Chapter#8
TEXTILES: WEAVING, PRINTING AND EMBROIDERY

Textile is "a type of material composed of synthetic and natural fibers. Its types include animal- based material such as wool and silk, plant-based material like linen and cotton, and synthetic material such as polyester and rayon. It is associated with the production of fabrics or clothing."[45] There are several ways for making different kinds of textiles. Methods for textile productions are always associated with weaving.

8.1. Weaving

The method of weaving technically is defined as an interlacing of two strands of yarn or threads in right angle: one vertical and one horizontal thread. This method provide a strong yet flexible structure which holds each thread at right place and create the basic solid fabric.

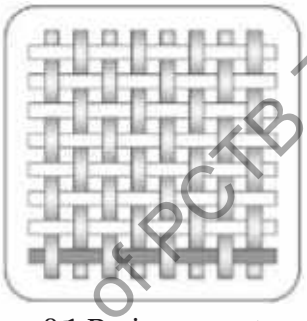

Figure 8.1 Basic weave structure

Mostly the textiles are woven and usually the weaving is done by machines that created an amazing tight structure but the basic process is very similar to the traditional hand weaving. Even in the modern times the hand weaving is done with a very simple wooden machine that is called hand loom. Pakistan has a very long history of traditional type of textiles and use of hand looms on a larger scale by the public for the production of handmade textiles.

"Textile industry has been the most important manufacturing sector in Pakistan, having the longest production chain, with inherent potential for value-addition at each stage of processing, from cotton growing to ginning, spinning, fabric-making, dyeing and finishing, and production of made-ups and garments"[46]

Pakistan is famous for woven textiles and embroideries from its beautiful region of Sawat. Sawat is known for being a hub of handlooms and hand woven blankets since the Buddhist period. Other known centers for textiles are in the province of Punjab, Balochistan and Sindh. Hydarabad, Khairpur, Thatha, Hala, Bahawalpur, Multan and Jhang are commonly known sites for hand woven textiles in Pakistan.

8.2. Hand Loom

Hand loom is a small wooden structure which helps for making handmade textile products through different methods of hand weaving.

[45]Textile, http://www.businessdictionary.com/definition/textile.html (Accessed on September 15, 2018).

[46]Pooja Dawani, "Weaving History", *The News*, https://thenews.com pk/magazine/money-matters/271282-weaving-history, (Accessed on October 4, 2018).

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Figure 8.2 A Hand Looms

Traditionally the use of handlooms in the region of India and Pakistan is very ancient. Briefly during the British occupation of the Indian land, the use of handmade looms and natural colour dyes became aloof because of the policies of the British government and Britain imported cotton and textiles to India. The machine made textiles got momentum in the local industry.

"In the villages of south Asia the handloom culture hid itself and refused to die – such was the strength of this technology. Gandhi resurrected the hand-woven cloth by the name of Khadi or khaddar using the same basic spinning wheel and handloom technology. This handloom flame passed to a new generation of hands. Spinning is still done mostly by women and weaving by men called Julahas, the weavers."[47]

Thus even after the partition of India and Pakistan, handlooms retained a unique quality for the production of Durrees (man-made cotton or woolen rugs) or any other small scale handmade fabric products throughout the region.

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Hand loom products

Pakistan is known for several hand loom products such as:-

1. Tapestry
2. Khadi cloth for dresses
3. Susi cloth for dresses
4. Bed covers
5. Khays (Cotton blankets)
6. Durree (cotton or woolen rugs and mats)
7. Carpets
8. Musalla (Prayer mat)

[47] South Asian Handlooms and Natural Dyes; http://www.southasian.com/jan2005/South_Asian_handlooms.htm,(Accessed on October 4, 2018).

Figure 8.3Wall hanging Tapestry

Figure 8.4 *Khadi* cloth for dresses

Figure 8.5Susi Cloth

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Figure 8.6 Carpet

Figure 8.7 Prayer mat

Figure 8.8Cotton *Durree*

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Figure 8.9*Khays* (cotton blanket)

Figure 8.10 Hand looms Bed Covers

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8.3. Carpet

Carpet making is one of the largest industries of Pakistan. At present it is Pakistan's leading export product. The handmade carpet manufacturing called Qaaleen Baafi locally and it is the second largest of the cottage and small industries of the country.

Pakistan is producing almost all kinds of carpets using various traditional and modern designs. However, the development of a new institution in Bahawalpur for training of the craftsmen and new students is adding quality to this product.

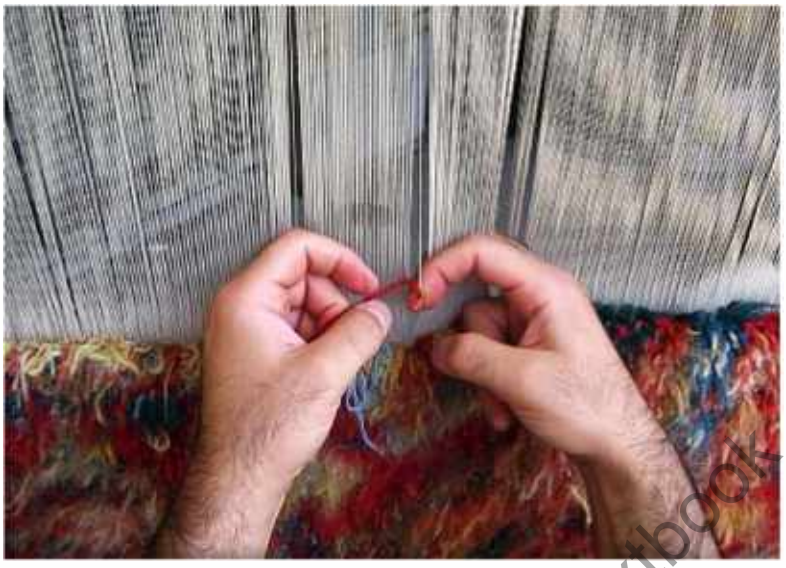

Figure 8.11 *Qaaleen Baafi*

The origin of this craft is also very ancient in this region. It was developed at such times when other civilizations hardly knew about it. The historical remains of Indus Valley civilization clearly suggest that the people of this region knew about a variety of weaving materials.

