

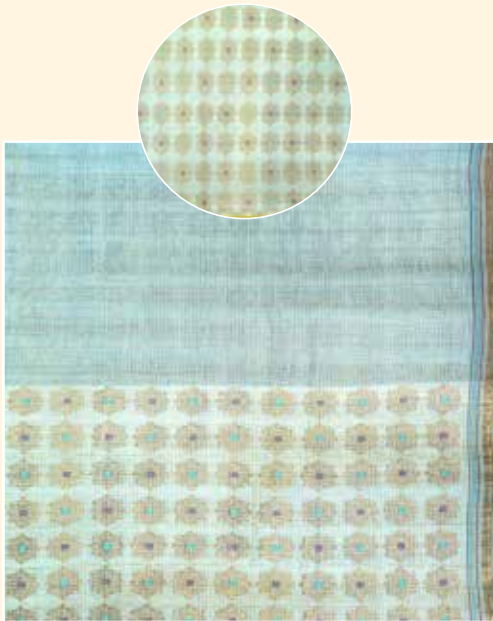
# Karhua Cut Work

In Banaras, figurative patterns are generally woven with extra weft using karhua technique which is very time-consuming, expensive, and requires two persons while weaving on the loom. In order to make a similar pattern cost-effective and affordable for the middle class, the cut work technique was evolved.

Figuring is done with extra weft with a single shuttle instead of using so many sirki (small shuttles) unlike in the Karhua technique. The floats between two motifs are cut with scissors. The motifs are firmly bound either with Pahuri (3/1 twill) or Dumpuch (1/1).



# Kota Doria Sari



Kota Doria (also spelled as Kota Dori) is a unique blend of cotton and silk in a square check pattern. The silk provides shine while the cotton provides strength to the fabric. The name Kota Doria is taken from its place of origin, Kota in Rajasthan, India. The checked pattern is termed 'khat', and is one of the distinguishing features of the Kota Doria fabric. Kota Doria is a very fine weave and weighs very less.

Kota Doria first originated in Mysore where the weavers who practiced this craft were known as 'Masuria'. Subsequently, between the 17th and 18th centuries, the weavers were brought to Kota by Rao Kishore Singh who was a general in the Mughal Army during Shahjahan's reign.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2005.

# Kuthampully Sari

Kuthampully handloom village, located 50 km from Thrissur town, is famous for Kerala handloom weaving and Kasavu handloom saris. The village has 600 Brahmin families that produce some of the most exotic Kasavu saris in the country.

The Kuthampully sari is woven using kora/grey cotton yarn for both warp and weft, and zari thread for border and extra warp and weft designs. Jacquard is used for designs. It is worn during auspicious occasions.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2010.



# Cotton Khadi Jamdani Sari



The Jamdani technique is essentially a tapestry work, the wefts forming the pattern where needed, being threaded into the warps with a wooden needle. Such short lengths of wefts thread are then extended to complete a design by looping and tying around a warp.

It is indeed amazing that there is no machine to set the intricate pattern. Weavers need no drawings at hand; they can work on a pattern instantly without the aid of a sketch. The name of the textile is derived from the Persian word 'Jamdani' decorated with motifs viz. geometrical and floral in fine count(100s/80s) cotton on a pit/frame loom.

This sari is made with Cotton Khadi (Handspun) yarn with a dark base and contrasting motifs and border.

# Nilambari Jamdani Sari

Jamdani has been described as the fabric that imitates woven air and is one of the most highly-priced products of Indian textiles, aptly titled 'Woven Breeze'. These saris are made from the finest cotton yarns, in which sometimes pure silver and gold zari are used to enhance the attraction of the pallav and body of the sari.

The design patterns are inspired by floral designs. Tone-on-tone is the most preferred style in which these textiles are woven using varied shades of whites, off-whites, and cream color.

Nilambari sari was traditionally woven in West Bengal.

The word "Nilambari" literally means "blue sky", referring to the sari's deep navy blue hue. This sari was revived in Varanasi in the early 80s.

In this sari on Indigo ground, an extra weft design is evolved using gold & Silver Zari. Nowadays this sari is regularly woven in Varanasi. The Konia in the pallav with intricately woven but the body is oriented with silver and gold zari with an elaborate border design.



# Gandabarunda Silk Sari



Gandaberunda or Bherunda is a mythical two-headed bird and part of Indian scripture. The two heads represent wisdom and prosperity. The symbolic design makes it worthy of special occasions. It is a form of Lord Vishnu, formed to fight the Sharabha, who is a form of Lord Shiva, who was created to destroy Vishnu's Narasimha avatar.

It used to be the insignia of the royal family of Mysore and appeared on saris, furnishings, and other objects in their palace. These motifs are woven in saris in Karnataka and also in Kancheepuram saris in Tamil Nadu.

# Murshidabad Baluchari Silk Sari

The Baluchari sari is an exquisite silk sari of the West Bengal region produced by highly skilled weavers that have generations of experience. It hails originally from Baluchar in the Murshidabad district. The beautiful woven design on silk fabric mainly used as sari was exclusively patronized by the Muslim Nawabs. After independence in 1956 Baluchari sari was reintroduced in Bishnupur in the Bankura district. Since then the popularity of modern Baluchari has steadily grown and it has now established itself as a symbol of the artistic language of Bengal.

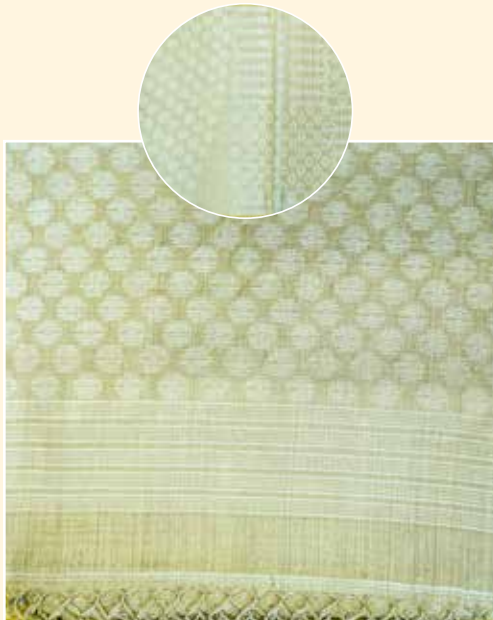
Baluchari sari has been woven in Bengal silks and acclaimed across the world. Two other variants of Baluchari are the 'Swarnachari' and 'Mina-Baluchari'. The sari has rich, brocaded golden borders.

