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MINISTRY OF
TEXTILES

सत्यमेव जयते

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The Warp Weft

#SheWeavesIndia

Office of The Development
Commissioner (Handlooms)

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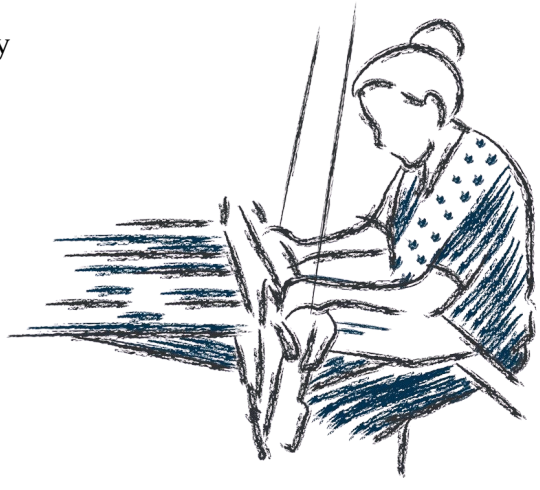



MESSAGE FROM THE DEVELOPMENT COMMISSIONER (HANDLOOMS)

Dear Readers,

India’s growth story is anchored in the diversity, skill, and resilience of its people, where knowledge systems and cultural practices have been sustained across generations through discipline, craftsmanship, and community participation. Within this continuum, the handloom sector occupies a distinctive position as one of the oldest living traditions of the country, embodying a continuous legacy that reflects India’s rich and diverse cultural identity.

Each weave carries the imprint of its geography, its people, and its time - narrating stories that have travelled from local communities to distant markets. Its strength lies not only in its antiquity, but also in its ability to remain relevant in a changing socio-economic landscape. It contributes meaningfully to both cultural preservation and economic development, sustaining livelihoods while reinforcing India’s position as a repository of traditional knowledge and skill. At the heart of this ecosystem are its women. Today, more than 25 lakh women are engaged in the handloom sector, constituting nearly 70 percent of its workforce.

Their role extends across the entire value chain; from raw material preparation and weaving to entrepreneurship and market engagement. They lead enterprises, support household incomes, and contribute significantly to local and regional economies. This is not merely a statistic; it is a reflection of leadership, enterprise, and agency. Long before sustainability emerged as a global priority, the handloom sector in India embodied principles of resource efficiency and ethical production. In the present context, with the integration of technology, design innovation, and improved market access, women in this sector are not only sustaining these practices but also driving transformation.



They are building enterprises, generating livelihoods, and positioning handlooms within contemporary markets while remaining rooted in tradition. This edition of the magazine is a tribute to their contribution and commitment. It brings together stories of women who are expanding the scope of handlooms taking their work from local clusters to global platforms. These journeys collectively reflect a shared L.O.O.M. vision: Local Origins, Open Opportunities, and a Movement towards global markets. Each of these women represents a vital thread in the larger fabric of India's handloom narrative - one that speaks of resilience, dignity, and transformation. As we look ahead, the continued advancement of the handloom sector will be shaped by the strength, capability, and leadership of these women. Their contributions will remain central to strengthening the sector's role in inclusive growth, cultural preservation, and India Handmade's expanding presence in global markets.



Dr. M Beena, IAS

DC (Handlooms)

Ministry of Textiles,
Govt.of India



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In the
HANDLOOMSCAPE

Looms of the Future

A Narrative of Resilience, Reform, and India's Emerging Orange Economy

by Amit Kumar Singh
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Office of Development Commissioner (Handlooms), Ministry of Textiles

There is a quiet but enduring story woven into the fabric of India's handloom sector,a story not merely of tradition, but of persistence. Across villages, towns, and weaving clusters of India, the rhythmic movement of the loom has continued through centuries of economic change,colonial rule, technological disruption, and shifting market demands. The continued existence of this sector, employing more than 35 lakh weavers and allied workers, is not an accident of history; it is the outcome of sustained attention, incremental reform, and consistent public investment.

India's handloom sector has always stood at a crossroads between heritage and livelihood. Its products whether a finely woven banarasi silk saree, a textured cotton herringbone fabric, or a traditional kullu shawl each and every piece woven on handloom carries centuries of transgenerational knowledge and cultural identity. Yet behind this beauty lies a production system that operates in dispersed geographies, often at small scales, and within dynamic market conditions. These realities have continually tested the sector's resilience. What has allowed it to endure is the steady presence of policy frameworks designed not merely to preserve tradition, but to sustain livelihoods and enable adaptation.

Over time, certain structural constraints became visible. The availability of raw materials fluctuated across regions; design inputs did not always keep pace with evolving consumer preferences; market access remained uneven; and incomes reflected the complexities of a long value chain. Each of these conditions, however, served as a signal for policy response rather than a sign of sectoral decline. Policy interventions gradually expanded—from establishing institutional supply systems and design support centres to strengthening marketing platforms and welfare mechanisms. These measures did not emerge all at once; they evolved through experience, consultation, and continuous refinement.



One of the most significant lessons from the sector's journey has been that development in handloom is rarely linear. Progress unfolds in stages. A new yarn depot improves input availability in one region; a design workshop introduces innovation in another; a marketing initiative connects producers to new buyers elsewhere. Individually, these changes may appear modest, but collectively they create a stabilising environment in which weaving communities can thrive and continue their craft. The persistence of the sector itself is therefore a reflection of accumulated policy effort over time.

As markets expanded and consumer expectations changed, the importance of design and product differentiation became increasingly evident. Government-supported institutions began working more closely with weaving clusters, introducing contemporary design elements while respecting traditional techniques. This gradual integration of design into the production process strengthened the competitiveness of handloom products in both domestic and international markets. It also demonstrated a broader policy shift—from supporting production alone to enabling innovation and value creation.

Similarly, the evolution of marketing systems reflects a deliberate process of adaptation. Traditional exhibitions and emporia provided early platforms for showcasing handloom products. Over time, digital technologies opened new possibilities for reaching customers directly. Government initiatives facilitating participation in online marketplaces and institutional procurement systems have progressively widened market access. These developments illustrate how policy has responded to changing economic conditions while maintaining continuity in support for weavers.

It is within this context that the concept of the Orange Economy provides a powerful strategic lens for understanding the future trajectory of the handloom sector. The Orange Economy refers to the domain of economic activity rooted in culture, creativity, heritage, and intellectual capital—sectors where value is derived not merely from production, but from identity, authenticity, and design. Globally, this creative economy is estimated to be worth trillions of dollars and represents one of the fastest-growing segments of international trade.

India's handloom sector is uniquely positioned within this global landscape. With hundreds of distinct weaving traditions, each representing a unique cultural vocabulary and production technique, the country possesses a reservoir of creative capital unmatched by most nations. These traditions are not static relics of the past; they are living systems of knowledge, continuously adapting to contemporary markets. In the language of the Orange Economy, each weaving tradition can be understood as a form of intellectual property—an original design heritage capable of generating economic value across generations.





The growing global demand for authenticity, sustainability, and handcrafted products has further strengthened this positioning. Handloom production, by its very nature, aligns with the principles of the circular and sustainable economy: low energy consumption, reliance on natural fibres, and minimal environmental impact. What was once seen as a traditional method of production is now recognised as a forward-looking model of responsible manufacturing. Policy frameworks have increasingly acknowledged this alignment, seeking to translate cultural strength into economic opportunity.



The emergence of the Orange Economy perspective has also reshaped the understanding of infrastructure development within the handloom sector. Earlier initiatives focused primarily on production facilities. Today, the vision is broader clusters are being reimagined as creative ecosystems that integrate production, design, training, documentation, and market engagement within a single institutional framework. This evolution reflects a shift from supporting isolated activities to building comprehensive systems capable of generating sustained economic growth.

Branding has similarly assumed new importance. In the global creative economy, value is often determined not only by the quality of a product but by the story that accompanies it the narrative of origin, craftsmanship, and authenticity. Recognising this, Government initiatives have increasingly focused on strengthening certification systems, promoting geographical indications, and building a coherent identity for Indian handloom products. These measures enhance consumer confidence while enabling producers to capture greater value from their work.



The role of digital technology has further accelerated this transformation. Digital platforms now allow artisans to connect directly with buyers, share the story of their craft, and participate in markets that were once geographically distant. Administrative systems have also adopted digital tools to improve service delivery, ensure transparency, and strengthen data-driven decision-making. These developments demonstrate how traditional sectors can harness modern technology without compromising their cultural foundations.









Perhaps most importantly, the Orange Economy perspective has reframed the purpose of policy itself. The objective is no longer limited to preserving heritage; it is to unlock the economic potential embedded within that heritage. The handloom sector is increasingly recognised as an asset capable of generating employment, supporting exports, promoting tourism, and strengthening cultural diplomacy. This broader vision positions the sector as a contributor to national economic growth rather than merely a beneficiary of welfare support.

Throughout this journey, the role of governance has remained central. The handloom sector operates across diverse states, communities, and institutional structures. Ensuring that support reaches the intended beneficiaries requires continuous coordination, monitoring, and adaptation. Administrative systems have gradually incorporated digital tools, enabling more efficient delivery of benefits and improved transparency in programme implementation. These improvements demonstrate the Government's ongoing commitment to strengthening service delivery mechanisms in response to field-level realities.

The narrative of India's handloom sector is therefore not a story of fragility, but of transformation. Each challenge encountered over the years has prompted innovation; each innovation has strengthened the institutional framework supporting the sector. The continued presence of weaving communities across the country stands as evidence of sustained public commitment and community resilience.

Today, the handloom sector stands at a moment of renewed possibility. Global markets are increasingly valuing authenticity, craftsmanship, and sustainability—qualities that Indian handloom embodies naturally. The challenge ahead is not one of survival, but of scale and positioning: to transform cultural heritage into a dynamic engine of economic growth within the global creative economy.

In the rhythm of the loom, one can hear the echo of sustained policy commitment from the institutional leadership to channelize and synergize the energy of the sector in making it a vibrant and dynamic sector which has potential to become a growth engine of the rural economy and a medium of women empowerment. The threads being woven today are not only strands of cotton or silk; they are strands of creative enterprise—linking tradition with innovation, livelihood with dignity, and heritage with the expanding horizon of India's Orange Economy.

The views expressed are personal

A *New Era* for Indian Textiles



Highlights of the Roundtable meeting with Shri Giriraj Singh, Hon'ble Minister of Textiles

On March 13, 2026, at Udyog Bhawan, a significant roundtable with Shri Giriraj Singh, Hon'ble Minister of Textiles, along with Smt Neelam Shami Rao, Secretary (Textiles), Dr. M Beena, Development Commissioner (Handlooms), and Amrit Raj, Development Commissioner (Handicrafts) brought one vision on the table to uplift the next generations of weavers/artisan and to make the future of India's handmade economy reach global heights.



At the table sat the award-winning weavers/artisans, industrialists, and designers; each representing a different thread of India's vast handmade ecosystem, explored a shared vision together.

The discussion takes on improving livelihoods for weavers as a central conversation, but the approach must shift from preservation to empowerment. With the right mix of policy support and product innovation, handloom can make it to a viable career path.



The roundtable led by the Hon'ble Minister signalled a shift. The question was no longer:
How do we preserve handloom?

It was: *How do we make it powerful?*

This is in line with the greater national level drive where positioning the textile sector as cultural capital is being complemented with positioning it as a high-growth engine with capabilities to scale at the global level on the basis of innovation, value addition and market growth.

A key highlight was the call to reposition weavers as micro-entrepreneurs. Moving past the traditional role of workers, the aim is to enable artisans/weavers to be stakeholders in the value chain or perhaps represent themselves as micro-entrepreneurs who design, produce, and participate in the business of their craft. This initiative, as proposed by the Hon'ble Minister, has the potential to redefine agency and ownership within the sector.

Just as transformative is the adoption of technology. The conversation explored how AI-assisted design and smart tools can coexist with GI-tagged products to offer more creativity on the relevant platforms while guaranteeing authenticity simultaneously. By not replacing tradition, technology is to be perceived as means of collaboration that can expand design possibilities and market reach.

The meeting mandates the institutional recognition of women's contributions by facilitating fiscal autonomy through direct credit access. Furthermore, it prioritizes the transition of women weavers from informal labor to structured digital ecosystems, leveraging social media and e-commerce platforms to promote global market visibility and long-term socio-economic sustainability.

Weavers, their sense of worth, and their needs are what make up the handmade economy. Hence, in the aspect of the forward-looking vision, the conversation consistently returned to a fundamental principle: weaver's dignity. Making sure better incomes, improving working conditions, and scaling up loom infrastructure have been set as a priority regime for better tomorrows to see for weavers.





At the same time, discussions highlighted the importance of perception. Handloom cannot be viewed merely through one-sided production statistics; it must be positioned thoughtfully in the minds of consumers. Understanding target audiences, both domestic and global, will reveal its true value.

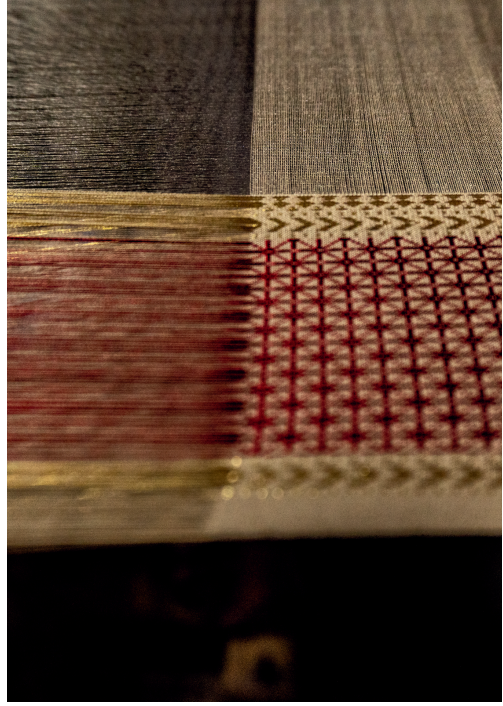
The stress on product diversification moreover emerged as a crucial theme. To remain globally inclined, the sector must look beyond conventional offerings like handloom sarees and experiment largely with new formats and designs/styles that appeal to evolving consumer segments, specifically GenZ, across international markets.



The *Loom* as a Growth Engine

How Budget 2026–27 Reinvents the Handloom Sector

Policy integration, skilling, and market access place handlooms at the epicentre of growth





India's handloom and handicraft sectors are breathing repositories of culture, memory, and new India identity. Spanning generations of skill and storytelling, these sectors sustain over 35.22 lakh weavers, forming one of the world's largest decentralized creative economies. Against this backdrop, the **National Handloom & Handicraft Programme (NHHP) (FY 2026–27 to FY 2030–31)** emerges not just as a policy initiative, but as a structural shift in how India envisions its craft future.

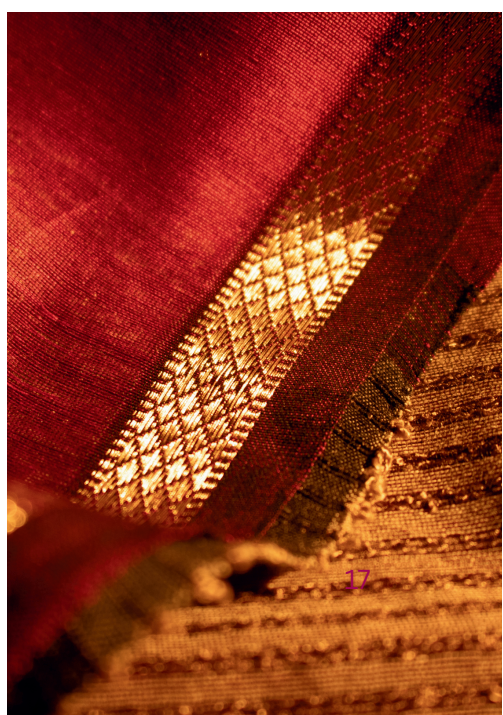
A Unified Vision

Historically, multiple schemes have attempted to support artisans/weavers, each addressing a piece of the puzzle. NHHP acts as a single-window, force-multiplier programme, integrating these fragmented efforts into a cohesive, outcome-driven framework. Its core vision is to transform India's handloom (and handicraft) sectors into a globally competitive, innovation-driven, and inclusive creative economy, while ensuring sustainable livelihoods and cultural leadership.

- **Direct Support to Weavers and Handloom Units**: Provision of targeted financial and technical assistance to strengthen weavers and handloom enterprises.

- **Income and Market Suppor**t: Enhancement of weavers' incomes through improved market linkages and promotion of traditional handloom products.

- **Support for Natural Dyes**: Promotion of natural and vegetable dyes through financial aid and development of cluster-based dyeing infrastructure.



Ecosystem of skills and sustainable livelihoods

Another big step is the improvement of the skilling ecosystem through **Samarth 2.0.**

For handloom weavers, learning new skills is not bounded by learning about old-fashioned ways of doing things.

The focus is growing to include designing and making sure quality is the same; as well as production that is focused on the market.

This makes sure that weaving stays a traditional job that is also a long-term and growing way to make a living that can change with the needs of the market.



Supporting handloom clusters

The Budget moreover reinforces the importance of cluster-based development, particularly for traditional sectors like handlooms.

Through infrastructure support, technology upgradation, and common facilities, these interventions aim to

- Improve working conditions
- Increase production efficiency
- Switch to collective growth

For many weavers, this implies transitioning from isolated, small-scale operations to more structured and scalable enterprises.



From soil to fashion

The inclusion of natural fibres such as silk, wool, and jute, alongside man-made fibres under the programme, represents a significant step towards strengthening resource security in line with the vision of Atmanirbharta (self-reliance). By recognising these fibres as strategic inputs, the initiative seeks to ensure their sustained availability and accessibility for the handloom sector. The convergence with the **National Fibre Scheme** further reinforces this objective by supporting the supply chain of key natural fibres. This integrated approach is expected to contribute to the stabilisation of raw material costs, which have historically posed challenges for small-scale and decentralized production units.

A stable and accessible raw material base is critical for:

- Ensuring continuity in production processes
- Mitigating cost-related pressures on artisans and weavers
- Preserving the authenticity and traditional integrity of handloom products

Expanding market access

Market access continues to be one of the most defining challenges for handloom weavers.

The Budget addresses this through export facilitation measures, including the extension of export obligation timelines, which provides greater flexibility for businesses dealing in handloom products. In addition, the emphasis on branding and global positioning is expected to:

Sustained visibility of Indian handlooms

Strengthen their presence in international markets

Support higher price realisation for artisans/weavers

MGGSI: Strengthening handlooms at the grassroots

The introduction of the **Mahatma Gandhi Gram Swaraj Initiative (MGGSI)** strengthens the rural development dimension of the handloom sector by focusing on decentralised, cluster-based growth. The initiative places emphasis on capacity building and value chain enhancement through targeted interventions in skill upgradation, process standardisation, and quality improvement, alongside strengthened branding and market linkages.

Aligned with the **One District One Product (ODOP)** framework, the initiative promotes region-specific handloom traditions by enabling their structured development and market integration, while preserving their unique cultural identity. This convergence facilitates the scaling of local specialisations into competitive value propositions, thereby enhancing income opportunities and ensuring sustainable rural livelihoods.