\The oldest tradition of handloom weaving is surviving in the form of carpet weaving which is a prominent part of folk culture in Pakistan. The variety of floral, geometrical and even modern designs is a consequence of diverse historical facts of this region.
"Carpets have, from the beginning, been a part of the Islamic culture as it achieved unprecedented heights in Baghdad, Damascus, Cordova, Delhi and in the fabled cities of Central Asia. They were predominantly used to cover the floors of mosques and houses, and were occasionally used as wall decorations. The first half of the 16th century is considered the 'Golden Age' of Persian carpets, when large carpets with rich colours and complex designs were produced out of factories in Iran. As a result, carpet weaving in Orient was perfected to fine art in Persian and Turkish regions and was the first to be recognized as Islamic carpets."[48]

During Mughal Empire carpet making provide the finest examples of its production. Jahangir and Shahjahan patronized this craft on larger scale. The combination of Persian and Indian aesthetics during Mughal reign developed uniqueness in the design patterns of carpet making in India and introduced a classical phase of carpet making. The wider range of its usage in religious and secular buildings made it one of the popular craft in the region.
At the partition of the subcontinent into two new states of India and Pakistan in 1947 many Muslim carpet maker and master craftsmen were migrated from India to Pakistan. They settled down in the suburbs of big cities Karachi and

[48]A Brief History of Carpet Weaving in Pakistan, http://alrug.com/introduction-carpet-weaving-history-pakistan/, (Accessed on September 28, 2018).

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Lahore which became the major carpet making centers in the country. That migrated community of carpet makers became the back bone of this industry in later periods.

Figure 8.12 Handmade Carpet

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8.4. Printing

In textile, printing is the name of a set of different techniques through which a fabric can be dyed or decorated with design patterns through the application of colour pigments and other related materials. There are several machine based technologies to perform this task on a larger scale, quantity and quality but the hand printing methods are still famous and have a great quality. The regions known as India and Pakistan have very ancient history of fabric printing through hands.
"There is evidence of printing being carried out in India during the 4th century BCE, and a printing block dated at about 300 CE has been unearthed in the burial grounds of Akhmīn in Upper Egypt. Pre-Columbian printed textiles have been found in Peru and Mexico."[49]

With passage of time, textile printing developed highly sophisticated techniques and methods in which the skills of the designers and artists were involved.
There are basically four main techniques to print any fabric in textile i.e. screen printing, block printing, roller printing and heat transfer printing. In these methods, a thick paste of colour pigments are applied on the fabric and

[49]Textile, https://www.britannica.com/topic/textile/Printing, (Accessed on September 20, 2018).

by heating or steaming it, the colours are fixed. The excessive colour is removed by washing the fabric.

Furthermore, there are some distinct styles of applying printing methodologies. Usually they are classified as direct printing, resist printing and discharge printing. For direct printing, the colours are applied directly to the fabric. In resist printing the fabric is treated, according to the design pattern, with a substance which is called colour-resist. The colour resist protect the fabric from absorbing the colour so that after the application of colour dye to the fabric only those areas accept colour which are not treated with the colour-resist. This technique is highly sophisticated and needs more practice and skill to get quality. In discharge printing initially the fabric is dyed with a background colour, then that colour is destroyed by reagents or colour reducing substance mixed with the printing past for making designs. Then the fabric is washed. In this method the design is appeared in white on the background colour.

Block Printing

Block printing is a kind of printing in textiles which in fact is a direct print style. In block printing, a wooden block is prepared for direct application of colours to get the prints of designs and patterns on fabrics. There are necessarily three components which are required for block printing. First is the wood block on which the design is carved out in the form of relief, dyes and inks and the surface (any textile product or paper). It is one of the oldest, basic and simplest techniques followed by the artisans and craft persons since the ancient times.

"The earliest known examples of block prints come from China over 2,000 years ago. From there, it spread to India. It didn't reach Europe until hundreds of years later. Block printing continued to be commonly used in Asia until the 19th century, when it was replaced by modern developments in print-making. At first, block printing was only used for artwork printed on fabric. Later, it was also applied to paper."[50]

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Figure 8.13 Process of printing with a block1

[50]Block printing: History and techniques, https://study.com/academy/lesson/block-printing-history-techniques-quiz.html, (Accessed on October 1, 2018).

A range of woods can be used for making bock for printing. Soft wood, hard wood, ply wood and medium density fiberboard panels

Traditionally, the blocks of wood are used for carving a design pattern on it but in modern days a synthetic soft sheet which is called linoleum (lino- cut sheet) is used. The wood blocks are usually proved to be the strong material as compared to the lino sheet which can be damaged after some times by taking several impressions.

In this technique, the design can be applied several times on different kinds of textiles. For making one intricate pattern or colourful design more than one prepared blocks can be used.

1. Preparing a block for printing

2. Application of colour pigment past with the help of roller or sponge on the carved out block. .

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3. Transfer the colour to the fabric.

4. Two Blocks for making one intricate coloured design.

Block printing products

In Pakistan, there are several products available in the markets which are famous for traditional methods of Block printing. Handbags, table cloths and bed sheets, cushion covers, dresses and home-décor accessories are some examples of block printing products.

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Figure 8.14 Block printing products

8.3. Ajrak Block Printing

Ajrak is a unique kind of block printing method found in the province of Sindh in Pakistan for making a specific design and pattern on fabric and tiles. With the passage of times Ajrak has become a special symbol for Sindhi culture. Now Ajrak Shawls, bed sheets, dresses are very famous in Pakistan as well as it has a great attraction for international visitors and tourists who visit Sindh province and see cultural products.

Figure 8.15 Ajrak print

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Figure 8.16 Ajrak print

The history of Ajrak in Pakistan is very ancient which can be traced back since the time of early civilizations. The people of Indus Valley civilization developed the way of growing cotton and making of clothes. It is known fact that the people of the ancient civilizations were exceptional for developing the art of making clothes with cotton. The famous sculpture Priest-King found from the remains of Indus Civilization shows one shoulder of the king is draped with a shawl which resembles the Ajrak and the way Sindhi people use to wear Ajrak shawls on their shoulders even today.

