CHAPTER - 1

INTRODUCTION
1. INTRODUCTION

Among all the art and crafts of India, the traditional hand spun and hand woven textiles are probably the oldest, as the finds of pieces of finely woven and dyed cotton fabrics and shuttles are found in the Mohenjo-Daro excavation. Perhaps hand spinning and weaving were the earliest known crafts in the ancient world. India was the first country in the whole wide world to have perfect art and craft of weaving. Many references of silk fabrics, fine cotton fabrics, fine woollen shawls and fur material are found in the Vedas, the Ramayana and the Mahabharata.

India has the largest variation in textile techniques, in the use of materials, in the art of dyeing and printing, which is the part of cultural heritage. The textiles traditions is not only due to geoclimatic conditions but, also by the socio-cultural traditions of the areas and absorption of the range of influence of immigration of many ethnic groups into India, by land and sea.

India has one of the richest traditions of woven textiles made from different materials and using a variety of techniques for the processing of materials and weaving. Each region has its distinctive style of weaving and designs. As it is said about language that every 10 kms.dialects change, in the same way every village or center has a distinct style of weaving. In fact within the same village different communities produce different types of fabrics.

Today many of the techniques and designs, traditions which were used before independence have been revived some of the finest textiles which are mentioned in our records, have been woven once again.

The woven fabric has always been of great importance on manifestation of the tradition and the culture of the people. It not only protects the wearer but adorns them and enhances their personality. Fabrics usually derived their names from the places where they first acquire and retain them long after even if the place had ceased to produces any or the place of manufacture is transferred elsewhere.
The word 'Hand-woven' has a very important place in the mind of Indian people. Right from the Vedic period the hand-woven textiles have captured minds of the Indian people. Many mystic concepts and abstract ideas have taken their imagery from weaving and dyeing. Bhakti margis and the Sufis imagery was derived from those involved in weaving and dyeing. Sanskrit word 'Sutra' denotes tantu i.e. cotton or silk thread. The practice of wrapping of thread around the Baniyan (Vatvriksha) tree for fulfillment of desires, is seen even today in modern cities of India. Hand-woven fabric has always been of great importance, as it expresses tradition and culture of the Indian people. Thus on every auspicious occasion silk fabric has become indispensable. (Rajani B. and Phadke S., 1984.)

More than often a dignity of a person and status has been decided by his dress. This gives an importance of the art of weaver also. The wealth of a person and cultural tradition of a country can well be judged with the help of its textiles. Thus textiles have been used from ancient time to decorate rich homes to mud huts. Considering silk, each region of India has different styles of weaving and designs. The 'Paithani' from Paithan Village is famous for their texture and handicraft, stated by Nagarajan L. V. (1991).

Gowri Ramnarayan (www.mssidc.com/paithani.html) opined that the Paithani of Maharashtra is not just a silk sari of gorgeous colors but it is interlacement of intricate designs and painstaking labour. It is part of a culture given more to thrift than flamboyance, but which also treasured elegance and beauty. It tells us of a people who were willing to spend lavishly to clothe their women folk in nine yards of the traditional silk and spun gold, crafted by indigenous Weavers, essentially on festive occasions. No Maharashtrian wedding trousseau was complete without the Paithani sari and shela or stole, the best, the family could afford. They then became treasured heir looms which could be preserved and worn by three generations of women, fragrant with memories. They represent the continuity of tradition, as we see in the verses from Shanta Shelke's poem.
There are moments when I hold the Paithani:

*Close to my heart as close can be*

*Its soft, silken caress*

*Brings my grandmother back to me*

*The intervening years Vanish,*

*Time's broken thread runs whole again*

*O golden squares of my grandmothers Saree,*

*Tell her of my well being then .........*

Literature, both classical and folk, testifies to the existence of Paithani silk even before the Mughal age, though the last munificent patrons were the Peshwa rulers. The men wore the stole over their dhoti and kurta, while their women wore resplendent in Paithani Saris at weddings, festivals and religious ceremonies. True, the Paithani brings nostalgia, but it also instills a sense of pride and security. It is part of the ritualistic bonding of a whole community. Talk about Paithani and the Maharashtrians eye will light up. This art is 2000 years old, developed in the then splendid city of Pratishthan (now Paithan) ruled by the legendary Shalivahana.

