali literature to '*kaseyyaka* of banaras' worth 1,00,000 silver pieces. Strabo and Megasthenes, Greek writers, describe garments 'worked in gold and ornamented with various stones and flowered robes of the finest muslin. Spindle whorls and bronze needles have been found in Mohenjo-daro. Old sculptures and paintings depict patterned garments, probably brocades and embroideries. On sculptures garments are of textiles so fine that their presence is revealed by lines defining the edges and folds. Decoration is usually used for the purpose of custom that the garment fulfills. E.g. Silk with Gold auspicious for Hindus; Silk *patola* of Gujarat is a wedding sari; the *Namaboli*, a printed material worn around the shoulders used in connection with rituals.

Some colours are popular everywhere in the country; others are favoured in different regions; Nagas like *manjit* red, Assamese blue; Punjabis, yellow, magenta and purple; Madhya Pradesh dark red; Madras, deep red; Uttar Pradesh, a medley of colour with green, blue and red predominating. In Rajputana double dyeing results in different colour on the two sides and a kaleidoscopic effect of colour is produced.

Principal techniques of colour pattern on textiles are *bandana* or tie-dyeing, block printing, and painting. Tie-dyeing ancient in Rajputana, is still fashionable. Familiar forms of animals and birds, of dancing women, geometric designs, floral patterns, hunting scenes are outlined in small dots of different colours. Another dye technique is the warp-weft tie and dye method preceding the weaving process used in Orissa. Stylized fish, animals, trees, flowers, temple architecture are the usual design motifs.

Block printing is also ancient, is probably referred to in the Mahabharata. The most famous printed textiles are the old calicoes of Masulipatam. They are the originals of many prints and chintzes produced in Europe. Motifs are *Kalka* or flame pattern; floral sprays or *butis*; diapers; birds, especially the Peacock. Borders have a continuous floral pattern, which are found mostly in Madras, Uttar Pradesh and Tanjore. In Bengal, the traditional block printed textile is the *Namaboli*.

The *Kalamkari* of Masulipatam employs beeswax for resist dyeing and also block printing. Indigo blue, madder red, green, yellow and black are commonly used. The most common design is the tree of life but floral and geometrical patterns are also used. Embroidery is also an ancient technique. Though no example earlier than the 10th century survived, the Mohenjodaro priest's shawl, patterned garments on Bharut and Sanchi sculptures, and painted dress in the Ajanta and Bagh murals are evidences of ancient

embroideries. Tribal people have developed embroidery with the use of mirrors, beads and shells. Wide ranges of motifs are used in embroidery like floral motifs, faunal motifs, spirals, scrolls, and geometrical designs. They were used as book or manuscript wraps, bed covers, pillow covers or kerchiefs. Brocades provide rich woven designs. Muslin represents the peak of cotton weaving. Jamdani or figured muslin is found in Patna and in South India. The Tribal people use attractive textiles. They spin but many do not weave. The bright coloured geometric and abstract woven patterns of the Nagas, Manipur and Tripura people are woven on simple tension looms. Design in India has many sources and represents much variety. The Kalamkari, also called Multan saris, are the prized possession of South Indian women, which are the most popular of the art fabrics of India hailing from Masulipatam. Dr. Forbes Watson classifies the Calicoes of India into bleached or unbleached Calicoes which are made everywhere in the country. The term Palampore, which means a bed-cover, is now applied to all varieties of Indian printed or hand-painted cotton including canopies, prayer-cloths, and handkerchiefs. The flowers commonly represented in the designs are the lily, iris, polyanthus, rose, mango, brinjal etc.

Colonel George Bidie has written that the figures are printed on the cloth with wooden blocks, but stenciling and hand painting prepare the finer Palampore. Regarding the hand-painted cloths made for temple use at Kalahasti in the North Arcot Dist., E. B. Havell writes that the illustrations of scenes from Hindu epics, the Ramayana and Mahabharata are exact reproductions of the style of Hindu temple sculptures. Masulipatam Calicoes differ according to the use as canopies over idol by the Hindus or prayer mats by Mohammedans. Another type of tie-and-dye technique is that called as *ikat*, in which the warp and weft threads are separately tie-dyed before weaving that produces the fascinating *patolas* of Gujarat. In the South India the chief carpet producing centres are Madras, Masulipatam, Ellore (Eluru), Vellore, Bangalore, Aurangabad, Hyderabad, Warangal and Ayyampet.

Kodali Karuppur is the name of a village in Tiruchirappalli District, Tamilnadu which is about 4 to 5 Kms from Anaikarai on the northern bank of river Kollidam in Tiruchy District. Fabrics produced in the village were *Kodali karuppur* saris, dhotis, table covers and spreads. Kodali karuppur saris emerged as a wedding sari of the Maratha royal family. Along with the Maratha dynasty the Kodali Karuppur sari has also gone into obscurity. In Tamilnadu Thirubhuvanam, Ayyampet, Arani, Kancheepuram and Dharmavaram, are famous for Silk Saris. Multicolour designs like *Thazhampoo*, Peacock, Swan, Lotus, Temple car, *Kalagam*, Mango, *Rudraksham* are often found. Thus the saris from Koorainadu, Kutralam, Kumbakonam, Kancheepuram stands very significant. From the late 19th century onwards the South Indian Textile industry began to grow.

The evolution of the chemistry of dyes began in 1856 with the discovery and industrial production of Mauvein by W.H. Perkin. Prehistoric man had already dyed furs, textiles and other objects with natural substances, mainly of vegetable and also of animal origin.

Organic pigments are dyes that are insoluble in water and dissolve with great difficulty in organic solvents. The cotton threads are soaked in soda for one hour and then bleached in cement tank and washed nicely in soap nut water and kept aside for one day for getting pure white colour. The dye, which has to be applied, is boiled in boiling vessel and the threads are stirred in that vessel for one hour. These threads are allowed to dry with the help of wooden logs in direct light and then hung in iron bent rod, which helps the threads for easy weaving.

KALAMKARI PROCEDURE

The cloth is first washed to remove the starch fully. *Kadukkay (Terminalia chebula)* made into a paste is mixed with milk nicely. The cloth is then soaked in this mix and allowed to dry. The tamarind and bamboo sticks are burnt to have sharp and blend pencils. The alum acts as a mordant so that it is made into powder or liquid. Jaggery and rusted iron bits are made to powder, which is mixed with water. This liquid is kept in a mud pot for 15 days in a covered condition. Outlines are made with the help of blend pencil and gaps are filled with mordant. Then the cloth is washed in running water completely. In aluminum drum half filled with water, *sevil Kodi* and *Surullachakka (Ventilago maderaspatana)* are added and boiled in the water pulverized. The cloth is soaked and stirred for one hour. The area, which is applied with mordant, becomes red after stirring. The cloth is then spread in the wet sand of river bank. The process is carried out for three days from morning till evening. Everyday the cloth is dipped in cow-dung water throughout the night. After three days, a white colour can be seen besides the red colour and the indistinct outline. Then the cloth is soaked in milk and dried. For obtaining the yellow colour, flowers of *kadukkay* is pulverized and boiled in water to which a small quantity of alum is added. When added in excess it produces the green colour. For obtaining the pink colour *surullachakka* powder is mixed with water and it is boiled for at least half an hour. *Kasimkaram (kadukkay powder+ iron pieces+ jaggery mixture)* when mixed gives grey colour. *Katha* powder is mixed with water and boiled for half an hour with a little bit of alum, which gives orange colour. *Hibiscus* flowers are smashed nicely in water and more alum is added to get light green colour. To yellow colour *kasimkaram* is added without boiling alum to get olive green colour. Indigo blue is solidly available and water is added accordingly. For application of each colour a gap of one day is required.

Care of Textile materials

In almost all Museums, Textile galleries have wide range of varieties, textures, decoration, types, colourful embroidery with attractive dyes and beautiful designs. Textile materials in general cannot withstand the extreme of the climate and gets weakened due to the inadequate facilities existing in the Museum i.e. 1. Poor climate control, 2. Exposure to high light intensity, 3. Acidity, 4. Faulty handling, 5. Wrong storage, 6. Bad house keeping

and 7. Faulty display. The cellulose fibres when exposed to humid climate absorbs water because of which it swells and becomes short in length, bringing loss of strength. It is resistant to insect attack but susceptible to micro-organism i.e. fungi, bacteria, mildew etc. UV-light proportion brings chemical damage in cotton quickly. Keeping textiles in low light intensity of illumination, preferably around 50lux and 50-100/uv/lumen of UV proportion is good. Periodic inspection of textiles and good ventilation in store and exhibition galleries preserves the textiles from the attack of fungus. Keeping Para dichlorobenzene naphthalene will repel the insect entry. All new collections should be fumigated before reaching the reference collection. The fold of the textiles should not be in sharp crease and should be padded with tissue paper. Provision of thermo hygograph in the room, where they are kept is essential.

History

The history of South Indian textiles goes back to prehistoric times. Evidence of what appears to have been spindles was found in archaeological sites like Paiyampalli in the North Arcot district of Tamilnadu. These were usually made of areca nut beads or were circular potsherds pierced with hole. Evidences of cloth have survived in a few archaeological sites like Adichanallur and the Nilgiri hills. Specific references to textile technology in ancient South India are also to be found in literary texts like Agananuru as well as Natrinai. The Sangam texts are also too replete with references to Indian dyes. Indigo was a commonly used vegetable dye and cloth dyed with indigo is referred to as nilikachchai in Purananuru. Huge brick dyeing vats pertaining to the first and second centuries have been unearthed from Arikamedu in Pondicherry and Uraiyur in Tiruchirapalli both known to be important weaving centres from the accounts of Periplus. The Roman historian Arian testifies to the export of dyed cloth from Masulipatam. The quality of Indian dyeing too was proverbial in the ancient world and, in St. Jerome's fourth century Latin translation of the Bible Job says that wisdom is more enduring than the dyed colours of India. Indian textiles even passed into Roman vocabulary, as is seen by the use as early as 200 BC of an Indian word for cotton, carbasina, derived from the Sanskrit Karpasa. The Jivaka Chintamani of the tenth century refers to both silk and cotton cloth starched with rice water (kanji) and perfumed with fragrant smoke. A reference to the different types of silk in the period of Vikrama Chola, 12th Century refers to pachchai pattu, puliyur pattu and pattavaia pattu (patola). A twelfth-century record from Shimoga district refers to the use of kusumba or red safflower as a principal dye. The Hoysala king Vishnuvardana is said to have imposed duty on safflower in Belur district. The references to nili (Indigo) and *manjishta* (madder, the red dye) come from Warangal from the period of Kakatiya Ganapatideva. Another important caustic agent was myrobolan or kadukkay. With regard to Cotton and Linen, the Mitakshara says that they should be processed in solution of white mustard, water and cow's urine. Describing the process the text says, 'After being dried for sometime in the

sun, the clothes dyed with flower colour must be sprinkled by hand (with the solution), again sprinkled with water and then used in the performance. Dyeing had gradually emerged as an independent profession and reference to tax dyers is to be found in several inscriptions. However it seems probable that block printing existed in India even in the 12th century. The term used for printed calico, i.e. chintz, chit or chintz is called in Tamil as "chiti." It is possible to suggest on the strength of inscriptional evidence relating to South India that the patterned loom in India can be dated from the 11th century onwards. From very early times many regions in the South seem to have been leading textile manufacturing and trading centres.

The weavers wove a variety of textiles and types of textiles were often named after the community engaged in weaving them. Thus brocaded silk is referred to as 'Devanga', in the varnaratnakara of Jyotisvara Thakura of 14th century. This also refers to vichitra or variegated silk which corresponds to the chintz of European records. An Article on "Textiles as history" written by Pushpa Chari, in the Hindu dated June 20, 2004 where she reveals the legacy of cultural influences. She says from the scrap of indigo dyed ikat woven cloth found in a Pharaoh's tomb pointing to 5,000 year old trade connections with India, to an England bound East India Company shipman's meticulous record of bales of muslin stuffs and Masulipatam Palampores is testimony to the widespread popularity of the textiles of India. In fact by the 18th century, Indian mulls and cashmeres were much sought after fashions wear in the courts of Europe. She mentions about silk double ikat sacred cloth, Patola from Gujarat in Red, Black and white featuring an auspicious elephant, an 18th century tie and dye collage in blue, Machilipatam kalamkari, "Palampore" an 18th century ceremonial piece celebrates a tree of life in a field of blue, grey and pink flowers. Another hand spun vegetable, dye piece from the Coromandal Coast depicts Rama slaying Ravana, traded in the 17th century. Pushpa Chari has stated that Sari to Sarong: 500 years of Indian and Indonesian textile exchange, is one of the largest and most ambitious exhibitions ever curated.

INTRODUCTION TO TEXTILES AND TEXTILE BLOCKS

One of the ancient handicrafts of the Deccan that was becoming famous in India is the process of dye making and block printing. In Pochampalli in the Nalgonda district of the Andhra Pradesh, is the striking red and black dye is still an indispensable art. The process is both intricate and subtle and there are only a few places in India where this art still survives. The industry of dyeing and printing with local vegetable colours is known as "Kalamkari" work. The printing methods are classified into three types, namely, 1. Block prints, 2. Block printed and hand painted, and 3. Hand painted only.

"Just as the Indian Craftsman in general expresses the people's instinct for beauty, so the Indian dyer expresses in his art the Indian women's love of colour. Indian technology has a hoary past. Some woven and printed textiles were found at Mohenjodaro in the Indus Valley. Their textile technology ranged from simple dyeing yarns or weaver's applying methods like pattern designs with coordination of multiple carved stamps or blocks.

Dyes & Block-printing Method

Dye blocks are used to print textiles. It is applied on all fabrics on which a pattern is produced subsequent to the weaving of the cloth, by the application of dye stuff or pigment to the surface of the fabric.

This is done in various ways:

1. By the direct or application process:

This implied the use of the wooden block directly on the fabric. This is commonly known as the Block printing method.

2. By the resist or indigo process:

This method involves covering or impregnating certain portions of the cloth which are intended to be kept in the background colour with wax, clay, gum, resin or other resist so that when the cloth is subsequently dyed, the colour does not penetrate the portion that has been previously impregnated with the resist, which produces the required pattern. Block printing may be subsequently carried out, after the cloth has been dyed and the resist removed on to the portions of the cloth, which have retained their original colour. The resist substance can be applied by brush or *kalam* by block or by hand.

3. By the mordant or madder alizarin process:

In this method the cloth is prepared with various mordants prior to the use of the dye. When the cloth is then immersed in a dye bath, a chemical reaction of the dye on the mordant produces different colours on the cloth. Only those portions which have been prepared take the dye. Various shades are produced by the variable use of the mordant. The dye and the mordant can be applied both by brush and by block. These types of painting are practised in India. Direct or block printings are the processes in which silk, rayon and cotton cloth are used as the basic materials.

The Indigo, alizarin or madder are practiced in villages and towns where printing is a traditional craft with long and ancient history. The hereditary craftsmen belong to the Hindu or Muslim communities. Most printing centres are concentrated around rivers, tanks or wells, the water of which are said to contain certain chemicals which at one time, when vegetable dyes are in use were essential to the production of the deepest and richest colours. With the discovery of alizarin, in the last hundred years and the synthetic indigo, the use of vegetable dyes has practically died out. The old processes are still largely followed, but the dyes in use are chemically dye-products.

The art of using pigments to ornament fabrics has an ancient origin. The discovery of a fragment of a madder-dyed fabric at Mohenjo-daro, sticking to a silver vase, would lead us to believe that the mordant process of dyeing cloth was known in India five thousand years ago.

Fragments of block-printed silk are said to be found at some of the Central Asian cities. Many fragments of resist-dyed cloths have been discovered from tombs at Fostat in Egypt, which dates back to 12th century. The analysis of the indigo dye and the motifs of the fragment reveal the richness of colour and design. Dr. Moti Chandra in his "Jain Miniature Paintings from Western India", has stated about the design and colour of the cloth found in the Jain miniatures which correlates with the Fostat fabrics. The wall paintings of Ajanta show a variety of design on the clothes worn by men and women. Blue colour is found predominantly which indicates about the knowledge of the Indigo dyeing process.

The decorative motifs of the block vary from floral, faunal, geometric, rings, dots, and zigzag arrangement. Peepul leaves seems to be the most common theme. Building structure, creeper, climber design, lotus flower, peacock are also found in the textile blocks.

The end pieces of the main garment worn by the king seem to be painted with exquisite floral nosegays or the Tree of Life. Floral designs predominate in the blocks, which showed the people's liking for nature. Fern like and cone like designs are also portrayed.

From the middle of the 19th century demand for natural dyes started diminishing as a result of the invention of artificial dyes. Dating of cotton cloth goes back to five thousand years, which was proved by sea routes carrying cotton printed fabrics to Egypt, Arabia, Turkistan, China, Siam and Java. Pithapur, a village near Ahmedabad is still practising printing for manufacture of Trade cloths. Faruhkabad in U.P. is also famous for Block-printed cottons.

Block-printing centres of South India are at Erode, Tirupur, Kumbakonam, Mangalore and Masulipatam. The most skillful dyers were those of Calcutta, Darbhanga in Eastern India: Salem, Chengalpattu, and Erode in South India. A rich dark red colour dye is extracted from the smaller roots of *Morinda tinctoria*. Brilliant rich red dye is produced by the dyers of South India, extracted from the root of *Oldenlandia umbellata* (Indian Madder) and the bark of Brazil or Sappanwood (*Caesalpinia sappan*). Normally yellow colour is obtained from *Delphinium Sp.* (flowers of Larkspur) orange from *Nyctanthes arbor-tristis* (Coral Jasmine). By the early 19th century the application of vegetable dyes started decreasing.

Some of the most common vegetable dyes put to use are Indigo for purple and blue while saffron and *Carthamus* for yellow and orange. In Faridpur, a yellow dye was at one time obtained from the flower of the *Schleichera trijuga*. Wild rose petals dried and boiled and the resultant solution is used for colouring yarn. In the Chittagang Hill tract, blue dye is obtained from the Indigo plant and a red dye is obtained from the roots of the *Morinda angustifolia*. Here the roots are cut into small pieces and smashed into a pulp. To this water, ashes of Tamarind bark have been added and strained away.

Wooden blocks are commonly used in India for the printing of fabrics, but when they first came to be employed is not certain. Some claim that the printed cloth represented in the Ajanta frescoes (illustrating of block printing) is not authentic. The oldest blocks most probably used for the imprinting of designs on cloth are those discovered not in India but at the burial grounds of Egypt. In the Rhine regions of Europe block-printing was practiced as far back as the 12th century the art being derived from the east Chinese silks, dating from the period of the Tang dynasty at Nara, found by Sir Aurel Stein in the cave of the Thousand Buddha's at Tunhangin Chinese Turkestan, have been described as block-printed. However, it was

mentioned by A.D.Howell Smith that in these cases only the mordants were printed on the cloth, which was afterwards dipped in the dye-vat. Thus it is stated that probably China was the inventor of block printing.

Method of block printing in India

The cloth is carefully washed and bleached and washed once again. The mordant may be applied with brush or with the wooden block. The printer having seated on the ground or on a low stool, spreads the cloth before him. The design blocks are pressed on pieces of felt cloth kept in small wooden vats containing the different dyes to take up the colour and then carefully impressed on the cloth where required. To get a good impression, the block is tapped with the left hand. For final finishing, brushwork may be resorted to and wax used as a resist. Sir George Watt in his "Dictionary of Economic Products", has stated "the value of resist is appreciated all over India by the calico printers with a view to give background or field colour to certain large spaces, tankas a direct method of ornamentation. With many of the high-class calicoes of South India however, block printing might almost be said to play a subordinate part and brush colouring with wax as resist to become the chief method". The colours most popular are yellow, green, madder red, indigo blue and black.

The flowers most commonly represented in the designs are the Lilly, Iris, *Polyanthus*, Rose as well as the Mango, Brinjal etc. Sir George Watt writes, the nature feeling and colour reciprocity also the technique in printing, are all perfect while the absence of machine regularity gives a charm that places these goods above and beyond anything as yet accomplished in Europe. The use of wooden block has been in vogue since the 18th century.