The sari has normally a paisley motif at the center surrounded by a narrow ornamental border. The pallav also has an elaborate design and is a significant part of the Baluchari sari.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2012



# Muga Jamdani White Work Sari



The Jamdani technique is essentially a tapestry work, the wefts forming the pattern where needed, being threaded to the warps with a wooden needle. Such short lengths of wefts thread are then extended to complete a design by being looped and tied around a warp.

It is indeed amazing that there is no machine to set the intricate pattern. Weavers need no drawings at hand; they can work on a pattern instantly without the aid of a sketch. The name of the textile is derived from the Persian word 'Jamdani' decorated with motifs viz., geometrical and floral in fine count(100s/80s) cotton on a Pit/ Frame loom.

Made on a Muga base with white jamdani details, the golden shade of MUGA compliments tonal white jamdani butis in the sari.

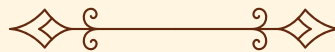
# Moirang Phee

The Moirang Phee cotton/silk sari is woven regularly on a fly-shuttle frame loom, using 3 shuttle systems i.e. 2 smaller shuttles for the side border & 1 shuttle for the body of the sari. The original name of the Moirang Phee design is “Moirng-Pheejin” which is derived from the prolonged teeth of the “Pakhangba”, the Pythonic God of Manipur mythology.

Various traditional motifs are used with dyed yarn to ornament the sari with the jamdani

technique. The Jamdani technique of Moirangphee is the reverse of any other jamdani technique seen in India. The saris are made in both cotton/cotton and silk/silk bases.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2014



# Venkatagiri Zari Sari

Venkatagiri saris are hand-woven zari cotton saris popular for their Jamdani style weaving pattern. The history of the sari dates back to the early 1700s during the rule of Venkatagiri.

They were encouraged by the Velugoti dynasty of Nellore and also by the Bobbili and Pithapuram dynasties. In those days, they were mostly weaved for queens, royal women, and Zamindaris. Nowadays Venkatagiri saris are woven with Extra warp and weft designs using Jacquards.

The sari was registered under the Geographical Indications of Goods Act 1999 in 2011.

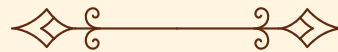


# Gadwal Sari

Gadwal saris are woven using silk in the border and pallav and using cotton in the body. The border is solid in colour using three shuttles. Extra warp design is woven in the border and Extra weft design is woven in the pallav using Jacquard.

They are woven in Andhra Pradesh and have their motif influence from South Indian architectural designs to traditional motifs like lotus and flowers.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2010.



# Habaspuri Odisha Sari

Habaspuri sari is one of the most popular saris of Odisha and is registered under the GI Act. These saris are woven by the weavers of Chicheguda & Kalahandi villages.

The pallav of this sari is brilliantly decorated with traditional motifs influenced by the region. The temple, fish, rudraksha, and flower motifs are commonly used for ornamentation. Earlier Hasaspuri was woven in coarse cotton yarn but presently it is also woven in silk and fine-count cotton yarn.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2012.

# Bichitrapuri Sari

Bichitrapuri sari is a unique and popular hand-woven traditional sari mostly produced by the weavers of the Bargarh district in Odisha. Bichitrapuri or Vichitrapuri stands out from other saris as it depicts geometric design (Ikat Pasapalli motifs) in the body.

The other motifs used in the saris are Shankha (Shell), Chakra (Wheel), phulla (flower), and various animals with deep symbolic meaning as well. Also, traditional fish or rudraksha motifs are woven on the border by extra warp technique. It is a double Ikat sari woven in both silk & cotton.

The `bandha` is performed by a tie-dye method which is unique in itself. To create this, yarns are rolled and tied in a distinctive style so that a certain portion of the yarn is prevented from absorbing dyes. This facilitates the weaver to have the motif on both sides of the Pasapalli sari alike. This bandha technique enables the weaver to weave the sari in different patterns, colours and multiple designs.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2006.



# Dongaria Sari

Dongaria is a primitive tribe of Malkangiri of Odisha. The people in this region use cotton hand-embroidered shawls woven with multi-coloured threads. Dongoria sari has been developed by Weavers' Service Centre, Bhubaneswar inspired by this shawl and now it is commercially produced by the weavers of Nuapatna in Cuttack district.

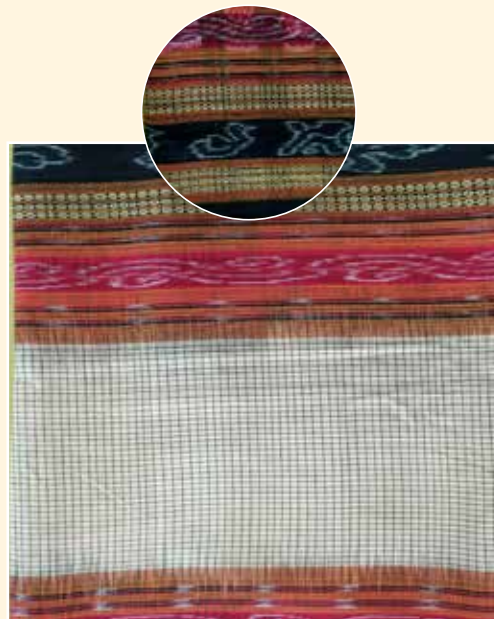
Geometrical motifs woven in the Dongaria sari are mainly inspired by the Dongaria shawl. These saris are woven using Jalla/Dobby extra warp/weft technique in cotton and silk yarn.



# Sachipar Sari

Sachipar is a traditional Sambalpuri cotton Ikat produced in the Bargarh and Sonepur districts of Odisha. The weave varies in nomenclature as per the design, which are Nabaranghi, Tarabali, Gitagobinda Bastra, etc.

The motifs used in this sari are Shankha (shell), Phula (flower) & fish, etc. Common motifs are Star, temple, conch, rudraksha, fish, chakra, lotus, swan, peacock, parrot, deer, elephant, horse, lion, etc. The sari is woven with a checked pattern in the body and a broad & elaborate border. It is developed using Extra warp and Ikat (tie & dye) technique weaving woven in mostly cotton yarn.



# Khandua Sari

Khandua sari mainly originated from Nuapatna village but with the increase in demand, weavers from the adjacent areas also started weaving this sari. Lotus, Lion, Elephant, and creepers are the motifs of Khandua but nowadays, contemporary motifs are also in use.

The border portion is a warp tie and dye whereas Anchal (Pallav) is a weft tie and dye. The specialty of the sari is its bold pattern in the body. It is a single Ikat sari, woven with 2 to 4-ply silk yarn.

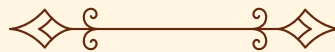
This Sari was registered under the Geographical Indications of Goods Act 1999 in 2010.



