

Pattiwork : A unique applique craft of Aligarh, Uttar Pradesh

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■ **ABSTRACT** : *Pattiwork* has not been known by most of the people all over India. A need to create more awareness about this lesser known, yet not infamous craft of Aligarh, Uttar Pradesh has thus been felt. The present study has been undertaken to get an insight into the *Pattiwork* appliqué craft and also to find out how distinct and unique it is from the appliqué work of other states in India. *Pattiwork* is traditionally appliqué style embroidery done on fine white cotton fabric and the embroidered effect is created by a stiff fabric instead of threads. The craft has been flourishing in Muslim areas of Aligarh as a home-based enterprise for more than 60 years. The *Pattiwork* of Aligarh besides being different from other forms of appliqués in terms of techniques, the raw material used, colours, motifs and designs, share many things in common. Like other forms of appliqués, it has also been inspired by Mughals and predominantly done by muslims, women in particular.

■ **KEY WORDS**: Appliqué, Craft, Handicraft, *Pattiwork*

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Embroidery is a surface ornamentation technique that can turn a dull piece of fabric into a piece of art. The artistic expressions of the embroiderer are skillfully created on fabric with a simple tool- 'Needle'. Hand embroidery or the art of needlework resulted from the passion of womenfolk to express their creativity and ornament their apparel and household textiles. It mirrors their lives, reflects their hidden desires and aspirations and religious belief of the society to which they belong (CBSE, 2014; Naik and Wilson, 2006 and Singh, 2016). Teaching and learning some crafts- knitting, sewing, embroidery, appliqué etc. is kind of customary in South Asian culture including India. Embroidered/

appliquéd clothing and quilts are traditionally collected by women for their daughters' dowry or just for depicting feminine taste (Makhdoom *et al.*, 2016; Myers, 1995; Nandini 2017 and Naik, 1996). Embroidery introduces a bride to her new home and her relocation to her husband's place will serve as a cultural transference of styles. Young girls often learned the craft from their mothers and older women in the family. In many culture and communities, embroidery is not a glorious vocation but part of the daily life of how a day is spent (Singh, 2016). For centuries, women needlework proficiency had been used as a yardstick to measure how good a wife or a mother she would be. The availability of ample time after the

completion of household work, lack of freedom to socialize outside the family or community and an indispensable need of communal distinction, are some of the major reasons that have given birth to needlework tradition (Bhatia, 2005 and Mehta and Saranya, 2012).

The embroideries in India are many and varied (Amarjot, 2015). Each state and indeed sometimes each village or community has a style unique to its tradition. Be it *Chamba rumal* of Himachal, *Kantha* work of Bengal, famous *Mirror and Gotapatti* work of Rajasthan, Kutch and Kathiawar work of Gujarat, *Kasuti* of Karnataka or *Kashidakari* of Kashmir, *Phulkari* or *Bagh* of Punjab and Appliqué of Orissa, each speaks volumes about their cultural heritage. Each embroidery is based on a unique set of motifs which are used with a special set of coloured threads on specific fabrics. Unfortunately, despite the versatility of the fabrics and their eco-friendly production process, many Indian threads and works of embroidery are fading and becoming dying arts (Naik and Wilson, 2006 and Singh, 2016).

Uttar Pradesh (U.P.) fondly called as the “Heartland of India” is lauded for its *Chikankari*- white-on-white embroidery work (Wilkinson-Weber, 2004) and *Zari* or *Zardozi*- the gold and silver embroidery work of Varanasi, Agra, Bareilly and Lucknow (Bhatia, 2005; Rashmi, 2016 and Saraf, 1985). Both *Chikankari* and

Zardozi are essentially a home-based craft and a family tradition (Saraf, 1985). Besides, *Pattiwork* Appliqué is another important home-based traditional textile craft of U.P.

Pattiwork is traditionally appliqué style embroidery done on fine white cotton fabric and the embroidered effect is created by a stiff fabric instead of threads. In literature, the term ‘*Phool Patti ka Kaam*’ has often been used for the unique appliqué craft of Aligarh, however, among artisans and manufacturers it is famous as ‘*Pattiwork*’ or ‘*Patti ka Kaam*’. The reason why *Pattiwork* is so called because the *Patti* or ‘leaf’ is the primary element of the design and all other motifs and designs are based on its repeat in different forms and styles (Fig. A).

