



Project II  
Understanding the future of hand looms in India

Guide  
**Prof. Raja Mohanty**

Project by  
**Shivani Nayak**  
176450006  
M.Des 2017-19  
Communication Design  
IDC School of Design  
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# Declaration

I declare that this written submission represents my ideas in my own words and where others' ideas or words have been included. I have adequately cited and referenced the original sources. I also declare that I have not misrepresented or fabricated or falsified any idea or date or fact or source in my submission. I understand that any violation of the above will cause a disciplinary action by the institute and can also evoke penal action from the sources which have not been properly cited or from whom proper permission has not been taken when needed.

A handwritten signature in blue ink, appearing to read "A. B. C. D.", is placed here.

# Acknowledgement

The success and final outcome of this project required a lot of guidance and assistance from many people and I am extremely privileged to have got this all along the completion of my project. All that I have done is only due to such supervision and assistance and I would not forget to thank them.

I respect and thank Prof. Raja Mohanty for guiding mw throughout the project and giving all his support which made me complete the project duly, altough he had busy schedule.

I am thankful to and fortunate enough to get constant encouragement, support and guidance from my classmates and resources from IDC library.

A handwritten signature in blue ink, appearing to read "J. B. Mohanty".

# Abstract

The project is about the future of hand looms in India. The handloom industry has faced critical times due to the invasion of mechanized looms and decline in demand but to convert this sunset industry to sun rise industry few of the young enthusiasts have put in their efforts to revive craft and preserve the knowledge. The aim of the project is to communicate their ideas, work and journey into a book and appreciate them.

A handwritten signature in blue ink, appearing to read "Anuradha".

## Approval Sheet

The project titled 'Understanding the future of handlooms in India" by Shivani Nayak of M.Des. Communication Design 2017-19 is approved as a partial fulfilment of requirements for Project 2 in M.Des at IDC School of Design, IIT Bombay.

External Examiner: *M. Faruq* ON BEHALF OF EXTERNAL EXAMINER.

Internal Examiner: *Sreechayan*

Chairperson: *Ar.*

Project Guide: *Sreechayan*  
for Prof. Raja Mohanty



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## Introduction

Clothing and textile being one of the three basic needs of human beings, apart from food and shelter, finds place almost everywhere from the most common material of cotton to the expensive silk and wool. Most of the textile crafts are self sufficient systems where the process starts right from acquiring raw materials to making them worthy to be woven, dyeing, printing, painting, embroidery, etc. - *Indian crafts*

It was 7th August 1905, when leaders of the freedom movement like Aurobindo Ghosh, Bal Gangadhar Tilak, Bipin Chandra Pal, Lala Lajpat Rai and several others started a Swadeshi Movement asking Indians to boycott all British products and use only those made in India. To commemorate this, it was decided in 2015 to observe August 7 as National Handloom Day every year.

*Over the past 30 years, the number of Indian artisans has decreased by 30%, indicating the*

*need to re-invest in artisans to safeguard history, culture and livelihood.* An Insightful discussion between Laila Tyabji, crafts revivalist, founder of Dastkar and a Padma Shri recipient, fashion designer and *gara* embroidery reviver, Ashdeen Z Lilaowala, and master embroiderer, Asif Shaikh, focused on revising the role of artisans from labor to valued craftspeople. Credit-sharing and recognition are the best forms of gratification for artisans who have over years been devalued as “skilled labor”.

**Crafts aren't just our heritage, they are India's global comparative advantage- huff post India by Rana Kapoor.**

The last decade has seen several designers and entrepreneurs redefine and explore new avenues of business with the reinterpretation of traditional craft forms through design interventions and collaborative initiatives with craftspeople.

The government's 'Make in India' initiative is breathing life into some relatively unknown varieties of indigenous fabrics.

### **The objective are**

- To equip the Indian youth of today to face challenges of a global and rapidly changing world, while preserving their own cultural assets, traditions and values,
- To understand the critical role of the crafts community and its integral relationship to the Indian society,
- To understand the relationship between economics, culture and aesthetics,
- To explore the linkages between environment, craft traditions and society through field studies,
- To develop a respect for the diversity of Indian craft traditions and to uphold the dignity of its practitioners by understanding the difficulties that they face,
- To provide a creative aesthetic experience of the unique visual and material culture of India and develop values of conservation, protection of the environment, resources and heritage of the country,
- To understand the relationship between tradition and contemporary trends, form and function, creator and consumer.
- To understand the processes of creating a

craft object from start to finish, to equip with the tools to extend craft traditions to wider applications through applied crafts.



*Fragment with fabric impression, Harappa.*

*A terracotta fragment with fabric impression from Trench 54 provides clues on the types of weaving carried out by the ancient Harappans.*

## **Understanding the History of handlooms in India**

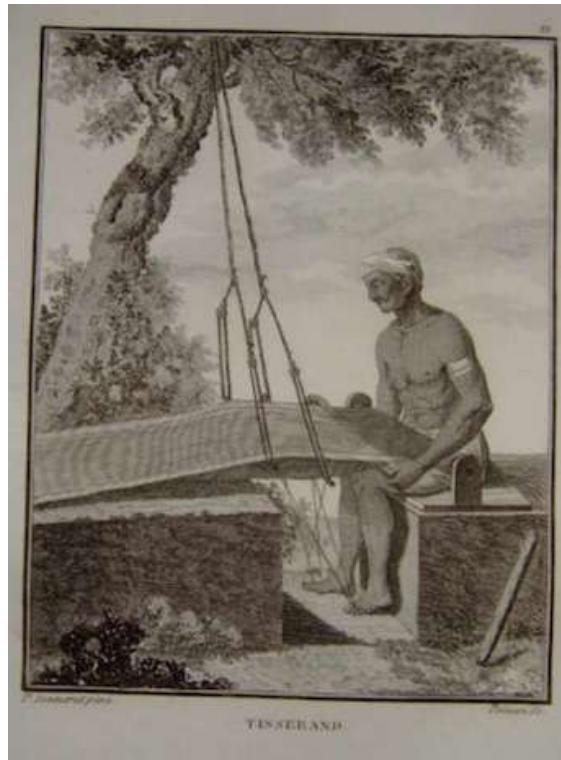
The handloom industry in India had attained a very high degree of excellence even centuries before the mechanized loom was invented to produce cloth. As the largest cottage industry in India, it occupies a place of prominence in the economy of the country. Nearly 1/5th of the total requirement of cloth in the country is provided by this sector, catering to all segments of the markets.

**1.1 Weaving before invasion of power loom.**  
The Indian handloom industry has been popular world over for its workmanship. It was a big craze and status symbol in European countries to have Indian handloom products in their homes. Thus, the Indian handloom industry had an excellent past. Its history goes back to the Indus Valley Civilization. History shows that hand weaving has been in existence in India for over five thousand eight hundred years now, Five thousand years

ago the people of Mohenjo-daro knew how to grow cotton and spin and weave. These early inhabitants of the Indus Valley made garments of dyed and patterned cotton, as is evident from the discovery, during the excavation of the ancient Harappan sites, of a fragment of madder dyed cotton woven in a coarse plain weave.

Spinning and weaving were highly advanced occupations in rigvedic society. Their weavers were busy weaving cotton and woolen fabrics and there were others who did the work of dyeing and embroidering.