# Utkallaxmi Sari

Utkallaxmi saris are exquisite sambalpuri saris woven with flower motifs in a multicolor checkerboard pattern woven in the Bargarh district of Odisha. The checkerboard pattern is woven in a double ikat technique (both warp and weft are tied and dyed before weaving).

The rudraksha motif is commonly used in the border with the dobby technique. Utkallaxmi sari is a classic example of hand weaving in which traditional wooden looms are used to weave these exquisite & artistic pieces both in silk and cotton yarn.



# Maheshwari Sari



The beautiful conception of the Maheshwari sari dates back to the 18th century at Maheshwar in Madhya Pradesh. These saris were initially made of pure Silk, but with the passage of time, cotton yarn was introduced in the weft. A unique feature of the Maheshwari sari is that each has a specific name of its own, which indicates its distinctness. The saris may be plain at the center and have neatly designed borders, or they may have different variations of stripes and checks.

The saris fall under 5 broad categories namely Chandratara, Chandrakala, Beli, Baingan Chandrakala, and Parbi. The Baingani Chandrakala and Chandrakala are plain ones, while the Beli, Chandratara, and Parbi come with stripes or checks. It is GI Registered product Warp -20/22D silk and Weft -2/120s mercerized cotton as raw material and Reed Count- 88s is used. Designs motives are generally Floral, Narmada Lehar, Diamond, and various design inspirations from Maheshwar Fort.

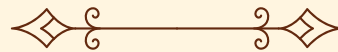
This Sari was registered under the Geographical Indications of Goods Act 1999 in 2012.

# Kovai Kora Sari

Kovai Kora Cotton saris are woven in Coimbatore region in Tamil Nadu. Dyed mulberry raw silk yarn (Kora) is used in warp and superior quality 2/100s mercerized cotton yarn is used in weft giving a crisp and elegant look. These saris have bright coloured borders, with occasional use of Zari. These are combinations of silk and cotton. The saris are woven by traditional weaving communities of Coimbatore, Tirupur and Erode.

They are woven on fly shuttle raised pit looms fitted with a jacquard mechanism.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2008.



# Salem Silk Sari



Salem Silk saris that are often referred to as Salem Silks are saris that come in vibrant and jewel tones. Salem silk saris come in different textures to suit the requirements of various occasions.

Salem is also famous for Silk and cotton dhotis and are famous for their luster, whiteness, technical excellence and beautiful border design. Borders are woven in extra warp with a dobby attachment. Sometimes, a solid contrast border on both sides of the dhoti is woven in three shuttle weaving techniques.

# Jyot Sari

Jyot Sari is woven with the 60s x 60s cotton in warp & weft. Traditional designs like Karn phool and dhana designs, which are woven in the border with the help of extra warp controlled by lattice dobby. Some of the other motifs that are very popular in Jyot saris are rui phool ( cotton flower ), six petal flowers etc.

The saris are made on handlooms in Nagpur and nearby villages in Maharashtra. Coloured selvedge and narrow borders in contrasting colors are generally seen in Jyot saris.



# Karvath Kathi Sari

Karvath Kathi Sari is woven with desi tussar silk, both in warp & weft in the body and 2/80s mercerized cotton is introduced for the border to give it more sturdiness.

The speciality of the sari is three-shuttle weaving as in tapestry weaving. The name Karvath is derived from the saw cutter teeth as the border has tooth-like projections on the field, which is obtained by interlocking the border weft yarns with the body weft yarns. The unique characteristics of the Karvath Kathi style is its designs on the border, which are region specific, such as Rui phool ( cotton flower ), Dholkar kinar jai phool, Wet phool, Amba Patti etc.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2017



# Raghvi Sari

Raghvi sari was popular in village khapa, tehsil-Saoner, Dist.-Nagpur.

This sari is woven with 60s cotton in warp & weft with an extra warp style of the border and the speciality of the sari is that pallav is woven with the khapa technique to form traditional Thikri and Nagi designs in Pallav.



# Kunbi Sari



The Goan Adivasi cotton sari is universally known as the Kunbi sari. Although the term “Adivasi” basically represents the local tribal community and the said sari was worn by this community.

The saris were originally made in Goa on handlooms, the weaves were very compact and not loose. The name for this sari is also mentioned in the tribal folk songs.

This weave stopped around 1985 with the decline of handlooms in Goa. Kunbi saris are known for their interesting colorful check patterns mainly in white and red.

# Chedi Butta Sari

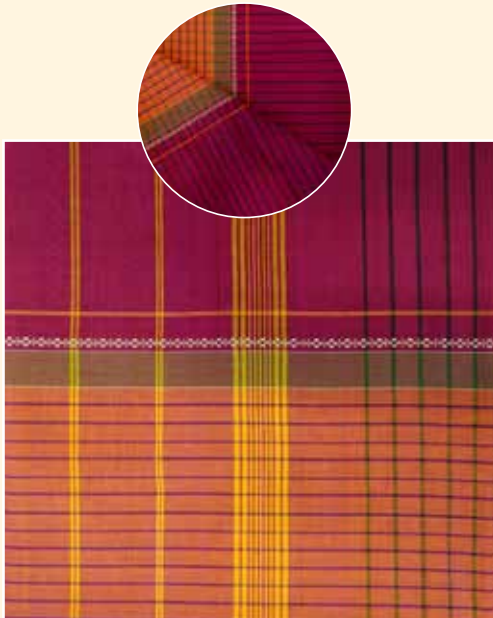
The motifs are woven by hand without using dobby/jacquard using cotton yarn in brighter shades. Chedi Butta saris are woven by the skilled weavers of the Veeravanallur village in the Tirunelveli district of Tamil Nadu. True to its name (“chedi” means “plant” in Tamil and “butta” means “motif”), this sari has the iconic “plant and flower” motif woven on the border and pallav (edge of the sari), and small buttas punctuated beautifully all over the sari.

It is woven using silk in warp and cotton in the weft with “chedi” motifs only. They are woven using fine silk and superior cotton yarns making them easily wearable and convenient to maintain.

They make for an easy choice as they are lightweight and breezy. Very few weavers are involved in weaving this sari today. Most of the weavers work for master craftsmen. In comparison to the amount of time and energy they invest in making one sari, the returns are barely sufficient to run their household.



# Chettinadu Sari



It is a cotton sari woven with a small extra warp border on both sides using a barrel dobby. Traditionally, this sari was woven in the Karaikudi area which falls in the Sivagangai District of Tamilnadu state.

