



ANALYSIS OF CHANDERI FABRIC HANDLOOM PARK, CHANDERI, M.P, CHANDERI WEAVING - THE ART

^{1}Rashmi Kushwaha,*

Sem VIII, Department of Design, Sanjeev Agrawal Global Education Bhopal

Abstract

This study delves deeply into India's rich Chanderi weaving legacy, shedding insight on the cultural and historical significance of textiles in the country. It examines the amazing diversity of traditional textiles found throughout the subcontinent, covering a variety of materials, techniques, and cultures. The chapter also provides a description of fundamental concepts such as the evolution of history, the role of traditional clothing, craftsmanship, cultural value, regional variances, and contemporary advances. It clearly demonstrates modern interpretations of classic fabrics, the significance of sustainability, and attempts at restoration and preservation. Directions for preserving these time-honored rituals are underlined, as is the importance of sustainable practices and rising trends that offer promise for tackling future concerns.

Introduction:

Chanderi, which is amongst the best known handloom clusters, occupies a special place because of its centuries old weaving specialty of producing finely textured fabrics of silk and cotton embellished with zari woven work, and more specifically because of its saris that have been patronized by royalty. Chanderi is known to have its origin back in the Vedic Period, and is believed to have founded by Lord Krishna's cousin, Shishupal. The Chanderi produces three kinds of fabrics: Pure Silk, Chanderi Cotton and Silk Cotton. The motifs have come a long way from the traditional coin, floral and peacocks to the geometrics. Chanderi Saree, a product intricately woven by hand interspersed with the delicacy of the extra weft motifs that has for times immemorial satisfied the refined tastes of the royalty.

Madhya Pradesh finds its mention in ancient texts as a famous centre for weaving between the 7th and 2nd century BC. Its historical significance includes its location on the boundary of two cultural regions of Malwa and Bundelkhand. This region, in the dense forests of Vindhyan ranges, is a rich depository of various traditions. The location turned out to be more advantageous in the 11th century since it was near the trade routes connecting Malwa, Mewad and Central India to the ports of South and Gujarat. It has also been an important ancient centre of Jain culture with references in the Mahabharata. Albaruni, the Persian scholar, referred to Chanderi in his travelogue dating to a period of around 1030 AD. Chanderi was known for hosting various exquisite dynasties and been witness to many rulers, kingdoms and architecture. The lasting feature in the history of Chanderi, from the 12th century onwards has nevertheless been the magical weave of the Chanderi fabric.

A Chanderi fabric is famous by the name of Chanderi town in Madhya Pradesh. The fabric is a result of traditional methods of hand weaving that have been developed over the centuries and passed down through generations. Chanderi is primarily a weaver's town, located near the river Betwa in Guna district of Madhya Pradesh. Around 60% population of Chanderi are involved in the manufacturing of Chanderi. As the fabric is woven by three kinds of threads the Cotton, Silk thread and Zari are imported from other regions in India as well as China, Japan and Korea. The chemical dyes are preferably used due to their fast acting quality. Traditional looms are used as a primary means of production. These include Pit, Dobby and Jacquard Looms. Most Chanderis have a rich gold border and two lines of gold on the pallu. Some have gold checks or little motifs (known as butis). The weavers involved in the process are long standing in trade and are well experienced. The Chanderi fabric is light weight and has intricate designs.

Chanderi is famous for its drape of saree with rich gold border at the 'pallu' and some selective ones having gold embellishments with lotus roundels or butis, spread all across the six yards.

Chanderi sarees are known for their richly diaphanous quality and feather-like weight. These sophisticated sarees are woven with a blend of cotton and silk, with their characteristic zari motifs and prove to be ideal summer wear.

METHODOLOGY:

The Chanderi products are of three types-

1. Pure Silk
2. Chanderi Cotton
3. Silk Cotton

The motifs have come from traditional coins, geometric prints, peacocks, etc. The sarees are hand-woven and interspersed with the delicacy of extra weft motifs.

DIFFERENT STAGES FOR THE PRODUCTION OF CHANDERI WEAVING:

1.PROCUREMENT OF RAW MATERIAL

The raw material is purchased by the Master Weaver from the yarn dealers who in turn get the silk from Karnataka. The silk yarn used is largely imported Chinese or Korean silk. The cotton yarn is procured from places like Coimbatore in southern India and Jaipur, and is usually pre-dyed. The yarn dealers of cotton often get customized colors dyed as per the requirements.

2.DYEING

The dyeing process takes about 1 hour and is performed by local dyers who have the skill. The yarn is loosened afterward and turned into round reels.