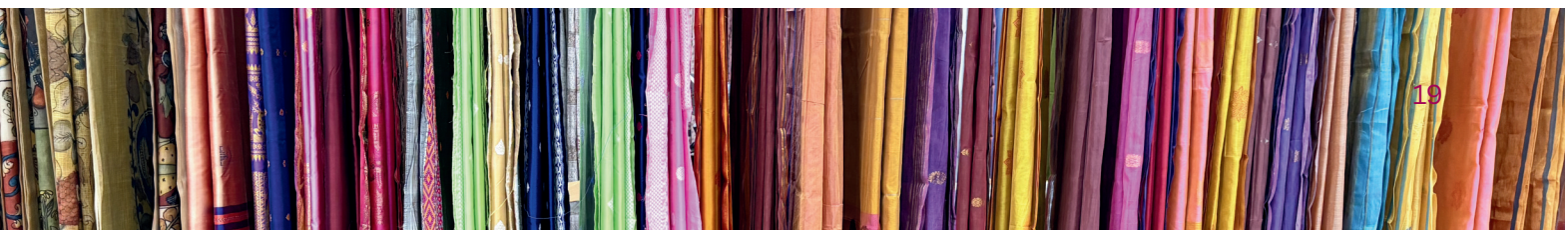


Financial teeth

To move the needle from "rural relief" to "rural enterprise," the Union Budget introduced practical financial tools

- **TReDS Integration:** Making it mandatory for CPSEs to use the Trade Receivables Discounting System ensures that handloom-linked MSMEs get paid faster, solving the perennial cash-flow crisis.

- **SME Growth Fund:** A ₹10,000 crore fund designed to provide equity support, potentially turning successful weaver clusters into "Champion MSMEs"..The introduction of the SME Growth Fund further creates opportunities for handloom enterprises to scale and formalise operations.



Forward

As the Ministry of Textiles noted during the post-Budget review with the Hon'ble Prime Minister Shri Narendra Modi, the vision for Viksit Bharat 2047 is to transform India's handloom sector into a powerhouse of exports and employment. By providing world-class infrastructure, including Mega Integrated Textile Regions and Apparel (PM MITRA) Parks, the Budget encourages the traditional clusters to compete with global manufacturing hubs. The intent of Budget 2026–27 overall is to position the handloom sector as a front-bencher in India's growth story. The master weaver is, officially, the entrepreneur of the future

The Budget at a Glance

Initiative	Strategic Objective & Policy Mandate
National Handloom & Handicraft Programme (NHHP)	To streamline and integrate existing disparate schemes into a unified, performance-linked support ecosystem for enhanced administrative efficiency.
Mahatma Gandhi Gram Swaraj Initiative (MGGSI)	Facilitating global market integration for weavers by leveraging the One District One Product (ODOP) framework and institutionalizing national branding protocols.
National Fibre Scheme	Augmenting domestic production capabilities to ensure self-reliance (Atmanirbharta) in the procurement of critical raw materials, specifically Silk, Jute, and Wool.
Samarth 2.0	Implementation of advanced pedagogical standards to facilitate upskilling and reskilling, ensuring the workforce meets contemporary "Industry-Ready" benchmarks.
Trade Receivables Discounting System (TReDS) Reforms	Enhancing liquidity and addressing institutional credit gaps by streamlining trade receivable discounting for MSMEs within the weaver value chain.

Warp & Weft Voices







#HerCHOICE

The hands that have always held the loom, Thiraai Handlooms are unweaving everything we thought we knew about craft, legacy, and women's work.



Image Courtesy: Thiraai

There is a Tamil word, Thiraai, which means curtain. It is, in many ways, the most honest name a brand could choose. Founded by a mother who spent decades as a Tamil Nadu government servant and a daughter who studied climate science in Europe, it is, on paper, an unlikely venture into handloom. It is to draw back the veil on an industry that has long celebrated the shimmer of the final handloom while leaving invisible the labour that precedes it: the reeling, the sorting, the warp preparation and the women who perform it.

The Warp & Weft team sat down with Niveditha Ravichandran and Eswari Ravichandran to talk about sacrifice reframed as choice, science meeting silk, and why the most powerful word in craft today might just be visibility.

W&W: Your journey begins with a powerful sacrifice- a mother stepping away from a prestigious career to choose her child. How does that decision continue to live within Thiraai today?



Image Courtesy: Thiraai

***Niveditha*:** In our home, my mother's decision to leave her career as a Tamil Nadu Government servant was never framed as a "sacrifice." Like many women of her generation, she saw it simply as a choice made out of love and responsibility. It felt normal. It was just what mothers did. But as I grew older, I began to see it differently. A career isn't just a paycheck; it represents years of knowledge, professional respect, and a sense of identity. By choosing to focus on raising me, my mother had placed an entire version of herself on pause, one I had barely known. Her deep understanding of textiles and her connections within weaving communities quietly stayed in the background of our lives. They weren't gone; they were simply waiting.

W&W: From bureaucratic corridors to the bylanes of Kanchipuram's looms, your story has moved across very different worlds, what stayed constant in you through all these transitions?

Niveditha: What has stayed constant in me is a deep curiosity about how things work. I've always been drawn to the mechanics behind the curtain, the invisible systems that make something function. On the surface, my journey from studying climate science in Europe to walking the weaving lanes of Tamil Nadu might seem like a leap. But to me, it feels connected. Science trained me to look for patterns and understand complex systems. That instinct found its perfect counterpart in my mother. Her years in government service gave her a deep technical understanding of textiles and the demanding processes that transform raw yarn into a finished textile. When we began working together, we realised that while the world celebrates the final shimmering textile, the real labour of the craft often remains unseen. Before the loom even begins, there is reeling, sorting, and warp preparation, work that is essential yet rarely recognised. This realisation became the heart of Thiraai.

In Tamil, "Thiraai" means curtain. For us, it represents the act of pulling back that curtain to reveal the hidden labour and skilled hands behind the beauty of the weave.





Image Courtesy: Thiraai

W&W: As two generations of women, do you approach craft differently, does one of you preserve while the other disrupts?

***Niveditha*:** It's less a divide and more a dialogue. My mother keeps us rooted in the integrity of the craft, the precision of the textile, and the relationships behind it. I'm often asking where that knowledge can travel next. I might look at something as ordinary as a lungi and wonder why it couldn't become a jacket. If global brands can reinterpret Indian textiles into new languages, why should we limit them ourselves? For us, it isn't preservation versus disruption. It's continuity.



Amma holds the roots firmly in place. I'm curious about how far they can grow. Somewhere in that balance, Thiraai finds its voice.

W&W: You grew up watching your mother listen to weavers - their struggles, their silences, their pride. At what point did those stories stop being hers and become yours?





***Niveditha*:** For a long time, those stories were simply part of my childhood. I knew my mother worked with weavers, but the depth of that world didn't fully register until much later. The shift happened when we began visiting weaving clusters together. I started hearing the conversations myself, the struggles, the pride, and the quiet resilience of the artisans. While my mother helped bridge the first connection, it was the weavers who truly taught me. Everything I understand about the rhythm of the loom, came from them. They welcomed me into their homes with a warmth that profoundly shaped who I became. That was the moment when the stories stopped belonging solely to my mother's world and became part of mine as well. I realised I was no longer simply documenting or designing. I had taken on a responsibility to represent those voices honestly and respectfully. At that point, Thiraai stopped feeling like a project. It became a promise to the people who had opened their doors and shared their knowledge with patience and trust.About honouring the people who were patient enough to teach me that the "magic trick" isn't just in the loom, it's in the hands.

W&W: Your journey is rooted in a mother lifting her daughter, and now both of you uplifting women weavers, what does "women supporting women" truly mean to you beyond the phrase?

Niveditha: In conversations around craft, we often hear about "empowering women" by bringing them to the loom. But the reality is that women have never truly been absent from this industry. They have always been present. They have simply not always been seen. Inside many weavers' homes, women perform some of the most skilled and demanding tasks. They reel the silk, prepare the warp, and organise threads with extraordinary precision. Yet because they are not seated at the loom, their labour is often described as merely "helping." In reality, it is technical, skilled work, but for generations it has remained largely invisible.

For us, women supporting women is about restoring that visibility and recognising the true value of their labor.

Real support has to be tangible. That means acknowledging these roles as distinct skills and ensuring that the women who perform them are recognised and paid directly for their work. So, in addition to bringing women to the loom, we at Thiraai strive to ensure that their knowledge and their essential labor are finally met with the professional respect, and the financial independence, they have always deserved. Ultimately, we want to help change the narrative. These women are not simply supporting the craft. In many ways, they are the craft.

W&W: If Thiraai could start a ripple effect, what kind of change would you want it to create for women within craft, within communities, and within themselves?

***Niveditha*:** Thiraai is built on the belief that "unseen" work, whether in a home or at a loom, is the silent engine of the world. Our mission is to spark a ripple effect that redefines how we value two often overlooked forces: the woman returning to her career and the artisan preserving our heritage. For starters, we believe a woman's expertise does not have an expiration date. Society often treats a career break for family as a loss of relevance, but at Thiraai, we see it as a chapter of growth. A "pause" is not an end; it is a foundation. The discipline and experience built during these years do not vanish, they evolve. If our story encourages even one woman to reclaim her craft with confidence, we have succeeded in proving that a career gap is simply a prelude to a more powerful return. The second shift I hope to create is in how we value craft itself. In India, there is so much emphasis on high-paying, "professional" jobs that we've allowed our heritage to be viewed as a "sunset industry". When global luxury houses sell traditional Indian designs for thousands of dollars, the artisans behind them often remain invisible.



By valuing craft at its true worth, we create financial stability and dignity, ensuring the next generation sees a future in their heritage rather than a reason to abandon it. Ultimately, the legacy we hope to create goes far beyond the textiles themselves. It's an internal shift in perception, for the woman at the loom and the mother re-entering the workforce alike. We want them to realise that the work they have quietly carried for years was never small or invisible. It was always powerful. Sometimes, what the world calls "invisible" is actually the force that has been holding everything together all along.





Image Courtesy: Thiraai

W&W: In a partnership shaped by both love and legacy, how do you divide roles within Thiraai Handlooms and do your responsibilities reflect your individual strengths, or has the journey pushed you into each other's worlds?

***Niveditha*:** In the beginning, we naturally stayed within our own comfort zones. Amma was the expert, and I was the learner. I entered this world as an outsider, spending time with weavers and absorbing their knowledge. But as Thiraai began to grow, those boundaries slowly started to blur. To truly lead this journey, I had to move beyond observation and understand the mechanics of the craft itself. With my background in science, I began approaching the loom analytically, breaking down processes and learning the language of the weave. At the same time, my mother began seeing the craft through my perspective. Her deep understanding of tradition remains our foundation, but she now also thinks about how these textiles can travel beyond familiar contexts and speak to a global audience. Over time, we stopped operating in separate lanes. Our knowledge and experiences began to overlap, each influencing the other. In a partnership like ours, roles are not simply divided by tasks. They are shaped by the way two different ways of thinking come together. Our responsibilities still reflect our individual strengths, but the journey has constantly pulled us into each other's worlds in ways we never expected.

We are not trying to replace tradition. We are simply trying to give it a passport, allowing these textiles to travel further while still carrying the integrity of where they come from.







Image Courtesy: Thiraai

Six Women-Led "Vocal for Local" *Brands Rewriting the Script*

AMOUNEE

the Digital Bridge

India has over innumerable craft forms. Most people couldn't name five. That's the gap Amounee is trying to close. Their latest platform, Evolve, is built around a simple but underserved idea, that India's artisans and craft clusters deserve to be discovered, not just preserved in policy documents or occasional festival stalls. Megha Das founded Amounee in 2020 with a mission to move beyond silence (the meaning of its name in Gurmukhi).

Operating out of Ahmedabad, Amounee is a tech-enabled marketplace that connects over 2,500 artisans/weavers directly to urban consumers. By removing middlemen and providing artisans with analytics and digital tools, Megha is turning weavers into micro-entrepreneurs. Every product sold is GI-certified and government-backed, ensuring that the soul of the craft remains untainted by the speed of the digital world.

asha gautam

the Revivalist

What started as a passion project for Asha Gupta in 1998 has evolved into a cornerstone of Indian bridal couture. Alongside her son Gautam, Asha has spent over two decades traveling to remote clusters like Paithan and Bhuj to revive dying traditions. The brand is celebrated for its intricate Appliqué, Bandhani, and Chikankari, seamlessly blending 3D hand embroidery with heritage weaves.











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HANDCRAFTED | ETHNIC | LUXURY

the Scale of Sophistication

Madhumita Sarkar's journey with Luxe Living is a masterclass in scaling "Conscious Clothing." Born in Kolkata and shaped by the Goldman Sachs 10,000 Women initiative, Madhumita transitioned from interior architecture to textile design when she noticed a gap in authentic hand-embellished home decor. As of now, her brand is a powerhouse that exports Jamdani, Kantha, and Batik work to markets from Japan to the Middle East. She has moved the conversation from charity craft to glocal luxury.



KULLVI WHIMS

the Mountain Rhythm

Founded in 2012 by Nisha Subramaniam and Brighu Raj Acharya, Kullvi Whims is rooted in the Naggar valley of Himachal Pradesh. This social enterprise wraps the mountains around you. By working with the Gaddi pastoral community and other women weaver community, Kullvi Whims ensured that traditional spinning and natural dyeing be the part of the daily rhythm of village life. Each piece of Desi Oon (indigenous wool) is the creative instinct of the 400+ women weavers' households they support.



OKHAI

ARTISANAL | TRIBAL | UNIQUE

the Empowerment Collective

Okhai is one of the most well-known names in social entrepreneurship. It started as a small self-help group in Gujarat. With the help of people like Kirti Poonia, it has grown into a huge group of rural women weavers and artisans. Okhai has changed from a traditional NGO to a digital-first e-commerce brand. They specialize in the strong mirror work and one-of-a-kind appliqué of the Rabari and Ahir tribes. It shows how women in rural areas can go from being dependent on their husbands to being the main breadwinners for their families.



democratizing the Loom

Kalaiyarasi Ramachandran's story is one of a "software-to-soul" transition. After leaving a career in IT, she founded Raatai in her hometown of Salangapalayam. The problem she kept running into was access. Traditional handlooms are large, expensive, intimidating to a beginner, and completely out of place in a school classroom or a therapy room. So she did what years in tech had trained her to do- she broke the problem down and rebuilt it. The result was a portable, DIY loom kit. Small enough to carry, simple enough for a child, and still capable of producing that same meditative pull that drew her back in the first place. What Kalaiyarasi understood, maybe better than most, is that preservation isn't just archiving old things alive in museums or government schemes. It is also about putting them in people's hands. A toddler weaving for the first time. A senior citizen finding calm in the repetition. A student in a craft class realizing, almost by accident, that this centuries-old skill actually feels good. Raatai sits at an unlikely point of high-tech thinking applied to something deeply human, and that tension, it turns out, is exactly where the magic is.

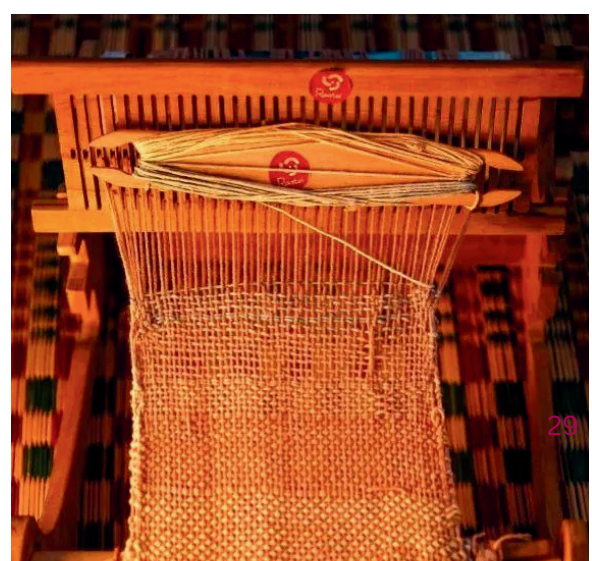






All in All

Whether through digital marketplaces, couture, interiors, or portable looms, these women -led ventures believes in the fact that tradition is not static, and skill is not silent. With each thread, stitch, and design, they are proving that the future of Indian craft is deeply, unequivocally led by women.



#HerLEGACY

How Jahnabi Phookan built Lahe Looms from a single shelter home, a forgotten loom, and a lifetime of "action-speaks-louder-than-words" conviction

Jahnabi Phookan is not easy to pin down to a single role. An alumna of the Indian Institute of Mass Communication (IIMC), 1980 Batch, she, along with her husband Ashish Phookan, went on to become the founders of Jungle Travels India, the company they started over thirty-five years ago with a thousand rupees in rent and two members of staff, with the idea of bringing conscious, small-group tourism into the forests of Assam. They together brought long-distance river cruising to India in 2003, putting the country on the international cruising map with vessels sized for no more than twenty-four passengers, a deliberate choice, she says, rooted in respect for the region.

Keeping this aside, Jahnabi Phookan has a story of her own. She has served as President of FICCI FLO, and for the past twenty-two years has run Lahe Looms, a residential handloom centre in central Assam, a space she built for women from the hills and plains, where they come to weave, earn, and make a life on their own terms.

Over the course of a long conversation, Phookan does not speak like a founder presenting a pitch deck. She articulates like someone piecing together the story of her own life and finding, with some surprise, that it has a shape. "I didn't have any other motive," she says at one point, "but just to help this one lady. And then so many other women got benefited." That is, in essence, the biography of Lahe Looms.

LAHÉ LOOMS
Slow.Sustainable.Heirlooms



A loom with no one at it

In the late 2000s, when Phookan was leading the Assam chapter, she began to reflect seriously on the nature of women's vulnerabilities in the region — particularly the ways in which limited access to sustainable livelihoods left many without economic agency or a stable foothold. In Assam, where weaving had long been woven into the fabric of everyday life, that absence felt especially acute.

It was during a visit to a shelter home supporting women in transition that a defining moment emerged. Inside were rows of looms- silent, untouched. Not a single woman was weaving. The skill, once intrinsic to their lives, had faded through years of displacement and disruption. There was no one left to pass it on.

What followed was a restoration. As these women reconnected with weaving, they did not merely relearn a craft, they reclaimed a sense of identity and independence. With each thread, they rebuilt an economic foothold grounded in familiarity and cultural memory. ***"It is economic empowerment," Phookan reflects. "It is inbred in our women."***

In our rural women, everyone weaves. It was just something they needed to pick up again."

"Assam has the highest percentage of woman-led weaver households in the country. But we don't have anything to show for it. Everyone is just doing gamchas. These women needed their own stories."

The woman who stayed



From that shelter home, something organic grew. Around the same time, Assam was undergoing a quiet socioeconomic shift, urban women setting up looms at home, self-help groups forming, tribal women from the hills beginning to bring their backstrap weaving into a broader market. Phookan found herself making small but decisive interventions. She noticed that the tribal women were working with synthetic acrylic yarns- vivid, beautiful, but unwearable against the skin for long. She began sending one of her earliest co-workers, a woman named Anjali who would later become her manager, into the villages with better yarn: softer, lighter, in more muted tones that would appeal to plain buyers without erasing the original design language. Month by month, Anjali would carry yarn out and return with woven fabric. Phookan would sell it at her end. By 2011, the whole operation needed a home, and she built one, a residential weaving center adjacent to her wildlife resort, the Diflu River Lodge, in the middle of Assam. The region had no weaving tradition to speak of; looms had always been concentrated in Upper and Lower Assam, among the Bodo and Mishing communities. In the middle, there was nothing. Until there was Lahe Looms.



The silk and the signature

Lahe Looms works with Assam's four silks - muga, eri, pat and the less-known varieties in between, but Phookan is not interested in replicating existing traditions. She is interested in innovation within them. She introduced sarees when the rest of Assam was still focused on the two-piece mekhela chador. She began making dupattas "nobody was doing" them, and wearing the single chador piece as a wrap with muga below. Now she is experimenting with jackets.

