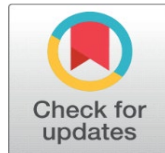
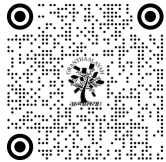


# THE ROLE OF TIBETAN BROCADES IN VARANASI'S HANDLOOM INDUSTRY: PAST, PRESENT, AND FUTURE PROSPECTS

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## ABSTRACT

The use of hand-woven textiles in India predates recorded history by an enormous margin. People from rural and semi-urban areas make up a large portion of this industry's workforce. Many of these craftspeople come from low-income backgrounds and are women. Some of the traits shared by this industry include the following: the availability of cheap and plentiful labour; the utilisation of local resources; the utilisation of distinctive artistry in product production; and the increasing admiration of the industry by international customers. Keep in mind that this industry contributes only a tiny fraction of India's total exports to global markets, despite its unique characteristics. Therefore, it is critical to promote and direct the industry's goods so that its untapped potential may be realized. This study aims to shed light on the cultural relevance of the handloom by offering an overview of its history, its role before and after independence, its rebirth, the technique, and the varieties of handloom that are popular in India.

**Keywords:** Indian Handloom, its Past and Present, and its Many Forms

## 1. INTRODUCTION

When it comes to the national economy, the handloom sector is a major player. The handloom sector plays a significant role in the national economy because to its many benefits, such as the ability to adapt to export needs, short production runs, creativity, and innovation. One cannot, however, exaggerate the importance of this industry. Increasing export earnings is a conceivable area of concentration for this sector. We can now say that the export of handloom items is the "thrust area" for the total expansion of the business. The government is now looking at ways to maximise the resource's efficiency.

The handloom sector is the second most important economic activity for around 30 lakh weavers, just behind agriculture. Direct and indirect employment possibilities are both provided by it. This sector not only contributes significantly to the country's export earnings potential, but it also accounts for over 22% of the total cloth produced in the nation.

The government's effective engagement, including the distribution of financial assistance and the implementation of various welfare and development projects, has allowed this industry to thrive despite competition from the power loom and mill sectors (Sudalaimuthu, 2006). From 500 million square metres in the early 1950s to 7862 square metres in 1999–1998, the output of handloom textiles increased by more than a factor of ten due to these programmes. The anticipated production for the 1999–2000 fiscal year is 77 million square metres.

The growth and potential of India's handloom industry are the focus of the present study. Looking at it more closely, the research aims to: The purpose of this study is to examine the following objectives:

- 1) To examine the origins and growth of the Tibetan handloom industry in India since the pre-independence period;
- 2) To investigate the growth of the Tibetan handloom sector during the post-independence period;
- 3) To analyse the performance of the handloom sector after the implementation of the New Economic Policy in India;
- 4) To investigate the impact of the Multi Fibre Agreement on the Indian textile sector;
- 5) To examine the challenges and obstacles that have been preventing the development of the handloom sector in India; and
- 6) To propose concrete measures that can be taken to increase the growth of the handloom sector in India.

This study relies on secondary data for its analysis. The data came from records and reports maintained by the Indian Cotton Mills Federation in New Delhi and the Office of the Textile Commissioner in Mumbai. New Delhi's Handloom Product Development Office of the Development Commissioner Sri Lanka Handloom Industry and Trade Association is based out of Chennai. For instance, there are several organisations in the textile industry, such as the following: the Handloom Export Promotion Council in Chennai, the Madurai Textile Exporte Association in Madurai, the Bombay Textile Research Association in Mumbai, the Ministry of Textiles and the Ministry of Industry and Commerce in New Delhi, the Indian Institute of Handloom Technology in Varanasi and Salem, the Textile Committee Library in Mumbai, the Central Silk Board in Kancheepuram, the National Handloom Development Corporation in Lucknow, and the South India Textile Research Association in Coimbatore.

There are a plethora of additional papers and periodicals cited in the study as well. To better understand and evaluate the pattern of growth of the handloom industry in India, a substantial amount of research has been conducted in the past. Once the data has been collected, it may be analysed using suitable statistical techniques like ranking analysis, charts, percentage analysis, and so on.

