



UDUPI SAREE



Visvesvaraya Trade Promotion Centre (VTPC)

VTPC Building, Kasturba Road, Bengaluru-560001

Udupi Saree GI No. 224

**Present scenario in the Traditional Handloom Udupi saree Weaving of Dakshina Kannada and
Udupi Districts
Diagnostic Study and SWOT analysis with Road Map for Future interventions**

**Prepared by
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Perspective

As the Country echoes 'Vocal for Local' and 'Local to Global', the significance of heritage products gain paramount importance. One such category of products are the Geographical Indications (GI) tagged products which have the power to economically transform and impact the marginalised farmers and artisans of any region or geography.

It is a matter of pride that out of a total of 420(1) GI products registered by the country as on date, Karnataka holds the lion's share of the pie, with maximum products in its GI basket, numbering 42(1). These products are across the Agricultural, Handicrafts, Manufactured Goods and Food Stuffs segments. The State is also a pioneer in the country to announce a first of its kind exclusive Geographical Indications Policy to support the GIs.

While the journey has commenced, each GI has its own unique flavour and story in terms of its Strengths, Weaknesses, Opportunities/potential and Threats. Visvesvaraya Trade Promotion Centre (VTPC) has made an attempt to precisely capture these findings in the form of report which helps to understand the specific GI product and provide a roadmap for appropriate interventions to strengthen the GI tagged product.

I place on record my deep sense of appreciation to Smt.Mamatha Rai, President, Kadike Trust, Udupi, and her team, for their best efforts in engaging, interacting and coordinating with the stakeholders to put together this Diagnostic Report pertaining to Udupi Saree, for VTPC. We hope the entrepreneurs, weavers, industry members among many others would find this report useful. In the long run, I trust such initiatives and efforts by team VTPC will provide deeper insights into the traditional legacies that Karnataka is known for and position such heritage products across the niche segment of trade. This would precisely provide the necessary stimulus to the farmers and artisans to upscale further.

S.R. Satheesha

Director (Exports) & Managing Director

Acknowledgment

When VTPC requested us to submit a report of case study on Udupi Saree, we were more than happy to undertake this assignment. We had started revival work on Udupi Sareeweaving about three years ago and this work looked like an extended part of the revival efforts.

Data collection for the Case study was a challenging one. Udupi Saree Weaving is in the verge of extinction without any pre-recorded documentation or general information among people concerned. There was problem in collecting actual figures which were only available in bits and pieces. The details we got initially from the authorised sources were not matching the ground reality.

Individual weavers' houses spread across two districts and some without proper road approach slowed our initial pace. Then came the Covid 19 situation which brought the data collection to a standstill. This time was utilized for compilation.

We have collected the details through personal interaction with most of the weavers and others over telephone. Steady approach and gaining the confidence of individual weavers and other concerned persons helped in arriving at a conclusion with hard facts. We have made our best attempts to collect the actual details and believe that the information given here is correct to the best of our knowledge.

We would like to express our gratitude to,

- Visvesvaraya Trade Promotion Centre (VTPC), Department of Industries & Commerce, Government of Karnataka, for giving us an opportunity to conduct the Diagnostic Study and SWOT analysis with Road Map for Future interventions for GI tagged Udupi Saree weaving in Dakshina Kannada (DK) and Udupi District.
- Since our trust is doing revival work of Udupi saree weaving for the past three years we took up this work as an extended part of our revival efforts. We have worked extensively in our capacity to extract information to minute details.
- Weavers of DK and Udupi District are working for many decades to keep the looms live irrespective of their meagre remuneration. They gave us all the important inputs and clues for more details. We are thankful to them for their valuable time and hospitality.
- All the Managing Directors, board members and office bearers of Weavers Societies of Udupi and D K Districts. Special thanks to Talipady weavers service co-op society for their whole hearted support in our revival efforts and this assignment
- Department of Textiles and Handloom Karnataka, KHDC, NABARD, SELCO, NHDC, Weavers Service Centre for their valuable inputs for this project.
- Leaders and family of weavers community for their cooperation
- Patrons of handloom products of D K and Udupi Districts, handloom retailers, and well wishers of handloom across the country.
- Shri Dinesh Shenoy Basti, for the Cover page photograph of Shree Sanjeeva Shettigar

Mamatha Rai and B C Shetty
Kadike Trust, Karkala

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1. Introduction

Sarees with unique features woven in the Geographical region of South Canara and Udupi Districts are known as **Udupi Sarees**.

Product Specification

Name of GI	: Udupi Saree
Geographical Location	: Dakshina Kannada and Udupi Districts of Karnataka State, India.
GI Number	: 224
Registration Year	: 2016
Registered by	: Padu Panamoor Primary Weavers Service Co-op Society in association with Weavers Societies of South Canara and Udupi.
Authorised User	: Talipady Primary Weavers Service Co-op Society Ltd., Kinnigoli

Geographical Location

Dakshina Kannada and Udupi districts of Karnataka formerly known as undivided South Canara district is tucked in between Western Ghats and Arabian sea. This part of the Western Ghats is declared as one of the biodiversity hotspots by UNESCO.

This amazing geographical area is considered unique for its many features.

Varied spoken languages like Tulu, Konkani, Byari, different types of Kannada, Marathi and Malayalam are widely spoken in this region.

Unique rituals like Bhootaradhane, Nagaradane, Uru, Siri rituals specially meant for ladies are practiced here. The region has its own unique cultural folk arts like Yakshagana, Gombeyata, Pad-dana, Hagalu vesha, Doodaata, Huli vesha, and many Tribal art forms.

Unique sports activities like Kambala, Koli katta, Kabaddi, Teppangayi, Tarayi Kuttu (Coconut hurling), Chennemane, Kallu ata, Kutti donne, Lagori etc. are played here.

These districts are famous for communal diversity for centuries together.



Important pilgrimage centres are: Kadri Manjunatha Temple of Mangalore, Gommateshwara of Karkala, Thousand Pillar Temple of Moodabidre, St. Aloysius Chapel Mangalore, Mangala Devi Temple Mangalore, Kateel Durga Parameshwari Temple, Polali Raja Rajeshwari Temple, Dharmastala Manjunatheswara Temple, Kukke Subramanya Temple, Kollur Mookambika Temple, Udupi Shree Krishna Temple, Zeenath Baksh and Idga Masjid of Mangalore, St. Lawrence Basilica of Attur and Ullala Darga.

Other than these there are some very important locations with historical relevance like Sultan Battery Mangalore, Chowtara Aramane of Moodabidre, Sooralu Mud Palace Brahmavara etc.

Agriculture and processing of agro products was considered as main livelihood of this area along with weaving, tile factories and foundries. Due to access to airport and seaport these districts developed into a major hub of Education, Banking, Health, Hospitality and export business. This created lot of Job opportunities.

Recently Twin districts have developed as major business hub with lot of activities in the field of petrochemical industries, power generation, fertilizer, and special export processing zones, textile parks, Chocolate Factory etc.

Twin districts appearance is also visible in the field of IT sector with players like Infosys, Diya Software, Robosoft etc.

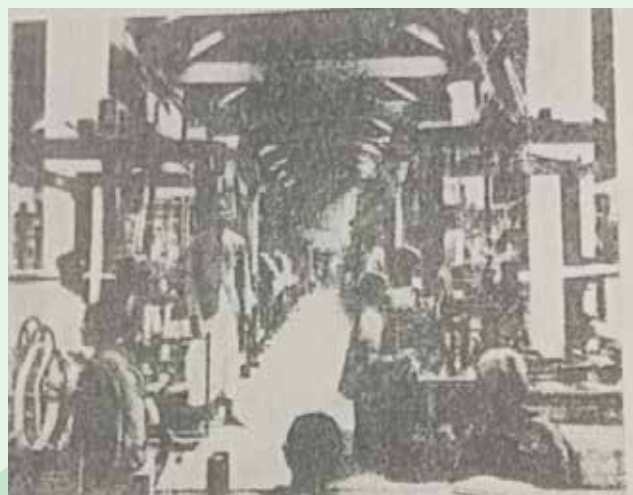
It has very good connectivity through international airport, seaports, nationwide railway networks and crisscrossing national highways.

2. Historical Background

Till 19th century weaving was done using pit looms by weavers in Tulu Nadu. (Udupi district and Dakshina Kannada districts of Karnataka state and Kasaragod district of Kerala state together forms "TULU NADU")

Handloom weaving in large scale had its origin in South Canara district with the introduction of frame looms or Malabar frame looms by the Basel Mission, a missionary organisation in 1844. This new weaving industry was first started on a very small scale. Rev. Metz, the missionary of the Mangalore station supervised this department till 1851.

Mr. Hallen, a trained weaving specialist from Germany succeeded him in 1851 and introduced the first handloom fitted with fly shuttle.



Weaving Factory Established by Basel Mission at Mangalore in 1890

This gave tremendous speed to the weaving job. Introduction of Frame looms with comfortable bench like weaving position attracted many people from other communities in to weaving. More than 5000 families from different communities were engaged in weaving then.

Along with weaving, dyeing work was also started. The Khaki dye was invented by Hallen during his attempts to prepare camouflage colour for hunting suits. He extracted dyes using locally available natural materials. Dye was prepared using the parts of the cashew-nut tree (*Anacardium occidentale*) and the extract of the heart wood of catechu tree (*Acacia catechu*). Later these dyed fabrics were used by Police departments in their khaki uniform.

The Mangalore weaving establishment was specialized in manufacture of superior cotton checks, table and household linen and mercerized ladies and gentlemen's clothing.

The present major weaving community here is believed to have come from Tamilnadu and Andhra Pradesh. Some of them settled in Kasaragod district in Kerala. Here they are known as Padmashali community or Shettigar. In Kasaragod they are known as Shali or Chetti/setti. Currently, more than 95% of weavers here belong to Padmashali community commonly known as Shettigars.

The important centres of handloom weaving in undivided South Canara were Udupi, Basrur, AdiUdupi, Udyavara, Athrady, Parkala, Shirva, Mulki, Surathkal, Haleangady, padupanamboor, Panambur, Jeppu, Padil, Kankanady, Kulashekara, Kinnigoli, Talipady, Mijar, Siddakatte, Bantwal, Panemangalore, Ujire and Perla, Badiyadka and Kasaragod now in Kerala.

As a part of freedom movement headed by Mahatma Gandhiji, many co-operative handloom societies were formed before independence. Local leaders like Shree Rama Rao (who was known as society Rama Rao), P.A. Pai, M. Ramakrishna Poonja, ShreeMahabala Shettigar, Shree Janardana Shettigar, Shree Veerappa Bangera took initiative in forming Cooperative Societies of weavers in many places across South Canara District. Eight handloom co-operative societies were formed. Most of them were functioning till 2016.

Many types of clothes were woven, like 40, 60 and finer counts of 80, 100 and 120 count sarees, which were known as Magga saree then (Udupi Saree now), lungies for Kerala ladies, gents lungies, head cloth worn in estate work called kodagu than, kora clothes which is used in last rites, elevasthra the loin cloth, bath towel known as byraas , shawls, angavasthra, pani panche for priests, jeetige vasthra which is used for lighting torch for rituals etc. Clothes were sent to far off places from here.

Presently very few weavers (4 to 24) are working in each of these societies.

There were many master weavers too, who employed a couple of weavers to hundreds of Individual weavers in their own premises, and at weavers' residences on contract basis in Mangalore, Manipal, Udupi etc. Some weavers bought yarn on their own and weaved sarees and sold them to bulk purchasers who used to visit their places once in a while, and some sold their products directly to cloth merchants.

Presently the production of the Udupi Sarees is done on Co-operative system.

There were eight handloom co-operative societies in undivided South Canara Districts.

They were

- (i) Udupi Primary Weavers Service Co-Op. Society Ltd., Udupi
- (ii) Shivalli Primary Weavers Service Co-Op. Society, Ltd., Adiudupi,
- (iii) The Brahmapara Primary Weavers Service Cooperative Society Ltd., Udupi District
- (iv) Basrur Primary Weavers Service Co-Op. Society Ltd., Basrur in Udupi district
- (v) Mangalore Primary Weavers Service Co-Op. Society Ltd., Mangalore
- (vi) Talipady Primary Weavers Service Co-Op. Society Ltd., Kinnigoli
- (vii) The Mijar Primary Weavers Service Co-Op. Society Ltd., Shibrikere
- (viii) The Padupanamboor Primary Weavers Service Co-Op. Society Ltd., Haleangady

Till 1990 these societies had seen affluent period with more than 500 weavers in each Weavers society.

At present Udupi sarees are produced at only Five Weavers Co-op societies and one KHDC unit.

Three societies which produce Udupi Sarees now in Udupi Districts are

- (i) Udupi Primary Weavers Service Co-Op. Society Ltd., Udupi
 - (ii) Shivalli Primary Weavers Service Co-Op. Society, Ltd., Adiudupi,
 - (iii) The Brahmapara Primary Weavers Service Cooperative Society Ltd., Udupi
- Basrur weavers Society has one aged weaver who now weaves only towels

Two Societies which produce Udupi sarees in Dakshina Kannada Districts are

- (i) Talipady Primary Weavers Service Co-Op. Society Ltd., Kinnigoli
- (ii) The Padupanamboor Primary Weavers Service Co-Op. Society Ltd., Haleangady

Mangalore weavers Society does not have any active weavers now. Mijar Weavers society is closed down now.

Apart from these societies, Karnataka Handloom Development Corporation also produces Udupi Sarees. They have collection centre at Mangalore and Priyadarshini Show Room at Udupi. Recently their Collection centre at Udupi and Priyadarshini Showroom at Mangalore are closed.

3. Reasons for the decline

Reasons for the sharp fall of Udupi Saree Weaving are

- 1) Onslaught of power loom clothes and its cheap “use and throw” products made from most polluting manmade fibres
- 2) Fake handloom products flooding the market due to lack of Institutional monitoring.
- 3) Heavy demand for unskilled labour with very good wages compared to weaving, resulted in weavers shifting to other high paying unskilled jobs.
- 4) Malpractices of governing boards of local weaver societies due to lax statutory restrictions.
- 5) Non supportive departmental policies, and failure of implementation of favourable policies. This flourishing industry's growth started to nose dive since 35 years.
- 6) Negligence and lack of awareness among locals about thousands of year old unique tradition of Udupi Saree weaving, which is sustainable and gives ample rural employment.
- 7) Youngsters hesitate to enter the field due to low remuneration.
- 8) Plenty of job opportunities in this region due to good education system and economic boom.
- 9) Strict actions by local banks in recovering small dues by weaver societies and weavers added to the misery.
- 10) Problems in supply of Raw materials.
- 11) Changes in consumer preference according to fashion trend
- 12) Change in dressing pattern for comfortable salwar like dresses as work ware.
- 13) Shortage of supporting help in households (for pre-loom works) due to nuclear family
- 14) Lack of space in households due to changed pattern of living condition.
- 15) Intolerance towards sound of loom by neighbours.
- 16) Non availability of skilled carpenters for the loom maintenance due to flourishing housing Industry.

