



# POCHAMPALLY IKAT

## CRAFT RESEARCH DOCUMENT





# STUDY AND SURVEY OF THE CRAFT AND DOCUMENTATION

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## NATIONAL INSTITUTE OF FASHION TECHNOLOGY

This is to certify the following students studying in the Fashion Communication Department (Semester 5) of NIFT Hyderabad, Batch 2019-2023, have carried out an extensive Craft Cluster Diagnostic study on Pochampally, under the guidance and mentorship of Mr. M.C. Mohan and Mr. Avinash Raipally.

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# ACKNOWLEDGEMENT

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# PREFACE

This documentation involves a thorough research about the Pochampalli Handloom of Telangana which includes the lives of the artisans, raw materials, tools used in the process of craft, the process of the craft and its market conditions pre & post- COVID. Personal interactions through online mode with an artisan family over two days have provided us with an insight into the craft in the present day from their perspective which helped us in a better understanding of India's rich heritage. This documentation is a compilation of both primary and secondary research.

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## MARKETING AND PROMOTIONS

# CHAPTER I

01. INDIA AND ITS  
HANDLOOM

02. ABOUT  
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01.  
Brief about India and Importance of its Handloom.

02.  
History and Origin of the craft of Pochampally.



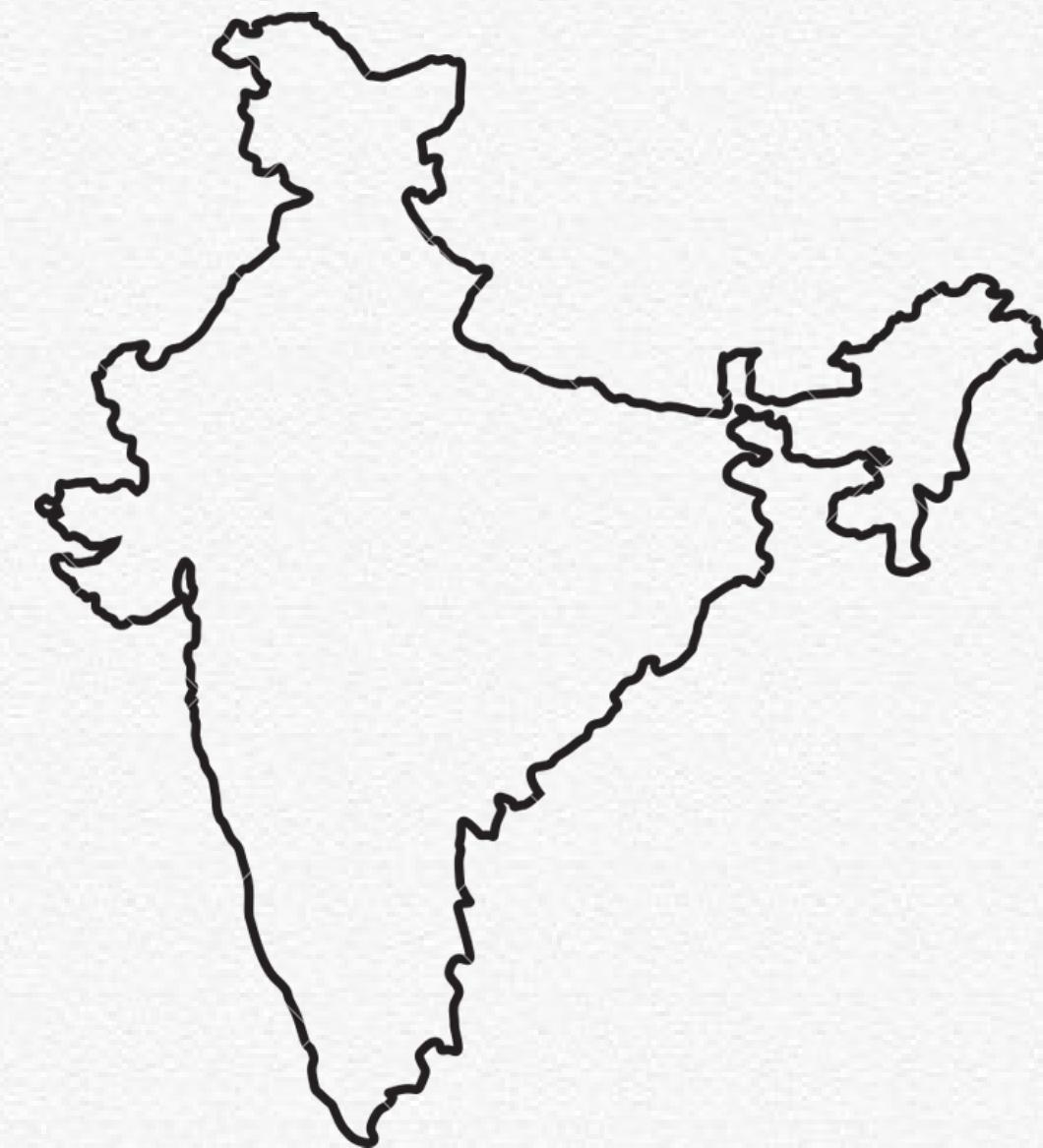
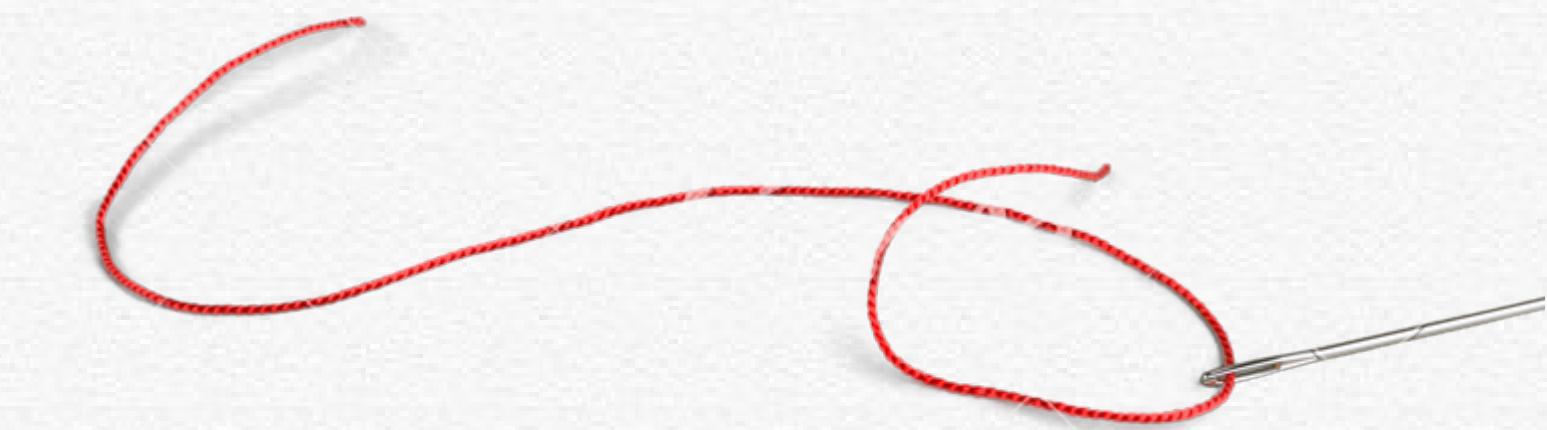
INDIA AND ITS  
HANDLOOM



India's rich cultural heritage and centuries of evolutionary tradition is manifested by the huge variety of handicrafts made all over the country.