The *Pattiwork* Appliqué has not been known by most of the people all over India. There is a need to create more awareness about this lesser known, yet not infamous craft and pay attention to promote and explore more about it. The present study was an effort to get an insight into this craft and also to find out how distinct and unique it is from the appliqué work of the other states in India. This study will prove to be a turning point in promoting and enhancing its visibility to a wider range of audience- researchers, manufacturers, designers, and consumers.



A: *Pattiwork* on dress material



B: *Pattiwork* on gents Kurta

Fig. A : *Pattiwork* of Aligarh

Objectives of the study:

- To study the various aspects of traditional *Pattiwork* appliqué of Aligarh.
- To identify the similarities and differences between *Pattiwork* appliqué of Aligarh and appliqué work of other states in India.

■ RESEARCH METHODS

The present study is exploratory and theoretical in nature. The study employs both primary and secondary data to gain insight into the craft of *Pattiwork*. The relevant information on various aspects of *Pattiwork* and its production was collected through interviews, discussions, conversations with the artisans and exposure to their worksite. The samples of *Pattiwork* were also collected from the artisans, manufacturers, and retailers. The secondary data collected from encyclopedias, books, journals, reports, conference proceedings and websites have also been used for comparing *Pattiwork* of Aligarh, U.P. with appliqué work of other states in India.

■ RESEARCH FINDINGS AND DISCUSSION

The results obtained from the present investigation as well as relevant discussion have been summarized under following heads :

Appliqué work:

Embroidery, basically utilizes two components, a base fabric and colored threads to decorate it (Naik and Wilson, 2006). According to Mehta (1994), embroidery also incorporates materials other than threads to make the garments more beautiful like metal strips, sequins, pearls and beads etc. (Amarjot, 2015). ‘Appliqué’ describes an embroidery technique where the decorative effect is obtained by superimposing patches of colored fabric on a base fabric; the edges are usually folded under and then attached by a Straight stitch or Satin stitch- all around, overlapping the edge (Saha, 2014 and Samall, 1999). From the experience of tailoring cloth, patching, and mending it, and the need to use every available scrap of material, the sewing skills required for the making of appliqué, quilting and patchwork were developed, while the decorative possibilities of the stitches themselves led to the refined art of embroidery (Gillow and Sentance, 2001). The term is borrowed from the French word ‘Appliquer’ which means “applied” or “thing that has been applied”. In its broadest sense, an appliqué is a

smaller ornament or device applied to another surface. *The Great Soviet Encyclopedia* (1970-1979) defines appliqué work as a method of creating ornaments or depictions by means of sewing or gluing onto fabric, paper and like various pieces of some material which is of a different color or texture from the background.

The term patchwork and appliqué are sometimes used interchangeably; however, there is a subtle difference between them. Patchwork or piecework is the process of seaming small pieces of fabric in to a larger whole and in some cases the patchwork is done to cover up or repair a damaged fabric, while Appliqué is a process of sewing smaller pieces of fabric onto a larger background fabric (Gillow and Sentance, 2001 and Naik, 1996). In reverse appliqué: several layers of material are stitched together, parts of the upper layers are cut away and the edges are stitched down. The largest cuts are made in the topmost layer. This technique is also known as cutwork (Gillow and Sentance, 2001 and Saha, 2014). Quilting is the process of stitching cloth together to form a cover of some kind, often combined with patchwork and even appliqué (Gillow and Sentance, 2001). In India, appliqué and quilt are closely associated with village craft (Naik and Wilson, 2006).