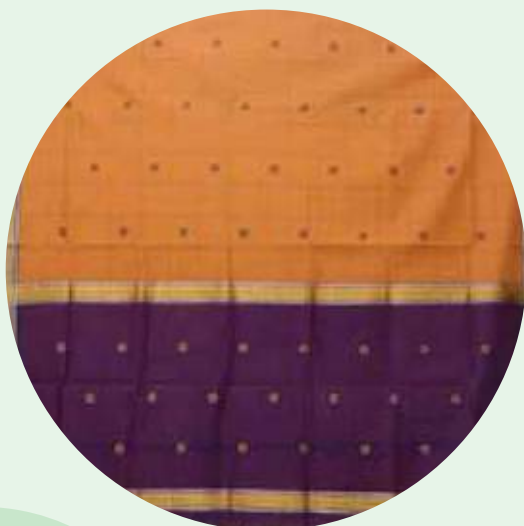
Due to shortage of helping hands the weavers themselves have to do low remunerative preparation work because of which they lose their valuable weaving time.

The scenario now is slowly changing. Ecologically conscious people who care for sustainable livelihoods are looking for genuine handloom products, which is hard to find among the sea of fake products. They prefer those products which provide employment without harming ecology and are handmade. Saree is considered trendy these days and people are popularising saree draping in different platforms of media.

Showcasing and pitching Udupi Sarees in this niche area has all the opportunity to catch the attention. But very few aged weavers are left to continue the legacy of Udupi saree weaving which has resulted in low production rate. If this complex skill is not transferred to younger generation within a couple of years, it's literally impossible to save this beautiful art form.

Against all these odds some individual well-wishers of handloom and NGOs like 'Kadike Trust' which is engaged in nurturing sustainable rural livelihoods and other matters of ecological concern has started the revival of Udupi Saree weaving. And it is already showing positive signs.

4. The features of Udupi Sarees



80 count butta saree woven by
Shree Vyasaraaya Shettigar, Haleangady



Artist Reshma in cut border saree
Weaver: Shree Somappa Jattanna, Udupi

The Udupi saree is woven using the best quality single ply combed cotton yarns for both warp and weft. Sarees are woven using yarns in counts 120", 100", 80", 60" and 40" for both warp and weft. Now 100 and 120 counts are not used.

Artificial Zari or cotton yarns are used to create design in body, border and pallu portion using extra weft technique.

The saree has plain or checkered design in the body and dobby or plain design in the border. Light shades are used for the body, bright and contrast colours for the border and pallu.

The body of the saree is a simple plain weave. Extra warp patterns are woven on the border and pallu using dobby mechanism. In some sarees small butta (motifs) designs are created on the pallu and body of the saree with/without dobby mechanism using extra weft techniques.

The yarns (used for the body of the saree) are dyed in desired colour before pre loom works (like bobbin winding) begins. **The pallu portion of the saree yarns are dyed in dark shade after the warp stage (before weaving) using tie and dye technique.** This gives bright contrast colour to the pallu portion.

Unique method of sizing known as 'loom sizing' practiced by Udupi saree weavers. The sizing material is applied directly to the yarn while the weaving is in progress. A special brush with bristles made from the parts of 'Fish tail Palm tree' (*Caryota urens*) which is under threat now, is used to brush the yarn during the process of sizing. The sizing reduces the yarn breakage and improves the quality and efficiency of weaving. The on-loom sizing provides good stiffness and shining finishes to the woven Saree.

The looms used for weaving Udupi Sarees are frame looms known as Malabar Frame looms.

Since the Missionaries of the German Basel Mission introduced the frame looms in the Malabar region, it is called Malabar Frame Looms.

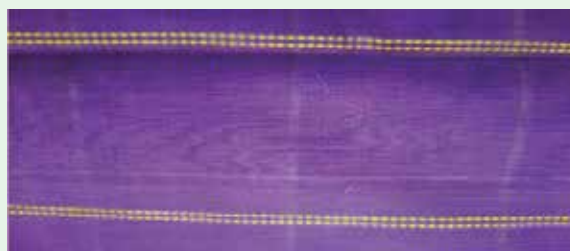
The looms are equipped additionally with dobby and jacquard (optional). The dobby is used to produce extra warp design on the border of the saree. The Jacquard is used to weave designs with extra warp or extra weft or both (now not in use). Generally small and medium sized floral butta (motifs) designs are woven.



Shree Sanjeeva Shettigar

The other important and unique technique widely used in these districts is **cut border technique for creating solid border for the Saree**. In this technique, three shuttles are used. i.e. two shuttles for the borders and pallu and one shuttle for body portion. The cut border technique is used to weave bright contrast solid colour in border portion. Generally, checkered sarees are woven using cut border technique.

Using pearl kind of lines known as warp rib weave on the pallu is another striking feature of Udupi Saree.



Natural materials such as fire wood and waste materials like coconut shells are used for scouring of yarn and preparation of dye bath etc. Hence there is very little pollution.

Unique features of Udupi Sarees referred for GI tag

- >The sarees have plain or checkered design on the body with contrast colour for pallu portion and border
- >The Pallu portions of entire warp are dyed in dark shade using tie and dye method before weaving.
- > Loom sizing: Applying starch on the loom while weaving
- > Cut border techniques are used while weaving checkered sarees
- > Motifs are hand woven using extra warp technique
- > Malabar Frame loom is used for weaving Udupi Sarees

Name of GI product				Udupi Saree		
Year of GI tag registration				2016		
GI tag number				224		
Name of Registration				Padu Panamboor Cluster, Haleangady		
Manufacturing State				Karnataka		
Construction Details	Count of warp	Count of weft	Count of extra warp	Count of extra weft	Ends/inch Count: yarn	Picks/inch Count: yarn
	40/1 or 60/1 or 80/1	40/1, 60/1 or 80/1	120/2	120/1	40: 54 60: 72 80: 80	40: 62 60: 72 80: 80
Material	Warp		Weft		Extra warp	
	Cotton		Cotton		Art Zari or Cotton	
Dimension of Saree	Width in inch		46 or more		Length in inch	
					214 or more	

5. Technical details of GI tagged Udupi Sarees

6. Variations in Udupi Sarees

6.1 Plain saree with simple border

Plain Udupi sarees are woven without any motif. Border will have either dobby design or solid border with extra warp (art zari/cotton). Pallu will have bright contrast colour.



Weaver: Nagappa Shettigar



Weaver: Smt. Mohini Shettigar



Student
Anusha Chekkodu
Weaver : Chandu Shettigar Shirva



Fashion designer
Renuka Prakash
Weaver: Shree Nagappa Shettigar

6.2 Plain sarees with butta (Motif)

Motif or buttas are woven in Udupi Sarees using either dobby mechanism or by hand. Extra weft yarns to create design are inserted using shuttle or using needle.

In dobby mechanism motifs created have fixed uniform pattern. All the sarees will have identical motifs unless pattern is changed.

Uniformity in motif pattern is maintained using release mechanism of dobby.



Weaver: Shree Sanjeeva Shettigar



Extra yarns are inserted by hand using needle



Different type of motifs are woven



Smt. Vrunda Shekar, Vice President,
Karnataka Handloom Council, WICCI
Weaver: Shree Shankara Shettigar



Extra weft yarns are inserted by hand using shuttle



6.3 Checkered sarees with cut border techniques

In a cut border saree, only the main weft yarns are allowed to pass into the border. Yarns that act as embellishment, are used only in the body and not allowed to enter the border. This produces a single colour solid border. This is achieved with the help of 6 heald shafts and 4 treadles. Four heald shafts contain weft yarns for the body and the other two heald shafts has yarns only for the border. Two treadles in the middle are connected to all the 6 heald shafts creating a shed for entire saree. While the two treadles on the outside are connected to the 4 heald shafts which contains warp meant only for the body.



Weaver:
Shree Chandravathi Shettigar



Ms.Renuka Prakash, Fashion Designer
Weaver: Shree Kutti Shettigar



Intersection of body and
border (reverse side)

6.4 Yaksha Kase Sarees

The world famous art form Yakshagana of Coastal districts of Karnataka, have two variations or 'Thittus' called Badagu and Thenku. Badagu Thittus Male Characters (purusha vasha) use costumes woven by Udupi saree weavers. The Kase Saree is made in length 8 1/2 metres and woven without any pallu portion. The body of the saree has thick checkered pattern in bright orange and yellow colours with red border. The saree features the special cut border technique in which the black yarns which surrounds the checks in the body do not enter the border design.

The Yaksha saree had once caught the attention of Kamala Devi Chattopadhyaya and she got these sarees custom made in the regular length of 5 1/2 metres.

Craft Council of Karnataka requested Kadike Trust to recreate this beautiful saree for Ms. Kamaladevi Chattopadhyas' 100th B'day celebration. These customised sarees were woven at Talipady Weavers Co-Op Society.

Kadike Trust popularised it again as 'Yaksha saree' which is in good demand.

Shivalli Society used to weave 8 1/2 mtr Kase Saree for Yakshagana artists. Due to the pandemic, Kase sarees have no demand these days. The Society now produces Yaksha sarees in 5 1/2 mts on the initiation of Kadike Trust which are in good demand.

Five weavers, two in Brahmavara Society, two in Shivalli Society and one in Talipady society weave these sarees. According to demand they either weave 9 yards (8 ½ mtr) or 6 yards (5 ½ mtr) Yaksha sarees.



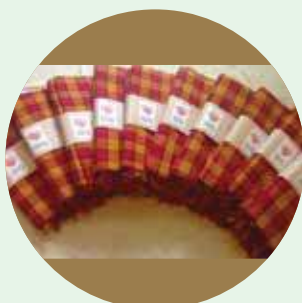
Ms. Srilaxmi in yaksha saree
Weaver: Shree George Ammana



Shree Keremane Sadananda
Hegde



Shree Padmanabha Shettigar of
Brahmavara Weavers Society weaving
yaksha kase 9 yard Udupi saree



Weaver : Shree Venkatesha Shettigar

Some other type of sarees woven

Kottench Saree

Kottench is a specialised process where the borders and pallu are woven by interlocking weft yarns of body with the weft yarns of border.

The contrasting colours of the borders in the weaving of the weft are interlinked with the body of the weft with each throw of the shuttle. For border warp yarn is cotton and weft yarn is art silk. Two weavers work simultaneously in this method, one to operate the threads for the central portion and one side border and another to operate other side border. Since borders often appear on both sides of the sarees, this technique requires three shuttles. The elaborate pallu are also linked to the main body of the sari using a special interlinking weave.

There was another type of Kottench known as "Ori neypina Kottench" (in Tulu language) where only one weaver was sufficient to weave the saree. According to a senior weaver border was not strong in this type of weaving.

About 20 years back some Udupi saree weavers were given training at Padupanamboor and Talipady Weavers Society to weave Kottench Sarees by the Handloom Department.

Both type of Kottench sarees were practiced by some weavers and there was good demand.

Due to complexity of weaving Kottench Sarees and migration of skilled weavers to other professions, practice of weaving this complex Kottench Sarees discontinued.

(This technique is similar to Koravai of Kanchipuram)



Few samples of Kottench sarees woven at Padupanamboor and Shivalli Weavers Societies

Kottench Saree woven by Shree Harischandra Shettigars Mother 25 years back

Pearl (Mutthu) border Saree

Pearl(Mutthu) type designs are woven on border of the saree using special dobby . Shree Sanjeeva Shettigar (83), President of Shivalli Weavers Society is the last weaver who was weaving saree with pearl border till 2019. Due to old age he discontinued weaving sarees with pearl border.



Silk Sarees

Once weavers of Undivided South Canara region were used to weave silk sarees on pit looms.

Artificial silk Sarees

Few years back Weavers Societies were producing sarees using artificial silk yarns known as art silk Sarees. For warp cotton yarns and for weft art silk yarns were used. There was a good demand for art silk sarees. Due to the availability of cheaper power loom sarees and decreased demand, now societies do not produce art silk sarees.



Old collection of art silk sarees at Padupanamboor weavers Society



Shree Vyasaraaya Shettigar, Sasi hittilu with the art silk saree woven by him

Ikat Sarees

20 years back Ikat designs were tried on Udupi sarees. Dyers were given special training in tie and dye technique and training was given to weavers in weaving Ikat Sarees. Beautiful Udupi sarees with attractive Ikat designs were woven during that time. Some Weavers co-op societies received the National level award for Ikat designs on Udupi sarees. Due to low remuneration, trained artisans who could design and weave Ikat sarees moved to other professions.

Udupi sarees with Ikat Design are reintroduced after 20 years at Talipady Weavers Society with the support of Kadike Trust. Shree Gopinatha Shettigar, now employee of Bank of Baroda was working as Ikat Designer at Padupanamboor Weavers Society 20 years back. On the request of Kadike Trust he designed weft Ikat for the pallu portion of the saree. New Ikat design sarees are woven by Shree Sanjeeva Shettigar and Shree Venkatesh Shettigar. Few trainees of Udupi sarees are learning Ikat designs from Gopinath in the Training programme organised by Kadike Trust.



Shree Gopinath, with the Ikat saree Designed by him in 2000



Ikat sarees reintroduced at Talipady after 20 years
Pc : Kiran



Naturally dyed Udupi Sarees

Kadike Trust introduced naturally dyed Udupi saree at Talipady Weavers Co-Op in 2018 with the support of Charaka Womens Co-Op Society of Heggodu. Later dyeing process was outsourced to “Kamana Billu” , Shreerangapattana . Kadike Trust organised natural dye workshop at Talipady Weavers Society for the dyers. Now in house dyeing is started at Talipady Society with the support of Kadike Trust .

Udupi Naturally dyed sarees have caught the attention of eco conscious buyers and are in good demand and are prebooked. Talipady Weavers Society must have its own natural dyeing unit which will reduce the cost of production and will increase the profit margin.

Natural materials such as Indigo, Pomegranate rind, Marigold, Madder, Rusted Iron are used as raw materials for naturally dyed sarees.



Naturally dyed Udupi Sarees



Ms. SriLaxmi Satharangi , Trivandrum



Ms. Shreyosi Chakrobarthi

Weaver : Shree Booba Shettigar

Contemporary Sarees

Presently, Udupi Sarees are designed and made in contemporary style, keeping in mind the changing trend of consumers. New designs have been introduced at some Weavers societies within the specifications of GI. These Sarees have received positive response from the saree lovers. Most of the aged weavers were hesitant to try new designs. Few weavers have shown interest and tried their hands in weaving new designs. Kadike Trust is helping these societies in designing new sarees. After design intervention, art silks are being replaced by cotton yarns making Udupi saree 100% cotton material.



Weaver : Shree Venkatesha Shettigar



Smt. Shobhalatha Mayya , Bangalore
Weaver : Shree Venkatesha Shettigar

Old Udupi Sarees



Udupi Saree Woven in 1958
PC : Smt Lalitha, D/O Shree Rama Rao



Udupi sarees in an exhibition (25 yrs. Back)
PC: Mr. Sashikanth Kotian , MD , Shivalli
WCS

7. Raw Materials required for Udupi Sarees

Following raw materials are used in the production of Udupi sarees:

7.1 Cotton: Combed single ply cotton yarns of counts 80", 60", 40" (earlier even 100 "and 120" counts were used) are used to weave Udupi Sarees.