Figure 8.17 Priest King Sculpture from Indus Valley civilization which is now in the collection of National Museum of Pakistan, Karachi

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The similarity of the ancient print with contemporary cultural and traditional use of Ajrak by Sindhi people is a verification of its ancient origin. "There are also some interesting facts about the use of Ajrak by the ancient people including the Egyptians. They used to clothe their mummies with Ajrak, imported from Sindh which they called Sindhin. In 500 BC, the Ajrak was also presented to Persian King Dara (first) at his crown ceremony."

Figure 8.18 process of making tradition Ajrak

The making of Ajrak is still very traditional and following old trends of its making. According to the local people of Sindh there are four basic themes for the preparation of Ajrak. Sabuni Ajrak, Teli (oily) Ajrak, Do Rangi Ajrak and Kori Ajral.

The Process of Ajrak Making

The Ajrak making which is called Churrai by the local craftsmen starts with the washing of the cloth. During the wash, the cloth is beaten to remove the impurities. Then cloth is soaked for almost seven days in with a mixture of oil, water and soda Bicarbonate. Then the next process of making prints on the cloth.

The traditional style for its printing is the oldest form of resist printing. In it the real Ajrak is printed on both sides of the cloth for best colour saturation. The printing is done with wooden carved block by hands carefully. Then after the colours are dried, the Ajrak is again washed in the mixture of soda, water bleaching powder to remove the excessive colour and get the brightness in the tones.

[51]The Story of Ajrak: History and Making, http://www.houseofpakistan.com/2013/09/the-story-of-ajrak-history-and-making/, (Accessed on October 1, 2018).

[52]Danial Shah, The Ageless Ajrak, The express Tribune Magazine, Published: April 27 2014, https://tribune.com.pk/story/699308/the-ageless-ajrak/, (Accessed on October 1, 2018).

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Figure 8.19 Printing of Ajrak with wooden blocks

8.6. Embroidery

The art of embroidery is considered a handicraft. It is a way to decorate the surface of any textile product especially the cloth with needle and threads. This is also one of the oldest ways to decorate the attires of men and women.

In Pakistan, there are several styles of embroidery associated with local culture of different regions throughout the country. Pakistan shares the historical inheritance of India for this craft but different areas of Pakistan have their own individuality and qualities. Mughals contributed a lot to refine the art of embroidery in India which had their own ways to elaborate the clothes. Mughals brought the taste of Persian aesthetic to the art and craft of Indian people. They introduce several styles of fabric decorations which were developed in Damascus, Istanbul, Cairo, Persia and other Muslim occupied regions.

Abul Fazal a famous historian of 16th century from the courts of Mughal Emperor Akbar wrote in his *Ain-e-Akbari*:

"His majesty (Akbar) pays much attention to various stuffs; hence Irani, Ottoman, and Mongolian articles of wear are in much abundance especially textilesembroidered in the patterns of Nakshi, Saadi, Chikhan, Ari, Zardozi, Wastli, Gota and Kohra.

The imperial workshops in the towns of Lahore, Agra, Fatehpur and Ahmedabad turn out many masterpieces of workmanship in fabrics, and the figures and patterns, knots and variety of fashions which now prevail astonish even the most experienced travelers. Taste for fine material has since become general, and the drapery of embroidered fabrics used at feasts surpasses every description."[53]

The craft of embroidery is practicing in Pakistan in almost all the regions. Apart from sharing the history of embroidery and the adaption of different

[53]Embroidery, https://en.wikipedia.org/wiki/Embroidery#cite_note-11, (Accessed on October 3, 2018).

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styles of embroidery with India, Pakistan has adopted several styles from China, Iran and Afghanistan also. We can say that the trends of embroidery in Pakistan are a blend of the traditions from these four neighboring countries. Now in Pakistan, the embroidery work from each region has its own specialty and methodology of application and colour selection. If we observe the development of this craft closely then we can notice that different techniques of embroidery were famous and dear to ancient tribal groups for developing their identity and uniqueness. So different tribes adapted different styles. In modern times, those differences can be observed into a variety of methods and styles associated with different regions. In Pakistan the styles of embroidery are also named with the title of the region in which it is practiced widely.

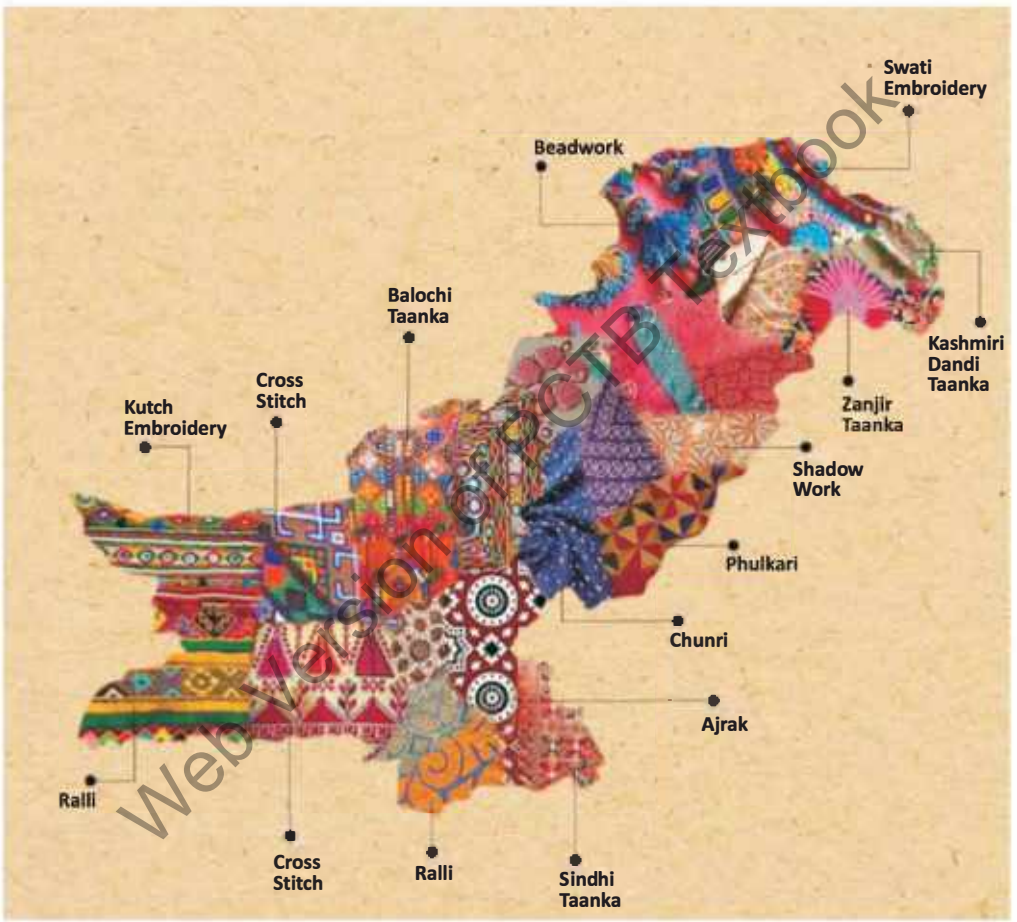

Figure 8.20 Map of Pakistan and Azad Janmu & Kashmir (Disputed Territory) for Embroidery Techniquesbof each Region

