

The Warp Weft

*Office of The Development
Commissioner for Handlooms*



वस्त्र मंत्रालय
MINISTRY OF
TEXTILES

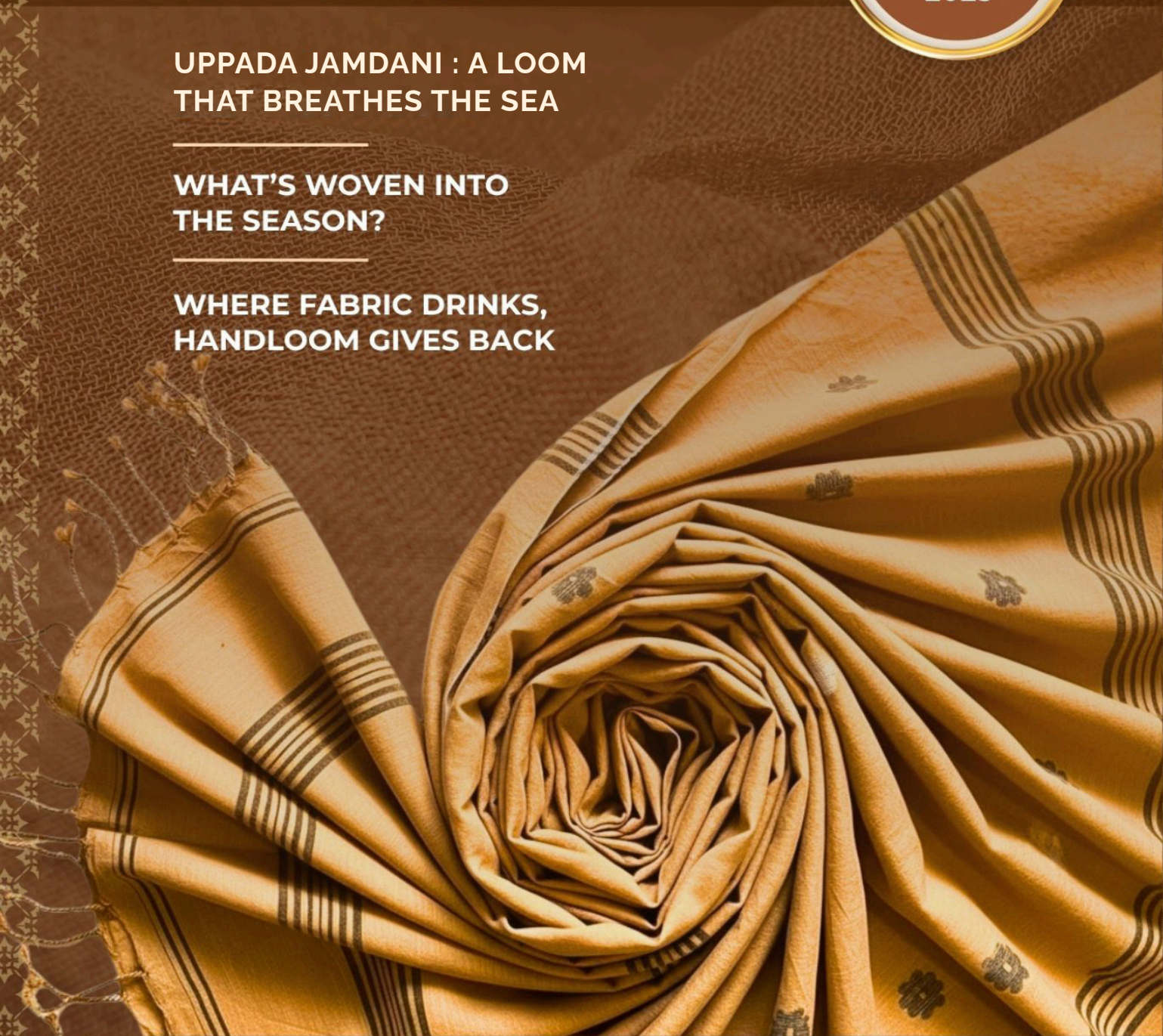
EDITION 1

NOVEMBER
2025

**UPPADA JAMDANI : A LOOM
THAT BREATHES THE SEA**

**WHAT'S WOVEN INTO
THE SEASON?**

**WHERE FABRIC DRINKS,
HANDLOOM GIVES BACK**



Warp & Weft

"Where tradition meets modern luxury"

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LETTER FROM DEVELOPMENT COMMISSIONER (HANDLOOMS)

The Warp & Weft Magazine by the Office of the Development Commissioner (Handlooms) begins on a high note with the intent to go beyond the usual, and to reimagine how we tell the story of India's handlooms.

A magazine, at first glance, may seem like just words and pages bound together. But Warp & Weft is more than that. It is rather a thread that ties together the past, present, and future of our handloom journey.

I am delighted to present the very first edition of Warp & Weft. This platform is a tribute to our weavers- the hands that keep India's cultural rhythm alive, and a reflection of how far the sector has come, from heritage to innovation, from tradition to modern expression.

Within these pages, you'll find stories, conversations, and insights that remind us of the beauty of a स्वदेशी भारत that continues to create with purpose, pride, and perseverance.

My heartfelt gratitude to everyone who contributed to this vision- the weavers, designers, writers, and readers who keep this ecosystem vibrant and alive. Together, let's continue to weave strength, creativity, and identity into the warp and weft of our nation.

Dr. M Beena IAS

DC (Handlooms)

Ministry of Textiles,
Govt. of India





HERITAGE & CULTURE

A LOOM THAT BREATHES THE SEA

A Loom That Breathes the Sea

Heritage and Culture

Uppada is not just a town in the Kakinada district of Andhra Pradesh you stumble upon; it is a town you feel. A salt-tinged breeze from the Bay of Bengal, the cry of gulls, and the hush of looms tucked away in small homes. This is where the Uppada Jamdani was born, not as an imitation of Bengal's Jamdani, but as its coastal cousin, carrying the similar philosophy of floating motifs but speaking in a lighter, silkier voice.

The magic begins before the loom. In early dawn, women sit with bundles of silk and fine cotton, their fingers coated in rice starch as they size the yarn. "The threads must be obedient," says one weaver, smiling, "otherwise they will dance in the sea air." In Uppada, even the climate becomes a collaborator. The humidity softens the threads, making them pliant enough to catch the shimmer of an inserted motif.

On the loom, two weavers sit side by side. The master weaver guides the design, while the apprentice follows, each stitch a heartbeat of discipline. With slender bamboo sticks, motifs are coaxed into being vines, paisleys, and sometimes a shell or wave, echoes of the coast itself. Unlike mechanical patterns, nothing here is fixed. Every motif is imagined, counted, inserted by hand, and tightened into place before the shuttle sings again.



What emerges is a sari so feather-light it could fold into a coconut shell. Collectors once called it woven air with a southern accent. A bride draping an Uppada Jamdani might not know the names of its motifs, but she will feel its story. Hours of silent labour. The salt of the sea in its sheen. The memory of fingers that refused to rush. And that is Uppada's secret, it doesn't shout its grandeur. It glows quietly, like the afterlight of sunset on the water.

Origins and History

Though the Jamdani technique is most famously associated with Bengal and Dhaka, Uppada's adoption and transformation of the craft is an anecdote of reinvention. It was in the 18th century, under the patronage of the East India Company and local nobles, that weavers in Uppada began perfecting this technique with their own coastal sensibilities. They wove motifs that reflected their environmental waves, fish, parrots, and temple-inspired geometry, while retaining the laborious hand-insertion of extra weft threads that defines Jamdani.

By the 1980s, Uppada Jamdani weaving had dwindled, but a revival spearheaded by master weaver Gajam Govardhana not only saved the craft but secured it a Geographical Indication (GI) tag in 2009. Today, Uppada stands as one of the few weaving centers where Jamdani survives as both heritage and livelihood.



Scan to know More

A Loom That Breathes the Sea

Heritage and Culture

The Weight of Air

What distinguishes Uppada Jamdani is its sheer fineness and lightness. Traditional saris were woven from handspun cotton yarns as fine as 100s count and above, though modern versions often use mill-spun cotton, silk, or blends. The warp threads are meticulously starched with rice paste: an old coastal trick to withstand tension in the salt-laden air. Local weavers insist that the region's humidity itself strengthens the yarn during weaving, a phenomenon once noted in Bengal's muslin production centuries earlier.

The weft motifs, however, are where the sari breathes: silk or zari threads are interlaced into cotton grounds, making patterns that appear to float. Unlike Banarasi brocades that rely on pre-arranged jacquard setups, Uppada motifs are free-drawn, demanding memory, precision, and hours of mental concentration. In the finest examples, the reverse of the sari looks identical to the front—an almost invisible technical feat requiring supreme control over warp and weft balance.



Weaving Without Maps

The loom is deceptively simple: a pit loom sunk into the earth, often set up inside homes. The weaving process is slow. Every motif is inserted by hand using tiny bamboo sticks or iron spindles. After each row, the weaver packs the warp carefully before throwing the shuttle. A single sari can take anywhere from 10 days to 6 months, depending on its complexity.

The ground fabric is formed through this synchronised dialogue, and then comes the moment of artistry: designs are hand-inserted into the weft, thread by thread, not unlike embroidery but done within the loom itself. Every motif, whether a wave, a mango, or a parrot, appears as if it were conjured inside the cloth, not stitched onto it.

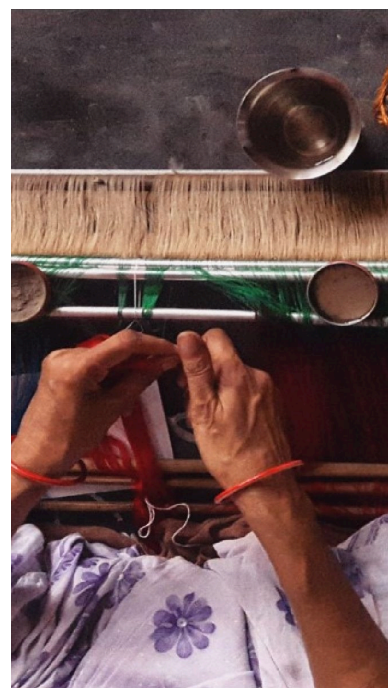
What sets Uppada apart is its collaborative approach and the subtlety of this process.