All the co-operative societies procure the yarns in the form of hank from yarn bank operated by Padupanamboor weavers Society. Weavers of KHDC get the yarns from KHDC directly). Padupanamboor Weavers Society gets yarn bales through NHDC, Bangalore. NHDC procures good quality cotton bales from Sri Varadaraja Textiles Pvt. Ltd, Tamilnadu or from Dattatreya Textile Private Ltd., Tamilnadu.



Chemically dyed Yarn storeroom
at Udupi weavers Society



Naturally dyed yarn
used at Talipady Weavers Society

7.2. Art Silk yarns : Single ply art silk yarns are used in the pallu and double ply art silk are used on the border to make patterns .



7.3 Sizing Material: Starch obtained while boiling the boiled rice (ganji) is used as a sizing material.



In traditional method Starch is prepared by grinding cooked rice with water used to cook the rice (Ganji teli). Sometimes tapioca powder or all purpose flour (Maida) is used to prepare the starch solution. Depending on count of sarees, viscosity of starch varies.

7.4 Dye: From past 90 years, synthetic dyes are used in Udupi sarees. Chemicals such as Rongalite and acetic acid are used. Dyes are sourced from Shrinivas Chemicals, Mangalore.

Chemical dyeing is done at dye houses of Padupanamboor Weavers Society, Talipady Weavers Society and Udupi Weavers Society.



7.5 Fat/Wax:

Few years back animal fat was used during sizing to give stiffness to yarns. Now Paraffin wax is replacing natural fat.



8. Malabar Frame loom

The looms used for weaving Udupi Sarees are frame looms known as Malabar Frame looms. The length and breadth of Loom is 8 x 8 in Feet. The Malabar Frame looms are made from very strong and durable timber like Kiralbhogi (*Hopea parviflora*) and Wild jack (*Artocarpus hirsutus*) looms with fly shuttles. These frame looms can weave heavy furnishing material, bed linen of greater warp (up to 100-110" width), to small towels, dress material, striped check material, gauze cloths with just minor changes to the looms. Moreover, it is suitable for sarees with plain solid border, with extra warp and cut border designs.

The Missionaries of the German Basel Mission introduced the frame looms in the Malabar region and hence is called Malabar looms.

The looms are equipped additionally with dobby and jacquard (not in use now). The dobby is used to produce extra warp design on the border of the saree. The Jacquard is used to weave designs with extra warp or extra weft or both. Generally small and medium sized floral butta designs are woven.



**Malabar Frame Loom with sky light at
Shree Harischandra Shettigar, Shirva**

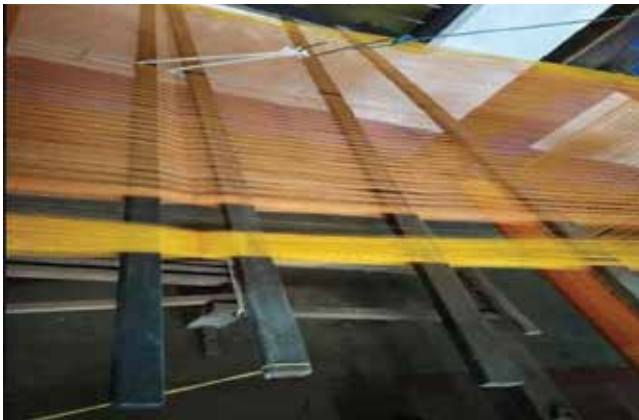
9. Parts of the Loom



Top Roll



Warp Beam



Lease Rod



Sly Board / Beater



Lease



Temple



Lease Rod Weight



Lighting Arrangement



Side Lever



Cloth roll and break wheel



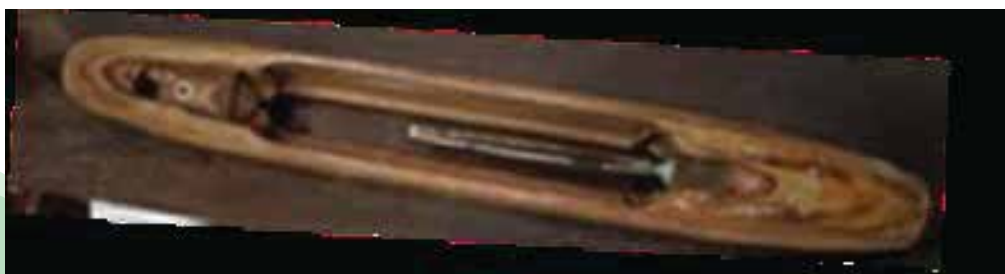
Shuttle Box



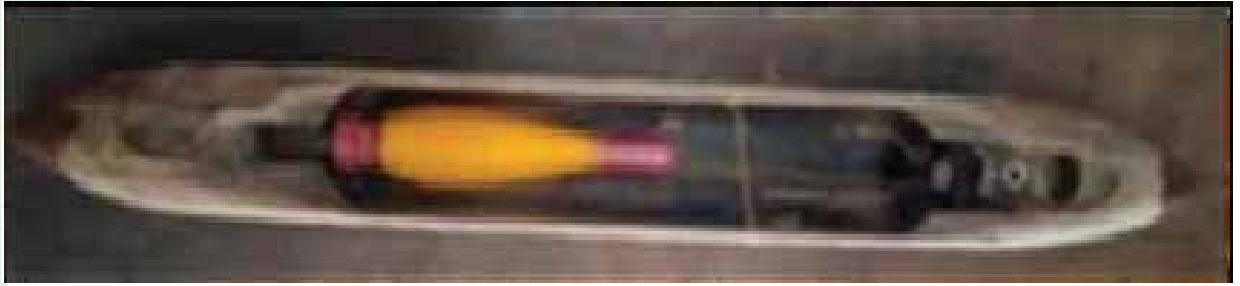
Picker: to push the shuttle



Peg to control the movement of shuttle



Shuttle



Shuttle with Pirn



Weavers Bench



Cloth roll and break wheel



Treadles: controls Heald shaft



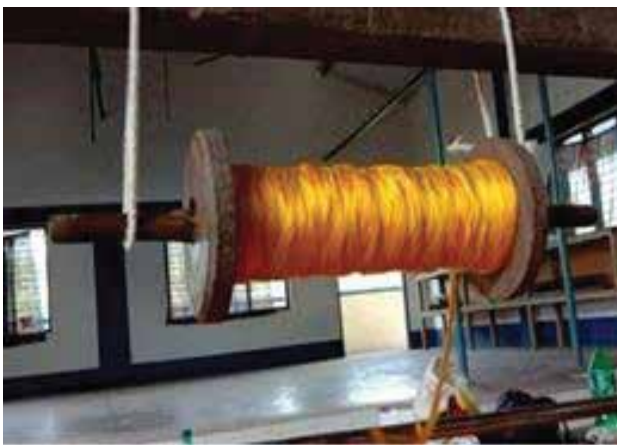
Cloth Beam: to wind woven fabric



Dobby: Extra warp shedding mechanism



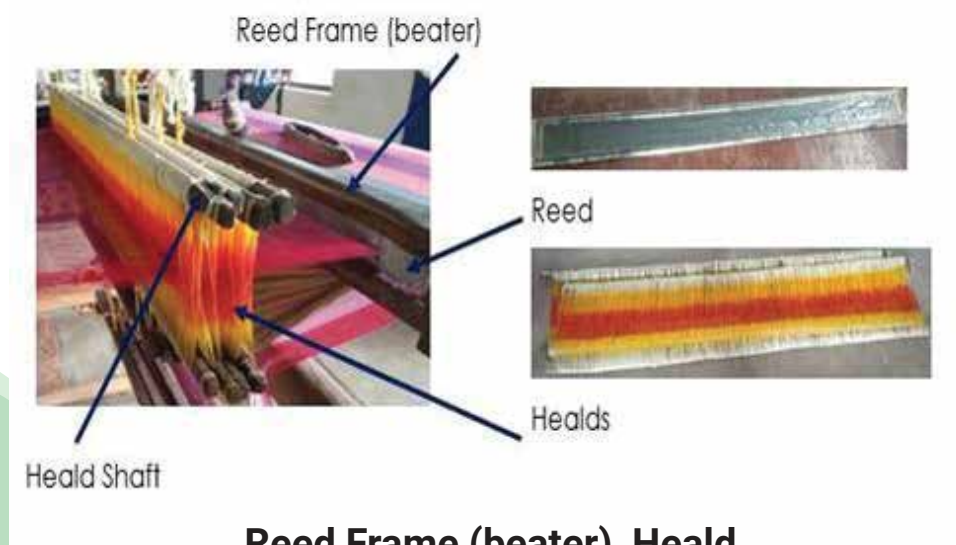
Dobby: Extra warp shedding mechanism



Extra warp setting



Extra yarns used in case of breakage



Reed Frame (beater), Heald shaft, Healds

10. Additional tools



Raddle/ Comb



Brush



Pirn

10.1 Brush: The brush has a wooden base of 30cm x 10 cm dimension. Bristles are made up of natural fibre obtained from the parts of a 'Fish tail Palm tree' (*Caryota urens*) which is under threat now. The carpenters who used to make this important tool are aged and youngsters have not learned the work. The efforts to use plastic brush was not that successful.

10.2: Bobbin/pirn Winder (Raate)

Bobbin winder or raate is used to wind yarns to bobbin or pirn. It has a wheel and a shaft connected with each other with the help of rope. The hank is mounted on the shaft and pirn is mounted on the pirn holder. The yarn from the hank is transferred on to the pirn by rotating the wheel.



Warping Tools : Warping setup includes Creels on which bobbins are arranged according to the design, bat, through which yarns are passed to avoid tangling and Warping frame into which warp frames are wound.



Creels: it is used to place the bobbins for the warping purpose



Bat



Vertical warping frame

11. Processes involved in preparing Udupi Sarees:

Various processes involved in Udupi Saree Weaving are explained below.

11.1. Preparing yarns for dyeing: The cotton yarns are pre-treated to ensure best results during dyeing. Yarns come in a bundle of 40 hanks. Multiple bundles are dyed in batches according to the requirement. The process involved are scouring, bleaching and dyeing

11.1.1. Scouring: During scouring process untreated hank yarns are boiled in a solution of water, caustic soda, soda ash and soap oil for about 24 hours.

This removes the impurities and starch present in the yarn and helps in better absorption of colour.

11.1.2. Bleaching: The yarns are bleached using bleaching powder. This removes the impurities in the cotton yarns and helps the fibre to absorb the dye better. This process is not required during natural dyeing process.

11. 1.3 Washing: After scouring and bleaching, yarns are washed 3-4 times in plain water.



11.1.3a Chemical Dyeing: Synthetic VAT dyes are primarily used to dye yarns used for weaving Udupi sarees. For some colours, Naphthol dyes are also used. Since only few colours can be produced and the process is complex, this method is rarely used. Naphthol is cheaper than VAT dyeing. In VAT dyeing method, dye bath is prepared by adding soap oil, Caustic Soda and Sodium Hydrosulphate to warm water along with the VAT dyes. The Yarn is put in the dye bath for about 45 minutes at 60 degrees Celsius. After dyeing, yarn is squeezed and then washed in ordinary water. Dyed yarn is then dried in shade for 2 days for oxidation. This gives better colour to the dyed yarns.



Dyer Vasudeva Shettigar of Talipady Weavers Society wringing the yarns after dyeing

Dyer Kutti Moily of Padupanamboor Society preparing the bundles of dyed yarns

11.1.3b Natural dyeing

After the scouring process yarns are mordanted to increase the light and wash fastness of the fabrics. Mordant bind the dye to fibre. Depending on type of dye stuff used, either alum or tannin mordants are used. After the mordanting process yarns are soaked in hot/cold dye bath for about 45 minutes. For deeper colour yarns may be soaked for longer duration. For Indigo dyeing separate procedure is followed. After dyeing is complete yarns are washed 34 times either using soap nut or bar soap to remove excess non standing dyes. After final wash starch is applied to yarns to avoid breakage during winding process.



11.2. Winding:

Winding is a process of transferring yarn from hank to bobbin or pirn. The dyed yarns for the warp and weft are separately taken up for winding.

11.2.1. Bobbin Winding:

For warp, the dyed yarn in the hank form is converted into bobbins through manual process called bobbin winding. Once the winding is over the yarns in the bobbin form are taken up for next process, i.e. warping.



Smt. Shakuntala Shettigar Mijar
winding bobbins



Ready bobbins used for warping

11.2.2. Pirn- Winding :

The yarns which are used in weft are wound into a pirn with the help of Raate (bobbin/pirn winder). The yarn in the pirn are used in the weft while weaving. The wound pirn are dipped in mild starch solution to improve the strength of yarns.



Smt.Vimala Shettigar Mijar winding pirns



Pirn in mild starch solution

11. 3. Warping:

Warping is the process of preparing warp sheet of desired length and width in a desired pattern. The process of warping Udupi saree is known as vertical warping. Reels of yarn prepared in the previous bobbin winding process are mounted on a bobbin creel according to the required pattern. The bobbins are arranged on a creel in such a way that the yarns from them can be drawn separately without touching each other. Warping takes place on a hand operated vertical warping wooden drum called "Paas chakra". The yarns are passed through warping paddle (a device with holes) known as bat.



Shree Damodar Shettigar Preparing warp at Kinnigoli

This keep the yarns separate. The yarns are then wound around the warp frame. As per the pattern to be obtained the yarns are wound on the warping frames by the warping paddle.

After completion of warping, the yarns which form of warp is released from the wooden drum in the form of a loop. In one warp around 30-35 sarees can be woven.



Bobbin Creel



Wooden drum (pass chakra)



Bat



Sri Ananda Shettigar,
Kinnigoli



Crossed yarns



Unwinding yarns from the
warping frame



Separate warp is prepared for art silk zari used in border design (extra warp)

Before unwinding the yarns from warp beam , yarns are tied at the intersection of two adjoining pallus (required while dying pallu portion) and markings are made in the inner pallu regions (using charcol) at the intervals of 5.5 meter (to identify the end of the saree) .



11.4 Pallu dyeing using tie and dye method :

After warp is prepared pallu portion is dyed using tie and dye method. Rubber tubes are tied to warp yarn wherever pallu portion ends and dipped in dye bath to obtain bright contrast colour.



After warp is prepared pallu portion is dyed using tie and dye method. Rubber tubes are tied to warp yarn wherever pallu portion comes and dipped in dye bath to obtain bright contrast colour.



Dyeing is done in such a way that pallu portion of two sarees come together face to face



Pallu portion of one saree

Pallu portion of another saree

Pallu portion of two adjacent sarees on the loom clearly shows how pallus' of two sarees are tied and dyed together.

11. 5. Beaming

In this process Warp yarns are transferred to weavers beam to mount on the loom. Beaming requires at least 5 members where one person is holding onto the warp, other two, to separate the warp yarns using the comb and the next two to wind it onto the beam.

During beaming process, the beam is kept on the top slot of the loom and after the completion of the process the beam is shifted to the lower slot (warp beam).



Opening the warp yarns



Arranging warp yarns over the loom



Passing yarns through raddle to avoid tangling



Winding yarns to warp beam – 5 persons required for this



Warp beam shifted from top slot to bottom slot after winding process is complete



11.6a. Preparation of Loom (Drafting and Denting) in new loom:

Once the warp is set on the beam the yarns are passed through the heald shafts and then the reed.