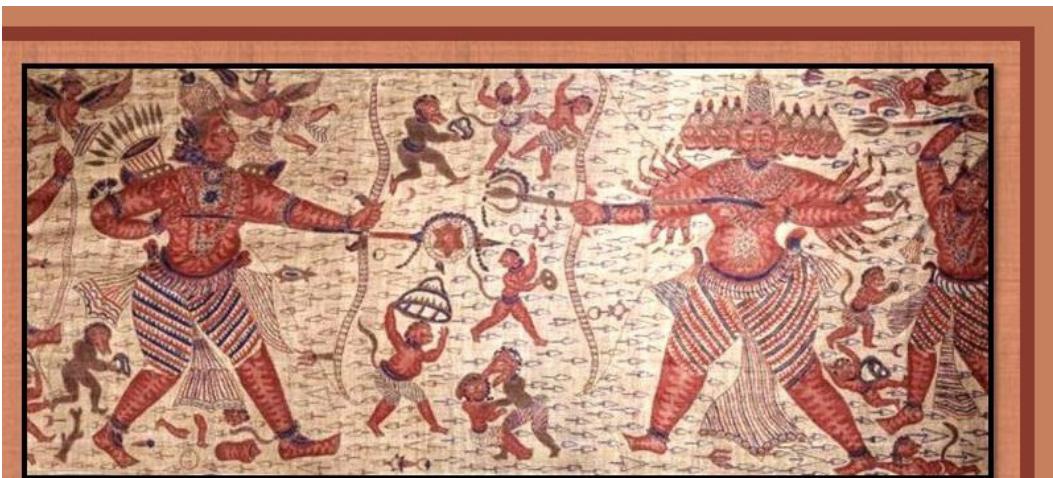
There were female weavers called “Vayitris” and “Siris”. The terms “Vasas”, “Vasana” and “vastra” refer to Gangetic cotton manufacturers. A woolen thread called “Varna Sutra” is mentioned in the later Samhitas and the Brahmanas. There are reference used by men and women, to sandals made of boar-skin, cotton, woolen, and silk clothes, dyed and embroidered clothes.



*Image of a cotton weaver in India, ca. 1782*



*Kalamkari print on cotton*



Ancient textiles from India with folkloric themes.



*Panel of cloth printed and embroidered for story telling.*

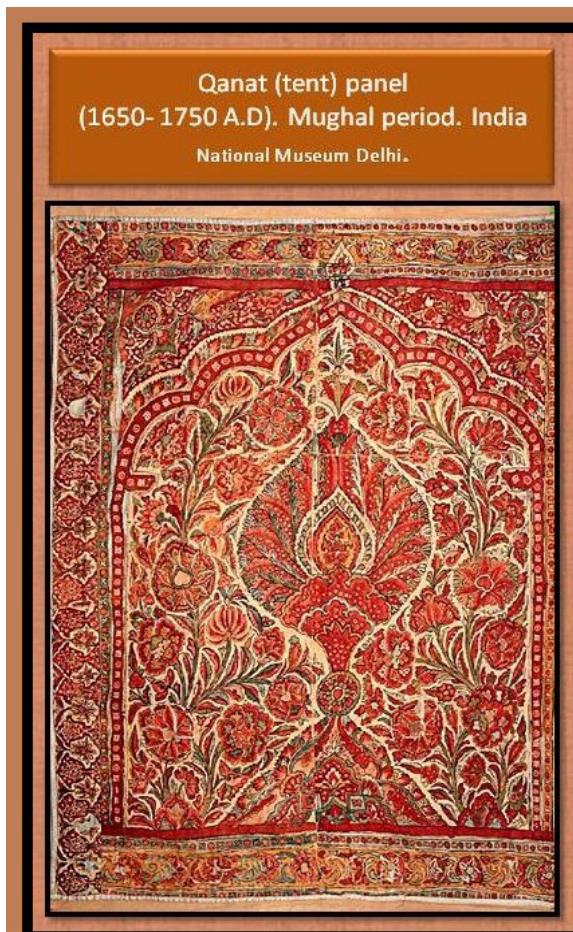
A management manual, the Arthashastra that apparently dates from the third century B.C., mentioned “Ordinances” to distribute materials to spinners and weavers. At that time, hardly any of the occupations was open to women. In fact, women who had decided not to marry were banned access to occupations of the majority of jobs. However, it was permitted to weave; the widows and retired prostitutes could practice this profession. In the Arthashastra document were written which were the penalties for fraudulent practices and also the list of taxes to pay for the weavers. Among the listed textiles were the fabric of white bark of Bengal, the linen of Banaras, cotton coming from the South India and various kinds of blankets, whose texture was described as (soft and slippery). In ancient India existed nevertheless differentiation between fabrics made in rural areas for the humble masses and those made in workshops of the State for the royalty and the wealthy. The best workmanship is found in the ritual textiles used to be hangings in temples.

Survive some ancient written references of the medieval (900 – 1200 BC) where are mentioned the terms that were used on textiles manufacture , this references contain as well suggestive names of fabrics related to the places where they were produced, however details on the technique used to made them were scarce.

In the Muslim period in India that stretched from around 1200 A.D. until 1760; in which the British took over, a succession of sultans who controlled most of the India for a long period, led to the introduction of styles and Oriental techniques in the textile industry who raised the quality and price of textiles produced in this period to be of high quality and high demand. During the period of mandate of Akbar in India textile art reached very high levels of quality, variety and exquisite beauty and flourished in this way until the end of the 17TH century.