Weavers employ galla, adda, and countless tiny thilis (sticks) depending on the intricacy of the design. Unlike surface embellishment, these motifs dissolve seamlessly into the sari's translucent body. On the reverse, there are no floating, unfastened threads—only the same clarity as the front, as if the design has been breathed through the fabric itself. The surface remains smooth, the motif visible but never tangible, a pattern you can see yet cannot feel.

The result is a textile that seems paradoxical: light as air yet demanding months of labor, fragile to look at yet strong enough to endure generations.

An Uppada Jamdani does not shout its artistry; it reveals itself slowly, in the way light filters through its weave, or how a motif glimmers when the fabric is held against the sun.

It is both a saree and a story of roots that stretch from Persia to Bengal, and of a coastal town that reimagined a centuries-old craft into its own.



A Loom That Breathes the Sea

Heritage and Culture

Motifs and Aesthetics

While Bengal Jamdani leans on floral butas and Persian-inspired vines, Uppada motifs often mirror its ecology and Dravidian temple architecture. Fish (matsya), parrots (chiluka), peacocks (mayil), and intricate geometrical lattices are common. A distinctive feature is the play of negative space: motifs are not densely packed but allowed to 'breathe' across the translucent ground, echoing the vastness of the sea horizon.

Another detail unique to Uppada is how saris are marketed by weight. A sari weighing barely 100 grams is considered a pinnacle of finesse, an achievement whispered about with the same pride as a jeweler describing the clarity of a diamond.



Today, Uppada Jamdani is both a heritage craft and a thriving economic activity. While exports and luxury boutiques have embraced it, the looms still remain inside humble homes, where one can hear the clack of bamboo shuttles mixing with the sea breeze. Every saree that leaves Uppada the discipline of hands that work twelve-hour days, the memory of threads counted and recounted, and the quiet defiance of a town that refused to let its weaving vanish.

FW TRENDS IN HANDLOOM

WHAT'S WOVEN INTO THE SEASON?

What's Woven into the Season?

FW Trends in Handloom

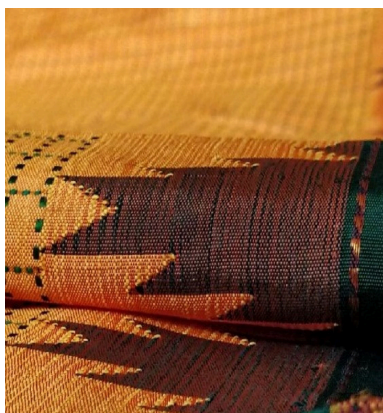
Slow, local and sustainable: durability as design

This season's biggest throughline is sustainability that actually touches the loom. Handloom's low-tech, low-energy process and use of natural fibres fit neatly into brands' push for traceable supply chains and longer-lasting garments. Government and industry reports continue to underline handloom's economic and cultural importance, and new campaigns aim to boost domestic demand for indigenous textiles. These policy and market signals are helping translate craft practices into viable, scalable business for weavers.

What this looks like in practice: jackets dyed with natural vats, layered knits in handspun wool, and made-to-order weaving runs that favour repairability over disposability.

Heritage techniques reimaged weaves regional meet modern silhouettes

Expect Ikat, Jamdani, Khadi, Pochampally and Kasavu to show up not just as "traditional" sarees but as structured blazers, roomy palazzos, bomber jackets and fusion shirting. Designers are reframing regional motifs as surface texture and handloom as constructional fabric rather than only as ethnic garment. High-profile runway moments this year have also incorporated handwoven textiles into couture and ready-to-wear collections, bringing craft to international audiences.



Texture, imperfection and storytelling material

Fall-Winter wants weight and tactility: slubby cottons, nubs and slubs in silk, boucle-like handspun wools, and visible selvages. Imperfection is celebrated as irregular weft lines, visible knots, and dyed variations read as provenance rather than flaw. These visible signs of process help garments carry a story (and a premium). Brands and boutiques are using hangtags and social media storytelling to communicate the maker, village and technique.

Translation for shoppers: look for handlooms in unexpected places- a structured coat, a casual oversized shirt, or a layered set, not just the festival saree.

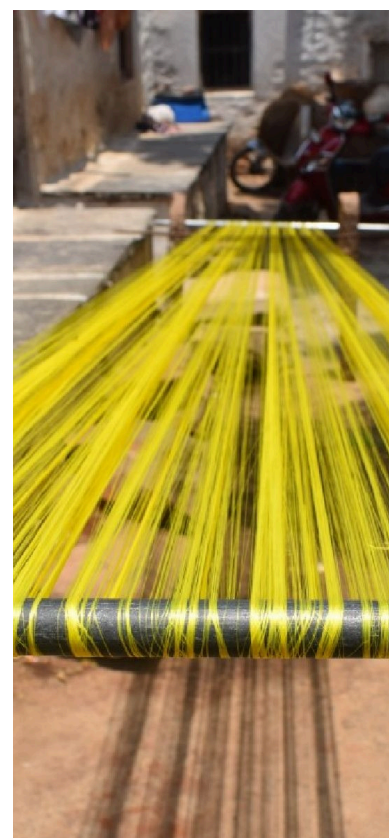


Colour for the season: EARTHY depth with hopeful POPS

The season's palette is grounded: warm browns, ochres, deep rusts and moss greens are paired with softer hopeful hues and cool accents.

Pantone's Autumn/Winter reports and fashion week colour roundups point to a mix of comforting neutrals and accent tones that suit handloom's natural dyes and hand-spun yarns. The result: garments that feel both rooted and contemporary.

Style tip: pair a chocolate-brown handloom coat with a brighter handwoven scarf to balance depth with energy.



What's Woven into the Season?

FW Trends in Handloom

Craft + contemporary collaborations: designers, tech and marketplace

The line between artisan and designer is blurring.

Established designers who show at couture and international weeks are collaborating with weaving clusters to scale motifs; meanwhile marketplaces and trade fairs spotlight handloom capsule collections for urban buyers.

Events and expos earlier this year have amplified handloom in trade circuits, a signal that buyers are ready to stock artisanal pieces that can be produced at commercial scale with fair margins. For makers, this means design partnerships, product development support, and new routes to market. For brands, it's the opportunity to anchor collections in craft credibility.



Styling trends: How people will actually wear handloom this season?

- Layered minimalism: lightweight handloom shirts under heavy handwoven coats.
- Work-to-evening suiting: handloom blazers cut softly and worn with relaxed pants (think palazzo or tapered trousers).
- Textured monochrome: single-tone outfits that play with weave and finish rather than prints.
- Mix-and-match artisan accents: a machine-knit sweater with an ikat scarf or a jamdani insert on a denim jacket.

Practical takeaway: handloom is versatile; treat it like your wardrobe's textural anchor rather than seasonal novelty.

Quick checklist for buyers and brands

- Ask: who made this? where was it woven? Is it IHB certified?
- Prefer natural dyes and natural-fibre blends for winter warmth and breathability.
- Choose pieces with repairable construction (visible seams, simple linings).
- Mix handloom with modern staples to increase daily wearability.
- Support transparent projects and certified artisan partnerships.

Handloom remains a livelihood engine for millions of weavers and artisanal families. Consumer demand and campaigns encouraging domestic buying are boosting visibility for weavers and their clusters. ___Buying thoughtfully: choosing verified sources, learning about the maker, and preferring pieces designed for longevity, directly supports that ecosystem. The Swadeshi Campaign 2025 by the Ministry of Textiles aims to boost domestic demand for Indian textiles, strengthening market pull for weavers.

What's Woven into the Season?

FW Trends in Handloom

Why does handloom feel right for this FW?

FW wants things that feel warm, honest. Handloom supplies texture, provenance and a slower tempo, qualities that gel up with a season built around layering, comfort and tactile pleasure. More than a trend, handloom this season reads like a practical philosophy: buy less, choose well, and wear stories. If you're curating a wardrobe or a collection, start with a handloom piece that can act as a foundation, it will age, patina and tell your story long after the season has passed.



THE 101 SUSTAINABLE DIY

HOW DOES A HANDLOOM TURN A HOUSE INTO A HOME?

WHERE FABRIC DRINKS , HANDLOOM GIVES BACK

WHEN WASTE TURNS TO WONDER, AND RUGS WALK THE RUNWAY

How Handloom Turns a House to a Home?

The 101
Sustainable DIY

A building is a conglomeration of stone and mortar, an edifice of utilitarian intent; a house is no more than a vessel of habitation. A home, however, symbolises lived experience, a palimpsest of memory. It is in the languid cascade of sunlight upon a handwoven throw, the gentle susurrations of hand-woven curtains stirred by a wayward breeze, the meticulousness of an Ikat cushion pattern that arrests the eye and compels the heart to acknowledge it- and suddenly, the inanimate exhales, becoming animate, resonant, alive. In this discerning age of 2025, handlooms are reclaiming their erstwhile eminence in interiors, transmuting spaces of mere occupancy into sanctuaries suffused with warmth, tactility, and heritage.

As one enters the precincts of Udyog Bhawan, seat of the Ministry of Textiles, the patina of historical gravitas is immediately apprehensible. The sandstone walls of Udyog Bhawan exude a muted majesty, their very molecules seemingly steeped in deliberation and the weight of policy forged over decades. Outside, the Delhi sun presses down with its characteristic lethargy, shimmering upon asphalt and sandstone alike, enrobing the city in a gauzy haze. Within, however, an alternative cadence asserts itself: a deliberate, hushed rhythm of purpose, unhurried yet inexorably resolute. Traversing its corridors, one encounters a singular interlude, a hallway adorned with portraits drawn from the nation's artisanal pantheon: Panipat, Pochampally, Bhagalpur, Sualkuchi, and more. Each fabric human endeavor, these weavings do not clamour



for attention; rather, they insinuate themselves into consciousness, a gentle whisper of skill, memory, and labour transmitted from hand to loom. There is an almost ontological reassurance in their presence, as though the walls themselves recognise the persistence of rhythm, continuity, and quiet diligence.