Handicrafts are the mirror of cultural identity of the ethnic people who make that. Through the ages, handicrafts made in India like the Kashmiri woolen carpets, Zari embroidered fabrics, ceramics, silk fabrics etc. have maintained their exclusiveness. In the ancient times, these handicrafts were exported to far-off countries of Europe, Africa, West Asia and the Far East via the 'silk route'. The entire wealth of timeless Indian handicrafts has survived through the ages.

These crafts carry the magnetic appeal of the Indian culture that promises exclusivity, beautify, dignity and style.



# ABOUT POCHAMPALLY IKAT

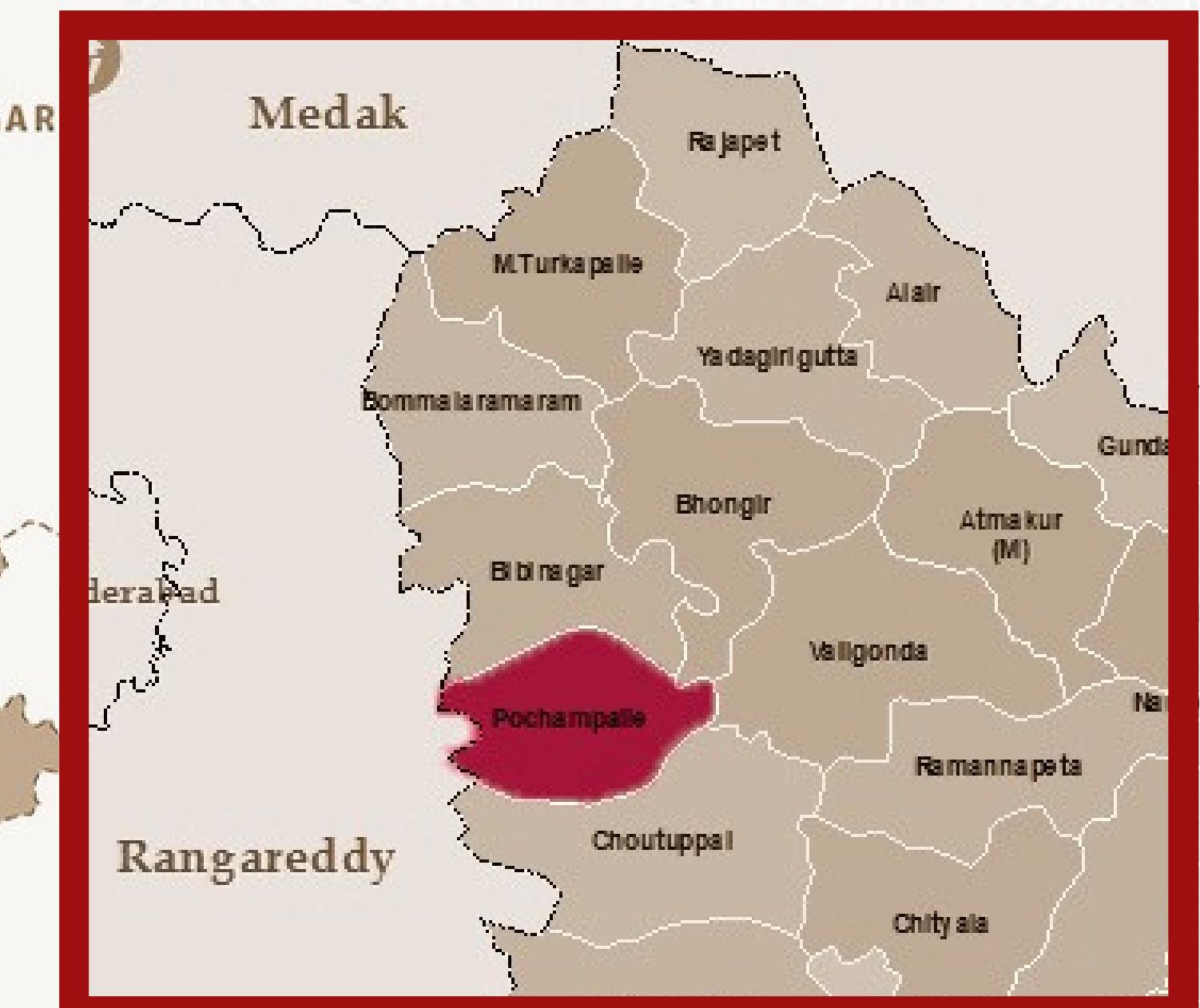
## HISTORY AND ORIGIN

Pochampally Ikat is named after a small town Pochampally near Hyderabad, Telangana. The technique of Ikat weaving, which requires true precision and skill, is believed to be brought in the town of Pochampally from Chirala where it is locally called Chit-Ku. Pochampally sari or Pochampally Ikat is a saree made in Bhoodan Pochampally, Yadadri Bhuvanagiri district, Telangana State, India. They have traditional geometric patterns in the Ikat style of dyeing. The intricate geometric designs find their way into sarees and dress materials.





Map of Telangana, locating Nalgonda



Map of Nalgonda, locating pochampally village.

Bhoodan Pochampally marked its rightful place in Indian history as a silk mine in the 18th century. The weaving process of the traditional Pochampally Ikat sarees is said to be brought to the small town of Pochampally from Chirala where the art was locally referred to as chit-Ku. The technique has been widely applauded because of the fabric's unique identity, as compared to other Ikat-producing units. Starting with a small pool of weavers, the town soon came to be known for the classic fabric that they could produce, one that could compete with every silk manufacturer in the country.

By 1999, the manufacturing unit had grown to over ten thousand families, and the process was more maker-friendly, cost-effective, and time-saving. With the introduction of machines in 2000, Pochampally ikat sarees were not just produced faster and without error, but also with precision and perfection that was hard to find elsewhere.

# EVOLUTION OF POCHAMPALLY IKAT

Pochampally is a well-known Cotton and Silk Ikat weaving center in Telangana State, located just 50 km from Hyderabad.