Some of the saris were woven with the ‘Korvai’ technique for getting solid borders with ‘rekku’ designs. The pallav of the saris was woven with simple weft stripes and the borders are broad.

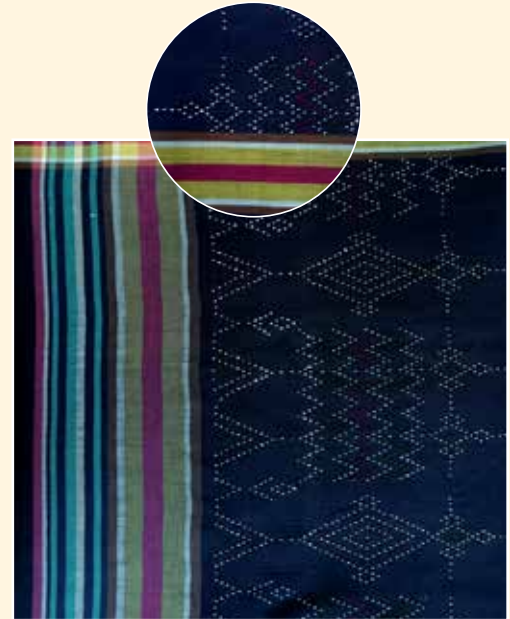
Bright colours like yellow, maroon, black, white, green etc. were used. The body of the sari is woven with a check pattern and sometimes with a warp stripe.

# Tangaliya Sari

Tangaliya is a rich repertoire of the 'Woven Dot' techniques. Mainly practised by the Dangasia community, this form of weaving requires a high skill level and an eye for accuracy. It is around 700 years old tradition, in which design patterns are created by beading in the extra-weft by exact counting of warp threads. The dotted-bead design (Daanas) is woven in plain weave, by knotting a contrast colour thread, along the warp and pushing them together to create the effect of raised dots.

Traditionally, Tangaliya weaving was done majorly in wool. It was hand spun in Situ, hence readily available. Due to the availability of ready-made yarns of a variety of fibres, hand-spun wool is not used anymore. Due to the change in market conditions in the last ten years, the community has started using cotton to produce a diverse product range.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2009



# Koorainadu Sari

Koorainadu sari is woven with cotton and silk in both warp and weft in a small check pattern. Warp and weft both have an alternate sequence of silk and cotton yarns in contrasting colours.

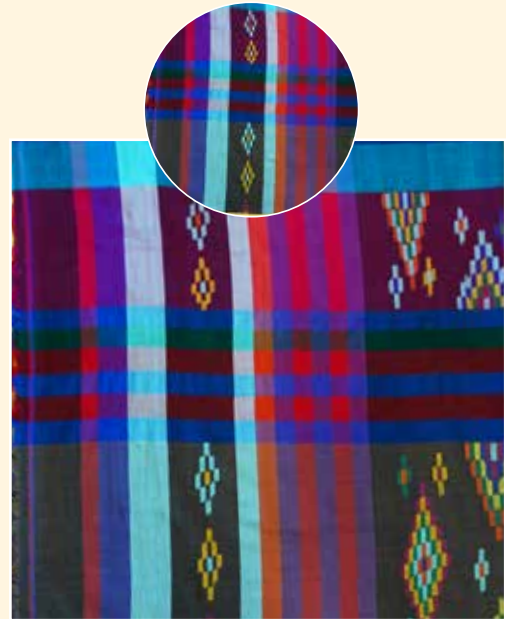
Silk warp and weft are dyed in one colour and cotton warp and weft are in contrast colours. The sari has small checks in the body. A solid colour border is woven using three shuttles to give a distinct and contrasting appearance. These saris are woven in weaving villages near Mayiladuthurai, Tamil Nadu and were mainly used as bridal saris.

The colours traditionally used are green, yellow and red. This sari is considered an auspicious sari by the community.

# Anwa Sari

A unique characteristic of the “Anwa sari” is the stripe effect on its running length, having an intricate design made from the Dolby/Jala technique with 100% cotton. These saris are woven on handloom in and around Anwa village in Tonk district of Rajasthan.

Beautiful mixed-colored stripes of one inch each with doobby butti work differentiate it from other saris. Doobby Zari butti work was also done at the border. Overall Small extra weft “butti” work with jala technique makes it attractive.



# Patan Patola Sari



Patola has a very old history. It is believed that the word “patola” must have been derived from the word “pat”, and in Sanskrit, it is called “patta” and in Telugu “patola”.

It has been mentioned in a travelogue dated 1342 A.D. a merchant named Ibn Batuta gifted patolas to many kings in their courts. The design patterns are geometrical graph-based designs, in which warp and weft (Double Ikat) are tied and dyed by the exact counting of threads before weaving. Fine silk yarn is used along-with real gold or tested zari for ornamentation in this fabric.

Weaving is done on the Hanging loom. White and red are prominent colours of their weaving. The square motif depicts the feeling of security, and the symbols of the Elephant, Parrot, Peacock, and Kalas(Jug) are all considered to be the auspicious symbol of saubhagya in a woman’s life. The Feeling of good luck and security are imbibed in the Patola, and hence, such auspicious symbols are found in them.

# Tussar Silk of Chhattisgarh

A variety of tussar silk is cultivated in various regions of Chhattisgarh including Raigarh, Bilaspur and Janjgir-Champa and is naturally found in colours such as dark honey, orange, gold and cream. Tussar Silk fabrics are woven using domestic reeled Tussar Silk yarn (Kosa) both in warp and weft. Most of the saris are woven with natural Tussar Silk Colour with a Temple border in contrast colour combination and small jala butis are woven in the body of the sari.

The Kosa silk of Champa is internationally recognised for its high quality and is characterised by its uneven textures and bright colours. The silkworms that produce the silk are reared on the bark of the Arjun (*Terminalia arjuna*) and Saj (*Terminalia tomentosa*) trees.



# Pochampally Ikat Sari

Pochampally saris, also known as Pochampally Ikat, is a traditional garment that originates from Bhoodan Pochampally in the Nalgona District, Telangana State.

Patterns are transformed into yarns in different colours by tying (resisting) and dyeing the exposed area repeatedly before weaving. The motifs used are geometrical and abstract. It is woven both in cotton and silk.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2004.