Locally the practice of different kinds of embroidery is called Karrhai (embroidery) and the style is called Taanka (stitch) in local languages in Pakistan. Following are the known Taankas which are in practice in different regions.

1. Sindhi Taanka
2. Kashmiri Taanka
3. Balochi Tanka
4. Sawati Taanka

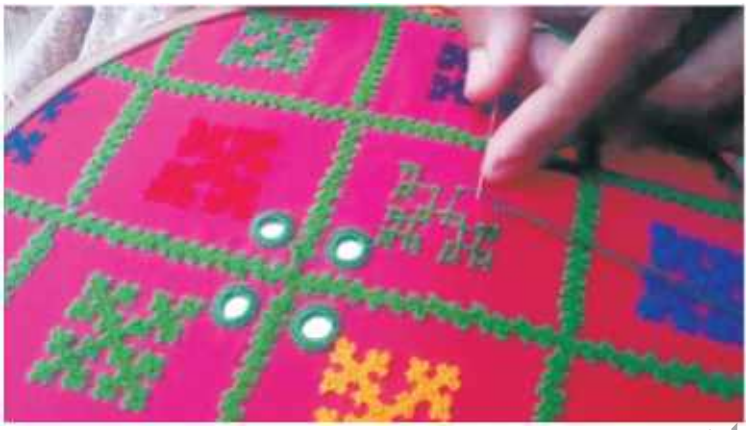

Figure 8.21 *Sindhi Taanka*

Figure 8.22 *Kashmiri Taanka*

Figure 8.23 *Balochi Taanka*

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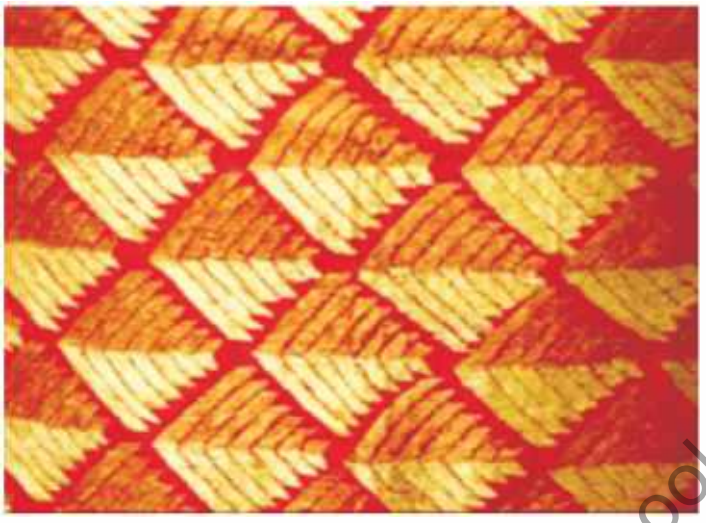

Figure 8.24 *Sawati Taanka*

Apart from the above there are several other styles of embroidery adopted from the neighboring countries and developed by the local cultures such as:

1. Phulkari (a famous way of decorating Dopattas with floral motifs throughout Punjab region of India and Pakistan)
2. Zardozi (a kind of metal work embroidery including the use of beads, stones, gold and silver wires)
3. Ralli (it is a kind of patch work traditionally done by the recycled and hand dyed cotton cloth pieces, Sindh province is famous for Ralli products)
4. Chikenkari (a fine type of Shadow work embroidery from Lucknow India)
5. Cross stitch (one of the oldest method of embroidery with a cross shapes stitch) etc.

Figure 8.25 *Phulkari*

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Figure 8.26 *Zardozi*

Figure 8.27 *Chikenkari*

Figure 8.28 *Ralli*

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8.7. Ralli Work

The word Ralli basically came from the local languages especially Punjabi. It means to mix or to collect. The making of Ralli is very traditional and associated with the Sindhi culture in Pakistan. But throughout South Asia the Hindu and Muslim women from different tribes, casts, villages, towns and even nomadic settings exclusively produce this meticulous work. Traditionally Ralli is created with recycled and hand dyed cotton cloth.

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The region of Sindh is famous for Ralli quilts in Pakistan but this traditional craft is equally famous in western Indian regions and has become a cultural symbol of several regions where it is produced. This unique craft is gaining international popularity with the passage of time. Now it is commonly visible in the form of bed covers, handbags, dresses, table clothes and other textile accessories. At many places, it is made at homes but with the development of small industry projects in Pakistan and the awareness of this cultural craft, many centers of traditional craft production has established. Now there is a demand from the commercial sector for the production of colourful table runners, bed covers, quilts, cushions and pillows. The production of Ralli on commercial bases is noticeable in the region of Umerkot and Tharparker in Sindh Pakistan and Gujrat and Rajisthan in India.

There are basically three distinctive types of Ralli which is practicing in Pakistan.

1. **Patch work Ralli:** It is made of hand dyed cotton cloth pieces which is torn into small triangles and squares then stitched together. It is the most traditional and old type of Ralli and found throughout in the Sindh province. It represents the striking colours and geometrical patterns in simple triangles and squares. This type is locally called Farshi Ralli, which means it is for the floor.

Figure 8.30 Patch work Ralli

2. **Appliqué work Ralli:** In the region of Punjab Appliqué Ralli replaces the patchwork of Sindhi Ralli. In this type, the small pieces of cotton cloth are shaped into different floral and geometrical patterns, then stitched on to a cloth for making patterns. Although the selection of bright colours is as similar as we can observe in Patch work of Sindhi Ralli.