In the South, the colours are brighter and the designs bolder and more freely conceived than anywhere else in India perhaps of liberating Dravidian influence. In the words of G.P.Baker, "as examples of decorative art, some of these printed calicoes are unsurpassed in design, they reveal an art which reaches such a pitch of perfection that it pre-supposes, long centuries of apprenticeship a practice". Colone! George Bidie who had made a deep study of the subject mentions about the figures printed on the cloth with wooden blocks. Sir George Watt has mentioned that designers of machine made fabrics failed to derive their inspiration from the beautiful Indian patterns with their intriguing colour schemes but are borrowing from western designs which are not always suited to the temperament and personality of the men and the women of India.

The excellence of Indian dyeing was a byword even in ancient Rome, as there is reference to it in St. Jerome's Fourth century Latin translation of the Bible, in which Job declared wisdom to be even more lasting than the dyed colours of India.

The use of Indigo which is also the colour of Lord Krishna is the vegetable blue dye which is manufactured by fermenting the green leaves of the plant *Indigofera tinctoria* and boiling it in copper vessels to get Indigo dye, for dyeing cotton, silk and wool. The art of Indigo dyeing was practised in England during the first quarter of the 17th century A.D. Indigo was cultivated as a dry crop and the cutting of leaves obtained in October & January. The Pudukottai Raja and John BlackBush, brother of the then representative of the British Government selected Karambakudi, a village near Pudukottai for Indigo farm. Likewise the Indigo factories in Pudukottai were running on sound lines till 1840. Later the ryots of Pudukottai complained that the cultivation of Indigo was not remunerative because of the competition of synthetic dyes. The export-oriented industry came to an end in 1841. Even though Indigo production had been stopped long back, Karambakudi has still the vestiges of the old industry, which at present is called the Bungalow Thope (*Sayathoppu*).

**COLLECTION OF TEXTILE BLOCKS AND
TEXTILES IN THE INDUSTRIAL ART GALLERY,
GOVERNMENT MUSEUM, CHENNAI-8.**

Sl. No	Acc.No	Description	Length in cms	Breadth in cms
1.	PB.1/2003	Tiger	17	11
2.	PB.2/2003	The King on the Elephant	13	9
3.	PB.3/2003	Printing Block (Four Swans with climbers)	18	8
4.	PB.4/2003	(Floral Design for Border Printing)	15	13
5.	PB.5/2003	Printing Block (Flame like floral design)	19	16
6.	PB.6/2003	Printing Block (Floral design)	20	19
7.	PB.7/2003	Printing Block (Peacock design)	12	12.5
8.	TV1/2003	Kalamkari (Birds with floral design)	150	108
9.	TV1a2003	Kalamkari (Birds with floral design)	147	315
10.	TV1b2003	Kalamkari (Birds with floral design)	147	345
11.	TV2/2003	Kalamkari (Paramapadam design)	100	66
12.	TV3/2003	Kodali karuppur sari (in modern style with golden design)	149	270
13.	TV4/2003	Koorai pudavai	149	152
14.	TV5/2003	Checked Cotton sari	520	118
15.	TV6/2003	Kundanchu veshti (with Green Border)	149	152
16.	SI 1/2003	Silk sari with <i>Rudraksha</i> border (Black colour with maroon front piece)	147	312
17.	SI 2/2003	Silk garment used to adorn Lord Venkateswara in Tirupathi-Rose colour with Vaishnavite symbol	147	345

**COLLECTION OF SELECTIVE TEXTILES IN THE
ANTHROPOLOGY SECTION OF THE GOVERNMENT
MUSEUM, CHENNAI-8**

S. No.	Acc.No.	Description.	Locality
1.	1843/1976	Therukoothu dress material-Silk-3Nos.	North Arcot District
2.	1840/1976 1840a/1976	Therukoothu dress material jackets- Velvette cloth Got from Thiru K. Ramamurthy Madras	-do-
3.	1232/1907	A Jacket of coarse cloth	Not known
4.	1219/1907	A square piece about 5"x5" with five pairs of broken cowry shells on the border	Not known
5.	1233/1907	Silk Jacket	Not known
6.	1401/1908	Yellow cotton cloth-Probably used as purse	Nilgiris
7.	2258/1984	An ornamental kerchief with cowries at the edges. Purchased from Pathiya	Poyampalli thanda, Chengai District.
8.	2259/1984	Lambadi woman's head cover cloth piece Purchased from Rangasamy	-do-
9	2256/1984-A	A Lambadi jacket – new with multi coloured cloth from Lambadi settlement 1½' x 1'	-do-
10.	2256/1984-B	An armet- (plastic). Purchased from N.Pichaikaran Lambadi.	Bondai, Periyathanda settlement, Chengai District.
11.	2255/1984	Lambadi jacket. Purchased from Maragatham - ½'x 1½'	Porasapattu, Lambadi settlement, Chengai District.
12.	2251/1984	A big ornamental bag- 1½'x 1½'	Not known

13.	2272/1985	Called as Lab.Cloth belt for waist. Gift from Jeenabai, Lambadi	Kachuvadi Village, Denkanikottai
14.	2252/1984	A waist cloth belt of Lambadi women - 2½'	Gift from Kullammal, Lambadi, Bondai, Periyathanda Lambadi settlement, Chengai District.
15.	2324/1986	Children's dancing dress-A small coloured full skirt made of Satin cloth-64"x 42"	Madurai
16.	2325/1986	Small coloured trouser-33"	Madurai
17.	2374/1989-A	Rawana's Gown. Purchased from Thiru V.Kannabiran-80Cm	Vellore
18.	2374/1989-B	Rawana's wrist cover-2Nos made of cloth	-do-
19.	2374/1989-C	Rawana's belt-54 Cm. Purchased from V.Kannabiran	-do-
20.	2375/1989-A2	Rama's wrist covers-2 Nos-made of cloth	-do-
21.	2375/1989-D	Rama's hip belt-Velvet blue cloth-100Cm	-do-
22.	2375/1989-A1	Rama's upper dress-cloth-42Cm	-do-
23.	2375/1989-E	Rama's vesty-Pink colour cloth-300 Cm	-do-
24.	2376/1989-A	Sita's sari- Blue satin cloth-256 Cm	-do-
25.	2376/1989-C	Sita's belt velvet with Zari work-56 Cm	-do-
26.	2376/1989-D	Sita's jacket- Blue satin 37 Cm	-do-
27.	2379/1989	Kattiyankaran dress (upper and lower Gown and Cap) Colour cloth -87+89 Cm	-do-
28.	1747 a/1966	A typical Manipuri dress for women. It is known as <i>Phanek</i> , which is used on special occasions such as marriage and other local traditional festivals. This is a lower garment for ladies. Cloth with red and black colour and yellow stripes. 5'x3'4". Got on exchange from the Dept. of Anthropology, D.M.College, Imphal. Reserve Collection	Manipuri
29.	1917/1977	Lungi-stripped, yellow, black and white. Used by Kolli Malayali girls as lungi in their houses	Salem District.

		and outside. 4 yards. Purchased from M.Chinnasamy, Karavalli, Kolli Hills. Reserve Collection.	
30.	1403/1917	A cotton cloth purse with a long thread for binding it up. It is dirty brown in colour.	Nilgiris
31.	1236/1907	Cotton apron from the border of which, a thick cloth twisted into a cylindrical shape, which is used for stringing up numerous bone bangles.	Not known
32.	15/62	Red zari waistcoat. Got from Mr.Rawal Das	Baluchistan
33.	10/62	White shawl. Got from Mr.Rawal Das	-do-
34.	7/62	Zari cap. Got from Mr.Rawal Das	-do-
35.	19/53	A Chinese mandarin's coat of Sapphire. Stain with bats, gourds and various flowers emboridered on it. This is the type of coat worn by officials on ceremonial occasions, Shengai, China. Presented by Dr. E.K.Mackay	Ramanagiri Thiruvanna-malai, North Arcot.
36.	11/62	Cotton with beadwork and mirrors for women. Got from Mr. Rawal Das	Baluchistan
37.	16/1962	Small cotton bag	-do-
38.	6/1962	Long cloth bag	-do-
39.	8/1962	Cotton cap	-do-

*Measurements have been given only for specimens in good condition.

COLLECTION OF TEXTILE BLOCKS IN THE GOVERNMENT MUSEUM, EGMORE, CHENNAI-8

SNo	Acc.No	Details	Length in cms	Breadth in cms	Height in cms	Remarks
1.	Tex.B.No1-04	Floral designs on both sides	20.5	12	3.5	Wooden block
2.	Tex.B.No2-04	Flower pot design with handle	19.3	13	4	-do-
3.	Tex.B.No3-04	Running floral design with handle	22.5	14.5	6	-do-
4.	Tex.B.No4-04	Design on both sides	19	15	4	-do-
5.	Tex.B.No5-04	Architecture design with handle	26	16	3	-do-
6.	Tex.B.No6-04	Flower design with stem	21	15	4	-do-
7.	Tex.B.No7-04	Plant with leaf and flower design	17	12	3	-do-
8.	Tex.B.No8-04	Entire plant with opposite leaves and flower design	16	12.5	2.5	-do-
9.	Tex.B.No9-04	Design like the Cross section of seed & flower with running creeper design	13.5	11.5	3	-do-
10.	Tex.B.No10-04	Opposite leaves arranged in a curved design	18	15	5	Metal
11.	Tex.B.No11-04	Curved floral design	16	11	4.2	Wooden block
12.	Tex.B.No12-04	Border design arranged in two rows	11.5	11	4	-do-
13.	Tex.B.No13-04	Border design with handle	18	11	4	-do-
14.	Tex.B.No14-04	Curved design with 3dots	16	10	3.5	-do-
15.	Tex.B.No15-04	Two dotted designs arranged in horizontal row. Block with handle	15.8	8	4.5	-do-
16.	Tex.B.No16-04	Cross design	12.5	8.5	5	-do-
17.	Tex.B.No17-04	Flower with stem. Block with handle	16.5	10	3	-do-
18.	Tex.B.No18-04	Individual flowers of five numbers arranged in a zigzag manner. Block with handle	17.5	9	4.5	-do-
19.	Tex.B.No19-04	Cone shaped block with comb design	14.5	11.5	3	-do-
20.	Tex.B.No20-04	Design on one side arranged symmetrically	13.5	9	3.5	-do-
21.	Tex.B.No21-04	Design like a Rose flower	14	11.5	3.5	-do-

22.	Tex.B.No22-04	Designs on both sides. Creeper design on one side and Conch on the other side	13	11	2.5	wooden block
23.	Tex.B.No23-04	Floral design	15	6.5	4.5	-do-
24.	Tex.B.No24-04	Running floral design	9.5	7.5	4	-do-
25.	Tex.B.No25-04	Floral border design with handle	14	3	4	-do-
26.	Tex.B.No26-04	Flower design on both sides with opposite leaves & flowers	13	4.2	4.5	-do-
27.	Tex.B.No27-04	Border design like four sepals	12.5	3	4.2	-do-
28.	Tex.B.No28-04	Flower design. Block is in the shape of cone	12	5.5	4	-do-
29.	Tex.B.No29-04	Double side border design	13.3	3	4	-do-
30.	Tex.B.No30-04	Four plants in a row arranged individually with flowers and curved at the end	14	5	4	-do-
31.	Tex.B.No31-04	On one side body design and on the other side border design	9.5	7.5	3.5	-do-
32.	Tex.B.No32-04	Block cone shaped with Kalasam design	11	13.5	4.5	-do-
33.	Tex.B.No33-04	Block with handle and has cross checked design on one side	12.5	7.5	4	-do-
34.	Tex.B.No34-04	Block is in the shape of cone with floral design	8.5	11.5	4	-do-
35.	Tex.B.No35-04	Cross section of flower design	17.5	5	5.5	Metal Block
36.	Tex.B.No36-04	Architecture design. Block with handle	19.5	15	2.5	Wooden block
37.	Tex.B.No37-04	Small and big mango design	19.5	15	3	-do-
38.	Tex.B.No38-04	Running floral design	18	12	14.5	-do-
39.	Tex.B.No39-04	Mango design	16	7.5	4	-do-
40.	Tex.B.No40-04	Embossed plant design	16	12	3	-do-
41.	Tex.B.No41-04	Flower design arranged in six symmetrical rows	11.5	10	3	-do-
42.	Tex.B.No42-04	Floral designs arranged in four rows in a zigzag manner with handle	11.5	7.5	5	-do-
43.	Tex.B.No43-04	Floral design	15	13.5	5	-do-
44.	Tex.B.No44-04	Diamond shaped floral design with handle	14.5	13	6	-do-

45.	Tex.B.No45-04	Body and border design with handle	15	8.5	4.5	Wooden block
46.	Tex.B.No46-04	Floral design in 2-4-6, 6-4-2 pattern	11	8	4	-do-
47.	Tex.B.No47-04	Embossing design	20	15	3.5	-do-
48.	Tex.B.No48-04	Embossed floral design	18	15	4.5	-do-
49.	Tex.B.No49-04	Embossed flower design	20	15.5	3.5	-do-
50.	Tex.B.No50-04	Square block with holes and flower design	9	8.5	3.5	-do-
51.	Tex.B.No51-04	Floral design	12	7.5	2.5	-do-
52.	Tex.B.No52-04	Double side design circular on one side and M shaped design on other side	17	8.5	3.5	-do-
53.	Tex.B.No53-04	Rectangular block with 8 flowers arranged in seven rows	9.5	8.5	3.5	-do-
54.	Tex.B.No54-04	Border design with floral and two striped design.	14	7.5	2	-do-
55.	Tex.B.No55-04	Mango shaped Border design	13.5	4.5	4.5	-do-
56.	Tex.B.No56-04	Embossed flower design	19	15.5	3	-do-
57.	Tex.B.No57-04	Hamsa-Swan design	14.5	9.5	3.5	-do-
58.	Tex.B.No58-04	Creeper design	9.5	11	3	-do-
59.	Tex.B.No59-04	Spear shaped design	8	10	3	-do-
60.	Tex.B.No60-04	Sun design	9.5	7.5	3.5	-do-
61.	Tex.B.No61-04	Conch shaped design	12	5	3.5	-do-
62.	Tex.B.No62-04	Floral designs arranged in six squares of six rows	12.8	8.5	4	-do-
63.	Tex.B.No63-04	Entire plant with flowers	9	7	2.5	-do-
64.	Tex.B.No64-04	Arrow design arranged in 11 rows	9.8	8	3.5	-do-
65.	Tex.B.No65-04	Floral design arranged in circle	11	9	4	-do-
66.	Tex.B.No66-04	Border design with handle	13	3.5	4.3	-do-
67.	Tex.B.No67-04	Seven plants arranged in six rows with handle	21	13	4.5	-do-
68.	Tex.B.No68-04	Mango design shape	15	7.5	4.5	-do-
69.	Tex.B.No69-04	Designs on both sides	12	8	3	-do-

70.	Tex.B.No70-04	Broad cone shaped block with leaves & flowers	14	11	6	Wooden block
71.	Tex.B.No71-04	Square block with four running creeper design bent inwards	11.5	11.5	2.5	-do-
72.	Tex.B.No72-04	Rectangular block with flowers of various shapes sparsely arranged	13	9	4	-do-
73.	Tex.B.No73-04	Block is in the shape of setsquare with leaf design	28.5	17.5	5.3	-do-
74.	Tex.B.No74-04	Design like longitudinal section of ovule	20	12	3	-do-
75.	Tex.B.No75-04	Two Mango design. Block with handle	8.3	5.5	4.5	-do-
76.	Tex.B.No76-04	Fan shaped floral design	17.5	11	3.3	-do-
77.	Tex.B.No77-04	Design with 15 small mangoes arranged asymmetrically in 9 rows. Block with handle	15.8	10	5	-do-
78.	Tex.B.No78-04	Cone shaped design with handle	18	8.5	6	-do-
79.	Tex.B.No79-04	Creeper design running along the four corners	14	11	3.5	-do-
80.	Tex.B.No80-04	Simple flower design	10	8	3.5	-do-
81.	Tex.B.No81-04	Block oval in shape with two different shaped leaf structure	13	9	2.5	-do-
82.	Tex.B.No82-04	Creeper design in a profuse manner	15	14	3.5	-do-
83.	Tex.B.No83-04	Geometrical design with flowers in the middle	11	8	4	-do-
84.	Tex.B.No84-04	Flower design carved on both sides with floral design as border on one side	12	10	3.5	-do-
85.	Tex.B.No85-04	Embossed plant design	15	14	4	-do-
86.	Tex.B.No86-04	Ten small flowers arranged alternately in ten rows. Block with handle	16	10.5	4	-do-
87.	Tex.B.No87-04	Block in the shape of a boat with floral design on the top	20	0.5	4	-do-
88.	Tex.B.No88-04	Small plant designed border	10	0.2	4.8	-do-
89.	Tex.B.No89-04	Geometrical design with dotted structure. Used as border design	11	0.5	4.5	-do-
90.	Tex.B.No90-04	Creeper designed border	11.5	1	4	-do-
91.	Tex.B.No91-04	Small block with floral design	7.5	0.5	5	-do-

92.	Tex.B.No92-04	Border designs on both sides	11	1.2	4.8	wooden block
93.	Tex.B.No93-04	Three straight lines on the block. Used as border design	11.5	3	4	-do-
94.	Tex.B.No94-04	Border design with straight lines	11.5	1	5.3	-do-
95.	Tex.B.No95-04	Border design with handle	17.8	4.5	3.5	-do-
96.	Tex.B.No96-04	Border design with handle	15.5	3	5	-do-
97.	Tex.B.No97-04	Embossed floral design	14	7.3	3	-do-
98.	Tex.B.No98-04	Floral & cross section of seed design	11.5	8.5	2.5	-do-
99.	Tex.B.No99-04	Custard apple like design. Five numbers arranged alternately in six rows.	12	8.5	4	-do-
100.	Tex.B.No100-04	Rectangular block with dots and leaf in alternate arrangement	10.5	7.3	4	-do-
101.	Tex.B.No101-04	Two leaves arranged alternately. Seems to be like a jewel design	17.5	11.5	6	-do-
102.	Tex.B.No102-04	Square block. The design appears like the cross section of seed design with 6 locules along with floral design	7	7	3.5	-do-
103.	Tex.B.No103-04	Various flowers arranged amidst dotted structure	10	10	4	-do-
104.	Tex.B.No104-04	Floral design arranged in diamond shape in the centre	13	8.5	3	-do-
105.	Tex.B.No105-04	Big mango designed flowers in the middle with floral designs at the corners	20	15	4	-do-
106.	Tex.B.No106-04	Checked border with flower vase and floral design on both sides. Block with handle	19	11	4.3	-do-
107.	Tex.B.No107-04	Pineapple design arranged in a zigzag manner. Block with handle	16	9	5	-do-
108.	Tex.B.No108-04	Designs on both sides. One side has floral and border and the other side has arrow and niche like design	12.5	11	3.5	-do-
109.	Tex.B.No109-04	Floral design arranged in 6-6 rows in a zigzag manner	12	9	4	-do-
110.	Tex.B.No110-04	Running creeper design on both sides. Used for border design	15.5	6	3	-do-

111.	Tex.B.No111-04	Six-four rows of mango design. Block with handle	20	14	4.5	wooden block
112.	Tex.B.No112-04	Engraved floral pattern designed as squares	12.5	12.5	2.5	-do-
113.	Tex.B.No113-04	Mango border design with strips of floral design on either side	17	6	4	-do-
114.	Tex.B.No114-04	Spindle shaped floral design in the centre surrounded by running design	17	8.3	4	-do-
115.	Tex.B.No115-04	Design on both sides. Nandi on one side and seed like design on the other side.	8	7	3.5	-do-
116.	Tex.B.No116-04	Spindle shaped floral design	10	9	3.3	-do-
117.	Tex.B.No117-04	Floral design in a square block	6.5	6.5	4.5	-do-
118.	Tex.B.No118-04	Thin border designed like a crawling snake	14	0.5	5	-do-
119.	Tex.B.No119-04	'W' shaped border design arranged one below the other. Block with handle	14.5	1	4.5	-do-
120.	Tex.B.No120-04	Border design having running floral pattern. The letters mu.vey in Tamil is found	16.5	3.5	4.5	-do-
121.	Tex.B.No121-04	Flower design used as border design	13	4.5	3	-do-
122.	Tex.B.No122-04	Block with handle. Design like a cross section of a fruit	5.5	3	4	-do-
123.	Tex.B.No123-04	Running creeper design. Block with handle	23	4	3.5	-do-
124.	Tex.B.No124-04	Floral designs on both sides. Probably used both as body and pallu design	16	4	4	-do-
125.	Tex.B.No125-04	Small strip of design followed by flower design. Block with handle	20	4	4.5	-do-
126.	Tex.B.No126-04	Triangular block in which the floral designs are arranged in two triangles.	17	9	4	-do-
127.	Tex.B.No127-04	Ovule shaped pattern. 'x' type design reaching the four corners	12	9.5	3.5	-do-
128.	Tex.B.No128-04	Border design with strip pattern on either side	16.5	4	4.5	-do-

COLLECTION OF TEXTILES IN THE GOVERNMENT MUSEUM, CHENNAI-600 008.

