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Evolution of paisley motif of Kashmir: A report on paisley motif of Kashmir

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Abstract

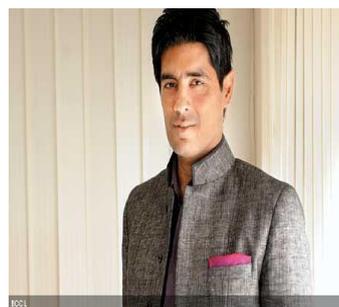
Kashmir is renowned for its natural beauty, textiles, colors, fabrics, designs and techniques. Probably, the best known Indian textiles are the “*textiles of Kashmir*”. The textiles of Kashmir are revealed by their beautiful, intricate and delicate designs. The Paisley motif of *Kashmir* which is called “*Kashmir Paisley*” is often called “*Mango motif*” or “*Ambi*” also. It is a world famous motif and is famously called as a “tear drop” or a “tadpole shape pattern” in the rest of the world. The paisley motif is very old motif of Kashmir which is locally known as “*kalga*” or “*kalanga*”. It has Persian fragrance and came into light during Mughal rule somewhere between 15th - 16th centuries and continues to be used on everything from haute couture to a whole range of everyday domestic goods and gift items.

This research was done to study the historical background, origin, technique, various changes and development in the Kashmir Paisley motif, present scenario and its use in the contemporary world. To acquire an in-depth knowledge on the topic, an interview schedule was formulated from the respondents of officials, weavers, embroiders, carpet makers, exporters who deal with this motif on day-to-day basis. This research will help to analyze the contemporary styles and also to create how innovatively it can be used to add glamour by various combinations and modifications to print bed covers and dress material.

Keywords: Paisley motif, textiles of Kashmir, kalga, kalanga

Introduction

From time immemorial and to indefinite future, if there is one thing that is ever changing and evolving as the human civilization, it is the changing form of textiles and its designs in synchronization with the changing socio-political scenario.



Manish Malhotra wearing linen coat.



Lord Shiva covered Himself with leaves

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From the prehistoric age, Lord Shiva covered themselves with leaves or animal hides to the present day finest linen wore by our everyday celebrities, cloth was man's constant companion though its forms and textures have changed with the changing time. Civilization one after the other gave cloth or the industry, which goes by the name of textiles, an important role, making it a part of their culture, tradition and heritage History of handicrafts of India can be traced back to, as old as the Stone Age. The art of weaving and spinning was known to Harappa's 5000 years ago. Foundations of textiles in other countries date back to 2nd century B.C. Block print fabrics, embroidered garments etc are followed in the Egyptian tombs is the evidence that Indian was producing in the medieval ages.



Shawl draped by "Priest King" statue of Indus Valley Civilization (2200- 1900 B.C).

Even Vedas have references of artisans involved in various handicrafts of India like weaving, wood carving, embroidery etc. the rig Vedas in particular refers to the weavers and their weavings with beautiful design patterns. The craft history shows that Indian designing flourished during the Mauryan Empire where nearly 85000 stupas were built with intricate designing

The Indian art and craft have been renowned in the world for their exquisite design, elegance attractive colors and workmanship. The magnificence of Indian designs and the intricate patterns that emerged from, it has substantially increased India's export and placed it in the international map. The most supporting northern state of India in the constituent supply of art product is Jammu and Kashmir. The state is well known for its hand-woven textiles whether it is concerned with the shawls, carpets, rugs, woolen fabrics, hand embroidery etc with the elongated *paisley* motifs.



Ornamented Paisley pattern

Paisley is a prevalent motif: *Paisley* has been the principal town of Renfrewshire since the middle ages. During its long history, the town has witnessed kings, queens and princess wars and religious poems and stories.

Jammu and Kashmir have been characterized as the cradle of Indian civilization and culture because it is around the Shivalik ranges, the kargil, that the ancient cities and towns of Jammu and Kashmir sprang up. It is here only, the nature of the art is still alive in the fingers of people of Jammu and Kashmir. During mughals the art touches the heights and reaches to the wonderful designing.

Motif is an important factor in any design. It is not exactly known when and where the first *paisley* was woven or embroidered on the artifacts of Kashmir. It sums that the motif is derived from Persia during Mughal rule and since then with the passage of time rich contribution were made.