Likewise, at first glance, décor may seem like a superficial layer, but it's often the starting point of turning a house into a home. Handlooms, with their rich textures, colors, and cultural stories, have this subtle power: they breathe personality, warmth, and life into any space. It's in these carefully chosen, tactile moments that spaces start to reflect you: your heritage, your tastes, your sensibilities.

In 2025, as modern lifestyles demand both aesthetics and meaning, handloom is not just an accessory, it's the soul of your home.

How Handloom Turns a House to a Home?

The 101
Sustainable DIY

Handloom Everywhere

Handlooms aren't made for living rooms. Light cotton and linen fabrics make curtains soft and airy, creating an intimate ambiance. Table runners, napkins, or even towels in handwoven textures bring subtle touch to kitchens and bathrooms. Even wall décor, framed Pichwai or embroidered panels, adds a depth that mass-produced items cannot copy-and-paste. The key to modern handloom styling is balance.

Take Ikat, with its blurred geometric motifs achieved through a laborious resist-dyeing process. Once confined to traditional attire, Ikat now graces cushions, bed runners, and upholstery, introducing movement, energy, and cultural depth into living spaces. A sofa dressed in a vibrant Ikat throw immediately commands attention, without shouting, because the color, texture, and imperfection of the weave speak volumes.



Why Handloom Belongs in Modern Interiors

Texture = Warmth & Human Scale

Flat surfaces can feel sterile. Handloom adds tactility, breaking monotony with slubs, stitches, and weave-depth.

Narrative & Provenance

Every weave tells a story of village looms, resist-dyed threads, or stitched patterns. Homes in 2025 lean into artisanal pieces to show authenticity and heritage.

Depth Without Clutter

Layered fabrics create richness without overwhelming the eye, replacing the “all-white minimalism” trend of the 2010s.



Room-by-Room Recipes

Handlooms have moved into every corner of the home. Kitchens benefit from block-printed table runners, napkins, and placemats, while bathrooms gain rustic elegance with handwoven towels and bath mats. Even home offices are enriched with handloom rugs or wall hangings that bring calm and focus. The adaptability of these textiles makes them perfect for modern, multifunctional spaces.

Living Room

- Anchor: Neutral khadi sofa
- Rug: Flat-woven dhurrie
- Accent: Ikat cushions + one Khun silk-cotton cushion
- Throw: Kantha quilt

Tip: Repeat one accent colour (like teal) across 2–3 small items.



How Handloom Turns a House to a Home?

The 101
Sustainable DIY

Bedroom

- Base: Mangalgiri cotton bedspread
- Curtains: Jamdani sheer layers
- Accents: Ikat bed runner + Kantha cushion

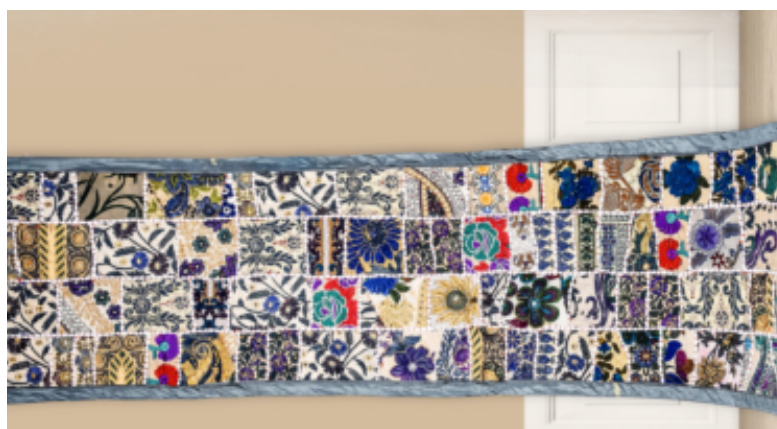
Tip: Keep sleeping surfaces natural fibres; reserve silk for highlights.



Dining

- Runner: Sturdy Mangalgiri cotton
- Napkins: Handloom cottons in muted hues
- Placemat: Mini chindi durrie weave

Tip: Washables for everyday; silks for occasion.



Home Office

- Rug: Neutral Panipat handloom under desk
- Wall: Pichwai textile or Tangaliya panel for Zoom backdrop

Tip: Textiles improve acoustics and mood.



How Handloom Turns a House to a Home?

The 101
Sustainable DIY

Ways to Use Handloom in Home Décor

You can bring handlooms into your home through a variety of techniques: tie-and-dye, Kalamkari, hand block-prints, Kantha embroidery, and more.

1. Cushions & Upholstery:

Khun fabric from Karnataka and Maharashtra, traditionally woven by blending silk and cotton on pit looms, adds texture and sheen to cushions, bolsters, or even accent chairs.

2. Curtains & Drapes:

Jamdani from Bengal or Chanderi from Madhya Pradesh, with their fine translucence and delicate motifs, make graceful window treatments that filter light beautifully.

3. Lampshades:

Pochampally Ikat from Telangana, with its striking geometric resist-dyed patterns, turns ordinary lampshades into art pieces that glow with heritage.

4. Rugs & Dhurries

Flat-woven dhurries from Rajasthan or Uttar Pradesh are durable, reversible, and perfect as area rugs, adding both geometry and grounded warmth to living rooms.

5. Quilts & Throws

Kantha from Bengal, hand-stitched layers of soft cotton, creates cozy bed covers or sofa throws that carry the charm of handcrafted detail.

6. Wall Hangings & Panels

Phulkari from Punjab or extra-weft weaves like Tangaliya from Gujarat can be framed or hung as tapestries, transforming textiles into visual stories on your walls.

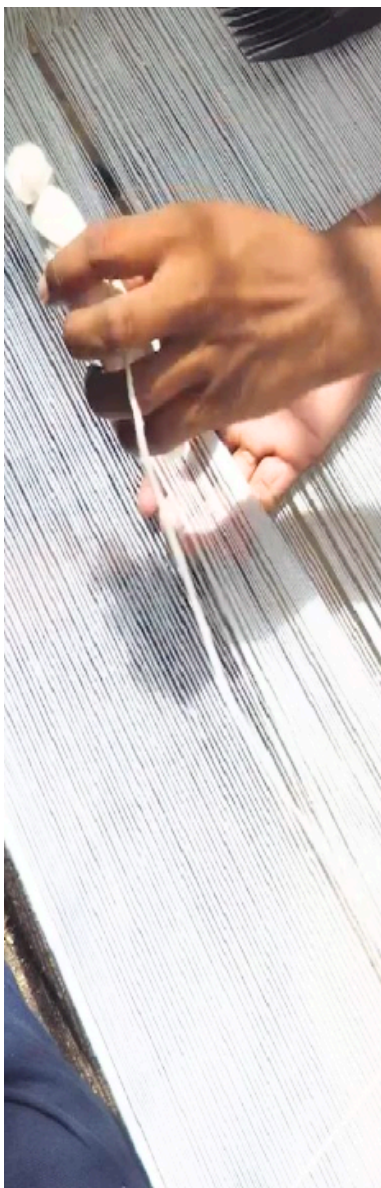
7. Bed Linen & Spreads

Handwoven cottons from Kerala or Andhra Pradesh are breathable and sustainable, perfect for bed .

sheets or spreads that feel cool against the skin.

8. Dining Linen

Though often combined with other craft techniques, handloom bases (like Mangalgiri cotton from Andhra Pradesh) are excellent for table runners, placemats, or napkins, adding authenticity to dining setups. Also, sturdy handwoven fabrics like khadi or denim weaves from Tamil Nadu can be fashioned into poufs and oversized cushions for informal lounging spaces.



A house shelters; handloom humanises

Every now and then, the handloom brings out the best in your home. The reminiscence of washing that one favourite bedsheet for the hundredth time, and it never falls apart. It takes a second to judge someone by expression; the handloom, on the other hand, expresses the 'someone' in you. The comfort that no one sees, but you yourself have witnessed in its different versions.

Homely (and culturally) yours...

Where Fabric Drinks , Handloom Gives back

The 101
Sustainable DIY



Every garment we wear is thirsty. Long before it rests in our closets, it has consumed water in ways both visible and invisible, through cultivation, spinning, dyeing, and finishing. In the fast-fashion world, this thirst is insatiable: a single T-shirt can consume up to 2,700 liters of water, while a pair of jeans may demand 10,000 liters over its lifecycle.

But there is another story: quieter, humbler, and far less wasteful. The story of the handloom.

Recent research by IIT Delhi on cotton handloom bedsheets reveals that while handloom production does consume water, especially in dyeing and finishing, it uses it far more judiciously than its industrial counterparts. In fact, water accounts for just 11% of the total carbon footprint load of a handloom bedsheet, compared to the massive water intensities associated with powerloom and mill-made fabrics.

Unlike large-scale factories, handloom clusters often rely on rain-fed cotton, small-batch dyeing, and traditional methods that naturally cut down water demand and wastewater pollution. Where powerlooms centralize production with chemical-heavy processes, handlooms distribute it through communities, eradicating the ecological stress on any single river or aquifer.

Dyeing Without Drowning

The biggest water hotspot in handloom comes from yarn dyeing, but even here, scale makes the difference. Many cooperative societies still use localized dye houses that treat water in manageable quantities. Some weavers are returning to natural dyes, drawn from plants, roots, and minerals, which not only reduce water contamination but also revive indigenous knowledge systems.



Different Responses of Different Handlooms

One fact stood out that handlooms are not a single, monolithic tradition. They are a constellation of practices, each shaped by geography, raw materials, and the cultural imagination of weavers.

Every cluster responds differently to the challenge of sustainability. In Jamdani weaving, motifs are inserted by hand, ensuring precision in yarn usage and minimal wastage.

Where Fabric Drinks , Handloom Gives back

The 101
Sustainable DIY

In Assam, Muga silk's very biology makes it one of the most sustainable fibers in the world, its golden threads spun without chemical dyes and with silkworms reared in symbiosis with nature.