The colors of Pochampalli Ikat fabrics are mesmerizing and even more astonishing is the simple method they use to produce bold geometrical designs of flowers, birds, and animal patterns.

The materials used for their weaving are different counts of twisted cotton yarns, silk yarns, and zari depending upon the quality of the fabric.

Ikat is a weaving style that employs a resist-dyeing technique to impart colors to the yarns before their interlacement. The fabric woven in this technique shows a feathered and hazy pattern which is a wonderful classic in its own way.

When only warps are resist-dyed, the Ikat is called Warp Ikat, and when only wefts are resist-dyed, it is called Weft Ikat. When both warps and wefts are resist-dyed to create woven patterns, the Ikat is called Double Ikat.

## SPECIALITY AND VARIETIES

One of the most telling signs of a Pochampally silk saree is the intricate geometric design spread over the fabric. The minute detailing gives it a very captivating effect; if you look at the design direction it can actually have a hypnotizing effect. The silk sarees are also extremely lightweight and comfortable so they make for a perfect summer wear option especially in Indian weather. The rich luster of silk also makes it a great festive choice. Today, the Pochampally Ikat weave is not just limited to sarees.

With the introduction of machines that cut down on labor cost and time, Pochampally Ikat finds its way onto dress pieces, bedsheets, bed covers, and other home decor items too.



Women in different ikat saris  
source- <https://pochampally.com/blog/up-for-wearing-100-saris-in-365-days/>

## INNOVATIONS

In today's new day and age, designs, motifs and patterns have climbed up the ladder of advancement, as the new age fashion designers are designing these fabrics keeping in mind the changing fashion tastes of the fast track generations. The older and the newer generations of skilled weavers are keeping foot with the advanced consumers and hence have patronized their artwork onto other cloth items like bedsheets, bedcovers, telia rumals, dress materials, cushion covers, bags, pots, and many more adding to the creative list. Varieties of products are being imprinted by this embroidered fabric by the women weavers.

In this way, this cotton silk blended fabric has been touched by the wand of innovation and transformation, thus adding more glamour to the entire look.



Kirron kher at lakme fashion week 2013 in ikat saree

Source- <http://globalfabrichub.blogspot.com/2015/09/patan-patola-silk-of-gujarat.html>

# CHAPTER II



01. ABOUT CRAFT

02. DESIGN

01.  
Products  
Raw Materials  
Tools and Equipment  
Production Processes

02.  
Motifs & Evolution  
Colours



### Ikat products

Source- <https://kharakapas.com/products/blue-ikat-mules>

<https://www.indiamart.com/vj-enterprises-hyderabad/products.html>

<https://www.utsavpedia.com/attires/pochampalli-ikat/>

## PRODUCTS

Ikat isn't only used to create sarees but also used to create a wide range of other Indian ethnic garments such as salwars, anarkalis, skirts, and lehengas. Nowadays, with advancements in machinery, it's used in interior décor and for furnishing fittings such as bedspreads, rugs etc.

*Spinning machine and reeling machine*

Source- <https://www.dsource.in/resource/cotton-sari-pochampally/tools-and-raw-materials>



## RAW MATERIALS

The primary raw materials used are yarn (cotton, silk, etc). The fabric is weaved in both cotton, silk and also a mix of both commonly known as sico. For the resisting of the dye, rubbers are used. These dyes are generally obtained naturally from flowers and other plant-based products. In addition to the above mentioned is the handloom that is used to weave the fabric.



*Processed cotton thread*

Source- <https://www.dsouche.in/resource/cotton-sari-pochampally/tools-and-raw-materials>



Handloom



Traditional spinning wheel,



warping frame

## TOOLS & EQUIPMENT

Other than the raw materials mentioned earlier, weaving a handloom saree requires tools and machinery like weaving loom, dyeing machine, fly shuttle warping wheel, reed, spinning machine, reeling machine, spools, and spindles. Cycle Tubes are also required to tie the warp yarns before the process of dyeing.



Making A Pochampally Ikat Sari

Source: Praveen Dwivedi at Pochampally Village - <http://desitraveler.com/wp-content/uploads/2013/05/steps-of-making-of-pochampally-ikat-sari.jpg>

# PRODUCTION PROCESS



*The bundle is placed and spread on the reeling wheel*

Source- <https://www.dsource.in/resource/cotton-sari-pochampally/spinning-process>

# SPINNING PROCESS

## REELING

The cotton yarn after dyeing is brought for the spinning process. A bundle of yarn is placed on the spinning wheel machine. The cotton strand is reeled to spools and the wheel is operated. The workers simultaneously keep joining the broken strands for continuous reeling of the threads. These spools are then sent for the warping process.

## MAKING SPINDLES

The yarn is placed on the Charka-spinning wheel is transferred into spindles. These spindles are later used to insert into fly-shuttle, which is used in the weaving process.



*Modern method of making spindles*

Source- <https://www.dsource.in/resource/cotton-sari-pochampally/spinning-process>



*Dyed threads are again brought for another level of warping*

Source- <https://www.dsource.in/resource/cotton-sari-pochampally/warping>

# WARPING

After spinning, the cotton yarn is rolled on the warp wheel from multi-ply spools. The yarn is wrapped manually. The accuracy of this tying process eventually determines the quality of design produced. After warping the yarn is twisted and folded and sent for weft process. Weft process is done twice, one's before dyeing and another time after dyeing.



***Warp is stretched and tied between two poles***



**Cotton thread is laced to divide the warp in segments**  
Image Source- <https://www.dsouche.in/resource/cotton-sari-pochampally/warping>