Paisley is woven and embroidered all over the country but the *paisleys* of Kashmir is renowned for its intricacy and uniqueness. *Paisley* of Kashmir is an elongated tear drop used as a symbol to represent the growing shoot of a date palm. The palm provided fruits, drinks, clothing (woven fibers) and shelters so became regarded as "*the tree of life*" with its growing shoot being gradually recognized as a fertility symbol. It is ornamented in variety of shapes. The weavers, embroiders and the craftsmen are located on the all sides of green valley of Jammu and Kashmir i.e, Lakanpur, Kathua, Vijaypur, Udhamnagar, Srinagar, Avantipur. Pahalgav.

The *Paisley* motif is intermingled with so many artistic motifs like Lilies, Lotus, Iris, Cherries, Almonds, Chinar leaf. The art of weaving has known away back but Kashmir carpets and Pashmina shawls are very popular which are specialized in wonderful *paisley* motifs and designs. The oldest example of Kashmir trade textiles have been found at sites near the Red Sea. The small fragments from 15 century were discovered at the Greek trading post of Berenike in Southern Egypt. The brilliant floral motifs were also intermingled with elongated *paisley* shape. During the peak of trade in mid 17 century, millions of yards of Kashmir embroidered cloth and carpets were being sold in the markets as far as Persia, Europe, Middle East etc. through the Mughal kings. The Srinagar weaving belt in Jammu and Kashmir supports the largest handloom industry of the world crafts continue to be handmade, there is no machine that can be tied a knot or interlaced the way human fingers can.



Historical background

“Kalga” or “Paisley” has become a basic shape of designing world. Kashmir is the most beautiful enchanting land of India, where an enormous variety of culture, religion, language, art, craft, holy places exists but there is more leading tradition of weaving shawls, carpets, embroidery, Papier Mache moldings and paintings, wood and silver work with wonderful *paisley* motif of highest quality and beauty unparalleled anywhere. India has a diverse and rich craft history with intricate and minute designing.



Kashmir Paisley Motif with flowers.

Some masterpieces of shawls weaved and embroidered with paisley motifs are kept in Victoria and Albert Museum, London.

Ritu Kumar, the renowned designer, highlighted *paisley* the most in her 1994's Karabagh's collection and in the folio "the gurus of the Sikhs" by Amrit and Rabindra Kaur Singh, they give much importance to the *paisley* used as border in their work. It can be easily said that *paisley* has become an important motif in the designing world.

Objectives

1. To study the origin and historical background of *paisley* motif of Jammu and Kashmir
2. To study the yarns, motifs, placements, colors art products etc at Kashmir.
3. To study the use of various materials used in its creation.
4. To depict motif, symbolic meaning and its aesthetic importance.
5. To develop designs for bedcovers, taking inspiration from Kashmir *paisley* motif.
6. To print bed cover with developed designs.

Limitations

1. The study was limited to Kashmir *paisley* motif.
2. Limited finance for research.
3. Geographical limitations were there.
4. Time to stay in Kashmir was limited.

Review of Literature

“Culture is the expression of men's nature in our mode of living, thinking, religion and literature”

To execute any research literature in this field provides important clues to the study. The knowledge gathered in the past should be consolidated to keep records for further use. The study has been discussed under following headings:

1. Historical Background.
2. Origin
3. Tools
4. Yarns used
5. Motifs.
6. Types of *Paisleys*, Placements and Techniques.
7. Colors.

Kashmir Paisley Motif with flowers.