The study and findings are laid forth in nine distinct sections. The first chapter of this introduction is now being read. The second chapter will follow, and it will talk about how the handloom business started and how it grew before and after

independence (Before Economic Reforms). The third chapter delves into the technological developments in the handloom sector and analyses them (Liebl, & Roy, 2004). Providing a comprehensive overview of the situation before to and after the implementation of the National Economic Policy, the fourth chapter delves deeply into the growth and prospects of India's handloom sector. In Chapter 5, we looked at how the Multi-Fibre Agreement (MFA), the World Trade Organisation (WTO), and the General Agreement on Tariffs and Trade (GATT) contributed to India's textile industry's expansion. Chapter 6 presents an analysis of the handloom industry's export performance. Chapter seven delves into the topic of institutional support for the handloom industry's growth. Almost no major points are raised in the eighth part. The final chapter presents several possible approaches to growing the handloom sector.

## 2. HISTORICAL GROWTH OF HANDLOOM INDUSTRY

The use of hand-woven textiles in India predates recorded history by an enormous margin. Despite India's long-standing reputation as a textile provider to much of the civilized world, very little of the early coloured or printed cottons' actual fabrics have remained. Cotton was a common material for many of these textiles. The explanation states that this is since the monsoons are a natural occurrence due to India's hot and humid environment. In contrast to India, Egypt can provide evidence because to its very dry climate. Around Cairo, in an area where the hot, dry desert sand acted as a preservative, the first piece of Indian cloth with a hansa (swan) design was found. It was before the Christian era that this remnant of fabric was found.

Several sites from the Mohenjo-Daro civilization in the Indus valley later yielded artefacts such as shuttles and cotton fabrics dyed with madder and skillfully weaved. In the icy waters of Central Asia, Sir Aurel Stein found Indian flower patterns. The discovery of these prints occurred in the 18th century. It is clear from the evidence that traditional handloom textiles are among the oldest arts and crafts in India. It seems to have happened before to 5000 B.C., according to historical accounts as well. When it came time to clothe their mummies, the Egyptians preferred Indian muslin. Herodatus, Meghasthenese, and Pliny are among the scholars whose works extol the virtues of Indian textiles. Heraclitus, an ancient Greek historian, noted that the Indians weaved textiles out of a wool that was not derived from sheep or goats but rather from plants. Gold was historically weaved into Indian fabrics and adorned with priceless stones, as described by Meghasthenese. While in India, Dr. Robertson said that the textile industry was importing huge amounts of precious metals from other countries. Bernier, Tarvenier, Voltaire, and Danial Defoe are just a few of the famous people who have praised Indian handlooms for their beauty, sensitivity, and usefulness (Varman, & Chakrabarti, 2011). The low cost of Indian fabrics meant that the British trade may have collapsed even after factories and mills were set up in England. In a move that threatened the very existence of British textiles, the British parliament passed a law drastically cutting down on the import of Indian cloth and increasing the tax on it. However, it was found that Indian textile goods were more reasonably priced at that period. Consequently, more regulations were put in place to discourage the use of Indian cloth. Traders from both India and England who disguised as Indians throughout the procedure faced harsher punishments. The above accounts all point to the fact that Indian handloom textiles had a stellar reputation abroad in bygone eras. Later, however, during British control in India and in the aftermath of both World Wars, the handloom industry lost some of its vitality. The post-independence

era, however, offered a new hope for the sector and, more specifically, for weavers (Doval, (2016)).

## 2.1. PRE INDEPENDENCE

The British, with their knowledge of equipment and their self-interest, undoubtedly sought to bypass India's centuries-old weaving traditions. The practice of taking advantage of weavers persisted endlessly. As a result, hand weaving became more dependent on machine-spun yarn, and traditional hand spinning businesses were on the verge of collapse. The tariff policy of India encouraged the growth of the handloom industry from 1896 to 1914. The import fee for textiles manufactured in mills is now 7.5% rather than 3.5%. However, the millers were in a fortunate position to gain from the start of World War II. There was a fifteen percent increase in the number of mills looms from 1914 to 1920. There was a similar dramatic drop in the output of handloom cloth about the same time. Weavers were unable to find work because of the situation. It was good news for mills throughout the war since domestic demand increased and imported fabric levels dropped. Prior to the introduction of the handloom in the mid-nineteenth century, no Indian company could produce textiles. There was a thriving export industry in addition to the widespread use of handloom fabric throughout the country. Because of how rapidly things changed, however, the ratio favoured the mill sector over the handlooms just before WWII. There was some respectable expansion in the handloom business after WWI. The development of a cooperative structure, the widespread use of high-quality dyes, and the widespread adoption of fly shuttle looms by weavers throughout India all played significant roles in this. Unfortunately, the handloom industry collapsed during the Great Depression (Tanvir, & Hossain, 2016). The government's protective tax on imported cotton cloth, rising competition from foreign fabric, and the advent of power looms for mass production all play a role in this.