The weavers at her center have moved from backstrap loin looms- bamboo poles, body tension, an ancient technique unchanged for centuries through wooden frame looms to fly shuttle and jacquard. Many are from the Karbi community of Karbi Anglong, among the most underprivileged in the region. Some live at the center; others commute daily from the hills. "It amazes me," Phookan says. "They've grown so much. It's a real joy to see."

Nature motifs such as leaves, butterflies, birds are woven precisely. Colors that began as pales, whites and creams, and have broadened over the years toward the deeper tones that the rest of India prefers. Natural dyes. No two pieces are identical. Phookan is unapologetic about this last point. "The shade will vary. These are natural dyes, and this is handloom. The whole thing changes depending on the tactile strength of the weaver." This, she insists, is not a flaw. It is the nature of the thing.

She has been an innovator within tradition rather than despite it. She introduced sarees at a time when Assam's handloom market was focused almost entirely on the two-piece mekhela chador. She began making dupattas when nobody else was. Now she is experimenting with jackets. But every innovation loops back to the same question: is it being made by her people? If not, she doesn't do it. She could move production to Delhi or Bombay, where embroiderers are cheaper. She could add Zardozi work, the kind that sells. She doesn't. "I have to stick to whatever little they know and try to improve them."

The price of the handmade



She maintains a firm and transparent approach to pricing, which may at times challenge conventional market expectations. The enterprise does not engage in discount-driven positioning, nor does it seek to compete with lower-cost, power-loom imitations prevalent on e-commerce platforms. Instead, it upholds the intrinsic value of authentic handloom products, reflecting the craftsmanship, time, and cultural significance embedded in each creation.

"Handloom at this level is craft luxury," she says flatly, "and we have to demand that." For Phookan, the price is just commercial positioning. To undercut is to tell the weaver her time is worthless. "These women should never be discounting. They should be getting their due price. Each of them should have their own story, their own signature line."



Assam, she points out, has the highest proportion of woman-led weaver households in the country. Yet the story has rarely been told. "We've never been good at branding or storytelling," she says. "Even me, I don't even have a social media team. I'm just struggling on my own through all this."

The women who have sustained Assam's weaving traditions across generations did so without recognition or reward, as a domestic practice rather than an economic one, passed down through oral tradition rather than any formal record.

Today, as the world rediscovers slow craft and meaningful luxury, Assam is not waiting for validation , it is simply reclaiming what was always its own. The return of the Vrindavani Vastra is not just an event. It is a restoration, perhaps a reminder that some of the world's most sophisticated textile traditions were never truly lost;they were only, for a time, overlooked.

What urban women can learn from the loom

Asked what urban women, those who browse handloom stores, admire the fabrics, but balk at the prices, might learn from the women who make them, Phookan is both generous and pointed. "Come and visit. Come to the centers. Come and see. Understand the hours of labor even to set up the loom. And then to weave that." She is not angry. She simply wants people to understand what they are holding.



There is, she notes, something almost meditative about watching a weaver work. The mathematics of the warp and the weft, the rhythm of the shuttle, the private world the weaver enters. "They are also in their own rhythm. They're also lost in that rhythm." These are, she reminds, living custodians of a living heritage, and they deserve a future that is not built on the back of someone else's discount.

She is cautiously hopeful. Millennials, she observes, get it. They see, they understand, they choose consciously. The government's sustained push on handloom and handicraft has helped. And the women at her center, confident now, collaborative, skilled across multiple loom types, are proof that the work is possible. "We teach them to be not competitive but collaborative. To learn from each other, improve each other."



Leadership, as per to her, doesn't need a title to take root. It shows up in the woman who finishes her quota for the day and turns to help the one beside her. "That's how the ones who are one or two steps ahead come forward,"..in their own rhythm.

#HerVISION





Anushka Das left Assam at eighteen with a suitcase and a dream. She returned, two decades later, with the knowledge to change everything except the things worth keeping.

There is a particular kind of homecoming that feels more like the moment you finally see the place you grew up in with the eyes of someone who has been elsewhere long enough to know what is rare. For Anushka Das, that moment came in 2021, when her husband's transfer brought her back to Assam after twenty-one years in Delhi. She had spent those years becoming one of the formidable figures in Indian textile design: head designer for Neeru Kumar, then Ritu Kumar; producer for Fabindia and Aditya Birla; a teacher of World Textiles at NIFT and an assistant professor at WUD; a woman who had worked with craft clusters from Baro to Maheshwar. She had, in other words, spent two decades in intimate conversation with the handlooms of almost every other Indian region except her own.

"Even having a textile background," she says, with the wry candor that marks her throughout our conversation, "I didn't get the opportunity to work with my weavers from this region." When she finally returned, she started simply: jahan bhi loom dikhta tha, jati thi, wherever she spotted a loom, she went. What she found there, and what she has been quietly building since, is the subject of Anushka Das Studio, and of this conversation.
"Unlike other craft sectors in India, weaving here is part of the lifestyle. We cannot disrupt the culture. Why not make the weaving simpler?"

W&W: You came back to Assam and immediately began visiting weavers. What did you find that surprised you?

Anushka: What I found was something I had suspected but hadn't fully understood: we have extraordinary weavers here — some of the largest women-led weaving clusters in the country, but we don't have the infrastructure to sustain a modern business. Yarns weren't arriving consistently. There was no forecasting, which in textiles and export is absolutely essential. Logistics were a constant obstacle. And the products themselves were almost entirely oriented toward elaborate Mekhala chadors and sarees- beautiful, but a very narrow market. I had seen enough of the supply chain, worked closely enough with Fabindia and Aditya Birla, to understand what was missing. So instead of asking "what's wrong with the artisans," I started asking "what problems can I actually solve?" And then I started solving them, one by one.

W&W: Your decision not to focus on the traditional Mekhala chador is striking — almost counterintuitive for a designer rooted in Assam. Can you explain that choice?

Anushka: It goes back to understanding what weaving actually is here. Unlike in many other parts of India, weaving in Assam is not a livelihood first — it is a lifestyle. Our grandmothers wove out of necessity, for themselves, for the household. It was woven into the fabric of domestic life, not separated from it. Weaving has always existed alongside farming, alongside raising children, alongside community. If I go and say, "Now you must produce elaborate ceremonial textiles at commercial volume," I am asking these women to restructure their entire lives around a loom. That is a disruption I am not willing to cause. What I wanted instead was to make the weaving simpler — plain fabrics, smaller productions, but done with consistency and quality. And then bring in the embellishment from outside. Chikankari from Lucknow on an Assam cotton. Kantha. Bagh print. Thota embroidery. Why should Assam cotton not be the canvas for all of Indian craft? We do this with tussar from Jharkhand without a second thought.



"I wanted to come home from the office or go to dinner and not think twice. Why can't you wear a kurta woven in Assam that makes you feel elegant, morning to evening?"

W&W: What does inheriting craft mean to you, as a woman who grew up watching it?

Anushka: If I close my eyes right now, I see my grandmother in her Mekhala chador, going to the market. I see my grandfather's crisp dhoti. I see the Gamosa, that red and white story of everything we are. These were not objects in a museum. They were a living texture of daily life, and they made their way into my body before they made their way into my mind.
So craft inheritance, for me, is not an intellectual project. It is a memory that has a smell and a sound and a particular quality of light. What I am doing now is trying to honour that memory while making room for the women who hold it to have better lives. The inheritance stays.





W&W: You mentioned negotiating authority as a woman, leading male production teams, bargaining with large brands. What did that feel like?

Anushka: It felt like I was constantly having to prove something that my male counterparts did not have to prove. In the craft space, when you visit a weaver's home, there is always a mother, a sister, a bhabhi — the room receives you as one of its own. But in production, in the dye houses, in meetings with brand buyers, I was often the softest voice in the room.

And in Delhi, coming from the North East, soft-spoken can be read as uncertain.
I remember thinking: the men across the table can bang their fists and make demands, and it reads as confidence. I cannot do that — I was not trained to do that, and frankly I don't want to do it that way. So I had to find another register entirely. I made mistakes. There was a fire accident at my production unit that was genuinely traumatic — I took a six-month sabbatical. But what I kept learning, every time I came back, was that you cannot do this work and want a quiet life. You have to want the fight. And once I accepted that, the negotiating became something else. It became craft in itself.



W&W: Are you now consciously building a more supportive environment for the women around you?

Anushka: Always. I grew up with a single mother who raised me in my nani's house. I watched her navigate a world that asked her to be small. And I see the same negotiation everywhere- in my maid, in some of my closest friends, in the women who stitch at my Delhi unit. What I can offer is small but real: making sure their work schedules allow them to get home on time, that they are dropped safely, that I hold a space where someone showing up with a problem is not made to feel like a problem. And the longer vision, what I am working toward in Assam, is something more lasting.

I want to build a heritage center, something with a real board, people from NID and education and craft, that can carry this work forward for women and girls long after I am done. Not a monument. A room that keeps opening doors.



W&W: Who are the women who shaped you- mentors, professors, collaborators?

Anushka: **Sudha Dhingra**, my professor at NIFT Delhi, first and always. Half the time in her class I was so busy watching the way she carried herself that I forgot to take notes. But her stories stayed. She would describe a woman doing Kantha embroidery by lamplight- taking old dhotis, pulling out the threads, needle threading, and by the time she was done you felt the weight of that cloth in your hands. She is Sudha maa to us, still. I call her whenever I am in Delhi, and she feeds me and sends me home with something wrapped in cloth.

Vandana Bhandari ma'am, with whom I did so many craft and natural dye projects- she would simply say "Anushka, you go," without ever explaining how. And somehow, because she believed it was possible, it was.

And **Neeru Kumar**, who gave me my first real job, who trusted a textile graduate from a small Assamese town with her head designer role. These three women, alongside my mother and my grandmother, are why I am sitting here.



Dr. Sudha Dhingra
Image Courtesy: CoEK



Dr. Vandana Bhandari
Image Courtesy: Baagchee

"The woman I am becoming is all the women who have always inspired me."

We end, as we began, with cloth. Anushka Das is pragmatic, operational, fierce about the real conditions in which real women weave. But there is a tenderness underneath it all..for the grandmother in the Mekhala chador, for the students who will one day inherit these clusters, for the fabric of a region that never needed saving- only seeing, clearly, for what it is. That, she seems to suggest, is enough to start with.

One-Woman Armies Driving India's Handloom Movement

The Architect of India's Craft Renaissance

Kamaladevi Chattopadhyay (1903–1988)

Before there was a movement, there was Kamaladevi. A freedom fighter, feminist, and visionary institution-builder, she understood that political independence meant nothing without economic and cultural sovereignty. Two foundational figures of post-Independence India paved the path for craft revival: Kamaladevi Chattopadhyay and Pupul Jayakar. Chattopadhyay was appointed the head of the All India Handicraft Board in 1952, and she used the position to build an entire ecosystem, founding the Sangeet Natak Akademi, the Crafts Museum, and the Central Cottage Industries Emporia. She saw India's weavers/artisans as the spine of the nation's cultural identity. Without her, there would have been no framework for anyone who came after her.







The Institution Builders & Market Reformers

Laila Tyabji

A social worker, designer, writer, and craft activist, Laila Tyabji is one of the founders of Dastkar, a Delhi-based NGO working for the revival of traditional crafts in India. She studied fine arts in Baroda and Tokyo before returning to India and asking a simple question: why couldn't rural artisans/weavers reach urban buyers directly? She co-founded Dastkar in 1981, and over the past four decades, it has worked with over 350 craft groups across India, emphasizing the empowerment of craftspeople, particularly women, through skill development, design innovation, and market access. She was honored by the Government of India in 2012 with the Padma Shri, and in 2003 became the first Asian to receive the Aid to Artisans' Preservation of Craft Award.

Jaya Jaitly

Few individuals have shaped India's crafts ecosystem as profoundly and as fearlessly as Jaya Jaitly- a textile expert, writer, social activist, and former politician who has spent over four decades championing the dignity, relevance, and economic power of India's artisanal traditions. In 1986, she founded the Dastkari Haat Samiti to promote and support rural artisans/weavers and traditional art practices, and she played a central role in setting up Dilli Haat in 1994. As founder of the Dastkari Haat Samiti, Jaitly helped transform the way craftspeople engaged with markets, eliminating exploitative middlemen and restoring confidence to makers through direct interaction with buyers. She is also a prolific author; her Crafts Atlas of India (2012) documents the artistic traditions of each state of India through detailed maps and she advocated for the inclusion of craft heritage in school syllabi, aiding in designing the NCERT curriculum to this end. When asked what she is most proud of, Jaitly's answer is immediate: "Dilli Haat. It was the toughest and most satisfying project of my life."





The Revivalists of Traditions

Madhu Jain

Bestowed with titles like the "Ikat Queen of India" and the "First Lady of Ikat," Madhu Jain is one of India's most celebrated textile designers and craft revivalists, a woman who turned her passion into a 30-year movement for sustainable handlooms. She introduced bamboo fabric to India in 2003 as an eco-friendly alternative textile, and after 15 years of research with master weavers, perfected the world's first Bamboo-Silk Ikat, a one-of-a-kind textile that is 100% biodegradable, sustainable from procurement to production, and entirely her own discovery. Her canvas spans the breadth of India. She revived Nakshi Kantha with BRAC in Bangladesh, reintroduced the legendary Dhaka Muslin that had vanished after Partition, worked with Kalakshetra artists of Tamil Nadu, Baluchari weavers of Bengal, and Srikalahasti Kalamkari artisans of Andhra Pradesh. She also created a 115-foot bamboo fibre and Kalamkari installation for the opening ceremony of the 2010 Commonwealth Games using the skills of 300+ weavers and 200 hand embroidery artisans.

Her awards speak to a career of genuine consequence. She received the Nari Shakti Puraskar 2017.presented at Rashtrapati Bhawan by the Former President of India, Shri Ram Nath Kovind, recognizing her as a torchbearer for younger generations and a catalyst of change for women and society. In 2019, the Ministry of Textiles conferred upon her the Outstanding Achievement Award for her exceptional work with natural fibres at the landmark Artisan Speak event at Red Fort. She also received the FICCI FLO Award for Excellence in Creative Arts in 2009.

Bela Sanghvi

A woman who is the keeper of threads that time forgot

Eminent textile revivalist and entrepreneur Bela Sanghvi has been instrumental in reviving antiquated handloom weaving and handicraft techniques for the last 40 years. Her specialty is resurrecting weaves on the brink of extinction. She has not only been training weavers but has also been providing them with technical support, design inputs, and marketing options in an effort to revive the Patola weaving tradition of Patan, in Gujarat. In her textile world stands recreated the weave tradition of the Ashawal, brought to Gujarat by rich traders, and thereafter forgotten for years, until it was restored, revived, and made available by Bela. A single weave takes as long as six months to finish. As President of the Crafts Council of Maharashtra, Sanghvi has identified nearly 159 saree-weaving techniques and is determined to put every one on record before they disappear.



Bindu Vinodhan



Bindu Vinodhan is a transformative social entrepreneur who transitioned from a distinguished 22-year corporate career to found the Mauna Dhwani Foundation in 2017. An alumna of Oxford University and a Vital Voices Fellow, she previously held senior leadership roles in HR and organizational effectiveness at global firms like Vodafone, Bank of America, and WNS. Driven by a mission to turn "excluded silence" (Mauna) into "liberated sound" (Dhwani), she relocated to the tribal hinterlands of Mayurbhanj, Odisha, where she has spearheaded the revival of the near-extinct Santhali weaving tradition. Under her leadership, the foundation has empowered over 800 tribal women by establishing a sustainable "soil-to-shelf" ecosystem that integrates natural dyeing, handloom training, and community-led leadership through initiatives like the Tanta Sathi program. Vinodhan's holistic approach extends beyond livelihoods to address systemic issues like malnutrition and education, effectively weaving a new narrative of dignity and economic independence for Odisha's marginalized artisanal communities.



Jasleen Dhamija

An Indian textile art historian, crafts expert, and United Nations worker, Jasleen Dhamija was best known for her pioneering research on the handloom and handicraft industry, especially the history of textiles and costumes. She began her career at the All India Handicrafts Board in 1954, travelling extensively with Kamaladevi Chattopadhyay, meeting artisans across the country, and helping formulate India's first policy for the revival of handicrafts. What set Dhamija apart was the sheer breadth of her reach. She worked with the United Nations in Iran, Central Asia, and twenty-one African countries, served as a consultant to the World Bank and international NGOs, and was President of the Jury for UNESCO's Award for Creativity in Textiles. At home, she was co-curating landmark exhibitions such as Threading the Commonwealth in Melbourne (2006) and Powercloths of the Commonwealth in New Delhi (2010), and teaching at the National Institute of Design, NIFT New Delhi, the University of Minnesota, and the University of Canberra. Her publications from Crafts of Gujarat to Sacred Textiles of India became core references for scholars, designers, and institutions worldwide.

The Grassroots Leaders

Langpoklakpam Subadani Devi



A weaver, entrepreneur, and former primary school teacher, Langpoklakpam Subadani Devi has spent a lifetime doing two things simultaneously preserving Manipur's ancient handloom traditions and ensuring that the women who weave them are never left behind._ She runs a cooperative where women, after completing their daily household responsibilities, come to weave, creating an additional income stream without disrupting the fabric of their family lives. She renders them with raw materials and designs, buys back the finished products, and ensures their work finds markets from her own home storefront to the prestigious Manipur Sangai Festival. She also played a key role at the 2008 Textile Meeting in Imphal in advocating for the inclusion of Wang Kheiphee, Moirangphee, and Shaphee-Lanphee under the Geographical Indications Act, a legal protection that safeguards Manipur's weaving identity for generations to come. Her awards tell the story of a life lived entirely in service of the loom. She is the recipient of the National Award (1993), the Sant Kabir Award (2011), and the Padma Shri (2018), three of India's most prestigious recognitions in the handloom space, earned across three decades of unrelenting work.

Kshetrimayum Indira Devi (Chirom Indira)



A powerhouse from Manipur, Chirom Indira is an entrepreneur and designer dedicated to the Northeast Indian handloom sector. In recognition of her contributions, she became the first Indian recipient of the National Award in Design Development of Handloom Products (2015). On International Women's Day, she was honoured with the Nari Shakti Puraskar, awarded by the Hon'ble Former President of India, Shri Ram Nath Kovind at the Rashtrapati Bhavan, celebrating her impact in sustaining handloom weaving and empowering women artisans. Her work continues to preserve heritage weaves while creating opportunities for women weaver communities, making her a true changemaker in Indian handloom.

Sally Holkar

A woman who found her homeland by the pull of a thread

Born in Dallas and educated at Stanford, Sally Holkar had no obvious reason to dedicate her life to a weaving town in central India, and yet, she did exactly that. After marrying into the royal Holkar family of Indore, a chance encounter with a struggling weaver at Ahilya Fort changed everything; she learned that Maheshwar's ancient weaving tradition was dying because it could no longer feed families.
Her response was decisive. She co-founded the Rehwa Society and later WomenWeave in 2002, connecting Maheshwar's rich textile heritage with sustainable livelihoods for local women._In 2013, she established The Handloom School - offering weavers training in design, business, and sustainability. Today, her initiatives have empowered over 5,000 artisans, 90% of them women._In 2025, India honored her with the Padma Shri.

She wasn't born here. But she heard a weaver's plea, and answered it with her entire life.