In Andhra Pradesh, Ikat's tie-and-dye method, though labor-intensive, results in dyeing yarns before weaving, often conserving water compared to post-weaving dyeing methods.

Whereas Balaramapuram, one of Kerala's oldest and most significant handloom hubs, is a laboratory of tradition and innovation. Known for its fine cottons and enduring designs, this cluster has long experimented with dyeing and finishing techniques that intersect with Ayurveda. Here, artisans draw from an astonishing palette of over a hundred roots, barks, leaves, and flowers. These natural resources are blended not just to achieve rich hues, but to impart medicinal qualities to the cloth itself. Chindi durries are handwoven rugs made from shredded fabric scraps, aka textile remnants that would otherwise become waste. Woven on floor or horizontal handlooms, these durries turn discarded threads into functional art. Each strip of fabric is manually interlaced with cotton warp threads, creating patterns that are both durable and aesthetically rich. By reusing material instead of spinning new yarn, these durries conserve water, energy, and raw material while sustaining traditional handloom practices.

All in all, these are not modern "green practices" imported from elsewhere, they are centuries-old traditions that inherently valued balance, thrift, and harmony with the environment.

What's Tomorrow for Conscious Weaving?

The IIT Delhi study makes a strong case that handloom not only has 75% lower carbon emissions than powerloom (air jet) but also propounded opportunities to further cut its water load. By shifting from wood fuel to cleaner energy, investing in solar power, and optimizing dyeing techniques, the water footprint of handloom could shrink even more.

At a time when the fashion industry is the second-largest consumer of water globally, handloom emerges as both heritage and hope. Every saree, bedsheet, or stole carries not just motifs of culture, mayhap a blueprint for sustainability.

When you choose handloom, you are choosing rivers over runoff, aquifers over effluents, and a future where fashion doesn't have to cost the earth a drink.



When Waste Turns to Wonder, and Rugs Walk the Runway

The 101
Sustainable DIY

A saree that once lived as a banana stem. A handbag that once lay as a humble rug on the floors of Tamil homes. Two unlikely stories, now stitched together by the loom of sustainability. Let's talk about it.

...The saree that sprang from fields

In the lanes of Anakaputhur near Chennai, weavers sit at their handlooms, not with silk or cotton, but with strands teased out from banana peels, lotus stems, and aloe vera stalks. Fibres that once rotted on farmlands now find second life as threads.



The process is exacting. Banana fibres are extracted from the pseudostems, stripped, sun-dried, and softened before being spun into yarn. Lotus stalks yield delicate filaments, almost gossamer in feel, while aloe adds strength and sheen. Blended together, they form yarns that are then hand-dyed in natural colours: indigo from leaves, turmeric for golds, and madder roots for hints of red.

Sarees that weigh nearly half of a conventional silk drape, are breathable, and entirely biodegradable. Each six-yard creation uses fibres from nearly 1,000 banana plants, turning what was once agro-waste into wearable elegance.



Each six-yard creation uses fibres from nearly 1,000 banana plants, turning what was once agro-waste into wearable elegance. It is a farmer's waste turned into a weaver's wage. In an age where fashion is accused of excess, these "plant silks" stand as gentle rebellions, tender, breathable, and entirely biodegradable.

...The rug that became a runway star

Far away, in Bhavani of Erode district, the Jamakkalam, bold, striped floor rugs once spread during harvest festivals, had slipped into memory. No longer did families gather on them; no longer did looms thrum with their making.

Until designer Vino Supraja walked in. What she saw as fading heritage, she chose to reimagine. At London Fashion Week, models strode with handbags sculpted from jamakkalam stripes, jackets patched with its colours, and silhouettes that dared to place a forgotten weave on the global stage.

The world applauded. Not just the audacity of colour, but the story stitched into every piece: a craft almost lost, returned to life with pride.

Handlooms have moved into every corner of the home. Kitchens benefit from block-printed table runners, napkins, and placemats, while bathrooms gain rustic elegance with handwoven towels and bath mats. Even home offices are enriched with handloom rugs or wall hangings that bring calm and focus. The adaptability of these textiles makes them perfect for modern, multifunctional spaces.



When Waste Turns to Wonder, and Rugs Walk the Runway

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Woven together by one word

Sustainability

The banana peel saree and the jamakkalam bag might seem worlds apart, yet they share a philosophy. Both rescue what the world discards, be it waste from fields or looms gathering dust. Both carry within them the pulse of communities that refuse to fade.

In their warp and weft lie lessons for the future:

Waste can be reborn as wonder.

Heritage can stride alongside modernity.

Sustainability is not a borrowed trend, rather an inheritance India has long held.



The loom as a compass

The path ahead is not without knots. Fibres from banana and lotus demand labour. Jamakkalam's coarse weave resists sleek tailoring. And markets must be taught to see these creations not as curios, but as covetable. Yet, the loom has always been more than a tool. It points us back to slower rhythms, to mindful making, to beauty that does not come at the planet's expense.

From Chennai's fields to London's catwalks, India is weaving a narrative the world is ready to wear.

FESTIVE FOREVER

BENGAL IN A LAAL PAAR DRAPE

KASAVU IN ONAM 2025

NINE HANDLOOM SAREES: NAVRATRI 2025

ALL ABOUT SWADESHI CAMPAIGN 2025

Bengal in a Laal Paar Drape

Festive Forever

There are some impetuous things that are harmless. One such is on Dashami day of wearing laal par (read: red bordered) saree.

On a crisp autumn morning in Bengal, the streets echo with the rhythmic beat of the dhaak, and the scent of incense drifts from every pandal. Amid the color and chaos of Durga Puja, one sight never fails to capture attention: women draped in Garad-Korial, famously known as the timeless Laal Paar. In the variegated medley of Bengal's sartorial heritage, the Garad-Korial saree occupies this singularly exalted niche.

Its very name, Garad, is etymologically rooted in gorod, connoting 'white' or 'spotless', a descriptor that aptly evokes the immaculate serenity of its silk body. Woven predominantly from mulberry or tussar silk, the saree's unadorned expanse makes it what it really is for the dramatic interplay of crimson borders and exquisitely rendered paisleys (kalka), an aesthetic marriage of simplicity and regality.



The origins of the Garad-Korial sarees are inextricably entwined with the history of silk weaving in Bengal, particularly in the venerable district of Murshidabad. Once the thriving capital under the Nawabs, Murshidabad emerged in the 18th century as a hub of silk production, its looms humming with a craft that would soon captivate not only the subcontinent but also European connoisseurs. Indeed, the British East India Company eagerly exported vast quantities of Bengali silk to Europe, enchanted by the delicate sheen and texture of this native fabric.

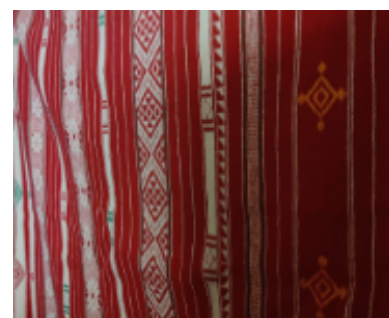


Beyond just a vesture, the Garad-Korial saree is a cultural artefact, imbued with symbolic significance: the red-and-white dichotomy, punctuated with paisley motifs, is emblematic of prosperity and auspiciousness. It is the sartorial sine qua non of Sindoor-Khela during Durga Puja, and has historically graced weddings and religious observances. In bygone eras, even the ostentatious zamindars would don Garad-Korial dhotis while performing rituals, thereby entwining the fabric with ritualistic gravitas and social distinction. What renders the Garad-Korial saree truly exceptional, however,

is its eponymous Korial technique, a weaving method of such meticulous complexity that it necessitates the concerted dexterity of two weavers.

Three shuttles choreograph a delicate ballet across the loom: two managed by one weaver, the third by another, interlacing the yarns to conjoin body, border, and pallu with consummate precision. The pallu's paisleys are executed through a jala pattern harness called naksha, additional motifs, or butis, are wrought with diminutive shuttles (nalis), each confined to its designated locus. The outcome is a textile simultaneously ethereal and resilient, lightweight yet capable of retaining its sculpted elegance upon draping. Murshidabad remains the fulcrum of this artisanal enterprise, where throw-shuttle pit looms perpetuate an age-old dialogue between tradition and craftsmanship.

While contemporary markets teem with variations, the authentic Korial technique has become a rarefied treasure, underscoring the imperative of its preservation. Laal Paar tells a story of hands that wove it, of festivals it adorned, and of generations who cherished it.



Kasavu in Moments of Onam 2025

Festive Forever

September in Kerala always begins in shades of white and gold. This year, Onam unfolded in its familiar rhythm of pookalams, sadhya feasts, and boat races, but one motif carried across every social feed, the one and only Kasavu saree. Crisp, cream drapes edged in gold borders moved through homes, temples, and streets, connecting past and present. In 2025, Kasavu was not just worn; it was spoken about, shared, and reimaged.

The Timelessness of the Kasavu Saree

The traditional Kerala saree, locally known as Kasavu, is a handwoven one of a kind elegance: cream-colored with a resplendent gold border. This attire, originally the mundum neriyathum, a two-piece garment, has been the hallmark of Kerala women for generations, its charm defined by the simplicity of the base fabric contrasted with the shimmering intricacy of the golden border. The weaving of Kasavu is chiefly the preserve of the Devanga Chettiar community, who migrated from Mysore centuries ago and settled in Kuthampully to craft sarees for the Raja of the Kochi Palace.



The minimalist aesthetic of Kasavu aligns seamlessly with contemporary sensibilities, particularly in times where eco-conscious and sustainable fashion is gaining traction. The locally sourced cotton and minimal use of dyes, thanks to the natural cream base, render the production faithful to the saree's traditional purity. Amidst India's rich tapestry of bold colors and intricate patterns, Kasavu stands out as a soothing visual respite. Over time, the attire has evolved. Historically, blouse colors conveyed social cues: young, unmarried women wore green blouses, while married, middle-aged women wore red. The gold borders themselves may be pure, copper-coated, or artificial, typically featuring simple linear motifs at the hem and delicate peacock or temple designs on the pallu.