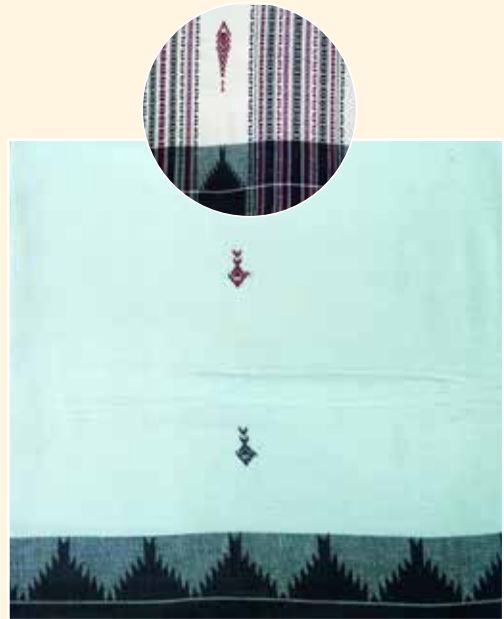
# Kotpad Sari

Kotpad sari is woven with vegetable-dyed (Aal root) with coarse count cotton yarn by the weavers of Mirgan community of Kotpad village in Koraput district, Odisha.

The whole roaster of red colours is extracted from the bark of Aal root and commonly ornamented with the motifs of crab, conch, boat, axes, fans, bows, temples, pots, snakes, palanquin bearers, huts, etc.

Inspired by nature. This is generally woven on a pit loom with coarse-count cotton yarn.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2005.



# Gopalpur Tussar Silk Sari



This sari is woven in Gopalpur village, district Jajpur of Odisha state. It is woven with tussar silk yarn on a frame loom using extra weft with Jalla /Patta technique. The motifs used in this sari are birds, chakra (wheel), and animal motifs inspired by nature.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2012.

# Biman Sari

Biman sari is inspired by the Dola Biman festival of Odisha which depicts “Biman as a carrier for God”. This sari is mainly woven in Nuapatna, Gopalpur with tussar silk, and in the Sambalpur region with mulberry silk.

The diyas (lamp), Biman (carrier), birds, etc. motifs are used with multi-color yarns. This sari is woven with cotton/tussar silk with an extra weft design using the Jalla technique.



# Vilandai Cotton Sari

Vilanthai is a place situated in the Ariyalur District of Tamilnadu state. It is a pure cotton sari woven with fine-count cotton yarn having extra warp cotton or zari designs.

The border designs are narrow in size with floral motifs / traditional motifs. These saris are woven with warp stripes, plain and lesser in check pattern.

# Baiga Chakdhariya Sari

It is a tribal bridal sari for the Baiga tribal community in Madhya Pradesh. Warp- 10s cotton and weft- 10s cotton as raw material and Reed count -28s is used.

Design motives are generally Diamond & other geometric patterns and extra weft bands in the pallav with fine checks pattern in the body.



# Ghicha Silk Sari



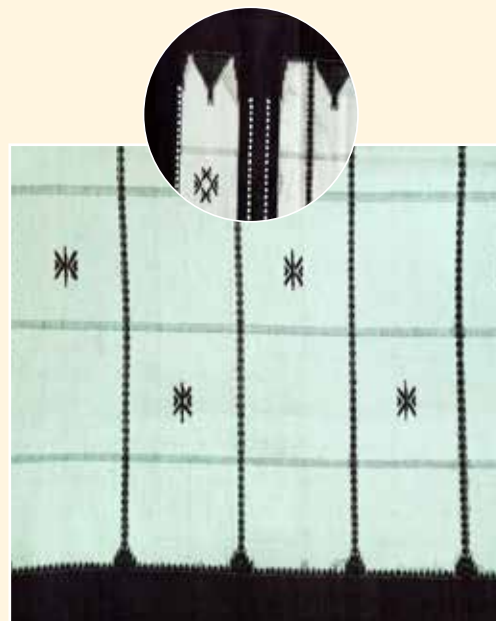
Ghicha silk is a type of Tussar silk yarn that is produced from pierced, cut, flimsy, insect-damaged and double cocoons. Jharkhand Ghicha sari is woven on a frame/pit Loom and sometimes Dobby is used for border design with mulberry / imported tussar silk in warp and ghicha in the weft.

Bhagaiya is the prominent place where a good number of weavers are producing this sari and it is very much similar to the Chhattisgarh ghicha sari.

# Bastar Mae Lugda Sari

Traditionally Bastar Mae Lugda saris were produced with a combination of heavy, thick unbleached handspun cotton yarn and Aal (natural) dyed yarns. Motifs are derived from animals, birds, trees, butterflies, and tribal Mud hut wall paintings.

The women of Chhattisgarh are well known for wearing a sari known as 'Lugda' in kachhora style along with the blouse which is known as 'Polkha'. The saris preferred by the female tribe are usually dyed with vibrant colours (red and green mostly).



# Tussar Sari

A variety of tussar silk is cultivated in various regions of Chhattisgarh including Raigarh, Bilaspur and Janjgir-Champa and is naturally found in colours such as dark honey, orange, gold and cream. Tussar Silk fabrics are woven using domestic reeled Tussar Silk yarn (Kosa) both in warp and weft. Most of the saris are woven with natural Tussar Silk Colour with a Temple border in contrast colour combination and small jala butis are woven in the body of the sari.

The Kosa silk of Champa is internationally recognised for its high quality and is characterised by its uneven textures and bright colours.

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# Kanchi Cotton Sari

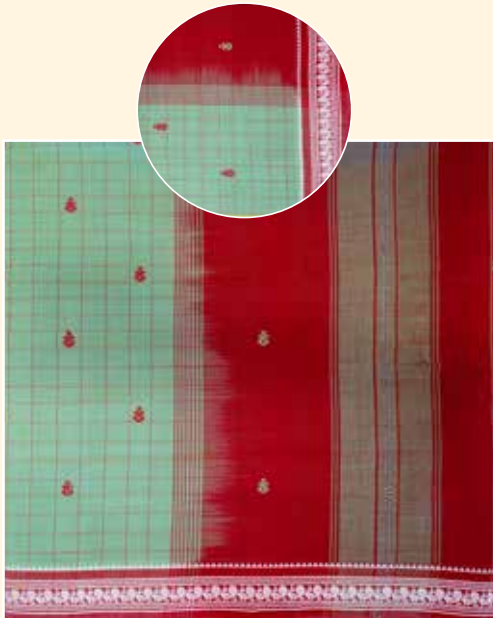
Kanchi cotton saris are woven in and around the city of Kancheepuram District, Tamil Nadu. The speciality of the Kanchi cotton sari is that it replicates the Kancheepuram Silk sari design and motifs in the cotton sari. The colours used in this sari are elegant.

These saris have broad borders and pallav with traditional motifs, which are inspired by Pallava temples like Yazhi (Manifestation of Elephant, Horse, Lion) Annam(Swan), Mayil(Peacock), Yanai (Elephant), Kuthirai(Horse), Maan(Deer), etc. with supporting motifs of Rudraksham, Seppurekku, Thalampoorekku, Muthukattam and Mayilchakra design etc. in fine count 80s cotton.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2019.