Judy Frater



Judy Frater first arrived in India in 1970 as a college student, drawn to the folk embroideries of Kutch and Saurashtra as a direct, non-verbal expression of people's lives._What began as academic curiosity became a thirty-year commitment to one of India's most extraordinary craft regions. She co-founded Kala Raksha, a cooperative for women embroiderers in Kutch, established the Kala Raksha Textile Museum, and in 2005 founded Kala Raksha Vidhyalaya , the first design school in India built specifically for traditional artisans. Her founding philosophy was radical in its simplicity: that artisans were not merely skilled workers but complete creative thinkers and that if given design education, they could innovate within their own traditions, reach new markets, and reclaim ownership of their cultural heritage. Under her vision, graduates went on to exhibit at the Victoria and Albert Museum in London, and in 2017, seven graduates became the first artisans ever to be recognised as designers on the national Lakmé Fashion Week ramp.

Scholars, Documenters & Policy Thinkers

Prof. Dr. Sudha Dhingra

A woman who is the academic custodian of textile knowledge



Professor Dr. Sudha Dhingra is the Professor at the National Institute of Fashion Technology (NIFT), New Delhi, where she has been teaching for the past three decades. Her core competence lies in the study of crafts, Indian and world textiles. Her contribution is uniquely institutional: she ensures that knowledge of traditional textiles is taught, documented, and transmitted to the next generation of designers, policymakers, and educators. She has co-authored books on 'Understanding Textiles' and 'Traditional Indian Textiles' for CBSE, and co-edited Textile Crafts of India covering the handloom traditions of North-Eastern Indian States. She is also the Director of the Centre of Excellence for Khadi, a sponsored project by the Ministry of MSME to support KVIC.



Dr. Ritu Sethi

Where others revive, Ritu Sethi documents, protects, and advocates at the highest policy levels. Dr. Ritu Sethi is the founder-trustee of the Craft Revival Trust (India), director of the League of Artisans (UK), editor of the Global InCH Journal of Living Heritage, and oversees the Asia InCH Encyclopaedia on the heritage arts, textiles, and crafts of India and the wider South Asian region. She served for four terms on the Consultative Body of Examiners for the Nomination to the Urgent Safeguarding List of World Intangible Cultural Heritage, UNESCO; in her last term she was Chairperson of the Consultative Body._The Craft Revival Trust, set up in 1999, is a registered non-profit mandated on the principle that access to knowledge and its dissemination forms the vital core of safeguarding intangible cultural heritage._Her publications, ranging from Handmade for the 21st Century: Traditional Indian Textiles (UNESCO) to Designers Meet Artisans (translated into Spanish and French), have shaped global conversations on craft policy. Ritu Sethi is India's most rigorous intellectual voice in the world of heritage.

Stories of the *Bunkar Didis*

Kavita Dhawale

At her Paithani weaving centre in Paithan, Kavita Dhawale has transformed tradition into opportunity. By providing materials, training, and workspaces, she has created livelihoods for over 350 women artisans. Her work proves that handloom is economic independence for women and communities.



Hanjabam Radhe Devi

Hanjabam Radhe Devi is a Manipuri textile artisan and traditional bridalwear designer acclaimed for preserving the craft of Potloi, a ceremonial cylindrical skirt central to Meitei Hindu weddings. Fondly known as Abok Radhe or Potloi Setpi, she received the Padma Shri in 2021 for her contribution to the arts, marking nearly six decades of cultural craftsmanship



Stories of the *Bunkar Didis*

Smt Lajwanti Chabra

Born into a family that carried Phulkari traditions after migrating from Multan, Lajwanti Chabra learned embroidery from her grandmother at just six years old. What began as curiosity became a lifelong mission to revive Punjab's iconic Phulkari when it was fading away. The Padma Shri awardee (2021) has trained thousands of women across India.



Smt. Hemoprova Chutia

From Moran in Dibrugarh, Assam, Hemoprova Chutia's loom does something few others in the world can. A Padma Shri awardee (2023), she is known for weaving sacred texts like the Bhagavad Gita and Naam Ghosa directly into fabric, across languages, using Muga, cotton, and wool. Her technique, Barnabastra, is as intricate as it is poetic, where threads and finely placed bamboo pieces are put together to form letters, other than just patterns. In her hands, weaving becomes an act of preservation, devotion, and documentation all at once.



Stories of the *Bunkar Didis*

Amruta Manodhiya

In the village of Bhujodi, famous for its weavers, Amruta Manodhiya stands apart as the only female Mashru weaver in Kutch. At just 23, she blends ancestral knowledge with contemporary design. Her creations even received a standing ovation at Lakmé Fashion Week, showing that India's handloom future is bold, young, and unapologetically woman-led.



Smt Anuradha Kuli Pegu

From the lush heartlands of Assam, Smt. Anuradha Kuli Pegu, the 2024 Sant Kabir Awardee, and a proud daughter of the Mishing tribe has turned threads into a movement. As the visionary founder of **Naturally Anuradha**, she breathes life into ancient Assamese weaving traditions through Eri, Muga, and mulberry silk. Her creations, celebrated by the Fashion Design Council of India, are more than textiles; they are stories of heritage, sustainability, and soul.



KNOW YOUR WEAVE



Five Motifs, Countless Meanings

Reclaiming the Soul of Indian Handlooms and its Weavers

Kairi / Ambi (Paisley)

A seed that travelled continents

The Kairi is one of those forms that nobody quite invented, it just appeared. Part mango, part cypress, part flame, it resisted a clean definition from the start, which is probably why it travelled so well. It came into India through Persian influence and almost immediately began collecting new meanings: sacred fire in some traditions, fertility in others, the continuity of life in most. By the time it reached Kashmir, it had become closer to an obsession; in Kani shawls, weavers stretched it, elongated it, made it architectural, as if the form itself was still mid-thought. Then colonial trade picked it up, carried it to a Scottish mill town, and the world renamed it Paisley after the place that mass-produced it. Indian weavers never used that name. They didn't need to. They knew what it was before anyone thought to rename it.









Mor (Peacock)

Beauty, but never just beauty

The peacock enters textiles and is associated with Krishna's crown and Kartikeya's mount; it encapsulates layers of divine meaning. In Mughal ateliers and later regional courts, the peacock became shorthand for opulence; its feathers depicted woven curves and embroidered arcs. Across the Banaras, Kanchipuram & Chanderi sarees, its posture changes. Sometimes it dances around in a curved form or still, always aware of its own grandeur. It is one of the few motifs that performs when there's nothing more to confirm.

Rudraksha

रुद्र Rudra
"The Howling One”
+
अक्ष Aksha
"Eye / Tear"

According to Shaivite texts like the Skanda Purana, the rudraksha bead is the tear of Shiva worn originally for protection and spiritual grounding, carried by ascetics across centuries. In South Indian silks, especially Kanjeevaram, it retained its circular, segmented structure exactly: the mukhis became radiating lobes, single beads became interlocked grids so that a border reads as a mala in two dimensions, and the drilling holes became the axis point around which four-fold symmetry naturally emerged. The motif made the leap from body to cloth.





Hathi (Elephant / Kunjar)

Caparisoned, unhurried, carrying two worlds

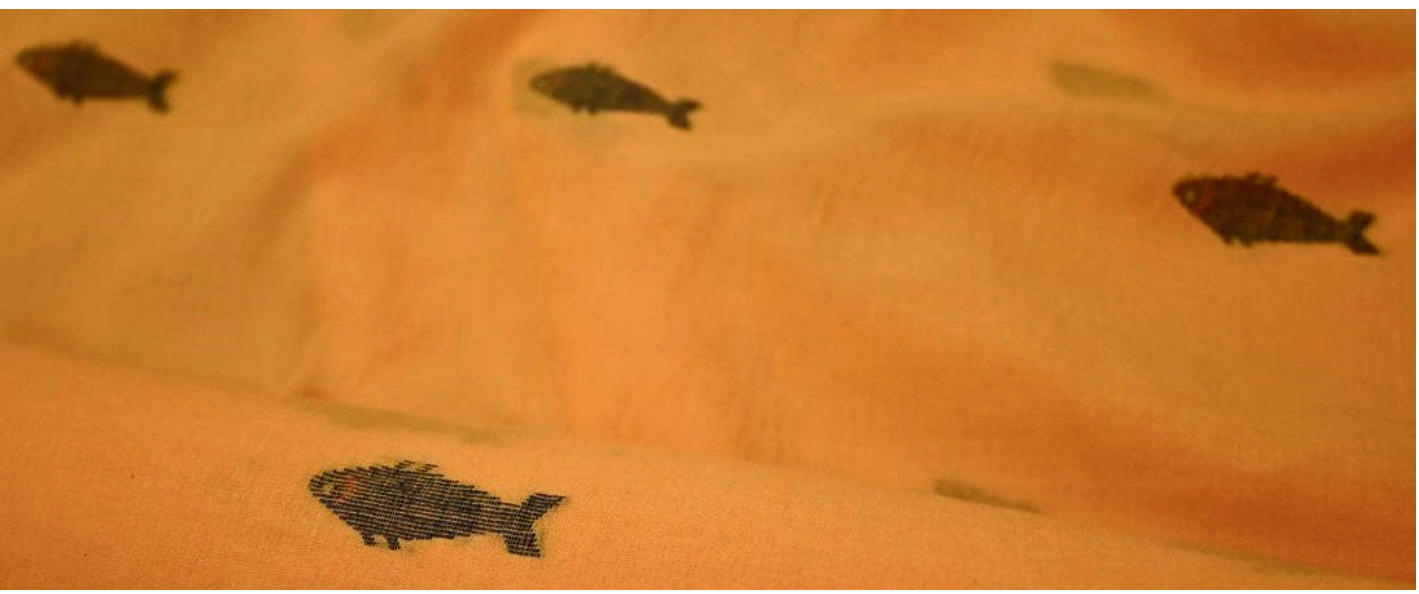
The elephant enters the loom the way it enters every procession: caparisoned, unhurried, carrying the weight of two worlds at once: the sacred and the sovereign. In Kanjeevaram borders it is the temple elephant of Kanchipuram, almost life-studied; in Patan Patola it is the Nari Kunjar Bhat, given to expectant mothers, promising strength to new life. Kerala's cream-and-gold sarees echo the processional character directly- anklets, cloth, ceremony intact while Kalamkari places it beside the peacock and the Tree of Life, neither king nor god but simply part of the cosmic order. Because the elephant in Indian imagination is never only majestic: it is also the creature who wept alone in a lake until it had nothing left but surrender and that, too, got woven in.

Matsya (Fish)

From Indus seal to wedding gift

In the Indus Valley, fish seals have been found dating to 2500 BCE, making it one of the earliest recurring motifs in the subcontinent, predating most of the mythology later built around it. Bengal and Odisha's river economies kept it alive through the medieval period, when Jamdani weavers began incorporating it into the weft as an acknowledgment of the world immediately outside the loom. The Patola weavers of Patan gave it geometry, the Odisha Ikat tradition gave it repetition, and along the way a motif that began as an observation about water became a textile convention so entrenched it crossed into wedding ritual. It is, in the end, one of the few motifs whose journey from everyday life to sacred symbol is still completely legible; you can trace every step.





The Ancestral *Thrift*: More Than Just Rags

The origins of Kantha lie in Kantha-sewa, the sacred service of the quilt. It was born from a radical feminine economy that rejected the very concept of waste. In the monsoon-heavy regions of undivided Bengal, women gathered the discarded, softened saris of their mothers and grandmothers, treating them not as rags, but as relics.

A profound transference of energy occurred in those rooms; by layering five to seven vintage saris and quilting them with threads painstakingly unraveled from the borders, these women were literally binding generations together. The "running stitch" (kantha phod) acted as a rhythmic, collective heartbeat, a tactile pulse that transformed the jeerna (the shabby and worn) into the nakshi (the ornate and storied).

Image Courtesy: Meld Studio

The original Think Tanks

Long before circular fashion became a runway buzzword, the rural women of Bengal were practicing a sophisticated form of ancestral upcycling. When a sari, softened by decades of wear and scented with the memory of a mother's skin, became too fragile for the body, it wasn't discarded. Instead, it was curated from scratch.



Four, five, perhaps six layers of vintage cotton were stacked as in the pages of a diary. The threads for the embroidery weren't purchased; they were painstakingly unraveled from the borders of the very garments being recycled. This was a closed-loop system of the heart, where the "new" was birthed entirely from the "old."Sustainability, in its truest form, is a communal effort. The "Kantha Circle" was the world's first sustainable design studio. Women sat in groups, their needles moving in a hypnotic, rhythmic "run-and-pull," sharing stories that would eventually be "etched" into the fabric.



The motifs: the fish from the pond, the lotus from the silt, the grain of the harvest, reflected a deep relationship with the earth. By centering their lives on the cloth, they ensured that nothing and certainly not the story, was ever wasted.

The Needle as the pen

In a world that often sought to silence them, these women used the needle as their primary instrument of expression. The running stitch, a rhythmic, hypnotic "in-and-out", became their handwriting. Each Nakshi Kantha (the ornamental quilt) performs as a visual manifesto. A central lotus overall is an epitome of the womb and the sun, a radial burst of life in a sea of soft ripples. The "pucker" of the fabric, that signature undulating texture, is the physical evidence of a human pulse, a tactile pixelation that no machine can ever truly mimic.









The visionaries who reclaimed the craft

The transition of Kantha from a hidden domestic chore to a globally recognized fine art is a testament to the leadership of women who saw its professional potential.

1. The Santiniketan Catalyst (Pratima Devi)

In the early 20th century, Pratima Devi (daughter-in-law of Rabindranath Tagore) recognized that Kantha was a sophisticated art form. At Kala Bhavan, she brought the craft out of the courtyard and into the studio, documenting traditional motifs and ensuring that the intellectual property of rural women was treated with the same respect as classical painting.

2. The Narrative Revolution (Surayia Rahman)

In the 1970s and 80s, Surayia Rahman transformed the utilitarian quilt into tapestry art. She trained thousands of women in Bangladesh to move beyond domestic geometry and into complex storytelling panels. Her work proved that a woman's needle could be a tool for economic liberation, turning impoverished artisans into celebrated artists.

3. The Living Legend (Pritikana Goswami)

Padma Shri awardee, Pritikana Goswami represents the modern bridge. She has spent decades reviving nearly 300 types of lost or unknown stitches. Her work declares that the artisan is the brand. In her collectives, the woman is not a "laborer" for a designer; she is the designer herself.

The Edit: The anatomy of a heritage

- The **Materiality**: Gossamer-thin cotton saris and weathered dhotis, layered into a quilted sanctuary.
- The **Narrative Arc**: Motifs of the Kalka (paisley), the Briksha (tree of life), and the Arshilata (mirror) act as talismans for protection and prosperity.
- The **Cinematic Texture:** The "Dorokha" (double-sided) technique, where the story is as exquisite on the reverse as it is on the front, a metaphor for the multifaceted nature of the women who create them.

Putting It All Together

The beauty of Kantha is nonpareil, the slight pucker of the cloth created by the tension of the woman's hand. In an age of machine-perfect textiles, these "human pixels" are the ultimate luxury. Kantha is the story of a woman who looked at a pile of rags and saw a masterpiece. It is the story of how a simple running stitch became a lifeline. In the "Warp and Weft" of our modern world, the Kantha stitch is the thread that keeps us human.













Hand loom

TRENDLINE





What's in the *Wardrobe*?

A particular quality of light that makes an appearance in late March and stays through April in a pellucid way. A brightness, not rather the one from where you are reading this article; rather, it has nothing to do with winter's pale clarity or summer's brutal blaze. It is this threshold quality, like the faint, intoxicating fragrance of kopou phool, the orchid that arrives with spring in Assam, announcing the season's turning,that has paved its way into Spring 2026's defining aesthetic roots, highly likely in the textures of the earth.

This season, the global fashion conversation has turned heads, somewhat unexpectedly, toward the handmade as a foundational argument about what luxury means, what slowness feels like against the skin, and why the woven-by-hand will always outlast the machine-stamped.

Open the wardrobe. Here is what Spring 2026 asks you to put into it.

Part One

The Colour Ledger

Goodbye, quiet luxury. Goodbye, head-to-toe beige. Spring 2026 entertains saturated, unapologetic hues that recall the Indian colour imagination, a palette that has never, in fact, been shy. Global trend forecasters at Pantone and WGSN confirm what Indian bazaars have known instinctively, this is a season for pigment, for boldness, for the confidence to clash. Pantone's ten hero shades for Spring/Summer 2026 read almost as in a Hindi film set dresser's shopping list: *Burnished Lilac (a smoky, vintage lavender), Lava Falls (a dramatic red), Alexandrite (an intense teal-blue), Muskmelon (a soft fruity orange), and Mandarin Orange (bright, mood-lifting, sunrise on the Ganges)*. Data analysts at Heuritech meanwhile confirm a surge in Vanilla Yellow and Popcorn Yellow, those luminous tones that neither shout nor whisper, rising among European wearers.

Nature-inflected greens (name any- pea green, pickled green, dusty green), thread through the activewear and ready-to-wear market.

The Indian handloom palette, read against this global forecast, needs no separate translation. Saffron, turmeric-yellow, mango-orange, peacock teal, lotus pink- these are the original vocabulary. The mordant-dyed cottons of Kutch, the vegetable-indigo ajrakh of Sindh and Kutch, the Gond-influenced oranges of Madhya Pradesh block printing speak the language of Spring 2026.

The season's most interesting colour direction, mayhaps, bows to the emerging preference for happy accidents of two completely-different-from-each-other colors as in violet with cobalt, terracotta with mint, burnt sienna with dusty mauve. This, too, is native playground for the Indian aesthetic. The tradition of pairing a deep Chanderi in peacock green with a border of hot pink, or setting a mustard Maheshwari alongside a vermillion blouse has always been India's intuitive genius.



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Part Two

The Fabric Intelligence

Globally, Spring 2026 is a season of surface and texture. Sheer, lightweight layering is everywhere, a controlled, styled transparency, as one stylist puts it, less about exposure than intention. Lace skirts, fine gauze, floaty, and breathable fabrics dominate. Khaki denim, meanwhile, is undergoing a dramatic reinvention. From global runways to desi labels pushing boundaries on home turf, it is being cut, constructed, and styled in ways that feel entirely new : familiar enough to trust, transformed enough to turn heads. And in an unexpected turn, the season rehabilitates retro windbreakers and technical fabrications paired with fluid, sensual underpinnings.

And then there is the season's most unexpected plot twist: the rehabilitation of the retro windbreaker. Technical fabrications, once the territory of function over fashion, are now being paired with fluid, sensual underpinnings: a collision of utility and desire that somehow makes perfect sense in 2026. Hard shell, soft story. The contrast is the point.

At Paris Haute Couture, Rahul Mishra presented his Alchemy collection, meditating on the panchabhuta, the five Vedic elements of ether, air, fire, water, and earth. At Lakmé Fashion Week in Mumbai just days ago, he opened with a collection that returned, literally, to Indian handloom cotton dedicated to the weavers who first made it for ordinary people in the long Indian summer, following seersucker's etymology to the Hindi-Persian "sheer o shakar" (milk and sugar). His Chanderi cotton-silk blend, woven with master weaver Hukum Kohli, is described as "finer than tulle, finer than organza it feels like air."