How's the Spirit?

High sir!

For Malayalis, Kasavu has always been more than attire. It is dignity in simplicity that honours restraint while shimmering with pride. During Onam 2025, that symbolism added an extra layer to it.



Kerala Tourism's "State of Harmony" & the Mona Lisa in Kasavu

The moment that stole global attention came from Kerala Tourism's campaign. Their AI-generated image of Mona Lisa in a Kasavu saree with jasmine in her hair travelled across platforms, captioned: "Timeless. Graceful. Iconic. The Kerala Kasavu saree." The campaign simply amplified what Malayalis have always known. Kasavu is timeless. It is iconic. And this year, it was placed in conversation with global art, making the fabric part of a cultural dialogue far beyond Kerala.

Keerthy Suresh's Fierce Reinvention

The actress paired Kasavu with a statement blouse, proving the saree can be both reverential and rebellious, festive and fashion-forward.



Kasavu in Moments of Onam 2025

Festive Forever

Malaika Arora: Kasavu's Contemporary Elegy

In the kaleidoscopic milieu of Onam 2025, Malaika Arora showed up as an exemplar of sartorial sagacity, draped in the quintessential kasavu saree: a dialogue of ivory and gold that has, for centuries, been Kerala's metaphor for culture. Yet hers was no mere archival homage: the drape was judiciously structured, accentuating modern sensibilities while revering traditional grammar. In her look and her engagement, Malaika encapsulated a 2025 ethos: reverence for heritage interpreted with an urbane élan.

Designers Reimagine Tradition

Kerala's designers experimented with silhouettes and hues, nudging the Kasavu into contemporary wardrobes without diluting its historic dignity. Designers have also incorporated traditional symbols such as pookalam (floral designs), elephants, and the Onam sadya (feast) into the kasavu saree. These motifs are reimagined through embroidery and digital prints, creating a fusion of tradition and innovation.

A sustainability advocate and Instagram Influencer, Reshma Kadavath gave new life to her decade-old Kerala sarees, transforming them into stylish festive outfits for Onam 2025. Much like the philosophy of reinvention, she demonstrated that "new" need not always mean freshly purchased: pre-existing attires can be reimagined to suit

contemporary celebrations. She paired her revamped sarees with handcrafted brass jewellery sourced from a local artisan in Assam, blending tradition with eco-conscious fashion.

Kasavu in 2025 proved itself heirloom and hashtag, as bright in ancestral homes as in viral campaigns. These five vignettes capture its paradox: timeless yet transforming. The thread running through all of this was not departure, but adaptation, a way of keeping Kasavu alive for a generation that values heritage and reinvention in equal measure



The Craft Behind the Cloth

The quiet shimmer of a Kasavu saree comes from weavers in towns like Balaramapuram, Chendamangalam, Kuthampully, and Palakkad. Families in these clusters have handed down techniques for generations. But 2025 reminded us that this heritage faces strain:

- Gold and silver zari threads are costlier than ever.
- Power-loom imitations crowd the market.
- Younger generations, drawn to city life, often leave the loom behind.

Yet there is RESILIENCE.

Handloom cooperatives and social enterprises are stepping in, ensuring GI-tagged Kasavu products reach markets, and that authenticity retains its place against mass production.

Kasavu as Cultural Conversation

Onam 2025 revealed that the kasavu saree has evolved beyond its traditional roots to become a dynamic symbol of Kerala's cultural identity and global resonance. Fashion editors curated Kasavu edits, whereas platforms like Pinterest and Instagram buzzed with fusion blouse designs, pastel reinterpretations, and minimalist styling, extending Kasavu's reach beyond Kerala's borders.

When Waste Turns to Wonder, and Rugs Walk the Runway

Festive
Forever

The Road Ahead: Everyday Kasavu

The lessons of Onam 2025 point toward a broader future for Kasavu...

From festival-only attire to year-round wear

From rigid tradition to modular designs: detachable borders, reversible weaves, adaptable drapes

From heavy zari to sustainable choices: eco-friendly threads, natural dyes, certified looms

From a Kerala signature to a pan-Indian and diaspora wardrobe essential

...Kasavu is leaning towards living outside the trunk, to breathe beyond Onam.



Beyond White and Gold

All in all, Onam 2025 did not dilute Kasavu's legacy, it stretched it. From Mona Lisa's viral smile to the careful folds of diaspora sarees, from artisan looms to celebrity styling, the fabric proved it could belong to memory and modernity at once.

White and gold may remain its signature, but its story is no longer bound by geography or season.

In 2025, Kasavu has become not only Kerala's festive fabric, but Kerala's voice to the world.

Nine Days, Nine Handloom Sarees: Navratri 2025

Festive Forever

If there's ever been a full-bodied definition of maximalism at its peak, it's Navratri. Even after it ends, the air still hums faintly with dhol beats and laughter. For nine days, time itself moves differently: skirts spin faster, diyas flicker brighter, and fabrics... well, handlooms almost seem to breathe. It's strange, isn't it, how a saree or a dupatta can hold rhythm, catch light, even sway as if it knows the steps. Here's a quick rewind: nine sarees, nine moods that lit up our DC Handlooms feed this Navratri.

Day 1 Banarasi Brocade

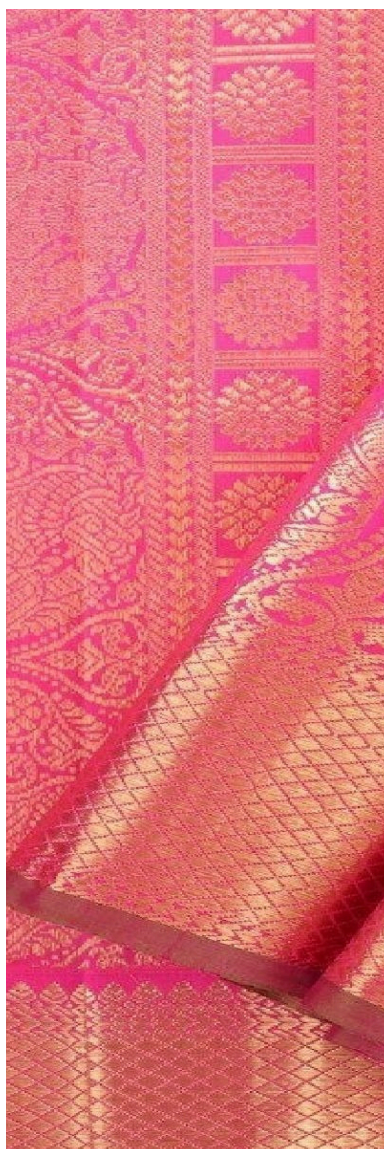
The first night shimmered in pure opulence. A single six-yard Banarasi brocade: thick, lustrous silk threaded with zari so fine it could catch air reflected fairy lights in tiny, unexpected flashes. Paisleys curled with life, lotuses unfolded in perfect symmetry, Mughal arches hid in folds. Behind that radiance, hundreds of unseen hands: women stretching warp threads, men pulling pit-looms rhythmically, graph makers plotting motifs, card punchers translating art into hundreds of Jacquard cards. Each one, a small chapter in an eternal story.



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Day 2 Kancheepuram Silk

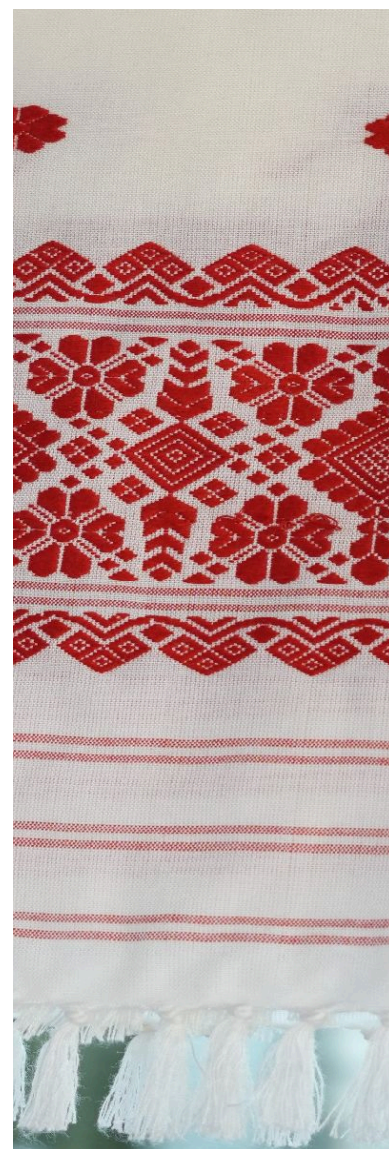
Deep reds, molten maroons, and gold borders swayed to the rhythm of devotion. Each pallu glowed under the lights, the interlocking temple borders whispering of faith and legacy. Every swirl was a salute to generations of craftsmanship where strength and elegance have always been woven together.



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Day 3 Mekhela Chador

From Assam came softness and serenity. The Mekhela Chador, light as wind, wore motifs of vines and leaves handwoven in playful symmetry. Each fold revealed something new, each step carried freedom. It wasn't loud, yet it sang in its own voice — gentle, lyrical, unforgettable.



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Nine Days, Nine Handloom Sarees: Navratri 2025

Festive Forever

Day 4 Chanderi

Chanderi silk-cotton drifted in next, airy and ethereal. Extra weft threads formed floating motifs: vines, lotuses, tiny geometrics that shimmered subtly under fairy lights. Every movement caught a glint, like moonlight teasing the fabric. Delicate, but never fragile, the kind of grace that doesn't ask to be seen, only felt.



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Day 5 Patan Patola

Midway through, Patola made its entrance: bold and precise. The double ikat, where both warp and weft are tie-dyed before weaving, created motifs so complex they seemed alive. One misalignment could undo an entire pattern. And yet, as dancers spun, the geometry came alive: twisting, rejoicing, almost mischievous in its perfection.