# Polavaram Sari



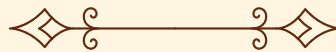
It is a Cotton sari in the 80s with super fine combed cotton yarn. These saris are woven mostly with petu cross border and buttas. Colours vary from pastel shades to dark shades to suit the taste of both urban and rural women.

These saris are woven in and around Machilipatnam in Krishna District. This variety of saris is suitable for women of all age groups as daily wear.

# Bobbili Sari

In Andhra Pradesh, on the southeastern coast of India, lies a village called Narayanapuram, the locale for traditional Bobbili cotton saris. Narayanapuram village has a close-knit community of three hundred weavers who work on fifty maggams (looms) in rotation and are dedicated to creating these cotton marvels which are famed for their softness and low cost.

Older generations recollect how the saris would cost as low as Rs.10 in the '60s. The soft cotton saris are still economically priced at Rs. 450 to Rs. 600 on average.



# Mangalagiri Sari

Mangalagiri saris and yardages are popular handloom products from the state of Andhra Pradesh. The name Mangalagiri is derived from the place Mangalagiri located 12 km away from Vijayawada. The town of Mangalagiri is not only famous for its beautiful saris but is also popular for being a pilgrimage destination as well. These saris are woven with finer counts of 80s cotton yarn.

Missing threads and light weight of saris woven with a Nizam border are the specialities of Mangalagiri saris. The Mangalagiri sari has no embellishments on its main body. It has a zari or golden thread work embellished with a Nizam border and Pallav. These geometrical and simple designs are inspired by tribal designs. The Weavers of Mangalagiri have upgraded their skills in the weaving of saris with cotton and silk combinations now.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2013.

# Paturu Cotton Silk Sari

The weavers of Paturu and its surroundings are famous for producing Cotton & Silk saris in plain, stripe and check patterns. Warp is 80s Cotton and weft is 20/22/ Denier Silk/ art silk. These Are lightweight saris woven with a Kaddi Anchu which is a plain Zari border.

The pallav is woven with stripes whereas the body generally is plain or has stripes or checks.



# Wangkhei Phee Stole



Wangkhei Phee is a textile fabric made of white cotton/silk. The fibre used for making the yarn is derived from “Lashing” (Cotton ball) and “Kabrang” (Mulberry cocoon). It is also extracted from the bark of the tree species locally known as “Santhak”. The local fibre is spun into threads and then dyed using the extracts of plants, bark, leaves, and flowers.

The fabric is transparent, has many designs on its body, and is popularly worn by women of Manipur for marriage ceremonies and other festive occasions. Originally, it was made using muslin for use by the Royal family of Manipur. The weavers were then stationed at the Wangkhei Colony, close to the palace but are now made at many places in Manipur.

Wangkhei Phee stole is an upper wrap like a dupatta, worn above the skirt called Phanek in the Manipur region.

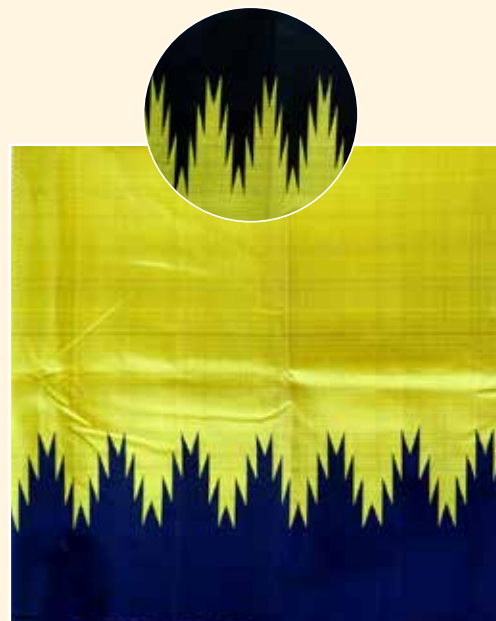
This Sari was registered under the Geographical Indications of Goods Act 1999 in 2014.

## Arani Silk Sari

Arani, the area that falls under Thiruvannamalai District in Tamilnadu is famous for its light and medium-weight silk saris woven with pure zari and pure silk extra warp border on single or both sides of the sari. The body is woven with single colour or mixed shot colour effect, Buttas are also woven on the body intermittently.

The pallav is woven with extra weft designs using pure zari or Half fine zari silk yarn. Jala or jacquard is used to get the extra warp/weft design effect on the borders and pallav of the sari. Both floral and geometric design patterns are used.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2008.



## Paithani Sari

The Paithani derives its name from Paithan, the place where it has been produced for over 2000 years. It is essentially a silk sari with an ornamented zari Pallav and border. The motif used is mostly traditional vines and flowers, shapes of fruit, and stylized forms of birds, and the sari is often known by the motif that dominates its border or pallav-Asavli (Vine and flowers), Narli (Kuyri), Bangdi Mor (Pea-Cock in a Bangle) and so on.

A special feature of the Paithani is that no mechanical means like the Jacquard or Jala are used to produce the design. Skilled weavers count the threads of the warp for each part of the design and using tiny cloth pirns or "Tillies", interlock the silk or gold yarn on the weft with them.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2010.



# Muga Sari

Muga Silk/sari is wild and geographically tagged for the Assam state in India. Muga silk sari is decorated with extra weft figures inspired by traditional Assamese motifs. The silk is famous for its extreme durability and has a natural yellowish-golden tint with a shimmering glossy texture.

It was previously reserved for the use of royalty. The durability of Muga silk fabric is beyond a lifetime, which is a known fact, and as the fabric ages its golden luster increases.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2007.



# Bhujodi Sari



The extra-weft technique of artistic hand-weaving in traditional geometric patterns from the Kutch district of Gujarat State known as Kutch weave is unique, woven in brilliant colors for which the product is known worldwide.

The geometrical design patterns are basically the small units repeated in different colours in order to achieve the desired design concept, with exact counting of warp and weft cotton threads, precisely carried out in weaving. Woven on the traditional pit looms / frame looms.

# Ikat Sari

Woven in a flying shuttle loom in the intricate double ikat style, the telia rumal is a valuable craft that has been exported for centuries. The word telia (meaning oil) comes from the artisan's distinctive use of castor ash and oil for colour retention. The word rumal (meaning handkerchief) is a nod to the square shape it was woven into for use as headgear.