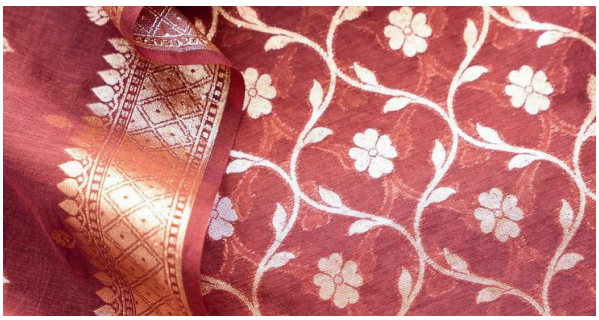


Image Courtesy: Rahul Mishra

Madhya Pradesh

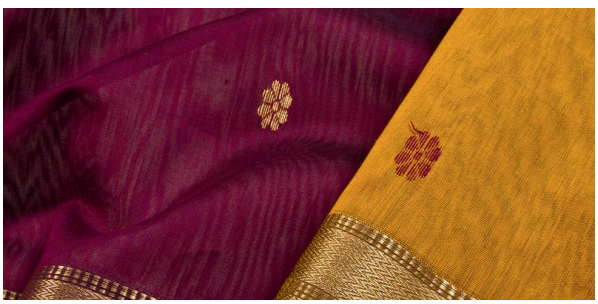
Chanderi

Tissue-light silk-cotton weave. Ideal for spring layering- a kurta, a sari, a modern slip dress. The spring fabric par excellence.



Maheshwari

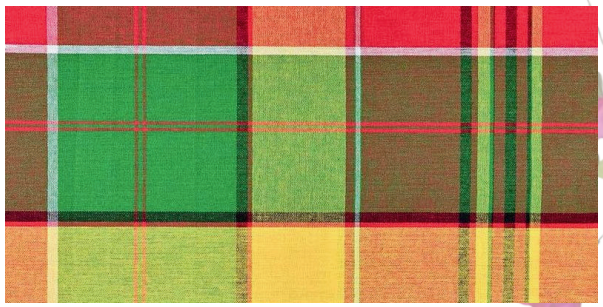
Reversible borders, silk-cotton blend. Lighter than Chanderi, with simple florals, stripes and checks. Summer festive perfection.



Tamil Nadu

Madras Cotton

Handwoven checks with vegetable dye origins.



Bengal

Jamdani Muslin

UNESCO-listed figural weave on finest cotton. A sheer, almost translucent surface, the original "woven air" that speaks directly to 2026's layering mood.

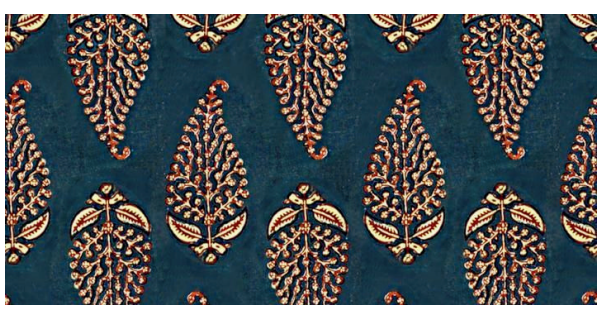


Kutch / Rajasthan

Ajrakh Print Cotton

Block-printed with natural dyes in geometric repeat. The geometric and animal motif vocabulary mirrors the global uptick in bold print sentiment.





Part 3

The Spring Edit Eight Considered Pieces

Across the global and Indian craft space, here are eight handcrafted pieces that redefine the Spring 2026 wardrobe for the woman who sees fashion as a form of cultural literacy.

A Chanderi Sari or Kurta in Peacock Teal or Burnished Lilac

Chanderi's tissue-light hand and slight sheen are perfectly calibrated to the season's sheer-and-transparent mood. Wear it simply draped, or as a kurta over wide cotton trousers. The spring fabric.

A Block-Printed Ajrakh or Bagh Cotton Dupatta as a Scarf

Scarves are Spring 2026's defining accessory globally- silk, draped, tied, wrapped. The ajrakh block-print dupatta, worn around the neck or as a shoulder wrap, is its Indian counterpart: ancient, artisanal, impeccably on-trend.

An Ikat Co-ord in Vanilla Yellow or Pea Green

The matching set, blazer and trouser, or top and skirt is a dominant silhouette. An ikat weave co-ord in one of the season's nature-inspired yellows or greens brings the handloom credential into the most contemporary silhouette.

A Linen or Khadi Wide-Leg Trouser

Breathable silhouettes, ease, and movement define the spring body. A wide-leg pant in handloom linen or khadi, natural, undyed or vegetable-dyed, is the Indian answer to the global shift toward relaxed, fluid dressing

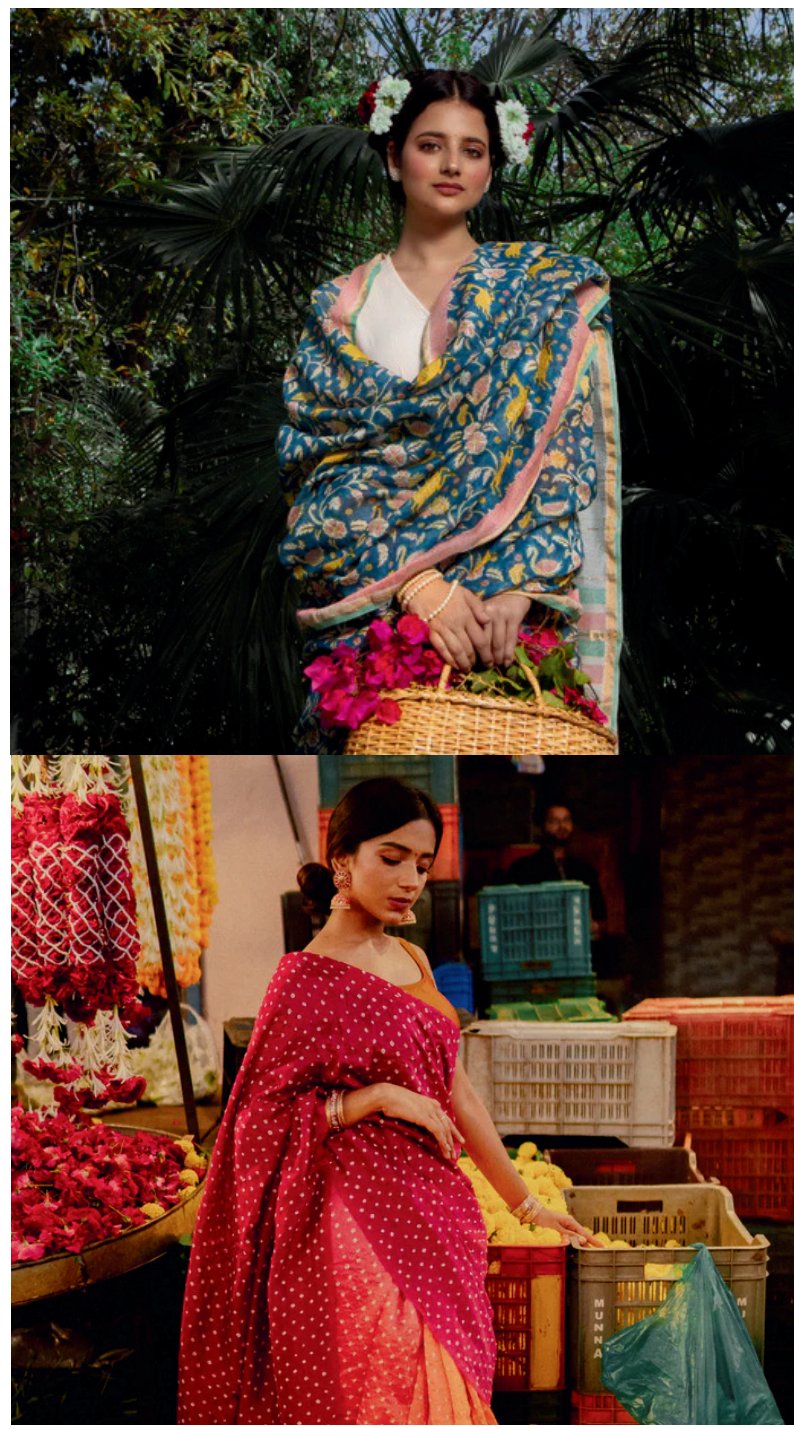


Image Courtesy: Amounee

The Spring Edit – Eight Considered Pieces

A Handloom Cotton Shirt in Madras Check

Chanderi's tissue-light hand and slight sheen are perfectly calibrated to the season's sheer-and-transparent mood. Wear it simply draped, or as a kurta over wide cotton trousers. The spring fabric.

A Phulkari or Kantha Hand-Embroidered Jacket

The oversized blazer is Spring 2026's tailoring statement globally. Its Indian counterpart: a loose, hand-embroidered jacket in phulkari or kantha, worn over minimal innerwear, making the garment's entire argument.

A Jamdani Muslin Blouse in Sheer Overlay

The season's sheer-layering trend finds its finest Indian expression in Jamdani muslin, a UNESCO-listed weave so fine it has been called woven air for centuries. Worn over a silk camisole or bralette: controlled transparency, deliberate beauty.

A Maheshwari Silk-Cotton Reversible Sari in Terracotta and Gold

The Maheshwari's reversible border is its two garments in one, the weave allowing colour and proportion to be adjusted by simply flipping the drape. In terracotta and gold, it speaks the season's colour vocabulary with handloom authority.





Indian Motif	Craft Origin	Spring 2026 Resonance
Ikat Geometric	Pochampally, Odisha	The blurred resist-dye geometry feels made for a season obsessed with transparency and layered silhouette.
Ajrakh Geometric	Kutch, Sindh	Precise, tiled repeat patterns; the architectural structure that grounds the season's maximalist florals.
Kantha Running Stitch	Bengal, Bihar	Whimsical narrative stitching on repurposed cloth that aligns with the season's upcycling and slow-fashion ethos.
Bandhani / Tie-Dye	Kutch, Rajasthan, Gujarat	Dotted resist-print resonates with the season's forecasted growth in polka dot and Dalmatian patterns.
Zari Jaal (Net Pattern)	Banarasi, Surat brocade	The sheer, see-through overlay, exactly the "controlled transparency" the season demands.



The label Torani, one of India's most compelling emerging voices, has built its entire design vocabulary around exactly this intersection, narrating Indian cultural stories through prints and unexpected colour.

House of Masaba continues to fuse bold graphic sensibility with Indian craft, making the case that the Indian print tradition needs no Western co-sign to feel absolutely of the moment.



Odisha / Andhra

Ikat (Ikkat)

Resist-dyed warp and weft. The blurred, watercolour effect of ikat feels at once vintage and completely current attuned to the season's sheer transparency mood.

Sustainable fabric is not a niche consideration this season anymore. WGSN confirms that sage green, angora, and earthy neutrals are expected to be interpreted as much on recycled and upcycled textiles as on new ones. The Indian handloom sector has been practicing circularity as a centuries-old economic reality: nothing is wasted, the loom's edge threads become the next fabric's warp, natural dye baths are reused through mordanting. In this light, khadi, Gandhi's hand-spun, hand-woven moral fabric arrives in 2026.





Part Four

Motif in all Spring

Global runways are drunk on print. Florals are back (not the demure sprig) but the oversized bloom, the garden in full shout. Zebra stripes surge 21% in Europe. Animal prints, snake, crocodile, and in America, the improbable cow print, are asserting themselves. Scarves, too, are being designed into garments as well as worn as accessories.

The Indian handloom tradition carries its own encyclopaedia of motif, and almost every chapter has a Spring 2026 touch.

Indian Motif	Craft Origin	Spring 2026 Resonance
Buteh / Paisley	Kashmiri shawl weave; Banarasi brocade	Articulates the bold floral and botanical print moment, the teardrop bloom, ancient and always current.
Phulkari (Flower Work)	Punjab embroidery on khaddar	Dense floral embroidery on coarse ground fabric, the spring bloom amplified to maximum volume.
Kalamkari Florals	Andhra Pradesh, pen-drawn on cotton	Large, narrative floral compositions, oversized bloom energy with an artisanal hand.

Spring Vibe Check

If Spring 2026 has a thesis, it is this: texture is the new statement. the surface. The shift does not vibe with a specific colour or a silhouette, no more. It is the growing consensus felt on global runways, confirmed by Indian designers, and lived by a generation of thoughtful wearers that a handmade garment is not a luxury reserved for occasion. The Indian handloom tradition has held this conviction for centuries. The world, this spring, is beginning to catch up. Open the wardrobe. Choose slowly. Wear long.









The *Queen* of Handlooms



How *Ms. Kangana Ranaut* is Quietly (and Boldly) Rewriting Style Code

Let's be honest- when Ms. Kangana Ranaut won the Mandi Lok Sabha seat in 2024, fashion watchers weren't exactly expecting a wardrobe revolution inside Parliament. But that's precisely what happened, i.e., one thing is increasingly hard to argue with: this woman knows how to wear a saree like nobody's business.

For someone known for bagging four National Film Awards, back-to-back film blockbusters, and opinions she has never once been shy about, her wardrobe is surprisingly, beautifully restrained. Kangana has retained all the gravitas of that tradition, she's never been inappropriate or flashy for the sake of it but she's added depth and dimension. Kangana Ranaut is a different sort of personality to be studied. She's polarising, she's outspoken, and she courts controversy the way some people court compliments. But when it comes to her saree game? The title feels more than earned.

The Madhubani Saree

This is the look that started the conversation. For the Budget Session, she arrived in a royal violet handloom Madhubani saree, a handloom alive with the folk art of the Mithila region of Bihar, where women have been painting gods, nature, and stories onto walls, floors, and fabric for centuries. Fish that symbolise good luck, lotuses in full bloom, the sun and moon side by side, all rendered in bold outlines filled with natural pigments. Layered with a structured dark overcoat and dark brown boots, this wasn't just beautiful dressing. It is was a state-



-ment. When you wear Bihar's women's art on the floor of Parliament, you are saying: this counts, these hands count.

In Madhubani tradition, green is the colour of hariyali, the lushness of forests, renewal, the very shade of the jungles through which Ram, Sita, and Lakshman walked in exile.

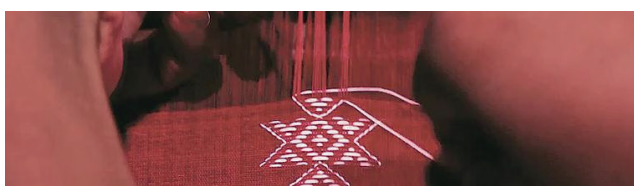
Every line on this saree was drawn by a human hand, with complete intention and Kangana wore it like she understood every single one of them.

There is making a statement. And then there is this. Kangana stepped out in a leaf-green hand-painted Madhubani Tussar silk saree from the Ramayan Katha collection, also known as the Hariyali Ramayan, its entire canvas alive with mythological narratives painted by hand in natural pigments: turmeric, indigo, kusum flower, and bold black soot outlines.



The Burnt Orange and Black Kotpad Tussar Silk Saree

Among the rarest choices in her entire wardrobe. Kotpad is a weaving village in the Koraput district of Odisha, where the Mirgan community dyes fabric using aal, a natural dye extracted from the root of the Indian mulberry tree giving each saree its earthy palette of terracotta, deep red, and ochre that is entirely its own.



The motifs, deer, elephants, tribal symbols, are woven directly into the fabric using a resist-dyeing technique that takes years to master. It was also, notably, the first handloom from Odisha to receive a Geographical Indication tag, in 2005.



The Indigo Pochampally Ikat Saree

Ikat is one of the world's great textile mysteries. The pattern doesn't appear after weaving, the threads are manually tied and dyed before they ever touch the loom, in a precise sequence calculated entirely from the weaver's memory. When the weaving is finally done, the pattern emerges like magic from inside the fabric itself. Kangana's choice of deep indigo let every diamond and chevron of this Pochampally masterpiece do all the talking.



The Maroon Tussar Ghicha Silk Saree

Ghicha silk is spun from broken or leftover silkworm cocoons, giving it a naturally textured, slightly nubby surface that no cultivated silk can replicate. Raw, organic, deeply beautiful. When worked with Odisha's Bandha Ikat technique, where threads are bound and dyed in repeating patterns before weaving, the result is something ancient and entirely alive. The maroon she chose is the colour of Odisha itself: red soil, temple walls, the earth after rain. This saree didn't need embellishment.



The Mustard Yellow Patola Saree

There are very few fabrics in the world that can genuinely stop a room. The Patola is one of them. At the Rising Bharat Summit 2026, on her 40th birthday, no less, Kangana walked in draped in a mustard yellow Patola with intricate geometric patterns running across every inch and a wide red border. Paired with a rich red blouse with gold detailing on the sleeves, pearl and green stone jhumkas, and her hair half-tied. Minimal makeup. Complete grace.

A Patola is a double Ikat, both the warp and the weft threads are resist-dyed right before they ever touch the loom. The pattern is calculated, tied, and dyed into the threads themselves, so that when the weaving is done, a perfectly symmetrical design appears on both sides of the fabric. There is no front or back to a Patola. It is flawless from every angle. A single Patan Patola can take anywhere from six months to two full years to weave. Today, only three families in the world, all in Patan, Gujarat, carry this knowledge, sixteen generations deep.





Mandi's Own, In Parliament

This is the look that says the most about who Kangana Ranaut actually is. A clean white saree, layered with a hand-woven Himalayan wool overcoat (crafted from native Himachali sheep wool or desi oon) from Kullvi Whims, a Kullu-based women-led social enterprise and weaver collective whose garments are hand-made by local women weavers dyed in organic botanical pigments- terracotta, sand, olive, rust; every colour pulled straight from the earth of Himachal.

The Sage Green Banarasi Tissue Silk Saree

Most people who claim to love handlooms admire it from a distance. Kangana went to National Handloom Day 2025 held at Bharat Mandapam and sat at the loom. Draped in a gorgeous sage green Banarasi tissue silk saree, watching a weaver work the very same kind of fabric she is wearing is perhaps a picturesque story of the year. The saree itself is a soft, muted sage green ground covered in a fine all-over silver jaal, delicate floral and paisley motifs shimmering across every inch of the fabric as in morning light through a lattice window. Paired with a deep rose-red blouse that grounds all that softness into something vivid.



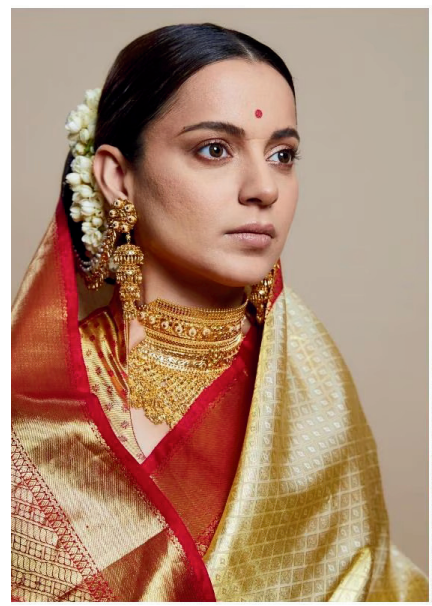
The Yellow Bandhani Saree

Kangana in a yellow Bandhani is the kind of image that stops you mid-scroll. Bandhani is a popular tie-dye technique from Rajasthan and Gujarat where thousands of tiny points of fabric are individually tied by hand before dyeing.This craft has been around since the Indus Valley Civilisation, over 5,000 years ago.



The Golden and Red Kanchipuram Silk Saree

If you were going to pick one moment to wear India's most celebrated silk, receiving India's highest film honour would be it. Kangana walked up to accept her National Award draped in a luminous golden and red Kanchipuram- blending it with pure mulberry silk, woven in the temple town of Kanchipuram where families have been at their looms for over four centuries. Here's the thing about a Kanjivaram that most people don't know: the border is interlocked with the body of the saree so stubbornly that even if the fabric tears, the border simply refuses to give way, it holds.