11.6a.1 Drafting: Drafting is the process of passing the warp yarn through the eyelets of the healds of the loom as per the design. It helps to keep the warp yarn in parallel over the width of the loom. This arrangement makes it easier to locate the broken yarn during the process of weaving.

11.6a.2 Denting: In denting process, warp yarn ends are passed through the reeds for beating purpose.

11.6a.3 Tie up : After the process of drafting and denting, the heald are tied with treadles. For a simple weave the first heald is tied with first treadle and second heald is tied with second treadle. For cut border weaving more healds and treadles are used.

Drafting is done by drawing yarn ends through parallel set of shaft eyes. One set of yarns through 1st and 3rd heald shafts. Alternate yarns are drawn through 2nd and 4th set of heald shafts. At border portion two yarns per eyes are passed to create thick border.

In cut border technique border yarns are passed through additional pair of special heald shafts.

Plain border requires Four heald shafts and cut border requires 6 heald shafts.



Shree Ananda Shettigar and Shree Venkatesh passing yarn ends through heald - drafting



Smt. Rajeevi Shettigar and Smt Vedavathi drawing yarn ends through

11.6b. Preparation of Loom (when Drafting and Denting is not required) in an active loom.

In an active loom where drafting and denting is already done, the warp picks are joined with the old warp picks with a method of twisting by hands.



11.7 Loom Sizing:

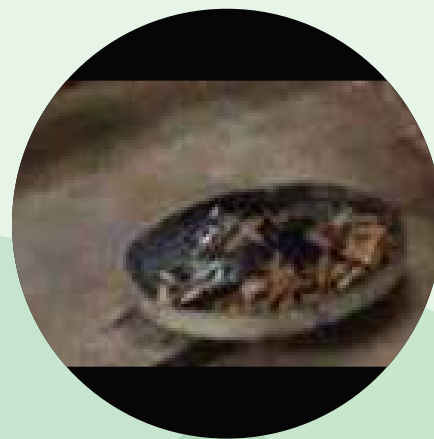
Sizing is a process by which a natural starch solution is applied to warps to strengthen the yarn in order to protect it from abrasion in the healds and reeds of the loom. Here the sizing material is applied directly to the yarn while the weaving process is in progress, i.e. after each let off and take up action the sizing material is applied to that portion of the warp yarn (say 2 metres), which is about to pass through the healds and reeds while weaving. Since the sizing is carried out during weaving process it is known as loom sizing. Rice or Maize are the ingredients for sizing material, which is boiled and diluted as per the climatic conditions and requirement. The sizing reduces the yarn breakage and improves the quality and efficiency of weaving. The on-loom sizing provides good stiffness and shining finishes to the woven Saree. While starch is allowed to dry, yarns are manually separated to prevent the yarns from sticking to each other. During rainy season a vessel (chatti) with burning ember (kenda) is kept below the warp to speed up drying.



Shree Sanjeeva Shettigar
applying starch



Smt. Yashodha Shettigar
separating yarns



Amber kept in vessel

11. 8 Weaving:

Weaving is the process of interlacing warp yarns (lengthwise) with the weft yarns (breadth wise) to produce fabrics. Before weaving process starts warp yarns are stretched lengthwise in the weaving loom and placed between two beams about 8 feet apart. between the beams the warp is passed through healds. Each alternative yarns of the warps are passed through one heald and the other yarns through the other heald. The healds are controlled by two treadles. When the weaver peddles one of the treadles, corresponding set of heald is put down and the other set of alternate yarns are raised up. Mean time the weaver pulls the peg (shuttle rope) which controls the flying shuttle.



Shree Suresh Shettigar, Udupi

By one pull shuttle passes from left to right through the alternate yarns carrying weft yarns. When weaver presses other treadle, another set of Yarns are raised up and alternate set of yarns are pulled down. By pulling the peg weaver allows shuttle to move from right to left.

The weaver then pulls the weft thread that has been inserted across the warp threads in a shed by pulling the beater (reed frame) towards the fell of the cloth.



Smt. Bharathi Shettigar pulling the peg to control the shuttle movement using right hand. Simultaneously she pulls beater towards the fell of the cloth using left hand



Shree Sanjeeva Shettigar, Kinnigoli joining the broken yarns with weavers knot

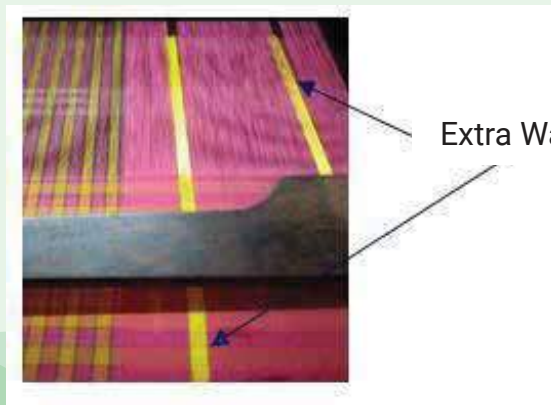


Smt. Vedavathi Shettigar weaving saree using cut border technique

The loom is fitted with additional healds and treadles to control the weft yarns of the border.

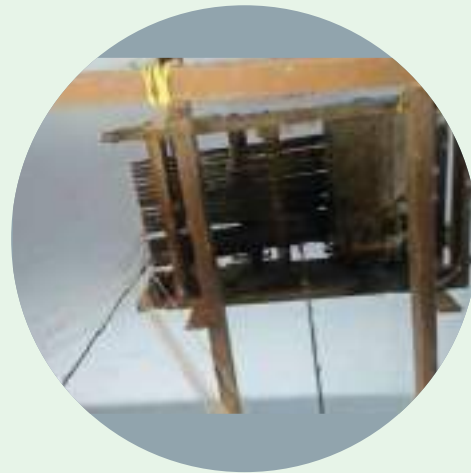
EXTRA WARP

An extra warp setting is used to add the art silk threads in the border. This gives the signature look to the Udupi sarees



Shedding Mechanism using Dobby:

Beautiful geometric patterns can be woven on the border by fixing dobby (gumme) on the top of the loom. The warp yarns which needs to be lifted to form a design are attached to dobby. Using shedding mechanism of dobby repetitive geometric patterns can be woven on the border of the saree. Even small uniform identical motifs can be woven using dobby mechanism.



Geometric pattern
on the border



Uniform repetitive motifs
on the body

Controlling the movement of heald shaft using Treadles while weaving



When weaving is under progress, the weaver controls the movement of heald shaft by peddling the treadles. For a plain weave three treadles are used - two to control body weft yarns and most of the pallu portion yarns and third treadle is used to weave weft rib design on the pallu and to weave extra weft designs(motifs) . For a cut border weave, 4 treadles are required. Two treadles in the middle are connected to all the 4 heald shafts, while the two treadles on the outside are connected to only 2 heald shafts which contain warp only for the body.

11.9. Adding tassel or Kuchu :

After weaving is complete, tassel(kuchu) is hand embroidered at the pallu end of the saree by joining few parallel yarns together in an artistic manner. It gives a beautiful finish look to the saree.



Sharadha working on Kuchu



11.10. Finishing:

Broken yarns, unnecessary extra yarns are being removed in this stage .



Smt. Mohini Shettigar at Kinnigoli checking the saree for broken yarns

11.11. Quality Checking:

Quality of the saree is checked by counting the number of warp and weft yarns within one square inch of saree. For this purpose, special magnifying glass is used. First, the number of yarns (warp and weft) in quarter inch are counted and multiplied by 4 to get exact count.

One square inch area should have following number of yarns depending on count:



Smt. Usha Shettigar checking the quality of the yarn using textile magnifying glass at Kinnigoli

11. 12 Marketing :

All the societies have their own sales counters in their premises. Udupi, Haleangady and Talipady societies have full-fledged sales counters with good presentation systems and sales persons.

K H D C has nationwide showroom chain in big cities. They have a very good retailing showroom in the heart of the city of Udupi.

Some societies have their own old bulk buying customers who ask for heavy discount. Recent media attention because of the revival work which is going on has resulted in very few stocks in most of the societies.

Talipady Weavers society has nationwide customers because of the social media presence maintained by Kadike Trust. Facebook page Udupi Saree Revival has thousands of followers.

Sales counter at Talipady Weavers Society:

Talipady Society is opened up to online marketing. Sarees are labelled with a band which contain weavers description and sent to distant customers through speed post.



Priyadarshini Show room Udupi

12. Weavers Descriptions:

Most of the Weavers of Udupi Saree belong to a community called Padmashali or Shettigar locally. It's believed they brought weaving tradition with them when they migrated from Andhra Pradesh and Tamilnadu to this part. They are supposed to be upper class in the caste system of society, who wear sacred thread and perform morning Pooja rituals. Most of them are non-vegetarians. They follow patriarchal system of society. Initially when the pit looms were used for weaving, only Shettigars used to weave. Later when Basel Mission introduced frame looms called Malabar Frame Looms in 1850's weaving profession took to new heights and many people from other communities like Billawa, Mogaveera, Kumbara, Bunt, Muslim and Brahmin started weaving in this comfortable bench type loom. Protestant Christian is the other major community which started weaving with many other communities at Basel Mission weaving centres.

Weavers are soft spoken and good natured people. They discontinued or didn't pursue formal education and started weaving from home at very young age. Most of the weavers settled in life have saved well during good times and leading a good life. Even though the wages are low they are still weaving out of passion. They are not spendthrifts; many of them do not have bad habits. They lead simple satisfied life.

After the introduction of power looms buyers lost interest in handloom clothes, and the impact immediately reflected on weavers. Many weavers left the job for other unskilled occupation in which there were plenty of opportunities. And as the years passed on very few weavers were left with weaving occupation. Weavers did not want their children to continue weaving. They gave them good education and took care that they take up some other jobs. Many youngsters who had opportunity to study are well placed in life. They are in every field like business service, education etc. Most of them haven't tried weaving because their parents didn't allow them, or they didn't like their traditional profession on their own. So Udupi Saree weaving nearly came to a halt.

In 2018 when Kadike Trust started its Revival Efforts, only 42 aged Udupi Saree weavers were actively weaving. There was a big challenge of increasing the number. Youngsters from weaving backgrounds even though some of them were not having good jobs on their hands didn't know weaving. So they had to be trained like any other trainees and were persuaded to get weavers training. Later the numbers were improved due to continued multidimensional efforts by the Trust.

Weavers are hardworking people and work from early morning to late evening. In spite of their old age they love to work on their loom and they believe that weaving keeps them active and fit.

Weavers are proud of their family profession. But modern day culture and low remunerative work make them feel that now there is no respect for this profession.

Weaver's feedback :

- ▶ Youngsters will consider this profession only if they get minimum Rs 500/day.
- ▶ Quality of yarns are not good due to which they need to spend more hours to complete one saree.
- ▶ Weaving activity keep them healthy.
- ▶ Sad about low remuneration.
- ▶ Due to problem associated with THRIFT fund withdrawal, they are not able to use their own money for their special needs.
- ▶ Two years back weavers who work under KHDC used to get special bonus once in 3 months. Now the bonus has been stopped.

- ▶ Extra work like winding yarns, warping, dressing loom etc. is not compensated with extra remuneration under KHDC. Weavers need to pay around Rs.2000 per warp and finding it difficult to manage with very low remuneration that they are getting now. Also they themselves need to spend on repair work of loom.
- ▶ Co-operative Societies pay extra remuneration to carry out supporting jobs and some societies like Talipady weaver's society provide warping facilities and help in maintenance of looms.
- ▶ They feel that instead of giving discount to buyers, special incentives should be given to weavers.
- ▶ Weavers are happy about the revival efforts, and weaver recognition programmes like "Uttama Nekara" award conducted by Kadike trust, they felt happy that these programmes are regularly discussed in their social circles by which their status in social circles is being upheld now.

13. Wage description:

In spite of being in a profession which requires high skills and Intelligence, weavers are paid very low remuneration. On an average weavers earn Rs. 200 – Rs.350 per day which is much less compared to the average income Rs.500 to 700/day earned by the nonskilled workers in this region. This is the main reason which is preventing youngsters from taking up weaving as a profession. After recent revival effort of Kadike Trust, some weavers of Talipady Societies are earning up to Rs.500 /day.

Table Showing wages given to weavers at Co-Op Societies and KHDC:

Society	Wage/meter						For pre-loom works
	40/60	60 butta	60 cut border	60x80	80	80 butta	(per warp)
Udupi WSCS	76	-	78	97	-	-	1000
Padupanamboor WSCS	-	75	70	-	80	85	750-850
Brahmavara WSCS	72	-	-	-	-	-	1000
Kinnigoli WSCS	80	85	80	100	100	120	2000
Shivalli WSCS	75	-	-	-	-	-	1000
KHDC	-	83	73	-	-	135	-

14. Description of the clusters:

14.1. Weavers Societies of the twin districts

When independence struggle gained momentum, cooperative movement was initiated in undivided south Canara district. Many Weavers co-operative societies were started, and the weaving industry became organized. Each society had more than 600 members. There were in total eight societies.

Many prominent persons from the society were in the governing boards and the societies were operating systematically.

There was very good Government support.

Udupi Society came into existence first and last was Shivalli Society.

That was the flourishing period for weaving here and the main product was sarees and there were a whole range of products like bed linens, blankets, bath towels and many more. During this peak time all the societies made lot of fixed assets like land and buildings for weaving centres, dyeing units, office building etc. Some built marriage halls and other commercial buildings and rented them out. They received good monthly income. Some societies started banking business.

Later when the onslaught of power looms started during 1990s, the golden era of weaving industry in south Canara came to a halt.

Products started to pile up and wholesale buyers defaulted in payments, local market collapsed due to cheap, flashy power loom clothes, slowly societies had to liquidate part of their assets to clear debts. Weavers looked for other odd jobs which fetched them better wages.

Presently, five societies are functional and Talipady society has good number of young weavers, where Kadike Trust has intervened.

In case of other societies, average age of weavers is higher compared to Talipady Society. If this situation continues there may be no weavers in these societies. In the absence of immediate intervention which is much needed from some institution with Government support, there is an apprehension that these societies will cease to exist.

14.2 Udupi Saree Weavers numbers in Dakshina Kannada and Udupi Districts:

Total No. of active Udupi Saree Weavers	: 59
1. No. of Weavers in Talipady weavers Society	: 24 plus 10 fresh trainees
2. No. of weavers in Padupanamboor Weavers Society	: 04
3. No. of Weavers in Shivalli Weavers Society	: 07
4. No. of Weavers in Udupi Weavers Society	: 11
5. No. of Weavers in Brahmavara Weavers Society	: 02
6. No. of Weavers working with KHDC	: 11

14.3. Udupi Primary Weavers Service Coop - Society, Udupi:

Year of Establishment	:1938
Founder President	: P A Pai
Current President	: Shree Ebenezer Satyarthi
M.D.	: Shree Sadananda Kanchan
Products	: 60 count and 60 x 80 count Udupi sarees
Facilities	: Dye house and weaving centre
Average Production of Udupi sarees /month	:150
Total No. of Weavers	: 13
Total No. of active Udupi Saree Weavers	: 11
No. of weavers without any break	: 09
No. of New/come back weavers	: 02
Annual Income through Weaving	: 15,00,850
Other Sources of Incomes	: Banking, Rental service

Achievements : 1. National Award – Silver in 1993 – 94
2. State awards to some weavers before 2010

Support Provided to the Weavers:

1. Remuneration Rs.76/mtr for 60 count plain sarees, Rs. 78 to 60 count cut border sarees and Rs.97 /mtr for 80x60 count sarees.
2. Rs.1000/ for pre loom works
3. Bonus and Dividends to members
4. Upto Rs.1000/- interest free loan, Rs. 5000 to 10,000 loan with 12% interest

14.4 Padu Panamboor Primary Weavers Service Co-op Society, Haleyangadi :

Year of Establishment	: 1943
Founder	: Shree M Ramakrishna Poonja
President	: Shree Rathnakar Shettigar
M.D.	: Shree Sadananda Shettigar
Products	: Udupi Sarees in 80 and 60 counts
Facility	: Yarn Bank and Dyeing House.