*Pallu of a saree, 1650 AD Mughal period, geometric and animals motif*

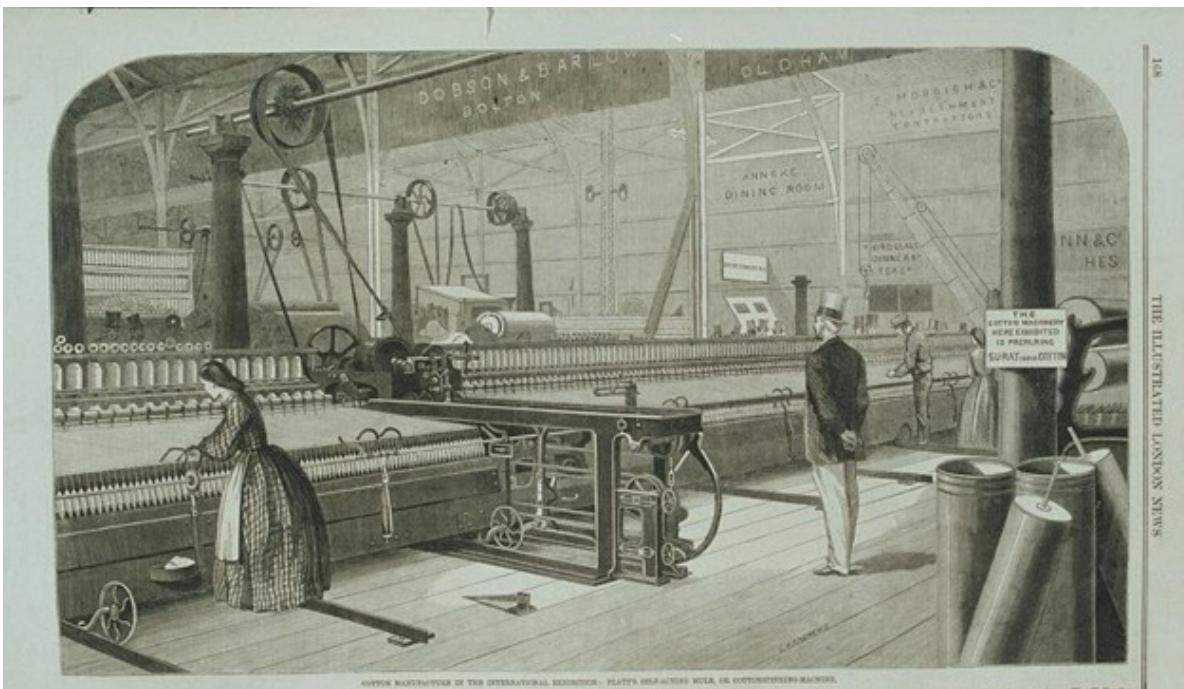


*Qanat(tent)panel- (1650-1750 A.D)Mughal period*



*Textile from ancient India combining geometric and figurative designs with text.*

Textiles produced with Persian influence, specifically the Sassanian styles were sumptuous and elegant and characterized by decoration of drawings arranged in rows, or staggered. Designs with round medallions were made with symmetrical motifs arranged around the tree of life as well as fantastic beast and animals with mystic elements of the culture of India represented with colorful drawings and great level of detail in the termination of the fabrics. They have a striking beauty and were coveted by merchants who saw a huge opportunity of enrichment in these textiles. Such is the case of English merchants.



*Power loom at East India Company.*

## 1.2 Invasion of mechanized looms

By the seventeenth century, Indian cotton dominated the markets of much of East Africa, the Middle East, and increasingly, Europe. Indian cloth was finely woven, beautifully dyed, and comfortable to wear. In England, even as the agents of the East India Company grew rich importing cotton, the English wool industry raised a hue and cry over the impact of cotton on the domestic economy.

By the middle of the nineteenth century, global cotton production was firmly locked into a trans-Atlantic pattern. Cotton was produced via slave labor in the southern states of the US. It was processed into its usable raw form by the slaves, then sold by the southern plantation owners to the major manufacturing firms of northern Britain. Britain was famously referred to as “the workshop of the world” in this period, and it was cotton cloth production that underpinned that status. Simply put, the production of raw cotton by slaves and the manufacturing of cloth by massive, specialized British industrial power culminated in high-quality

cloth that was cheap enough to undermine the native cloth industries of practically every place then integrated into the global market system. The most famous shift in this regard was the reversal of the British – Indian cotton relationship; where Britain had struggled desperately to protect its native cloth manufacturing against the tide of high-quality, fashionable and affordable Indian cottons, British-manufactured cloth severely undermined the Indian cotton industry during the nineteenth century thanks to the efficiency of the US – British cotton production system.

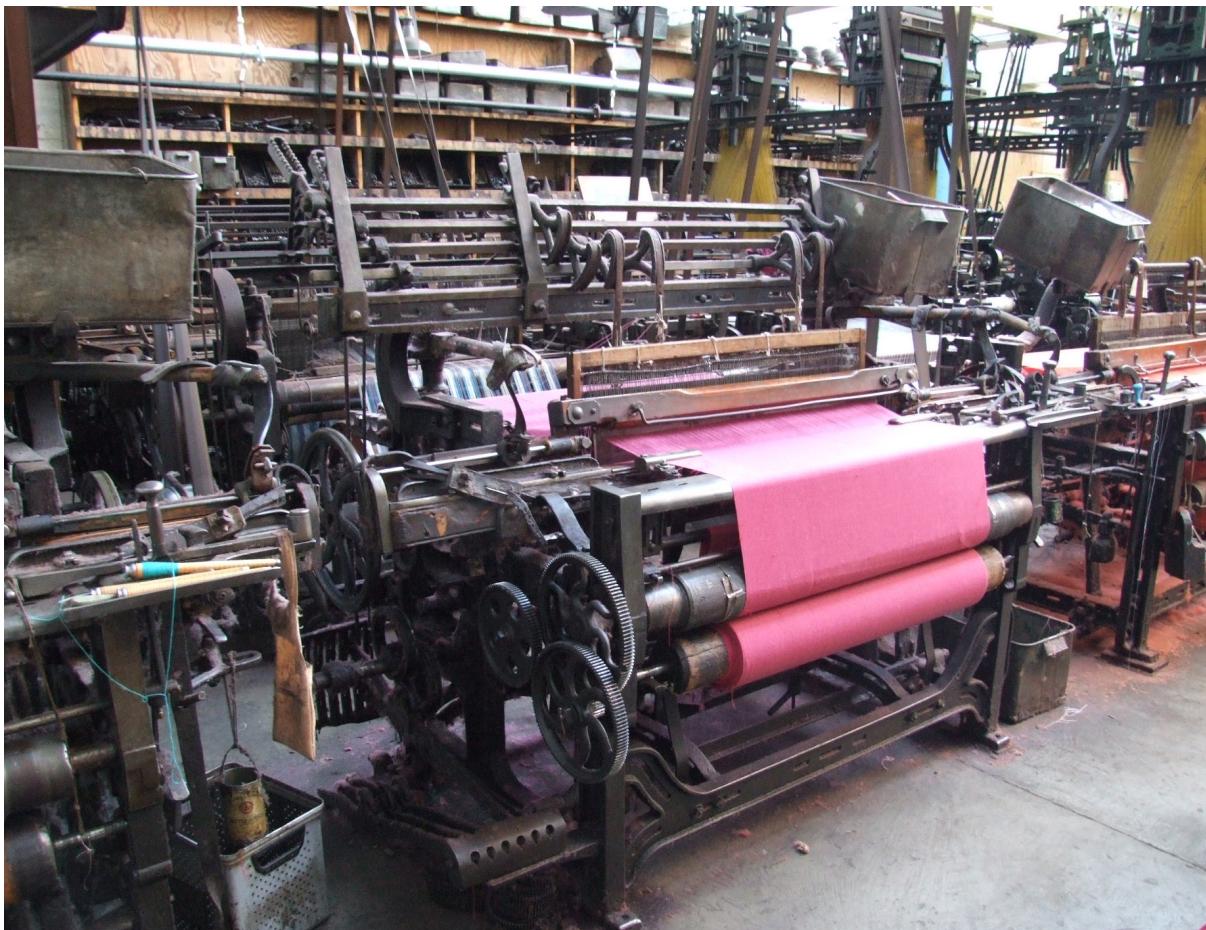
As an aside, it is important to note that just because the new industrialized cotton industry “exploded” in the nineteenth century in Britain, not everyone benefited. In fact, the cost of living doubled in Britain from 1770 – 1800 while the price that yarn-spinners could get for their product stayed the same. Likewise, as the huge cotton mills of the northern industrial belt of England emerged during the first few decades of the 1800s, industrialists had every incentive to keep

wages as low as possible and cared little for safety conditions in the mills. This was the era of the “dark satanic mills” of William Blake, and it was cotton that those mills were spinning and weaving.