Red-Pink Kanjivaram Saree

For her visit to the Devi Durga Parmeshwari temple in Karnataka, Kangana chose a pink Kanjivaram saree from Adhvaria Silks' Kamakshi Vintage Collection, a collection designed by Hyderabad-based founder Deepthi Reddy, celebrating the timelessness of vintage heirloom Kanjivaram sarees, drawing inspiration from classic colour palettes and mixin-n-matchin cultural heritage with contemporary finesse. The saree's body featured intricate Meenakari work, where coloured enamel-like thread is woven into the silk in delicate floral patterns and its Rettapet Zari border brought the kind of classic luxury that only Kanjivaram can deliver.



Kanjivaram silk hails from the temple town of Kanchipuram in Tamil Nadu, where weavers have sat at their looms for over four centuries. The silk itself is pure mulberry, sourced from South India; the zari- gold and silver thread- comes from Gujarat. Two weavers work simultaneously with three shuttles, the body woven separately from the border, joined later with a skill that leaves barely a seam. It is heavy, luminous, and absolutely alive in direct light. Wearing one to a temple, a space of devotion, of beauty, of the sacred, exactly seemed like the saree and the setting were made for each other.

The Classic Jamdani Saree

The most recent look and the most refined. An all-ivory Jamdani saree from Yarn Story, Kolkata, features delicate silver-toned floral motifs that seem to float on the surface rather than sit on it. This is the magic lies in the motifs are woven in by hand, needle by needle, with a skill that takes a lifetime to master. In 2013, Jamdani was declared a UNESCO Intangible Cultural Heritage of Humanity. She kept the styling completely bare- loose curls, emerald green drop earrings, her signature cat-eye sunglasses. It is perhaps the most powerful look of them all, precisely because she got out of its way and let it breathe.



The Khadi Saree

Khadi has carried the weight of India's freedom movement for over a century. The word itself comes from khaddar, meaning hand-spun and hand-woven cloth, and the cotton most commonly used comes from Gossypium arboreum- Old World Cotton, a species that has thrived across Asia's tropical climates for millennia. Kangana's Khadi saree, worn on Mahatma Gandhi Jayanti last year, honoured the legacy refraining from being heavy about it. The drape featured soft stripes of pink, orange, and white, accented by a lively green border. She matched it with a sleeveless Khadi blouse in natural cream, keeping every element of the look rooted in the same spirit of aatmanirbhar Bharat.





The Pen Kalamkari Silk-Cotton Saree

Pen Kalamkari is among the rarest textile arts in India. Using a bamboo pen dipped in natural dyes, an artist draws directly onto the fabric, every single line, every motif, every vine and deity, entirely by a steady hand and decades of practice. Originating in Srikalahasti, Andhra Pradesh, it tells stories from the Ramayana and the natural world in earthy terracottas and deep indigos.

The Mekhala Chador Saree

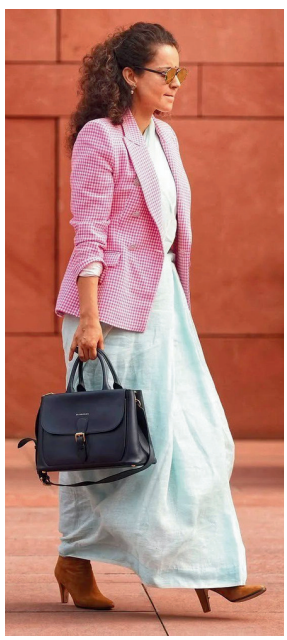
The most extraordinary story in this wardrobe. A handwoven Mekhala Chador saree bearing the traditional motifs of the Mishing community, the second largest tribe of Assam, whose weavers work in seven colours simultaneously on a single handloom, creating motifs named for butterflies, fan shapes, sacred Assamese offering trays, and the Miri tree. This particular saree was crafted by Smt. Anuradha Kuli Pegu, a National Award winner from Guwahati, a woman who rose from a village where women were expected to remain in the shadows, to build a business of 60 and more craftspeople. Her sarees have graced the shoulders of Sonia Gandhi and Jaya Bachchan…and now, Kangana Ranaut. Two women who defied every expectation. Six yards of muga silk, found nowhere else in the world but Assam, between them.



The Moodboard

Kotpad and Ghicha from the forests of Odisha. Pochampally Ikat from the looms of Telangana. Madhubani from the women of Bihar. Kalamkari from the bamboo pens of Andhra Pradesh. Jamdani from the UNESCO-recognised weavers of Bengal. Mishing silk from the tribes of Assam. Brocade from the ghats of Varanasi. Hand-woven wool from the hills of Himachal. This is a map of India drawn in handloom, carried into Parliament, seen by millions. Every time Kangana Ranaut drapes a handloom saree and walks through those doors, a weaver somewhere gets a moment in the sun. In a country where these crafts are fighting to survive, where GI tags and UNESCO listings are quiet reminders of what we stand to lose, that moment matters more than any fashion column can say. She wears them with passion, and with the kind of ease that only comes from genuinely loving what you're wrapped in.

*That is what makes her the true, undisputed **Queen of Handloom Sarees.***

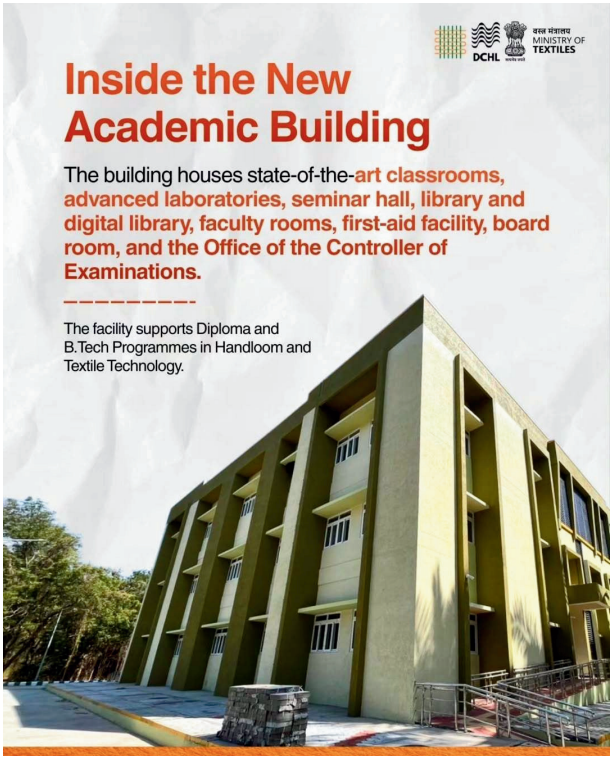


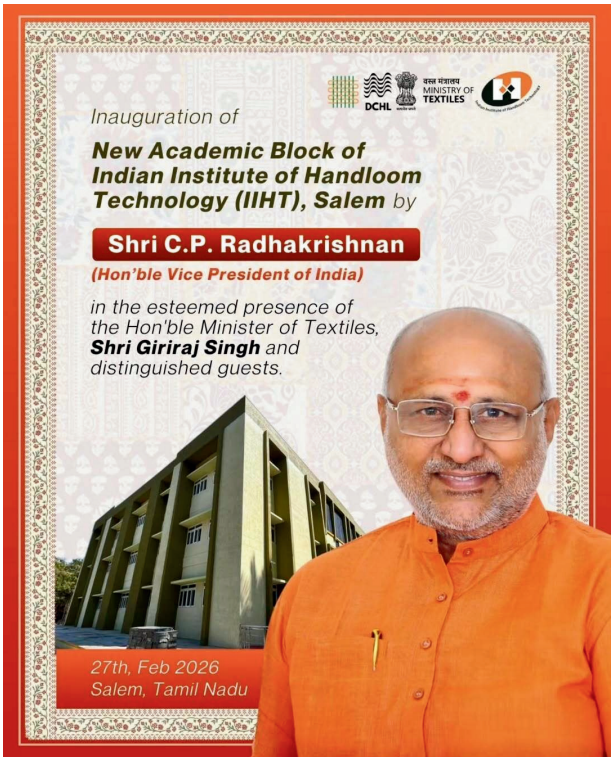





PHOTOS & EXHIBITIONS




DCHL
वस्त्र मंत्रालय
MINISTRY OF TEXTILES
Inside the New Academic Building
The building houses state-of-the-art classrooms, advanced laboratories, seminar hall, library and digital library, faculty rooms, first-aid facility, board room, and the Office of the Controller of Examinations.
The facility supports Diploma and B.Tech Programmes in Handloom and Textile Technology.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वस्त्र मंत्रालय
MINISTRY OF TEXTILES
Inauguration of
New Academic Block of Indian Institute of Handloom Technology (IIHT), Salem by
Shri C.P. Radhakrishnan
(Hon'ble Vice President of India)
in the esteemed presence of the Hon'ble Minister of Textiles, Shri Giriraj Singh and distinguished guests.
27th, Feb 2026
Salem, Tamil Nadu


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वस्त्र मंत्रालय
MINISTRY OF TEXTILES
Shri C. P. Radhakrishnan
(The Hon'ble Vice President of India)
inaugurates an Academic Building for the
GEN NEXT HANDLOOM WEAVERS, ENTREPRENEURS, & TECHNOLOGISTS
INDIAN INSTITUTE OF HANDLOOM TECHNOLOGY (IIHT), SALEM


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वस्त्र मंत्रालय
MINISTRY OF TEXTILES
Shri Giriraj Singh
(The Hon'ble Minister of Textiles)
graces the occasion
The inauguration signifies a major milestone in strengthening facilities for teaching, research, and skill development in the handloom and textile sector.

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Built for the Future

New Academic Block

Indian Institute of Handloom Technology (IIHT), Salem

Salem, Tamil Nadu



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The New Academic Block of IIHT Salem, inaugurated by

Shri C. P. Radhakrishnan
(Hon'ble Vice President of India)

Shri Giriraj Singh
(Hon'ble Union Minister of Textiles)

Dr. M Beena
Development Commissioner (Handlooms)

and other distinguished dignitaries



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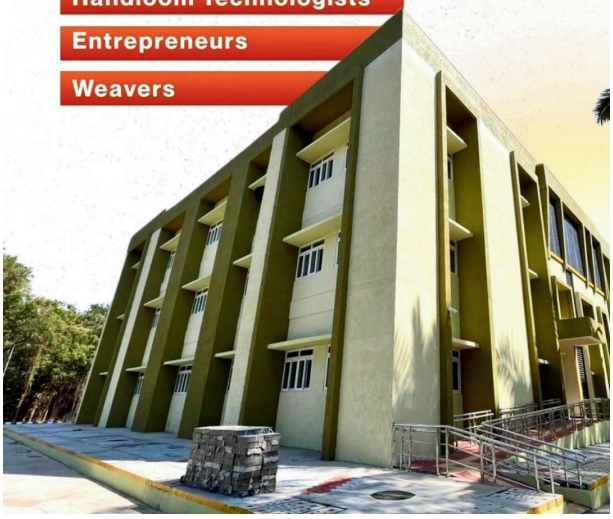
The inauguration of this academic facility **signifies the commitment to expand quality technical education and reinforce the handloom sector through institutional training of**

- **Handloom Technologists**
- **Entrepreneurs**
- **Weavers**



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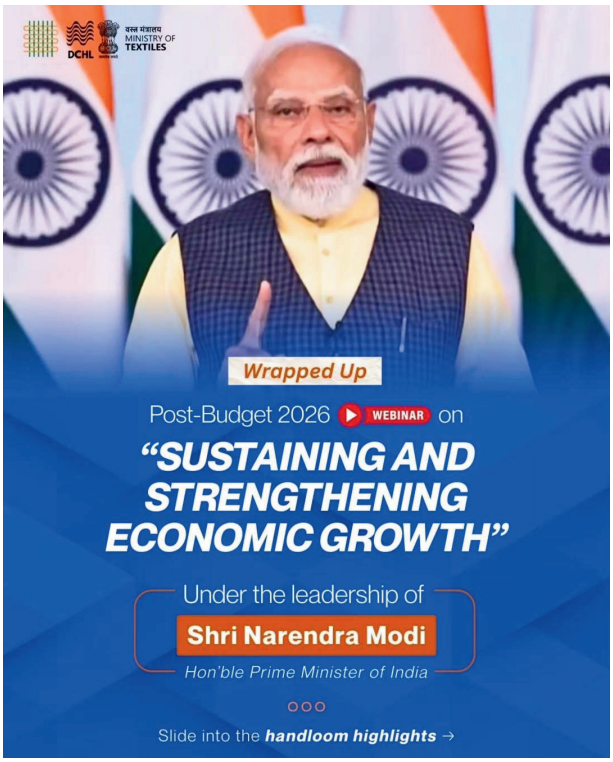
The building comprises

- **Modern & interactive classrooms**
- **A well-equipped library and digital library**
- **A seminar hall**
- **Faculty rooms**
- **A first-aid facility**
- **A board room**

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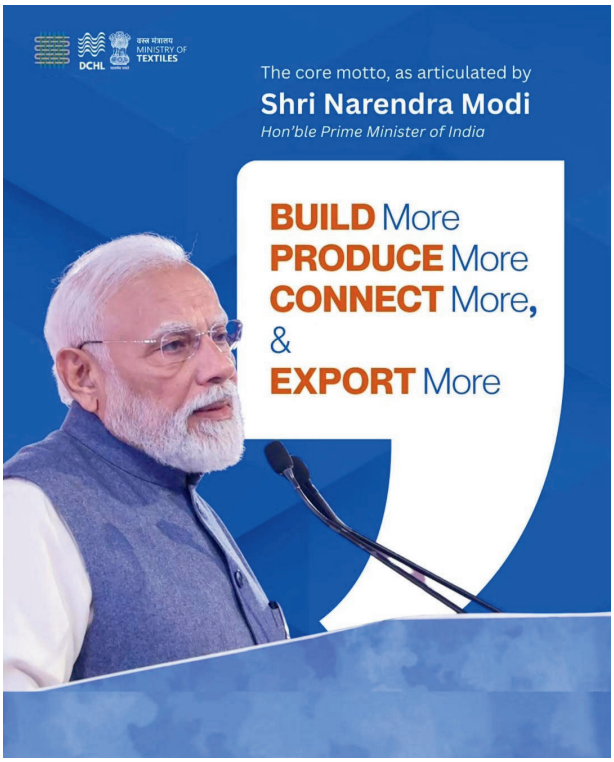
MINISTRY OF TEXTILES
Wrapped Up
Post-Budget 2026 WEBINAR on
"SUSTAINING AND STRENGTHENING ECONOMIC GROWTH"
Under the leadership of
Shri Narendra Modi
Hon'ble Prime Minister of India
Slide into the handloom highlights →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The core motto, as articulated by
Shri Narendra Modi
Hon'ble Prime Minister of India
BUILD More
PRODUCE More
CONNECT More,
&
EXPORT More


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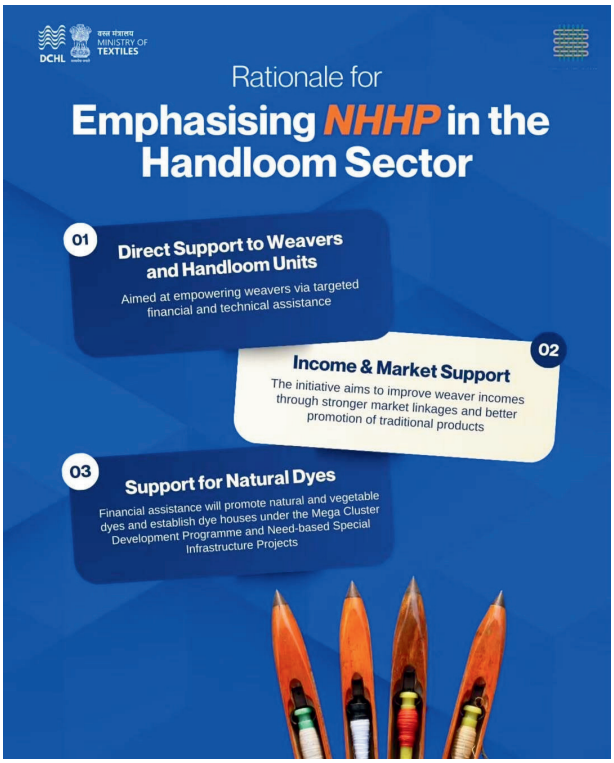
In the webinar, special focus was placed on
strengthening India's handloom, the heart of Vikshit Bharat
Key discussions centered on implementation of streamlining support for weavers and artisans with an unified national programme under Integrated Programme for the Textile Sector in Union Budget 2026-27, namely
National Handloom & Handicrafts Programme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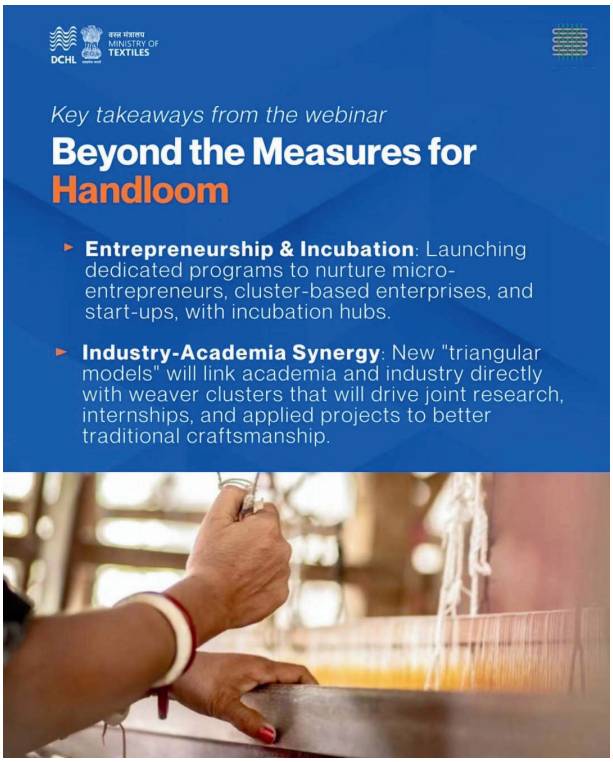
MINISTRY OF TEXTILES
Rationale for
Emphasising NHHP in the Handloom Sector
01
Direct Support to Weavers and Handloom Units
Aimed at empowering weavers via targeted financial and technical assistance
02
Income & Market Support
The initiative aims to improve weaver incomes through stronger market linkages and better promotion of traditional products
03
Support for Natural Dyes
Financial assistance will promote natural and vegetable dyes and establish dye houses under the Mega Cluster Development Programme and Need-based Special Infrastructure Projects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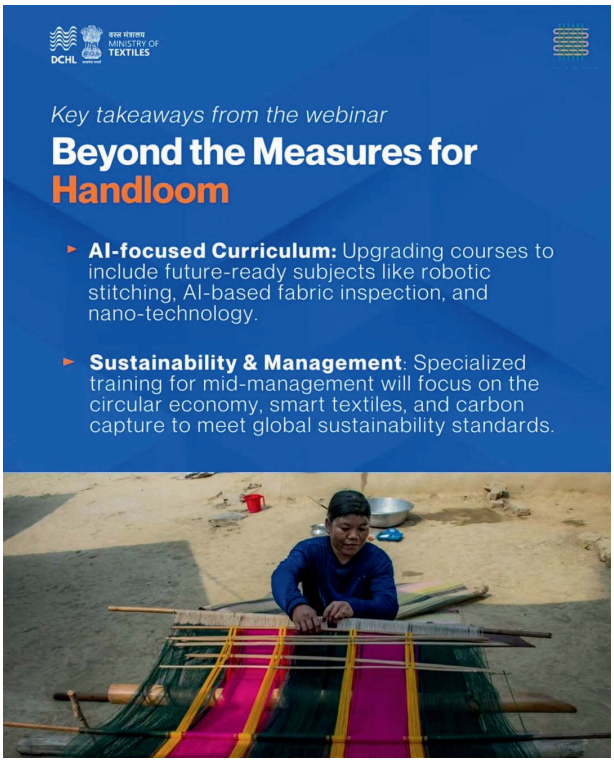
TEXTILES
Key takeaways from the webinar
Beyond the Measures for
Handloom
Entrepreneurship & Incubation: Launching dedicated programs to nurture micro-entrepreneurs, cluster-based enterprises, and start-ups, with incubation hubs.
Industry-Academia Synergy: New "triangular models" will link academia and industry directly with weaver clusters that will drive joint research, internships, and applied projects to better traditional craftsmanship.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TEXTILES
Key takeaways from the webinar
Beyond the Measures for
Handloom
AI-focused Curriculum: Upgrading courses to include future-ready subjects like robotic stitching, AI-based fabric inspection, and nano-technology.
Sustainability & Management: Specialized training for mid-management will focus on the circular economy, smart textiles, and carbon capture to meet global sustainability standards.