Total no. of Udupi Saree Weavers	: 04
No. of weavers who are weaving Udupi sarees without break	: 02

No. of weavers who shifted from Malabar mundu weaving to Udupi saree	: 02 (after 2018)
Average no. of Udupi Sarees Produced per Month	: 60 - 65
Annual Income through Weaving and dyeing	: 8,00,000/-
Other Source of Incomes	: Banking

Achievements :

- 1) National level award for design in 1993-94
- 2) State level awards to weavers before 2010
- 3) "Shantha Prasad Award for Excellence in Weaving ", National level award – 2020 by Craft Council of India to Shree Vyasaraya Shettigar.

Support Provided to the Weavers:

- Remuneration of Rs.70/mtr for 60 count cut border sarees; Rs.75 for 60 count butta saree and Rs.85/mtr for 80 count butta sarees.
- Rs. 750 to 60 count weavers and Rs.850 / for 80 count weavers for pre loom works
- Bonus and Dividends to members.

Padupanamboor Weavers Society is a cluster which represents all weavers Society of Udupi and Dakshina Kannada. In 2016, GI registration for Udupi Sarees was done through this cluster. This cluster has a yarn bank. All the weavers Societies place order for yarns through Padupanamboor Weavers Society. Yarns are supplied by NHDC.

Padupanamboor Society provides dyeing Services to other Weavers Societies (Udupi WS Co-op, Shivalli WS Co-op, Brahmavara Weavers Service Co-op) and KHDC.

14.5 Brahmavara Primary Weavers Service Co-op Society, Brahmavara

Year of Establishment	: 1947
Founder	: Shree Mahabala Shettigar, Salikeri
President	: Balakrishna Shettigar
M.D	: Suresh Shettigar
Total number of weavers	: 05
Total No. Of Udupi Saree Weavers	: 02
Products	: 40 count Yaksha Kase sarees, Towels, Pani panche
Remuneration	: Rs.72/meter
Pre loom works	: Rs.1000
Awards & Recognition	1) National Award to Shree Manjunatha Shettigar in 1993. 2) State Award in 2001
Income from weaving	: Rs.1,84,024

Average Production of Udupi Sarees
(Yaksha Kase Saree) per month : 25 Average Annual

14.6 Talipady Primary Weavers Service Co-op Society, Kinnigoli:

Year of Establishment	: 1950
Founder	: Shree T.S. Janardhana Shettigar
President	: Mr. Ananda Shettigar
M.D	: Mr. Madhava Shettigar
Products	: Udupi Sarees in 80 and 60 counts
Facility	: Udupi Sarees, Pani Panche, Towels, Shawls, Fabrics

Total No. of weavers	: 35
Total no. of Udupi Saree weavers	: 24
No. of weavers weaving continuously without break	: 08
No. of comeback weavers	: 04
Migrated from KHDC	: 02
New weavers who joined after training	: 10
New weavers undergoing training	: 10
Annual Income through Weaving	: 18,00,000/-
Other Source of Incomes	: Rental services

Awards : 1. National level award to weavers Society in 1994 – 95
2. State level award to some weavers before 2010

Support Provided to the Weavers:

1. Remuneration: Rs.80/mtr for 60 count plain sarees, Rs. 85 for 60 count butta sarees and Rs.100 /mtr for 80 count sarees.
2. Rs.2000/ for pre loom works
3. Bonus and Dividends to members
4. Medical aid, Interest free Loan to Weavers
5. Repair work of Looms, support is given for pre loom works
6. Looms are provided to needy weavers

14.7 Shivalli Primary Weavers Service Coop

Year of Establishment	: 1970
Founder	: Shree Veerappa Bangera
President	: Shree Sanjeeva Shettigar
M.D	: Shree Sashikantha Saliyan

Total No. of weavers	President	: 07
No. of Udupi Saree weavers	Total	: 07
Annual Income through Weaving		: 8,00,000/-
Other Source of Incomes		: Rental services
Products		: Udupi Sarees in 60 count, Yaksha Kase Udupi Sarees in 40 count

Support Provided to the Weavers:

- Bonus and Dividends, Advance Payment, Special Support Price, Loom parts
- Remuneration: Rs.77/meter
- Pre loom works: Rs.1000
- Medical expenditure up to Rs.4000/year

15. Active Udupi Saree weavers

15.1 Udupi Saree Weavers List –Udupi Weavers Co-operative Society

No. of weavers working continuously without break	: 09
Come back weavers in last 3 years	: 02
New weavers	: 00
No. of weavers above 65 years of age	: 08
No. of weavers below 55 years of age	: 00

Sl. No.	Name	Age	Sex	Average Monthly Income	Product	Speciality	Ownership of the loom	Community	
1	Somappa Jattanna	84	Male	5,000	60 count saree	checkered cut border	Own	Billawa	Weaving without break
2	Vasudeva Shettigar	73	Male	5,000	60 count saree	checkered cut border	Own	Padmashali	
3	Devaraya Shettigar	71	Male	2,500	60 count saree	checkered cut border	Own	Padmashali	
4	Chandu Shettigar	69	Male	2,000	60 count saree	checkered cut border	Own	Padmashali	
5	Simpson Jayakar Andrew	68	Male	5,000	60 count saree	checkered cut border	Own	Protestant	
6	Aitu Shettigar	67	Male	5,500	60 count saree	checkered cut border	Own	Padmashali	
7	Vitala Shettigar	63	Male	4,500	60 count saree	cut border	Own	Padmashali	
8	Bharathi Shettigar	61	Female	3,500	60 count saree	checkered cut border	Own	Padmashali	
9	Geetha	52	Female	5,500	60 count saree	butta	Own	Padmashali	

10	Yebnezer Satyarthi	77	Male	2,000	60 x 80 count saree	plain	society	Protestant	Comeback weavers
11	Manjunatha	65	Male	6,500	60 x 80	butta	society	Padmashali	

15.2. Udupi Saree Weavers List –Shivalli Weavers Co operative Society:

No. of weavers working without break in between	: 07
Come back weavers in past 3 years	: 00
New weavers	: 00
No. of weavers above 65 years of age	: 04
No. of weavers below 55 years of age	: 00

Sl. No.	Name	Age	Sex	Average Monthly Income	Product	Speciality	Ownership of the loom	Community	
1	K. Sanjeeva Shettigar	81	Male	1,500	60 count saree	pearl border	Own	Padmashali	Weaving Continuously
2	Laxmana Shettigar	77	Male	5,000	Yaksha saree	cut border	Own	Padmashali	
3	Basker Shettigar	72	Male	1,400	60 count saree	cut border	Own	Padmashali	
4	George Ammana	67	Male	7,000	Yaksha saree	cut border	Own	Padmashali	
5	Gopal Shettigar	56	Male	1,400	60 count saree	cut border	Own	Protestant	
6	Suresh Shettigar	64	Male	6,000	80 count saree	butta	Own	Padmashali	Came from KHDC
7	Bojha Poojary	68	Male	5,000	60 count saree	butta	Own	Billawa	

15.3. Udupi Saree Weavers List –Brahmavara Weavers Service Co- Operative Society

No. of weavers working without break in between	: 01
Come back weavers in past 3 years	: 01
New weavers	: 00
No. of weavers above 65 years of age	: 01
No. of weavers below 55 years of age	: 00

Sl. No.	Name	Age	Sex	Average Monthly Income	Product	Speciality	Ownership of the loom	Community
1	Padmanabha	68	Male	Rs. 5,000	Kase Saree	Checkered cut border	Own	Padmashali
2	Krishna Shettigar	55	Male	Rs. 6,000	Kase Saree	Checkered cut border	Own	Padmashali

15.4. Udupi Saree Weavers List –Padu Panamboor Weavers Service Co-operative Society

No. of weavers working without break in between	: 02
Come back weavers in past 3 years	: 02
New weavers	: 00
No. of weavers above 65 years of age	: 02
No. of weavers below 55 years of age	: 00

Sl. No.	Name	Age	Sex	Average Monthly Income	Product	Speciality	Ownership of the loom	Community	
1	Vyasraya	78	Male	3,500	80 count saree	butta	Own	Padmashali	
2	Lokayya	66	Male	4,000	60 count saree	butta	Own	Padmashali	Came back to Udupi saree weaving
3	Booba Shettigar	65	Male	5,500	80 count saree	butta	Own	Padmashali	
4	Sarojini Shettigar	58	Female	3,000	60 count saree	checkered cut border	Own	Padmashali	Weaving udupi saree

15.5. Udupi Saree Weavers List - Talipady Weavers Co Operative Society

No. of weavers working without break in between	: 08
Come back weavers in past 3 years	: 04
Weavers migrated from KHDC	: 01
New weavers	: 05
Weavers undergoing training	: 05
No. of weavers above 65 years of age	: 05
No. of weavers below 55 years of age	: 10 (including trainees)

Sl. No.	Name	Age	Sex	Average Monthly Income	Product	Speciality	Ownership of the loom	Community	
1	Kutti Shettigar	75	Male	Rs.3,000.00	60 count saree	cut border	own	Padmashali	Weaving without break
2	Dasappa	70	Male	Rs.3,000.00	60 count saree	checkered cut border	own	Padmashali	
3	Mohini Shettigar	72	Female	Rs.4,000.00	60 count saree	plain	society	Padmashali	
4	Lakshmi Shettigar	68	Female	Rs.8,000.00	60 count saree	checkered cut border	own	Padmashali	
5	Ananda Shettigar	63	Male	Rs.4,500.00	60 count saree	plain	society	Padmashali	
6	Jayanthi	61	Female	Rs.4,000.00	60 count saree	checkered cut border	own	Padmashali	
7	Malathi	60	Female	Rs.8,500.00	60 count saree	checkered cut border	own	Padmashali	
8	Nagappa Shettigar	56	Male	Rs.9,000.00	60 count saree	Plain poet border	own	Padmashali	
9	Sanjeeva Shettigar	71	Male	Rs.7,000.00	80 count saree	Butta poet border	society	Padmashali	Came back weavers
10	Venkatesh Shettigar	62	Male	Rs.8,000.00	80 count saree	Butta	society	Padmashali	
11	Bharathi Shettigar	61	Female	Rs.6,500.00	60 count saree	Plain butta	society	Padmashali	
12	Chandravathi	55	Female	Rs.9,000.00	40 count cut border	Cut border	society	Padmashali	
13	Booba Shettigar	65	Male	Rs.7,000.00	60 count saree	Butta	own	Padmashali	Moved from K HDC
14	Meenakshi	54	Female	Rs.6,000.00	60 count saree	butta	own	Padmashali	
15	Sujyothi	57	Female	Rs.4,000.00	60 count saree butta	plain	society	Padmashali	Newly trained weavers
16	Yashodha	56	Female	Rs.6,500.00	60 count saree	plain	society	Padmashali	
17	Vedavathi	55	Female	Rs.6,500.00	60 count saree	plain	society	Padmashali	
18	Rajeevi	55	Male	Rs.3,000.00	60 count saree	Plain	society	Padmashali	
19	Rekha	53	Female	Rs.5,000.00	60 count saree	Plain butta	society	Padmashali	
20	Sumangala	51	Female	Rs.3,000.00	60 count saree	Plain butta	society	Padmashali	
21	Sitha	49	Female	Rs.3,000.00	40 count saree	Cut border	society	Padmashali	
22	Sharadha	48	Male	Rs.3,000.00	60 count saree	Plain butta	society	Padmashali	
23	Vidyavathi	38	Female	Rs.3,000.00	60 count saree	Plain butta	society	Kulal	
24	Poornima	34	Female	Rs.3,000.00	60 count saree	Plain butta	society	Padmashali	

20 weavers in the age group 21 to 57 are undergoing six months skill development training by Kadike Trust with the grant from NABARD . Out of 20 trainees 10 weavers are Udupi Saree weavers. Remaining 10 are new weavers. After the training programme Udupi Saree Weavers number will increase from 23 to 33 at Talipady Weavers Society.

		Age		
		41		
Sl. No.	Name		Gender	Community
1	Gunavathi	31	Female	Padmashali
2	Seetha K	28	Female	Billawa
3	Sadhana	29	Female	Padmashali
4	Payaswini	30	Female	Padmashali
5	Harshitha	38	Female	Padmashali
6	Akshatha	42	Female	Padmashali
7	Mamatha	21	Female	Padmashali
8	Nanda	49	Female	Billawa
9	Jayashree		Female	Padmashali
10	Dinesh		Male	Padmashali

15.6. The Karnataka Handloom Development Corporation

Other than Five Weavers Societies, production of Udupi Sarees are carried out at KHDC also. When weaver's societies experienced loss or closure some weavers working under those societies moved to KHDC.

KHDC supply yarns to the weavers and procure ready sarees from them. Until March 2020 there were two procuring centres and two showrooms in Dakshina Kannada and Udupi together. Presently only one procuring centre at Mangalore is functional.

The Priyadarshini show room at Udupi is open but one at Mangalore is closed now. Since 2020 few weavers from KHDC moved to other Weavers Co Op Societies.