It was not only the emerging industrial proletariat that suffered in the midst of the industrial cotton industry. The nineteenth century was the era of European imperialism run rampant, and everywhere the British empire influenced or controlled local politics, a flood of cheap cotton goods was not far behind. The Indian cotton industry, completely lacking in large-scale industry, could not compete with British cotton goods. Egypt, still nominally a territory of the Ottoman Empire, tried to fund its own industrialization and modernization by embracing large-scale cotton cultivation, nearly all of which was exported to England. Weavers elsewhere in the Ottoman lands (such as Syria) saw their traditional guild structures collapse as cheap English cottons undermined their entire handcraft industry, and even in China, British cottons flooded the markets of the trade ports after the

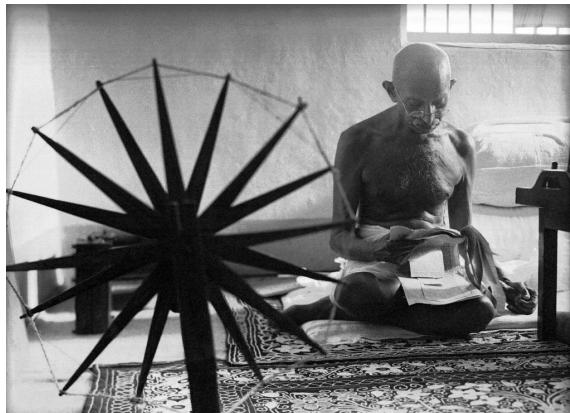
Opium Wars of the 1840s and 1850s. Until the 1860s, American cotton manufactured in Britain dominated global markets.

Perhaps the most striking shift brought about by the European industrial revolution was that India, long the world’s dominant site of both cotton cultivation and manufacture, was pushed to the side. Indian cotton farming would continue, particularly after the American Civil War temporarily halted American cotton production, but Indian hand-weavers found themselves hard-pressed to compete with the industrial might of England’s mills.



*Mason mill, Surat, powerloom*

Due to growth of powerloom mass production of clothes have increased resulting in decline of handlooms.



**The industry received a morale boost when Gandhi made khadi the symbol of the freedom struggle and handloom weaving one of the core aspects of self-reliance.**

### 1.3 Political role

Changes in the industry have a long history, pre-dating the independence movement. Major changes were seen in the 19th century, when mill-spun yarn and cloth from Britain impacted the production of hand-spun yarn and handloom cloth. Weavers lost markets for yarn and cloth as they had to compete with a faster mode of production, hitherto unseen, which was independent of human agency. The result was the increasing indebtedness of weavers to both moneylenders and yarn dealers. Committees appointed by the colonial rulers recommended forming cooperatives to protect the interests of the weavers. More committees were constituted as the issues in the handloom industry refused to go away. The industry received a morale boost when Gandhi made khadi the symbol of the freedom struggle and handloom weaving one of the core aspects of self-reliance. After independence, the industry was seen both as an employment provider in large parts of rural India and a vehicle to protect cultural heritage. This did not however, prevent it from being branded

a sunset industry in need of subsidies and protection. The industry was seen to provide employment to a large number of people but not viewed as a catalyst to boost the growth of the economy. It is important to keep in mind this contradictory image of the industry that largely influenced the policy framework in independent India.



*Swadeshi movement*

## **The inception of power looms in India**

There are no authentic records as to indicate the first introduction of power loom in the country. The First power loom unit started in Ichalkranji town in Maharashtra in 1904 was also the first to start in the decentralized sector in India.<sup>1</sup>

**Table 3.1: Centers and State wise inception of Power loom in India.**

<b>Centers</b>	<b>State</b>	<b>Year of inception</b>
1. Ichalkaranji	Maharashtra	1904
2. Cannanore	Kerala	1917
3. Surat	Gujrat	1920
4. Bangalore	Karnataka	1928
5. Madhurai	Tamil Nadu	1928
6. Burhanpur	Madhya Pardesh	1932
7. Calcutta	West Bengal	1932
8. Amritsar	Punjab	1933
<b>9. Malegaon</b>	<b>Maharashtra</b>	<b>1933</b>
10. Tanda	Uttar Pardesh	1934

Source: Power loom Inquiry committee reports 1964 Ashok Mehta.

The Marketing problems of power loom sector in Malegaon. By Riyaz Ansari



*Indian Men during first world war.*

The First World War brought prosperity to many industries. One of them was power loom industry. Initially the small entrepreneurs purchased looms discarded by mills in Bombay and Ahmadabad and installed as power looms. This practice is continued even today but now manufactured power looms are also in evidence. During 1940's because of second world war. The power loom industry got chance to prosper. The whole textile industry in the country had to gear its machinery towards huge war production demands.

The nascent textile industry, and prior to that for England's own weavers who eventually disappeared under the technological onslaught, lobbied effectively to get duties imposed on Indian fabrics. England would flood India with cloth that was cheap because it was subsidized, driving India's weavers to ruin. Britain's exports also led to a permanent change in the varieties of cotton grown in India, a crucial, often overlooked fact.

The displacement of the independent weavers led to growth of the major urban power loom and handloom centers under the master weavers: with men weavers migrating to them and women weavers shifting to beedi making.

#### 1.4 After Independence

With the growth of power loom sector since the sixties, and the low priced power loom products penetrating the market, especially in the country side, the hand looms had to face cut throat competition from the former. Again the rising prices of cotton hank yarn and dyes made the hand looms vulnerable. This was mostly affected by the independent weavers and small master-weavers-cum-traders owning few looms and employing wage laborers. The displacement of the independent weavers led to growth of the major urban power loom and handloom centers under the master-weavers: with men weavers migrating to them and women weavers shifting to beedi making. In urban areas where alternative employment opportunities are relatively better, young weavers taking up job of shop assistants, shifting to construction works etc., As the skilled handloom weaving is found to be less attractive due to low wages and continual insecurity. In the master-weaver system, master-weaver produces cloth by employing wage labor. He markets the product either directly or sells it to traders.

Two types of production practices can be seen under this system.

(I) Put-out system, the weaver works at his home on his own loom using the raw materials supplied by the master weaver for a piece-wise wage. The entire family of the weaver is involved in the production process –with the adult members engaged in weaving and the aged and children helping in the preparation of accessories.

(II) In the Kharkhana system, the weavers work on the looms provided by master weaver under one roof.

Competition from power looms is a chronic problem. The power looms, by nature of their organization for production are able to offer products at a lower price. It is possible due to the difference in technology. Power loom production requires less number of laborers and less time. Most of the people prefer power loom products due to its low price which in turn affect the demand for the handloom products



## Handloom's today



### 2.1 Institutes offering handloom weaving courses

Institutions like the National Institute of Design and the National Institute of Fashion Technology have produced designers and couturiers who engage with Indian textile traditions in innovative way.

Post independence, a number of institutions such as the All India Handloom Board, the Khadi and Village Industries Commission and the Weavers Service Centers worked towards modernizing and revitalizing handloom. Institutions such as the heavily subsidized Khadi Gram udyog Bhavan and the more middle class FabIndia have made hand-woven fabrics and traditions accessible to the mass market in India and continue to compete with high-street fashion chains that have entered the country since liberalization.