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Day 6 Maheshwari

Maheshwari sarees brought a quiet elegance, the silk-cotton blends with simple stripes and temple borders. Their understated geometry glowed softly in the light. Amidst the festival's chaos, Maheshwari felt like an exhale — unassuming yet unforgettable.



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Nine Days, Nine Handloom Sarees: Navratri 2025

Festive Forever

Day 7 Paithani

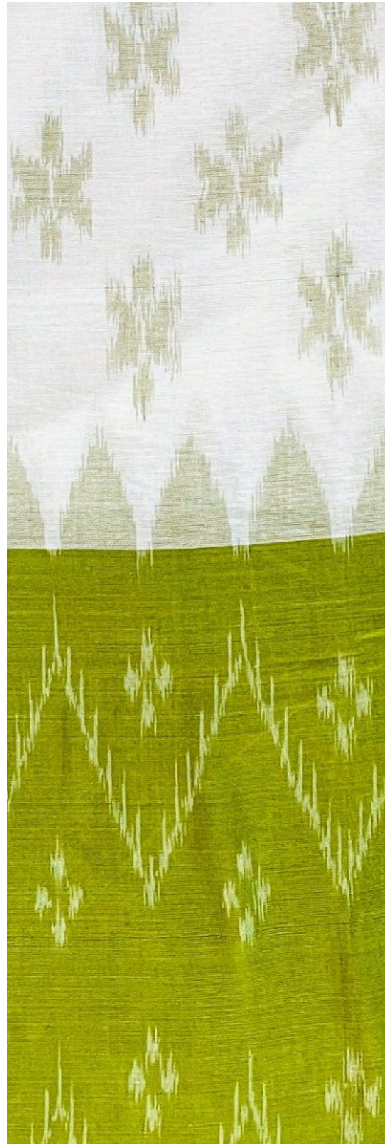
By the seventh night, the air thickened with devotion and joy. Paithani sarees took center stage, heavier, deeper, and drenched in celebratory hues. Golden peacocks, lotus borders, and lustrous silk caught the fading light like memories refusing to dim. Every swirl felt triumphant as if the festival itself had found closure in colour.



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Day 8 Sambalpuri Bandha

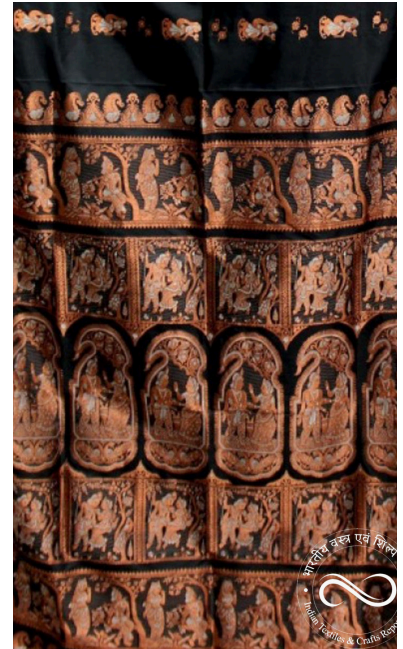
Ashtami brought depth. The Sambalpuri Bandha carried a kind of spiritual honesty: every motif born of patience, every thread dyed with precision and faith. In its rhythmic geometry lived the story of devotion itself: resilience woven into design.



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Day 9 Baluchari

Navami arrived with calm clarity, the day of Maa Siddhidatri, goddess of wisdom and fulfillment. And what better companion than the Baluchari. Every panel told a story- gods, kings, daily life, woven into silk like ancient manuscripts. It narrated a lineage, reminding us that devotion isn't loud. It's in the details.



The Epilogue: When the Lights Go Out

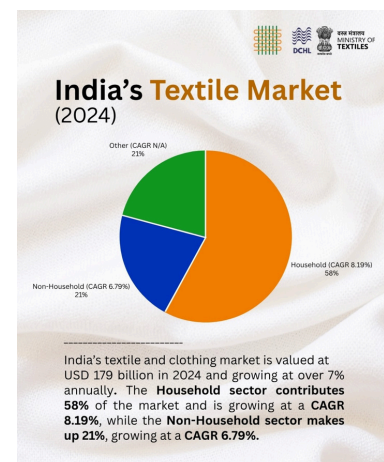
When the dhols quietened and the streets emptied, something lingered. The fabrics had done what words couldn't. For nine nights, it proves that handlooms don't belong to museums or showcases. They belong to moments like these festivals that dance, sing, and weave together the past and present into one seamless fabric.



Scan to
Know
More

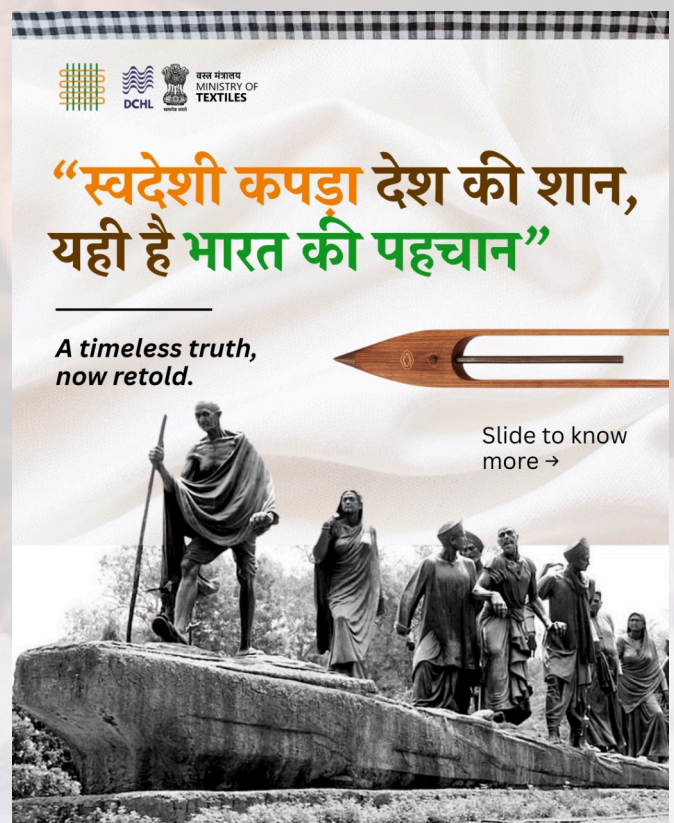
All about Swadeshi campaign 2025

Festive Forever



All about Swadeshi campaign 2025

Festive Forever



FEATURES AND EXHIBITIONS

MANN KI BAAT

SWACHTA HI SEVA 2025 CAMPAIGN

HINDI DIWAS CELEBRATION

GLIMPSE OF DASTKARI HAAT

DIWALI WEEK

EXCLUSIVE HANDLOOM EXPOS

VIGILANCE AWARENESS WEEK

Mann Ki Baat

Photos and Exhibitions

मन की बात

28 सितम्बर 2025

“खादी की तरह ही हमारे Handloom और Handicraft Sector में भी काफ़ी बदलाव देखने को मिल रहा है। आज हमारे देश में ऐसे कई उदाहरण सामने आ रहे हैं, जो बताते हैं कि अगर परंपरा और Innovation को एक साथ जोड़ दिया जाए तो अद्भुत परिणाम मिल सकते हैं। जैसे एक उदाहरण तमिलनाडु के Yaazh Naturals का है। यहाँ अशोक जगदीशन जी और प्रेम सेल्वाराज जी ने Corporate नौकरी छोड़ एक नई पहल की। उन्होंने घास और केला Fiber से Yoga Mat बनाए, Herbal रंगों से कपड़े रंगे, और 200 परिवारों को Training देकर उन्हें रोज़गार दिया। झारखंड के आशीष सत्यव्रत साहू जी ने Johargram Brand के ज़रिए आदिवासी बुनाई और परिधानों को Global Ramp तक पहुंचाया है। उनके प्रयासों से आज झारखंड की सांस्कृतिक धरोहर को दूसरे देशों के लोग भी जानने लगे हैं”

माननीय प्रधानमंत्री श्री नरेन्द्र मोदी

126TH EDITION OF
MANN KI BAAT

Ashish Satyavrat Sahu of Jharkhand has brought tribal weaving and garments to the global stage through the Johargram brand. Thanks to his efforts, people in other countries have also become aware of Jharkhand's cultural heritage.



| Hon'ble PM Shri Narendra Modi

126TH EDITION OF
MANN KI BAAT

One example is Yaazh Naturals in Tamil Nadu. There, Ashok Jagdishan ji and Prem Selvaraj ji left their corporate jobs and took up a new initiative. They made yoga mats from grass and banana fiber, dyed clothes with herbal dyes, and provided employment to 200 families by training them.



| Hon'ble PM Shri Narendra Modi

126TH EDITION OF
MANN KI BAAT

Friends, just like Khadi, our handloom and handicraft sector is also witnessing significant changes. Today, many examples are emerging in our country that show that when tradition and innovation are fused together, amazing results can be achieved.



| Hon'ble PM Shri Narendra Modi

Swacchta hi Seva 2025 campaign

Photos and
Exhibitions



**SPECIAL
CAMPAIGN 5.0**

2nd October 2025 - 31st October 2025

*To institutionalize Swachhata in government offices,
accelerate disposal of pending matters, & strengthen
citizen-centric governance.*

वस्त्र मंत्रालय
MINISTRY OF
TEXTILES
DCHL



SPECIAL CAMPAIGN 5.0

*The Ministry of Textiles is focusing on
cleanliness, file review, scrap disposal,
and timely grievance redressal for
efficient governance.*

2nd Oct - 31st Oct 2025

वस्त्र मंत्रालय
MINISTRY OF
TEXTILES
DCHL



वस्त्र मंत्रालय
MINISTRY OF
TEXTILES
DCHL

**SPECIAL
CAMPAIGN
5.0**

2nd October 2025 - 31st October 2025

- 1** Institutionalize Swachhata in government offices
- 2** Accelerate disposal of pending matters
- 3** Strengthen citizen-centric governance
- 4** Disposal of e-waste, scrap, obsolete equipment, and old/unusable vehicles
- 5** De-cluttering of workspaces