Patterns are transformed into yarns in different colours by tying (resisting) and dyeing the exposed area repeatedly before weaving. Gingelly oil is used to make the fabric soft. It is woven using cotton. The motifs used are traditional and geometrical. It is an art of Ikat tradition using natural vegetable dyes.

Telia Rumal is a method for the oil treatment of yarn. It originated from Chirala in Andhra Pradesh. At Chirala, in the Prakasam district of Andhra Pradesh where the craft started, the weavers had stopped making Telia Rumals. People who acquired skills in this dying art took the lead to introduce this in Puttapaka village of Nalgonda district in Telangana.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2021.



# Mekhala Sari

Mekhala silk sari is a popular sari from the Assam state in India. Pat silk sari is decorated with zari figures inspired by traditional Assamese motifs. Pat or Paat silk is produced in Assam.

The silkworms feed on mulberry leaves, and the saris are usually white or off-white.

But now to meet consumer demand, they are dyed. Pat silk is used in creating the traditional Assamese Megala Chaddars (wedding saris).

It comes from the word Pat meaning 'pure' (white). Some Pat silk also comes from the northwest Himalayan regions, like Kashmir and regions near Afghanistan.

# Assam Silk Sari

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# Bomkai Siminoi Sari

Bomkai sari originated from Bomkai village in the Ganjam district of Odisha. The main production areas of Bomkai sari are Gunjam, Sonapur, Boudh, Dhenkanal, etc. Locally known as 'Bandha', the Bomkai concept of saris has been a part of Orissan culture since 600 B.C.

Traditional and nature-inspired motifs like swan, deer, lotus, lion, flower etc. are used in the sari. It is woven using Jalla/Dobby extra weft technique in cotton and silk yarn.

A Bomkai sari is largely worn by Kathak dancers around the world.



# Banarasi Rangkat Silk Sari

Rangkaat is a languishing weave of Banaras. In this, the ground of the sari is woven in multi-colour by the Karhua technique using different colours for the ground weft woven by the interlocking method. Ground wefts are generally woven in a diagonal fashion. Where the two different colours are interlocked some extra weft designs are woven on it in such a manner that it may conceal the interlocking.

Different colours of ground weft give the effect of a rainbow. This is a very rare and age-old technique of Varanasi. In the ground, 6 to 8 colours are used over which extra weft designing is done with gold and silver threads with Meena work.

This Sari was registered under the Geographical Indications of Goods Act 1999 in 2009.



# Raktambari Jamdani Sari



Jamdani has been described as the fabric that imitates woven air and is one of the most highly-priced products of Indian textiles, aptly titled 'Woven Breeze'. These saris are made from the finest cotton yarns, in which sometimes pure silver and gold zari are used to enhance the attraction of the pallav and body of the sari.

The design patterns are inspired by floral designs. Tone on tone is the most preferred style in which these textiles are woven using varied shades of whites, off-whites and cream colour.

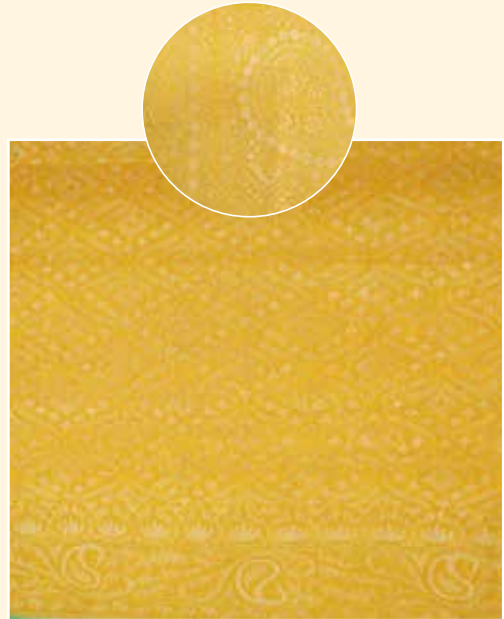
Traditionally handwoven using red colour, 'Raktambari' meaning blood red coloured. This exclusive jamdani sari is also worn by the bride at weddings. Raktambari sari is recognised for its red colour, woven in fine muslin cotton with a jamdani design with the extra weft, using gold and silver zari. The Konia buta is one of the important characteristic features of the Raktambari Jamdani sari, with intricate buti and border details.

# Pitambari Jamdani Sari

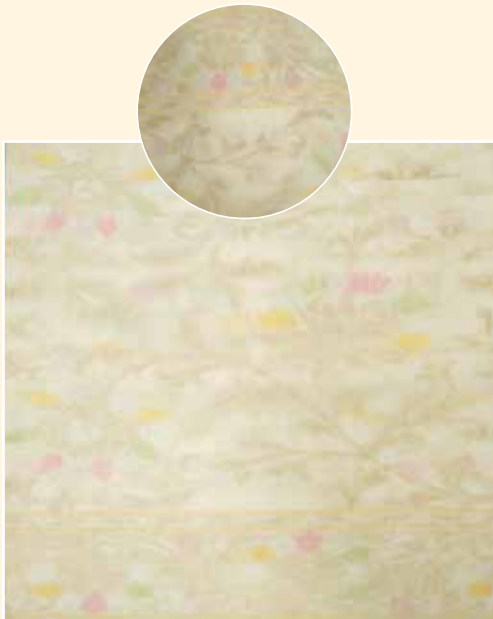
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Pitambari as the name literally means 'Yellow sky'. Mustard yellow being the main colour of the sari, it is woven with the traditional Jamdani technique. Traditionally handwoven using mustard yellow colour with the luxury of cotton fabric along with zari in Pallav. Pitambari is recognised as a fine cotton count fabric with intricately woven buta (Konia) on the pallav and all over buti / Jaal in the border with an ornate border.



# Shwetambari Jamdani Jaal Sari



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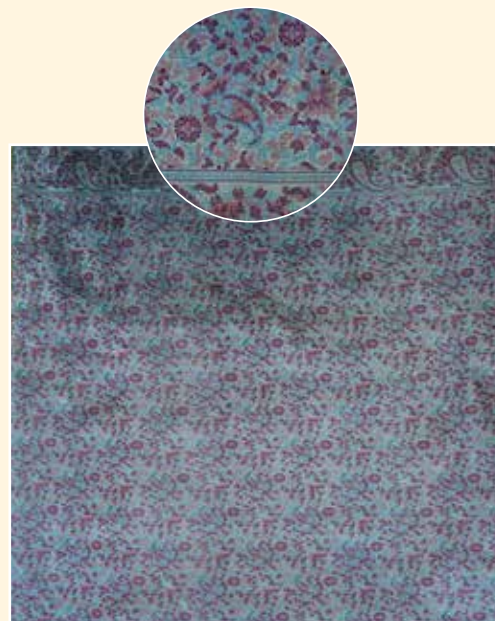
Traditionally hand-woven having White colour in prominence, Shwetambari denotes the colour white. The beauty of the white colour comes out with a handwoven base of fine muslin cotton ornated with extra weft zari of gold and silver with the jamdani technique.