In addition, handlooms could only use yarn spun in India because of a tax imposed on the commodity by the British government in 1927. The typical weaver's earning potential was drastically reduced due to the Great Depression, it is reasonable to state. The weaver could not help with the manufacturing of other goods since he had to use homemade looms, yet his pay was disproportionate to the amount of labour he put in. For the first few decades of the 1930s, weavers faced a very precarious position. There was a complete lack of interest from the Indian government. Only the governments of the individual states were trying to help the weavers. Over time, state governments began to see how critical the situation was. Also, the Indian government thought the weavers were hurting by the yarn's import duty. However, the financial measures implemented fell short of providing weavers with the relief they needed from their difficult conditions (Chandra, 2016). To investigate the many problems that were affecting the company, a Fact-Finding Committee was formed in 1941. The present state of handloom technology, the challenges of acquiring yarn, and the marketing of finished items were all part of these concerns. Furthermore, it was charged with coming up with a fresh strategy for industry restructuring and creating a separate market for handloom producers. The All-India Handloom Board was reorganized in 1952 after having been created in 1945 in response to a committee recommendation.

## **2.2. POST-INDEPENDENCE PERIOD**

Weavers' families endured hardship for many generations because of the British's cruel treatment of them. Once they were finally liberated, the weavers insisted on having solid groundwork laid so that they could start their business again. This was a watershed moment for the weavers. Furthermore, the government was cognizant of the challenges faced by the weavers. For this reason, the sector was designated as a priority in no less than a handful of five-year plans. Also, at different points in time, several committees were established to investigate the problems that the industry and weavers are experiencing together. Also, several groups sprang up to help the sector in question get grants, loans, and other types of management assistance.

The original intent of the All-India Handloom Board, which was reorganized in 1952 after its 1945 founding, was to advise the government on how to best develop the handloom industry. In a broad sense, it was helping the government with things like assessing plans for the industry's improvement and expansion (Dwivedi, K& Bhattacharya, 2012). The All-India Handloom Board's (AIHB) mission has evolved greatly since the organization's founding in 1958. Prior to then, the Board had been consulted by several state governments on the expansion of the handloom industry to formulate state strategies for the sector. On the other hand, the planning commission altered the system so that the state government would be responsible for sanctioning "continuing schemes" and that the federal government would not provide financial approval. Consequently, the Board's importance was reduced in one respect. In 1978, the Board was re-established in response to recommendations made by the Shivaraman Study Team. After much deliberation, the All-India Handicraft Board and the All-India Handlooms and Handicrafts Board merged in 1982 to become the All-India Handlooms and Handicrafts Board. The All-India Handloom Fabrics Marketing Co-operative Society (AIHFMCS) was established in 1953 by a resolution to oversee the company's internal and external marketing efforts. Funding for the initiative came from the Handloom Export Promotion Council (HEPC) in subsequent years.

## **2.3. DECLINE OF HANDLOOM**

While India was a colony of the British, it became an important source for raw cotton and was inundated with yarn spun using equipment imported from other nations. To increase yarn consumption, British authorities resorted to violence and extortion (Admin, 2010). To put it simply, this caused the spinners' livelihoods to completely collapse, and it also made handloom weavers rely on yarn made by machines.

Yarn brokers and financiers emerged as vital income generators due to the yarn's long-distance travel and subsequent purchase. Intermediaries grew to manage the industry more and more because of the typical weaver's restricted access to funding. Consequently, most weavers were unable to continue working on their own and ended up finding contract or pay-based employment with a merchant.