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per inch	Design Technique	Type of Design	Colour	Remarks
1.	Tex/S/C/1/2004	Silk/Cotton	S.India	880	99	-	-	-	In-lay	-	Red, Yellow	Border with jamdani design. Black all over Pallu with zari design
2.	Tex/S/C/S/2/2004	Cotton, Silk, Pallu weft silk	-do-	708	113	Plain	96	44	Extra warp	Plaids	Red, Yellow Brown, Black White	Body black with checks Border yellow. Pallu, stripes
3.	Tex/S/C/S/3/2004	Cotton/Silk-Pallu weft silk	-do-	708	105	Plain	96	46	Warp yarn tie & dye	Stripes/ Rudraksha design	Red, Yellow, Orange, Black, White	Body with yellow stripes, Border with flower motif & ikat design, orange
4.	Tex/S/C/S/4/2004	Cotton/Silk-Pallu weft Silk	-do-	680	108	-do-	72	60	Extra warp	Stripes	Yellow,	Body with yellow & black Green, Black stripes. Border with nelee runner design
5.	Tex/S/C/S/5/2004	Cotton/Silk/Warp border silk/weft pallu silk	-do-	732	109	-do-	60	40	Solid border	Plaids, body checks yarn tie & dye Temple motif	Red, Black, Cream	Cream body checked Border. Red weft pallu extra zari design
6.	Tex/S/C/S/6/2004	Cotton/Silk/Weft Silk complete. Warp body cotton/silk with border silk	-do-	712	104	-do-	78	52	-	Stripes	Yellow, White, Maroon	Body yellow with brown stripes with plain border
7.	Tex/S/S/7/2004	Silk	-do-	664	106	-do-	72	68	Extra warp	Nelee body with diamond border	Pink, Black, White Cream	Body nelee stripes border pink diamond running motif

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per inch	Design Technique	Type of Design	Colour	Remarks
8.	Tex/S/C/S/8/2004	Silk	S.India	864	108	-do-	86	72	Solid border	Plaids, Temple motif border	Red, Yellow, Black	Body with yellow and Black checks. Border yellow. Pallu with stripes
9.	Tex/S/C/S/9/2004	Silk	-do-	708	106	-do-	70	44	Solid border	Stripes, Ganga Jamuna border	Red, Yellow	Body with yellow & black White stripes border red & yellow
10.	Tex/S/C/S/10/2004	Silk-Silk weft pallu	-do-	664	104	-do-	56	32	Extra weft white with solid border	Stripes Temple Border	Red, Blue, Orange, White	Body with yellow blue stripes. Border has yellow pallu extra weft
11.	Tex/S/C/11/2004	Cotton	-do-	684	104	-do-	52	40	Extra warp	Stripes	Red, Blue, Yellow, White	Body has red stripes. Border blue Pallu blue ikat
12	Tex/S/C/12/2004	Cotton with Zari border	-do-	504	96	-do-	60	58	Extra warp	Stripes border/ Rudraksha	Brown, Light pink	Body plain with onion peel pink colour border block printed with extra zari runner motif.
13.	Tex/S/S/13/2004	Silk/Zari	-do-	77	52	-do-	80	66	Extra warp Solid border	Temple border	Red, Yellow	Body colour red yellow border with zari extra warp design
14.	Tex/S/C/14/2004	Cotton	-do-	176	106	-do-	40	36	Tie & Dye weft	Plaids	Red, Yellow, Black	Sari bit with alternate warping. Body has red and black check border black.
15.	Tex/S/C/S/15/2004	Cotton/Silk Pallu weft silk. Border warp silk	-do-	854	106	-do-	88	74	Extra warp border/warp yarn tie & dye	Plaids/triangle motif	Red, Green, Black, White	The body is black with yellow checks pallu striped border red with extra warp runner design. Yellow yarn is silk in the weft area.

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per inch	Design Technique	Type of Design	Colour	Remarks
16.	Tex/S/C/16/2004	Cotton/Silk/Warp Cotton & Silk. Pallu weft silk above	S. India	185.5	109	Plain	89	52	Body&Border extra warp/ ikat/Warp tie & dye at the border area	Stripes	Red, Yellow, Black	Diamond motif extra warp-body areas with alternate red & yellow colour.
17.	Tex/S/C/17/2004	Cotton/Zari border	-do-	680	92	-do-	84	62	Extra warp	Rudraksha	Black, White, Maroon	Black body with maroon border zari extra warp pallu body & border has tie & dye design.
18.	Tex/S/C/18/2004	Cotton/Zari	-do-	680	92	-do-	72	88	Extra warp	Stripes	Brown, Maroon	Body maroon tie & dye work border brown pallu with extra warp design.
19.	Tex/S S/19/2004	Cotton/silk weft pallu	-do-	664	106	-do-	56	52	Extra warp	Plaids/ Rudraksha	Red, Yellow, Brown	Pallu attached. Body brown checks border with red flower runner motif
20.	Tex/S/S/20/2004	Silk	-do-	148	53	-do-	64	54	-	Stripes	Red, Yellow, Green	Sari bit body with yellow stripes border yellow in colour
21.	Tex/S/C/S /21/2004/	Cotton/Silk-Silk weft pallu	-do-	688	102	-do-	96	56	Extra warp / Ikat Border	Stripes / Rudraksha	Yellow, Orange Black, White, Maroon	Body colour yellow with stripes / border tie & dye work-red flowers yellow running motif
22.	Tex/S/C/S/22/2004	Cotton/Si*	-do-	840	106	-do-	80	44	Solid border	Plaids	Red, Yellow, Brown	Cotton weft Ganga Jamuna border-yellow & red. Brown & yellow coloured body checked

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per inch	Design Technique	Type of Design	Colour	Remarks
23.	Tex/S/C/23/2004	Cotton/Silk -Silk weft pallu	S. India	720	106	-do-	94	40	Extra warp	Plaids	Red, Yellow, Black, White	Body black with yellow checks, Pallu striped border yellow with vankee running motif.
24.	Tex/S/C/24/2004	Cotton	-do-	640	88	-do-	58	66	Tie & dye		Red, Black	Plain red body with black border
25.	Tex/S/S/25/2004	Silk	-do-	800	108	-do-	94	46	Ikat / Solid Border	Plaids	Green, Orange Brown, Cream	Body checks cream / border orange / pallu with diamond zan work
26.	Tex/S/S/26/2004	Silk	-do-	630	96	-do-	72	72	Extra warp	Plaids	Orange, Pink, Black, White	Body checks white / border pink with running motif
27.	Tex/S/C/S/27/2004	Cotton/Silk-Silk border	-do-	720	104	-do-	76	80	Zari extra warp		Yellow, Blue, Maroon	Body plain cream border Blue & Marron Zari extra warp & Zari inlay work
28.	Tex/S/S/28/2004	Silk	-do-	880	110	-do-	50	68	-	Plaids	Red, Yellow, Green, Black White	Body with Red and Yellow check. Border yellow with striped pallu
29.	Tex/S/C/29/2004	Cotton	-do-	688	112	-do-	62	50	Extra warp	Stripes	Red, Yellow, Green, Black White	Body green with vankee running stripes, bordered colour
30.	Tex/S/S/30/2004	Silk	-do-	640	104	-do-	56	76	-	Plaids	Yellow, Brown	Body checks brown & yellow coloured. Border and pallu stripes
31.	Tex/S/C/S/31/2004	Cotton weft/ Silk warp	S India	720	108	-do-	92	46	Ikat	Stripes	Red, Yellow, Orange, Black White	Body yellow with striped border. Orange flower butta running border. Silk, pallu mustard with diamond design.

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per inch	Design Technique	Type of Design	Colour	Remarks
32.	Tex/S/C/S/32/2004	Cotton / Silk / Silk border / silk weft.	-do-	720	108	Plain	96	40	Extra warp border	Plaids	Red, Yellow, Brown, Black	Body with brown check. Border red with vankee running motif Pallu stripes
33.	Tex/S/S/33/2004	Silk	-do-	840	106	-do-	88	68	-do-	-	Stripes	Body with Red and black check. Yellow border with striped pallu.
34.	Tex/S/C/S/34/2004	Cotton/Silk	-do-	840	106	-do-	60	44	-	Stripes	Red, Yellow Black, Cream	Solid border
35.	Tex/C/35/2004	Cotton	-do-	215	21	-Plain-	37	42	Kalamkari	Floral and faunal designs	Green, Red, Brown, Blue	Depiction of Krishna Leela Krishna playing top fighting with demons Telugu script is seen
36.	Tex/S/36/2004	Silk	-do-	149	55	-	40	60	-do-	-do-	Yellow, Brown Green	Temple border with yellow colour plain border with two stripes of brown floral design
37.	Tex/C/37/2004	Cotton	-do-	256	88	-	30	40	-do-	Floral design	Maroon, Blue, Cream	Running creeper border design on either side. Body with maroon and black colour floral design
38.	Tex/C/38/2004	Cotton	-do-	203	108	-	37	43	-do-	-do-	Red, Blue, Black, Brown	Blue & red colour border with floral design. Body with hill at the bottom Lotus, Peacock, Elephant, Tiger, Deer, and bird are represented

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per inch	Design Technique	Type of Design	Colour	Remarks
39.	Tex/C/39/2004	Cotton	S India	244	111	-	30	47	-do-	Floral & faunal design	Blue, Brown, Green, Cream, Mustard	Krishna playing flute sitting on the cow with two-lady chowry bearers Temple with yali and parrot on both sides. Floral design peacock design, which is repeated below
40.	Tex/C/40/2004	Cotton	Probably Kalahasti (Tirupathi)	213	120	-	34	36	Kalamkari	Floral design	Brown, Yellow Red, Bottle Green, Black, Brown, Pink	Lord Sreenivas with yali prabha, in Varadamudra pose bearing conch chakra. Ornamental designs are seen. Sridevi and Bhudevi are depicted. Lotus medallion in the border
41.	Tex/C/41/2004	Cotton	-do-	222	149	-	62	50	-do-	Floral design	Red ochre, Blue, Cream, Brown, Green	Peacock design on all four sides. Border has floral design. Lotus and flower design in the centre. Tree with Peacock design on either side. Two headed parrots seen in the corners
42.	Tex/S/42/2004	Silk	-do-	424	120	-	84	97	Diamond design throughout the body	Block print	Green, Red, Blue, Black, Brick red.	Red colour border with creeper design. Body intricately designed with floral motif
43.	Tex/C/43/2004	Cotton	-do-	213	120	-	60	50	Floral	Kalamkari	Brown, Sandal, Mustard, Maroon, Green, Black	Body with flowerpot design. Circular floral design in the middle. Solid border with floral motif

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per inch	Design Technique	Type of Design	Colour	Remarks
44.	Tex/C/44/2004	Cotton	Kalahasti	200	112	-	46	32	-do-	-do-	Maroon, Black, Green, Sandal	Body maroon coloured with floral motif. Border also with floral design
45.	Tex/S/45/2004	Silk	-do-	515	45	-	55	67	Floral and faunal design	Sari	Pink, bottle green	Sari with solid pink border. Lion, horse, deer, antelope, elephant, fox with floral & mango design are seen. Green and pink stripe are present
46.	Tex/C/46/2004	Cotton	Kalahasti	242	125	-	70	49	Mango	Block printing	Sandal, Red ochre	Mango design throughout the cloth
47.	Tex/S/47/2004	Silk	-do-	88	43	-	70	82	-do-	Hand paint	Brown, Blue, Black, Sandal	-do-
48.	Tex/C/48/2004	Cotton	-do-	250	66	-	40	31	-do-	-	Maroon, Sandal, Black, Brown	Maroon colour body with floral design and border has cone design
49.	Tex/C/49/2004	Cotton	-do-	225	186	-	62	58	-	-do-	Sandal, Blue, Maroon, Black, Mustard	Border with floral motif. Creeper design and man seated on the horse are seen
50.	Tex/C/50/2004	Cotton	-do-	250	85	-	42	50	Mango	Block print	Red ochre,	Floral motif in the border Black, Cream and mango design in the body
51.	Tex/C/51/2004	Cotton	-do-	110	109	-	54	60	-do-	Kalamkari	Red ochre, Blue, Red, Black, Sandal	Red colour border with small mango motif. It is also found in the centre

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per inch	Design Technique	Type of Design	Colour	Remarks
52.	Tex/C/52/2004	Cotton	Kalahasti	234	62	-	54	62	-do-	Kalamkari	Maroon, Black, sandal	Mango and floral motif in the body. Creeper and flower design in the border
53.	Tex/C/53/2004	-do-	-do-	246	160	-	63	70	-do-	Kalamkari & block design	Green, Brown, Black, Sandal	Mango design in the border and floral motif in the body
54.	Tex/C/54/2004	-do-	-do-	244	185	-	70	84	Floral design	Kalamkari	Sandal, Green, Brown, Black	Floral design through out the body and border
55.	Tex/S/55/2004	Silk	-do-	234	139	-	60	80	Mango	Kalamkari	Sandal, Red, Green, Black, Blue, Mustard	Silk shawl. Body plain of sandal colour with mango design in the corners and border with creeper and floral design
56.	Tex/C/56/2004	Cotton	-do-	250	136	-	65	74	Floral and faunal design	Kalamkari	Red ochre, Blue, Red,	Peacock and Mango design in the border with floral sandal & black design in the body
57.	Tex/C/57/2004	Cotton	Kalahasti	128	116	-	74	65	Floral	-do-	Sandal, Black, Green, Brown	Floral design along with Peacock and Parrot design
58.	Tex/C/58/2004	-do-	-do-	88	83	-	43	60	Faunal design	-do-	Sandal, Black, Red	Peacock design in the body and elephant design in the border
59.	Tex/C/59/2004	-do-	-do-	254	150	-	54	47	Floral and faunal design	-do-	Red, Black, Brown, Sandal	Parakeet, Sparrow, Deer etc in the body and floral design in the border

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per perinch	Design Technique	Type of Design	Colour	Remarks
60.	Tex/C/60/2004	Cotton	Kalahastli	344	179	-	88	74	Floral and faunal design	Kalamakara	Green, Blue, Brown, Black, Red Ochre, Maroon, Sandal	Animal figures like two headed Peacock, Elephant, Squirrel, Pigeon Parakeet, Leopard, Cock, Snake, Tortoise, Fish and monkey are seen. Floral design is seen in the border.
61.	Tex/C/61/2004	-do-	-do-	120	98	-	79	64	Krishna theme	-do-	Mustard, White, Brown	Depiction of Krishna Leela. Two pieces joined together. Krishna playing flute.
62.	Tex/C/62/2004	-do-	-do-	564	272	-	84	73	Mango design	Block Print.	Cream, Maroon, Green, Black, Blue, Mustard and Red ochre	Maroon colour body with Mango design. Sandal and red ochre colour with Peacock and Mango design
63.	Tex/C/S/63/2004	Cotton/Silk	-do-	132	24	-	-	-	Colour pieces joined together	Floral	Blue, Green, Red, Yellow & Black	Floral design in Thombai
64.	Tex/C/S/64/2004	-do-	-do-	143	24	-	-	-	-do-	-do-	-do-	-do-
65.	Tex/C/65/2004	Cotton	-do-	145	33	-	94	82	Pata chitra	Kalamkani	Blue, Red, Sandal and Mustard	Krishna depicted in various scenes. Telugu script found
66.	Tex/C/66/2004	Cotton	-do-	195	32	-	86	72	Floral	-do-	Blue, Black, Brown, Mustard, Red	Krishna theme depicted with floral design in the border. Telugu script seen

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per per inch	Design Technique	Type of Design	Colour	Remarks
67.	Tex/C/67/2004	Cotton	Kalahasti	216	22	Plain	73	63	Faunal	Kalamkari	Sandal, Blue, Red, Black	Krishna theme represented. Animals are seen. Telugu script is seen.
68.	Tex/C/68/2004	-do-	-do-	236	117	-	79	66	Floral and faunal	-do-	Brown, Mustard, Black, Blue, Sandal, Red ochre.	Parakeet, Tiger, Fish, Tortoise, Squirrel and dancing ladies are seen with floral design
69.	Tex/C/69/2004	-do-	-do-	96	39	-	87	72	Floral	Kalamkari	Black, Brown, Sandal	Floral Design
70.	Tex/C/70/2004	-do-	Masulipatnam	68	66	-	68	54	-do-	Block printed	Black, Mustard	Body plain with floral design in the border
71.	Tex/C/71/2004	-do-	-do-	101	42	-	89	74	Creeper and floral design	-do-	Brown, Blue, Black	Floral Design
72.	Tex/C/72/2004	-do-	-do-	36	23	-	30	39	Floral design	-do-	Black, Red, Brown	-do-
73.	Tex/C/73/2004	-do-	Kalahasti	318	253	-	65	82	Floral and faunal depictions	Kalamkari	Sandal, Black, Red ochre, Brown	Telugu scripts are seen. The text conveys various epic characters depicting the marriage of Vasudevar with Devaki. Musical instrument players, churning of milk ocean, Naradhar, Kansa are also seen.