1.1 **HISTORY OF PAITHANI:**

The Peshwas had a special love for Paithani textiles. There are number of letters in the Peshwa Daftar which testify to this. A letter from Madhavrao Peshwa (07-12-1768) asked for the supply of the Asavali duppatas of red, green, saffron, pomegranate and pink color. The each Peshwa Daftar, written records of daily court events, in the collection of the Prince of Wales Museum, Mumbai, contain several letters through which Paithani dupattas, dhotis and turbans were ordered., stated by Morwanchikar R.S. (1985). In a letter dated Dec.4, it is interesting to note that the designs that Peshwa had asked for, continued to be popular even to the present day. The design called Asavali or Flowering vine, adorned not only saris but dhotis and turbans as well. Furthermore, despite the Peshwa's 1766, the Peshwa instructs Nana Fadnavis, his Prime Minister, to send him ten pairs of dhotis of Paithan manufactured.
In other missives dated Dec. 7, 1768 and March, 18, 1769 respectively 10 dupatts were ordered, two of red, green, saffron, pomegranate and pink designs were specified and disapproval expressed over what the Peshwa considered to be 'gaudy' color choices. Furthermore, despite the Peshwa's censure of 'gaudy' colors, the strong and vibrant hues of the Paithani have not been dimmed either by time or by disapproval. Colors like Pitamber (yellow), Lal (red), kusumbi (lavender) kali chandrakala (black), Pophali (yellowish green shot silk), Morpankhi (green-blue), Samprus (greenish red shot silk), Motiya (pearl-pink), Vangi (albergine purple) and Aboli (peach-pink) continue to dazzle today.

In those days of the Peshwas, the borders and pallovs were made of Gold and Copper wire, blended in the proportion of one kilogram of gold to one tola of copper. This was then spun out into the fine wire called zari. In more recent times, Zari is made of silver drawn into a fine thread and coated with gold. The Peshwa ruled the kingdom that Chhatrapati shivaji had consolidated at the time of his death in 1680. Their patronage is what caused the period to be known as the Golden Age of the Paithani. Made as they were with silk and gold thread and with such exquisite detail and design, they were very expensive. Where other saris were priced in annas, the starting price for a Paithani during the Peshwa days was Rs.75.00, a princely sum indeed ! During the 17th Century, the Mughal emperor Aurangzeb patronized the Paithani Silk weavers and introduces new patterns or motifs that came to be called Aurangzebi. He forbade Weavers to weave 'Jamdanis' except for his court and cut off the thumbs of Weavers who disobeyed his command.

The most outstanding impact came from the Peshwas or the Maratha Warlords, headquarterd at Pune in Maharashtra, between the 18th and 19th Centuries A.D. The Paithani was at the peak of its popularity during the rule of the Peshwas and the sight of vibrantly colored nine-yard saris and men's Phetas and Pagdis heavy with woven gold, must have been grand and awesome.
Later during the 19th and 20th centuries, the Nizam of Hyderabad ordered large quantities of Paithani silks. Paithani possibly survived because of the patronage of the household of the Nizam of Hyderabad, who kept the art alive by opening a center for weaving Turbans, Saris, Shalus and Patakas, Sashes, for the use of the court. In fact, the most important single item being woven during the beginning of the century, where the turbans used by the courtiers and officials of the court. Paithan, though had one distinction- the quality of gold thread it produced was the finest, the old Master crafts men talk of how the closely woven gold thread sparkled like a mirror. It is this quality of gold which is a distinguishing mark of the Paithani weaves. The Pagadis, Turbans woven for the court also had woven Paithani weaves at the end and these were meant for the Nizam's family and highly place courtiers.