Swacchta hi Seva 2025 campaign

Photos and
Exhibitions

*Weavers' Service
Centre, Bangalore*

observed

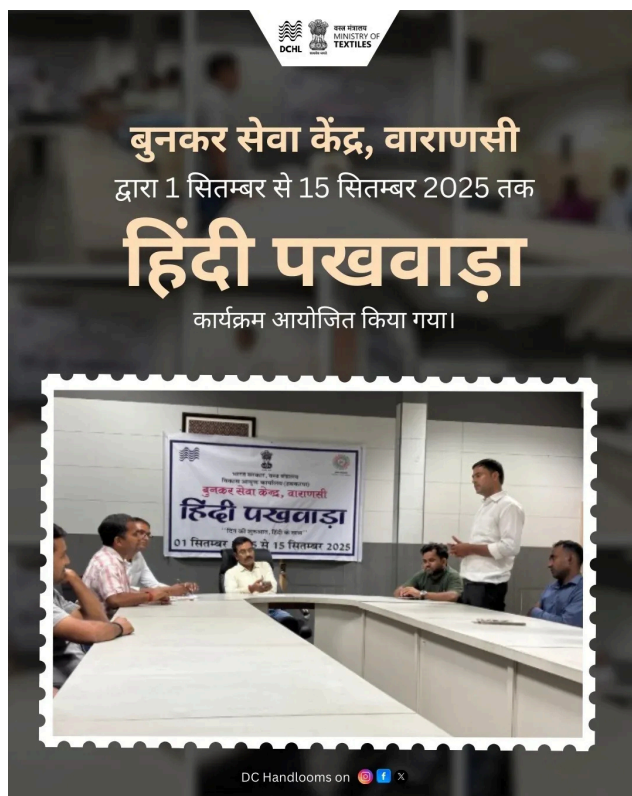
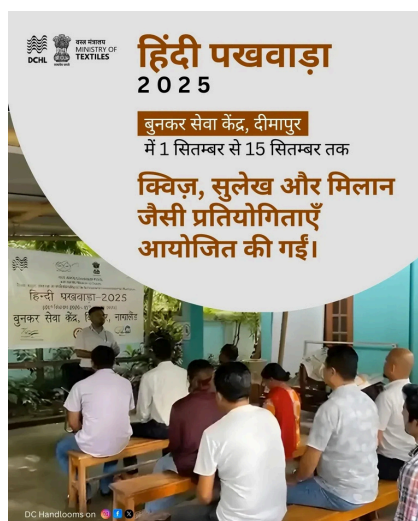
**SWACHH BHARAT
DIWAS**

on 2nd October 2025

The program began with paying heartfelt
tribute to Mahatma Gandhi, reaffirming his
vision of a **clean, self-reliant India**.

Hindi Diwas celebration

Photos and Exhibitions



Hindi Diwas celebration

Photos and Exhibitions



Glimpse of Dastkari Haat

Photos and
Exhibitions



वस्त्र मंत्रालय
MINISTRY OF
TEXTILES

दस्तकारी Haat

Inaugurated

by

Dr. M. Beena

(Development Commissioner
for Handlooms)



**Handloom Haat,
Janpath New Delhi**

Remains open from
26th Sept to 5th Oct 2025



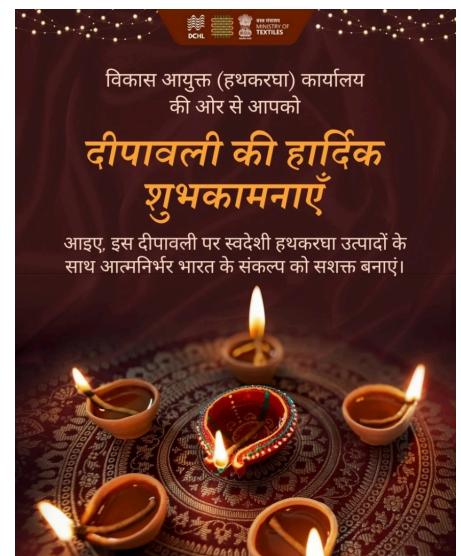
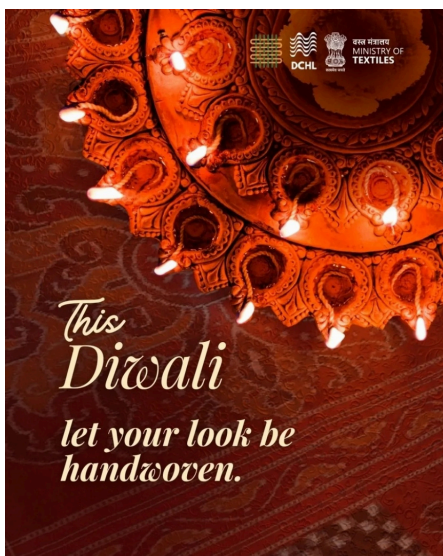
Glimpse of Dastkari Haat

Photos and
Exhibitions



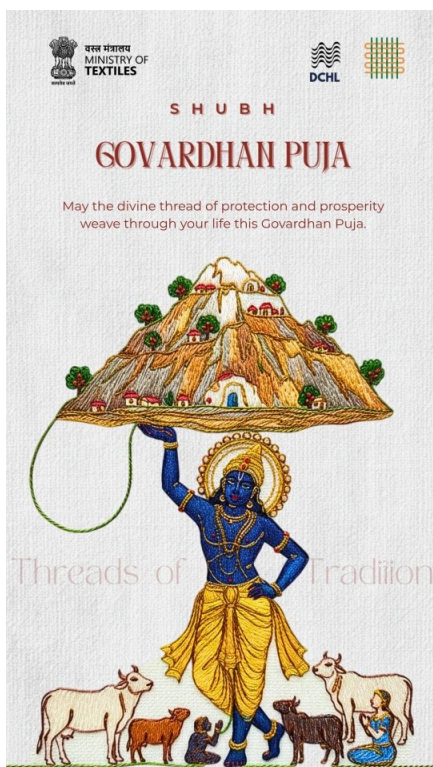
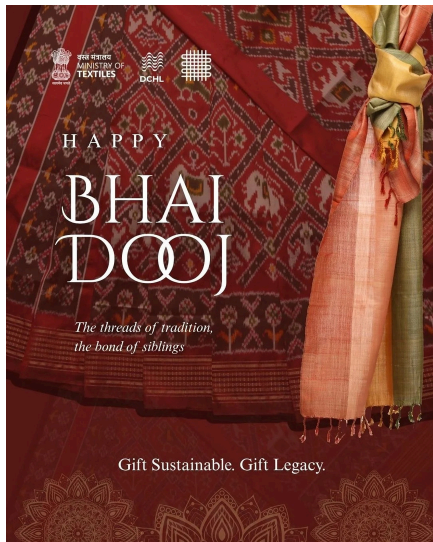
Diwali Week

Photos and Exhibitions



Diwali Week

Photos and Exhibitions



Exclusive Handloom Expos

Photos and Exhibitions



Development Commissioner (Handlooms)
MINISTRY OF TEXTILES
INDIA
National Design Centre

Hyderabad Saree Festival

2ND EDITION

24th to 30th October 2025
11:00 AM-8:00 PM
Kamma Sangam, Ameerpet, Hyderabad

Chief Guest
Sri Tummala Nageswara Rao
Minister for Agriculture, Marketing, Co-operation and Handlooms & Textiles, Government of Telangana

Guest of Honour
Sri G Bhanuprakash Reddy
TTD Board Member

Inaugurate the Event on
25th October 2025 at 4.30 PM



Exclusive Handloom Expos

Photos and
Exhibitions

Exclusive Handloom Expo

Development Commissioner (Handlooms) | **MINISTRY OF TEXTILES** Govt. of India | India Handloom | National Design Centre

सूत संगम / A Confluence Of Threads

Exclusive Handloom Expo

24th to 30th October 2025

11:00 A.M. to 8:00 P.M.

Padam Dev Complex, Shimla, Himachal Pradesh

Entry Free

Exclusive Handloom Expo

24th to 30th October 2025

11:00 A.M. to 8:00 P.M.

Padam Dev Complex, Shimla, Himachal Pradesh

Entry Free

Vigilance Awareness Week

Photos and
Exhibitions

सतर्कता: हमारी साझा जिम्मेदारी
VIGILANCE: OUR SHARED RESPONSIBILITY

**सत्यनिष्ठा प्रतिज्ञा
INTEGRITY PLEDGE**

एक नागरिक के रूप में
AS A CITIZEN — OR — एक संगठन के रूप में
AS AN ORGANIZATION

प्रतिज्ञा तीन आसान चरणों में ले
TAKE PLEDGE IN THREE EASY STEPS

1. बुनियादी विवरण दर्ज करें
ENTER BASIC DETAILS

2. प्रतिज्ञा की भाषा चुनिये
SELECT PLEDGE LANGUAGE

3. पढ़ें और प्रतिज्ञा लें
READ & TAKE PLEDGE

**INTEGRITY IS THE
CORNERSTONE
OF GOOD GOVERNANCE**

By taking the Integrity Pledge, we should reaffirm our commitment to uphold honesty, transparency, and accountability in every sphere of public life.

Scan the QR to take the
Vigilance Pledge



**INTEGRITY IS THE
CORNERSTONE
OF GOOD GOVERNANCE**

**VIGILANCE AWARENESS
WEEK 2025**

(27th October - 2nd November 2025)



By taking the Integrity Pledge, we should reaffirm our commitment to uphold honesty, transparency, and accountability in every sphere of public life.

INTEGRITY PLEDGE

VIGILANCE AWARENESS WEEK 2025

(27th October - 2nd November 2025) | WSC, Kanpur

Let's stand united against corruption!

- Follow personal and moral law in all walks of life.
- Neither take nor offer a bribe.
- Perform all tasks with honesty & transparency.
- Act in the public interest.
- Lead by example with integrity.
- Report corruption to the appropriate authority.

During the observance of Vigilance Week,
Integrity Pledge Ceremony
was organized on 27th October 2025 by the officials and staff members of WSC, Kullu.