Figure 8.31 Applique Ralli

3. **Embroided Ralli:** It is the most elaborated form of Ralli making. The famous centers of its production are from lower Sindh by nomadic tribes Jogi and Saami (the Snake Charmer). These tribes usually travel across Pakistan and migrate with their belongings and animals from India to Iran every year. [54]They create an embroidered pattern with a variety of motifs and designs on black or brown cloth with colourful threads. These threads give an impression of painted or printed design patterns.

[54]http://www.indus-crafts.com/types-of-rilli.html (Accessed on October 1, 2018).

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Figure 8.32 Embroided Ralli

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Assessments/Examination: Total Marks 75

The Examination will be taken as per directions of Boards of Intermediate and Secondary Education of the Punjab and approved scheme of studies.

1. **Written Assessment**:

   The questions for written may be formulated from the chapters 5, 6, 7 and 8. The test or examination can be made as objective type questions (multiple-choice / short questions) and subjective type (essays short comprehensive notes). A two (2) hours examination for written assessment can be taken.

2. **Practical/Performance Assessment**:

   For practical examinations chapters 2, 3, and 4 may be focused. This examination will be divided into three areas; Painting/Drawing, Design and one year Portfolio.

i. Painting/Drawing: 2 hours test of Painting Drawing performance

ii. Design: 2 hours Test to assess the ability and skills of design

iii. Students will present their portfolios at the end of the session. They must carry their work in an appropriate manner. Each work should be duly dated and signed by the class teacher. It should be contained the best works out of the whole year practice.

iv. The students may prepare their final portfolio according to the following:

   10 best drawing practices, 10 best painting practices, 8 best design works, 2 sculptures and this portfolio can be graded along the practical assessments.

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QUESTIONS FOR EXAMINATION

Chapter 1

INTRODUCTION TO ART AND DRAWING

Give Short answers of the following questions:

1. What is Art?
2. What are the elements of Art?
3. What are the principles of Art?
4. What is Difference between elements of art and principles of art?
5. What are the basic shapes and forms?

MCQs

Select any one answer from the below given option:

1. Art is the name of ---------- of many kinds.
i. Human activities
ii. Suspicious activities
iii. Dangerous activities

2. Most drawing materials or tools make ----------much more easily than they make areas of tone.
i. Linear marks
ii. Distorted marks
iii. Circular markes

3. Colour is one of the most powerful of ----------
i. History of Art
ii. Elements of art
iii. Principles of art

4. Value is defined as the relative ----------of a colour.
i. Texture
ii. Shape
iii. Lightness or darkness

5. The three primary colours are ---------, ----------, and ----------.
i. Blue, Red and purple
ii. Red, Blue and Yellow
iii. Yellow, Green and Red

6. ---------- describes the characteristics of an object's surface.
i. Line
ii. Value
iii. Texture

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7. Basic shapes are the circle, the triangle, and----------.

i. The square
ii. The rectangle
iii. The cube

8. The basic shapes are the ----------shapes.

i. Two dimensional
ii Three dimensional
iii. Four dimensional

9. The basic forms are the ----------.

i. Three dimensional
ii. Two dimensional
iii. Four dimensional

10. Basic forms are sphere, cube, cylinder and ----------.

i. Rectangle
ii. Cone
iii. Square

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Chapter 2:
DRAWING AND SKETCHING

Give short answers of the following questions:

1. Write a short note on the types of drawing?
2. Write the names of tools and materials for drawing?

Questions for Drawing Practical examination:

1. Draw the basic shape of one of the following pictures:

i. Apple
ii. Football
iii. Pencil

2. Draw a complete drawing of one of the following arrangement:

i A basket of vegetables on the table
ii A jar of jam on a table
iii An apple, a banana and orange on the table

3. Draw a picture of bottle with a cup.

Chapter 3
PAINTING PRACTICE

Give short answers of the following questions:

1. Write a short note on the types of Paintings?
2. What is Mix media?
3. What is Digital Painting?

Questions for painting practical examination:

1. Paint a still life with watercolours of one of the following arrangement:

i. Tea pots and cups
ii. Apples and bottles
iii. Flower vase on table

2. Paint a still life using watercolours and ink pen of one of the following arrangement:

i. A flower vase with red drapery on table
Ii. A glass of water with oranges on table covered with yellow cloth
iii. A flower vase with water set of glasses and a jug on table covered with orange cloth

3. Make a paintings using watercolours or mix media of your own choice of one of the following:

i. Flower pots in the garden
ii. Garden scene with floral plants
iii. A landscape of your own choice

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Chapter 4:
AN INTRODUCTION TO GRAPHIC DESIGN

Give short answers of the following questions:

1. What do you know about Graphic Design?
2. What is your understanding of the term Calligraphy and its usage?

Questions for Design Practical Examination:

1. Write a verse from Iqbal's poetry in Urdu, *Nastalique script*?
2. Write an English proverb in Round Script?
3. Make a poster (using any technique or material of your choice) about any one of the following topics:

i. COVID-19 Awareness
ii. Any event in the College or School
Iii. Basant Festival
iv. Human Rights

4. Make a repeat pattern for textile design according to one of the following repeat method?

i. Block Repeat Geometrical
ii. Mirror Repeat
iii. Horizontal Repeat

Chapter 5
HISTORY OF ARCHITECTURE IN PAKISTAN

Give short answers of the following questions:

1. Write a short note on Great Bath at *Mohenjodaro*?
2. What do you know about Julian Monastery?
3. Write a brief description of Lahore Fort?
4. Write a note on any of the following?
i. The picture wall
ii. Shish Mahal
iii. Naulakha Pavilion

5. Write a note on Badshahi Mosque Lahore?
6. What do you know about Mausoleum of Muhammad Ali Jinnah (*rahmtuallahi alayh*)?
7. Write a short note on Minar-e-Pakistan?