The vast crafts, culture and traditions shows the proofs of famous aesthetics art history elaborate design patterns, painfully crafted monuments, temples and sculptures all are the magnificent masterpieces of craftsmanship. All Indian handicrafts and their patterns were mostly rendering everyday living, socio political conditions, palaces and court scenes. The art of designing has been known to the man since antiquity and the earliest designing can be traced back to before the birth of Christ. The beginning of the history of designing in India is little uncertain. But according to the usual account, we can place them at the Mohammadan invasion in 712 AD. Even if the Indians already knew and use cloth for floor and to cover their body, it has been confined that they learnt the art of weaving from the Persians and under the guidance of some expert masters in the course of time, they made it as a refined art, worthy in every possible way of their other artistic achievements. According to Kashmiri historians, geographical and researchers, Sultan Zein-Al – Aabedin (d.1468) brought the decorative design from Iran to India. As far as its mighty past is concerned, India always remain mysterious since of its inestimable treasure which includes all the arts, paintings, sculptures, fabrics etc are known to us only for reading eye witness accounts. The same can be said of the legendary fabrics known to have adorned the palaces of princess areas. A few of which perhaps still exists secretly in some ancient families. They belong to the golden age of Indian fabrics, that is to say to the time of mughal dynasty, which began with the Babur's defeat of Indian army in 1526. The history of Kashmir designing culmination of artistic magnificence date back to the period of Hazrat Mir Syed Ali Hamdani (1341-1385AD). The famous Sufi saint of Persia, who came to enlighten Kashmir with his spiritual guidance, had brought along highly skilled artisans through the silk route trade which had led base for the cottage industry in Kashmir valley. During the time of Mughals, This art came into light and got its name in the creation of world famous fabrics, when Babur defeat the Indian army in 1526. Akbar reigned from 1556-1605 AD.

Babur grandson was the greatest of the Mughal giving such impetus to all the forms of art through out of his country that he is often compared to SHAH ABBAS- the great emperor of Persia. During his region India achieved splendors never dreamed before and contemporary witness describing unimaginable fabrics with wonderful designs and other

treasures. Akbar, imitated by all princes who were subjected to him, created a great fabric making industry and invited Persian artists and workmen's to his court. The gradual development of the *kalanga* motif, which played such an important part in decoration, is worth discussing. Here consistent with the four periods in which it developed on variety of textiles.

Mughal period

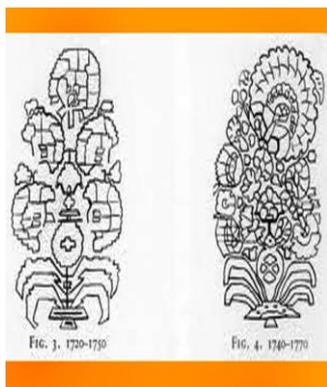


Paisley Motif during Mughal Period.

The Mughals adhered to a social structure ruled mainly by the laws of Islam, and their art, dependent to a large extent on Persian craftsmen expressed a predominantly Islamic world view. The Kani Shawls of the Mughal period is marked by highly sophisticated woven patterns, a graceful naturalistic rendering of the flowers of the *boteh*, and a carefully constructed Hashia which served as a fame around the *boteh* itself. The Mughal *boteh* stressed the realistic representation of nature, along with an extremely delicate harmony of design. This emphasis was shared by the other impressive art mediums of the mughal period such as carpet weaving and architecture.



Portrait of Fath Ali Shah wearing coat with Paisley motif (Ca 1920).



Paisley during Mughal Period

Afghans Period

With the arrival of the afghans in Kashmir in 1753, a long and fruitful period came to an abrupt end. The afghans were great admirers of the shawls, but the severe hardships they inflicted in the Kashmir weaver brought about a decline in the shawls quality. Under the afghans, the *boteh* became more stylized and abstract. The central theme of the afghans periods was the evolution of the *boteh* into a cone like shape. Its flowers began to be formed into bouquets of almost non descript foliage. Flowers were not always completely unrecognizable and in some cases the crocus, marigold and rose retained a semi naturalistic appearance. Nonetheless, the *boteh* tended to move away from naturalism, towards more abstract form. It was during the afghans period tht the cone *buta* first appeared and its enclosing curvilinear walls perhaps reflects the restriction on political and creative freedom placed by the afghans on the people of Kashmir.



Paisley motif during Afghans Rule.

Sikh Period

The Sikhs broke all the sacred shawl design rules, they pronounced the might of an indigenous race, emphasizing their genuine Indian heritage. The denomination of "modern" art applied to the shawl designs created with the arrival of the Sikhs in Kashmir in 1819. The shawls we find during this period of "Modern art" reflects the military bravado which molded Sikhism. The important design development in the Sikh period was that of the hooked vine. This derives from an evolution in organic growth under the Sikhs, the design of the *boteh* focused on the aigrette or fools cap, the serrated leaf, the lotus like rose, the "leaning" and "stubby" *boteh*, the hooked vine, the spear or cypress tree stacked medallious, concentric cones. The principal weaving associated with the Sikh period may be known as the tapestry shawl. Hollow *boteh* detached themselves from the increasingly dominating ground design to evaporate through scattered directions across a roaring sea of new images, exotic and enigmatic.