Paithan was a part of Hyderabad state during this time, till 1956. The Nizam visited Paithan several times and placed orders for silk for garments and other accessories for use in his court. The seventh Nizam's wife, Begum Niloufer is attributed for contributing the motif of the Parinda (Pheasant bird.)

Due to the proximity of Paithan to the Ajanta Caves, the influence of these Buddhist paintings came to be seen in the woven motifs. The kamal or lotus flower motifs, the flower on which the Buddha is depicted, Standing or sitting the Hans or Swan and the Asharfi or gold coin motifs found representative in the Paithani weaves mentioned by Gillow John and Nicholas Bernard (1991). From these early centuries AD, right down to the present times, various influences had their own impact on the Paithani Silk weave, which stands as a fabulous document of the cultural, historic and economic events over the ages.

The name Paithani is derived from the small town Paithan. Paithan is a small tranquil town located in Central India about 400 Km north east of Bombay in the State of Maharashtra. Nestled on the north bank of the Godavari river as it flows through Maharashtra, is Paithan, 55 Km. from Aurangabad. It is one of the Deccan's oldest
towns. Paithan is one of the oldest cities of the Deccan. It was the capital of the Assakas or the Asmakas, who are mentioned in the Mahabharata as having fought on the side of the Pandavas. Ashokas inscription mentions them in a list of conquered nations and uses the name Prathisthan (Modern Paithan). Inscriptions at Pithalkhora near Chalisgaon, dated to the Second Century B.C., referred to the king and rich merchants of Prathisthan. Ptolmy also mentioned it as the kingdom of Pabumayi II and the Periplus of the Erythraean sea describes it as an important trade center. Thus it is not improbable that having been introduced by merchants trading with Central Asia, the art of tapestry weaving was adopted and developed by local Weavers at Paithan (http://www.yatraonline.com). The town Paithan is typical of any town in modern India - narrow streets, through which only the Ubiquitous Autorickshaw can ply comfortably. The houses mostly made of mud and bricks are flat roofed and thick walled. This town has been on the world map for over 2500 years, renowned for its silks, as mentioned by Misra Suhasini, et al. (1989).

According to Meher Castelino, (1993), Paithani sarees were famous for their brocade pallavos which were woven with weft of gold thread anything from Rs. 5000 to Rs. 50,000. Sarees worth over a Lakh of rupees a piece are made to order. The finer work being extremely taking prevents more than three hours of sitting at the loom per day. The Weavers son may take over the task in a second shift. Women do not weave, though they help with other processes like winding, warping, and filling tillis.

The Weavers here weave the ancient stories they have heard from the river.... Tales of history, replete with the arrival and departure of various rulers, of geography and ancient trade, the seasons of nature and its flora and fauna..... The art, the native Weavers practice is perhaps almost as ancient as Godavari itself. The story that grows on the loom has been steadfast, yet evolving down through the years, reflecting the influence of different regions and culture. It is the legend called the 'Paithani Sari' stated by De'souza Del (1995).
As early as the 1st Century A.D., the Satvahan dynasty, established in the Northern and Northwestern part of the Deccan, conducted a flourishing barter trade with the Greco-Roman empire, in spices, cotton, Muslin and Kinkhab (Silks woven with brocade). The Satvahan capital was, Pratishthan (as Paithan was then called) and the main western port for sea trade was Bharukachchha (Baroach today). In the fifth century A.D., a temple was built at Mandsur (Madhya Pradesh) during the ruling Gupt dynasty, dedicated to the Sun god and endowed for by the silk Weavers guild. Artisans guilds assumed considerable economic and public importance in this mercantile society and were responsible for fixing prices and organising production of their goods. The temple ruins have inscriptions that make mention of the Paithani weavers.

