

Home Science Department - 2018-19.

Paithani Weaving Center Visit Report

On 10th October 2018 a visit was organized to Paithani weaving center Aurangabad accompanied by Prof. Asha Kitke, Dept of Home Science, Govt. College of Arts and Science Aurangabad. 8 students were present during the visit. Weaving center is situated at Roshan Gate near M.G.M. Hospital. Ramesh Khatri is the owner. Mahendra Wagh provided all the needed information.

Information collected during the visit is explained below:

Paithani derives its name from Paithan, the place where it has been produced for over 2000 years. It is essentially a silk saree with an ornament zari pallav and border. The motifs used are mostly traditional vines and flowers shapes of fruit and stylized forms of birds, and the saree is often known by the motif that dominates its border or pallav-Asavli, Narli, Kuyri, Bangdi and so on.

Made from very fine silk, it is considered as one of the richest saris in India.

Paithani is characterised by borders of an oblique square design, and a pallu with a Peacock design. Plain as well as spotted designs are available. Among other varieties, single colored and kaleidoscope-colored designs are also popular. The kaleidoscopic effect is achieved by using one color for weaving lengthwise and another for weaving widthwise.

Specialty of Paithani sari

A pattan (Paithani) is a gold and silk sari. In the revival of Paithani weaving, the production was oriented towards export requirements, while saris were produced only for sophisticated buyers. Paithani evolved from a cotton base to a silk base. Silk was used in weft designs and in the borders, whereas cotton was used in the body of the fabric. Present day Paithani has no trace of cotton. There was a time when silk was imported from China. Now Yeola and Paithan buy silk from Bangalore.



Asha Kitke
Prof. Asha Kitke
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Paithani is a sari made of silk and *zari*. It is a plain weave, with weft figuring designs according to the principles of tapestry. Traditionally, Paithanis had a coloured, cotton muslin field that often contained considerable supplementary zari patterning. However, in the 19th century, silk fields were also woven.

Materials used

There are three types of silk threads used:


- Charkha This is widely used. It is cheap, dull and uneven.
- Ciddle-Gatta: Fine quality silk, thin shear, shiny, smooth and even.
- China silk: Very expensive to use.

This raw silk is cleansed with caustic soda, dyed in the requisite shades, the threads are carefully separated. Khari (True / Real) zari costs about Rs. 1800 for 250 grams. Golden threads are obtained from Surat, the quality being 1200 yard (1080 meters) per tola (11.664 grams). Gold threads are used in double and one of the finest varieties so much so that the closely woven surface looks like a mirror. The texture of the fabric is fairly compact with about 160 ends and 170 picks per inch (2.6 cm). Zari is a metallic yarn, made of pure silver. Originally, zari was manufactured in Yeola: Surat now being another zari-producing center. Initially, zari used in making Paithani was drawn from pure gold. However, silver is the affordable substitute today.

Material assembly

20-22 denier-organized silk is used in warp, while twofold ply, very lightly twisted 30-32 silk is used for weft. The warp yarn cost Rs. 1600-1800 per kg whereas weft yarn costs Rs. 1300-1600 per kg. A single sari may weigh from 1.45 kg or more depending upon the weight of the silk and zari used. The warp is usually made in the peg or drums warping process and is tied in ball form at the back of loom. It is usually made for 2 pieces of sari and is about 11.5 meters in length. While coloured silk is mostly used in figure work, the solid border have extra weft figuring threads. The weft for borders and body being different, three shuttle weaving is adopted, two for border and one for plain body. The border therefore appears as separately woven and then stitched to the body of the sari. Some times a separate pallu warp is twisted on the body. The end piece has fine silk. Warp threads are only of zari forming a golden ground upon which




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angular, brightly coloured silk designs are woven in the interlocked weft, producing a tapestry effect.