Sikh period Paisley Motif



FIG. 7. 1830-1830



FIG. 8. 1850-1870

Dogra Period

After the death of maharaja runjit singh, Raja gulab singh took over Kashmir in 1846 and within a few year French agents arrived there, in large numbers with the latest Persian shawls patterns. The Dogra period is indisputably intermingled with the sweeping all over patterns generated by the jacquard loom. The French presence in srinager greatly encourage the kani weaving industry and was responsible for its revival.



Paisley Pattern during Dogra period

Paisley Pattern during Dogra period

The kashmiri shawls developed over three hundred years, through 4 different periods of foreign political rule, during which Kashmir was ruled successively by The Mughals, The Afghans, The Sikhs and The Dogras.

The skill of weaving has been handed down by fathers to their sons who built up on those skills and in turn handed them down to their offsprings as a closely guarded family secret. Today the output of Indian fabrics is after the Persians, perhaps the most numerous and wide spread in this world. When the designs are woven and worked with a needle by the artists, they are called as Indian souvenirs. These artworks are generally made in Kashmir, the region once called the "garden of eternal spring" and where, in 17 century AD, the finest and the most harmonious royal fabrics were made.

During the 18th century AD, the Indian designed fabrics reached Europe. Its appearance at the London exhibition of 1851 put it for the first time on the global map and gave it a prominent place in western world. Not only it attracts the attention but traders hit back to its place of origin. Soon, a few Indian manufacturing firms opened their factories. The east Indian fabric company became the largest along with several other factories by the oriental manufacturers though run under the name of east India company. These factories are scattered over the northern India belt covering Amritsar, Srinagar, Jammu, Jaipur, etc in recent years, production and export of fabrics had considerably increased due to most improvement in quality. It was reported that nearly 90% of the export of hand woven fabrics in India was from Srinagar belt in Jammu and Kashmir.

Origin

The *paisley* motif originated in Kashmir in India. It is a fertility symbol based on the new shoot of a date palm. The

motif is most well known for its use on Kashmiri shawls. The design found its way to England in the 1760s where copies of the original Kashmiri shawls were made in the Scottish weaving centre of *Paisley*. Hence the use of the Anglo-Saxon term *paisley*. The hand woven fabrics are the product of fine craftsmanship which often rises to the level of true work of art and has very ancient origin, hard to pin point exactly in time and place. It is said that knowledge of fabric weaving is hard to come because those are made of perishable material, tangible proofs are not always available which is why we have to be satisfied with the representation of the fabrics in the miniature paintings, murals and reliefs as evidences of their earliest origin. From passages in the bible and classical literature the conclusion was drawn that the art of weaving was known and applied long before the birth of Christ. In the middle of the 16th century, the *boteh* motif, in its original form, gains an elevated paramount status as an emblem of kingship, sovereignty and governance embellishing the headdresses of kings and princes. It is from this time onward that *boteh*, in a true sense, attains its exclusive status as a royal symbol.

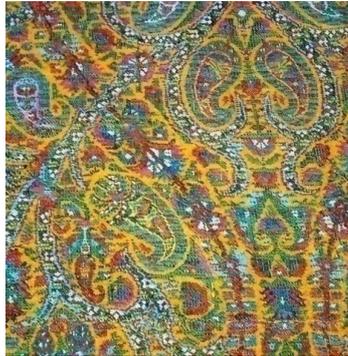
This repetitive curvilinear shape has been known by many names since its first appearance on *Paisley Shawls* in the eighteenth century including *paisley*, pine cone and mango. The development of the Kashmir *Paisley Shawl* is closely related to the development of the *boteh* motif; the motif's different forms express different periods in the *Paisley Shawl's* development in India. It began in the Mogul period as the flowering plant ('floral' *boteh*), evolved into a slightly abstract representation of flowers ('semi floral' *boteh*) and then developed during the Afghan period into a more stylized curvilinear representation of foliage and flowers rising to a vertex at the top ('cone' *boteh*). By the middle of the nineteenth century, under the Sikhs, it had developed into an extremely stylized form of sweeping ('sweeping' *boteh*) sinuous curves far removed from any resemblance of nature's flora.