Rubber strips are used because it holds the threads tight

<https://www.dsource.in/resource/cotton-sari-pochampally/tie-and-dye-process>

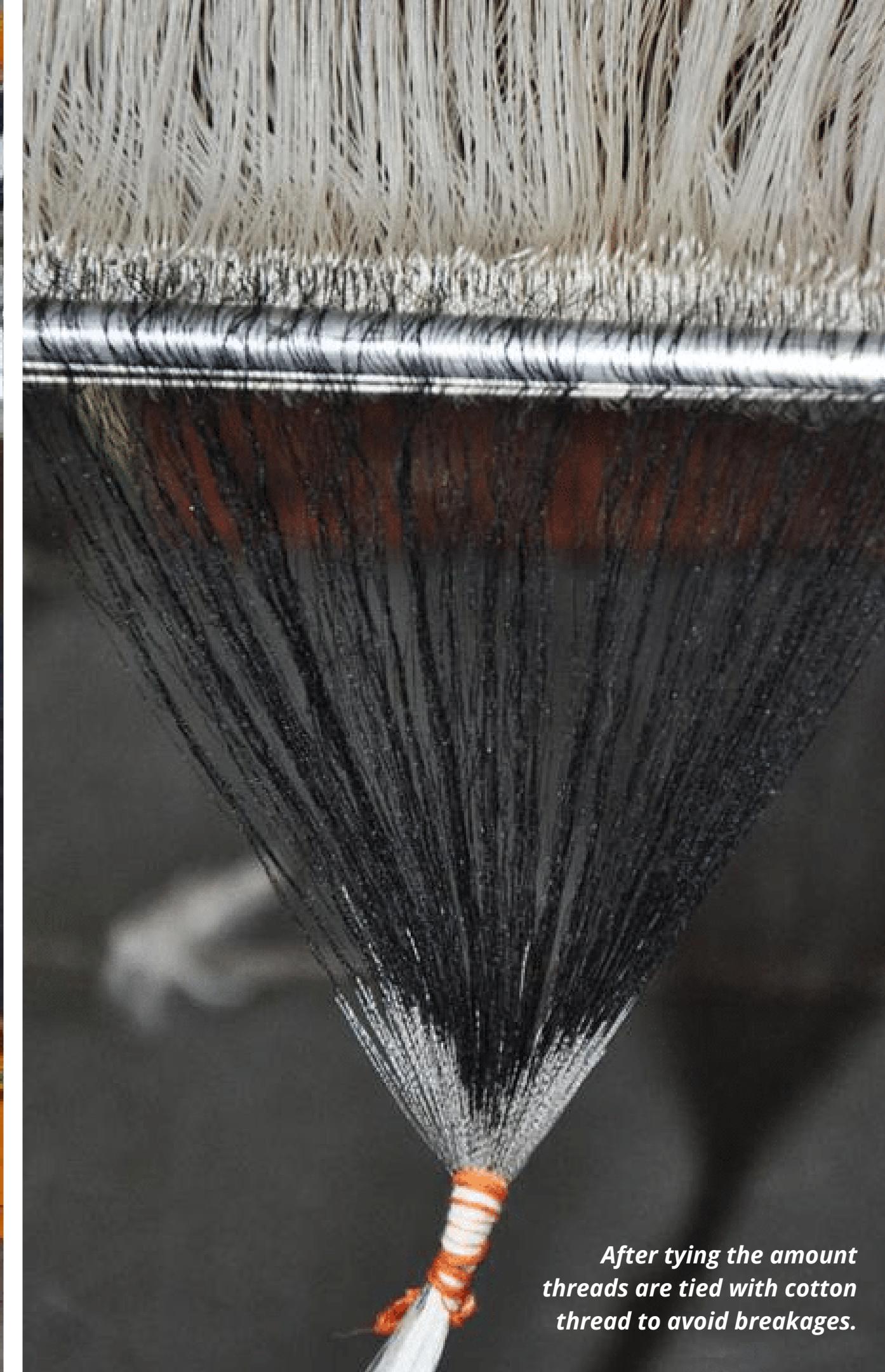


## TIE & DYE PROCESS

In Pochampally village, the Ikat weaving is called as chit-ku. Required designs are marked on the prepared warp threads. According to the designs, rubber strips are tied on areas, which should not be dyed, and the exposed threads are dyed with color. After one round of dyeing those rubber strips are removed and tied on different areas, which should not be dyed again. This step is repeated until all the colors of the estimated design have been dyed on the thread. The dyeing process for the tie and dye process is done manually as different colors have to be dyed one by one on the yarn. Plain color dyeing is done in the dyeing machine as only one color is dyed for all the yarn.



**Warp thread are attached to reed**  
Source- <https://www.dsource.in/resource/cotton-sari-pochampally/jointing-process>



*After tying the amount  
threads are tied with cotton  
thread to avoid breakages.*

## JOINTING PROCESS

Weft yarn is brought for the jointing process. The yarn is passed through a reed and then attached to a handloom for weaving. After weaving is completed a small amount of yarn is left in the reed and the weaved fabric is cut. The yarn is then tied to leftover thread in the reel for the next weaving process. Each yarn is knotted one by one with the remaining threads in the reed. This process is known as the Jointing process.

This process is done manually and takes 1 to 2 days for one set of weft. After the jointing process, the reed is fixed in handloom, and the weaving process is started.



The warp threads are joined to the reed threads  
Source- <https://www.dsource.in/resource/cotton-sari-pochampally/jointing-process>



Pulley helps to operate fly-shuttle

Source- <https://www.dsource.in/resource/cotton-sari-pochampally/weaving>

## WEAVING PROCESS

The prepared reed is fixed to the weaving loom and the weaving process is started. The weaver interlaces the cotton threads of warp. The shuttle passes through the threads to interlock the threads of warp. Artisans use different colors of contrasting threads while weaving to create designs. The proton of woven cloth is wounded to the wooden beam, which is located in front of the weaver. After weaving of 6 yards of fabric, the portion of the unwoven warp is intentionally left before and after the sari weaving, which is later knotted for fringe.



Pedal movement helps to handle warp allowing fly shuttle to operate

Source- <https://www.dsource.in/resource/cotton-sari-pochampally/weaving>



*Skilled artisans are expert in folding the sari systematically*  
Source- <https://www.dsource.in/resource/cotton-sari-pochampally/weaving>

It takes nearly 2 to 3 days to complete one sari. The length of 3 saris warp is loaded into the loom at a time. For bed sheet weaving big handlooms are used. Thus the weaving is completed and sari is folded in traditional manner for the market.