Nevertheless, the Indian handloom persisted until the start of World War I, when the country's market was inundated by garments made by foreign machines. The handloom was swept out by unfair competition brought about by the advent of power looms in the 1920s, mill consolidation, and the high cost of yarn. Mahatama Gandhi popularized hand spinning and weaving via his use of the name Khadi, which encompasses both processes. He also started the Swadeshi Movement. Everyone in India was expected to wear Khadi and use Charkhas to spin yarn. This led to the closure of the Manchester Mills, which was a watershed moment in the struggle for Indian independence. They choose to wear Khadi instead of clothes from other countries. Once India achieved its independence, the spinning and textile mill industries persisted. The word "handloom" is used to describe textiles made using a range of weaving methods that use machine-spun yarn. These fabrics are made from hand-spun yarn and are also called Khadi textiles. After India gained its independence, textile and spinning mills kept running, but handloom and khadi were heavily protected from unscrupulous rivals. This meant the material was widely used and not out of reach for many people due to its affordability. Competition from low-priced imports and power loom design knockoffs has been a problem for the handloom business since 1985, and especially after deregulation in the 1990s. On top of that, government funding and policy coverage were drastically reduced. Yarn spun from natural fibres has also seen a meteoric rise in price over the last several years. The price of synthetic fibre has dropped while the price of natural fibre has risen (Reddy, 2017). These days, the typical individual just cannot afford them. Conversely, during the last ten or fifteen years, handloom weavers' incomes have remained quite stable. Because polymixiid materials are more economical, many weavers are opting out of weaving and replacing it with unskilled labour. And a great many have fallen into abject poverty.

## 2.4. PRESENT SCENARIO

A source of national pride and an emblem of India's cultural greatness, the Indian handloom has stood the test of time. Throughout history, the handloom sector has grown in significance at a steady rate. The word "Indian handloom" describes the method of creating designs while preserving cultural traditions. The demand for this business has been steady, which is why it is doing so well. People who were skilled in weaving, embroidery, and printing would use their talents to make magnificent masterpieces by hand in bygone eras (Basole, 2015). But modern innovations in this field have spawned a plethora of tools meant to make the tasks less taxing. The Indian handloom has, from its inception to the current day, worked steadily towards the goal of lowering international differences. More than 60 lakh people in India rely on the handloom industry for their livelihood, and it has evolved to keep up with technology. The handloom business is the second largest in the world. As if its aesthetic value were not enough, Indian handloom is now making its

way into global fashion. This is taking place due to its popularity and its originality. Several advancements have been made in this area of the handloom business to meet the rising needs. Whether they are from India or somewhere else, the demands of every customer may be met by the Indian handloom. It is becoming a fashion statement and attracting designers' attention. Combining older designs with newer techniques is all the rage in the handloom business right now, and it's all about finding new ways to be creative. The Indian handloom markets have also shifted their focus to countries outside of India because of this. As a result, there has been a meteoric rise in demand for handlooms exported from India. Businesses and emporiums that focus on handlooms are determined to help customers bring their ideas to life (Krishna, 2007). The demand for this handloom business is particularly high in countries outside of the US. International consumers have been flocking to buy Indian items due to the vibrant Colours and rich traditions that are stitched or painted on the finest fabrics in the country. Consequently, there has been an uptick in the promotion of exports from India's handloom material producers. Looking at it from the other angle, some manufacturers enhance their productivity by importing modern-style looms, threads, and equipment from other nations. The first Jacquard weaving loom was invented in 1801 by Joseph Marie Jacquard. Everyone knows that the traditional handloom is the cornerstone of all technological progress. Using innovation, the mechanism has been enhanced to meet the ever-increasing demands of contemporary trends. Artists have been influenced to design fusion dresses with these features in mind. Current thinking is that the Indian handloom has found its niche in the international market (Ansari, 2016).



People from all over the world are captivated by the intricately detailed Indian culture that is expressed via the stylish patterns, vibrant Colours, and daring embroidery. This sector has played a key role in introducing Westerners to Indian culture and customs. The public also finds out that the company's wings, representing Indian handloom, hide a lot of work and effort. Every corner of Indian Territory has something unique to offer the world in terms of knowledge. Pieces from all over the world may be found in this area, including the Bandhej pattern of Gujarat and Rajasthan, the finest cotton saris from Bengal adorned with gold and silver, a wealth of pure silk in Assam, and the Phulkari of Punjab (Singh, (2010)). The Indian handloom sector has been growing, and its products are now a household name that influences the daily lives of countless people.

### 3. WEAVING INDUSTRY OF VANARASI

The handloom industry in India is vital to the survival of the country's cultural identity and, as Liebel and Roy (2004) point out, to the creation of employment possibilities. For a mostly rural population, it ranks second, after agriculture, in terms of career options. More than two lakh people are working in weaving and related activities in Banaras' textile sector, according to Varman and Chakrabarti (2011). This industry's forte is making Banarasi sarees, and it generates an estimated 30,000,000,000 Indian rupees in revenue per year. According to Table 1 of the 2017 handloom census, around one lakh weavers call Varanasi home.