Kashmiri motif, the *mango-shape*, began to be known simply as the *paisley*. The *paisley* motif is so ubiquitous to Indian fabrics that it is hard to realize that it is only about 500 years old. The painting "After the Ball", Oil on Canvas also proves that paisley motif is quite old. There are many theories about the *boteh* or pine motif; *Paisley Museum's* explanation seems perhaps the most logical. The pattern can be traced back to ancient Babylon, where a tear-drop shape was used as a symbol to represent the growing shoot of a date palm. The palm provided food, drink, clothing (woven fibers) and shelter, and so became regarded as the 'Tree of Life', with its growing shoot being gradually recognized as a fertility symbol.



The girl with paisley motif shawl, The oil on canvas painting "After the Ball", at The metropolitan museum of art

A local Kashmir legend attributes the motif to lord Shiva. it is said that once, after a fight with Shiva, an enraged Parvati ran away from him and he followed their footsteps formed a *boteh*. When he finally caught up with her, to celebrate their reunion, Shiva caused the river Jhelum to flow through the valley in the shape of *boteh*.



Weaved Shawl.

The traditional of weaving in Kashmir is atleast 400years old. The beginning of weaving industry date back to the Hazrat Mir Syed Ali Hamdani 1341-1385 A.D. The Mughal conquest emperor Akbar in 1580A.D, also brought weavers from Persia to Kashmir. A great period of weaving at Kashmir came in the time of Zainul – Abadin (Buhshah) 1730 AD and the carpets, shawls and embroidered fabrics of Kashmir started winning fame in far regions. The Indian fabric stores begin in 16th century AD, brought some magnificent weavers to India and set up the royal workshop in his own palace. When Akbar introduced the act of weaving in silk and wool with floral animals, birds and human design. The favorite among them were *paisley* motifs. The great tradition was continued by his successors Jahangir and Shah Jahan in who’s region carpets became renowned even outside India. A few of these are in Jaipur museum, Salarjung museum, Hyderabad, Calico museum, Ahmedabad etc. but some of the best are in Victoria and Albert museum, London.

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Tools

The tools that kashmir weavers use are simple and these have basically remained unchanged with time. Weavers use a knife to cut the yarns during designing and weaving. After that these yarns have been knotted and a comb to beat the yarns and pile tufts(for carpets)and a pair of scissors to smoothen out the pile level and to cut extra yarns for embroidery and weaving.

The types of equipments used by Kashmir artists and weavers during weaving and painting are Knife (churri), Brushes, Natural Colors, Paper, Panja(beat), *Kanghi* Comb, Scissors, Loom, Pick glass. The loom which they made of wood is known as “*daurphit*” in their local language.

Yarns used

Fabrics are made of yarns whereas the Yarns are made from fibres.i.e., “Fiber- Yarns-fabric”. A strong fabric structure

depends on the type of Yarns are used and Fibre is the pedigree for yarn manufacturing. It is used for carpet, shawls and fabrics. Fabrics are generally made of wool, silk, cotton, and combination of silk and wool yarns.



Paisley’s intermingled with other motifs

Motifs are main part of Kashmir art and craft. Large number of motifs are used by the craftsmen’s like Floral, Geometrical, and Abstract. Flowers like Sunflower, Tulips, Chinar leaf, Almonds, Roses, Marigold etc are used. Geometrical shapes and forms like Triangle, Circles, Squares, Diagonal, Vertical, Horizontal, Lines, Creepers, Almonds, Apples, Bushes, Jaals, Jaala’s are used.

The elongated *paisley* motif is one of the favorable outer form of the designing in which flowers, creepers, geometrical lines are used according to the different fabric ornamentations. The *paisley* motif is a natural form which is ornamented in highly decorative ad stylized manner. The different elements like leaf, flowers, fruits, birds, creepers are added which never break the symmetry of the outer form.



Types of Paisley’s, Placements and Ornamentation

The elongated Babylon form is the *paisley* of Kashmir which is used in different forms in the weaving and Papier Mache moldings and paintings. *Paisley* is used as a single motif which is called *buti* or *buta*. The small sized motif is called *buti* and the big size single motif is called *buta*.