The Paithani has a long history - it has been mentioned in Buddhist Literature of the 3rd Century B.C. The town had trading links with Roman Empire where it exported silk brocades, Ivory, beads, precious stones and imported the famous Roman wines, mentioned by Lynton Linda (1995).

Naina Zaveri (1995), explained that the basic weave of the Paithani sari is simple. It is a tabby weave. The design is woven without the assistance of a mechanical contrivance like a jala. Numerous spindles are used to produce the linear design. The whole family is involved in the weaving of the sari. Centuries ago the zari used in making Paithanis was derived from pure gold but to make the saris more affordable it is now substituted with silver.

De Souza Del, (1995), added that, in addition to its intricately woven designs on the borders and pallov, the body of the sari had motifs as well. Among the various motifs that evolved were the Bangdi-mor (peacock within a bangle), Tota maina (parrot-mynah), Huma-parinada (pheasant bird), Behesti (bird of paradise) and Anarvel (pomegranate flower). To weave motifs of this intricacy requires time. Sometimes from 18 to 24 months, if the design is as complex as the bangdi-mor which consists of four peacocks in a bangle or circle of varying sizes. Moreover, the borders and
especially the pallov, are woven with Zari and regardless of the color of the main body of the sari, the silk for the pallov was and still is usually dyed red, so that the zari derives a particularly prominent sheen.

Paithani weave refers to the technique of weaving patterns with gold and silk thread in the tapestry technique, on the border and pallov of Sarees and Shalus opined by Jasleen Dhameeja (1995.) Its distinguishing feature is its use of the inlay technique of weaving. It is possibly one of the early weaving techniques developed to create a range of intricate designs. The tapestry weave is distinguished from all other weaving technique multiple non-continuous wefts in contrasting or complementary colors are woven in plain weave, the yarns of different colors interlocking at the change of colors, thus creating a solid color effect. It is similar to the central Asian technique of weaving the gelim. The sari takes its own time to get woven, from two weeks to a year, depending on the intricacy of the pattern.

Castelino Meher (1998), reported that, although the Paithani saree is costly it has become a popular item in the marriage ceremonies of the rich as well middle class too. Besides Paithan, the Saris are woven in Yeola, known for the mango motif pallovs and also in Pune, Nashik and Malegaon in Maharashtra. Thus the Paithani sari has played a significant role in weaving together the cultural fabric of Maharashtra. The Paithani was little known outside Maharashtra. During this Century, it ceased to be indispensable bridal wear.

1.2 RENAISSANCE OF THE PAITHANI:
The golden period of the Paithani was during the Peshwa period 18th and 19th century AD when it was patronized by the sardars and noblemen and was a flourishing industry. The decline began with the industrial revolution and the British conquest of India, when the mill made cheap cloth made deep forays into the traditional market. The town which had 2000-3000 looms gradually
reduced to a town with just 20 looms or so. The 500 weaving families declined to a few. The young men migrated or opted for other paying professions - however a few old men and the young women have kept the song of the loom alive. The by-lanes of the town named after the trade of the people who resided there, once buzzing with activity are eloquently silent. The Sutargalli-(Carpenter lane) housed the Carpenters who made the looms, the Zari galli where Zari craftsmen drew Zari from gold by an elaborate process, the Rangari Galli (Dyer's lane) are today only in name. Today, the silk yarn used for Paithani is obtained from Bangalore and is dyed in the Yeola, another small town, probably other adding to the cost of production. Other equipment needed is also available from Yeola. The Zari or gold thread is obtained from Surat in Gujarat. (NABARD, Paithani cluster development 2002)