## 2.2 Facts of Handloom Industry

### Handicraft sector

#### Background

-The handloom industry in India provides livelihoods for 4.3 million families, making it the second largest employer sector in the country after Agriculture.

-The industry has the potential to create over one million jobs with the lowest per capita investment for creation of such jobs, through building on existing skills and social capital.

The handloom industry employs thousands of people across the state. However, due to certain perceptions regarding handloom cloth, and the necessity of competing with power loomed imitations, growth in the sector is severely hindered. For example, power loom designers can easily copy popular handloom designs and produce them in a cheaper fashion, as designs are not protected by copyright, eating into the demand for handloom cloth.

Handloom currently services many growing market niches; luxury, ethnic, semi-urban markets for saris as well as green markets for sustainable goods, but the conditions of weaver livelihoods have to be stabilized, if we have to protect weaving knowledge. This will need research, investment, IP laws as well as training and branding.

Today, as markets and consumers respond to climate change and desire to consume responsibly, handloom weaving offers a green product that has immense market potential. But work has to be done to change the perception of handloom weavers as doomed cultural icons, to cutting edge innovators. In the new emerging scenario, India is far ahead of China, and the West, and can create a niche for itself, if we invest in the right infrastructure that does not undercut handmade products. We already see this happening in the domestic markets, with the growth of local fashion brands.

The image of Mahatma Gandhi at the charkha is one of universal appeal. It was after all, through this one symbol that he brought the entire nation together under the

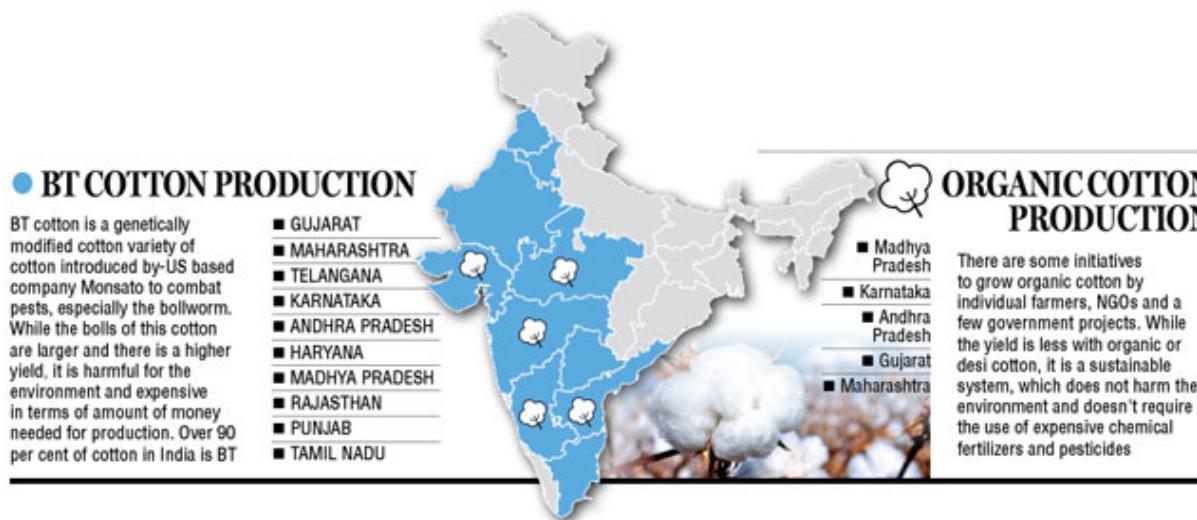
banner of Satyagraha. Spinning one's own yarn, weaving one's own cloth and making one's own clothes not only ensured that the market for British mill-made cotton faced a major setback in India, but also brought the masses into the fold from all corners of the country. In a brilliant socio-political man oeuvre, farmers now had a solid role in the movement.

Yet, as the nation prepares itself for a celebration of the Mahatma's 148th birth anniversary, one cannot deny that the cotton farmers have fallen out of the sustainable cycle of khadi, just as the demand for khadi itself has exponentially reduced with the introduction of foreign and synthetic material.

“Khadi is an industry with zero carbon footprint, because it is hand-spun and handwoven,” says the chairman of the Khadi and Village Industries Commission (KVIC), VK Saxena.



*Vikas weaving cotton fabric at Sausar.*



### THE BT MENACE

According to a report by The Cotton Corporation of India published in 2013, over 90% of India's cotton land is dedicated to growing BT Cotton. The seeds of this strain of cotton, which is resistant to the green boll worm menace, is produced and distributed by a USA-based MNC, Monsanto at the beginning of each planting cycle. "Thus, not only do farmers have to buy larger amounts of fertilizer needed for this GM cotton, but

they also have to buy seeds each season, as opposed to desi cotton, in which the yield included seeds for next year's crop," explains Andndateertha Pyati, an environment journalist and cotton activist.

And while the plant was initially brought in to ensure a reduced usage of pesticides, many insects have developed a resistance, leading to the creation of super pests. The pink boll worm became such a menace that in 2017,



*Woman collecting cotton.*

farmers faced major losses due to massive infestations. In Vidarbha, tragedy struck as more than 40 farmers allegedly passed away due to passive pesticide inhalation in 2017. In other districts, such as Yatmal, farmers, unable to bear the loss of the 2017 crop failure and faced with difficulties in the process of getting the government grants granted last year, committed suicide before the 2018 cotton season.



*Cotton farmer in Sausar*

Shivdas Patil, a cotton farmer from the Jalgaon district of Maharashtra also felt the pinch last year when he lost the majority of his cotton crops to the infestation. “We lost 60 takas of cotton to the pest, only 40 were salvageable and brought less in the market since it was inferior to the produce found in other years,” he laments.

The risk factor with BT is high. While the high yields and bigger boll size are lucrative for farmers, explains Patil. However, low produce mean that the investment made in the form of expensive seeds, fertilizer and pesticides leads to heavier losses than desi varieties. “A lot also depends on rainfall. Without enough water, or too much rain during plucking season, there is always a risk for losses being incurred.”

For perhaps a thousand years, roughly 900 CE to 1900 CE, India was one of the world’s prosperous countries, as its cotton cloth was in immense demand the world over and draped by kings and commoners alike; this was before British Rule turned the tables on India’s weavers and cotton growers.

The question of a livelihood's capacity for sustainability involves evaluating current circumstances and assessing future trends, as well as past conditions and patterns. According to Chamber & Conway's (1992) definition, a livelihood is sustainable when "when it can cope with and recover from stresses and shocks, maintain or enhance its capabilities and assets, while not undermining the natural resource base (p. 2)". It is important to note that sustainability does not only have an environmental connotation through preservation of resources but also an economic association, i.e. the livelihoods' ability to continue to provide benefits to the household in spite of shocks and other variable factors identified by the Vulnerability context (Scoones, 1998). In our model, we focus more on economic sustainability than environmental.