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Pick per inch	Design Technique	Type of Design	Colour	Remarks
74.	Tex/C/74/2004	Cotton	Kalahasti	300	217	-	74	84	Floral and faunal design	Kalamkan	Black, Red, Brown, Mustard, Grey	Various animal motifs like Deer, Tiger along with floral motif in the border are seen
75.	Tex/C/75/2004	-do-	Masulipatnam	250	66	-	33	30	Mango and floral design	Block printed	Maroon, Black, Sandal, Red ochre	Mango design in the border and creeper design in the body
76.	Tex/C/76/2004	Cotton	Kalahasti	322	334	-	80	98	Floral design	Kalamkan	Red, Blue, Black, Sandal, Brown	Depiction of Ramayana. Telugu script in 10 layers. Lord Srinivasa with Sridevi and Bhudevi are seen. Floral design in the border
77.	Tex/C/77/2004	-do-	-do-	362	194	-	70	88	Floral and faunal	-do-	Brown, Sandal, Mustard	Floral design in the border and peacock, parrot, wild boar, squirrel, fish, tortoise depicted in the body
78.	Tex/S/78/2004	Silk	-do-	126	119	-	98	84	Embroidery design	-do-	Red, Yellow, Blue, Black, Green, Sandal	Gopikas dancing with Krishna. Peacock and Parakeet are seen
79.	Tex/C/79/2004	Cotton	-do-	130	52	-	87	67	Mango, and floral design	Block printing	Brown, Sandal	Creeper and floral design are seen
80.	Tex/C/80/2004	-do-	-do-	182	89	-	97	75	Floral	-do-	Red, Blue, Sandal, Black	Floral design throughout the border and the body
81.	Tex/C/81/2004	-do-	-do-	101	87	-	85	72	Floral design	Embroidery design	Sandal, White	Thick embroidery design in the border and in centre

S.No	Acc.No	Material	Place	Length in Cms	Width in Cms	Weave	Reed per inch	Picks per inch	Design Technique	Type of Design	Colour	Remarks
82.	Tex/C/82/2004	Cotton	Kalahasti	101	96	-	93	74	Floral Design	Embroidery design	Green, Red, Sandal, White	Filigree work
83.	1682/67	-do-	-	126	88	-	-	-	-do-	-do-	White, Red, Blue, Orange, Green, Black, Brown	-
84.	2435/87 *	-do-	Chennai	144	74	-	89	75	-	-do-	Green, White, Black, Red, Brown, Pink, Violet, Blue, Yellow, and Orange	Cloth depicts Village scene
85.	2436/87	-do-	-	216	136	-	84	67	Floral	-do-	Violet, Green, Pink, Red, Blue, Brown, Yellow, Rose, Black	Cloth used as screen With wishes, is seen

*2435/87 Gift by Mrs Rajam Seetharaman, Avadi Road, Chennai-50

COLLECTION OF TEXTILES IN THE GOVERNMENT MUSEUM, ERODE

S.No	Acc.No	Details of the Exhibit	Material	Size in Cms	Source
1.	395/87	Wax seal	Wood & Iron	22 ½ x 22 ½ x 1 ½	Gift from Thiru P. Arjunan, Jayaram Textiles, Erode.
2.	396/87	Wax printed lungi	Textile	240X150	-do-
3.	565/87	Bed sheet (Sample)	-do-	30x29	Gift from M/s Erotex, Erode
4.	566/87	-do-	-do-	-do-	-do-
5.	567/87	-do-	-do-	-do-	-do-
6.	568/87	-do-	-do-	-do-	-do-
7.	573/87	-do-	-do-	-do-	-do-
8.	574/87	-do-	-do-	-do-	-do-
9.	575/87	-do-	-do-	-do-	-do-
10.	569/87	Towel	-do-	29x20	-do-
11.	570/87	-do-	-do-	29x27	-do-
12.	571/87	-do-	-do-	29x24	-do-
13.	572/87	-do-	-do-	29x29	-do-
14.	576/87	Carpet	-do-	20x19	Gift from M/s Bhavani Group Co-op. Weaver's Bhavani
15.	577/87	-do-	-do-	-do-	-do-
16.	578/87	-do-	-do-	-do-	-do-
17.	579/87	-do-	-do-	-do-	-do-
18.	580/87	-do-	-do-	-do-	-do-
19.	581/87	-do-	-do-	-do-	-do-
20.	582/87	-do-	-do-	-do-	-do-
21.	583/87	-do-	-do-	-do-	-do-
22.	584/87	-do-	-do-	-do-	-do-
23.	585/87	-do-	-do-	-do-	-do-
24.	47/88	Bathik (Sakuntala)	-do-	82x53	Gift from Tmt. A.R. Saraswathi Kasthuri Raju, Gopichettipalayam
25.	9/2005	Embroidery work in the silk thread Arjuna & Krishna in the battle field	Silk threaded embroidery carpet	86X77	Gift from B.R. Angamuthu 28, Perumalpuram Bhavani, Erode.

COLLECTION OF TEXTILES IN THE GOVERNMENT MUSEUM, MADURAI

S.No.	Acc. No	Material	Length	Breadth	Type of Design	Design Technique	Colours	Remarks
1.	14/1982	Cotton	26'	7'	Floral design	Kalamkari	White, Saffron, Red, Blue	Narrates the story of Ramayana in four rows of about 41 cm wide and of varying length, each separated by a single border of red dots. The top of the border depicts kamsa and the bottom depicts yalis. Most of the panels are in linear pattern with a very brief narration in Tamil of an earlier vintage. (About 18 th or 19 th cent. A.D). The figures are drawn with firm thick red lines except for an occasional blue line. This Kalamkari cloth was received as gift from Mr.Thangapandian, Zamindar of Thevaram, Theni District.

COLLECTION OF TEXTILES IN THE GOVERNMENT MUSEUM, PUDUKKOTTAI

SNo	Acc.No.	Description of specimen	Locality	Remarks
1.	1/1909	Tussar Silk Thread-2Nos.	Bangalore	
2.	2	Block-printed Palampore	Kalahasti	Case.No.4
3.	3	Table cloth (Cotton)	Thiruvappur, Pudukkottai	Case.No.5
4.	4	Wax design- dye cloth	-do-	Introductory Gallery
5.	5	Silk cloth	-do-	Textile Gallery
6.	6	-do-	-do-	-do-
7.	7	Silk yarn twisted (red)	-do-	-do-
8.	8	-do-	-do-	-do-
9.	9	Sari pattern	-do-	-do-
10.	10	-do-	-do-	-do-
11.	11	-do-	-do-	-do-
12.	12	-do-	-do-	-do-
13.	13	-do-	-do-	-do-
14.	14	-do-	-do-	-do-
15.	15	-do-	-do-	-do-
16.	16	A small upper cloth of Baduga women	-do-	-do-
17.	17	Blouse cloth	-do-	-do-
18.	18	-do-	-do-	-do-
19.	19	Lace borders-10 in one set	-do-	-do-
20.	20	-do-	-do-	-do-
21.	21	Laced embroidery in one frame. Burma works	Pudukkottai	-do-
22.	22	-do-	-do-	-do-
23.	23	Cotton embroidery	Not known	-do-
24.	24	-do-	-do-	-do-

S.No	Acc.No.	Description of specimen	Locality	Remarks
25.	25	Velvet blue with silver laced borders	Thiruvappur, Pudukkottai	Textile Gallery
26.	26	Green flower designed silk	-do-	-do-
27.	27	White lace bordered silk	Not known	-do-
28.	28	Dark red silk with designs in gold thread-2	-do-	-do-
29.	29	Light red silk with designs in gold threads-2 Elephant and Lion are depicted	-do-	Introductory Gallery
30.	30	Silk sari	-do-	Textile Gallery
31.	31	-do-	-do-	-do-
32.	32	-do-	-do-	-do-
33.	33	-do-	Not known	-do-
34.	34	Silk yam dyed-10	-do-	-do-
35.	35	Dye yam-25	-do-	-do-
36.	36	Cotton napkins-12	-do-	-do-
37.	37	Kerchief	-do-	-do-
38.	38	Glass tubes having dye samples-2	-do-	-do-
39.	39	Wooden blocks used by weaver women at Thiruvappur in printing-17	Thiruvappur	-do-
40.	40	Woolen yam-3	Not known	-do-
41.	41	Grey blanket-2	-do-	-do-
42.	42	White blanket-1	-do-	-do-
43.	43	Wool ginned and cleaned Blue-2 Rolls	-do-	-do-
44.	44	Reddish brown-1 Roll	-do-	-do-
45.	45	Grey-1 Roll	-do-	-do-
46.	46	Light grey-1 Roll	-do-	-do-
47.	47	White-1 Roll	-do-	-do-
48.	48	Wool separated	-do-	-do-
49.	49	Wool shorn-Black 2 Rolls	-do-	-do-
50.	50	Wool Shorn white -1 Roll	-do-	-do-
51.	51	Wool shorn-Dark grey-1 Roll	-do-	-do-

CATALOGUE OF TEXTILES & TEXTILE BLOCKS IN THE COLLECTIONS OF GOVERNMENT MUSEUMS IN TAMILNADU

S.No	Acc.No.	Description of specimen	Locality	Remarks
52.	52	Wool shorn -Light grey -1Roll	-do-	-do-
53.	53	Wool separated white-1Roll	-do-	-do-
54.	54	Light grey-1 Roll	-do-	-do-
55.	55	Dark grey-2 Rolls	-do-	-do-
56.	56	Tools used in cumbli weaving -3	-do-	-do-
57.	57	Textile work Blouse cloth-2	-do-	-do-
58.	58	Hand kerchief-1	-do-	-do-
59.	59	Modern Kalamkari	-do-	-do-
60.	60	Light red silk cloth with designs in golden threads-1	-do-	-do-

**COLLECTION OF TEXTILES
IN THE GOVERNMENT MUSEUM, TIRUCHIRAPALLI**

S.No	Acc.No.	Details	Size in cms	Source of Collection	Remarks
1To17	T-223/1982	Woraiyur Handloom sari pieces	72x14	Purchased from the Woraiyur Devanga Weaver's Society, Tiruchirappalli	Nil

COLLECTION OF TEXTILES IN THE GOVERNMENT MUSEUM, UDHAGHAMANDALAM

S.No	Acc.No	Description	Length in Cms	Breadth in Cms	Mode of Collection
1.	1-92/TC/UDM	Skirt white in colour with blue and red colour embroidery	56	28	Purchased from the Todas Primary Agriculture Co-operative Bank Limited. Todas Handicrafts Sales Emporium, Ooty-1.
2.	2-92/TC/UDM	White colour skirt with blue and red embroidery design	58	28	-do-
3.	3-92/TC/UDM	Skirt-white coloured with red and black embroidery design	61	30	-do-
4.	4-92/TC/UDM	Poothkuli	245	164	-do-
5.	5-92/TC/UDM	Shawl with brown colour embroidery design	170	86	-do-
6.	6-92/TC/UDM	Embroidery shawl with black and red border	420	76	-do-
7.	7-92/TC/UDM	Brown colour shawl with red and black embroidery	172	106	-do-
8.	8-92/TC/UDM	Brown colour shawl with red blue and black embroidery	136	86	-do-
9.	9-92/TC/UDM	Wall hanging white colour cloth red and black embroidery	116	13	-do-
10.	10-92/TC/UDM	White colour cushion cover with black and red colour embroidery	43	42	-do-
11.	11-92/TC/UDM	-do-	43	42	-do-
12.	12-92/TC/UDM	Cushion cover white in colour with black and red colour embroidery	43	42	-do-
13.	13-92/TC/UDM	White colour table cloth 2-nos with black, red and blue embroidery	136	115	-do-
14.	14-92/TC/UDM	White coloured shoulder bag with black and red embroidery design	42	31	-do-

S.No	Acc.No	Description	Length in Cms	Breadth in Cms	Mode of Collection
15.	15-92/TCUJDM	Border bit	-	-	-do-
16.	16-92/TCUJDM	Table runner (Teapoy cover) white in colour with green, black, red embroidery design	112	44	-do-
17.	17-92/TCUJDM	Napkin white colour with black and red colour embroidery design	35	29	-do-
18.	18-92/TCUJDM	Purse bag- white colour with red, black, blue embroidery design	17	13	-do-
19.	19-92/TCUJDM	Raw cloth without embroidery design	420	75	-do-
20.	20-92/TCUJDM	Embroidery cotton thread dark blue coloured	-	-	-do-
21.	21-92/TCUJDM	Embroidery cotton thread red coloured	-	-	-do-
22.	22-92/TCUJDM	Needles (Two)	-	-	-do-
23.	23-92/TCUJDM	Embroidery wool	-	-	-do-
24.	24-2004/TCUJDM	Shawl with black, blue and red coloured embroidery design	-	-	-do-
25.	1-93/BADUJDM	Baduga upper garment-White coloured cloth	550	160	Collected from a Baduga family of Kilakkorai

KALAMKARI ARTIST OF TAMILNADU

Dr.R.Emberumal aged about 63 years is a traditional master craftsman of Kalamkari. Born in the year 1941, 15th July he hails from Sikkkanayakanpet, Thirupanandal, Tanjore (Dt), Tamilnadu has received the National Award for the year 2002. He has received the Doctorate from the International University of Contemporary studies in Washington, D.C., U.S.A. He has executed several hand painted fabrics for festival of India, Britain Royal College of art, London, 1982 and several master Kalamkari Fabrics for Festival of India, Paris, 1985. He has introduced several old traditional hand painted saris and doing research in Cave paintings to introduce in Kalamkari paintings. His artwork includes a Temple Chariot, which was exhibited at the international show in Japan. He produced the *SEOUL 1988, OLYMPIC MASCOT TIGER HODORI* and the *SEOUL OLYMPIC EMBLEM* in Tanjore Traditional kalamkari styles painting. Published in the South Indian Kalamkari. He had received National Award in 1984 for Kalmkari Art, State Poompuhar Award, from Tamilnadu Handicrafts Development Corporation in 1989-90 and Certificate of Merit award, issued by the Ministry of Textiles, Government of India in 1992.

The book '*PUDUPAVU*' by co-optex, Chennai illustrated Kalamkari painted saris and located Sikkkanayakanpet in South India Map. "The South India traditions" by Mrs. Lotika Varadarajan, "Cotton Paintings in Madras Presidency" by W.S.Hadaway illustrate Mr.R. Emberumal's traditional designs in beautiful colour. He has created many tantric designs, geometrical designs, and symbols in kalamkari style, old coins of Gupta, Chera, Chola & Pandya period. The Italian Consulate and the West German Consulate at Chennai have sent letters of appreciation to this artist for his commendable service to Art and for his creation of the World Cup Logo in Kalamkari.

K.SREENIVASAN ART GALLERY AND TEXTILE MUSEUM, COIMBATORE

Sri K.Sreenivasan born on 12th May 1917 obtained his Master's degree in Textile Technology in the Manchester University. The President of India awarded him the medal of PADMA BHUSHAN in 1969 for his outstanding contribution to Textile research. His dedication to science made him to become the Director of South India Textile Research Association (SITRA). The Culture Centre of the Kasthuri Sreenivasan Trust is located on Avanashi Road (NH 47) about 8 Kms from the Coimbatore city. The culture centre consists of an Art Gallery, a Textile Museum and an Auditorium. There are many Textile Museums in Europe and United States but most of them are devoted to one aspect of textile only. This Museum is one of the few that attempts to give a comprehensive and multi-faceted picture of the developments of textiles. Here the history of Textile technology is depicted in Rooms 11, 12, & 13. The Saxony spinning wheel (1530 AD) makes use of a foot pedal for imparting motion to the wheel and frees both hands for the process of spinning, so that it helps to increase production. There is a 100-year old fabric from a Nigerian cave. Antique saris, other textiles and artifacts belonging to the Craft Council of Tamilnadu, Coimbatore are exhibited in Room 14. A history of Costumes in India from the time of Mohenjodaro down to the 19th Century is depicted in the form of pictures in Rooms 15 & 16. Examples of different types of fabric's formation are shown in Room 15. Weaving and knitting are the most common methods known to all of us but products of unusual methods such as crochet, pillow lace are exhibited in showcase No.1. The use of unusual fibres such as banana fibre, pineapple fibre, screw pine and ramie are also illustrated in the form of samples in Room 15. A rare exhibit in this section is a fine muslin made from 400s metric count, hand spun and hand woven. A kilogram of this yarn would stretch to 400 kms. The richness of Textiles in general is shown in Room 16 is of special interest and it is a Japanese wedding dress. Saris of ancient design produced for the Festival of India are shown by the courtesy of the Ministry of Textiles.

'Dyes', are the coloured compounds capable of being fixed to fabrics, which do not wash out with soap and water. Natural dyes and stains, obtained from the roots, leaves, bark, fruit or wood of plants have been used from ancient times. More than 100 dye-yielding plants have been used commercially and only a few have been able to compete with the artificial dyes.

NATURAL DYES

In the historical view, early Egyptian pictures show red, yellow and green cloth. By about 1500 B.C. striped red, deep blue and yellow cloth became fashionable. As early as 2000 B.C. the dyeing of linen and leather was not only an individual craft but also a temple industry. In Hellenistic times, dyeing became a state monopoly. According to Pliny, "the ancient Egyptians were expert dyers and acquainted with the use of mordants which, seems to be derived from Hindustan". The early history of the development of dyeing cannot be exactly traced, as there seems to be no literature on the subject in existence. There are however certain facts of history and tradition which tend to show that the process of dyeing was not unknown to early Indians in the earlier part of the Brahmanical age. The ancient Indians successfully practised the art and were able to produce coloured patterns upon cotton and woollen fabrics. Later the discovery of the first synthetic coal tar dye, Mauve, by Perkins in 1856 was an event of the outstanding scientific and industrial importance.

Dyes are obtained naturally and synthetically. The natural dyes are derived from vegetable, animal or mineral origin. In spite of extensive use of synthetic dye stuffs a few natural dyes are still used for dyeing textiles. The vegetable dye matters are derived from wood, stems, bark, fruit and flowers of a large variety of plants. A purple dye is extracted from some species of lichens.

Dyes are chiefly employed as colouring agent which is used in textile industry, leather industry, paints, varnish, printing and writing inks, paper, food and drugs, perfumes, cosmetics, photographic films and also used as stain in the field of bacteriological and historical work.

The process of fermentation, boiling and treatment with chemical, extracts vegetable dye stuffs. Various shades may be obtained from a single dye by the use of different mordants. Fabrics to be dyed are treated with salts of metals like aluminum, iron, chromium etc.

Botany Section of the Government Museum, Chennai has two galleries situated in the second floor of the Main building. They are 1. The Systematic Botany Gallery and 2. The Economic Botany Gallery. In the first gallery plants are arranged according to the taxonomic classification of plants. Displayed in the Economic Botany Gallery are the various economic products obtained from the various parts of the plant. In the Dye showcase more than twenty dyes are kept on display, whose usage with the botanical name, family, popular name and Vernacular name are given in the next chapter.

Name of Natural Dyes in the Botany Gallery, Chennai

S.No	Name of the Specimen	Part used in the Dye	Colour made
1.	<i>Hibiscus rosa-sinensis</i>	Flower	Red
2.	<i>Toddalia asiatica</i>	Bark	Brown
3.	<i>Aegle marmelos</i>	Bark	Pale pink
4.	<i>Michelia champaca</i>	Flower & Seed	Light yellow
5.	<i>Punica granatum</i>	Flower	Brown
6.	<i>Mallotus philippinensis</i>	Seeds	Pale pink
7.	<i>Mangifera indica</i>	Bark	Brown
8.	<i>Ventilago maderaspatana</i>	Bark & Seed	Pale pink and brown
9.	<i>Adenanthera pavonia</i>	Bark & Seed	Pale yellow and brown
10.	<i>Clitoria ternatea</i>	Flower	Blue
11.	<i>Acacia catechu</i>	Seed	Pale pink
12.	<i>Indigofera tinctoria</i>	Stem	Blue
13.	<i>Acacia arabica</i>	Gum	Brown
14.	<i>Wrightia tinctoria</i>	Leaf	Pale yellow
15.	<i>Crocus sativus</i>	Flower	Pale yellow
16.	<i>Rubia cordifolia</i>	Stem	Light orange
17.	<i>Terminalia chebula</i>	Seed	Blackish brown
18.	<i>Oldenlandia umbellata</i>	Root	Light yellow
19.	<i>Thespesia populnea</i>	Bark	Light brown
20.	<i>Curcuma longa</i>	Seed	Yellow
21.	<i>Lennea grandis</i>	Bark	Light brown and yellow
22.	<i>Caesalpinia sepiaria</i>	Bark	Light brown and yellow and light pink
23.	<i>Casuarina equisetifolia</i>	Bark	Half white and light Brown
24.	<i>Artocarpus integrifolia</i>	Bark	Light yellow
25.	<i>Bixa orellana</i>	Seed	Light yellow and light Pink
26.	<i>Nyctanthus arbor-tristis</i>	Flower	Half white
27.	<i>Orozylum indicum</i>	Bark	Brown
28.	<i>Lawsonia inermis</i>	Leaf	Half white and Olive green

DESCRIPTIONS OF NATURAL DYES - ECONOMIC BOTANY GALLERY, CHENNAI

Indigofera tinctoria, Linn.

Family: Fabaceae

English: Indigo

Tamil: *Neelam*

It is a natural dye obtained from the leaves of the plant. The freshly cut plants are dried and the leaves are separated from the stem by beating. Indigo occurs as the glycoside of indoxyl (indican) in the leaves. Dye is extracted from the leaves either by the wet or the dry process. As a vegetable blue dye, it is unrivalled because of its great natural fastness, both to light and water; it is used for dyeing and painting.

Acacia arabica, Willd.

Family: Mimosaceae

English: Gum tree

Tamil: *Karuvelai/Karuvelam*

An erect shrub or tree, with straight spines, found throughout India. The pods and bark yield dark brown shades approaching to black with alum as the mordant. The dye ingredients used are the dried fruits and fresh leaves.