**Table 1**

**Table 1 Handloom Census, 2017**

Region	Total Handlooms	Weavers Using Handlooms
India	237,731	433,187
Uttar Pradesh (UP)	80,295	657,783
Varanasi	31,378	95,439

There has been little action to capitalize on the economic potential of weavers, the demand for handloom products has been diminishing, and the product has a strong reputation both domestically and internationally. Additionally, weavers have been getting insufficient remuneration (Tankha, (2016)). The outcome is a terrible situation for weavers, who are now poor. The turnover of hand-woven Banarasi silk has dropped from INR 30 billion to INR 5-7 billion in the previous 7-8 years, according to an average estimate given by dealers in Varanasi. On top of that, out of the whole handloom turnover of 80-100 billion Indian Rupees, barely 15% is Banarasi silk. The industry is now facing a major crisis on several fronts due to the changing market dynamics; action is necessary to revive the sector and make the most of its actual economic potential. The most crucial parts of this sector are these:

#### 3.1. DISAGGREGATED COTTAGE INDUSTRY

The Banarasi saree industry is no exception to the generalization that cottage industries in India are highly decentralized and dispersed. Baking Banarasi sarees is an old-fashioned craft that has been around for a long time. Despite its existence, the structure is disorganized, consisting of a weaver, a master weaver, and



merchants . At the very bottom of the line of command is the position of the weaver, who is responsible for carrying out the patterns handed down from the master weaver. It is the responsibility of the master weaver, acting as a go-between for the merchant and the weavers, to provide merchants with finished sarees. The weavers have been doing their business the traditional way for a long time since they do not have direct access to the consumer market.

### **3.2. LIMITED SCOPE FOR AUTOMATION**

Capital investment limits are imposed by the sector's scale and structure on automation, processing, yarn dyeing, finished product packaging, and other operations-related activities. Not much has been done to upgrade processes or install technologically modern equipment all throughout the supply chain .

### **3.3. SHORTAGE OF SKILLED WEAVERS**

Handloom sarees need skilled artisans well-versed in the age-old art of weaving due to the delicate nature of the finished product. Unfortunately, there is a severe shortage of skilled workers due to the high turnover rate among weavers caused by their low wages. \* "18" This is bringing the sector one step closer to its inevitable demise.

### **3.4. CHANGING TASTE AND PREFERENCES**

A overall decline in demand for sarees has occurred as a consequence of younger Indian women's distancing themselves from the garment due to their attraction to and influence by western design trends. Also, they like to wear Banarasi sarees made of more affordable, contemporary fabrics and designs. The fact that producers of Banarasi sarees woven using traditional handloom techniques have lagged in responding to consumers' ever-shifting fashion trends is the cherry on top. Products' forms, patterns, Colours, textures, packaging, and sales tactics all went through a minimalist innovation phase.

## **4. MATERIALS AND TECHNIQUES USED IN HANDLOOM**

- **Cotton-** The garment industry has long relied on cotton as a primary source of natural fibres. As things stand, India's cotton production has propelled it to the position of global number two. Many different types of cotton are grown in our country, but the most common is short staple cotton, which is ideal for spinning by hand. While we do not now grow short staple forms of cotton, we nonetheless harvest a substantial amount of the crop for domestic use and export. There has been a shift towards organic farming due to the many problems caused by the extensive use of pesticides. More than 500 native cotton varieties are now available, all thanks to sustainable cotton farming.
- **Yarn-** A "yarn" is a length of fibres that is lengthy, continuous, and woven together. The thickness of cotton yarn, which is defined by the staple length of the cotton plant, is referred to as yarn count. When referring to cotton yarn, the "hank" is the usual unit of measurement. One hank is 840 yards long. Hank yarn is often used to construct handlooms, as opposed to the more common cone yarn used in mill manufacture.