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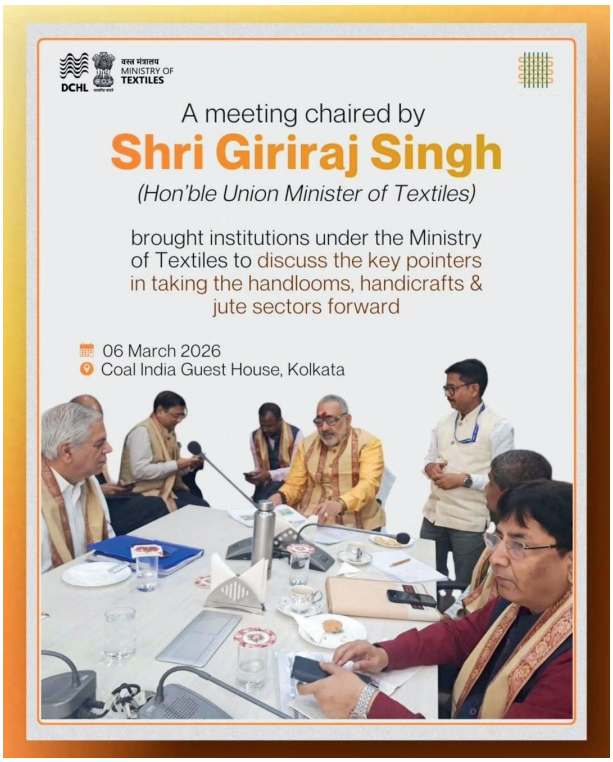
India entered into free trade agreements with numerous countries, opening up a wide range of opportunities for us
In this context, it is our responsibility to ensure that we never compromise on quality. We need to focus on quality, and the
quality of our products should be better than global standards.
-Shri Narendra Modi
Hon'ble Prime Minister of India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A meeting chaired by
Shri Giriraj Singh
(Hon'ble Union Minister of Textiles)
brought institutions under the Ministry of Textiles to discuss the key pointers in taking the handlooms, handicrafts & jute sectors forward
06 March 2026
Coal India Guest House, Kolkata


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TEXTILES
Pilot Initiative for Weavers' Wage Enhancement
The Weavers' Service Centre, Kolkata presented a pilot project for weavers' wage enhancement in West Bengal.
Clusters Identified
• Santipur
• Kalna
• Basudebpur
Training will begin on 14 March 2026 at Santipur Focus on product development, skill training, and market linkages.


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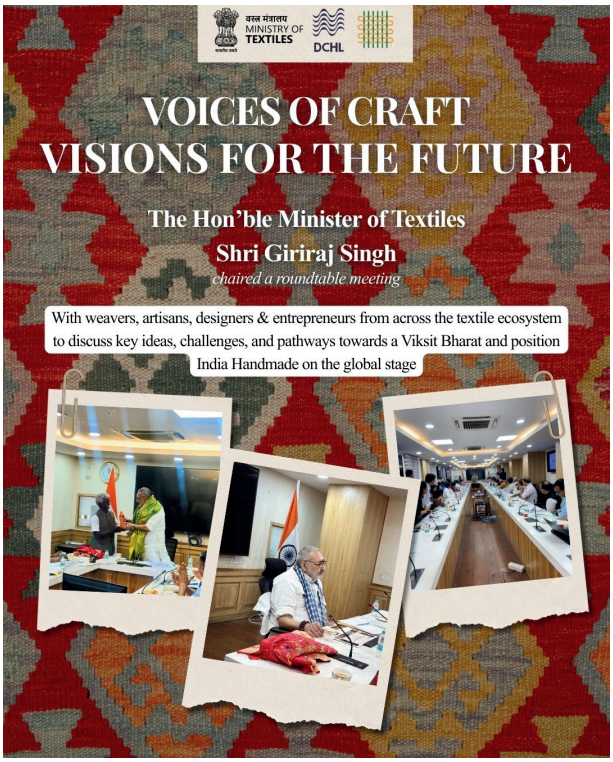
Driving Innovation with Natural Fibres
The meeting highlighted opportunities in new-age natural fibre blends, including:
• Jute
• Sisal
• Ramie
• Flax
With one goal to promote innovation, sustainability, and stronger livelihoods for artisans and weavers.
DC Handlooms on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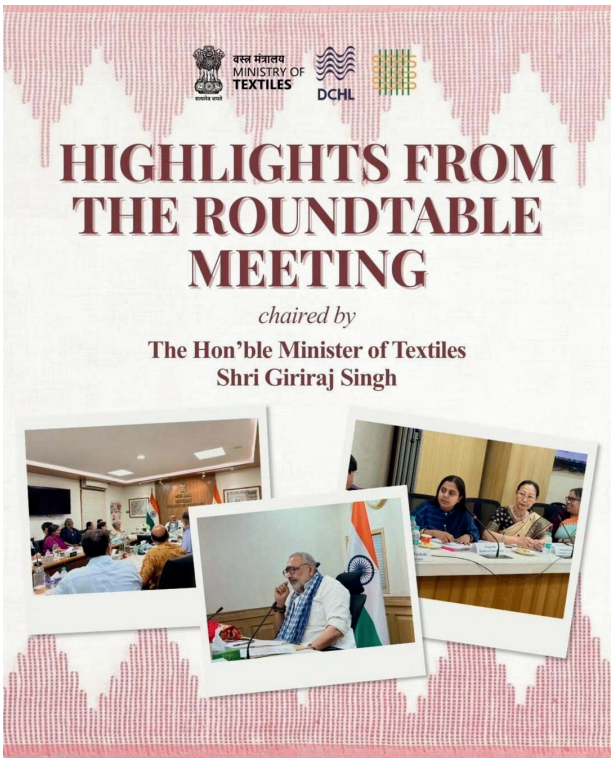
VOICES OF CRAFT
VISIONS FOR THE FUTURE
The Hon'ble Minister of Textiles
Shri Giriraj Singh
chaired a roundtable meeting
With weavers, artisans, designers & entrepreneurs from across the textile ecosystem to discuss key ideas, challenges, and pathways towards a Viksit Bharat and position India Handmade on the global stage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HIGHLIGHTS FROM
THE ROUNDTABLE
MEETING
chaired by
The Hon'ble Minister of Textiles
Shri Giriraj Singh


With industry experts and awardee weavers/artisans to gather actionable inputs for NHHP scheme announced in the Union Budget 2026-27
Key Points Discussed
• Strengthening the India Handmade Economy
• Improving Livelihoods and Loom Infrastructure
• Encouraging the Next Generation of Weavers
• Weavers as Entrepreneurs and Business Partners
• Product Diversification for Global Markets
• Innovation, Technology & AI in Handloom


COAL
BTF
ASHTI BHARTIA
SHUBHAM PRA






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VIRAASAT
VIRAASAT
शक्ति
Handloom Expo Powered by Women Weavers
Inaugurated by
Dr. M. Beena
Development Commissioner (Handlooms)


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VIRAASAT
VIRAASAT
शक्ति
inculcates the creativity and craftspersonship of women weavers from across India
Handloom Haat, Janpath
7 – 14 March 2026
11:00 AM – 8:00 PM









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MINISTRY OF TEXTILES

Exclusive Handloom Expo

Inaugurated

Sabarmati Riverfront, Ahmedabad



The Expo was inaugurated by
Shri Swaroopji Sardarjee Thakor
(Hon'ble Minister of State for Khadi, Cottage & Rural Industries, Govt. of Gujarat)



Dr. S. J. Joshi (IAS, Executive Director, Industrial Extension Cottage, Gandhinagar) and **Lavjibhai Parmar** (Padma Shri Awardee) graced the occasion as Special Guests.

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Conducted a

Handloom Design

(MANUAL) TRAINING

under SAMARTH scheme

Gangapur PC, Varanasi, Uttar Pradesh



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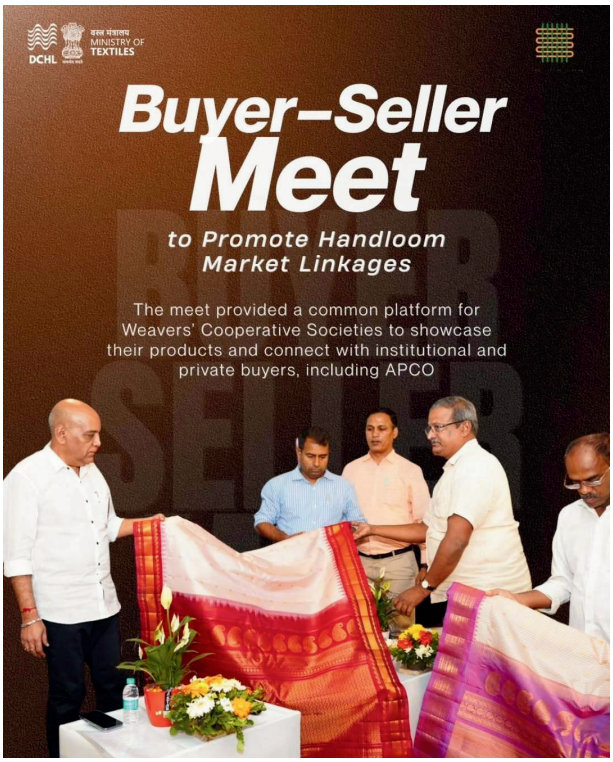
Conducted a

Printing Training

The programme focused on enhancing technical skills and strengthening livelihood opportunities for weavers

Ayodhya, Uttar Pradesh

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Buyer–Seller Meet
to Promote Handloom Market Linkages
The meet provided a common platform for Weavers' Cooperative Societies to showcase their products and connect with institutional and private buyers, including APCO


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DENIM FABRIC
DEVELOPED ON HANDLOOM
Blending heritage weaving with modern textile needs. A step forward in promoting sustainable and versatile handloom products.
Indian Institute of Handloom Technology (IIHT), Bargarh
Follow us on
www.handlooms.nic.in


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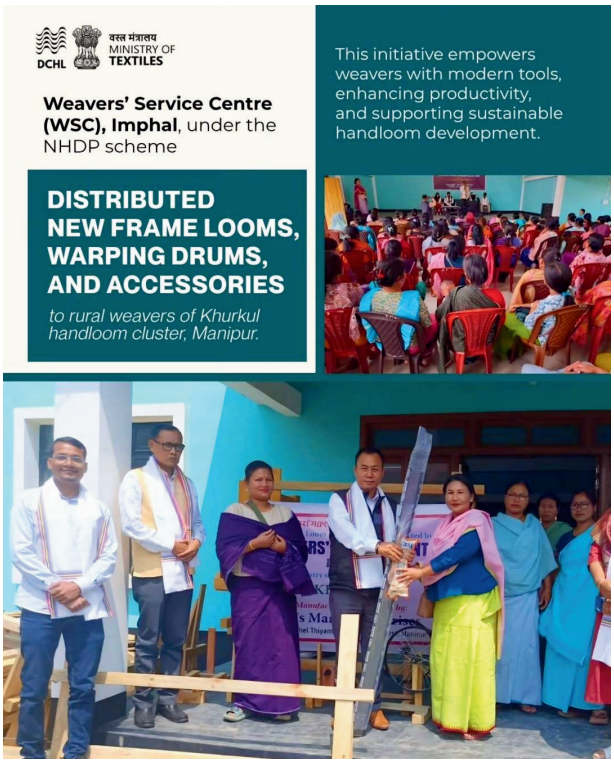
WSC, Hyderabad in coordination with WSC Jaipur, organized
Buyer–Seller Meet
Taj Kakatiya, Hyderabad
10
Weavers from Rajasthan
50
Buyers from Telangana
The event witnessed enthusiastic interactions, generating strong business enquiries.
BUYER - SELLER MEET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MINISTRY OF TEXTILES
Weavers' Service Centre (WSC), Imphal, under the NHDP scheme
This initiative empowers weavers with modern tools, enhancing productivity, and supporting sustainable handloom development.
DISTRIBUTED NEW FRAME LOOMS, WARPING DRUMS, AND ACCESSORIES
to rural weavers of Khurkul handloom cluster, Manipur.

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Skill enhancement in action!

Weaving Training Programme

under SAMARTH scheme

The initiative aims to strengthen skills, enhance livelihoods, and empower participants on their ***journey towards becoming Lakhpati Didis.***



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MINISTRY OF TEXTILES

CAPACITY BUILDING PROGRAMME

for Bunkar Didis

The 5-day Programme organized by **Weavers' Service Centre (WSC) Chennai** concluded.

A total of **16 women handloom entrepreneurs** actively participated



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MINISTRY OF TEXTILES

AWARENESS CAMP

on India Handloom Brand | *27.02.2026*

Kullu, Himachal Pradesh

Awareness Camp cum Chaupal was organized by the Textiles Committee, Ludhiana and Weavers' Service Centre, Kullu.







Weavers were provided detailed information about quality standards and various welfare schemes implemented under NHDP

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15-DAY

HAND BLOCK PRINTING SKILL DEVELOPMENT PROGRAMME

*under **SAMARTH Scheme***

commenced at Mangaldoi, Darrang District, Assam, organised by

Weavers' Service Centre, Guwahati

DC Handlooms on | *handlooms.nic.in*

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UN WOMEN

Today marked the closing day of

Srijan

UN Women Wing Training Programme

...but a new chapter begins

As the programme concludes,
women weavers from the Pochampally cluster step forward with **deeper insights into skill development, market access, and export opportunities**



Slide for snapshots >>>

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UN WOMEN





SRIJAN

DCHL वस्त्र मंत्रालय MINISTRY OF TEXTILES

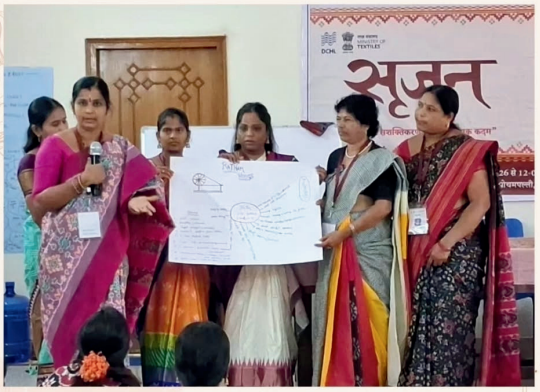
UN WOMEN



SRIJAN

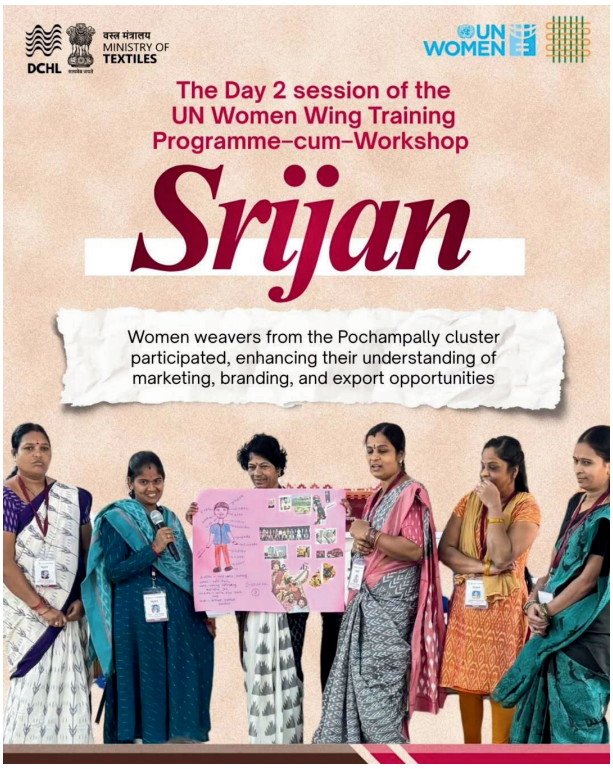
DCHL वस्त्र मंत्रालय MINISTRY OF TEXTILES

UN WOMEN





SRIJAN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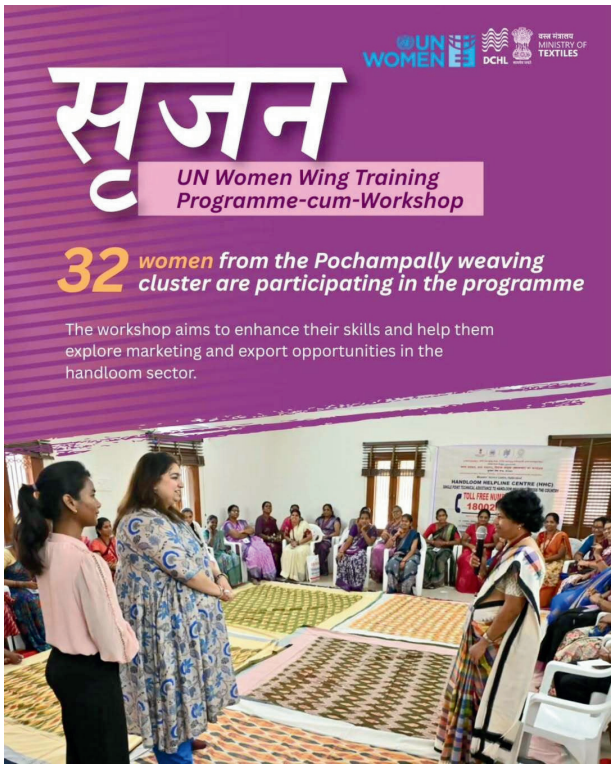
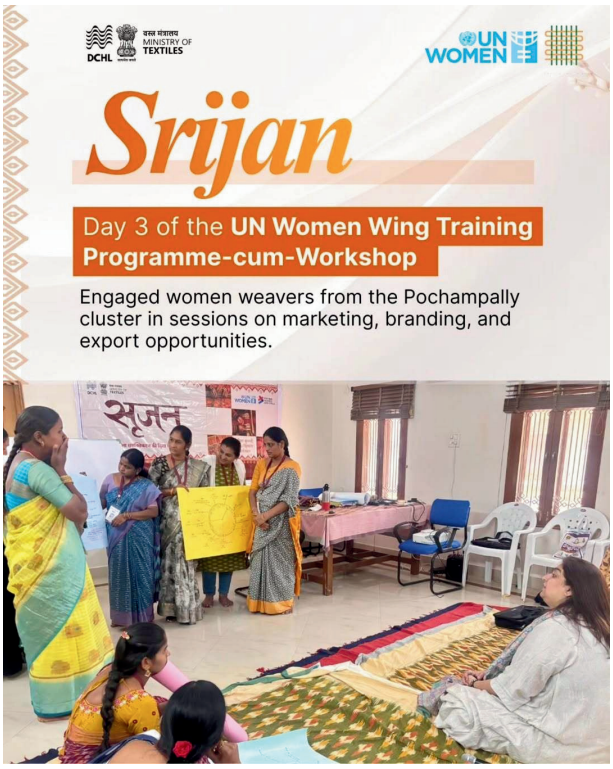
वस्त्र मंत्रालय
MINISTRY OF
TEXTILES
UN
WOMEN
The Day 2 session of the
UN Women Wing Training
Programme–cum–Workshop
Srijan
Women weavers from the Pochampally cluster participated, enhancing their understanding of marketing, branding, and export opportunities