DESIGN

## COLOUR

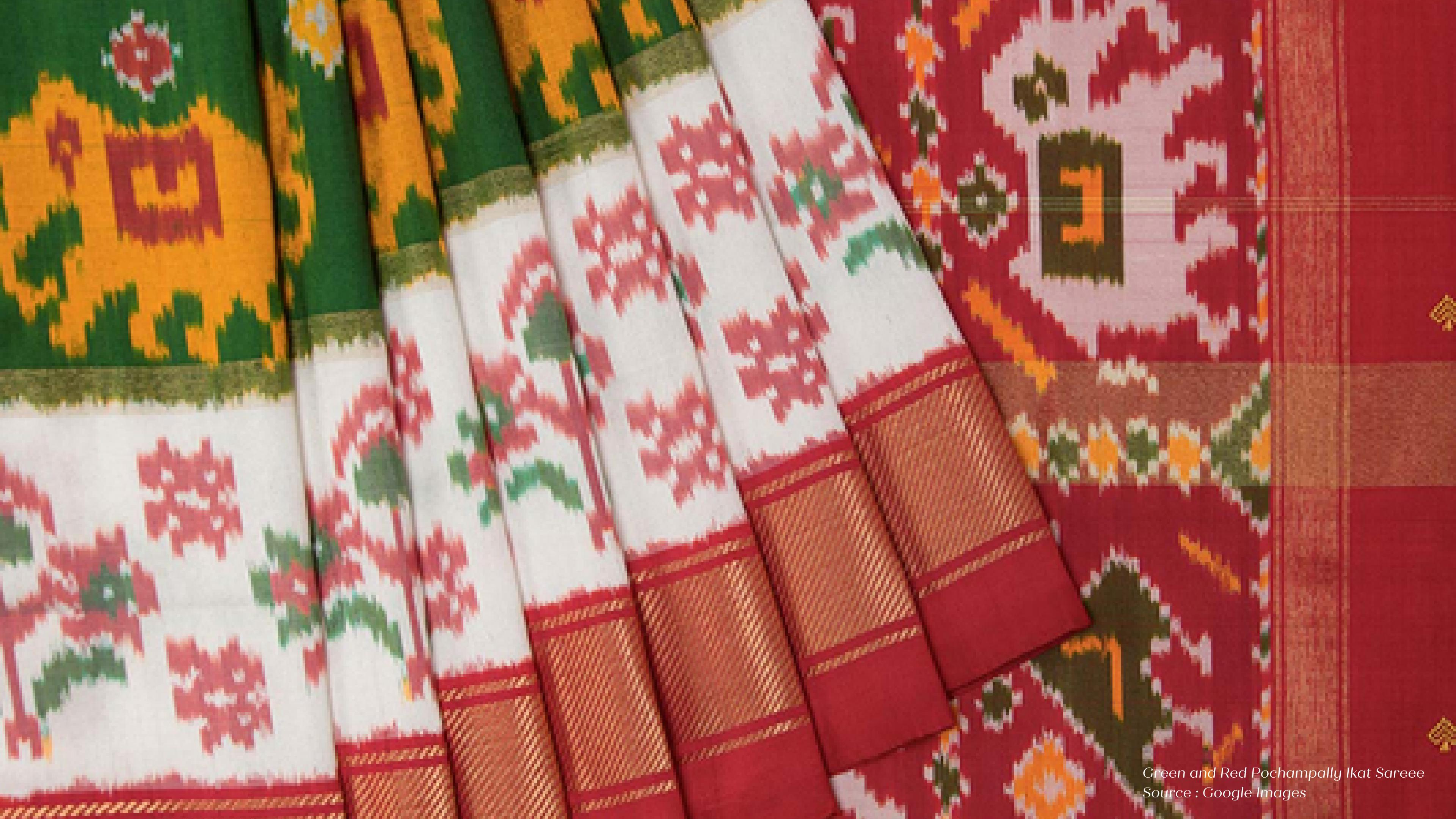
Pochampally Ikat sarees get their colour from natural sources only. The colours are normally bright with orange, yellow, dull gold and pink ruling the roost. The pattern is mostly dull gold, but with the introduction of new motifs, you'll often find brighter colours present in the design too.



Initially, lighter colors are dyed and then darker colors are dyed on them.  
Source : <https://www.dsource.in/resource/cotton-sari-pochampally/tie-and-dye-process>

## MOTIFS & EVOLUTION

Pochampally Ikat sarees are famous for their geometric patterns on them. However, modern Pochampally sarees borrow heavily from the Patola sarees of Gujarat, which means that the motifs are a mix of elephants, parrots, dancing girls and flowers. The traditional motifs are interspersed within the geometric grid, which is unique to the saree



Green and Red Pochampally Ikat Sareee  
Source : Google Images

# CHAPTER III



01. ABOUT THE MAKERS

02. DATABASE OF  
ARTISAN

03. GALLERY

01.  
Artisan Profile

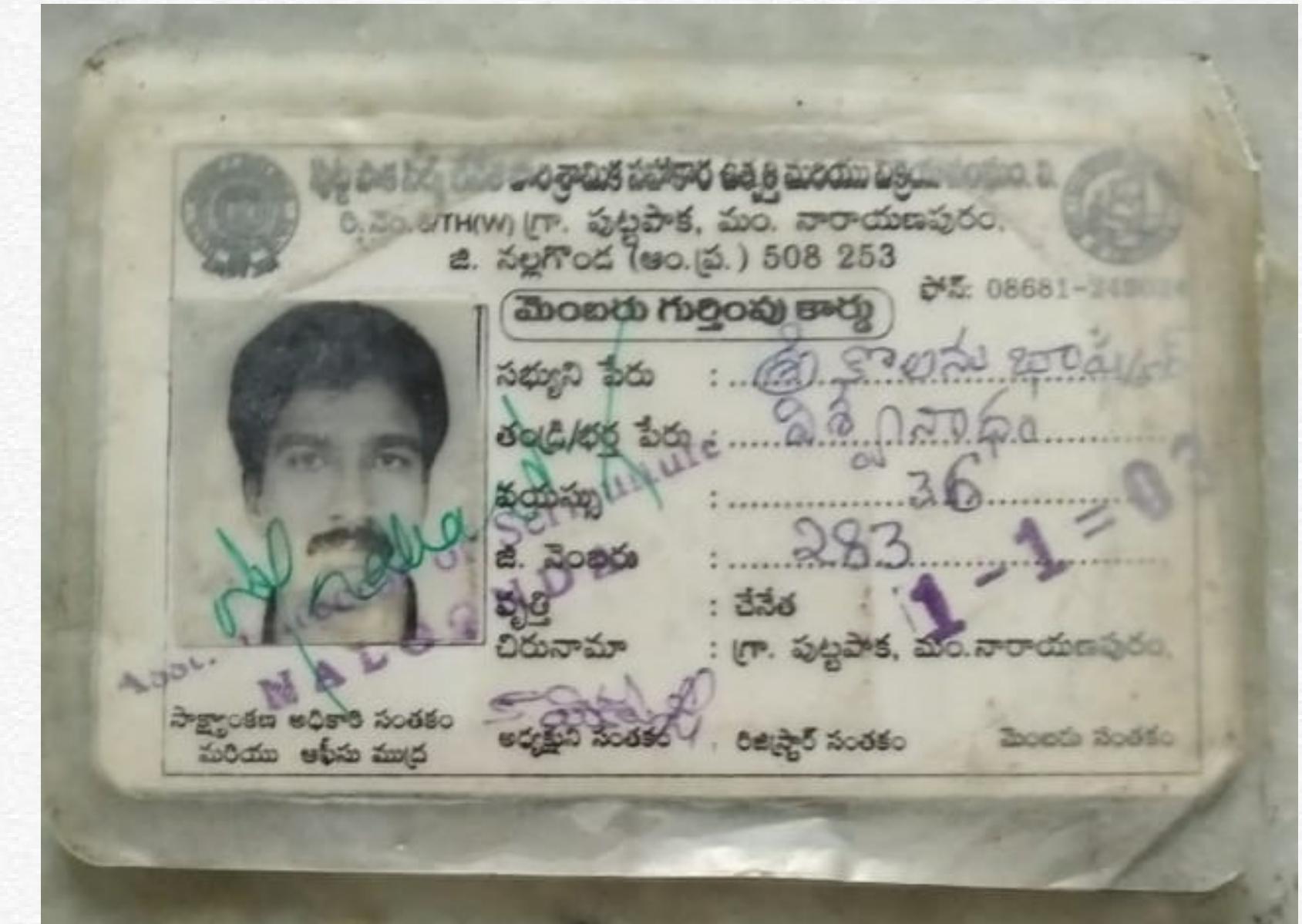
02.  
Name, address, profession,  
Numbers of years of experience,  
Telephone or mobile no.