Acacia catechu, Willd.

Family: Mimosaceae

English: Catechu

Tamil: *Kaasukkatti*

A moderate-sized deciduous tree, with dark brown, much-cracked bark, and short-hooked spines in pairs. Common in most parts of India. By the action of lime or of alum, in the boiled broken heartwood, which gives a fairly good permanent bronze brown dye. Much used by the calico printers.

Adenanthera pavonia, Linn.

Family: Mimosaceae

English: Coral wood/Red wood

Tamil: *Anai-gundumani*

A large deciduous tree, met within Bengal and South India. The wood is powdered and used as a red dye, which is used by religious Hindus for making marks on the forehead.

Aegle marmelos, Corr.

Family: Rutaceae

English: The Bael

Tamil: *Vilvam*

A deciduous glabrous small tree with straight strong axillary spines. Found in the wild and also cultivated all over India. A yellow dye is obtained from the rind of the fruit; the unripe rind is also used along with *myrabolams* in calico printing.

Artocarpus integrifolia, Linn.

Family: Anacardiaceae

English: The Jackfruit tree

Tamil: *Pala*

A graceful shrub, with handsome white or pinkish flowers. Originally a native of America, now largely cultivated in India for the red or orange dye obtained from the pulp, which surrounds the seed. It is altered by certain combinations into orange, deep orange or red, which is largely used in dyeing silks and also used to colour cheese, and other edible articles such as chocolates. The seeds are powdered with soda ash and are boiled for about 15mts, cooled and filtered. The mordant used is limewater.

Casuarina equisetifolia, Forst.

Family: Casuarinaceae

English: The Beef wood

Tamil: *Savukku*

A large evergreen tree, with leafless drooping branches, which are deciduous and perform the functions of leaves. Found in the coastal regions, throughout India. The bark contains a small quantity of colouring matter and produce slight-reddish colour used in fabrics. Dye ingredients used are the green leaves and dried bark.

Crocus sativus, Linn.

Family: Iridaceae

English: Saffron

Tamil: *Kungumapu*

It is cultivated in Kashmir. The European supply of this plant comes from France, Spain, and Italy. A yellow dye is obtained from the orange coloured stigmas and the upper part of the style. Saffron was well known to the ancient Greeks and Romans. It also finds reference in Sanskrit literature. It is used for colouring butter, cheese, puddings, pastry and confectionery.

Curcuma longa, Roxb.

Family: Zingiberaceae

English: The Turmeric

Tamil: *Manjal*

A perennial herb with alternate sessile leaves, usually with sympodial rhizome. Turmeric is extensively cultivated all over India. An orange red dye is prepared from the rhizomes. The colouring matter is known as 'Curcumin'. It is chiefly employed in dyeing wool, silk, cotton and in calico printing.

Hibiscus rosa-sinensis, Linn.

Family: Malvaceae

English: The shoe-flower

Tamil: *Semparuthi*

An evergreen ornamental bush, a native of China, but found in most flower gardens in the plains of India. A red dye is obtained by an infusion of the flowers, which is used in colouring paper. The petals are used to blacken shoes, hence the English name of the plant, and also to make a black dye for hair and eyebrows from petals.

Lawsonia inermis, Linn.

Family: Lythraceae

English: The Henna

Tamil: *Maruthani*

It is a small, elegant and sweetly scented tree, which is cultivated commonly throughout India. A decoction of the leaves is occasionally used in dyeing cloth, the colour produced being a shade of yellow or reddish-brown. The Henna is very much liked by the ladies who paint their palms, fingers, nails and feet with paste prepared for this purpose by pounding the freshly plucked leaves.

Mallotus philippinensis, Muell.

Family: Euphorbiaceae

English: The Kamala tree

Tamil: *Kapila*

A small evergreen tree, found throughout the tropical India. The dye is obtained from its fruits in the form of a red powder found inside the capsules. Kamala dye was formerly used in India for dyeing silk and wools for getting the bright orange colour. The colouring material is found in the red glandular pubescence covering the fruit.

Mangifera indica, Linn.

Family: Anacardiaceae

English: The Mango

Tamil: *Mangai*

A large glabrous tree, found in the tropical India. The bark and leaves yield a yellow dye, which is used to colour cotton, silk and wool. The pulp of the fruit also produces yellowish or grey shades for dyeing the silk or cotton cloth.

Michelia champaca, Linn.

Family: Magnoliaceae

English: The champak

Tamil: *Shenbagam*

A large evergreen tree, with yellow colour sweetly scented flowers, cultivated throughout India. The flowers when boiled yield a dye, which is used as a base for other colours.

Nyctanthes arbor-tristis, Linn.

Family: Oleaceae

English: The Coral Jasmine

Tamil: *Pavalamalli*

A large shrub with rough leaves and sweet-scented flowers, most common in gardens of India. The flowers open towards evening, and fall on the ground on the following morning. The flowers are rich in yellow colouring matter. The colour is extracted by steeping the dye stuff in boiling water, which is used to colour the silk cloth.

Oldenlandia umbellata, Linn.

Family: Rubiaceae

English: The chay root

Tamil: *Imbural*

A small biennial plant, which occurs in sandy soils all over South India. The root bark of this plant gives a beautiful red dye with alum as a mordant. It is much employed for dyeing the kerchief and red colour saris. Roots of two years growth are favoured for dyeing. Bark of the root contains the dye substance and alum is employed as mordant.

Oroxylum indicum, Vent.

Family: Bignoniaceae

English:

Tamil: *Achi*

A glorious tree, found throughout India, up to altitudes of 3,000'. The bark and fruits are used as mordant in dyeing.

Punica granatum, Linn.

Family: Punicaceae

English: The Pomegranate

Tamil: *Maadulai*

It is a small tree, wild in strong ground and cultivated throughout India. The flowers are used in various parts of India to impart a light red colour to cloth. The rind of the fruits gives a greenish yellow colour. The bark is similarly used as dye for leather. The dye ingredients are the fresh flowers and the dried fruit skin.

Rubia cordifolia, Linn.

Family: Rubiaceae

English: Indian Madder

Tamil: *Mangitte*

An herbaceous creeper, found throughout the hilly parts of South India. The plant yields a red dye and the root is much used for dyeing the coarse cloth. The root and the lower twigs are the dye-yielding portions. It is also used in the Calico-printing.

Terminalia chebula, Retz.

Family: Combretaceae

English: The Black Myrobalam

Tamil: *Kadukkai*

A large deciduous tree abundant in the Northern India from Kuman to Bengal and Southward to the Deccan tablelands. Both the fruit and galls produced from leaves give a permanent yellow colour with alum. This dye is produced in various shades of black in combination with some salt of iron, generally the proto sulphate. The dried rind of the fruit is powdered and steeped in water. The cloth steeped in this infusion acquires a dirty grey colour.

Thespesia populnea, corr.

Family: Malvaceae

English: The Umbrella tree

Tamil: *Poovarasam*

A moderate sized evergreen tree found in the coastal forest of India; largely cultivated along roadsides. The capsules and the flowers are said to give a yellow dye, which is soluble in water, which is used to dye silk and wool.

Toddalia asiatica, Pers.

Family: Rutaceae

English: The Lopez tree (or) Forest -Pepper Tamil: *Milagaranai*

It is a rambling shrub, found in South India and sub-tropical Himalaya. The root bark is a source of yellow dyestuff. It yields a colouring matter to water.

Ventilago madraspatana, Gartn.

Family: Rhamnaceae

English: The Buch Thorn

Tamil: *Vembadam*

A large climbing shrub of the drier forests of South India. The root bark contains a valuable dye. It yields a beautiful chocolate colour. The dye is largely used for cotton cloth.

Wrightia tinctoria, Br.

Family: Apocynaceae

English: The Dyer's Oleander

Tamil: *Veppaalai*

A tree common all over South India. The leaves yield a kind of indigo. The seeds were said to be used as an adjunct to other materials in dyeing.

CAROTENE

The yellow colouring matter from carrot, carotene, is used for colouring and fortifying butter and cheese.

LICHENS

Some species of *Ochrolechia* gives a red and purple dye, which is used as an acid indicator in the laboratories. The species of '*Roccella montagnei*' and '*Lasallia pustulata*', lichen compounds that are responsible for the colours of lecanoric acid erythrin and Igrophoric acid. Brown dye is obtained from *Parmelia omphalodes*. They are used to dye wool and silk fibres.

DYES USED IN KALAKSHETRA

Work on Natural Dyes was started in Kalakshetra in the year 1956 and they use mainly vegetable colours for dyeing of yarn and printing of textiles in the centre. The plants and the colours used for dyeing cotton yarn are as follows:

S.No	Name of the plant	Colour of the Dye
1.	<i>Rubia cordifolia</i>	Red
2.	<i>Ventilago madraspatana</i>	Grey
3.	<i>Terminalia chebula</i>	Ochre Yellow
4.	<i>Punica granatum</i>	Light Yellow & Olive
5.	<i>Indigofera tinctoria</i>	Blue
6.	<i>Erythrina variegata</i>	Yellow
7.	<i>Acacia catechu</i>	Brown
8.	<i>Curcuma longa & Indigofera tinctoria</i>	Green

MAIN PROCESSES OF THE DYED FABRICS OF INDIA

S.No	Name of the process	Dye design
1.	Block-printing	Design cut in wood and stamped in colour on the cloth
2.	Resist -Dyeing	Parts of the cloth treated with substance which prevents the cloth from absorbing the dye
3.	Mordant-dyeing	Design is applied to the cloth in chemicals which when immersed in other chemicals bring out the devised colour
4.	Tie-Dyeing	Portions of the cloth not to be coloured are plucked up in the finger nails of the maker and wound many times with waxed or starched string and then immersed in the dye which does not penetrate the tied part
5.	Ikat	A variant of tie-dyeing in which, before the cloth is woven, portions of the industrial threads are coloured at carefully measured distances, so that as the weaving proceeds the final design appears

SOME DYE-TECHNIQUES

S.No	Name of the Sari	Colour of the Sari
1.	Madurai Red-Dye: Famous in Madurai	Saris and turbans of deep-red colour
2.	Palchayam: 2 varieties of tie and dye sari and dhoti Thiruvappur	Milk white in the centre surrounded by clear red/ blue/black border
3.	Kodali Karuppur sari: Tiruchy District	Zari work involved wax mordant painting and brush dyeing
4.	Koranadu Arakku saris: Mayavaram, Tanjore District	Dyed red with lac
5.	Kanchipuram Kapila saris	Yellow coloured sari
6.	Bangalore Jabra	Orange yellow colour
7.	Mysore Kalamkari: for hand painted canopies	Natural colours
8.	Salem Nilichayam: Srikakulam District, Andhra Pradesh	Bluish black
9.	Godavari Krishna Kalamkari: Andhra Pradesh employed in Canopies and hangings	Not known
10.	Doruka Chapa: Double side Printing Masulipatam, Kutch, and Barmair (Rajasthan)	-do-
11.	Doruka Hangai: Double side dyeing on Muslin, Maharashtra, Rajasthan, U.P and A.P.	-do-
12.	Kushtu Rangai: Fabrics scented along with colours in Rajasthan, Uttar Pradesh and South India	Light brown
13.	Jastai: Alloy of copper and tin	Silver grey
14.	Tambesri: by using alloys and minerals	Light golden colour on fabrics
15.	Lajeasri: Vegetable and mineral constituent	Light blue colour
16.	Peori Rang: Bengal	Yellow on cotton

*Materials collected by Late Sri K.V. Chandramouli, Bangalore (cf. "Congress on Traditional Schemes and Technologies of India")

WEAVER'S CENTRE IN TAMILNADU

1. Weaver's service Centre, Kanchipuram
2. Woraiyur Devanga Weaver's Society, Tiruchy
3. Handicraft Centre- making cloth festoon for temple-cars in Mela vassal, Srirangam
4. Handloom Centres in Woraiyur

TEXTILE MUSEUMS IN TAMILNADU

1. Shakuntala Jaganathan Museum of Folk Art, No.6, Lingappan Street, Kanchipuram-631501
2. K.S.Srinivasan Textile Museum, Coimbatore
3. Ramalingavilas Palace Museum, Department of Archaeology, Ramanathapuram, 623501

ON AUTHENTICATING TEXTILES OF INDIGENOUS ORIGIN

Introduction

On the galaxy of cultural heritage, a rich cultural heritage that is yet to be appreciated completely is the textile tradition since many ancient designs, techniques employed and materials used continue as living traditions within this realm. Textiles, which constitute a major genre of the tangible cultural heritage of mankind is used by the indigenous communities and could be dichotomized chiefly into 1. Textiles that are fabricated by the indigenous communities for their own use and 2. Textiles that are fabricated by other communities and used by the indigenous communities. As the former category is woven by the indigenous communities it may or may not possess embellishments whereas in the case of the latter category the embellishments become obligatory to specify ethnic marks. Generally, the indigenous communities tend to impregnate unknowingly their ethnic marks by means of their indigenous techniques, themes and materials available in their cultural milieu. Contrary to this trend, when they happen to procure already woven textiles, they try to embellish in their own way, conjoining therein unknowingly their ethnic marks. In other words, in such situations, embellishments characteristic of their ethnicity turn into ethnic marks. Of all the art manufacturers of India, her beautiful textiles are certainly the oldest.

Textile Collections in the Government Museum, Chennai

Government Museum, Chennai has textile collections such as *Kalamkari* work of temple hangings from Kalahasti, Pallakollu (Andhra Pradesh), Masulipatnam, Pichawari works, Kumbakonam shawls, Madurai and Kancheepuram sarees. The *Kalamkari* works are unique and are used in South India as decorative textile embellishments required for temple hangings and canopies. For example, the Krishna Lila scenes are done on separate bits and added later. Red, blue and brown are the chief colours used. The background of the cloth is white. The flower border flanking the panels decorates the *Kalamkari* art. The *Kalamkari* work from Pallakollu in the collection of Government Museum, Chennai is of the size 5' 8" x 5'. The shaded designs and pattern outlines in gold are exquisite. The Ponneri printed cotton fabrics are authenticated by designs of dots (Chanda), straight lines of dots (Jali), curvy lines (Charkana) made out of ordinary block printing while in the Ponneri prints of Pudukkottai, designs are by the wax resist print, which is made by brass blocks.

Calicoes of Masulipatnam are authenticated by prints and chintzes produced in Europe, where the motifs are flame pattern or *kalka*, *butis* or floral sprays, diapers, birds especially the peacock. These textiles are further authenticated by the resist dyeing and block printing as well. The most common design of the *Kalamkari* work is the 'Tree of life' along with floral and geometrical design.

Ancient literatures, sculptures and paintings testify to the perfection of textiles in India nearly 2000 years ago. Spindle whorls and copper needles have been found in Mohenjo-daro. The Rig Veda refers to *hiranya-drapa* of a shining gold woven cloak, the Mahabharata to *manichirai* 'probably' a fabric with pearls woven into borders; Pali literature refers to *kaseyyaka* of Banaras. Greek writers like Strabo and Megasthenes describe garments of India worked in gold and embedded with various semi precious and precious stones bearing floral motifs in finest muslin. Old sculptures and paintings depict patterned garments, probably brocades and embroideries. Decoration is usually used for customary reasons. For instance, silk interwoven with gold is auspicious for Hindus, silk *patola* of Gujarat is construed as wedding saree; the *namaboli*, the traditional block printed textile of Bengal worn around the shoulders is used as ritual garment. In this paper, the author with some choice textile materials from the collections of Government Museum, Chennai tries to pinpoint the ethnic marks present in them and thereby attempt to authenticate those textiles.

Some colours are popular everywhere; others are favoured in different regions. For example, Nagas like manjit red. Assamese blue, Punjabis yellow, magenta and purple while people of Madhya Pradesh, Chennai and Uttar Pradesh have fascination towards dark red, maroon and a medley of colour with green, blue and dominant red respectively. Contrary to this, Rajputana textile has double dyeing resulting in different colours producing a kaleidoscopic effect.

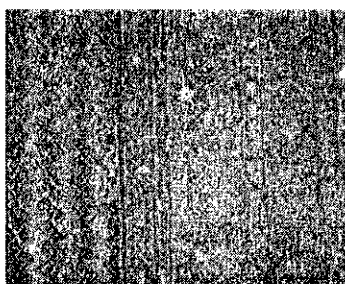
Some of the techniques of producing colour pattern on textiles like *bandana* or tie-dyeing, block printing like lion, tiger and painting are authenticated by familiar forms of animals, birds, like peacock, swan, parrot, dancing women and geometric designs.

Jamdani or figured muslin is found in Patna and in South India. The tribal people use attractive textiles, which they spin. Bright coloured geometric and abstract patterns woven are the patterns of the Nagas, Manipur and Tripura. The Hand-painted *Kalamkari* made for temple use at Kalahasti in the North Arcot district is authenticated by its tie & dye technique called *ikat*, in which the warp and weft threads are separately tie-dyed. Kodali karuppur saris emerged as a wedding sari of the Maratha royal family, which had gone into obscurity along with the same dynasty.

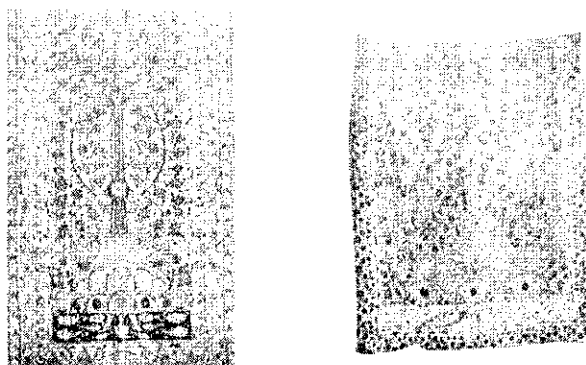
In Tamilnadu, Thirubhuvanam, Ayyampet, Arani, Kancheepuram and Dharmavaram are famous for Silk saris authenticated by multicolour and designs like *thazhampoo*, peacock, swan, lotus, temple car, *kalasam*, mango, *rudraksham*. Selective ethnic group would be discussed in this article.

Kodali Karuppur

In Kodalikaruppur sari, the process of printing or hand painting is that the form of the design is left with the white back ground of the fabric and the other areas are filled in with colour. It could be observed that here the block is used along either side of the ground with only white line of the design to give an emphasis to the motifs. Besides this the block does not play any role in the form of the design except that in the motif of the palluv. The weaving technique here is combined with sari in the Jamdani technique in the body, border and Palluv. Motifs like star (Tara) in the border, tilakam (Chanda) in the body are with jari weft in jamdani weave. In the palluv the areas are woven with cotton weft wherever the motifs are printed, while the rest of the body is woven with jari. While printing these saris the areas of cottonground, which are with jari, will take the colour and the jari shines through the colour of the fabric, and thus stands unique. According to William S.Hadaway, 1912: (Painting and Printing in the South,) this sari is quiet distinct and exclusive among decorated cotton fabrics as it is woven and hand painted, and printed with blocks. He mentions that it emerged as the wedding sari of the Maratha royal family and was not in the reach of any commoner.



Kodali Karuppur Sari Design



Hand Painted Kalamkari Curtains from Sri Kalahasti-20th Century.

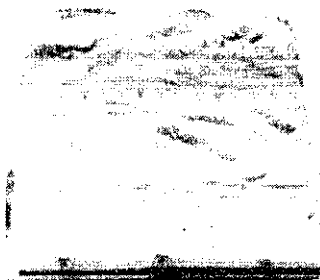
In other words, the Kodali karuppur is the brocade with cotton of jamdani weave hand-painted and block printed in *Kalamkari* with vegetable colours. It is interesting to note that it costed Rs.500 in the year 1912 itself. (mentioned by William S.Hadaway). The technique involved the integration of highly developed craftsmanship from the North and South. Government Museum, Chennai has one Kodali Karuppur Sari in its collection measuring 9.5 mts in length and 39" in breadth.