During the revival of traditional crafts in 1958, the Paithani weaving technique was alive with Paithani centre. The Weavers were commissioned to weave some traditional silk saris with a gold patti matt border and Paithani pallov. More intricate patterns were, however, revived by the All India Handicrafts Board at their centre in kothokotta, Andhra Pradesh. The Government of Maharashtra then revived the technique at Yeola. Centre such as Yeola, Wanapatri, Gadwal and Hyderabad did not weave borders with the tapestry technique but wove rich gold patti matt borders with the saris. Yeola was one such center producing Yeola shalu which later became known for its Kuyari pallov paithani.
In Paithan in 1985 showed a dismal scene. Weavers were poor, their morale low, their ignorance and illiteracy prevented any unity or self help scheme for advancement. Some were alcoholics. The timely assistance from the local Government has prevented this craft from drifting into a thing of the past. They established a training production center and have a 16 months training programme. Especially women have opted for this programme which gives them a steady income each month after the training is over. During training they are paid a meager amount of stipend. About 38 women Weavers are employed by the Maharashtra small scale Industrial Development Corporation Training center at Paithan.

Women Weavers in training centers get wages range from Rs.600.00 to Rs.1000.00 per month for a Saree which will take 6 to 8 months to weave and retails at Rs. 35,000.00. Almost all Weavers all over India are paid on a piece rate basis i.e. the materials is supplied to them in advance and they are paid on completion of the work and not on a monthly basis. The Weavers of Paithani remained totally ignorant of the facilities. A high capital was required for production but the returns came late and remained unpredictable. The middlemen swindled them any way.

Patil G.T. (1998), pointed out that the tradition that Paithani was must for every Maharashtrian woman started during Raja Satvahana period. The activity was limited to Paithan till 17th Century. In 17th Century Raghoji Naik, a sardar from Yeola brought one trader Mr.Shamdas Walji alongwith few Weavers to Yeola, with the protection and permission from wealthy people of Yeola. Upto 1960, there was great demand for Paithani of 9 yard length. However, due to changes in the fashions as also its exorbitant prices, the demand for the Paithani sari declined and again the demand picked up from 1984-85 and Yeola became a main commercial centre of Paithani weaving, even if earlier it was famous for Yeola shalu. Now, Paithani Sarees are marketed not only in domestic markets but also exported to countries like UK, US.
1.3 **SPATIAL DISTRIBUTION**:  
Yeola is a small town having a population of about 40,000 (1999-2000, census, Directorate of Economics and Statistics) located at North of Nashik which is almost at uniform distance (100-110 kms.) from Nashik, Aurangabad, Ahemadnagar and Dhule. It is just 35 kms. from a famous pilgrimage center 'Shirdi'. It is the epicentre for Paithani Weaving. This activity has further spread to two nearby villages viz., Nagade and Bhallegaon mainly due to promotional intervention taken by NABARD in the year 1996-97.

Around 1000 Weavers predominately from 'Kshatriya' (Khatri) 'Nagpure' 'Sali' and 'Koshti' communities are involved in the activities. As per the rough estimate made number of Weavers and their looms in Yeola town and adjoining two villages are as under:

<table>
<thead>
<tr>
<th>PLACE</th>
<th>NO. OF WEAVER FAMILIES</th>
<th>NO. OF LOOMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>YEOLA</td>
<td>900</td>
<td>990</td>
</tr>
<tr>
<td>VILLAGE NAGADE</td>
<td>64</td>
<td>84</td>
</tr>
<tr>
<td>BHALLEGAON</td>
<td>10</td>
<td>13</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>974</strong></td>
<td><strong>1087</strong></td>
</tr>
</tbody>
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<table>
<thead>
<tr>
<th></th>
<th>NO. OF DYER'S FAMILIES</th>
<th>NO. OF DYEING UNITS</th>
</tr>
</thead>
<tbody>
<tr>
<td>YEOLA</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>3</strong></td>
<td><strong>3</strong></td>
</tr>
</tbody>
</table>

The annual turnover of the cluster was conservatively estimated to be about Rs.15 crores. (NABARD, Paithani cluster Development 2002)
According to Asian Textile Journal (2002), Yeola village in Nashik district, which in the public mind is the center of Paithani Saree weaving. It has 1000 to 1200 Weavers operating on 1500 to 2000 looms mainly of the Jacquard variety. The workload depends on demand and can go stretch up to 12 hours a day.