03.  
Collection of images obtained from the artisan.



MR. KOLANU  
BHASKAR

## CRAFTSMAN'S PROFILE



Pembarthi Handloom Membership Card

## IN CONVERSATION

Artisan Bhaskar is a 51-year-old Pochampally craft person. Its been 36 years working in the craft profession. He is from village Puttapaka, Yadadry district, Telangana. He taught to many people who had received honorable awards. His wife Kolanu Padma is a 42-year-old who helps his husband in work. Artisan Bhaskar entered into craft world when he is in 7th grade. he learned this craft from his father and grandfather and stopped education after 10th.

Kolanu Padma wife of artisan Bhaskar learned the craft by seeing is husband working.

He migrated to Hyderabad for his children education and its been 16 years in Hyderabad. His son did B.tech not interested in craft and his daughter got married. This hierarchy of doing craft may end with artisan Kolanu Bhaskar being a very hard worker.

# PHOTOGRAPHS BY KOLANU BHASKAR



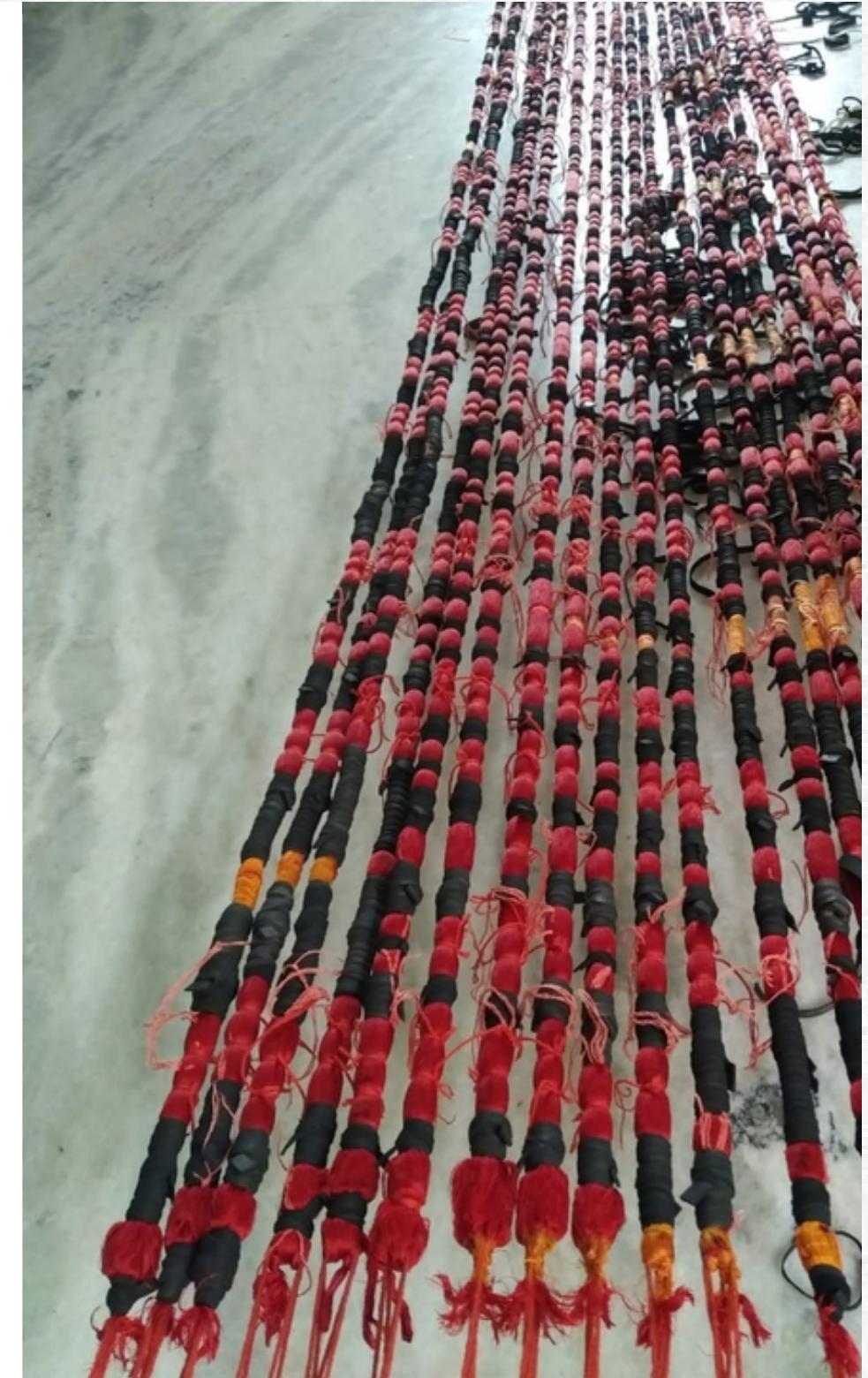
Transferring design on wrap.