Though little is known of its history, tombs at Pazyryk in the High Altai of Siberia provide evidence that sewing techniques such as appliqué were in use as long ago as the 4th century BC, if not before (Gillow and Sentance, 2001). The appliquéed cloth is an important art form in Benin, West Africa, where it has been a tradition since the 18th century. In India, appliqué has originated as a temple craft in the 12th century. However, it gained momentum in the 16th century under the influence of muslims when these ritualistic artifacts were converted into items of status markers possessed by elites (Jena and Mahapatra, 2009). Appliqué is still employed at the present time among many people worldwide to provide bold, brightly coloured, sometimes three-dimensional designs for use in various situations. The work is generally done by hand (Samall, 1999). There is no restriction on the type of fabrics used in the creation of appliqué items. But traditionally cotton clothes were used. Nomadic people used this technique to make tents (Saha, 2014). Appliqué is highly used with the textiles industry. It is one of the major textile techniques which have found its way in almost every section of the fashion industry, from luxury designer products to regular craft, the wall

hangings to the bed sheets (Saha, 2014). This craft has undergone three phases of development - temple craft, royal craft for court decorations and finally popular craft used by the general public, more so in the form of decorative, ethnic items (Jena and Mahapatra, 2009).

Appliqué work of different states in India:

Khurana and Paliwal (2014) state that handicraft is the unique expression of art that represents a culture, tradition and the heritage of a country or a particular city. It is often believed that the same item of the handicraft, produced in different regions, are different from each other in terms of the craftsmanship, style, colour combination and finish (Dash, 2011) and same goes true for the appliqué work. Although, many Indian states produce appliqué craft, the credit of making the most spectacular brightly colored and vividly decorated appliqué goes to Rajasthan, Orissa, Bihar, and Gujarat (Naik and Wilson, 2006; Samall, 1999 and Saraf, 1985). All these states use fabric bits to give an appliqué effect to the base material, the end effect and their names vary from place to place.

Gota patti appliqué of Rajasthan:

Gota Patti is appliqué work done for fabrics embellishment in Rajasthan. *Gota*- a band of metallic ribbon, gold or silver in colour is used to create the appliqué effect. *Pattis* (Leaves) are cut out of *Gota* ribbon and attached to the base fabric with the help of metallic wire known as *Zari*. The craft of *Gotta Patti* resembles with the *Kundan* and *Meenakari* jewelry of Rajasthan (Hada and Garg, 2014). Traditionally pure georgette, chiffon, velvet and silk were used, but now it is also done on both pure and semi-pure fabrics like *Tussar* silk, crape, satin solid dyed or printed fabrics etc. The design and motifs are inspired by nature like birds, human figure and animals. The contemporary design like the floral pattern, paisley, geometrical, palanquin and checkerboard are also in fashion. In earlier times only *Ghagras*, *Odhani* and *Sarees* were made but, now a day's jackets, *Kurties*, bags, blouses are also produced. (Goyal and Jain, 2015 and Hada and Garg, 2014).

Pipli appliqué of Orissa:

Pipli appliqué derives its name from its place of origin Pipli- a small village situated near Puri district of Orissa. Although, the craft has also been carried out in

Barpali, Khalikote, Kanchna, Chikiti and many other places connected with religious festivals and processions. Originally, appliqué craft was undertaken to provide items of religious and ceremonial importance only (Naik, 1996; Mohapatra, 2005; Samall, 1999 and Saraf, 1985), *Chandua* (canopy), *Chhati* (ritual umbrella), *Trasa* (banner), *Alata* (hand-fan for religious use), *Dola Mandani* (covering for celestial vehicle), *Tilaka kothali* (letter-holder), *Bairakha* (flag), *Bachkani* (a garment for men covering the upper portion of the body) and *Batua* (cloth bag of semi-circular shape) etc. were traditionally made (Samall, 1999) and with changing times, appliqué work has been re-oriented to suit modern tastes. The products like- wall hangings, garden umbrellas, lamp sheds, bedspreads, cushion covers and *Sarees* with folk motifs became popular and are very much in demand by the tourists (Naik, 1996; Mohapatra, 2005; Saraf, 1985 and Samall, 1999). Four basic colours red, white, black and yellow were used, although green, blue and turquoise- blue has also been included lately (Nail, 1996 and Saraf, 1985). Motifs used in appliqué include trees, creepers, leaves, flowers, birds, animals, fish, celestial bodies, symbols and others (Naik, 1996 and Samall, 1999). Velvet and *Khaddar* cloth are no more in practice and has been replaced by refined mill-made cotton, both bleached and unbleached like *Markin* and *Salu* (Naik, 1996). Pipli appliqué is a registered handicraft of Orissa with geographical indicator numbers 86 and 108 (Raju and Chaudhary, 2013). The appliqué and patchwork of Orissa have been described as the crafts with high development potential (Dash, 2011).