**Figure 1. Sustainable livelihoods framework**

**Key**  
 H = Human Capital      S = Social Capital  
 N = Natural Capital      P = Physical Capital  
 F = Financial Capital

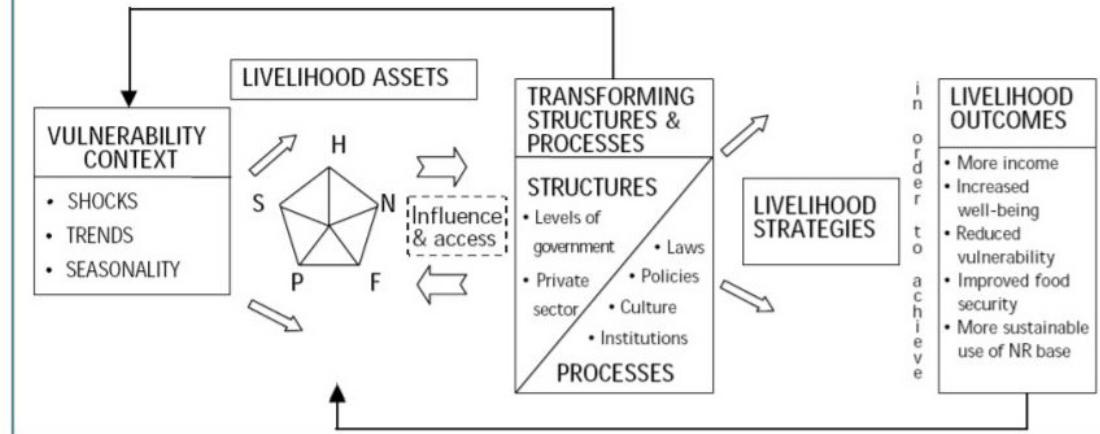
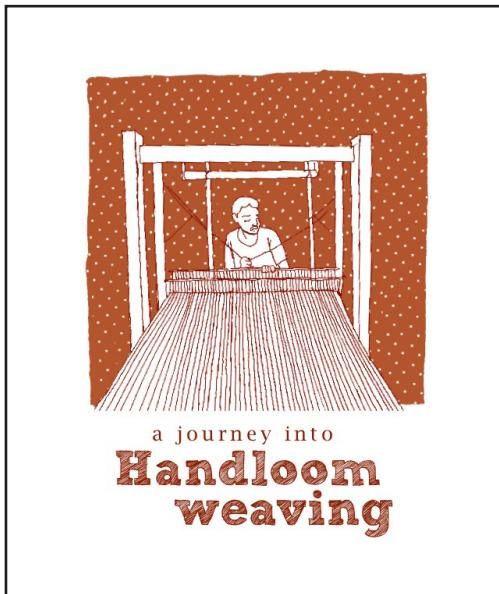


Figure 2: Sustainable Livelihoods Framework

*Weaving Livelihoods, A study of the determinants and effects of Livelihood Diversification on Guatemalan weaving households,  
 Author: Umair A. Tamim  
 Supervisor: Martin Andersson*

## The future of hand looms

Understanding the future of handlooms in India at Dastakar Andhra seminar, Delhi.



*A booklet provided to everyone who attended the seminar*



*Exhibition at Dastakar Andhra Seminar*



*Exhibition at Dastakar Andhra Seminar, Delhi with Latha Tummuru*

### 3.1 Revival of handloom



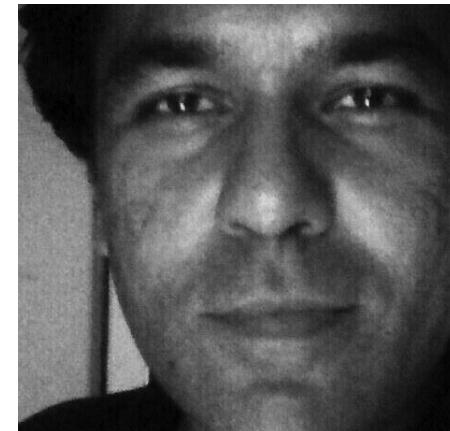
Hemendra Sharma

He spoke about his foundation Kala Swaraj. He is working on reviving of hand looms of Bayda community of Balaghat. His supply chain includes eastern Madhya Pradesh, Satna, Sausar, Lodhikheda, gadariya tribes. His foundation is currently working on three projects- Magtha, Gadariya and Kari gar Sanchaar. He is looking forward to work with weaving community of Chhattisgarh. He says, "we need to use the social platform to increase the efficiency of the system."



Kshitij Jalori

He has launched his brand as Kshitij Jalori. He is a textile designer graduated from NIFT Delhi. He said that if the demand of handloom products increases most of the traditional process gets lost.



Hitesh Rawat

Hitesh is a designer from Gujarat, the western state of India. He currently works in different parts of the country and also teaches at design institutes. He explores connections between technology and crafts. His work is a dialogue between materials and the makers. He enjoys working while traveling. He has worked on IKAT textiles in Telangana, hand knotted carpets in Dharamshala with Tibetan community, block printing in Gujarat and Madhya Pradesh & weaving in Himachal Pradesh, Uttar Pradesh and Bihar.



Hemlatha Jain

Hemalatha Jain is working with rural craftsmen from many years in Karnataka. While working with the weavers and other crafts came across many handloom crafts which are languishing. To revive the crafts and sustain Punarjeevana was initiated. Punarjeevana is a initiative to empower the weavers and sustain craft.



Weaving at Dandi Studio

Dandi studio was established during Dandi memorial project with two table looms and two frame looms. weaver Shrinu has been contributing his time and knowledge to the studio. Currently, few IIT students come up to weave scarf and learn more.

These are few of the young entrepreneurs working for hand looms revival projects in India. The growth in appeal of handloom products have increased not only in Indian market but in international market as well. They appreciate the craft and understands the need. Design product is to make a booklet showcasing the journey and work of four young entrepreneurs and weaving at Dandi studio who converted handloom industry from being sunset industry to sunrise industry.

# 3

## Design Ideas

Design decision is to make a book on work of four young entrepreneurs and Dandi studio communication their idea about future of handlooms in India.

Page limit- 30-50pages.

Plan is to explore different layouts, fonts, material, graphics.

Initial layout are experiments on one of the four entrepreneurs, though rejected.