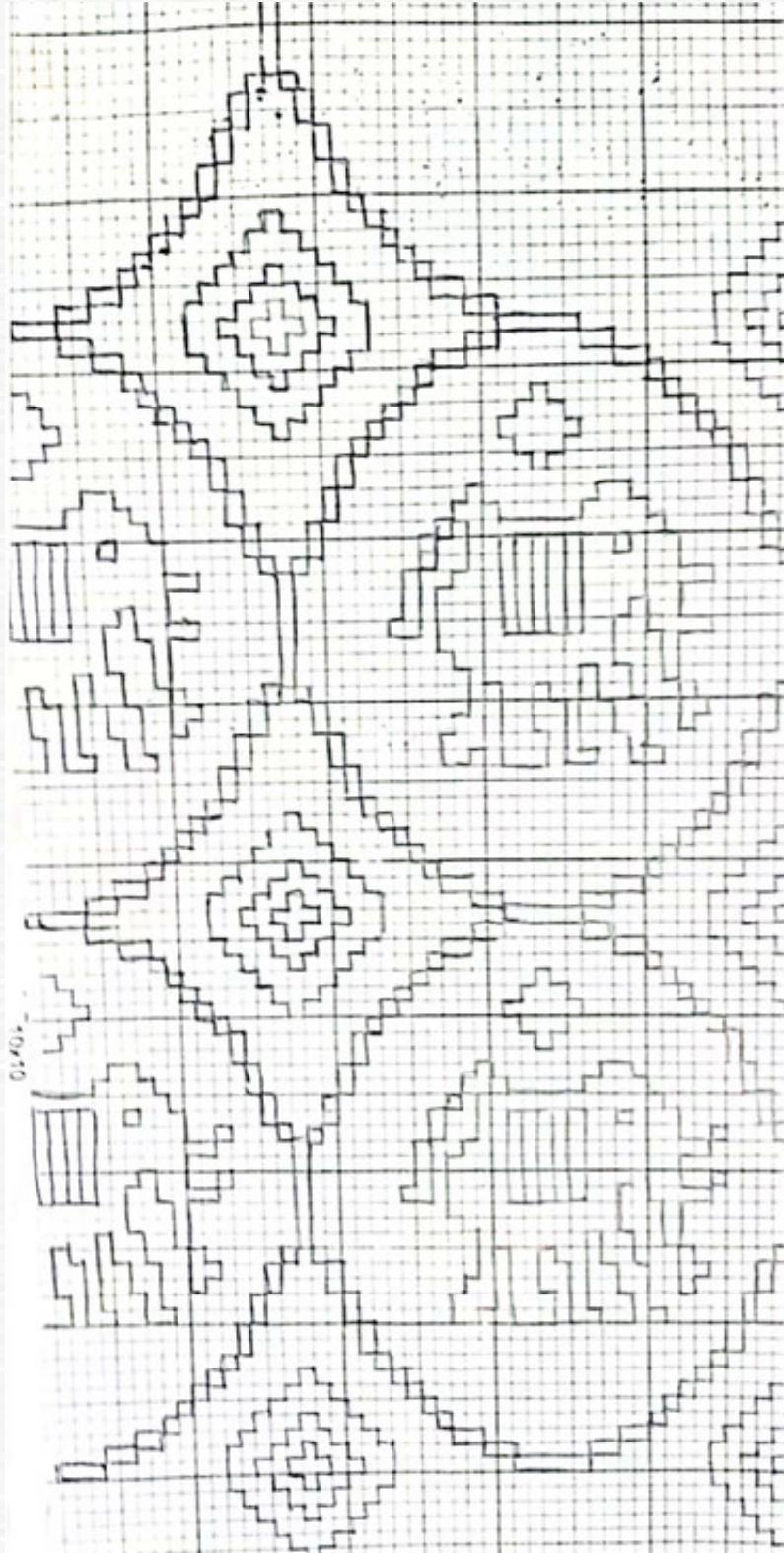
# PHOTOGRAPHS BY KOLANU BHASKAR



Process before Weaving.



# MOTIFS DESIGNED BY KOLANU BHASKAR



# CHAPTER IV



01. MARKETING  
STRATEGIES

02. ISSUES AND  
CHALLENGES

03. DESIGNERS

- 01. Traditional and Existing market conditions
- 02. SWOT Analysis
- 03. Influence of the Craft in Fashion World

# MARKETING STRATEGIES OF THE POCHAMPALLY CRAFT

In the early stage of textiles, Pochampally was in a great demand. In recent times tho the popularity of the this particular craft has gone down. To help out the weaver community.

The Pochampally Handloom Park Ltd was set up by 35-odd entrepreneurial master weavers. It is an integrated textile park that houses design, dyeing and weaving facilities for textiles under a single roof. It was inaugurated in 2008 and has been in operation for the last three years.

Located in Kanumukkala in Pochampally Mandal, the textile park is spread over 24 acres. Today top 10 fashionable brands are selling Pochampally products. The weave has attracted fashion players such as Reef, Loft, Calypso, Joie, Ann Taylor for stoles, shoes, women wear, scarves, even suitcase covers. The weavers are in the learning mode for newer designs rather than holding on to conventional designs because of the change in market dynamics. There is a lot of interest from American and European retailers for genuine handloom weaves in both fabric and finished products.

**PPOCHAMPALLY HANDLOOM PARK LTD.**



*Pochampally handloom park*

Source- <https://rebelarunaa.wordpress.com/2020/02/22/handloom-pochampally-ikat-pattu-cheeralu/>

## EXISTING MARKET CONDITIONS

In conversation with K. Bhaskaran, it has given us an insight on the present market conditions for Pochampally and in general any handloom. There has been a stoop in the sales post-COVID as compared to pre-COVID times. A Pochampally Silk Saree earlier had its price starting from 8500 rupees which now sells for around 7000-7500 rupees. Nellore Cotton is used for the cotton Pochampally Sarees and it's priced at 600 rupees per metre whereas a silk one is priced at 1000 rupees per metre. Weaving per metre takes about 100 rupees and the cost of a finished metre of cloth comes around 1000-1200 rupees.

Weaving per metre takes about 100 rupees and cost of a finished metre of cloth comes around 1000-1200 rupees. This artisan earlier used to make 15000 rupees per month. He now struggles to make 7500-8000 rupees per month and is in search of other part-time jobs.



# ISSUES AND CHALLENGES

# SWOT ANALYSIS

SWOT analysis helps in gaining in depth perspective of a craft. SWOT stands for Strengths, Weakness, Opportunity, and Threats.

Strength	Weakness	Opportunity	Threats
<ul style="list-style-type: none"><li>• Traditional sector being practiced over ages.</li><li>• Strong manufacturing base.</li><li>• Recognized craft nation-wise.</li></ul>	<ul style="list-style-type: none"><li>• Low scale of operation</li><li>• Low on technology</li><li>• No efforts for branding and promotion.</li><li>• Low level of entrepreneurial aggressiveness.</li></ul>	<ul style="list-style-type: none"><li>• Serving additional customer groups.</li><li>• Teaching their weaving techniques.</li><li>• Expansion of production.</li></ul>	<ul style="list-style-type: none"><li>• Entry of competitors</li><li>• Loss of sales</li><li>• Slow down in market growth especially during the lockdown.</li></ul>

DESIGNERS

# INFLUENCE OF THE CRAFT IN FASHION WORLD

Pochampally silk is all about getting the intricate motifs and designs imprinted onto the fabric through the smoothest and finest thread-work of cotton and silk. The geometrically patterned designs are colored onto the weft and warp threads and are artistically woven into the Pochampally fabric. The essence of the Pochampally fabric consists of a unique collection of sico, silk and cotton. Natural elements and sources are taken into the manufacturing process of these saris.