Khatwa appliqué of Bihar:

The appliqué work of Bihar is called *Khatwa*. The *Khatwa* craft is mainly used to create designer *Shamianas* (marque), *Chandawa* (canopies), *Tamboos* (tents), *Qanats* (wall of a tent) and much more (Khadkiwala, 2013; Naik, 1996; Saha, 2014 and Saraf, 1985). The production of modern utility items such as cushions covers, curtains, table covers, blouse pieces, and *Saree* borders, have also found favour (Naik, 1996 and Saraf, 1985). A thick cotton fabric and geometric patterns are used while making the tents. The designs of flowers, trees, birds, animals and traditional designs inspired by from Mughals are also common with the vibrant colours of orange, red, yellow and so on (Naik, 1996 and Khadkiwala, 2013). The motifs bear a childlike

quality to them in general, often taken from the random sources; while in decorating women's garments the patterns are more artistic. It is also believed that there is no traditional source to the iconography in *Khatwa* appliqué; it's a diluted source of influences from other states and the artisan's understanding (Khadkiwala, 2013). A wide range of fabrics is used for the base material - right from *Tussar* silk, *Matka* silk, *Pure* silk and cotton to *Khaddar*. The thumb rule for *Khatwa* appliqué is that the fabric used for the base and appliqué is the same *i.e.* a silk *Kurta* will have appliqué done using silk pieces and cotton base will use cotton cloth for appliqué. *Khatwa* is a very simple embroidery and done by the women during their spare time (Geographical Indications Journal, 2016). Arrah in Bhojpur district and Digwara in the district Saran are famous for appliqué. Chanari, Patna, Bidupur, Samastipur, Dandkhori, and Darbhanga are other clusters in Bihar (Khadkiwala, 2013;

Saha, 2014 and Saraf, 1985). In 2008, *Khatwa* embroidery was registered as "Appliqué- *Khatwa* Patch Work of Bihar" and in 2015 as "Appliqué (*Khatwa*) Work of Bihar (Logo)" with GI Application number 73 and 537, respectively by the Development Commissioner (Handicrafts), Ministry of Textiles, Government of India (Geographical Indications Journal, 2016).

Katab of Gujarat:

The patchwork style appliqué of Gujarat known as *Katab* used geometric designs done with bold and bright colored fabric pieces of *Badhani*, *Patola* brocades, satins and printed cotton. *Mahajans* used a white background for an exception (Naik, 1996). The items like *Torans* (decorative doorways), *Chaklas* (a square piece of fabric that bride uses to wrap her dowry articles), *Chanderawas* (rectangular wall hanging), *Bhitiya* (wall hanging) etc. and modern days items like cushion covers,



A: A Saree border embroidered with Gota Patti work of Rajasthan



C: A canopy made with Khatwa Applique of Bihar



B: An Umbrella designed with Pipli Appliqué work of Orissa



D: A typical Katab work of Gujarat on wall hanging

Fig. 1 : Appliqué products from different states of Indian (Sourced from various web sites across the internet)

bolsters etc are commonly prepared by village women, during their leisure time (Naik, 1996 and Saraf, 1985). Traditionally the motif includes the peacocks with unfurled tails, elephants with a rider, or a horse carrying a warrior, in addition to the stylized floral pattern, and religious symbols the swastika, the sun, and the moon, etc. Often the selection of motif depends upon the community which is executing the craft (Naik, 1996; Nandini 2017 and Saraf, 1985). Most appliqué pieces make use of a combination of appliqué, patchwork and embroidery. At times, the appliqué is so intricate; it looks like embroidery (Nandini, 2017). The stitches of the pattern are not hidden; in fact, it is done with flashy shades with vivid multicolored motifs. Kutch and Saurashtra were famous for *Katab* work.

(Appliqué work of different states of India have been presented in Fig. 1).