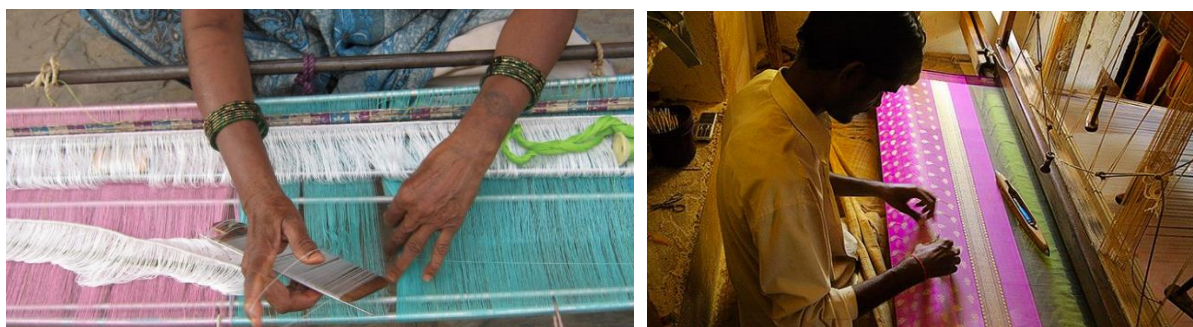


Fig 2: Chanderi Weaving

3. WARPING

For the weft the yarn is wound on pirns with the help of a charkha and this activity is usually performed by the members of the weavers' family. Warping is a specialised process, which is performed by the warpers.

The warp yarns are wound on bobbins, which are arranged across a wooden frame called reel.

The yarns from these reels pass through a reed to be wound around a vertical drum. A warper in good times would warp 4 or 5 warps for 12 saris each.

4. PASSING THE WARP THROUGH THE REED

The warping is followed by joining the threads with a deft twist of hands. The process takes 3 to 4 days.

5. THE DESIGN OF THE BORDER AND THE PALLAV

The Designing of pallu or pallav takes place even before weaving. The ends are tied to a harness called "Jaala" The process takes place 3- days depending upon the complexity of the design.

CHANDERI WEAVING

The process of Chanderi weaving has the following steps:

1. Designing of fiber: - *There are two types of designs in the case of Chanderi weaving.*

First is the main design for the sari itself. It includes the border, the kind of motifs to be used, color combinations, etc. This is usually provided by the ordering provider.



Fig 1: Women weaving Chanderi

2. Dyeing

Dyeing is done by skilled technicians. It is an important part of the whole process. both silk and Cotton require Dying before weaving begins in looms.

It is done in the following steps,

Step-1

Dissolving readymade fast colour dye in warm water.

Step-2

Dipping of threads in this solution.

Step-3

Washing the dyed threads in plain water.

Step-4

Immersing the threads in a solution of warm water, detergent and soda.

Step-5

Hanging the washed threads on bamboo poles to dry

Once dried, they are sent to weavers for further processing.

CONCLUSION:

Though Chanderi products have a high exportable value, it does not carry the same appeal. It is marketed to the local souk within the country. Only 10% of the total production is exported while the rest of the 90% is circulated within the national boundaries. As of the modern designs of the Chanderi, the demand of them has been fading slowly and gradually by the exclusive and highly fashionable class of buyers. The demand is now restricted to few dresses and evening party and other ceremonial outfits suited in summers. We should try to encourage the local art of the region to motivate the weavers to make better products meeting today's trendy crowd.

Counting to the very luxurious, warm, breathable and lightweight fabric, home furnishing fabrics are very much in use nowadays. They have very effective role in living room for they are soft, wrinkle and stretch resistant and non-absorbent. The Chanderi fabrics are known for their sheer texture, light weight and a glossy transparency that sets them apart from textiles produced en masse in factories.

Chanderi weavers discovered Japanese silk. They began substituting this in the warps in cotton saris, and also developed a silk-by-silk variety in which their profit margins were higher. As a result, today, it is difficult to find a genuine cotton-by-cotton Chanderi sari in retail establishments. The problem of sourcing authentic Chanderi has been exacerbated by the development of many look-alikes available at cheape.

REFERENCES

- [1] Roy, R., Ashmika, R., Sinha, K., & Priya, R. (2024). Threads of Tradition: A Comprehensive Review of Indian Textile Heritage. *Promoting Multi-Sector Sustainability With Policy and Innovation*, 1-37.
- [2] Srivastava, A., & Saxena, A. (2024). A Comprehensive Case Study on Traditional Weaving of Western Rajasthan. *Journal of Business Management and Accounting (JBMA)*, 14(1), 91-114.
- [3] Bothra, N., & Gupta, S. Legacy and Luxury of Indian Cotton Textile Industry: From the lens of Indian Knowledge System. *TEXTILE Association*, 84(5), 311-319.
- [4] Surjit, R., Anusri Mahalakshmi, B., Shalini, E., & Shubha Shree, M. (2024). Natural Dyes in Traditional Textiles: A Gateway to Sustainability. In *Natural Dyes and Sustainability* (pp. 1-24). Cham: Springer Nature Switzerland.
- [5] Ramratan, J. R., Kumar, S., & Choudhary, A. K. Design methods and embroidery processes.