Tribal Textiles

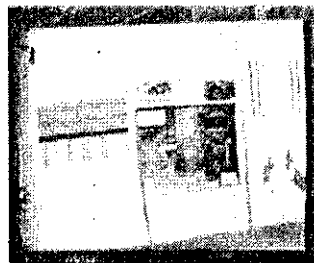
Toda's Pootkhuly

The Toda men and women use shawls woven by hand. The shawl has floral patterns and geometric designs and is called as *Pootkhuly*. The Toda men wear the dhoii till the knee and wear the *Pootkhuly* whereas the Toda women wear the *Pootkhuly* in such a way that it covers their chest and shoulders. Toda ladies are good in doing the traditional embroidery and design work that express the artistic heritage. In Toda language, embroidery is referred by the term '*pukhoor*'. The use of black and red colour threads called as '*kaag*' is prominently used by them. Depending on the usage of the cloth they are called by different names. For example embroidery on a new cloth for wrapping the corpse during funeral ceremonies is called '*pekhaadar pootkhuly*' which means the safe transportation of the Toda spirit to the other world. In the traditional motif, usage of same motif in pairs called as '*Twehdr pukhoor*', is seen. It is the symbolic representation of the hills, peaks, shola, valleys and slopes since the life of the Toda is closely interlinked with nature. When the motif is a flower of a marshy grass, it is called as '*modhiry pukhoor*'. Representation of giant squirrel in pootkhuly is called as '*peshk pukhoor*'.

'*Meeshufykon pootkhuly*', derives its name from the feather pattern of the peafowl. The honey comb pattern of pootkhuly is called as the '*kwudkorr pukhoor*'. Application of the body design of the cobra in pootkhuly is called as '*Awkhofveirshy*'. '*Tagaarsh pukhoor*', is a motif named after the ladies jewellery. '*Kopan pukhoor*' is a motif inspired by the butterflies. '*Podwarshk pukhoor*', is named after the cobra hood shaped flowers of the *Arisaema* family, which has very beautiful colours.



POOTKHULY



TODA TEXTILES IN GOVT. MUSEUM
UDHAGAMADALAM

Some of the later evolved motif based *Pootkhulies* are as follows:

- | | |
|----------------------------|---|
| ' <i>Kaashtk pukhoor</i> ' | - Based on the design of the <i>Exacum</i> flowers and the star. |
| ' <i>Peersh pukhoor</i> ' | - Based on sun motif. |
| ' <i>Pathh pukhoor</i> ' | - Based on the seated vulture motif. |
| ' <i>Tegol Pukhoor</i> ' | - Based on the moon motif. |
| ' <i>Kadg pukhoor</i> ' | - Based on the <i>Rosa leschenaultiana</i> flower
(Nilgiri wild rose). Rosaceae family |
| ' <i>Pelzk pukhoor</i> ' | - Based on the lamp motif. |
| ' <i>Pob pukhoor</i> ' | - Based on the snake motif. |

- 'Monipoof pukhoor' - Based on the *Oenothera tetraptera* flower. Ochnaceae family (Six o'clock flower).
- 'Ir kwehdr pukhoor' - Based on the buffalo horn motif.
- 'Nershkon pukhoor' - Based on the watch motif.
- 'Kadoryem pukhoor' /
'Kon konody pukhoor' - Based on the spectacle motif.

The motifs are embroidered mostly in the main central portion of the *pootkhuly* as principal patterns. The '*Tagaarsh*' and '*Awkhofueirshy*', designs are used on the outer fringe portions of both sides of the clock.

Lambadi

The embellishments that are incorporated in the textiles of the Lambadis are as follows:

In the '*bhuka*' the pattern of contrasting colour bands are represented in the array of red, blue, light blue and pink wherein both the central and marginal red stripes are highlighted by presenting them with serrated margin in white. Further, to highlight the central band of red it is highlighted by means of sky-blue stripes on both sides. To differentiate the light and the dark shades of sky-blue and dark red respectively, a band of pale red is woven in-between.



Embellished Lambadi Textile



Lambadi woman in traditional attire

Blouse

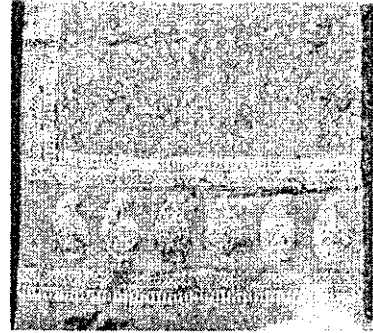
The body of the blouse is in royal golden hue. The bust line is demarcated by introducing a patch of red in fabric, and is stitched as applique. Circular coins like discs of lead bearing floral motifs are stitched on it. The edge of the blouse is embellished with bits of glass stitched on a fabric of red hue. To embellish further, rows of metallic beads of golden colour are also stitched on both its margin. To demarcate the golden hue from the stitched portion of the red fabric a relatively pale red fabric is introduced on both the margins. Rows of metallic beads are once again incorporated in the margins of the fabric of pale red. It is interesting to note that the embellishment of metallic beads in golden hue serves a double purpose of merging with the colour of the body portion (in the case of top row) and diminishing the dark red color (in the case of the bottom row). Next in the waist region alternating bands of red and blue are represented.

Self woven cloth of the Gadabas



Gadaba Tribal Woman

The Cloth is dark red in colour. Thin stripe of black line within relatively thick white band is present. The broad bands in contrasting colours of red and blue in dark shades are highlighted by introducing stripes in pink, which are further highlighted, by introducing relatively thin lines in black within relatively broader white band. In other words, to demarcate the thin black band they are presented within broader white bands.



Silk Sari Border Design

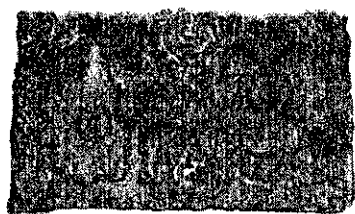
Kanchipuram saris, which are specific to Tamilnadu is authenticated by silk yarns in the proportion of 2:2 and for 1" more than 100 threads are woven which gives strength and beauty as well as stands ethnic mark. Border and the palluv are woven separately and blended with the body, which differentiates it from other silk saris. Thus the Kanchipuram silk saris occupies an important place in the art of weaving.

In Kalakshetra saris, instead of gold and silver, (zari) silk threads alone are used, based on designs from Koorainadu, Kutralam and Kumbakonam.

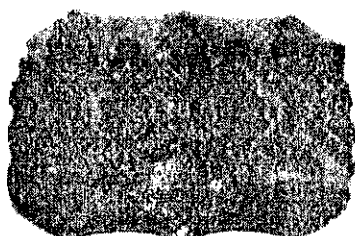
Conclusion

In this paper, an attempt is made to identify the ethnic marks that are present in certain textiles of indigenous origin such as kalamkari of Kalahasti and Masulipatnam (Andhra Pradesh), Kodali karuppur, Pootkhuly of the Todas of the Nilgiris (Tamilnadu), textile of Lambadis of Dharmapuri district (Tamilnadu), silk saris of Kanchipuram (Tamilnadu), textiles of the Gadabas of Ganjam (Orissa). Thus, in this study, 1. Application of gall ink and presence of Telugu legends (in the case of *kalamkari of kalahasti*); 2. Use of certain indigenous motifs and natural dyes (in the case of kalamkari of Masulipatnam); 3. Embroidering of characteristic geometric designs (in the case of Pootkhuly of the Nilgiris); 4. Embedding of glass pieces along with cowry shells as embellishments (in the case of Lambadi textiles of Dharmapuri district); 5. Demarcating the body of the sari from the palluv through distinctive patch of yarns during weaving (in the case of silk saris of Kanchipuram) and 6. Weaving of thick and coarse cloth with thick stripes of contrasting dark colours for own use (in the case of the self woven textiles of the Gadabas of Ganjam) are identified as the respective ethnic marks. As a concluding remark, in this paper, it is suggested that such ethnic marks could be used in authenticating the textiles of indigenous origin. Further research in this field would reveal more ethnic marks, in identifying the textiles.

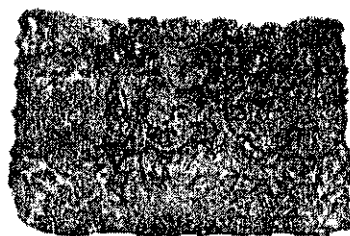
TEXTILE BLOCKS IN THE COLLECTIONS OF GOVERNMENT MUSEUM, CHENNAI



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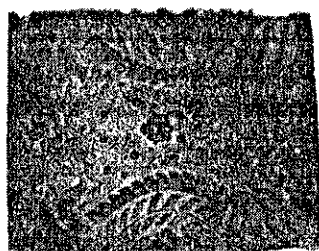
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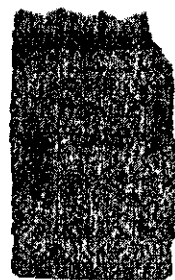
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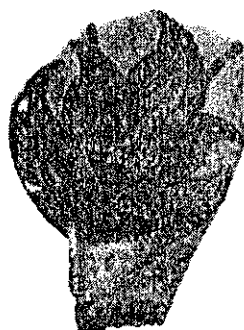
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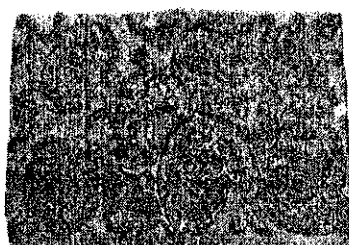
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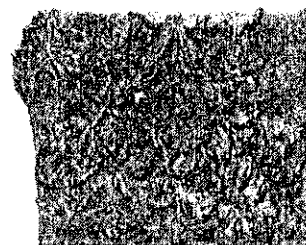
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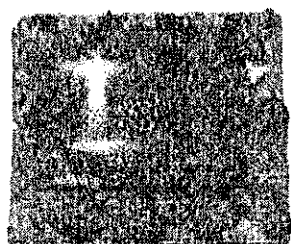
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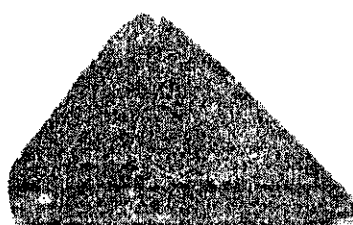
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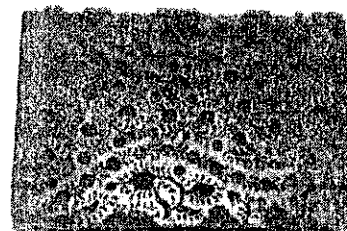
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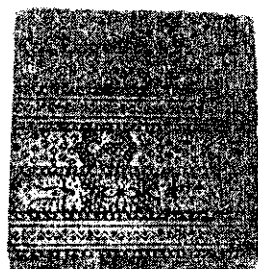
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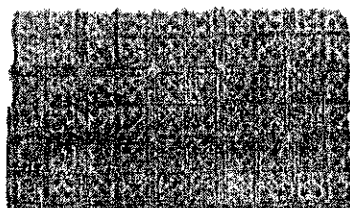
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Tex. B - 11 - 04



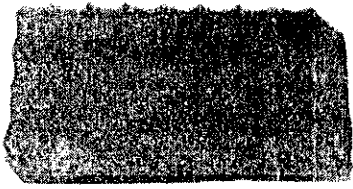
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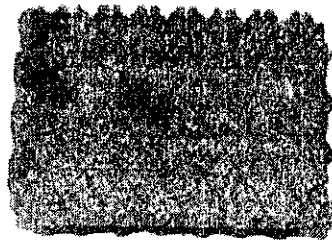
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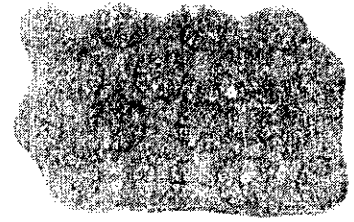
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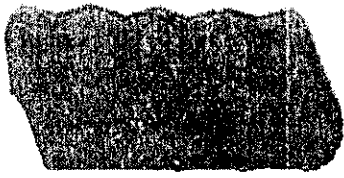
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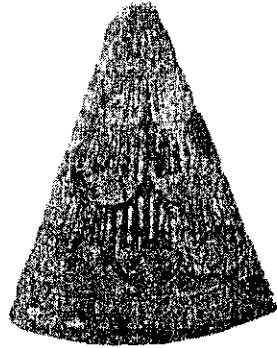
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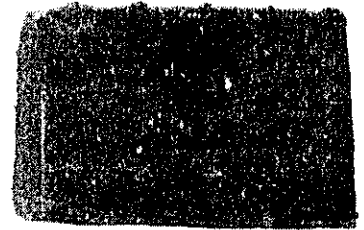
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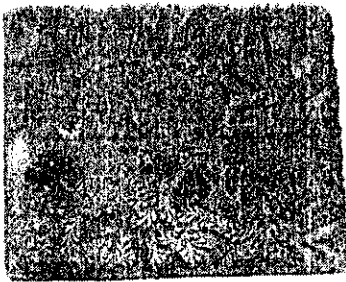
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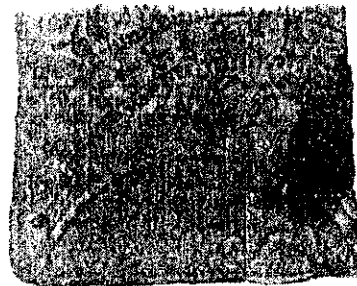
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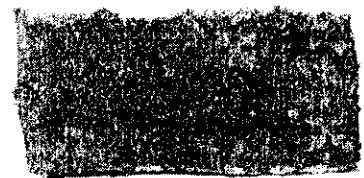
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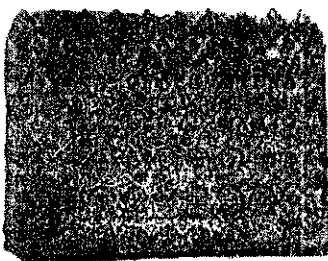
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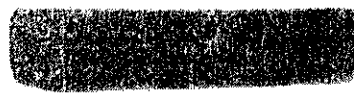
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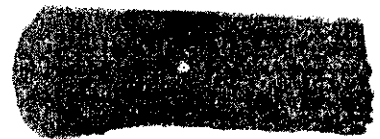
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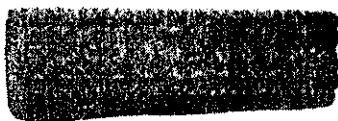
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Tex. B - 25 - 04



Tex. B - 26 - 04



Tex. B - 27 - 04



Tex. B - 28 - 04



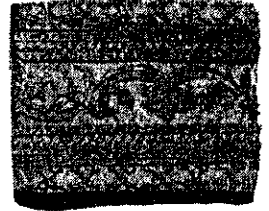
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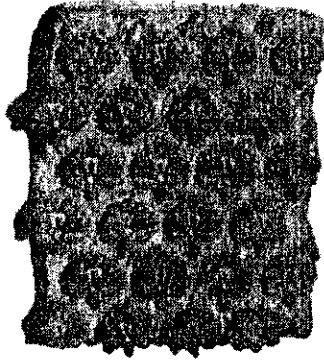
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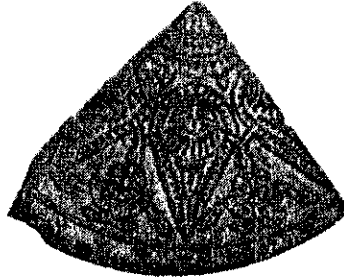
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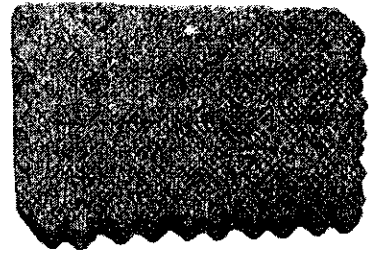
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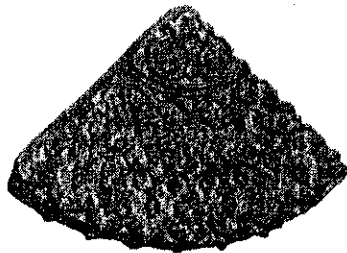
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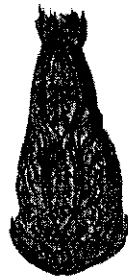
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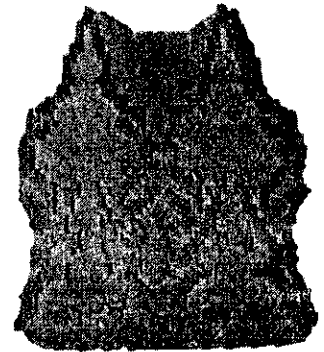
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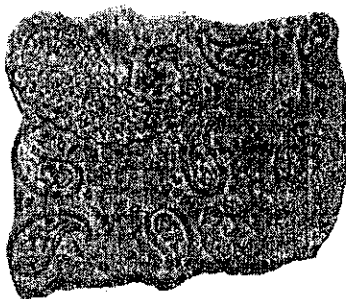
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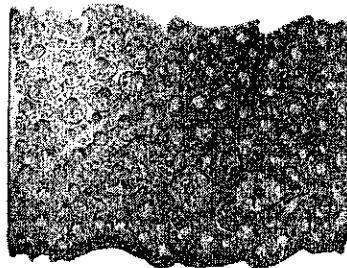
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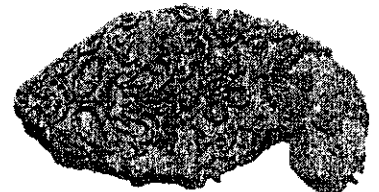
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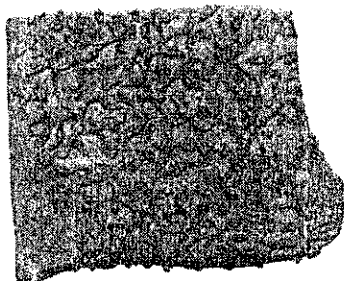
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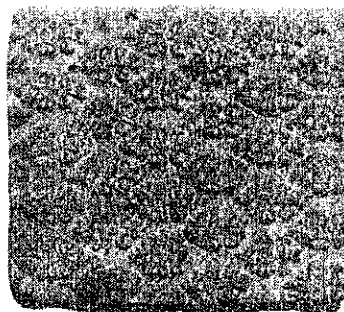
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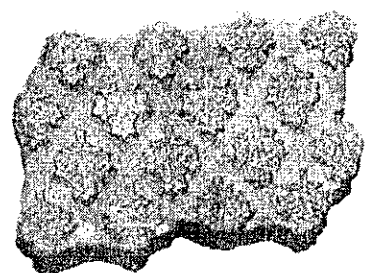
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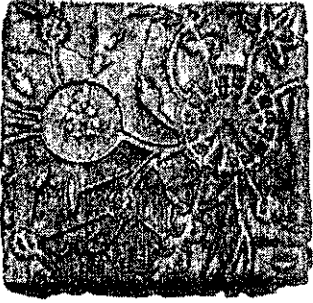
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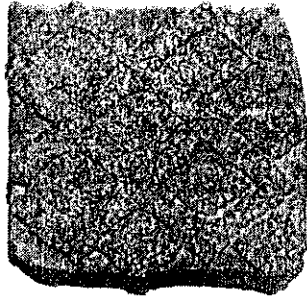
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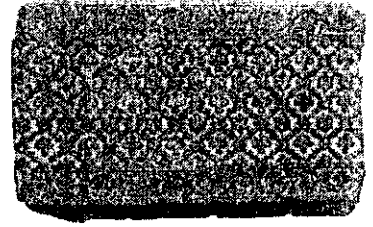
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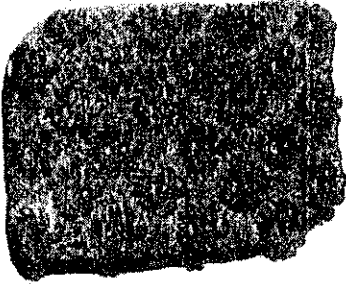
Tex. B - 43 - 04