Buti



Buta



Combination of Buti and Buta

Buta means flower plant i.e. a small plant with some flowers with leaves inside the *paisley*. Buti means a single flower, figure or a form made individually inside the *paisley*. These butas and butis are used in the borders, pallus and in all overs in order to fill the space or to suit the pattern according to requirement.



Centre Paisley is buta and background jaal with paisley motif is buti.



Jhallar

It is a creeper of *paisley* pattern to divide the border and main body of the fabric in shawls, carpets and yardage. It is for the better ornamentation of the design and this creepers run parallel to the borders design. Variety of Jhallars are used like Teen Patia Jhallar, Phool Jhallar, Chairitan Jhallar.



Jhallar.

Konia

Konia placed in the corner are known as *konia*. The motifs are given a special shape suitable to the corner according to size and shape of the corner. The two or three overlapped *paisleys* are designed for the corner.



Konia Design.

Bel (floral scroll of paisley)

When *paisley's* are woven in creepers patterns it is called *bel*. These are arranged in horizontal, transverse, diagonal, vertical or zig zag wavy way for the purpose of separation of one portion to another or to cover a portion with extra design. Different *bels* are used at different places according to the requirement. Variety of *bels* includes

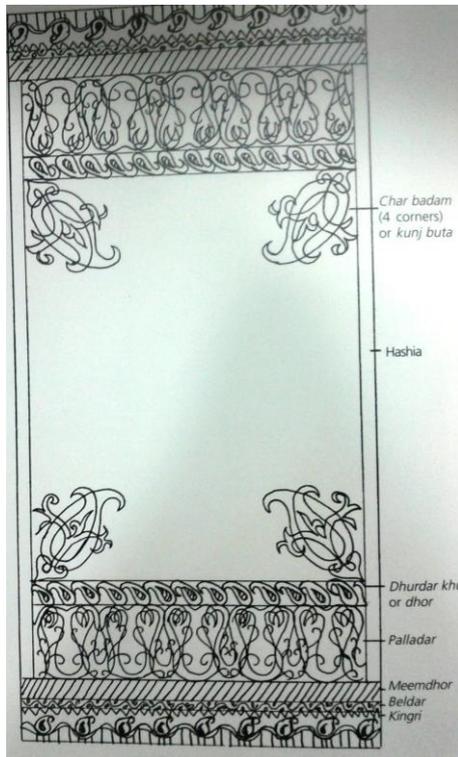
- Pat bel (horizontal)
- Ari bel (transverse)
- Ek ahari bel (single bel)
- Du hari bel (double)
- Lahariya bel (zigzag)
- Gujer bel (have no means)

Jaal and Janglas

A further embellishment of the *paisley* pattern is to enclose a *buti* in a network of geometrical patterns called *jal* or *trellis*. The outstanding feature of Kashmir *paisley* is that it has intermingling floral creepers or patterns covering the entire ground. A *trellis* or all over floral arabesque where some part of the base shows through.

A term *Janglas* is a very ancient and famous one. It is characterized by tiny wild flowers or birds. *Jangla* mean jungle or wild and is used to describe the pattern consisting of birds and flowers. The variety of *paisley jaals* and *janglas* are:

- Phuldar jaal
- Angoor ki bel ka jaal
- Angoor ki bel ka jangla
- Meenadar jaal
- Lehriya jaal.



Color Ways

Techniques

Paisley is a motif and it helps in ornamentation of a fabric in the textile industry. The following two methods are generally adopted for the ornamentation of textile fabrics:

- Weaving
- Printing, embroidery and appliqué.

Designing for any creation begins with its layouts of motif, its placement and repeat. Planned things get finalized then designers convert the design on point paper. Kashmiri embroidery is known for the skilled execution of a single stitch. Chain stitch, satin stitch, the slanted darn stitch, stem, herringbone and sometimes the doori or knot stitches are used but not more than one or two at a time.

In ari or hook embroidery, motifs are the well-known flower design finely worked in concentric rings of chain stitch.



Printing

Aari Embroidery

Weaving



Design traced on shawl.

Dhurdar khurd: A broad border, which is placed on top of the two pallas or end borders. It is at least 8cm wide, and is a separate entity to the pallas. No other border is made this wide. It helps in imparting a certain weight or presence to the palla or end border design.