Aishwarya Rai wearing a pochampally silk bordered saree.  
Source-<https://www.utsavpedia.com/textiles/pochampally-silk-interlacing-silky-routes/>



Rahul Mishra's collection inspired by Ikat  
Source--<https://fashionfad.in/fashion-feed/rahul-mishra-weaves-magic/>



Rina Singh's collection at Lakme Fashion Week  
Source-<https://www.thestyle.world/designer-rina-singh-introduced-ekas-aw20-collection-at-lakme-fashion-week/>

# INFLUENCE OF POCHAMPALLY TEXTILE IN FASHION

Designers like Rahul Mishra are reinterpreting the beauty of Pochampally Ikat using motifs in a neo graphic fashion to make Pochampally more relevant for the modern women with sarees, skirts, jumpsuits and dresses. Here is a glance few of the designs from his collection.



Indian Designer Rahul mishra's lakme fashion week collection 2013  
Source- <https://fashionfad.in/fashion-feed/rahul-mishra-weaves-magic/>

Bibi Hanum collection.



Source- [https://bibihanum.com/product-category/collections/latest\\_collection/](https://bibihanum.com/product-category/collections/latest_collection/)

Bibi Hanum creates traditional and contemporary clothing using hand-woven Ikat fabric from master craftsmen in Uzbekistan.

The collection incorporates a range of contemporary styles, including sweet playful tops, simple shift dresses, and long flowing skirts, and is augmented by traditional Uzbek caftans. All designs are produced from the distinctive Uzbek cotton and silk Ikat, and combined with velvet, embroidery, and delicately tasseled ties.



*Long Ikat robe at Bibi Hanum*

Source <https://www.selvedge.org/products/bibi-hanum-ikat-clothing-uzbekistan>



*Long Ikat robe at Bibi Hanum*  
Source-  
[https://bibihanum.com/product-category/collections/latest\\_collection/](https://bibihanum.com/product-category/collections/latest_collection/)

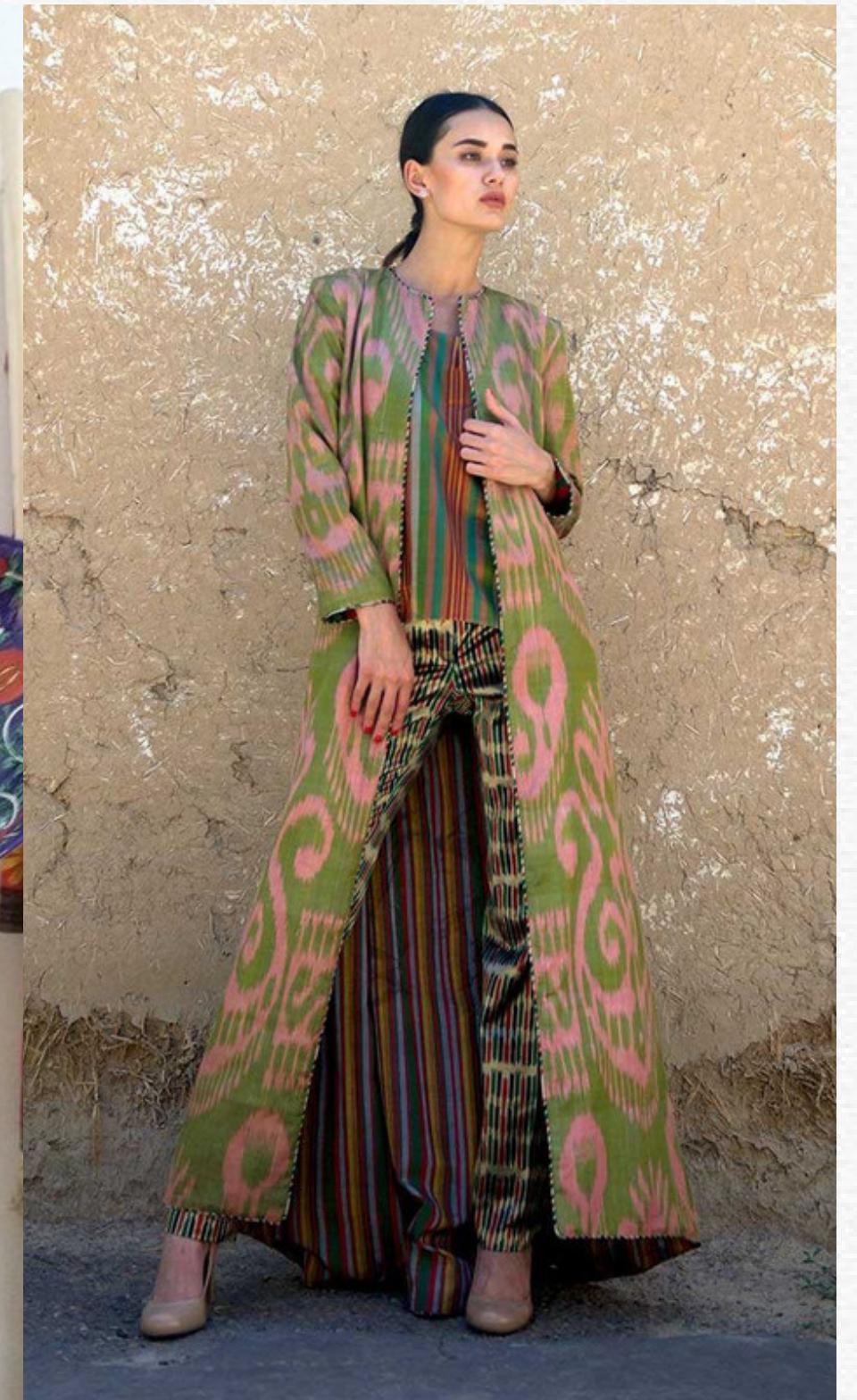
## AT BIBI HANUM

Fashion is often associated with elitism, but Ikat and suzani entered the world of haute couture from the hands of Uzbek masters. Same masters also supply their creations to Central Asian bazaars and local designers' workshops. Ikat and suzani ornaments will always be part of the history and culture of Central Asia, as well as central elements of the dress code. They will always tell us "Made in Central Asia."



*Uzbek Vintage Ikat Coat .*

*Source- [https://www.pinterest.com./](https://www.pinterest.com/)*



*Long pink and green Ikat Coat at Bibi Hanum*



JATARKA FASHION WEEK 2012



GUCCI'S INSPIRED



Source- <https://www.thestyle.world/designer-riba-singh-introduced-ekas-aw20-collection-at-lakme-fashion-week/>



# CONCLUSION

Despite the adversities faced By Mr K Bhaskar and his other fellow artisans, they stood together and have yet managed to keep this craft alive.

Both workmanship and culture are alive till date on the account of commitments given by huge number of individuals to carry on the customs

Presently we have an obligation to give stage to Pochampally Ikat. From the entire document we can conclude that the speciality needs help for proceeding as a craftsmen. For them to advance ahead it is significant that we must spread mindfulness about the painstaking work. All in all we might want to express that it is an ideal opportunity to support one of the significant areas of our nation and be glad for our legacy

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Access Date: 27August 2021

# IMAGE STACK

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