Every Weaver has two to four looms located in small sheds where there is just space for the loom and the Weaver. Weavers sits on the looms pedaling with their feet while their fingers move simply over the dyed silk threads with the loud clack-clack of the loom in the ears but the Weavers are used to it. For generations they have been working at Yeola with the father passing on the skills to the sons. A Weaver explains that the Jacquard looms are fast unlike the handlooms at the Paithan center.

1.4 PHYSICAL, CLIMATIC, DEMOGRAPHIC AND AGRICULTURAL BACKGROUND OF PAITHANI WEAVING CENTRE, YEOLA.

1.4.1 Physical Background:
Yeola lies in Nashik district. The territory was formerly partly in Khandesh district and partly in Ahemednagar district. Yeola was then known as Patoda taluka. Yeola has agriculturally moderately production villages, are of small size and less frequent than in the valley proper but of course denser network than that of Gima basin with the exception of the immediate neighbourhood of the river. These villages are invariably located on the banks of the streams of the region. Number of small tributaries of the Godavari joining out side the limits of the district. They are the Genu, the Gorakh, the Augusti, the Narandi, the Kol and the Dev. The last one forming the easternmost tributary of the Godavari in the district flowing in Yeola. Taluka is a small stream different from the larger one of the same name flowing in Sinnar.

1.4.2 Climatic Condition:
The climatic condition of Yeola is hot and dry in Summer and cold in winter and rainy season remains for very short period. Except rainy season the climate is
dry throughout the year. The temperature in winter goes down upto 60°C and temperature in summer 45°C to 46°C (Yeola Taluka Visheshank, Sampadak Mandal, 1980-81) Generally the duration of South West Mansoon arrives in between June to September, After Mansoon period October to November, Winter from December to February and summer from March to May. This way the year is divided into four parts. Annual Rainfall is very scanty about 450 to 500 mm. per year.

1.4.3 Demography:
Yeola town is a main administrative center of Yeola Taluka. The population of Yeola is nearabout 40,000. Among these Hindu Population is 22,000 and population of Muslim is nearbout 18,000. The Population of handloom Weavers is about 1000 to 1200 and Bidi labours are 1200-1500. (Govt. Dastaiwaj, Tahsil Office, Yeola, Census report 1981)

Yeola Taluka is a agriculturally rich. Agriculturist and labours have maintained the silence in life. In taluka the population of agriculturist as per the census in 1981, is 1,47,572 (Nikumbh S.V. 1987).

1.5 NEED OF THE STUDY:
Present study relates to the Weavers and Dyers of Yeola considering the two aspects i.e. Designing and Dyeing. The silk yarn which is required for weaving Paithani, generally procured from Banglore in raw stage. Further treatment i.e. Degumming and Dyeing is carried out by the Dyers of Yeola. At present, there are three main Dyers in Yeola and all the Weavers have to depend on these dyers for dyeing of the silk yarn. Some of the yarn dyed locally are not pucca / stable and get washed away with water or sweat. This may affect the quality of Sarees and its price and resulting in frequent complaints from customers.
The main reasons for unstable and poor dyeing are use of cheap local company's dyes, lack of adequate knowledge on silk yarn dyeing. Dyers tend to dye more yarn in short period of time, use of short cut methods for quick dyeing. Squeezing of dyed yarn harshly by hand pressure to remove excess water.

Therefore considering the need of Weavers and Dyers, it is felt necessary to conduct study on dyeing process and train them using scientific and technical method.