- **Hand Spinning-** Spinning cotton fibre into yarn is an intricate operation that relies on the spinner's skill and the length of the fiber's staple to establish the yarn's strength and fineness. You may spin yarn by hand in several thicknesses using either the mechanical conversion of cotton to silver or the time-honored method of hand-spinning the fibres directly from cotton. The northern coastal area of Andhra Pradesh is home to Srikakulam, the only hand spinning belt in the country capable of producing yarn with a count of up to one hundred.
- **Mill Spinning-** Western mechanical spinning of yarn began with the start of the industrial revolution in the 17th century. As colonial overlords, the British were the first to bring mill spinning to our country. While Mumbai was home to many big spinning mills in the beginning, most operations eventually shifted to Tamil Nadu, with a small but noticeable presence in Andhra Pradesh. In modern times, handloom weavers throughout the country often use mill spun yarn. One of the first mills to be built in India, the Bombay Spinning and Weaving Mill, was situated in Tardeo, Mumbai, in 1854, with the intention of providing yarn to nearby handloom weavers.
- **Dyeing-** Textiles may undergo dyeing either while they are still in the yarn form or after they are transformed into fabric or a garment. The South Indian area is mostly renowned for its hank yarn dyeing techniques, as opposed to the North Indian region's emphasis on fabric colouring for craft industry designs. Following the removal of cotton's inherent oils and grime by "scouring," the fabric is next coloured using either natural or artificial dyes. Local experts in and around weaving villages perform the process of dyeing fibres for handlooms. There was a time when sarees had a far more muted colour palette. The most common places to utilise colour were the borders and pallu.
- **Natural Dyeing-** Tree bark, flowers, leaves, and minerals are some of the natural materials used to make dyes. Dyeing using natural ingredients is known as "natural." Vegetable dyes are hues made entirely from plant components; they are a kind of natural dye. Dyeing vegetables is one example of using natural Colours. Cotton is dyed using mordants, which are often minerals, to set the Colours. When it comes to natural dyes, most hues stay a long time. However, there are a few shades that fade in direct sunlight.
- **Chemical Dyeing-** In 1865, the structure of benzene was found in Europe; this discovery started the shift from using natural Colours to using chemical dyes. Between 1878 and 1956, chemical dyes that are being used today were developed. Direct, sulphur, naphthol, vat, and reactive dyes are all types of these dyes. The application procedure was easy, and there was a wide range of hues to choose from. Furthermore, they have speed qualities that were appropriate for modern applications.
- **Bobbin Winding-** Yarn shaped like hanks is wound onto bobbins as part of this process. The yarn has progressed to the hank stage, the first transformation into a linear shape. Winding coloured hank yarn into bobbins is a technique that requires charkhas to accomplish. The lengths of yarn needed for weaving may be determined using this approach. It is customary for women to wind bobbins in weavers' households. For a length of 34 metres, five sarees are often considered a "wrap." Nineteen to twenty bobbins are typically used.

- **Warping-** The warp is a group of threads that are longitudinally connected to the loom before weaving begins. Warping begins with the spinning of the yarn into the foundation yarn, which will later be used to fill in the "weft" yarns that will give the fabric its structure and runs the length of the fabric. A forty-six-inch broad textile is woven with more than 3,200 individual threads along its warp. It is common practice to wrap 1,96,550 yards of yarn around the circular warping drum to align it. Time and again, this procedure is carried out. In the past, different regions' sarees used different draping methods, which caused the warp width and length to vary.
- **Street Sizing-** To make the yarn stronger and more lubricated to withstand the stresses of weaving, the warps are stretched out onto two beams and then treated with natural adhesives. Most handloom facilities use a "size" substance that is a combination of rice starch or gruel and coconut or peanut oil. The task of sizing is carried out by weavers or other community specialists. Because it happens on the street, this phenomenon is called "Street sizing."
- **Attaching the warp onto them-** Following their passage through a succession of reeds and dragging through heddles, the individual warp threads are then secured onto beams positioned at each end of the loom. The heddles split the warp in half, allowing the weft threads unrestricted movement between the two halves. Checks and stripes are made by dividing the warp and weft thread using certain processes. To transfer sections of warp yarn into the weft, looms are equipped with "dobbies" or "jacquard" cards. The objective of these cards is to create themes. Heddles are often fashioned from rods or cords. You may draw the warp thread through an eye on each heddle. Reeds are comb-like frames that firmly press the weft yarn onto the finished textile after each insertion.
- **Weft Winding-** To do this, a pirn is wound with hank yarn to serve as the weft. The weft yarn is then introduced onto the loom using the shuttle. When working with the charka to prepare the weft, it is necessary to provide the right amount of tension to the yarn using the tips of the fingers. Usually, it is women that do this operation. Bobbins may be seen in pirns. As part of the weaving process, a shuttle is used to transfer the weft thread between the warp threads. By manipulating the weft hues, a "shot" colour is created, turning the cloth into a glossy, vibrant substance.
- **Weaving-** Weaving involves taking two sets of yarn and twisting them together; these sets are called the warp and the weft. This interlacing is made feasible by the loom. One kind of loom that does not use electricity to weave textiles is the handloom. To hoist the warp, you must synchronize the movement of the foot pedals with the tossing of the shuttle, which is responsible for conveying the weft yarn. To get a perfect weave, you must coordinate your mind and body. Finding the sweet spot between rhythm and motion allows the weaver to create an object that is unique. Depending on the complexity of the design, a weaver may produce anything from half a metre to five metres of fabric in a single day.