Square layout

Heading- 14 pt

Font for heading- Adobe Garamond Pro

Leading- 18pt

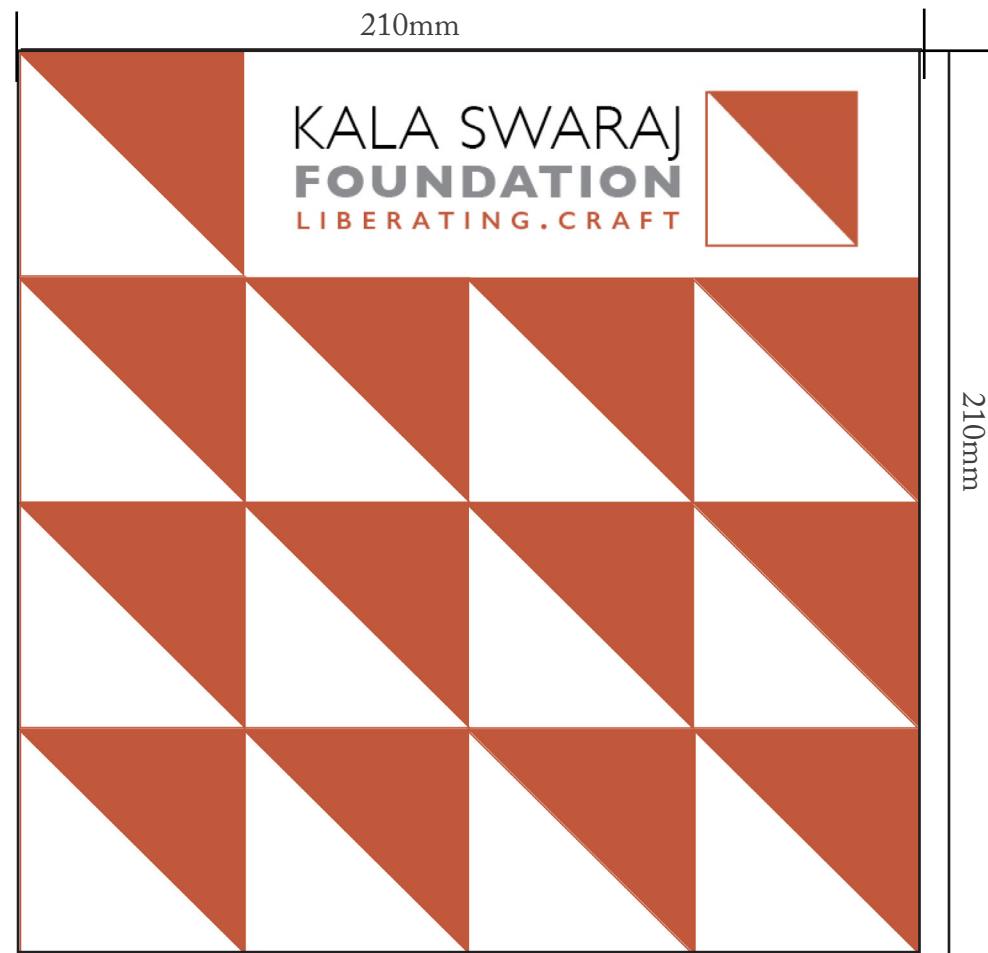
Body font size- 12pt

Font for body- Myriad Pro

Leading- 14.4pt

Alignment- Left justify

Version 1





In today's world, business practices have changed dramatically. Yet young weavers have no opportunity to advance their personal technical, business and design skills because they are trapped in a cycle of dependency and low literacy. More than 4 million people are employed today in India's handloom weaving sector, yet there are very few academic institutions that guide and train traditional weavers for today's new business needs.

Handloom is a national treasure of India with a marvelous past and sadly, a questionable future. As a result, even talented weavers are increasingly disillusioned by their craft. They are in dire need of an institution that addresses their traditional qualifications, which are intuitive rather than academic. Elder handloom weavers are the last living archives of unique traditional skills. Unfortunately, a high percentage of weavers, particularly younger ones, are leaving handloom because they perceive their hereditary profession to be both non-remunerative and unfashionable. Handloom weavers need and deserve a school where their skills and rich heritage can be utilized and where further training will enable them to pursue new opportunities for their future.

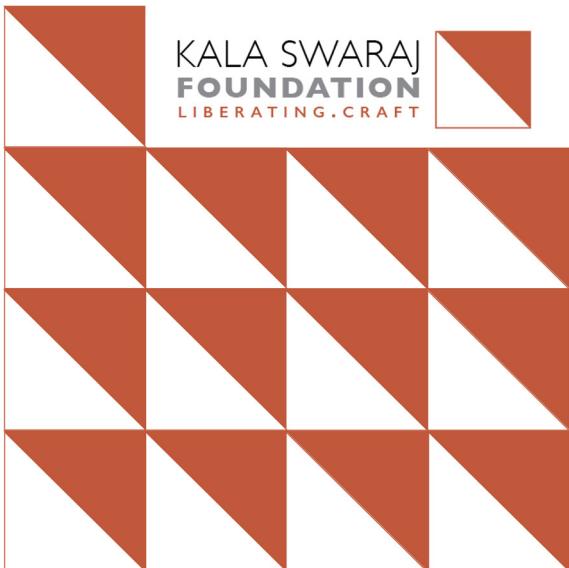
Handloom production and marketing in India are deeply fragmented. Self-interested middlemen control the production and distribution of hand woven goods along regional, technical, ethnic and religious lines. Consequently, handloom weaver's participation in business and trade negotiations is severely restricted. As a result young handloom weavers are unaware of the larger business community that they are a part of, and they remain in poverty, primarily because they lack the access, capability and technical know-how to find ways to engage directly with the marketplace. Young weavers have a great need for specialized education that bridges the gap between traditional skills and new competencies. In this way, entrepreneurial education becomes a catalyst for change. By fostering a new generation of young weavers and developing their ability to operate in the global market, it will not only preserve and transform the art of handloom but also empower weaving communities to improve and sustain their future and livelihood.

**Otherwise fear of not  
finding handloom  
weavers in next 30  
years might not be an  
exaggeration!**

## Drawbacks of the draft

Reasons-

1. The idea of cover was to use the logo of Kala Swaraj in repeat so that readers will remember logo. Bad decision it became too much and too big a size, thus lost the aesthetic value.



2. Body font size is bigger than 12pts making it look chaotic.

3. Lots of spelling mistakes, hyphenation problems, widows, rivers and orphans.

4. Material of booklet is not appropriate. Quality is bad.

5. As there was no bleeding space left there were mistakes in margin and while cutting the page.

6. There is no content page and page number is also not given.



They say

Handloom weaving is a slow process to produce textile but sometimes it need to even slower down this slow process when you are aiming to give employment to more weavers with the little funds which is raised through selling of textile.

The slow down is interesting as it gives opportunity to weaver to earn more through weaving more intricate designs but over all it reduces the production.

See, being a not for profit organization, we need to handle more complex situation so that we can meet the expectations of community.

But situation is in always control due to increasing support and following.





Perspective of weaving in Madhya Pradesh

Square layout

Font for heading- Myriad Pro  
Heading- 18 pt / Leading- 24pt  
Sub- heading- 14pt // Leading- 18pt

Font for body- Adobe Caslon Pro  
Body font size- 12pt / Leading- 14.4pt  
Alignment- Left justify  
Margin- Top- 4p6  
Bottom- 6p0  
Outside- Inside- 4p6  
Column- 2  
Gutter space 2p6



*During Navratri, every morning women draw rangoli and make laddoos of gobar in front of the house. It is the symbol of purity and good beginning.*



## Introduction

In today's world, business practices have changed dramatically. Yet young weavers have no opportunity to advance their personal technical, business and design skills because they are trapped in a cycle of dependency and low literacy. More than 4 million people are employed today in India's handloom weaving sector, yet there are very few academic institutions that guide and train traditional weavers for today's new business needs.

Handloom is a national treasure of India with a marvellous past and sadly, a questionable future. As a result, even talented weavers are increasingly disillusioned by their craft. Unfortunately, a high percentage of weavers, particularly younger ones, are leaving handloom because they perceive their hereditary profession to be both non-remunerative and unfashionable. Handloom production and marketing in India are deeply fragmented. Self-interested middlemen control the production and distribution of hand-woven

goods along regional, technical, ethnic and religious lines. Consequently, handloom weaver's participation in business and trade negotiations is severely restricted. As a result, young handloom weavers are unaware of the larger business community that they are a part of, and they remain in poverty, primarily because they lack the access, capability and technical know-how to find ways to engage directly with the marketplace.