UN
WOMEN
DCHL
वस्त्र मंत्रालय
MINISTRY OF
TEXTILES
सृजन
UN Women Wing Training
Programme-cum-Workshop
32 women from the Pochampally weaving cluster are participating in the programme
The workshop aims to enhance their skills and help them explore marketing and export opportunities in the handloom sector.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TEXTILES
UN
WOMEN
Srijan
Day 3 of the UN Women Wing Training Programme-cum-Workshop
Engaged women weavers from the Pochampally cluster in sessions on marketing, branding, and export opportunities.
सृजन


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UN
WOMEN
सृजन
SRIJAN


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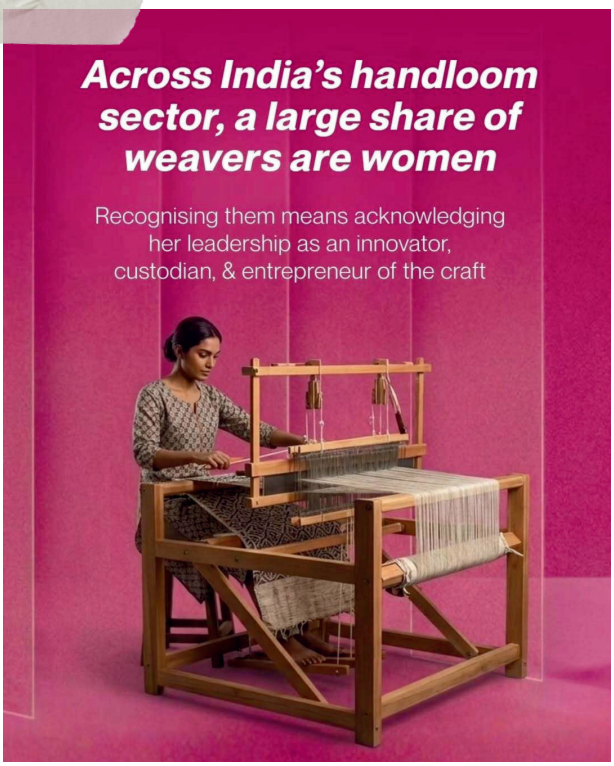
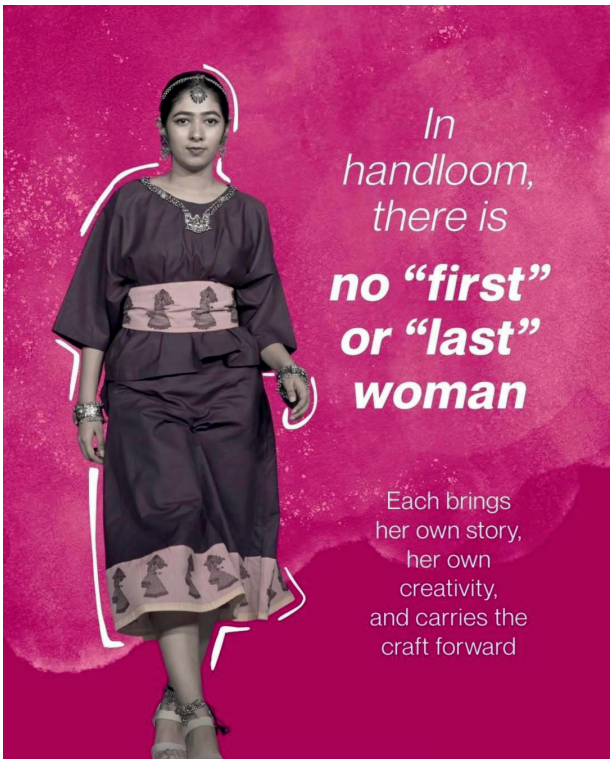
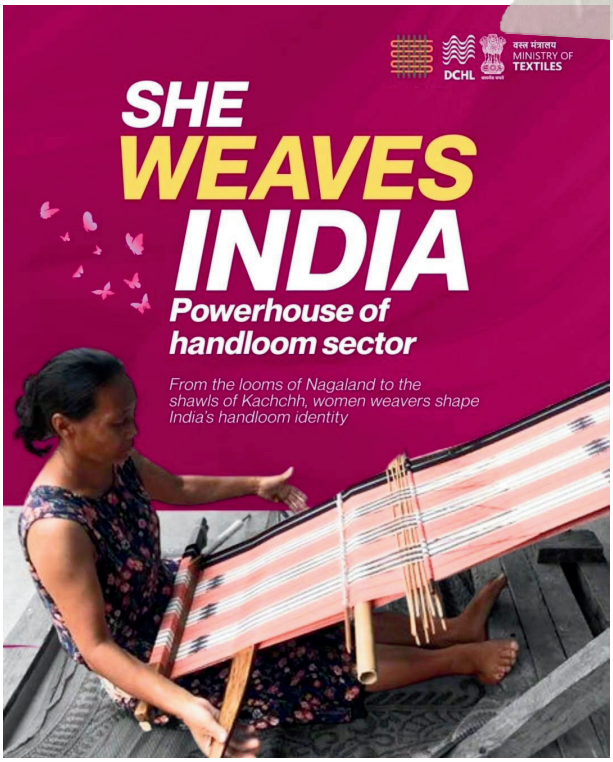
Behind
handloom
there are
her hands
Behind the weaving, the design,
& bringing it to the market,
she is the creative mind of her own


Across India's handloom sector, a large share of weavers are women
Recognising them means acknowledging her leadership as an innovator, custodian, & entrepreneur of the craft


In handloom, there is
no "first" or "last" woman
Each brings her own story, her own creativity, and carries the craft forward


Change is constant
But in her hands,
every thread becomes strength, dignity, and legacy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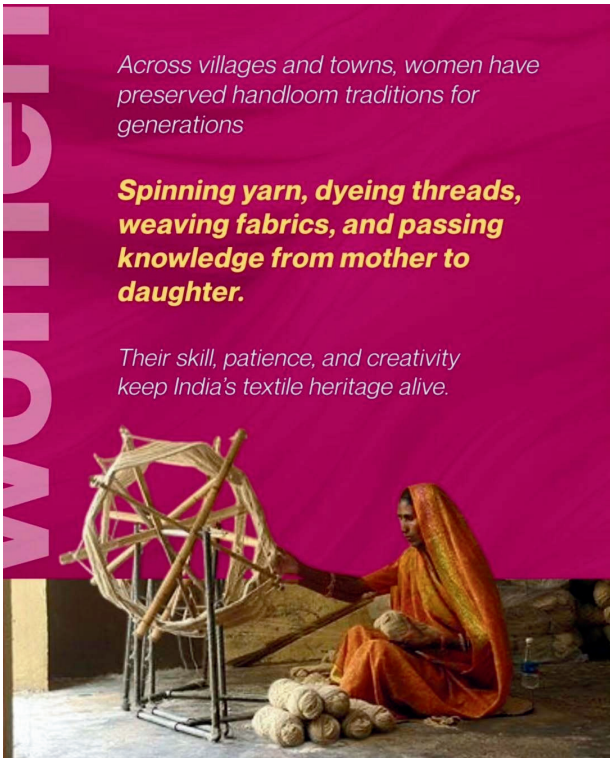
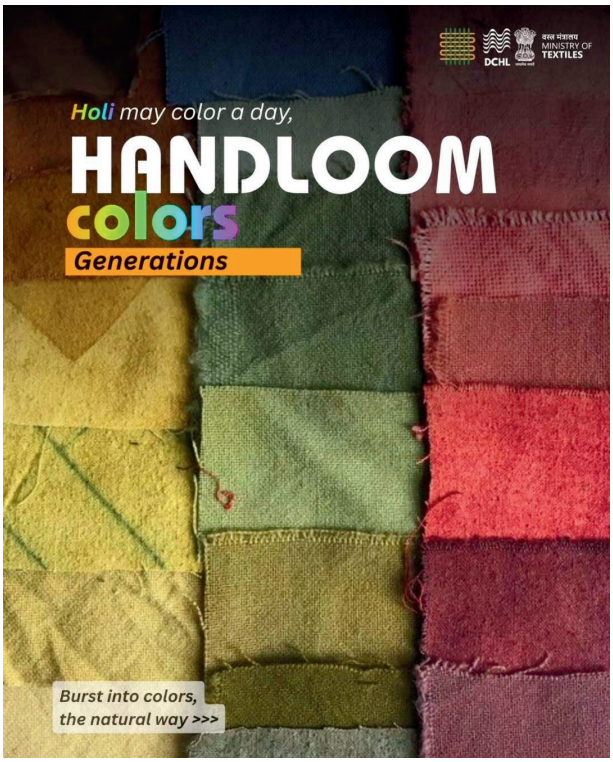
TEXTILES
SHE
WEAVES
INDIA
Powerhouse of
handloom sector
From the looms of Nagaland to the
shawls of Kachchh, women weavers shape
India's handloom identity


According to the
Fourth All India
Handloom Census
(2019-20)
• 72.29% of India's handloom workforce
are women,
• 25,46,285 women weavers preserving
and sustaining the country's rich
• weaving traditions.
72.29%
Women


Women
Across villages and towns, women have
preserved handloom traditions for
generations
Spinning yarn, dyeing threads,
weaving fabrics, and passing
knowledge from mother to
daughter.
Their skill, patience, and creativity
keep India's textile heritage alive.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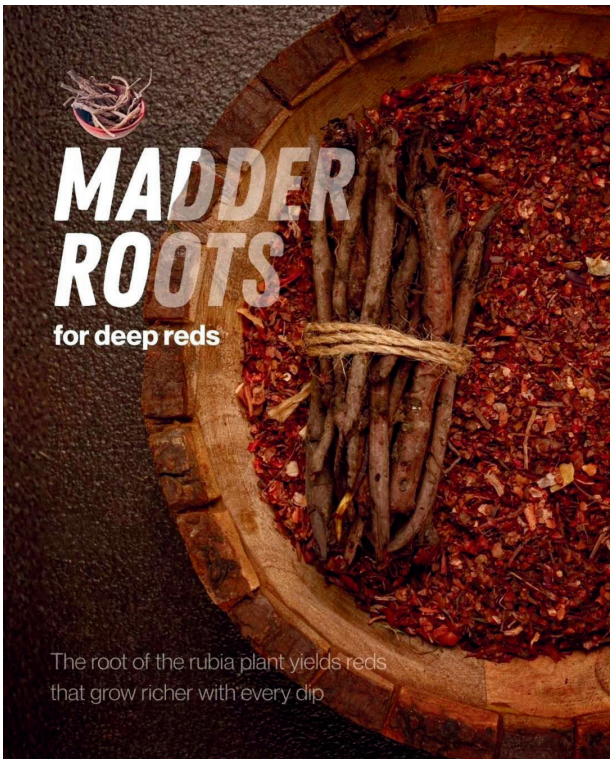
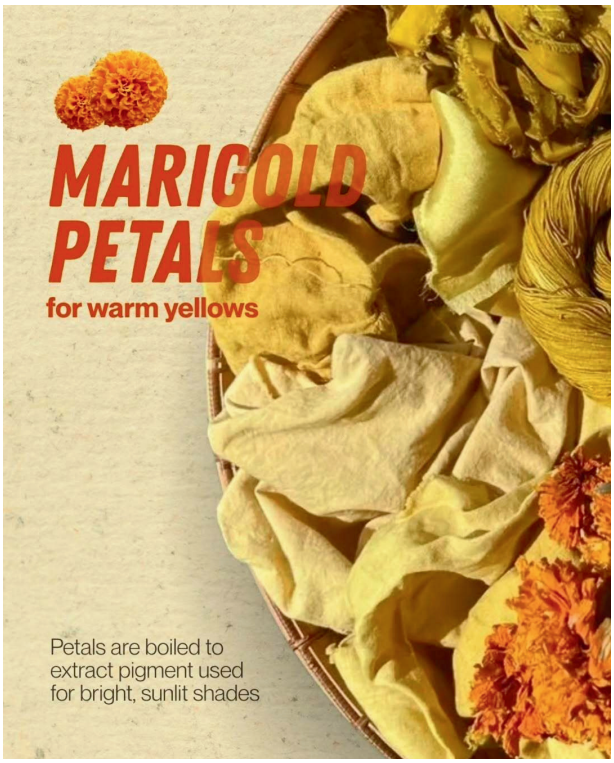
Holi may color a day,
HANDLOOM
colors
Generations
Burst into colors,
the natural way >>>


INDIGO
from the plant that once made India world-famous
Deep blue hue is extracted through a traditional fermentation and oxidation process

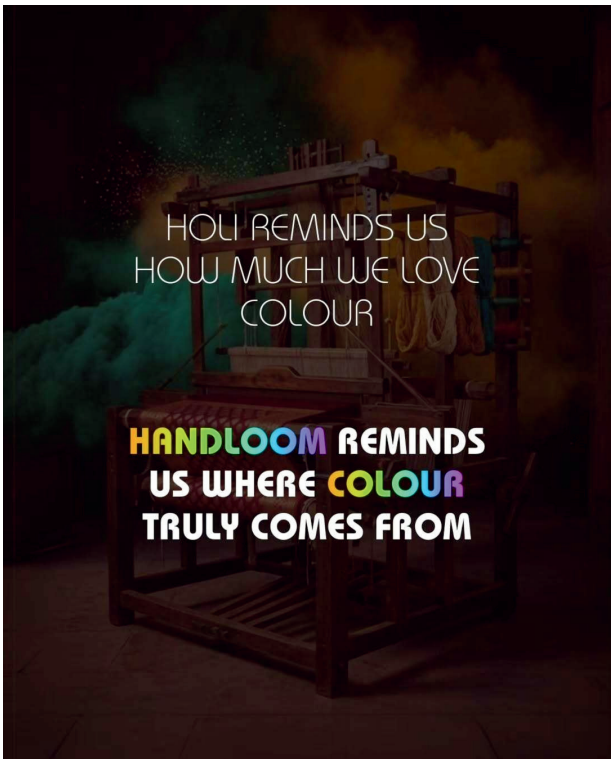

MADDER ROOTS
for deep reds
The root of the rubia plant yields reds that grow richer with every dip


MARIGOLD PETALS
for warm yellows
Petals are boiled to extract pigment used for bright, sunlit shades


LAC (INSECT RESIN)
Produces crimson and wine reds, once used for ceremonial and silk textiles


POMEGRANATE RINDS
for subtle golds
Fruit peels create soft yellow-brown tones while also acting as a natural mordan


HARITAKI
(Myrobalan)
Also used as a mordant before dyeing with other plants


HOLI REMINDS US HOW MUCH WE LOVE COLOUR
HANDLOOM REMINDS US WHERE COLOUR TRULY COMES FROM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नवरंग नवरात्री
माँ दुर्गा का प्रथम स्वरूप, **माँ शैलपुत्री** पर्वतों से जुड़ी हुई आंतरिक शक्ति और दृढ़ता का प्रतीक है। उसी तरह **कुल्लू शॉल** भी इस धैर्य और मजबूती को दर्शाता है।
CHARCOAL GREY
ASH GREY
MIST WHITE


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माँ दुर्गा का द्वितीय स्वरूप, **माँ ब्रह्मचारिणी**, तप, धैर्य और सरलता का प्रतीक हैं। उसी तरह **पश्मीना शॉल** की महीन बुनाई में कारीगरों की तपस्या, कोमलता और स्नेह झलकता है, जो हर धागे में गर्माहट और शांति का एहसास कराता है।
SAFFRON
BURNT ORANGE
SOFT PEACH


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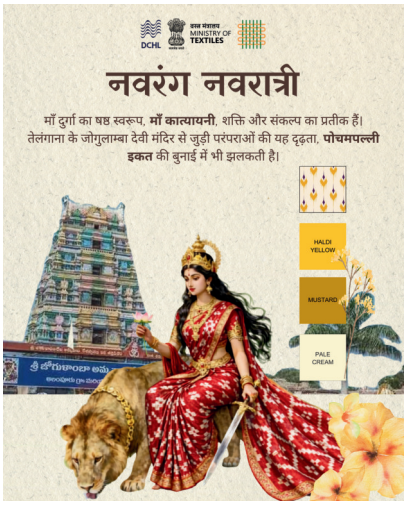
माँ दुर्गा का पंचम स्वरूप, **माँ स्कंदमाता**, मातृत्व, संरक्षण और संतुलन का प्रतीक हैं। महाराष्ट्र के तुलजा भवानी मंदिर की परंपराओं का यह भाव, **पैठणी** बुनाई में भी झलकता है।
ROYAL BLUE
INDIGO
POWDER BLUE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नवरंग नवरात्री
माँ दुर्गा का षष्ठ स्वरूप, **माँ कात्यायनी**, शक्ति और संकल्प का प्रतीक हैं। तेलंगाना के जोगुलाम्बा देवी मंदिर से जुड़ी परंपराओं की यह दृढ़ता, **पोचमपल्ली इकत** की बुनाई में भी झलकती है।
HALDI YELLOW
MUSTARD
PALE CREAM


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नवरंग नवरात्री
माँ दुर्गा का तृतीय स्वरूप, **माँ चंद्रघंटा**, शक्ति और सौम्यता का संगम हैं। उसी तरह **बनारसी सिल्क** अपनी बारीक ज़री कारीगरी से गरिमा और संतुलन को दर्शाता है। विंध्यवासिनी देवी की आराधना की लय, इसकी हर बुनाई में झलकती है।
SILVER GREY
IVORY
WHITE

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माँ दुर्गा का चतुर्थ स्वरूप, **माँ कूष्मांडा**, सृजन और ऊर्जा का प्रतीक हैं। उज्जैन के हरसिद्धि देवी मंदिर की परंपराओं का प्रकाश और संतुलन, **चंदेरी** वस्त्रों की हल्की और सूक्ष्म बुनाई में झलकता है।



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नवरंग नवरात्री

माँ दुर्गा का सप्तम स्वरूप, **माँ कालरात्रि**, शक्ति और संरक्षण का प्रतीक हैं। कोलकाता के कालीघाट मंदिर की परंपराओं का यह भाव, **बालुचरी** बुनाई में भी झलकता है, जहाँ हर वस्त्र में कथा, आकृति और परंपरा का सुंदर संगम होता है।



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माँ दुर्गा का अष्टम स्वरूप, **माँ महागौरी**, शुद्धता और संतुलन का प्रतीक हैं। गुजरात के अंबाजी मंदिर की परंपराओं की यह पवित्रता, **पाटन पटोला** की बुनाई में भी झलकती है।



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माँ दुर्गा का नवम स्वरूप, **माँ सिद्धिदात्री**, सिद्धि और पूर्णता का प्रतीक हैं। आंध्र प्रदेश के लेपाक्षी मंदिर की भित्ति चित्र परंपरा का यह संतुलन, **वेंकटगिरी साड़ियों** की बुनाई में भी झलकता है।



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सत्यमेव जयते



For Queries, Please Contact :

Office of The Development Commissioner for Handlooms

Ministry Of Textiles
Govt. Of India
Delhi-110011