Char Badam: This term alludes to the four corner motifs, either in paisley or boteh form or a composite bouquet that is a recurring theme in shawl design. These appear on the field beyond the palla and the Dhurdar kurd and are placed somewhat like sentinels guarding the four corners. These motifs whether paisley, bouquet or a quarter medallion, are found most often in textiles which are meant to be viewed in the plate. Shawls and Duppatas or head scarves are sometimes decorated with these designs, which find themselves sharing a natural affinity particularly with the square shawls.

Meemdhor: this is a slightly narrow border, approximately 5.5 cm wide placed on top or below the palla.

Hashiadar: A border that may be narrower than the Meemdhor, often about 2.5 cm wide. It is placed on the longitudinal axis of the shawl.

Kingri: This was an extremely narrow border, often not more than a couple of centimeters wide.

Beldar: A narrow border placed on top of the kingri, most often as a floral meander.

Colors

The rich and beautiful Kashmir *paisley* of India is well known for its colors. The colors were related in order to form a kind of harmony composite reflections, contrast may be steep but not harsh, daring but not unselling. Blue, green, red, yellow, violet, white, beige are used by the weavers.

- | | | |
|-----------------|-----------------|------------------|
| White - Saphed | Green - Sabez | Dark - Shokh |
| Light - Halke | Purple - Begani | Sky Blue - Asman |
| Yellow - Lyodur | Black - Krihun | Red - Gulnar |
| Blue - Nyul | Brown - Dalcin | Orange - Sangtar |

Summary

As the craft and designing is known to be enjoying widespread and popular patronage since time immemorial. Regional specialization has all along been one of the characteristics features of designing. The skills of weavers and embroiders inherit in every part of country and stands testimony to dynamic art forms. In Jammu and Kashmir, Srinagar in district enjoy the unique distinction of having the largest concentration of weaving and embroiders community. Since generations an overwhelming majority of the craftsmen have been earning their livelihood. Srinagar is a renowned

centre for handloom products with wonderful *paisley* motifs. Through the origin of exact date is quite unknown. but some legends narrated by the weavers and the embroiders that the craft designing originated and reach the heights by the mughal kings.

The sustained demand from the traditional zone enabled the craftsmen to stick to the hereditary calling. Like their forefathers, the present day craftsmen's are also solely dependent on the craft for earning their livelihood. The art of designing technique is passed from father to son. Often whole family work together. But the females were looking after the pre-loom works like winding, warp preparation, piecing or pile cutting etc. the main raw material used for designing is pure silk, cotton and wool. The weavers are busy in their beautiful ornamentation of elongated *paisley* motif.

To make the study successful interview schedule was prepared and information was collected through discussions with respondents and with observation method. Literacy rate was low. So, interview schedule was quite helpful. It was formed by investigation keeping in mind the objectives of study.

Persons or the craftsmen engaged in the production of art pieces with wonderful and artistic *paisley* motifs are quite alive to the changing situation and have displayed a remarkable degree of adaptability. Today town Srinagar is a weavers and embroiders city. And its name is well known in the world of textiles because of its traditions, techniques of weaving, colors and textures.

However when viewed in a broad prospective, it is evident that the designs has largely remained unaffected by industrialization and mechanization.

Maximum number of respondents engaged in this craft are dependents, in the sense that they get the work orders from the master weavers and weavers societies and received the wages for manufacturing services rendered by them. The art pieces with elongated beautiful *paisleys* are the living example of the legendary craftsmanship of the weavers of the country.

The weavers and the craftsmen have been delight to keep this art form alive, which was practiced by their ancestors and is as assets for life. After studying the *paisley*'s of Kashmir it is concluded that craftsmen's are very skillful and patient artisans. The craft of weaving and embroidery was *paisley* motif is gradually neglected and may be in course of time disappear under the impact of modernization. so government should help the craftsmen's with education, cash awards, providing them technological equipment etc. not only in weaving and embroidery but also making them aesthetically strong from preserving the rich heritage of Indian art. This art form of Jammu and Kashmir can be made popular if government of India takes steps to flourish this art at national and international level by organizing exhibitions, trade fairs or through internet.

Attempt should be made to popularize this indigenous art in the history of Indian art and textiles.



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