In this research, the another aspect studied is related to "Paithani Designing". About 99% of Weavers were totally ignorant about the knowledge of designing for Dobby and Jacquard mechanism. Very meager percentage of people were knowing about the designing. But they too used to adopt the old designs repeatedly than creating new one and for others they charged Rs. 1000/- for single butti design. Hence there is a monotony in design of each and every Saree. At the same time, the market demand for traditional Sarees undergone a dynamic change. As we know Handloom Sarees sale depend largely on its aesthetic appeal and utilitarian value. Therefore it is necessary to ensure the production of Sarees suited to the fast-changing tastes of the customers and to compete the global market. But the handloom Weavers are living with outdated methods with conventional patterns and designs under the impression of, traditional culture which do not fulfill the changing market requirement. The Weavers do not go for change in design on their own as they are lacking in designing knowledge.

Under this research, the knowledge of scientific designing technique which was new for them, through the training is imparted which made them able to create new designs as per demand, which would increase the competitiveness of the product and thus increase the market share and ultimately annual income.
1.6 **AIM OF THE STUDY:**

In a changing world, in a changing India, the Weavers, if they are to survive, should produce for exchange in the wide market. Therefore the prime need of Paithani Weavers is a reorientation in the techniques of production without interference with the artistic virtues of production. The method of dyeing silk by Yeola Dyers is an age old method. Weavers have to face with a frequent complaints from the custmors in color bleeding. Hence, the traditional method of dyeing silk yarns required for Paithani weaving, should be replaced by new and correct method of dyeing and use of fast, recent colors or new dyes.

Chemicals used at the time of dyeing procedure and equipment used for dyeing affects the quality of silk so it is essential that ancient technique and inefficient tools should be replaced by modern techniques fast percolating every creek and cranny of the world.

Similarly, Crude methods of work using primitive tools entail uneconomic labour of appalling low returns and sometimes even physical hazards arising from the nature of weaving work and Statism in design is also a serious draw back of Weavers. The bulk of Weavers either hide bound in sentimental traditionalism or ignorant of the changes in demand stick still to the centuries old modes of design. It is evident from experience in marketing in recent year, that unless changes are effected in designs of Paithani, they will be pushed out of home and foreign market by machine made goods, by virtue of the beauty, utility and comparative cheapness. It is a grievous mistake to think that machine goods cannot compete with handloom textiles in realm of beauty. So it is also necessary to adopt modern designs and designing technique.

A reawakening of interest in the Paithani Sari today is already showing results. A Paithani sari is becoming a part of bridal trousseau where it is customary to have a sari from every state. People also buy them for their value as status symbols and also because their beauty is irresistible. Day to day the
competitions among the Sarees is increasing and also demand for new designs is raising. An upper class Maharashtrian lady would have a minimum of two or three Paithani Sarees and would add to her collection unique one. But the lady from middle class would like to add at least one Paithani in her wardrobe, which is designed very differently.

In this changing scenario, adoption of new emerging design for survival of Paithani is also not an exception. Scouting of new designs is the basic requirement for ultimate adoption by the Weavers. As such, it is mandatory on the part of Weavers to adopt new designs to increase the competitiveness in the market and produce a quality Sarees which gives color guarantee, zari guarantee. It is very necessary to adopt or accept certain new techniques by rehabilitating our traditional textiles.

Present study aims at carrying out comprehensive investigation of Paithani Weavers and Dyers of Yeola, to know their present practices of dyeing and designing, drawbacks in traditional methods, their willingness of learning new techniques, their attitude towards new techniques and also studying the Weaver from various aspects such as social, economical, educational status. But the main focus in this study is the 'Weavers Attitude'.

It is a demand of present situation to provide quality Sarees which do not create a color bleeding problem. To overcome this problem, silk should be dyed with standard, colorfast dyes and method of dyeing need to be appropriate.