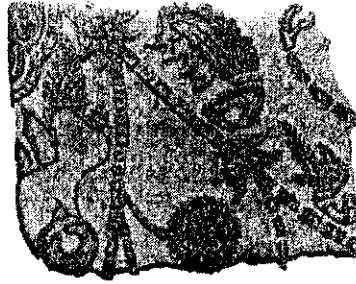
Tex. B - 41 - 04



Tex. B - 45 - 04



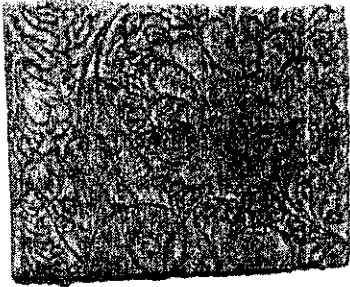
Tex. B - 46 - 04



Tex. B - 47 - 04



Tex. B - 48 - 04



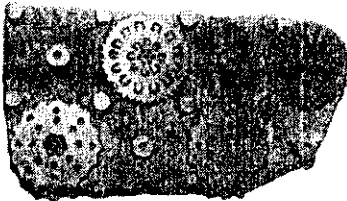
Tex. B - 49 - 04



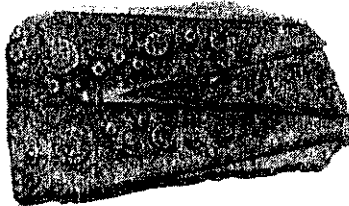
Tex. B - 50 - 04



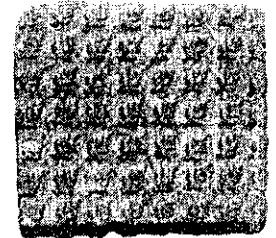
Tex. B - 51 - 04



Tex. B - 52 - 04



Tex. B - 52A - 04



Tex. B - 53 - 04



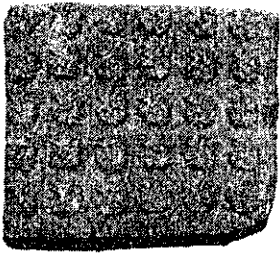
Tex. B - 54 - 04



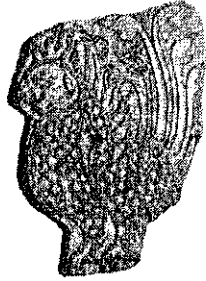
Tex. B - 55 - 04



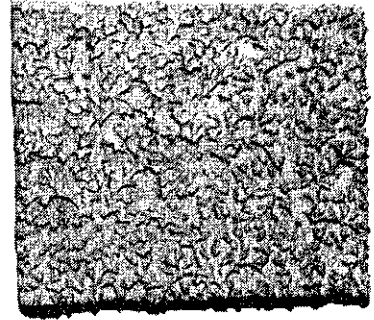
Tex. B - 56 - 04



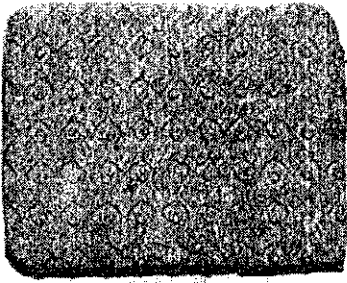
Tex. B - 56A - 04



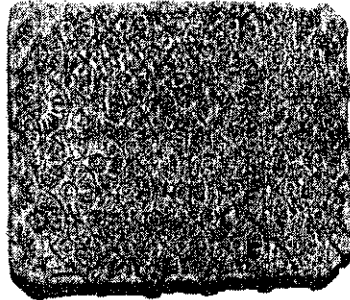
Tex. B - 57 - 04



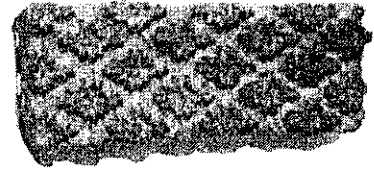
Tex. B - 58 - 04



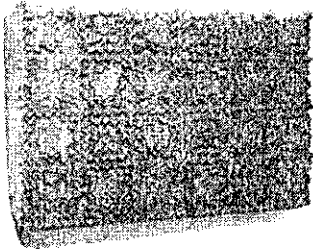
Tex. B - 59 - 04



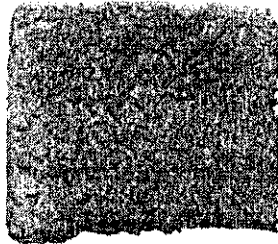
Tex. B - 60 - 04



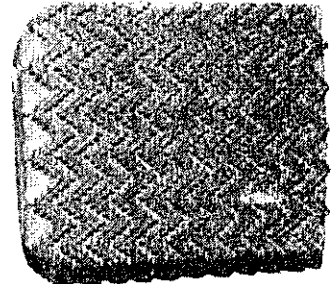
Tex. B - 61 - 04



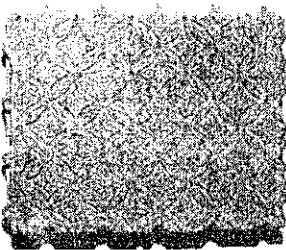
Tex. B - 62 - 04



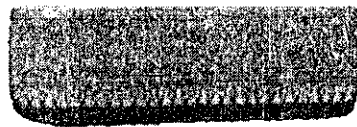
Tex. B - 63 - 04



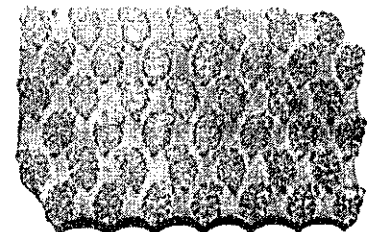
Tex. B - 64 - 04



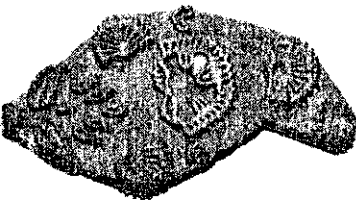
Tex. B - 65 - 04



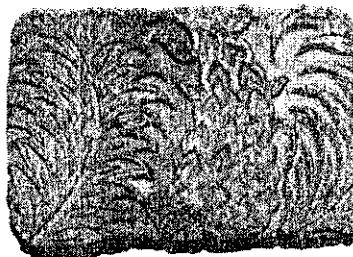
Tex. B - 66 - 04



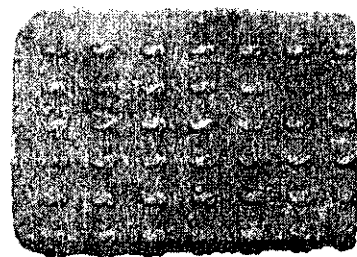
Tex. B - 67 - 04



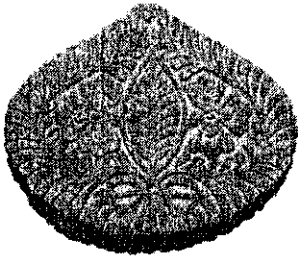
Tex. B - 68 - 04



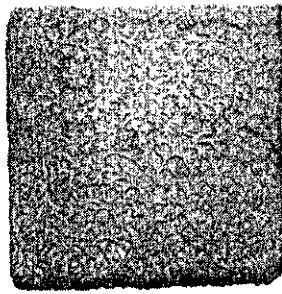
Tex. B - 69 - 04



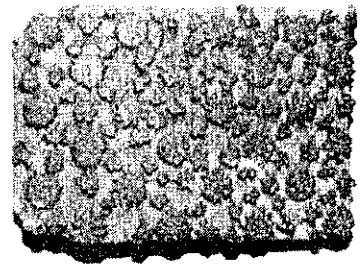
Tex. B - 69A - 04



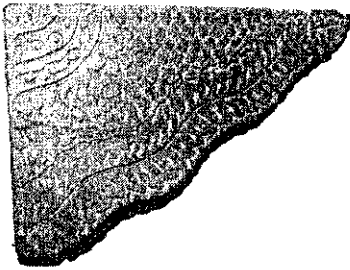
Tex. B - 70 - 04



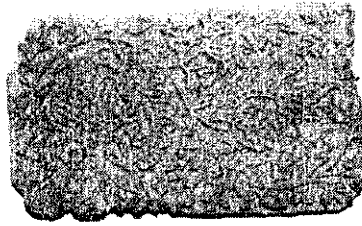
Tex. B - 71 - 04



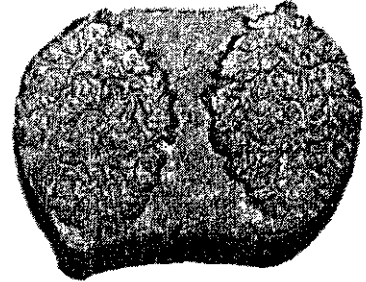
Tex. B - 72 - 04



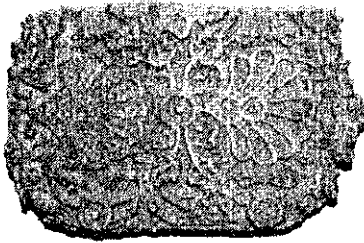
Tex. B - 73 - 04



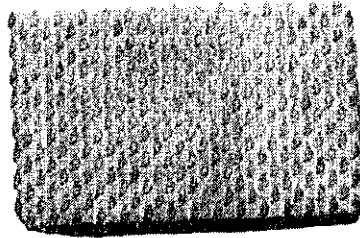
Tex. B - 74 - 04



Tex. B - 75 - 04



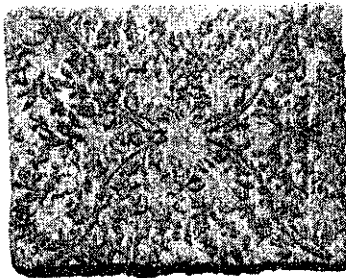
Tex. B - 76 - 04



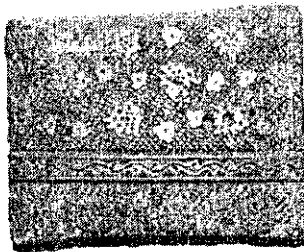
Tex. B - 77 - 04



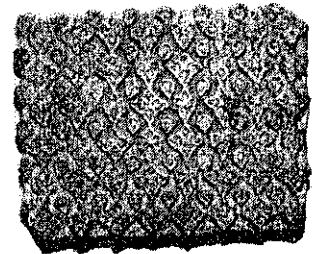
Tex. B - 78 - 04



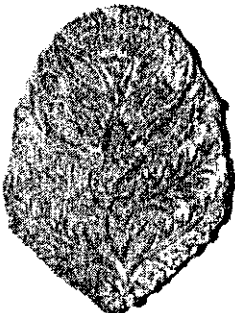
Tex. B - 79 - 04



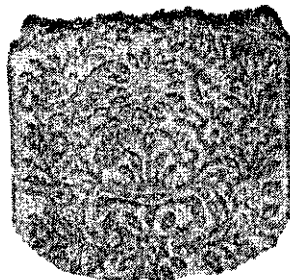
Tex. B - 79A - 04



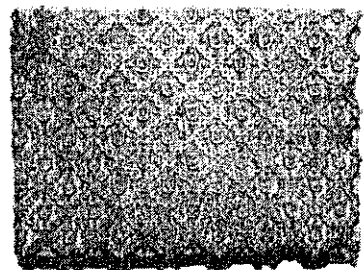
Tex. B - 80 - 04



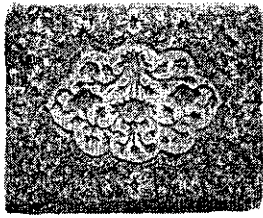
Tex. B - 81 - 04



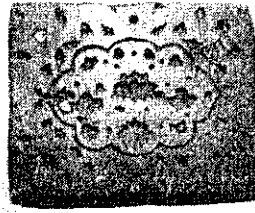
Tex. B - 82 - 04



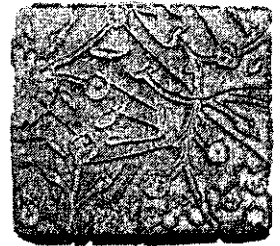
Tex. B - 83 - 04



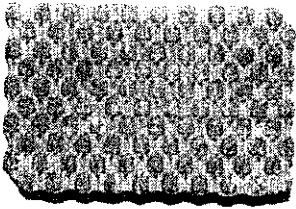
Tex. B - 84 - 04



Tex. B - 84A - 04



Tex. B - 85 - 04



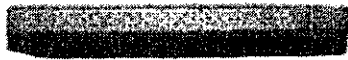
Tex. B - 86 - 04



Tex. B - 87 - 04



Tex. B - 88 - 04



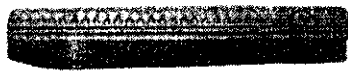
Tex. B - 89 - 04



Tex. B - 90 - 04



Tex. B - 91 - 04



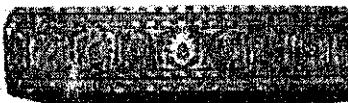
Tex. B - 92 - 04



Tex. B - 93 - 04



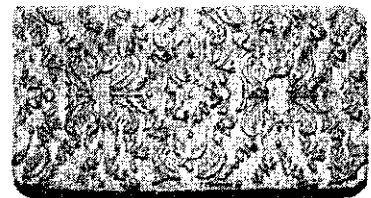
Tex. B - 94 - 04



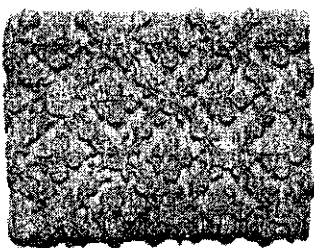
Tex. B - 95 - 04



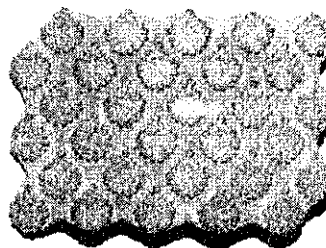
Tex. B - 96 - 04



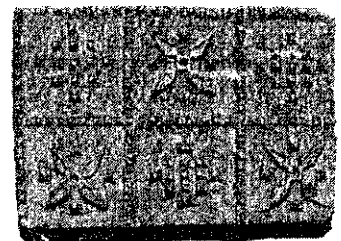
Tex. B - 97 - 04



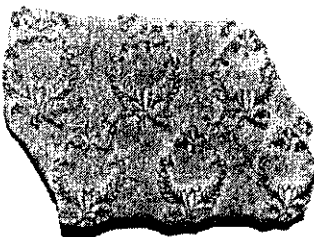
Tex. B - 98 - 04



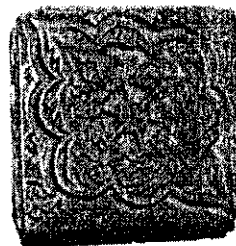
Tex. B - 99 - 04



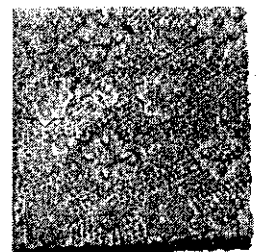
Tex. B - 100 - 04



Tex. B - 101 - 04



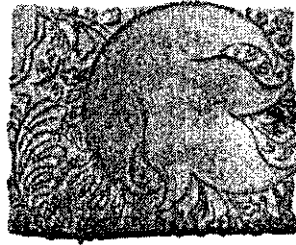
Tex. B - 102 - 04



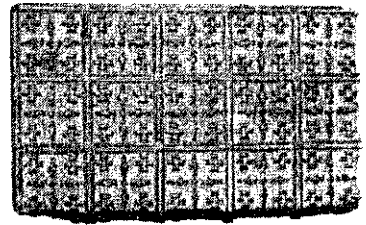
Tex. B - 103 - 04



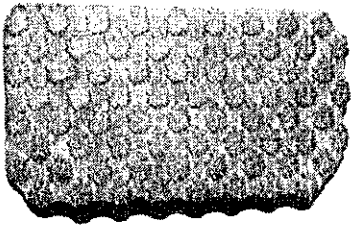
Tex. B - 104 - 04



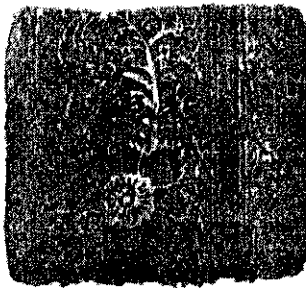
Tex. B - 105 - 04



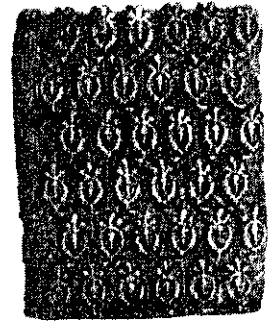
Tex. B - 106 - 04



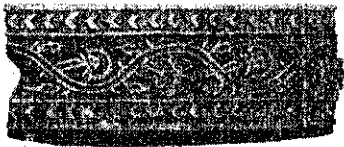
Tex. B - 107 - 04



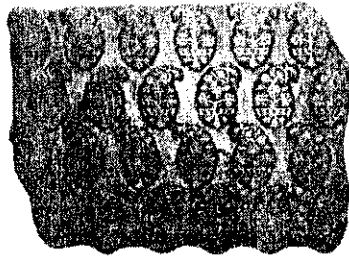
Tex. B - 108 - 04



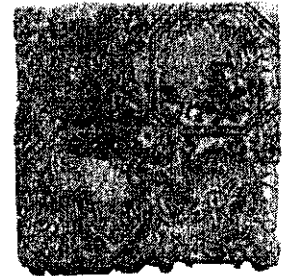
Tex. B - 109 - 04



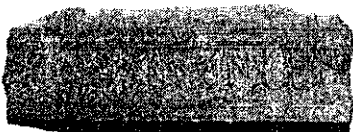
Tex. B - 110 - 04



Tex. B - 111 - 04



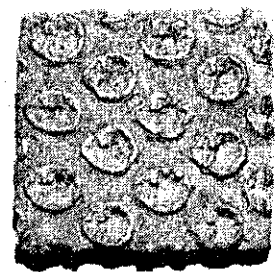
Tex. B - 112 - 04



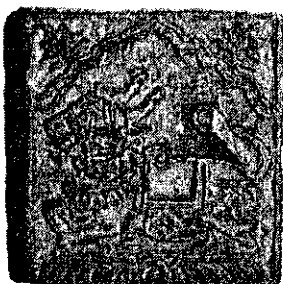
Tex. B - 113 - 04



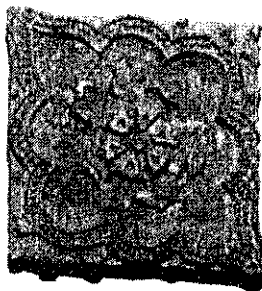
Tex. B - 114 - 04



Tex. B - 115 - 04



Tex. B - 115A - 04



Tex. B - 116 - 04



Tex. B - 117 - 04



Tex. B - 118 - 04



Tex. B - 119 - 04



Tex. B - 120 - 04



Tex. B - 121 - 04



Tex. B - 122 - 04



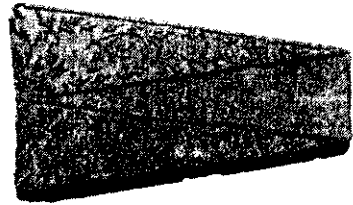
Tex. B - 123 - 04



Tex. B - 124 - 04



Tex. B - 125 - 04



Tex. B - 126 - 04

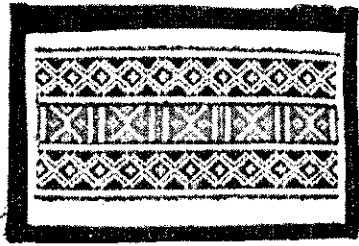


Tex. B - 127 - 04

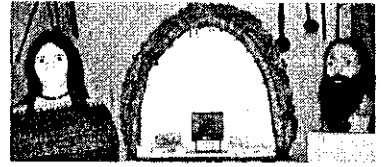
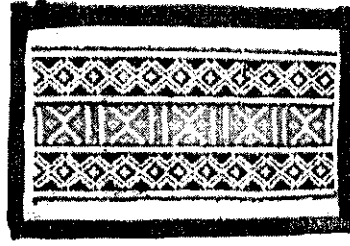