MCQs

Choose any one answer from the options given below

1. *Mehrgarh, Harappa* and *Mohenjodaro* are considered one of the oldest cities of----

i. Indus Valley Civilization
ii. Greek Civilization
iii. Mesopotamian Civilization

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2. Great Bath, is a building of great significance for----------.

i. Indus Valley Civilization
ii. Roman Civilization
iii. Mesopotamian Civilization

3. Julian is an important Buddhist site located in----------.

i. Rawalpindi
ii. Haripur, Taxila
iii. Old city, Lahore

4. The Mughal emperor Akbar moved his court from Fatehpur Sikri to ----------for strategic reasons.

i. Lahore
ii. Multan
iii. Agra

5. Lahore Fort is situated in the ----------.

i. Anarkali Bazar
ii. Walled city of Lahore
iii. Manto Park Lahore

6. The Picture wall was commissioned by Jahangir in 1624 and completed in the reign of ----------in 1631.

i. Akbar
ii. Shah Jahan
iii. Babar

7. *Naulakha* Pavilion is built entirely of marble, and is remarkable for its

i. Flat roof top
ii. Deeply curving roof
iii. pointed roof

8. The ---------- ornamentation in the pavilion is considered among the finest in the world.

i. Wood carving
ii. Pietra Dura
iii. Beaten work

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9. *Moti Masjid* is also known as ----------.

i. Pearl Mosque
ii. Grand Mosque
iii. New Mosque

10. The Badshahi Mosque at Lahore was commissioned by King ----------

i. Jalal-ud-din Akbar
ii. Aurangzaib Alamgir
iii. Shahjahan

11. The Badshahi mosque is accessed through a garden known as----------

i. Badami Bagh
ii. Hazuri Bagh
iii. Shalamar Bagh

12. In --------- president of Pakistan Muhammad Ayub Khan laid the foundation of the mausoleum of Muhammad Ali Jinnah (rahmtuallahi alayh).

i. 1970
ii. 1980
iii. 1960

13. The architectural design of the mausoleum of Muhammad Ali Jinnah (rahmtuallahi alayh) was developed by an ----------

i. Turkish architect Vedat Tek.
ii. Indian architect Mr. Yahya Merchant.
iii. Pakistani architect Nayar Ali Dada.

14. The mausoleum of Muhammad Ali Jinnah (*rahmtuallahi alayh*)has --------- graves.

i. Six
ii. Five
iii. Four

15. Minar-e-Pakistan is a unique ----------which was built to commemorate the day of 23rd march 1940.

i. Mosque
ii. Tower or Minaret
iii. Dome

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16. Mina-e-Pakistan was built in ---------- by the architect Nasiruddin Maurat Khan, the structural engineer A Rahman Niazi and Mian Abdul Khaliq's contract company.

i. 1960 to 1968
ii. 1970 to 1978
iii. 1950 to 1955

17. Minar-e-Pakistan is standing on ---------- high round shape platform.

i. 100.15 feet
ii. 26.24 feet
iii. 30.24 feet

Chapter 6:
HISTORY OF PAINTING IN SOUTH ASIA

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Give short answers of the following questions:

1. Write a short note on the discovery of Ajanta Caves?
2. Write a note on Mural Paintings in Ajanta Caves?
3. Write a descriptive note on the Mughal Paintings?
4. Write a note on one of the following period of Mughal Painting?

i. Akbar's Period
ii. Jahangir's Period
iii. Shahjahan's Period

5. What do you know about the paintings of Haji Muhammad Sharif?
6. Write a note on the paintings of Abdul Rahman Chughtai?
7. Write a note on Pakistani painter Allah Bukhsh?
8. Write a short note on abstract paintings of Shakir Ali?
9. Write a note on the famous paintings of Sadequain?
10. Write a short note any one of the following artists?

i. Zahoor-ul-Ikhlaq
ii. Anna Molka Ahmad

MCQs

Choose any one answer from the following options

1. *Ajanta* is a world famous site of ----------

i. Small caves
ii. Rock-cut caves
iii. Mud caves

2. The *Ajanta* Cave paintings present different phases of----------

i. Buddha's life.
Ii. Hunting Scenes.
iii. Mughal's life.

3. Mughal painting is a particular style of painting, generally known as----------

i. Miniatures
ii. Murals
iii. Frescoes

4. When Humayun returned to India, he brought with him two accomplished Persian artists,----------

i. Shirin Qalam and Nadir-uz-Zaman
ii. Mir Sayyid Ali and Khawaja Abdus Samad
iii. Abul Hassan and Bisawan

5. ---------- era is considered as golden period of Mughal miniature paintings.

i. Baber's
ii. Jahangir's
iii. Aurang Zaib's

6. Chughtai Painted Muraqqa-e-Chughtai which was the illustrated edition of

i. Verses of Ibn-e-Insha
ii. Diwan-e-Ghalib
iii. Kuliayat-e-Jaami

7. In 1968, another publication of Chughtai ---------- came, which comprised of the illustrations of the verses of Allama Iqbal.

i. Amal-e-Chughtai
ii. Dastan-e-Ameer Hamza
Iii. Tooti Nama

8. ----------was a most prolific and versatile artist of Pakistan. He got the title of Ustad (the maestro) because of his skills and command on the realistic depiction of different characters and landscapes.

i. Abdul Rehman Chughtai
ii. Ustad Allah Bakhsh
iii. Shakir Ali

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9. ---------- emerged in the mid twentieth century as a pioneer of modern art in Pakistan.

i. Allah Bukhsh
ii. Shakir Ali
iii. Haji Sharif

10. ---------- is famous for large murals installed in various public and government buildings, like his Time's Treasure and Mangla Mural on the Ceiling of Lahore Museum.

i. Shakir Ali
ii. Sadequain
iii. Moazam Ali

11. ---------- inspired by Shakir Ali, became a great follower of his art.

i. Zahoor-ul-Akhlaq
ii. Allah Bukhsh
iii. Chughtai

12. The painting of ---------- are characterized by rough and thick brush strokes which are applied with palette knife without mixing with other colours.

i. Zubaida Agha
ii. Anna Molka Ahamd
iii. Haji Sharif

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Chapter 7
MASTER CALLIGRAPHISTS OF PAKISTAN

Write short answers of the following questions

1. Write a short note about the calligraphy done by Sadequain?
2. What do you know about painterly calligraphy by Shakir Ali?
3. Write a short essay about the art of calligraphy by Khurshid Alam Gohar Qalam?
4. Write a descriptive note on the calligraphy of Gulgee?