The craft profile of “Pattiwork”:

An inquiry into the origin of the craft of *Pattiwork*, the making techniques, the material and equipment used, the motifs and designs used and the products made etc. was carried out. This section sketches an interesting picture of the *Pattiwork* craft, its development, and existence in Aligarh city of U.P.

Origin and historical significance:

There is a lack of knowledge about the origin and historical symbolism of *Pattiwork* craft amongst artisans, manufacturers, retailers and even in literature. However, it is believed that a long time ago the craft traveled from Rampur- the city of *Nawabs* to Aligarh, by muslim women students, started coming to Aligarh muslim University for education. It is also believed to be a craft of the lower strata of the society mainly practiced by the governesses (*Buas*) of the girls of the *Nawabs* in their free time who had accompanied the girl from Rampur to Aligarh. These *Buas* or *Ayaas* lived all the time with the girls in the campus and when these girls got married these *Buas* were a part of their dowry and so was the craft of *Pattiwork*. Later, the craft has gained so much impetus in Aligarh that it is now known as Aligarh work. The main centers of work are muslim *mohallas* of Aligarh city. The age of the craft as an enterprise in the town of Aligarh is not more than 60 years. Perhaps, earlier it was an individual’s talent learned from mothers as any other form of household work like cooking, knitting or any other embroidery. These talents

were supposed to be a girls’ special qualification, which later became the criteria for appreciation by elders, neighbors and acquaintances.

Raw materials:

Fabric:

The basic material for *Pattiwork* is organdy- a stiff cotton fabric, which has been used traditionally and continues to be used today. A thin and stiff fabric is preferred for making *Patti* because it retains the shape of the *Patti* on folding. Other stiff fabrics like silk and tissue have also been used to produce more expensive items with delicate effects.

Organdy and terry voile were the most popular base material because it is cheap, sheer and is cool fabrics for summer clothes. Almost all variation of cotton, voile, terry voile, casement, lawn, *Rubia* and *Khadi* have also been used to achieve a classy and ethnic look. The delicate and rich effect has often been obtained on silk, tissue, net and organza etc. The synthetic fabric is used to make cost-effective items. Silk and tissue base are popular for garments to be worn on occasion like marriage and festivals. Casement and glazed cotton are important base materials used for home furnishings adorned with *Pattiwork*.

Threads:

Polyester or terry cot sewing thread is used for the stitching of *Patti* to the base fabric. Sewing threads provide the necessary strength required to hold the *Patti* on the base material during the useful life of the product and also easily available and inexpensive. The same polyester or terry cot sewing thread is used in other stitches used for making connections between the *Phool* and the *Patti* in a design.

Tools:

A needle and a pair of scissors are all an artisan needs to create the magic of *Pattiwork*. The ‘Frame’ has rarely been used by the artisans in the making of *Pattiwork*. Measuring tape, tracing paper, carbon paper, marking chalks, pencils, pinking shares and a sewing machine are other important tools used in the making of *Pattiwork* at various stages for various purposes.

Motifs and designs:

Like any other appliqués or handwork, *Pattiwork* also has its unique designs with specific motifs. These

designs and motifs have been developed, improvised, changed and practiced during the years of its adaptation and growth. As the name suggests, in *Pattiwork* only floral motifs are used. No animal and human figures are used in *Pattiwork* as great respect for Islamic tradition. Just like *Chikankari* the sources of the most motifs in *Pattiwork* is mugal.

Various cloth and colour combinations:

The most popular combination is organdy-organdy, followed by terry voile-organdy. These are the cheapest fabrics and best suited for summer months. A classy white-on-white is one of the most valued combinations in *Pattiwork*, although there is a wide range of availability in terms of both the cloth and the colour combinations. Since *Pattiwork* is mainly done on summer garments, pale shades of colours are preferred to bright colours in combination with each other or with white. However, there is no specific colour combination practice in *Pattiwork* craft.

Producer community:

Pattiwork is not a community craft, it does not belong to a certain fixed community but to the women in need. It has been observed that women with financial constraints are making a substantial contribution in their family budget with their basic stitching skills by working as *Pattiwork* artisans. The craft is easy and can be learned by anyone and maybe that's the reason why there is no documented proof of the history of *Pattiwork*. In the majority of the cases, the lower caste muslim women have been practicing this craft in their leisure time within the four walls of their home because of the social barrier like *Purdah* system that does not allow them to work outside their homes. By opting to work as homeworkers these women, to some extent satisfy their financial needs without being in conflict with their socio-cultural values.