The traditional Konia buta in the pallav with an intricate border and body design is a result of months of labour. White on white colour muslin is the most difficult to weave on the loom with the jamdani technique and hence it makes this Shwetambari an exclusive piece of Indian traditional textile.

# Satin Tanchoi Silk Sari

Tanchoi sari has very intricate designs in multi-colours interwoven in a satin weave. This technique was introduced by three Choi brothers in Surat and later on this technique was adopted by Varanasi weavers hence the name 'Tran' meaning three and 'Choi' from their name was the origin of naming this fabric as 'Tran-choi', now known as Tanchoi. This is a satin fabric over which the design is evolved with 2 to 4 colours weft and known as alfi, tilfi and chalfi satin tanchoi.

Tanchoi fabrics are woven on conventional Banarasi handlooms with the attachment of jacquard and sometimes with extra attachment. Normally five end satin weave is used for ground fabric and designs are formed by using differently coloured weft threads. The density of the warp is very high and the feel of the fabric is smooth because of the satin weave. The speciality of this silk sari lies in its smooth texture and the absence of any yarn floating on the back side. The sari is adorned with small intricate motifs, the most common being flowers, small birds in flight, and peacock and parrot motifs.



# Banarasi Shikargah Silk Sari



Shikargah is recognized as a Mughal period motif, which can be seen in miniature paintings of Jahangir time, which became a part of Banarasi sari substantially. During the Mughal period, around the 14th century, the weaving of brocade with intricate designs using gold and silver thread became the speciality of Banaras.

The Banarasi Brocade saris are woven with fine silk and decorated with intricate designs using zari and because of this ornamentation, it is relatively heavy. This heavy brocade silk carries curvilinear stems, leaves and flowers within which are distributed a range of animals, humans, rampant lions, fleeing deer and prancing horses.

This Sari is registered under the Geographical Indications of Goods Act 1999 in 2013.

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# Banarasi Butidar Silk Sari



Banaras or Kashi is known for exquisite hand-woven silks. Among the known traditional saris of India, Banaras Butidar silk saris, woven on throw shuttle pit looms, hold an important place. The most widely and commonly used pattern for decorating the ground of a sari is buti.

Buttis are arranged in the ground of the sari in half drop or reverse drop fashion. Sometimes small and big butties are used in combination and are woven with karhua technique using extra weft as Gold, Silver Zari, and Silk. There are different types of Bel (creeper), Buti (floral unit), Jaal (all-over pattern), and shikargah (Jungle scene) patterns, etc. woven intensively.

The patterns are woven generally in a half-drop repeat pattern. It is woven by the Karhuwa technique of weaving by using bobbins containing extra weft. Gold, silver zari, and silk yarn are woven in the extra weft. Majorly used buta in Varanasi are Chand Buta (Moon motif), Fardi Buta, Pan Buta (Betel leaf motif), Pankha Buta (Fan motif), Tikoni Buta (Triangular motif), etc.

# Bawan Buti Sari

A Bawan Buti Saree is a special saree made out of a technique in which there are Bawan(52) identical Butis(Motifs) in the entire ground of the Saree keeping the language intact i.e. the motifs densely woven in the Aanchal (Pallu) part and gradually decreasing towards the end.

The sacred symbols of the Hindu and Buddhist art namely lotus, chakra, swastika, Peepal leaf, Peacock, animals, etc., and other geometrical shapes often find predominance in the design motifs. It is believed that this technique of weaving has a history from the Buddhist period.



# Chanderi Sari



Chanderi weaving originated in Chanderi village in Madhya Pradesh which lies on the boundary of two cultural regions of the state Malwa and Bundelkhand. They are made from cotton, silk, and silk-cotton blends with delicately interspersed extra weft motifs. Weaving is done on pit loom as well as frame loom fitted with Jala designing technique. Lattice dobby is used for the extra warp border. One of the finest hand-woven magnificent craft, Chanderi Saree, is known for its gold and silver brocade zari and fine silk that exudes a class of its own.

These sarees are diaphanous and are woven in pastel colours with small buties and a narrow gold border. The pallu generally has fine lines in zari yarn. The motifs are very simple. Some examples are gold coin (asharfi), mango, brick (eent) and rosary beads (rudraksha) in the form of small buties.



# Pashmina Woolen Sari

Pashmina derives its name from Persian word Pashm meaning soft gold. It is known for its fineness, warmth, softness, desirable, aesthetic value and timelessness in fashion. Pashmina is obtained from the under coat of the domestic Pashmina goat called *Capra hircus* which is native to the higher reaches of Ladakh, the Tibetan plateau and the mountain region of Central Asia.

The sheared wool is dusted, dehaired and carded to obtain spinnable fibre. This fibre is then deftly hand-spun by Kashmiri women on local Charkhas. The hand-spun yarn is then delicately woven on Handlooms by local weavers. Washing and finishing then turns it into the exquisite Pashmina shawl. Registered under the Geographical Indications act the Kashmir Pashmina shawl is the choice of the elite, the world over.

In the last few years weavers have also introduced Pashmina Saree in the gamut of the Pashmina products. Pashmina Saree are presently being woven as Plain, Checks, Ikat and Kani Sarees.



# Dhaniakhali Cotton Sari



Dhaniakhali Saree is named after the place Dhaniakhali in Hooghly District, West Bengal. It is located at about 50 kms away from Kolkata. In earlier days the ground of the saree used to be in 'Kora' or natural grey with either red or black colour plain border.

Now a days, lattice dobby is used for weaving bigger designs. Dhaniakhali sarees are produced in Haripal, Rajbalhat Rasidpur, Dwarhata, Ramnagar, Gurap and Antpur area of Hooghly Disitrect in West Bengal.

Normally, cotton yarns of 80s to 100scount are used both in warp and weft with extra warp of 2/100s or 2/80s cotton yarn.

'Sar' reed is very common in Dhaniakhali and it is manufactured locally from Sar plant (A plant of Bamboo variety). The advantage of using sar reed lies in flexibility and its ethnic look of the fabric.

Dhaniakhali sarees are woven not in very close texture but with contrasting borders in red, black, purple, orange etc., emphasized by a serrated edge motif.

These broad borders known as 'maatha paar' or 'Beluarsi paar'.