Tex. B - 128 - 04

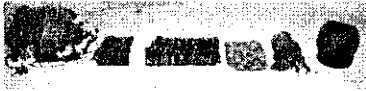
TRIBAL TEXTILES IN THE ANTHROPOLOGY SECTION, CHENNAI



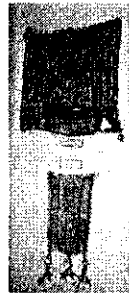
CEREMONIAL PURSE OF TODA TRIBE



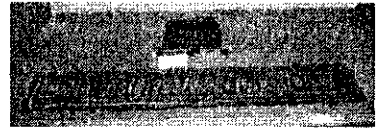
TODA TRIBE EMBELLISHED TEXTILE



CEREMONIAL BASKET & CLOTH PURSE OF TODA



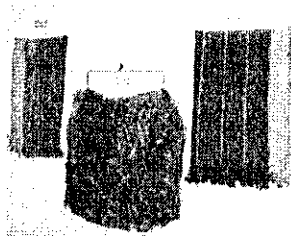
LAMBADI TRIBE EMBELLISHED TEXTILE WITH COWRY SHELLS



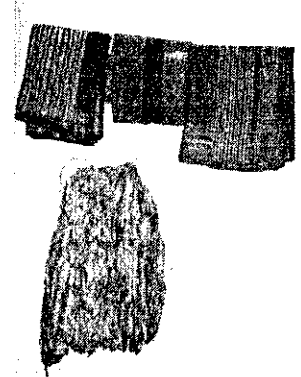
LAMBADI TEXTILE



EMBELLISHED LAMBADI TEXTILE



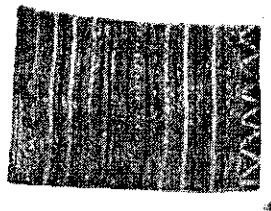
TEXTILES OF GADABA TRIBE



TEXTILES OF KHOND TRIBE



TEXTILE OF GADABA TRIBAL WOMAN

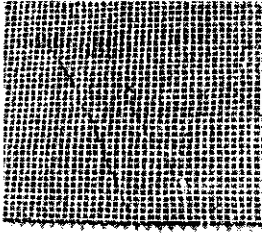


TEXTILE OF CHENCHU TRIBE



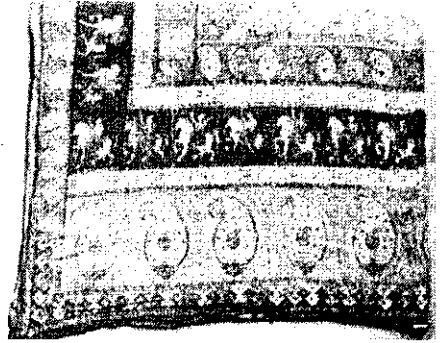
TEXTILES OF KHOND TRIBE

SELECTIVE TEXTILES IN THE COLLECTIONS OF
ARCHAEOLOGY SECTION, CHENNAI

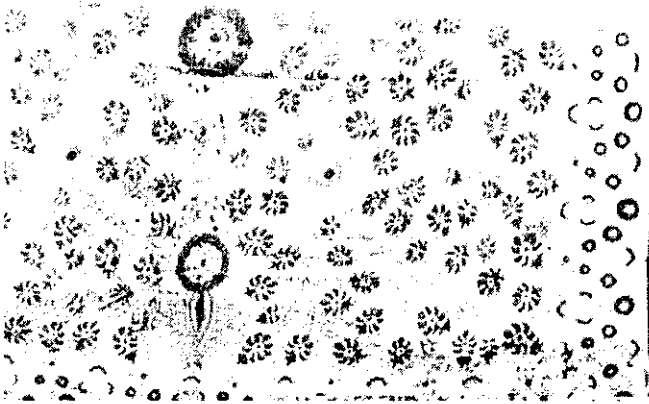


Tex.S-C-S-23-04

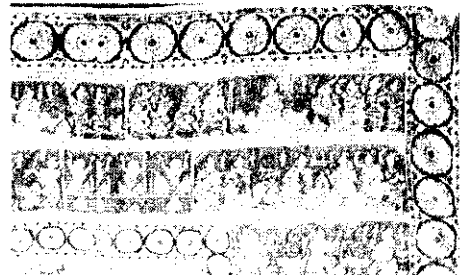
Tex.S-C-S-23-04



Tex-C-49-04



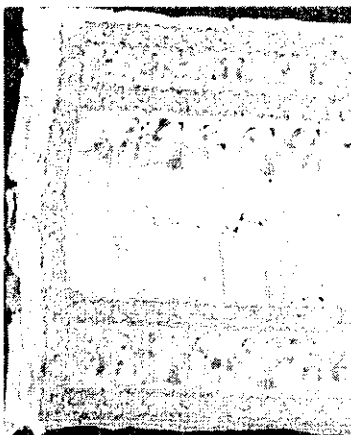
Tex-C-77-04



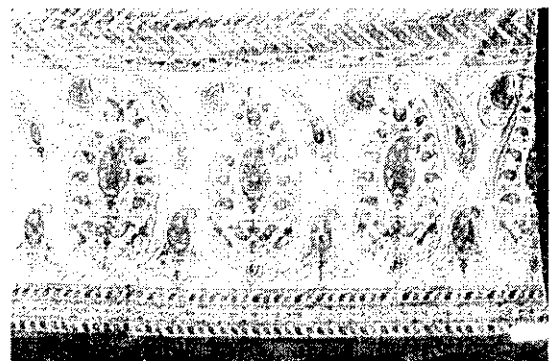
Tex-C-76-04



Tex-C-67-04

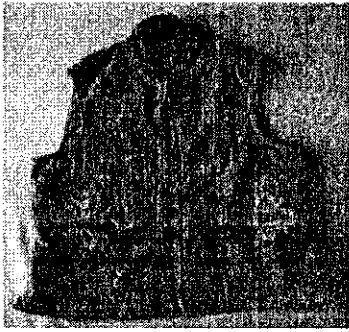


Tex-S-78-04

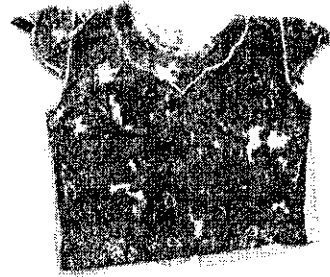


Tex-S-62-04

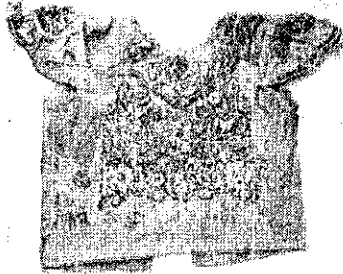
Textiles in the collections of Anthropology Section, Chennai



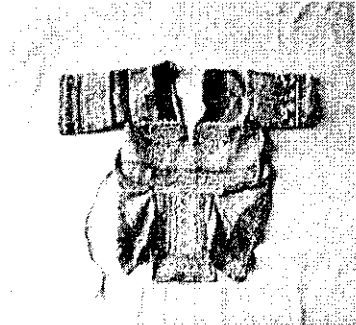
Acc.No.15-62



Acc.No.1840-76



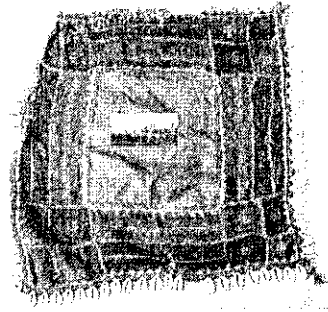
Acc.No.1840a-76



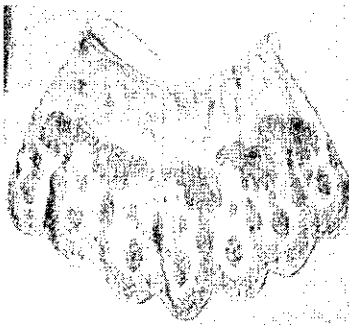
Acc.No.1232-07



Acc.No.19-53



Acc.No.2258-84

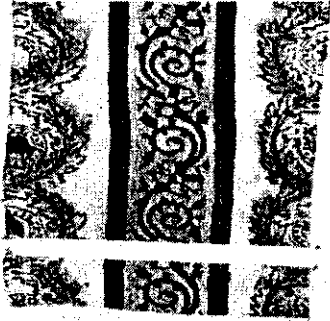


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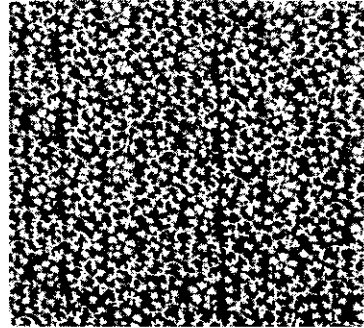


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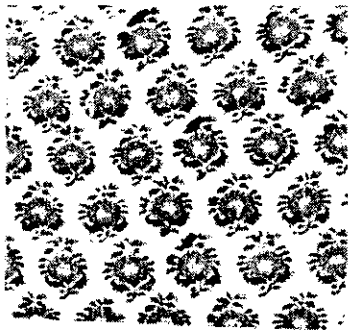
Forbe's Watson collections - Archaeology Section, Chennai



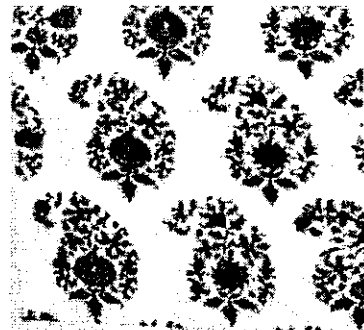
Cotton print-Arcot-400



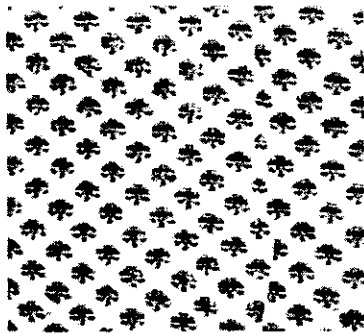
Cotton print-Bellary-385



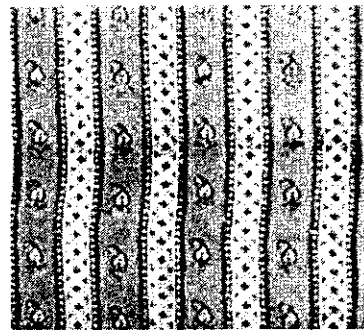
Cotton print-Arcot-382



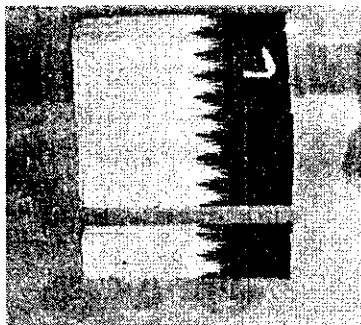
Cotton print-Masulipatam-390



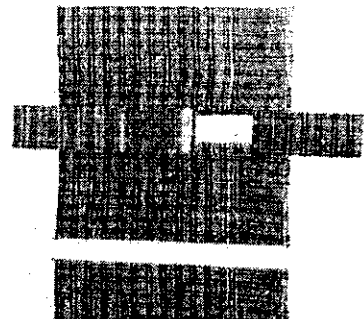
Cotton print-Masulipatam-388



Cotton print-Ponnery-375



Silk Beshampore in Gangam,
Madras-164

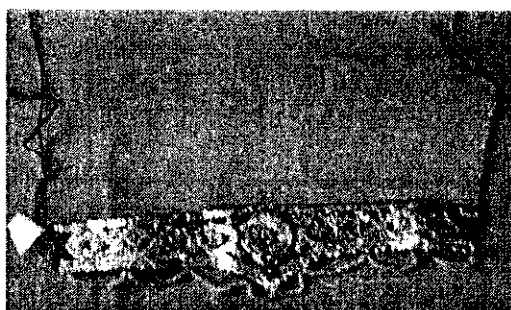


Pulicat - worn by Lubbays-67

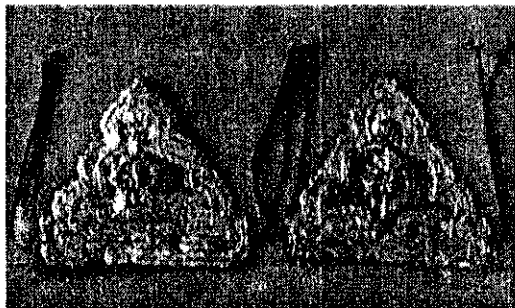
Textiles in the collections of Anthropology Section, Chennai



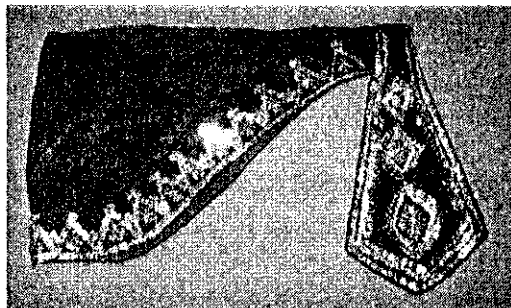
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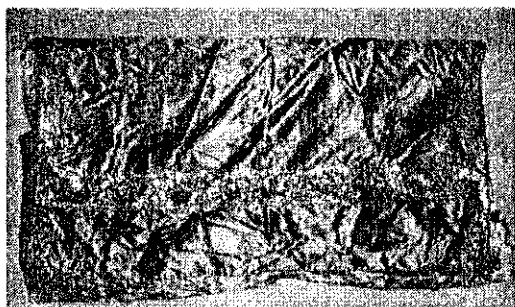
Acc.No.2374-89-C



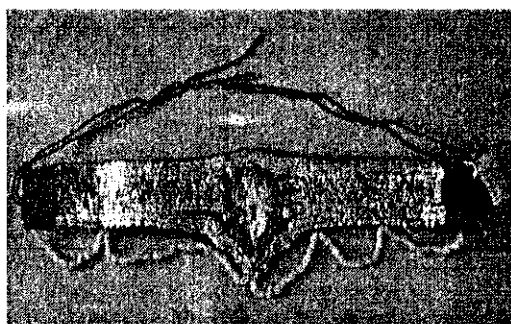
Acc.No.2375-89-A2



Acc.No.2375-89-D



Acc.No.2376-89-A



Acc.No.2376-89-C



Acc.No.2376-89-D

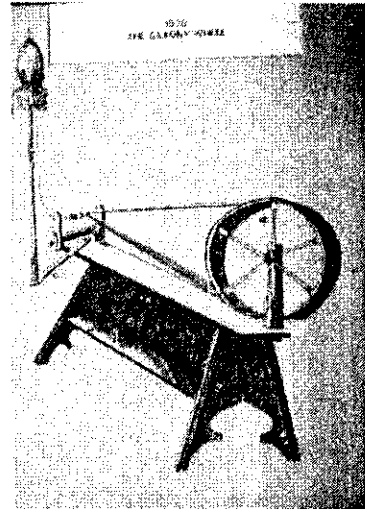


Acc.No.8-62

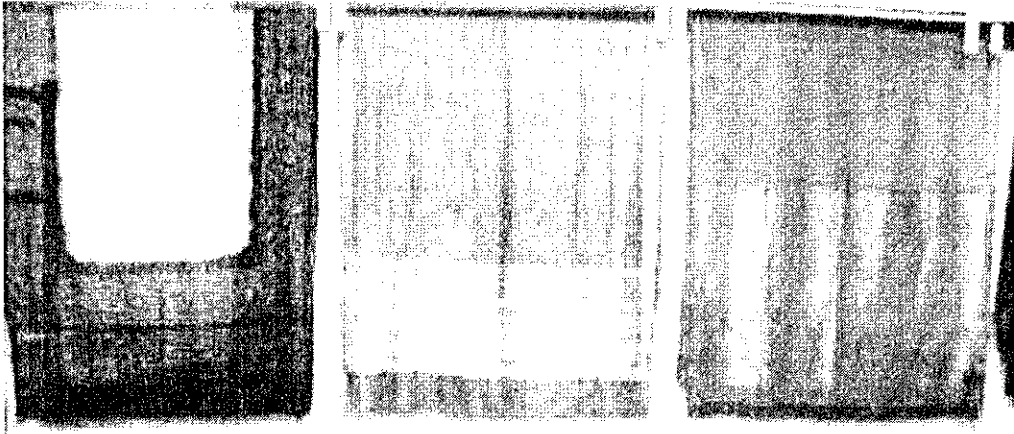
K.Sreenivasan Art Gallery and Textile Museums, Coimbatore



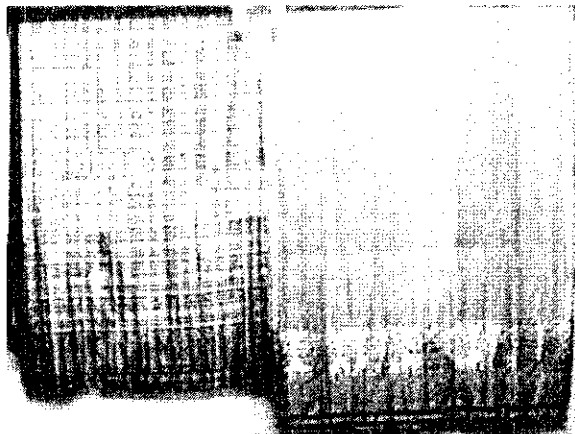
Cotton Textiles-Tellam Caves-Mali, West Africa



The Saxony wheel

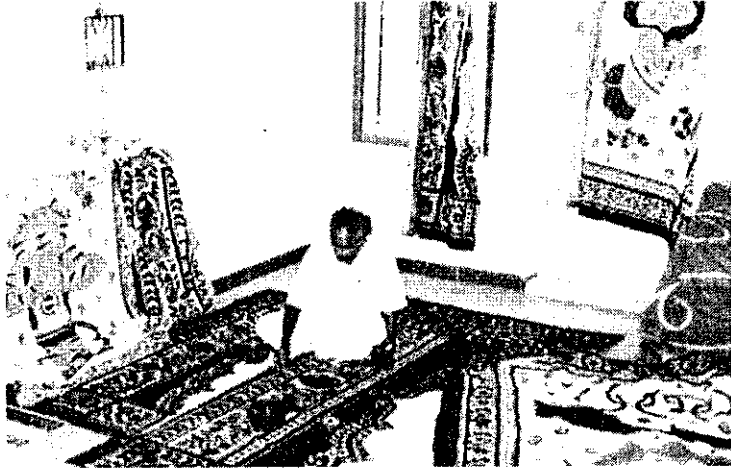


Textile Collections

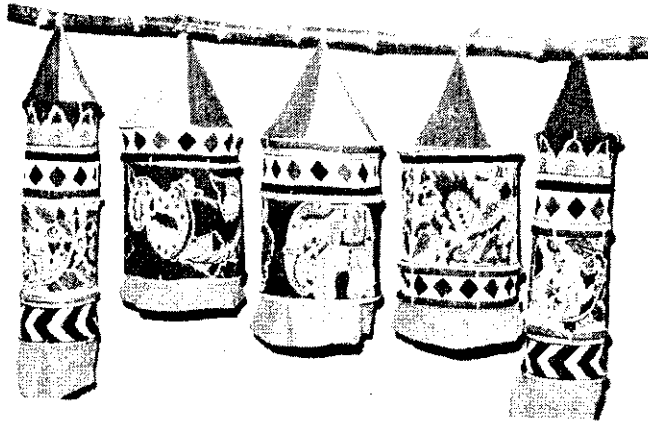


Textiles on display

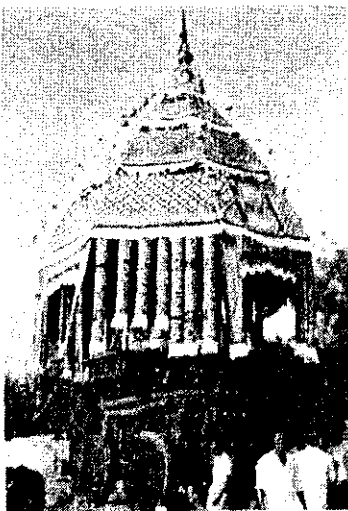
Dr.R.Emberumal's Kalamkari Art



Sikkanayakenpettai



Thombai



Temple Car



Temple Umbrella

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