Due to proximity to the Ajanta caves, the influence of the Buddhist paintings can be seen in the woven Paithani motifs:

- The *Kamal* or lotus flower on which Buddha sits or stands
- The Hans motif
- The Ashraffi motif
- The Asawalli (flowering vines), became very popular during the Peshwa's period
- The morbangdi, peacock in bangle
- The Tota-Maina
- The Humarparinda, peasant bird
- The Amar Vell
- The Narali motif, very common

Small motifs like circles, stars, kuyri, rui phool, kalas pakhkli, chandrakor, clusters of 3 leaves, were very common for the body of the sari.


Pallu

- Muniya, a kind of parrot used in borders and always found in green colour with an occasional red touch at the mouth
- Panja, a geometrical flower-like motif, most often outlined in red
- Barwa, 12 strands of a ladder; 3 strands on each side
- Laher, design is done in the centre to strengthen the zari
- Muthada, a geometrical design
- Asawali, a flower pot with a flowering plant
- Mor, a peacock

Loom

It takes approximately one day to set the silk threads on the loom. "Tansal" is used to put the "wagi". The "pavda" works like the paddle to speed up the weaving. The "jhatka" is used to




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push the "kandi" from one side to the other. "Pushthe" is used in designing the border of Paithani in which it is punched according to design application. "Pagey" are tied to the loom. The threads are then passed through "fani".

There are two types of motion:

- **Primary motions:**

1. Shedding — dividing the warp sheet or shed into two layers, one above the other for the passage of shuttle with the weft threads.
2. Picking — passing a pick of weft from one selvage of a cloth through the warp threads.
3. Beating — dividing the last pick through the fell of cloth with the help of slay fixed on the reel.

- **Secondary motions:**

1. Take up motion — taking up the cloth when being woven and winding it on the roller.
2. Let off motion — letting the warp wound on a warp beam, when the cloth is taken up on the cloth roller beam.

Taking up and letting off the warp are done simultaneously.

Weaving

Paithani saris are silks in which there is no extra weft forming figures. The figuring weave was obtained by a plain tapestry technique. There are three techniques of weaving:

- Split tapestry weave - the simplest weave where two weft threads are woven up to adjacent warp threads and then reversed. The warp threads are then cut and retied to a different colour.
- Interlocking method - two wefts are interlocked with each other where the colour change is required. The figuring weft is made of a number of coloured threads, weaving plain with warp threads and interlocked on either side with the grounds weft threads are invariably gold threads which interlock with the figure weft threads, thus forming the figure. This system of