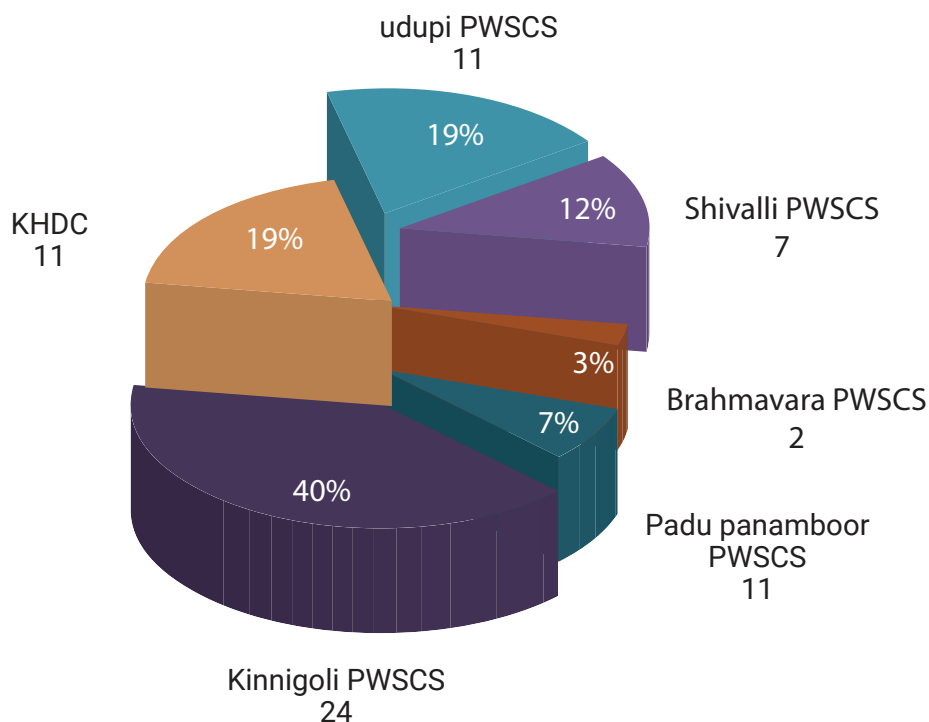
Sl. No. 15.6 Udupi Saree Weavers List –KHDC

Sl. No.	Name	Age	Sex	Average Monthly Income	Product	Speciality	Ownership of the loom	Community	District
1	Sitharama Shettigar	66	Male	Rs.7,000.00	80 count saree	butta	own	Padmashali	South canara
2	Harishchandra Shettigar	71	Male	Rs.4,000.00	80 count saree	butta	own	Padmashali	
3	Purushottama shettigar	64	Male	Rs.7,000.00	80 count saree	butta	society	Padmashali	
4	Dombayya Shettigar	61	Male	Rs.7,000.00	80 count saree	butta	own	Padmashali	
5	Bhavani	55	Female	Rs.5,000.00	60 count saree	butta	society	Padmashali	
6	Vishwanatha Shettigar	60	Male	Rs.6,000.00	60 count saree	butta	own	Padmashali	
7	Dombayya Shettigar	69	Male	Rs.6,000.00	60 count saree	butta	own	Padmashali	
8	Narayana	70	Male	Rs.3,000.00	60 count saree	checkered, cut border	own	Padmashali	
9	Sitha	65	Female	Rs.3,000.00	60 count saree	checkered, cut border	society	Padmashali	
10	Chandravathi	52	Female	Rs.7,000.00	60 count saree	butta	society	Padmashali	
11	Laxmi	58	Female	Rs.3,000.00	60 count saree	butta	society	Padmashali	

16.Tables and Graphs showing current status of Udupi Saree Weaving

16.1 Graph showing Average Percentage of Udupi Saree Weavers in weavers Societies and KHDC

**PERCENTAGE WISE DISTRIBUTION OF
UDUPI SAREE WEAVERS**



Total Number of Udupi Saree Weavers in Dakshina Kannada District : 38

Number of new weavers undergoing training for Udupi saree weaving in Dakshina Kannada District : 10

Total Number of Udupi Saree Weavers in Udupi District : 22

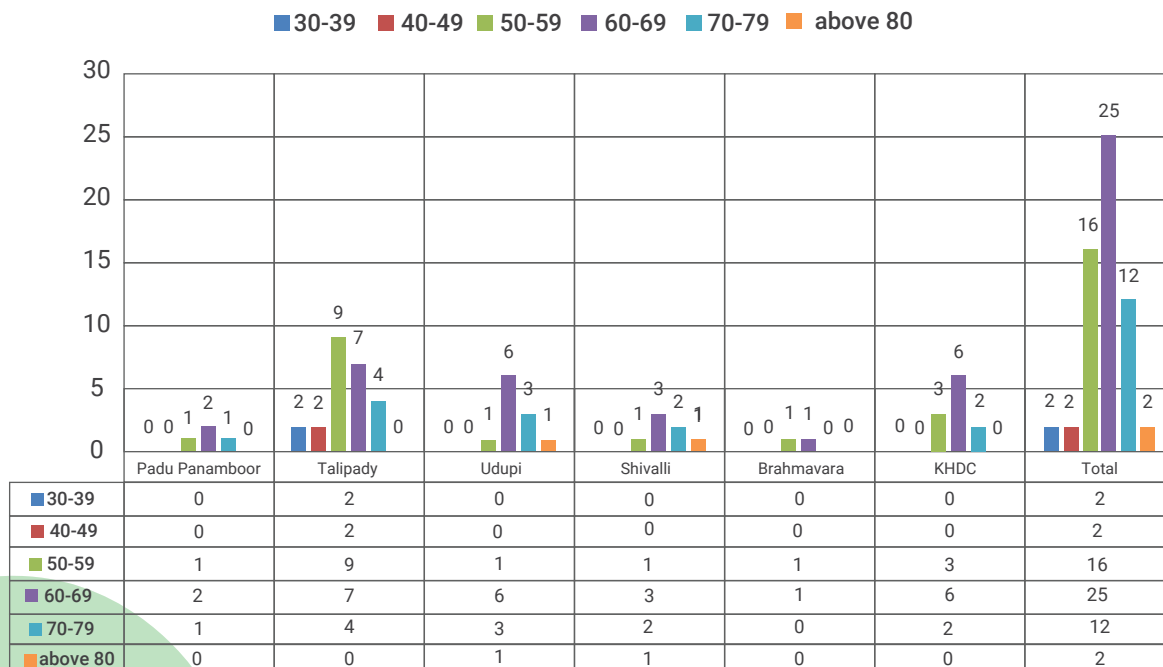
Total number of active Udupi Saree Weavers in Dakshina Kannada and Udupi Districts :60 (excluding 10new trainees)

16.2a. Age wise Distribution of Udupi Saree Weavers in Dakshina Kannada and Udupi Districts

Name of The Weavers Societies	Total No. of Udupi Saree Weavers	Udupi Saree Weavers Age in the range					
		Below 39	40-49	50-59	60-69	70-79	Above 80
Padu Panamboor Weavers Coop	04	0	0	1	2	1	0
Talipady Primary Weavers Coop	24	2	2	9	7	4	0
Udupi Primary Weavers Coop	11	0	0	1	6	3	1
Shivalli Primary Weavers Coop	07	0	0	1	3	2	1
Brahmavara Weavers Coop	02	0	0	1	1	0	0
KHDC	11	0	0	3	6	2	0
Total	59	2	2	16	24	12	2
Percentage	100%	4%	4%	27%	41%	20%	4%

16.2b Graphical Representation of age wise Distribution of Udupi Saree weavers

Age wise Distribution of weavers



Note: Subsequent to the training programme by Kadik trust (NABARD funded), 10 more weavers in the age group of 21 to 50 will join Talipady weavers Co-Op in June 2021.

- Total no. of weavers in the age group 30 – 39 = 4 %
- Total no. of weavers in the age group 40 – 49 = 4%
- Total no. of weavers in the age group 50 – 59 = 27%
- Total No. of weavers in the age group 60 – 69 = 41 %
- Total No. of weavers above age group 70-79 = 20%
- Total No. of weavers above age 80 = 4%

Unless immediate measures are taken to encourage youngsters to take up weaving profession, there will not be any weavers left to weave Udupi Sarees.

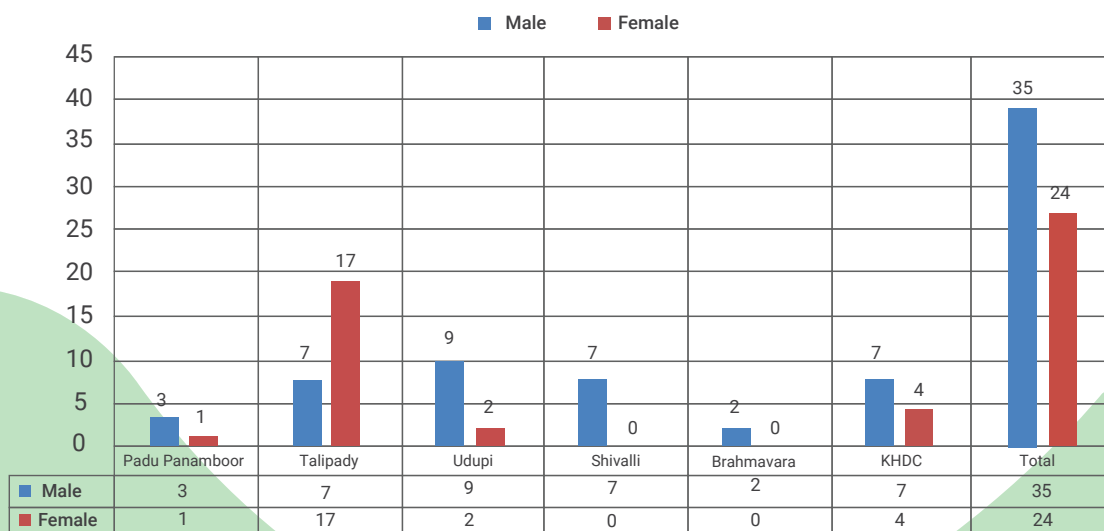
The only ray of hope is Talipady Weavers Society. After the revival efforts by Kadike Trust, some young weavers are undergoing training and joining Talipady Weavers Society.

16.3 Table Showing Distribution of Udupi Saree Weavers Based on Gender, Location, Ownership of the Loom, Community

Name of The Weavers Societies	No. of weavers	Gender		Location		Ownership of the loom		Community			
		Male	Female	Rural	Semi Urban	Own	Soceity	Padmashali	Billawa	Protestant	Kulal
Udapi	11	9	2	7	4	7	2	8	1	2	0
Shivalli	7	7	0	4	3	7	0	5	1	1	0
Brahmavara	2	2	0	2	0	2	0	2	0	0	0
Padupanamboor	4	3	1	4	0	4	0	4	0	0	0
Talipady	24	7	17	24	0	10	14	23	0	0	1
KHDC	11	7	4	10	1	11	0	11	0	0	0
Total	59	35	24	51	8	41	16	53	2	3	1
Percentage	100%	59%	41%	86%	4%	69%	27%	90%	3%	5%	2%

16.3a. Graph showing Gender wise Distribution of Udupi Saree Weavers

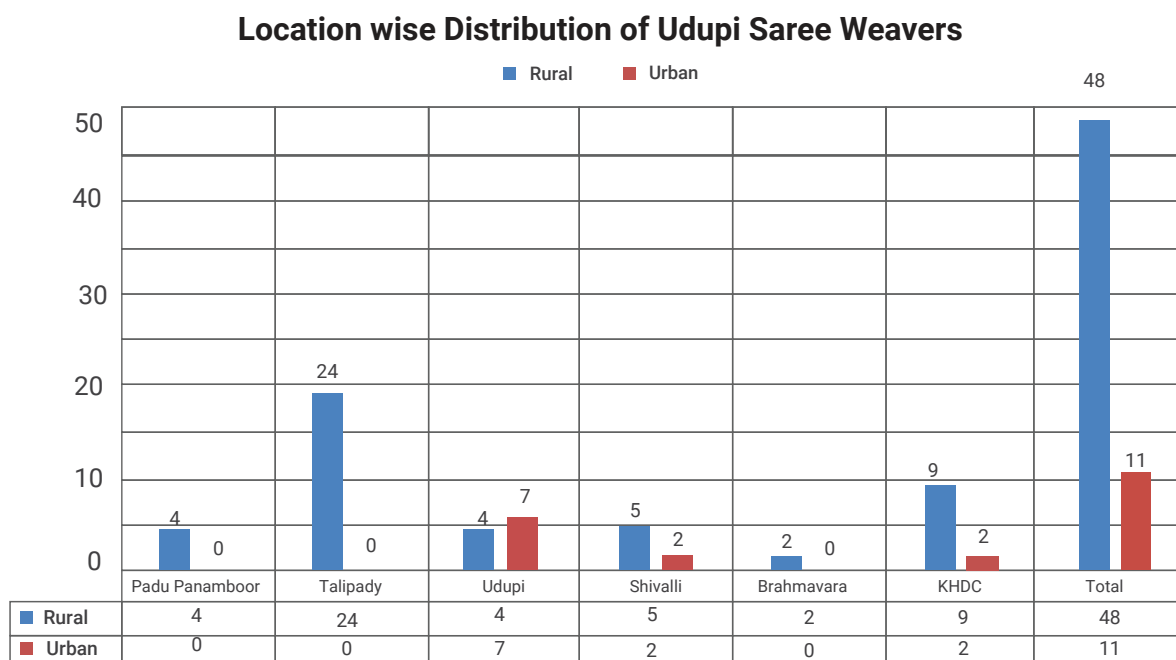
Gender wise Distribution of Udupi Saree Weavers



Around 59 % weavers are Males and 41 % are Females.

At Talipady Weavers Society 71% of weavers are Female Weavers

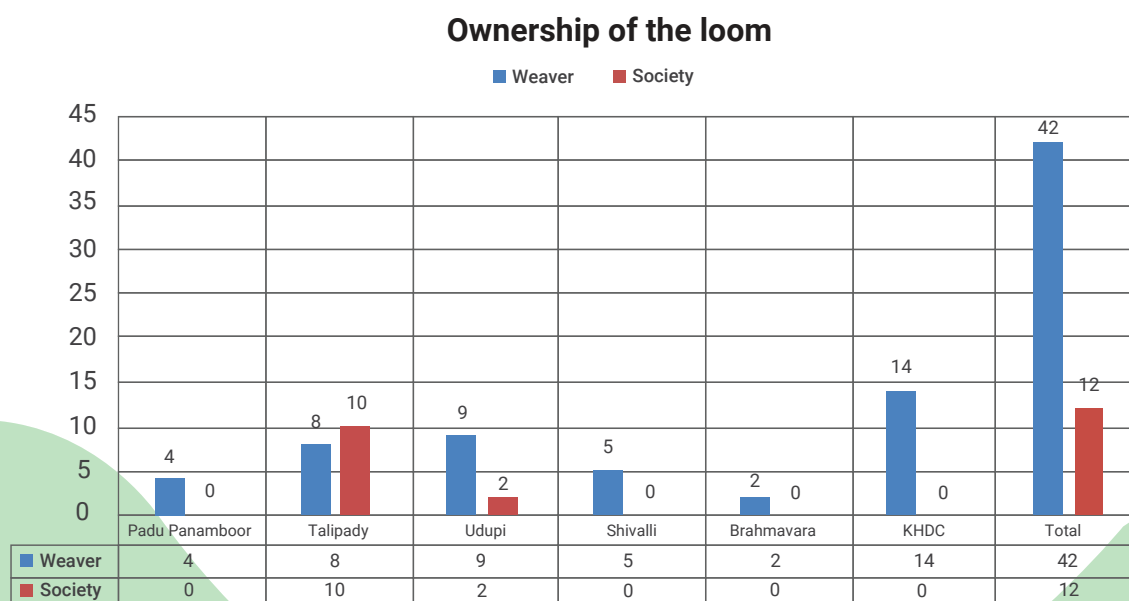
16.3b. Graph showing Location wise Distribution of Udupi Saree Weavers



81 % of Weavers are from Rural area and only 19 % weavers live in Semi Urban area.
All the weavers of South Canara District live in Rural area.