Another problem relates with creating new designs as Weavers are lacking in knowledge of designing, particularly the buttis, borders which are produced with the help of mechanical appliances and not drawn from memory and the designs woven on pallov, should not create monotony. Even if the design is with Mor and Kunda, forms and style of design should be changed. So it is necessary to make them aware of designing techniques to increase the market of Paithani with modified designs. At present, single person is involved in Designing in Yeola, he charges anything for
single design and do not fulfill the demands of Weavers, on time. So this is a need of an hour, to learn the technique of Designing which is entirely new for them.

So this research emphasized on to test the Weavers attitude towards new techniques in dyeing and Paithani designing by imparting the trainings which plays a dynamic role in manufacturing attractive and unique Paithanis and also helps in enhancing their business which adds to their pocket.

1.7 OBJECTIVES OF THE STUDY:

The objectives of the study can be stated as below.

1. Socio-Economic Status.
   - To know agewise distribution of Weavers and Dyers.
   - To examine educational standard of the Weavers and Dyers.
   - To study the Size of the family.
   - To find out the Type of family of the Weavers and Dyers.
   - To find out the Income of the respondents.
   - To know the Caste wise distribution of Weavers and Dyers.
   - Distribution of respondents based on their Adaptation of weaving.
   - Distribution of respondents based on Occupational category.

II. Silk Dyeing Aspect:
   - To know the present practices of silk degumming and dyeing.
   - To find out the problems in existing dyeing practices.
   - To know the previous knowledge they possess and attitude towards new techniques in silk dyeing.
   - To orient them with scientific and perfect method of silk degumming and dyeing.
   - To make them aware of new technique of dyeing, by using Acid and Eco-friendly Dyes i.e. Natural Dyes, to achieve quality dyeing of Silk.
   - To make them familiar with 'silk shade card' to gain the knowledge of perfect shade and colors.
To make them aware of various fastness tests to be carried out which will improve the fastness of dyed yarn.

To acquaint them to achieve new color combinations by mixing two dye powders.

To test the change in knowledge, skill acquired and attitude of Dyers and Weavers towards the new technique in silk dyeing.

To evaluate the trainees for the acceptability of new technique in their regular profession.

### III. *Paithani Designing aspect*:

- To know the present practices of designing for Paithani.
- To find out the problems in existing designing method.
- To know the previous knowledge they possess and attitude towards new technique in Paithani designing.
- To make them aware of importance of designing.
- To orient them with the new, technical method of Dobby and Jacquard designing.
- To make them familiar with graph paper, scale to be used for fitting the design on existing mechanism.
- To impart the knowledge in actual transferring the design by punching cards for Jacquard mechanism.
- To impart the knowledge in actual transferring the design on lattices by fixing pegs for Dobby mechanism.
- To make them enable to adopt new designs for butties, borders and pallovs.
- To test the change in knowledge, skill acquired and attitude of Weavers towards the new technique in designing.
- To evaluate the trainees for the acceptability of new technique in their regular profession.
1.8 DELIMITATIONS OF THE STUDY:
In fact, at present Paithani manufacturing and marketing is mainly concentrated in Yeola rather than Paithan. This traditional textile of Maharashtra is kept alive by the Weavers of Yeola, because of two reasons, it is a forefather's occupation and there is a increasing demand from customers for Paithani so they have not shifted on any other profession and production as well as sale of Paithani is high.

As a result of it a few delimitations were imposed upon the study.

1. The locale selected for the study was Yeola rather than Paithan as production of Paithanis are on large scale at Yeola.

2. The sample size for training programs is limited, i.e. 120, for following reasons:
   - Imparting training to a large group is difficult as dyeing and designing both aspects are technical and scientific.
   - It is a costlier and self financed project.
   - Usually, accepting the new concepts by population is not a easy job, it is difficult to change their mind set up.

3. Frequency and duration of training is not often and longer as they are not ready to spend too much time apart from their busy dyeing and weaving schedule. This is also a one of the reason for a restricted sample size.

4. The investigator has to totally rely on the information provided by the respondents.