MCQs

Choose the right answer from the following options

1. The Arabic and Urdu letters take the shape of pointed blades and spikes in ---------- calligraphy.

i. Gulgee
ii. Sadequain
Iii. Allah Bukhsh

2. Along with Sadequain, ---------- introduced the medium of painterly calligraphy.

i. Allah Bukhsh
ii. Shakir Ali
iii. Anna Molka

3. The title of ---------- was bestowed on Khurshid Alam by the late Nafees Qalam, another master of calligraphy and by Professor Ghulam Nizamuddin of the University of Punjab.

i. Gohar Qalam
ii. Sherin Qalam
iii. Nadir-uz-Zaman

4. Gulgee was a ---------- by profession.

i. Doctor
ii. Civil Engineer
iii. Electric Engineer

5. ---------- has been teaching for a number of years as the Professor of calligraphy at the National College of Arts.

i. Gulgee
ii. Gohar Qalam
iii. Chughtai

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Chapter 8
TEXTILES: WEAVING, PRINTING AND EMBROIDERY

Write Short Answers of the Following Questions

1. What is weaving?
2. Write a short not on handloom and its products?
3. What is block printing?
4. What is Ajrak?
5. Write down the names of different kind of embroidery?
6. What do you know about Ralli ?

MCQs

1. ---------- is associated with the production of fabrics or clothing.

i. Printing
ii. Textile
iii. Painting

2. The method of ---------- technically is defined as an interlacing of two strands of yarn or threads in right angle: one vertical and one horizontal thread.

i. Block printing
ii. Weaving
iii. Carving

3. ---------- is known for being a hub of handlooms and hand woven blankets since the Buddhist period.

i. Sawat
ii. Multan
iii. Karachi

4. ---------- is a small wooden structure which helps for making handmade textile products through different methods of hand weaving.

i. Pallet- Knife
ii. Hand loom
iii. Kiln

5. Gandhi resurrected the hand-woven cloth by the name of----------

i. Cotton
ii. Khadi or Khaddar
iii. Khais

6. Which is the hand loom product from the following?

i. Susi cloth for dresses
ii. Jaamawar
iii. Zardozi

7. The handmade carpet manufacturing is called ----------

I. Naqashi
ii. Qaaleen Baafi
iii. Inlay work

8. In textile, ---------- is the name of a set of different techniques through which a fabric can be dyed or decorated with design patterns through the application of colour pigments and other related materials.

i. Painting
ii. Printing
iii. Stitching

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9. In block printing, ---------- is prepared for direct application of colours to get the prints of designs and patterns on fabrics.

i. A wooden block
ii. A wooden stick
iii. A block of paper

10. According to the local people of Sindh there are four basic themes for the preparation of ---------- Sabuni, Teli , Do Rangi and Kori.

i. Ralli
ii. Ajrak
iii. Susi

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GLOSSARY

Abstract painting	A painting that does not attempt to represent an accurate depiction of a visual reality but instead use shapes, colours, forms and gestural marks to achieve its effect.
Aesthetic	A branch of philosophy that deals with the beauty, appreciation and judgement regarding what is art, and based on elements and principles of art.
Artifact	A handmade object, characteristic of an earlier time or cultural stage, especially an object found at an archaeological excavation.
Atelier	A private workshop or studio of a professional artist in the fine or decorative arts where a principal master and a number of assistants work together producing artwork released under the master's name or supervision.
Anatomy	A study of the structure or internal workings of something, like human body, animal or plant.
Arch	In architecture, an arch is a structure that is curved or pointed at the top and is supported on either side by a pillar, post, or wall.
Archeology	Study of the material remains of past human life, activities and artifacts.
Ayina Kari	Glass mosaic
Balance	The way the elements are arranged to create a feeling of stability in artwork.
Bastion	A structure projecting outward from the curtain wall of a fortification, most commonly angular in shape and positioned at the corners.
Beam	A horizontal bearing member of the built structure that primarily resists loads.

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Bracket	A support projecting from a wall, usually to carry weight.
Cartouches	A decorative frame around a design or inscription.
Catacomb	An underground cemetery consisting of passageways with recesses for tombs.
Cellophane	A thin, transparent sheet.
Cenotaph	A funerary monument erected in memory of a deceased person whose body is buried elsewhere.
Chaitya	Buddhist prayers hall
Citadel	A fortified and raised area in a city or town.
Civilization	A civilization is a complex human society, usually made up of different cities, with certain characteristics of cultural and urban development, social stratification, a form of government, and symbolic systems of communication.
Complementary colours	Opposite colours on the colour wheel.
Composition	A balanced arrangement of visual elements in an artwork using various principles and techniques.
Conceptual Art	Art which focuses on ideas and purposes.
Contemporary	Belonging to the present time and current situations.
Contour Line	A contour line defines the outline of a form, as well as interior structure, without the use of shading.
Contrast	A large difference between two things to create interest in an artwork. Contrast can be between the tones, or between the textures, etc

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Corinthian	One of the three Greek architectural orders decorated with carved acanthus leaves.
Corporate Design	Official graphical design of the logo and name of a company or institution used on letterheads, envelopes, forms, folders, brochures,
Cupola	A small, dome-like structure on top of a building. Draftsman An artist skilled at drawing.
Draftsman	An artist skilled at drawing.
Earthenware	Glazed or unglazed terracotta pottery.
Easel	A stand or frame for supporting or displaying at an angle an artist's canvas or board, etc.
Editorial design	A subset of graphic design which refers to designing for newspapers, magazines, books and online publications.
Engraving	Practice of incising a design onto a hard, usually flat surface by cutting grooves into it or by impressing deeply.
Expression	Conveying or indicating one's feelings and emotions through any medium like painting, sculpture, poetry, etc.
Façade	The front of a building, especially an imposing or decorative one.
Finial	A pointed decorative ornament at the top of a roof or dome of a building.
Fixative	A liquid, similar to varnish, which is usually sprayed over a finished piece of artwork, usually a dry media artwork, to better preserve it and prevent smudging.
Foliage	A cluster of leaves, flowers, and branches.
Form	Objects that are either three dimensional or appear to be three dimensional.