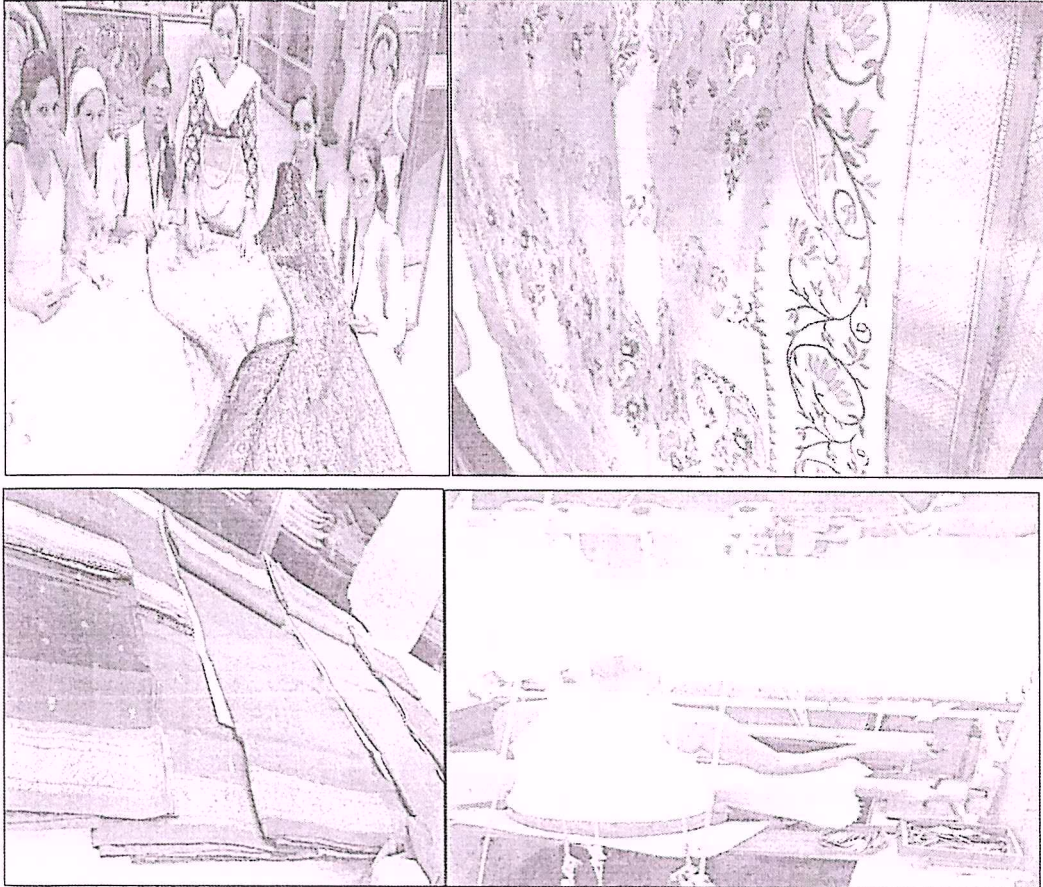


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interlocking weaves, known as kadiyal, is done so that there are no extra floats on the back of the motif thus making the design nearly reversible.

- Dobe-tailing method - two threads go around the same warp, one above the other, creating a dobe-tailing or tooth-comb effect. Weaving could take between 18 and 24 months, depending upon the complexity of the design. Today there are many weavers who are working for the revival of this treasured weave.



A handwritten signature in blue ink, appearing to read 'Anil Singh'.

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Department of Home Science

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GASCA /20 -

Date: 10/10/2018

To,

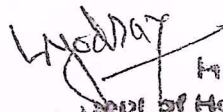
..Dait hami..Silk..
.....Weaving Centre.....

Respected Madam/Sir,

We would like to visit your institute/school to
have interaction with students/ staff members on 10/10/2018
at 12.30 a.m. kindly give the permission.

Thanking you.


Regards,


Head
Dept of Home Science
Govt. College of Arts &
Aurangabad (M.S.)

Govt. College of Arts & Science

Aurangabad





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CERTIFICATE

This is certify that students/faculty of Department of Home Science, Government college of Arts & Science, Aurangabad visited our institute/School on ...10/10/2018...at...12:30 PM....Their interaction with students/staff members is appreciated.

Regards,

For Pathani Silk Weaving Centre

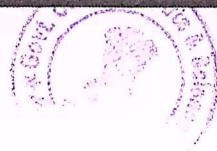

Proprietor





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Paithani Weaving Center Visit
Date- 29-01-2019



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Government College of Arts and Science, Aurangabad

Unit Test - visit.

Attendance Sheet

Subject: Home Science

Paper: Textile & Clothing Construction

Class: - MA 1st

Time: /Date: 10/10/2018 - 12.30 a.m.

Roll No	Name	Sign
01	Ku. Gathal Ranjema. Vilas.	
02	" Hazare Pragati Ashok	
	" Pandit Nikita Ashok	
	" Gathal Anjali Vilas-	
	" Nikam Sonali Prataprao	Absent
	" Kale Sanjati Apparao	
	" Borse Shreeta Bhikamrao ^{Jayshri Kashinath}	
	" Janjal Sheela Bhikamrao	
	" Asma. Shaheen	- Absent -
	" Bhalekar Dhanashri M,	
	" Mohammed Shaheeromisa-B.	
	" Sankha A. Bansode.	
	" Prithi Vairagel.	- Absent -
	Preraj Asha M. Kitake	



Sign of Invigilator

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