Making techniques:

The design in *Pattiwork* uses a large amount of thread work, usually, the whole pattern is made with the thread and at noted points and the leaves of the motifs are stitched with the help of hemming. The thread work is mostly done with stem stitch. Sometimes back stitch, and chain stitch is also used (Fig. 2).

End-use:



Fig. 2 : Thread work

Pattiwork is applied to beautify any fabric and there is no limitation of its use. Anything made of fabric, be it a clothing material or furnishing item can be decorated using *Pattiwork* skills. Originally *Pattiwork* was seen more on garments like *Shalwar suits*, *Dupattas* and *Sarees*. However, contemporary items include bedcovers, pillow covers, curtains and long and short *Kurtas* for both men and women.

Similarities with appliqué work of other states:

Pattiwork is one of the developed variations of appliqué and shares many things in common with the appliqué craft of other states. Like other forms of appliqué, it has also been developed from leisure time activity to a commercially successful enterprise where women dominate as the artisans of the craft. Both men and women are supposed to handle certain responsibilities which are exclusive of their gender. Commercial activities in the market and tasks like cutting and tracing are done only by males. Females use their expertise in stitching part while still confined to their homes (Goyal and Jain, 2015; Hada and Garg, 2014; Saha, 2014 and Geographical Indications Journal, 2016).

Gota work embroidery has been popular since the Mughal period and spread to the courts of Jaipur and Jodhpur (Hada and Garg, 2014 and Des, 2018). The *Gota* lace was believed to have a connection and brought by the Mughals in the 16th century to India (Des, 2018). There are references that *Khatwa* work was also done for Mughal rulers and nobility that it enjoyed royal patronage (Geographical Indications Journal, 2016). *Pattiwork* is traveled from Rampur (the city of *Nawabs*) to Aligarh, another city known for muslim cultural

Table 1: Appliqué work of different states of India at a glance

Sr. No	State	Technique	Specific name	Raw material used	Motifs applied	Colour used	Craft items
1.	Rajasthan	Direct appliqué and reverse appliqué	<i>Gotta Patti</i>	Traditional: Pure georgette, Chiffon, Velvet and Silk Contemporary: Semi- pure fabrics , <i>Tussar</i> silk, Crepe, <i>Khadi</i> , Cotton and Printed satin	Birds, human figure, animals, floral and geometrical designs	Metallic Golden, Silver and Copper etc.	Traditional: <i>Ghagras</i> , <i>Odhani</i> and <i>Sarees</i> Contemporary: Jackets, <i>Kurties</i> , Blouses and Bags
2.	Orissa	Appliqué	Pipli Appliqué	Traditional: Velvet and <i>Khaddar</i> Contemporary: Mill cotton, <i>Salu</i> and <i>Markin</i> etc	Geometric, abstract and stylized inspired from flora, fauna and mythology	Red, Black, White, Yellow and Green etc.	Traditional: <i>Chandua</i> , <i>Chhati</i> , <i>Trasa</i> , <i>Alata</i> , <i>Dola Mandani</i> , <i>Tilaka Kothali</i> , <i>Bairakha Bachkani</i> and <i>Batua</i> Contemporary: Garden umbrellas, Saris, Blouse Households items
3.	Bihar	Direct Appliqué and Reverse appliqué	<i>Khatwa</i>	Traditional: Thick weaved cotton, Cotton variations and <i>Khaddar</i> Contemporary: <i>Tussar</i> silk, <i>Matka</i> silk and Pure silk	Geometrical, flowers, birds and trees	Orange, Red, Yellow etc.	Traditional: <i>Shamianas</i> , <i>Chandawa</i> , <i>Tambo</i> and <i>Qanats</i> Contemporary: Cushion covers, Curtains, Table clothes, Blouse piece and <i>Sarees</i> borders
4.	Gujarat	Reverse appliqué and patchwork	<i>Katab</i>	Traditional <i>Badhani</i> , <i>Patola</i> brocades, Satins and Printed cottons	Both animal motifs- peacock, elephants, horse etc. and floral motifs	Bold and bright shades	Traditional <i>Torans</i> , <i>Chaklas</i> and <i>Chanderawas</i> Contemporary Cushion covers, and Bolsters
5.	Utter Pradesh	Direct appliqué	<i>Pattiwork</i>	Traditional Organdy, Voile and Cotton Contemporary: Tissue Net, Organza and Synthetic	Floral motifs only	White, Pale shades and Contrast etc.	Traditional <i>Dupattas</i> and <i>Sarees</i> Contemporary: Dress material, <i>Kurtas</i> , Tops and Bedcovers