They reiterated their commitment to uphold transparency, integrity, and accountability in the performance of their duties.

Weavers' Service Centre, Kullu



DC Handlooms on

**VIGILANCE
AWARENESS PLEDGE**

at Indian Institute of Handloom Technology (IIHT), Jodhpur

Students and staff members took the Integrity Pledge, reaffirming their **commitment to uphold transparency, integrity, and accountability in all official work.**



www.handlooms.nic.in

DC Handlooms on

**VIGILANCE –
OUR SHARED RESPONSIBILITY**

सतर्कता - हमारी साझा जिम्मेदारी

Vigilance Awareness Week 2025

(27th October - 2nd November 2025)



Scan the QR to take the
Vigilance Pledge



SUMMED UP

NATIONAL HANDLOOM DAY 2025

NHD GOES GLOBAL

National Handloom Day 2025

Summed Up

Three months ago at Pragati Maidan, New Delhi, the 11th National Handloom Day 2025 came full circle as a celebration of India's rich textile heritage. The event honored weavers, designers, and innovators who have preserved traditions while pushing the boundaries of creativity. The event, attended by dignitaries and craft enthusiasts, recognized outstanding contributions across weaving, design, and handloom marketing.

At the helm of the celebration, Union Minister of Textiles Shri Giriraj Singh inaugurated the event and conferred the Sant Kabir and National Handloom Awards to 24 exceptional individuals, including six women and one Divyang artisan. In his address, Shri Singh highlighted that the textile and handloom sector now stands as India's second-largest employment generator, and urged the youth and designers to collaborate with artisans, creating handloom products that resonate with contemporary tastes. He also emphasized the need to protect indigenous designs using AI and blockchain, ensuring India's heritage remains both innovative and secure.



He also highlighted government initiatives promoting entrepreneurship, product diversification, and the use of natural fibres like ramie and linen, supporting second-generation handloom entrepreneurs across the 797 handloom clusters nationwide. Additionally, Shri Singh underlined efforts to protect indigenous designs using AI and blockchain, safeguarding the intellectual property of Indian weavers and designers.

The Minister called upon the youth and designers to collaborate with weavers, creating

the youth and designers to collaborate with weavers, creating contemporary handloom products that appeal to modern tastes, and encouraged citizens to wear handlooms at least once a week to support India's craftsmanship.

Among the luminaries, Shri Arindra Meher of Sagarpali, Odisha, stood out for his mastery of Tie & Dye weaving. Born on 8th July 1969, Shri Meher has spent 32 years perfecting his craft and mentoring 230 weavers, ensuring that the artistry of Tie & Dye silk sarees continues to flourish. For his invaluable

National Handloom Day 2025

Summed Up

contributions, he was conferred the Sant Kabir Handloom Award in the weaving category.

Shri Lakka Sreenivasulu from Andhra Pradesh, with 41 years of weaving Venkatagiri Jamdhani, has trained over 100 weavers, sustaining a tradition delicate enough to be considered living art.

From Assam, **Ms. Anuradha Kuli** mesmerized with her naturally dyed Mulberry, Eri, and Muga silk sarees, a craft she has nurtured for 44 years, mentoring 300 weavers along the way. Her contributions were recognized with the Kamaladevi Chattopadhyay Sant Kabir Award, celebrating innovation in weaving using traditional techniques

From the deserts of Rajasthan, **Shri Dungan Ram**, born on 1st January 1979 in Kelawa, Jaisalmer, showcased the Pattu Cotton Shawl with finesse inherited from his father. With 26 years of experience, he received the National Handloom Award for weaving excellence



Design innovation in handlooms found a champion in Smt. Gunjan Jain, a Delhi-born designer with a Bachelor's in Fashion Design & Technology. For the past 17 years, she has reimagined handloom products, blending tradition with modern aesthetics, earning her the National Handloom Award in Design Development.

Yet, not all heroes worked behind a loom.

When the pandemic struck, handloom weavers faced a double crisis, disrupted supply chains and limited access to markets. Amid this, Smt. Megha Das, a NIFT Gold Medalist in Textiles (2016), noticed a critical gap, many skilled weavers lacked smartphones and digital exposure. But instead of standing by, she turned challenge into opportunity. With one aim, which is to empower weavers, Megha began documenting their products and connecting them directly with buyers.

This initiative grew into Amounnee, a start-up that provides weavers a platform to sell directly to consumers, set their own prices, and gain visibility in national and international markets. When the pandemic struck, handloom artisans faced a double crisis: disrupted supply chains and limited access to markets. Amid this, Smt. Megha Das noticed a critical gap, many skilled weavers lacked smartphones and digital exposure. But instead of standing by, she turned challenge into opportunity.

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Amounnee has empowered over 2,500 weavers and handloom workers across 28 clusters in 9



National Handloom Day 2025

Summed Up

states, creating both social and economic transformation. Her first focus was the Tangaliya craft in Surendranagar, Gujarat, in collaboration with the Weavers' Service Centre (WSC), Ahmedabad.

National Handloom Day, celebrated annually on 7th August, commemorates the Swadeshi Movement of 1905, which promoted indigenous products and handwoven fabrics as symbols of pride and identity. Today, the handloom sector employs over 35 lakh people, with more than 70% being women, providing sustainable livelihoods, supporting women's empowerment, and preserving India's rich cultural heritage.



Reflecting Prime Minister Narendra Modi's recent call to prioritize SWADESHI products, the 2025 celebrations highlighted the relevance of handlooms in contemporary India.

Echoing Prime Minister Narendra Modi's call to prioritize Swadeshi products, the event reminded citizens that every handwoven saree, shawl, and textile is a story, a dream, and a livelihood. It showcased a future where tradition meets innovation, where artisans, designers, and entrepreneurs together weave the fabric of India's heritage.

As the day concluded, one truth was clear: every warp and weft carries pride, purpose, and a promise to the generations yet to come.

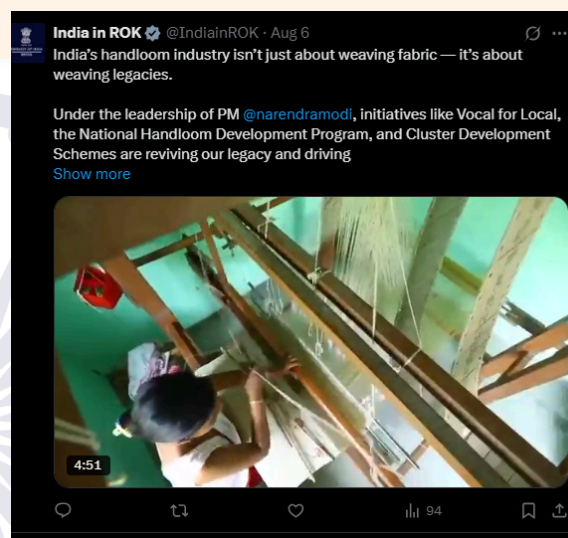
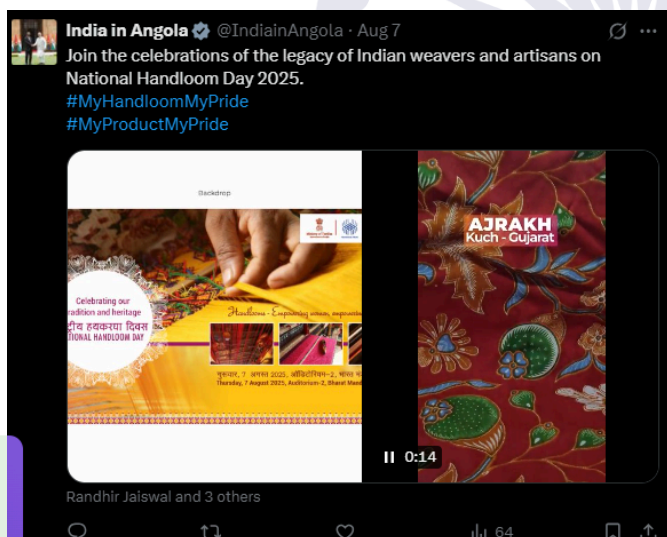
NHD 2025 Goes Global



Across 40+ Countries

Summed Up

India in Denmark
India in Senegal
India In ROK
India in Namibia
India in Munich
India in Laos
India in Johannesburg
India in Guyana
India in Durban
India in Birmingham
India in Belarus
India in Austria
India in Angola
India in Jaffna
India in Indonesia
India in Niger
India in Osaka-Kobe
India in Kyrgyz Republic



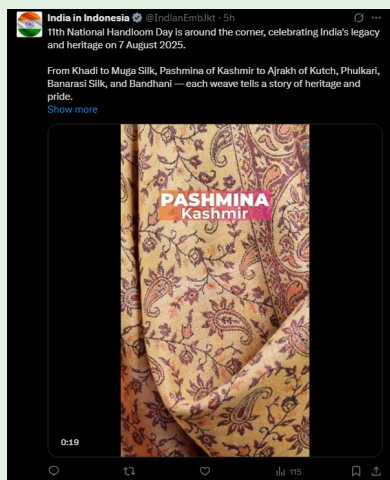
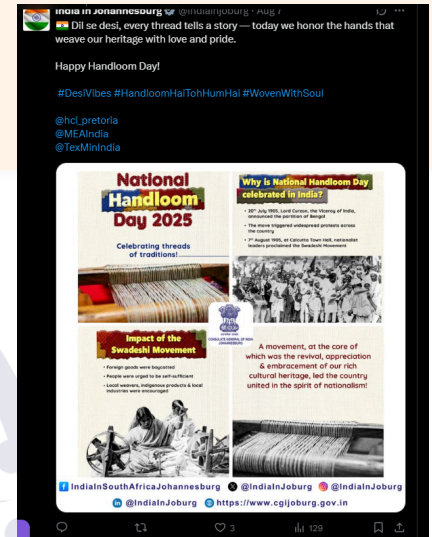
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वस्त्र मंत्रालय
MINISTRY OF
TEXTILES

Office of The Development
Commissioner for Handlooms

The Warp Weft

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