## 5. ISSUES AND CHALLENGES – VANARASI BROCADES

Three of the most prevalent varieties of Banarasi sarees are the Katan (Organza), Shattir, and Kora (Georgette). There are several possible causes for the decline of brocade. For the most part, the high price tag is to blame for the decline

in demand for handloom good. Also, the power loom can make knockoff sarees much more quickly and cheaply than handlooms, which has led to huge losses for handlooms. A machine can spin silk into yarn in days, whereas a weaver may take three to six months at most. While it is quite apparent from the GI legislation that anything not woven on a handloom cannot be called Banarasi Brocade, the biggest problem is with machine-made duplicates. In addition, sarees continue to be adorned with antiquated patterns, and no fresh ideas have been introduced to improve their style. The increase in the price of raw silk, the importation of cheaper silk from China, and the drop in market demand were additional major factors in the Banarasi Brocade's demise. They get very little financial or technical support, which further limits supply, and they have limited access to essential resources like raw materials and other resources.

Most weavers work on contract since their salary is minimal. They often earn inadequate salary rates and seldom get their money when they need it. Although it takes around two to six months to make a high-quality saree using handloom, the artisans earn significantly less money than what they put into the garment. Weavers are sometimes taken advantage of by the master weavers or contractors who employ them as their work is not fixed in price. The reason for this is because the product does not have a fixed pricing. The weavers are being pushed to look for alternative means of subsistence because of this kind of exploitation. The lack of direct interaction between craftspeople and exporters is another drawback of our nation's export patterns. There is no greater drawback than this. There is a mismatch between supply and demand because they lack access to market knowledge and end users<sup>24</sup>. Unfortunately, artists seldom know what the market really needs, so they never get their fair share of the profits. Even worse, most seasoned weavers do not have identity cards, so they are unable to take advantage of any of the several initiatives that have been set up just for them. Additionally, state-run systems have little ground-level percolation. The lack of authenticity is compounded by the fact that the weavers do not understand the value of quality assurance procedures the India handloom brand, or the Handloom mark all of which may let them charge a premium for their wares. Even if wholesalers do not end up paying more for the commodities, the Goods and Services Tax (GST) will raise manufacturing costs, which is sure to exacerbate their troubles.

Because of this, the weavers' profit margins would go down. Another reason that has been mentioned as a problem is the lack of space for both display and storage. The items are not shown appropriately, which prevents them from obtaining a suitable price for their product. They are sometimes required to do their tasks in open areas without access to comfortable working conditions or designated workplaces. Furthermore, there are a variety of health hazards associated with the noises made by power looms and handlooms, such as hearing loss, emotional instability, and other possible negative outcomes.

Another major element that led to the company's downfall was the electrical market crisis. While the state's electrical condition has improved over the last several years, it is still far from promising. The frequent power interruptions are now making it impossible for the weavers to complete their tasks. Their employment is being badly affected by the power outage, even though they function on a shift basis. Urgent action is required to address the weaver's plight and ensure the survival of this priceless cultural art form that our country offers.



## 6. CONCLUSION

Over the centuries, Indian artisans have persisted in preserving this beautiful method, despite the many obstacles they have encountered. With the passage of time, handlooms have come to represent the pinnacle of technical excellence in Indian textile art. Fabrics and patterns in one area could not be typical of another because of the influence of religious, societal, and geographical factors. As an example, different parts of India are known for their own unique styles of clothing. Some examples of these styles include the Patola sarees from Patan, the himroos from Hyderabad, the phulkari and khes from Punjab, the Daccai and Jamdani from Bengal, and the traditional designs from Assam and Manipur, like the Phenek and Tongam. Because Indian handloom designs and weaves are famous all over the world and have achieved worldwide notoriety, it is crucial to ensure that our cultural heritage is conserved.

## CONFLICT OF INTERESTS

None.

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