Percentage

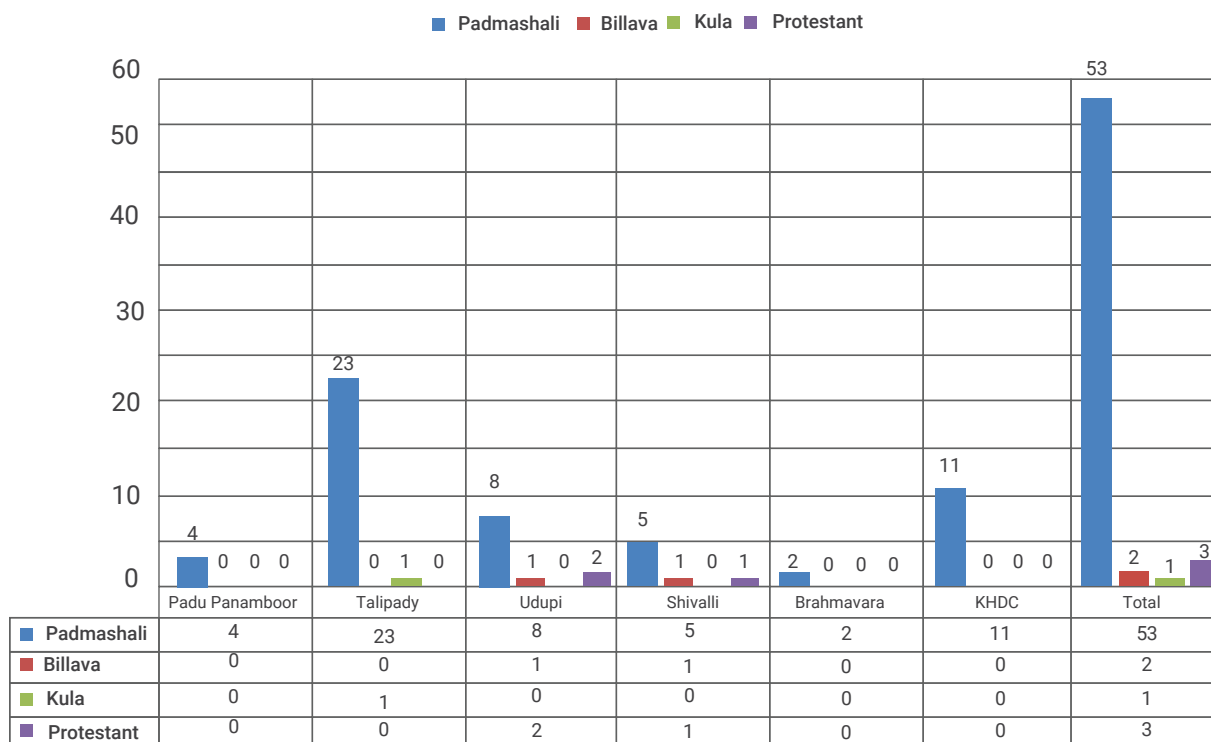
16.3c. Graph Showing Ownership of the loom



78% of the weavers have their own loom and 32% of weavers use the loom provided by weavers Society.

16.3d. Graph showing Community wise Distribution of the Weavers

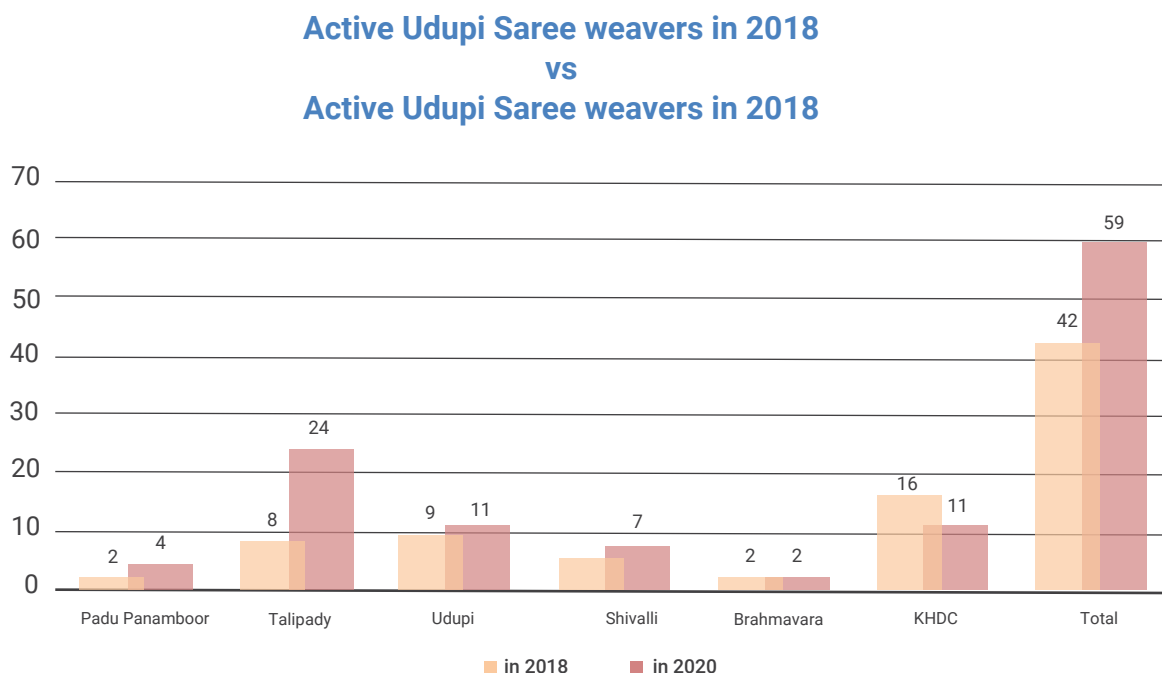
Chart title



There is a dominance of number of weavers from Padmashali community (Weavers Community), accounting for presence of 89%. Only 11 % weavers are from other communities (Billava and Protestant Christians).

In the present scenario, we find youngsters from other communities as well who have started showing interest in learning weaving. In new batch out of 10 two trainees are from other communities .

16.4 Graph showing Number of Udupi Saree weavers in 2018 Vs. Number of Udupi Saree weavers in 2020 at various societies in Dakshina Kannada and Udupi Districts



Note : additional 10 trainees who are undergoing training at Talipady weavers Society are not included in this graph

Graph clearly shows the impact of revival efforts by Kadike Trust at Talipady Weavers Society

Number of active weavers in last two years has increased by 20%. At Talipady Weavers Society, number of weavers have grown from 8 to 24, besides 10 trainees are undergoing training. At Udupi weavers Society, two weavers have come back and at Padupanamboor Society two weavers who were weaving Malabar Mundu came back to Udupi saree weaving. Four weavers move from KHDC to other Societies. Two to Talipady Society and Two to Shivalli Society .

17. Costing

Price of Udupi Sarees are not calculated methodologically. Most of the weavers societies are selling sarees at much lesser price than the actual cost. Added to this is a 5 % GST, which is an additional burden to the weavers societies. The Societies are just managing with the 15% rebate given by the Government.

Production Cost of 5 ½ mtr. Saree

Count	Price (Rs.)	Pallu dyeing	Weavers wage (Rs.)	Winding cost (Rs.)	Warping (Rs)	Profit 30%	Total cost	GST 5%	Cost after adding GST	Actual cost with 15% rebate
40	160	6	440	48	22	202	878	44	922	784
60	256	6	440	78	22	240	1042	52	1094	930
80	350	6	550	106	30	313	1355	68	1423	1210

18. Departmental Schemes

Departmental schemes for weavers, societies and handloom buyers from the Department of "Handlooms and Textiles":

- ▶ Work shed cum housing Scheme
- ▶ Integrated Handloom Training Programme
- ▶ Group Insurance Scheme (Mahatma Gandhi Bunker Bhima Yojana)
- ▶ Health Insurance Scheme (ICICI Lombard)
- ▶ Weavers welfare scheme (Health Scheme)
- ▶ THRIFT Fund Scheme
- ▶ Students Scholarship for children of weavers (Shikshak Sahayog Yojana)
- ▶ Raw material incentive
- ▶ 3% interest loan
- ▶ modernisation of handlooms
- ▶ Interest compensation
- ▶ Loom shed loan waiver
- ▶ Eye test / free spectacles
- ▶ Assistance to participate exhibitions
- ▶ Old loans interest repayment waiver
- ▶ Last rites compensation
- ▶ Nekara Sammana Yojane
- ▶ Marketing Handloom Products 20 % Rebate to buyers (less 5 % GST now)

Following Schemes are not availed by Udupi Saree weavers in recent years may be due to lack of awareness , age factor or scheme might have discontinued

- Workshed cum housing Scheme
- Integrated Handloom Training Programme
- Group Insurance Scheme(Mahatma Gandhi Bunker Bhima Yojana)
- Health Insurance Scheme (ICICI Lombard)
- Students Scholarship for children of weavers (Shikshak Sahayog Yojana)
- 3% interest loan
- Interest compensation
- Loom shed loan waiver
- Eye test / free spectacles
- Assistance to participate exhibitions
- Old loans interest repayment waiver

Some schemes which are still in force are made for ailing weavers Societies. These schemes hardly reach weavers directly.

An important scheme of 20% rebate has come down to nearly 15% after the GST and benefits only handloom buyers. Though it helps weaving industry, the benefit doesn't reach the individual weavers with immediate effect.

Another important scheme - Thrift fund, which is meant for the immediate requirement of weavers has been blocked since many years just due to some technical reason.

Weavers hard earned money is not available for them in needy hours.

Among Udupi and Dakshina Kannada districts, Udupi District has received more benefits in comparison. Dakshina Kannada District has more active looms.

Three years back weavers of KHDC used to get 30% bonus. The same is not available presently. They are not covered under any recent Government Schemes.

19. Special information about Udupi Sarees

19.1. Udupi Krishna decorated in naturally dyed Udupi saree

For the first time “Idol of Udupi Shree Krishna” was decorated with Naturally Dyed Udupi Saree. On 8/5/2020, Udupi Krishna was decorated with Naturally dyed Udupi Saree for Friday Devi Alankaara' special pooja. Paryaya Seer Shree Eesha Priya Theertha Swamiji conducted this special pooja. This Special saree was handcrafted by Artisan Shri Booba Shettigar Mijar, of Talipady Weavers co-op society, under Kadike Trusts 'Save Udupi Saree' initiative.

19.2. Smt. Kamala Devi Chattopadhyay's association with Udupi Saree:

Internationally acclaimed art lover - Late. Smt Kamaladevi Chattopadhyaya, who founded Craft Council of India was originally from Dakshina Kannada District. A close associate of Mahatma Gandhi, she was a great admirer of Udupi Saree.

Amazed by the beauty and colours of a Kase Saree, she personally visited Shri Manjunatha Shettigar of Brahmavara Weavers Service Co-op, who was a master weaver and collected some Kase saree in 60 count. His association with Kamaladevi was widely published in print media at that time. Speciality of Shree Manjunatha Shettigar was that he used to weave topi tene in border. Pallu (with mango motifs) was woven using special technique similar to Ilkal Saree.



19.3. First National level award winner of Udupi Saree Shree Manjunatha Shettigar, Brahmavara



In 1991 Mr Manjunatha Shettigar, Brahmavara was honoured with National Award for Udupi Saree weaving at the age of 71.

85 years old Shree Somappa Jattanna, Udupi Weavers Service Co-op and 83 years old Shree Sanjeeva Shettigar, Shivalli Weavers Co-op Society are the two Senior most Udupi Saree Weavers who are still keeping their loom running. Udupi Saree weaving is still alive only because of the senior weavers like them who are still weaving with dedication and passion against all odds.

Shree Somappa Jattanna (85)



Shree Sanjeeva Shettigars (83)



19.5 National level Awardee Shree Vyasraya Shettigar:

The Crafts Council of India (CCI) has selected Udupi Saree artisan - Shree Vyasraya Shettigar, Padu Panamboor Weavers Co- op Society, for the prestigious National level "Shanta Prasad Award for Excellence in Weaving " for the year 2020. His great skills in weaving has brought him many accolades like state awards for weavers in the year 2006-07 and 2015-16. He was also awarded "Kayaka Prashsati" by Charaka Womens Cooperative, Heggodu in 2019. Many local Institutes have honoured him on different occasions.



19.6 Active Weavers who had obtained State Awards (before 2010) :



Shree Bhavani Shettigar



Shree Nagappa Shettigar



Shree Bhoja Poojary

19.7 Udupi Sarees to Mamatha Banerjee:

Shree Harischandra Shettigar of KHDC had woven Udupi sarees to Smt. Mamatha Banerjee, then Railway minister and current Chief minister of West Bengal.



19.8 Uttama Nekara Award by Kadike Trust

Shree Ananda Shettigar, Smt Mohini Shettigar and Shree Nagappa Shettigar were honoured with “Uttama Nekara Award “ by Kadike Trust.



19.9 Total No. of Skilled Udupi saree weavers who can weave complex 80 count Saree is only 8

- 1) Vyasarayya Shettigar, Padupanamboor WSCS
- 2) Sanjeeva Shettigar, Talipady WSCS
- 3) Venkatesha Shettigar, Talipady WSCS
- 4) Purushottama Shettigar, KHDC
- 5) Dombayya Shettigar, KHDC
- 6) Harischandra Shettigar KHDC
- 7) Sitharama Shettigar, KHDC
- 8) Suresh Shettigar, KHDC

Three weavers of Udupi Weavers Society weave 80 x 60 Sarees

- 1) Ebenezer Satyarthi
- 2) Manjunatha Shettigar
- 3) Geetha Shettigar

19.10 Traditional Drape

“Traditionally, these sarees were draped in a style which did not require the use of a petticoat. Instead of tucking the front pleats inside like in the nivi style, here, the front pleats are left on the outside while making a tuck on the left side using the excess pleat fabric.”

Manisha Shettigar
Student, NIFT, Hyderabad



20. Market Analysis

Pricing: At present Societies are selling Udupi sarees at very low price. Actual cost of production has not been calculated methodically for many years. 60 count Udupi sarees are sold between Rs 850/- – Rs.1000/- with 20 % rebate and 5% GST 80 count sarees are sold between Rs.1500/-1700/- with 20% rebate and 5% GST. (After Kadike Trusts’ efforts eco conscious distant buyers are purchasing sarees for better prices).

Udupi sarees are hand woven, use 100% cotton and are eco-friendly. Price can be pegged higher than the rate at which societies are currently selling them. The extra profit earned in this manner can be shared with weavers.

21. Brand awareness:

Until power loom sarees arrived here, Magga Saree (Udupi Saree) was worn by everyone from working class to elite class as daily wear. Udupi Society represented all other societies of Undivided South Canara in North Karnataka market. Therefore, these sarees were known as “Udupi saree”. And there was a good demand for these Udupi Sarees.

After the onslaught of power loom, sarees in attractive design, colour and convenience of easy washing and drying, people gradually started using power loom sarees and almost stopped using Udupi Sarees. It was considered as “Magga seere” by locals suitable only for working class and old ladies. Udupi saree was not considered as a brand till recently. Enormous efforts were taken up by Kadike Trust by creating “Save Udupi Saree Campaign.” A logo was created for brand “UDUPI SAREE” by famous designer Mr. Sachidananda Mysore. Sarees produced at Talipady weavers Society comes with attractive label with GI logo, Weavers name with photo and product details.



**Sarees produced at
Padupanamboor Weavers Society**



**Sarees produced at Udupi Weavers
Society**

Campaigns were conducted through Press conferences, participation in exhibitions, Presentations, Social media platforms like Face Book, Twitter, Instagram and WhatsApp. This awareness campaign of Kadike Trust resulted in good demand from across the country and from locals. Special products like naturally dyed Udupi sarees in 60 and 80 counts are woven and marketed as limited edition products for which there is a huge demand.