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Fresco	The art or technique of painting on a plaster surface with colours ground up in water or a limewater mixture.
Gadh Rung	Miniature painting technique with the contrast and combination of different opaque colours.
Glaze	A glossy layer or coating.
Gouache	Opaque watercolour.
Graphic Arts	A category of fine art, covering a broad range of visual artistic expression, typically two dimensional.
Graphite	A form of carbon which leaves a shiny metallic gray color on a surface when moved across it. It can be removed with an eraser. The most common form of graphite is the "lead" inside a pencil, compressed and baked to varying degrees of hardness.
Gum-Arabic	A natural gum used as binding agent for water based paints.
Horizon	A line running through a composition that represents the artist's viewpoint or eye level. This is the line on which two receding lines meet at a vanishing point.
Hue	A gradation or variety of a colour.
Illusion	A deceptive appearance or impression.
Illustration	A visual explanation of a text, concept or process.
Impasto	A technique in painting in which thick paint is applied.
Impressionist	Artists who paint in the style of impression, i.e. short and loose strokes to give an impression of an object, rather than painting in detail.

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Inlay work	A technique in decorative arts for inserting pieces of coloured materials e.g. tile pieces, into incised or depressed base to form ornament.
Inscription	A historical, religious, or other record cut, impressed, painted, or written on stone, brick, metal, book or a work of art.
Intensity	The strength or sharpness of a colour.
Iwan	A rectangular hall or space of a building walled on three sides, with one end entirely open onto a courtyard.
Jali	A form of architectural decoration consisting of perforated stone or latticed screen, usually ornamented with constructed geometrical pattern.
Jataka Tales	Life stories of Buddha.
Kiosk	In Islamic architecture, an open circular pavilion consisting of a roof supported by pillars.
Lithograph	A print on a flat surface produced by inking a stone slab.
Manuscript	A book or document, written by hand rather than typed or printed.
Miniature Painting	A painting with minute detailed work done in a traditional Indo-Persian technique on handmade paper i.e. *Wasli*.
Monastery	A building or complex of buildings comprising the domestic quarters and workplaces of monks.
Monochrome	A painting or drawing in different shades of a single colour.
Mosaic	A technique of decorative art, made by assembling small pieces of coloured glass, stone, tiles or other materials.

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Mural	Any piece of artwork painted or applied directly on a wall, ceiling or other permanent surfaces.
Muraqqa	An album in book form containing paintings or calligraphy.
Mythology	A set of stories, traditions, or beliefs associated with a historical group or event, arising naturally or deliberately fostered.
Naturalistic	A true-to-life style representation in art which depicts close representation of nature. Papyrus roll A thick paper like material made from the papyrus plant, used in ancient times as a writing surface. Several sheets of papyrus were joined end to end to form a roll.
Naturalistic	A true-to-life style representation in art which depicts close representation of nature.
Papyrus Roll	A thick paper like material made from the papyrus plant, used in ancient times as a writing surface. Several sheets of papyrus were joined end to end to form a roll.
Pavilion	An architectural structure with an overhead roof structure that has open sides.
Perspective	A system of creating the illusion of a three dimensional space and feeling of distance on a twodimensional surface.
Pietra Dura	The inlay technique of using cut and fitted, highly polished coloured stones to create images.
Pigment	A coloured material that is completely or nearly insoluble in water.
Portraiture	Art of creating painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is depicted.

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Prehistoric	The comparative relationship of one object to another with respect to size, quantity, or degree.
Preliminary drawing	Quick freehand sketches before the execution of final artwork.
Proportion	The comparative relationship of one object to another with respect to size, quantity, or degree.
Realistic	The representation in arts that attempts to depict subject matter truthfully, without artificiality.
Relief	Sculptural technique where the sculpted elements remain attached to a flat background and can be viewed from one side only.
Renaissance	A period in European history marking the transition from the Middle Ages to modernity and covering the 15th and 16th centuries.
Rubaiyat	Persian word for poetic verses consisting of four-line stanzas.
Sable Hair	Brush Finest, thin and elastic brush made of the hair obtained from the tail of species of weasel.
Sanctuary	Holy place or prayer hall.
Sang-e-abri	One of the type of marble stone slabs
	Sarcophagus A stone coffin, especially one bearing sculpture, inscriptions, etc., Often displayed as a monument.
Shade	The mixture of a colour with black, which reduces lightness.
Shape	An enclosed area defined on a two dimensional surface.
Silhouette	A two-dimensional representation of the outline of an object, uniformly filled in with colour.
Soor	A Divine instrument to create sound on the day of *qiyamah*.
Space	The distance or area between, around, above, below, or within things. Positive space is filled with some object and negative space is empty area.
Spandrel	A roughly triangular area above and on either side of an arch, bounded by a rectangular frame.
Stomp	A tool used for blending and smoothing pastels, charcoal, graphite or any other dry media.
Stoneware	Glazed or unglazed white clay pottery.

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Stucco	A construction material made of a binder and water, used as a decorative coating for walls and ceilings, as a sculptural and artistic material in architecture.
Stupa	A mound-like or hemispherical structure containing relics of Buddha, a sacred monument in the Buddhist religion.
Stylized	Depiction or treatment of image in a non-realistic style.
Symmetrical	An object or composition is symmetrical when its one side mirrors its other side.
	Tapestry A decorative fabric consisting of hand-woven colored threads, often pictorial, used for wall hangings, furniture coverings, etc.
Tempera	A permanent, fast-drying painting medium consisting of coloured pigments mixed with a water-soluble binder medium, usually egg yolk.
Terracotta	Baked red clay.
Texture	The surface quality or feel of an object, its smoothness, roughness, softness, etc.
Three dimensional	Having length, width and height.
Tint	The mixture of a color with white, which increases lightness.
Tone	Tone of a colour is produced by the mixture of that colour with gray.
Torchon	A tool used for blending charcoal, chalks, pastel or any dry medium.
Tradition	Beliefs or customs passed down within a group, society or a region, with symbolic meaning or special significance with origins in the past.
Turret	A small tower on top of a larger tower or at the corner of a building.
Two dimensional	Flat surface, having only length and width.
Typography	Art and technique of arranging type to make written language legible, readable and appealing when displayed.
Value	The lightness or darkness of a color.
Vihara	Buddhist monastery Wasli A traditional handmade paper used for painting miniatures.
Wasli	A traditional handmade paper used for painting miniatures.

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