By fostering a new generation of young weavers and developing their ability to operate in the global market, it will not only preserve and transform the art of handloom but also empower weaving communities to improve and sustain their future and livelihood.

**Otherwise fear of not finding handloom weavers in next 30 years might not be an exaggeration!**

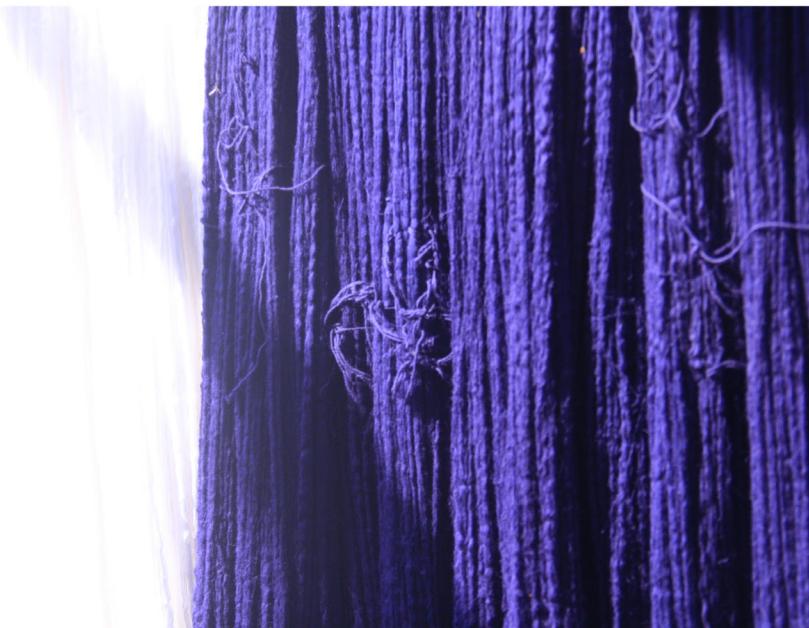


Fig.6. Yarns are delivered to weavers. They dry the hank to release moisture left in threads after washing.

Hanks are washed before weaving to remove the extra dye present on the surface of threads to avoid color bleeding

Meanwhile in 2010, Women Weave took up Dindori project in which Hemendra got interested. Starting with 3-4 villages with 20-40 weavers working in that area. Extra-weft is the signature style of that area and started hand spinning project. Next year in Balaghat. So everytime when Hemendra worked in different project he recognised weaving as livelihood resource.

In 2009, Hemendra Sharma and his wife Devika Sharma started project, manage work and production, organise system, document design. In 2016, both of them decided to work on a project every 2 year. As women weave wasn't sure to expand the scale of projects so they left WW in 2016 and started their own organisation Kala Swaraj.

**Objective they set were-**

1. Since they have worked in Not-for-profit organisation till now and hence they decided to run not for profit organisation. Kala swaraj is section 8 Not-for-profit company.
2. We will not approach for grant and funding (started with savings).
3. We will not work in projects which are already ongoing for example Maheshwar, Dindori because they only focussed on revival projects so chose Sausar.
4. Also, no khadi projects will be chosen as Khadi project is already taken up by WW in 2008 as Gudi mudi project and it might affect weavers attached to it and create unnecessary competition in market.
5. They decided to not tell known buyers about what they are doing as it will affect weavers of previous projects.



Fig.7. Tieing the hanks.



Fig.8. Man make certain knot to tie two hanks.

One of the family member does the pre-process. It includes collecting hanks, washing and drying.



### Members of Kala Swaraj Foundation

The majority of the weavers in the Central Province region belonged to the Koshti sub-caste of Hinduism. They wove durable cotton fabrics that were used for daily clothing, as well as silk fabrics in some of the weaving villages of the region. During 1780, there were 2 lakh weavers in this area. Nagpur used to be the central market for these areas. There lived traders who used to buy clothes from weavers, as before only handmade clothes were available as there used to be no machines. With the invasion of Britishers with power looms, the demand of machine-made clothes increased because of cheap price, finished shiny fabric and soft touch. So traders got an alternative as they thought it was time taking and tiring for them to collect handwoven fabrics from villages, bad time management of weavers and hence stopped collecting fabrics from weavers. Also, in 15th-16th century Maheshwari and Chanderi saree starting growing in demands which resulted in migration of weavers.

Few weavers thought that it is difficult to pay rent in Maheshwar as thus suggested master weaver to provide them with raw materials to make saree in areas like Sausar and Lodhikeda. Weaving wage in Maheshwar was Rs. 50, these migrated weavers suggested master weavers to pay them Rs. 30 instead because weaving in these areas will cost Rs. 20 and they might keep Rs. 10 yet master weaver will have profit of Rs. 20. Hence, Sausar and Lodhikeda became outsourcing centre for Maheshwari and Chanderi. Thus weaving revived but there was no traditional weave. Today there are approximately 7000 weaving families living in Sausar, Lodhikeda, and Mohgaon villages but unfortunately only less than 500 families are weaving. They are weaving the new fabric which include silk and cotton and are similar in style and technique to the well-known Maheshwari and Chanderi weaves of Madhya Pradesh.

Picture is taken from one of the weaver's house terrace at Sausar.

## **Drawbacks of the draft**

Reasons-

1. The booklet looks like documented book.  
2. Photos are not impressive.

3. Lots of spelling mistakes, hyphenation problems, widows, rivers and orphans.

4. Margins are too much at the edge of the page. There is very less breathing space

5. Page number is almost at the edge.

# References

## Articles and pdfs

- <https://scroll.in/article/762479/colonial-to-contemporary-the-endangered-indian-handloom-industry-is-weaving-tales-in-london>
- <https://www.nabard.org/demo/auth/writereaddata/File/OC%2022.pdf>
- <https://www.harappa.com/answers/what-did-indus-people-wear-and-what-material-were-their-clothes-made>
- <https://study.com/academy/lesson/indian-weaving-history-patterns.html>
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- [https://www.huffingtonpost.in/rana-kapoor/collaborate-to-contempor\\_i\\_b\\_10043634](https://www.huffingtonpost.in/rana-kapoor/collaborate-to-contempor_i_b_10043634).
- <https://www.thebetterindia.com/155158/indias-handlooms-handwoven-fabrics-heritage/>
- <https://www.india.gov.in/topics/art-culture>
- [http://www.ncert.nic.in/rightside/links/pdf/syllabus/syllabus/indian\\_crafts.pdf](http://www.ncert.nic.in/rightside/links/pdf/syllabus/syllabus/indian_crafts.pdf)
- <https://www.hindustantimes.com/fashion-and-trends/a-real-look-at-handloom-experts-talk-on-india-s-finest-weaves-and-share-tips-to-identify-fakes/story-sjTRTNmQWZOIMx-cAEn0lUO>

### **Videos**

- Man & Machine - A Textile Documentary
- Documentary film on Indian Handloom
- Fascinating history of Handloom Textile Industry of India
- Weaving - The lost tradition
- The Storyloom films
- Weaves of Maheshwar Trailer

### **Books**

Marg  
Textiles- The whole story.