influence. This craft is also said to be inspired by Mughals.

The power of religious influence can't be denied, be it is on the use of certain material (Gillow and Sentance, 2001), motif or design (Myers, 1995) or the work one chooses to opt (Dash and Krishna, 2011). From the review of various literatures it was revealed that the Appliqué work in all the states in India is generally prepared by Muslim craftsmen. In Rajasthan, traditionally the craft work using *Gota* was carried out by a sect of Muslim community known as 'Bisayati' but gradually it spread to other communities also like Rajput, Yadav, Acharya, Lohar and Soni (Goyal and Jain, 2015). Dash and Krishna (2011) in a case study on Orissa handicraft revealed that amongst other crafts, muslims are more actively engaged in appliqué work with 40 per cent of total respondents. Jena and Mahapatra (2009), reported that appliqué sector in Orissa almost equally accommodates both the Hindu and Muslim communities, with Muslims make up slightly more in percentage (52.86%) than Hindu workers. Majority of them (75.68%) learned this art from their family members and ancestors and counted amongst skilled workers. In Gujarat, the Muslim landowning caste, the *Molesalaam* (Muslim Rajput), are known to create appliqué pieces made with old cotton prints, silk prints, *Mashru*, *Bandhani* and *Patola* cloth beside the Mahajans in Hindu community (Myers, 1995). *Pattiwork* has always been a Muslim craft.

Differences with appliqué work of other states in Indian:

Pattiwork differs from the appliqué work of other states in its techniques; the raw material used motifs and design, end effect and style. What makes the *Pattiwork* a one-of-a-kind craft is, the shape and folding technique of *Patti*. The entire pattern or design of the *Pattiwork* is based on a unique diamond-shaped *Patti* made by a multilayered fold of a stiff fabric.

Rajasthani *Gota patti* appliqué is sometimes confused with the *Pattiwork* of Aligarh, which unlike Aligarh work uses *Pattis* or leaves made from *Gota* or the band of golden or silver metallic ribbon to create the appliqué effect.

Despite the fact that *Pattiwork* has been a commercially successful craft in U.P., it has not yet been registered and accords a Geographical Indicator tag like

Appliqués work of Orissa and Bihar, which is a Geographical indication, protected embroideries of India.

Appliqué work of all the states uses both floral and animal motifs, whereas *Pattiwork* being a Muslim craft, has kept the legacy and certain craft features intact. Unlike the appliqué work of other states, human and animal motifs still do not find a place in *Pattiwork*.

Conclusion:

The handicraft skill lies at every corner of the country if explored thoroughly be it rural or urban sector. The only problem which lies in this sector is the problem of being unorganized and unrecognized. Mainly this sector is decentralized and many of the manufacturing units are located in rural areas and small towns, where there is huge involvement of women who have to feed the family in each and every way (Singh and Fatima, 2015). *Pattiwork* is no exception when it comes to recognition at national and international level. The craft dictates the cultural legacy of Aligarh city of U.P, has remained unrecognized for a long period of time and it is only recently that there has been an increase in its demand because of the increasing spread of boutique culture. Thus, over the period of time *Pattiwork* has become synonymous with women entrepreneurship and it is very popular in the town of Aligarh. The trade has grown so much that it is crossing the state boundaries. In spite of its commercial success as an important handicraft in and around U.P, *Pattiwork* has failed to get the attention of government and big designers. To popularize and promote this craft is, therefore, the need of the hour.

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