22. Product usage

There is positive feedback from customers from all over India, appreciating uniqueness of Udupi saree like simple designs, softness, light weight and colour combination. After the revival initiative by Kadike Trust, butta sarees and 80 count sarees were reintroduced at Talipady Weavers Society. There is high demand for naturally dyed sarees, contemporary sarees and Yaksha sarees. Customers are pre booking naturally dyed sarees and Yaksha sarees. Custom made sarees also have good response from the buyers. Draping Udupi sarees has become a trend. Udupi sarees are chosen to celebrate special occasions and to honour guests.

22.1 Customers feedback in various platforms :

- They are eco-friendly
- GI tagging has enhanced the value of sarees
- Udupi sarees are easy to drape and are comfortable
- These sarees are light in weight and are of very good quality
- Gives elegant look
- Sarees are simple but beautiful.
- Only small changes in design and colour combination need to be done.
- High demand for 80 count sarees
- Some prefer rough textured 40 count sarees
- High demand for naturally dyed sarees.
- Udupi saree has a brand name and logo

Sarees produced at some Weavers Society now carry artisans name and picture. This has created lot of positive impact. Buyers are happy to know the hands behind their beautiful sarees.

22.2 Draping Udupi saree is a trend now:

Draping Udupi Saree has become a style statement. People from different walks of life love to drape Udupi sarees.



Ms.Suman Gowda, Cine artist
Weaver: Smt.Sarojini Shettigar



Ms.Sharada, Desi Trust
Weaver: Shree Somappa Jattanna



Ms.Shylini Saans, Principal
New age School, Bangalore



Ms.Shalini, Bangalore
Weaver: Shree Vyasaraaya Shettigar

Udupi Saree is chosen to celebrate Special Moments



**Mr.Nishantha gifted Udupi Saree to his mother Janaki Shrinivas, Writer, Goa for her B'day.
Weaver: Shree Booba Shettigar**



**Ms.Mrudula, Counsellor, chose Udupi Saree to receive her Graduation Certificate.
Weaver: Shree Ananda Shettigar.**

22.3 Udupi Sarees were Chosen to honour guests at various occasions:



**Famous Dancer Smt. Vijayanthi Mala was honoured at Keremane Natotsava with Udupi Saree.
Weaver : Shr. Sanjeeva Shettigar**



Dept.of Fashion, Ramaiah University of Applied Sciences honoured Commissioner for Textile Devpt and Director of Handloom and Textiles , Shri Upendra Pratap Singh IFS, with Udupi saree woven by Shree Venkatesha Shettigar in their programme

22.4 "Know your weaver":

Knowing the hand behind the beautiful sarees helped customers to develop special bonding with Udupi Sarees and its artisans.



Ms. Reena, Mumbai happy to meet artisan Shree Sanjeeva Shettigar



Smt. Visahlakshi Tallur happy to buy saree woven in front of her from Smt. Bharathi Shettigar

22.5. The band attached to saree with weavers details and description of sarees created positive impact:



22.6. Awareness among Weavers Community:

Weavers Community who were hesitant to drape their own weaves now after revival campaign started feeling proud about their heritage and started to drape Udupi saree more regularly. Around 130 woman of Weavers Community draped Udupi saree for a religious ceremony at Shree Veerabadra Mahammayi temple, Manampady, Mulky on 29th February 2020 with pride.



Weavers, members, staff of Talipady Weavers Society now proudly drape Udupi sarees for every occasion.

Naturally dyed Udupi sarees attracted lots of attention and are in high demand.



Nayana Pai, Entrepreneur, Mangaluru
Woven by: Bharathi Shettigar



Poornima Dubai
Woven by: Sanjeeva Shettigar

22.7 Udupi Sarees becoming favourite of locals too ...



**Entrepreneur Sambavi Bhandarkar,
Udupi**



**Teacher Vimala with her family at
Kundapura.**



Ms.Vani Jyothi, Teacher Vittla



Ms.Rajeshwari, Lecturer, Mangaluru

23. Training Programmes

23.1 Suvarna Vastra Neethi (2008 – 2013)

The Handloom and Textiles Department had conducted series of 6 months Training Programmes at different places of South Canara and Udupi districts from 2008 – 2013 for many aspirants under the pilot programme, “Suvarna Vastra Neethi”.

The department had supplied yarns and loom to the new trainees after the training. Unfortunately, due to lack of support and follow ups, no assistance in procuring yarns and selling the products, all had discontinued weaving and shifted to other profession. After the revival project, few of the trainees have come back to weaving. Many have shown interest in coming back if proper support is given.

The looms supplied by the department were not of good quality and were smaller in size and were not suitable for weaving Udupi Sarees.

23.2 Training programme by Kadike Trust for new and come back weavers at Talipady Weavers Society 2018:

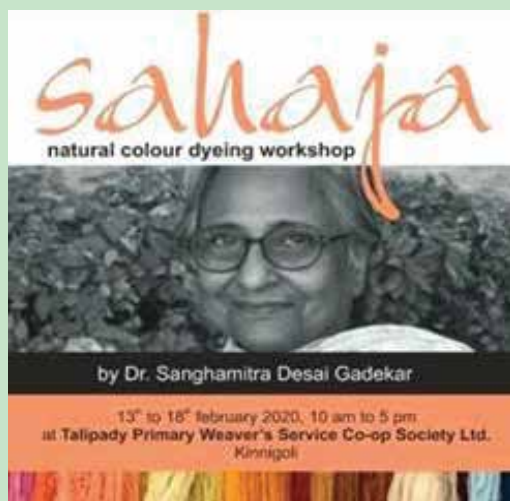
After 2013, no efforts were made to bring the young workforce into weaving. Only 42 weavers in the age group 55 to 83 were active in 2018. Weavers Service Centre had a training programme scheme, but subject to following conditions:

- Minimum age to get trained is 45 years and Minimum number of trainees -20.
It was difficult to organize the training programme.

In this situation in the year 2018, Kadike Trust in association with Talipady Weavers Society conducted short term refreshing training programme for around 9 trainees. This encouraged 4 weavers to come back to the weaving profession.

23.3 Natural Dye Workshop – February 2020

In an attempt to make Udupi saree eco-friendly, Kadike Trust conducted 6-days workshop on natural dyes in association with Ananda Tulasi Vana Trust, Adamaru Mata Udupi at Talipady weavers society Kinnigoli. Dr. Sanghamitra Desai from Vedchi Gujarat was the resource person.



23.4 Skill development Training programmes for the weavers of Udupi Saree by Kadike Trust funded by NABARD - 2020

Kadike Trust organised a training programmes funded by the NABARD at Talipady Weavers Society. Training programme started on 13th March 2020. Ten trainees successfully completed and have been employed by the Talipady weavers Society.

Second skill development programme is organised by Kadike Trust with NABARD grant at Talipady Weavers Society . It started on 09/12/2020. It will be conducted for the duration of six months.

In this training programme 20 trainees will be trained in different aspects of handloom weaving for a period of 6 months. Among thes 10 trainees are from earlier batch.

During this training programme trainees will be engaged in all aspects of weaving including pre loom and post loom processes.

Pre loom course: Charaka winding, dyeing (natural and AZO free), yarn winding, designing, warping, dressing loom, denting and drafting.

Weaving: basics, motif weaving, 80 count, cut border, dobby techniques.

Post loom course: embroidery, block printing, tie & dye, labelling and packaging.

This will make the trainees perfect in all aspects of weaving and value addition of the product which will end up in creating a better market opportunity.

During training period prominent people from different walks of life will be invited to give talks on various subjects like life skills, personality development, Health, Social menace, savings, sustainable living, kitchen gardening etc.

This Whole training programme will groom the trainees into confident individuals armed with knowledge and skills along with providing permanent sustainable livelihood for the youths of this region.

Trainees are in the age group 21 to 57 . First time after two decades young weavers showing interest in weaving profession. After the completion of training programme number of Udupi saree weavers will increased to 70 in two distrits.





Ikat , Block printing ,embroidery Training are given to weavers trainees to enhance their skill. These 20 trainees in the age group 21 to 57 are our hope in reviving Udupi Saree weaving. They need to be given all kind of support so that they continue in the weaving profession happily .

24. Carpentry Work of Looms

Carpentry work is one of the main jobs involved in Udupi Saree weaving. Skilled carpenters are hard to find these days due to the recent activities in real estate. Carpenters who worked on handlooms shifted to more rewarding construction carpentry work. Handlooms need regular maintenance; this requires skilled workers who are familiar with weaving techniques. Other tools like brush, bat, ladder and haasu chakra need maintenance too. Low wages in this work has driven away the good carpenters from this field.



Shree Devaraya Acharya, Carpenter



**Setting up looms at Talipady Weavers Society
in new loom hall meant for training**

25. SWOT Analysis:

Strengths

- 1) Eco friendly product
- 2) 100% cotton material
- 3) Handmade
- 4) Amazing durability
- 5) Unique features
- 6) Udupi Saree is GI tagged
- 7) Working from home is possible
- 8) Good demand for the Udupi sarees
- 9) Suitable for all
- 10) Can be easily modified according to the current trends
- 11) Comfortable drape
- 12) Increased awareness and demand for eco friendly products now
- 13) Success model of revival at Talipady Weavers

Society

Opportunities

- 1) Branding factor can be further exploited
- 2) Natural dyeing area can be explored
- 3) Online platform usage
- 4) Youngsters can be encouraged to consider weaving as part time profession along with other job.
- 5) New contemporary designs in the saree
- 6) Ikat design
- 7) Simple Hand Embroidery works on sarees will increase the value of the saree
- 8) Warp length can be reduced to increase the varieties of the saree.
- 9) Handholding by Kadike Trust, VTPC, NABARD, SELCO
- 10) Increasing awareness
- 11) Experiencing the process of handloom weaving
- 12) Less job opportunities in other fields after pandemic and economic crisis
- 13) Tourism possibilities due to heritage value

Weaknesses

- 1) Number of active weavers is only 54
- 2) Age -85% of them are above 65 years
- 3) Low Production rate
- 4) Low remuneration to the weavers and supporting staff
- 5) Profit margin is very less
- 6) GST
- 7) Unattractive profession
- 8) Old design
- 9) Complexity of weaving
- 10) Shortage of supporting staff
- 11) Majority of youngsters feel these sarees are not trendy

Threats

- 1) Competition from cheap power loom products
- 2) Fake products
- 3) Changing fashion trends
- 4) Low rate of production
- 5) Change in living conditions
- 6) Non availability of skilled carpenters
- 7) Scarcity of tools and materials
- 8) Scarcity of man power for pre loom works
- 9) Loss of rental income due to Covid situation to weavers Societies
- 10) Economic crisis

25.1 STRENGTHS:

1) Eco friendly product: Handloom clothes like Udupi Sarees are eco friendly, because there is no use of non-renewable energy in handloom weaving. Natural waste materials like coconut shell, fire wood, etc., are used for scouring (boiling) the yarn and making dye bath. Bamboo poles are used to mix the dye and to dry the yarn.

2) 100% cotton material: Udupi sarees are made with genuine single ply combed cotton yarn supplied by Government authorised cotton yarn suppliers.

3) Handmade: Udupi sarees are locally produced and are handmade.

4) Durability: Udupi sarees last longer like any other cotton handwoven sarees. After the use these sarees normally are used as bed spreads, baby wraps and later as kitchen towels and finally they get decomposed without leaving any residue.

5) Unique features: Udupi saree weaving has some unique features like applying starch on warp called loom sizing in order to prevent abrasion while weaving. This helps in making very fine sarees in single yarn. Another main feature is tie and dye method in pallu making and cut border technique in border formation. These sarees are made with 40, 60 and 80 counts for warp and weft in frame looms called Malabar Frame Looms with fly shuttles. These looms are made with good quality heavy timber. Looms are also equipped with dobby for motifs called Butta on the body of sarees.

6) Udupi Sarees are G I Tagged product: GI tagging has made Udupi Sarees presence visible in global market. It has protected the Udupi Saree from fake products.

7) Most of Udupi Saree weavers work from their own home. This helps in saving lot of time and gives flexibility of timing. This arrangement has helped weavers in carrying on their work from their home in present Covid 19 situation.

8) Good demand for Udupi Sarees: Now Udupi sarees are in good demand from all over India.

9) Saree is suitable for any age group : Udupi Sarees are draped by any age group now, after the continued efforts of Kadike Trust in giving wide publicity about Udupi saree in various media platforms.

10) Easy to modify: Design and colour can be modified according to current trends. Many modifications can be done with the weft easily so that each saree can look totally different from one another.

11) Comfortable drape: According to customers, Udupi sarees are suitable for both modern and traditional drape. And above all, it is comfortable.

12) Increased awareness and demand for eco-friendly products: Udupi Saree fits this category perfectly.

13) Can be revived: The success model of revival work is palpable at Talipady Weavers society that can be tried in other societies also.

25.1 WEAKNESSES:

1. Number of Weavers: Number of active weavers presently are only 54, even after the continued efforts of the Revival Project.

2. Age: Most of the weavers are above the age of 65 years.

3. Low production: Production/volumes are less as many weavers are irregular in weaving because of the family commitments and old age.

4. Low remuneration: Remuneration is still low compared to other non-skilled jobs even after the recent hike due to revival work.

5. Profit margin is very less: There is not much difference between the cost of production and selling price. Societies are surviving because of the rebate.

6. GST: The recently applied new GST rule has resulted in increased price, further squeezing the margin for the societies and decline in purchase.

7. Unattractive profession: Youngsters are not easily attracted to this job because the job needs to be stuck at home or to one place.

8. Old designs: Age old designs weaved by some aged weavers who do not show enthusiasm in change of design, sometimes become a hindrance in marketing.

9. Complexity: Complexity of weaving keeps away new comers to this profession.

10. Shortage of supporting staff: Due to nuclear family and family members involved in other profession, weavers do not get supporting hands to do pre loom works like winding, warping etc.

11. Majority of youngsters feel these sarees are not trendy.

25.2 OPPORTUNITIES:

1. Branding: Area of branding can be exploited further

2. Natural dyeing: Natural dyeing will enhance value addition.

3. Online Platform: Online platform can be penetrated further.

4. Part time weaving possibilities for youngsters: Youngsters can be encouraged to consider weaving as part time job along with other professions.

5. Contemporary designs can be introduced: It is easy to change design within the framework of GI specifications

6. Ikat design: A design like ikat, which was once attempted, can be reintroduced to get a new breeze of change in Udupi Saree

7. Value addition: Value enhancement can be done with simple hand embroidery

8. Warp length: Warp length can be reduced to get frequent changes in design.

9. External Support: Hand holding by NGOs and Government Institutions like Kadike Trust, VTPC, Nabard and SELCO.

10. Eco Consciousness: Increased awareness and demand for eco-friendly products among general public due to concern for environment.

11. Experience Weaving: Customers can be invited to experience the process of weaving which will make them understand the workmanship involved behind each saree they drape.

12. Less job opportunities in other fields after pandemic and economic crisis: This new situation can be utilised to attract youngsters to the weaving profession.

13. Tourism possibilities due to heritage value: There is ample scope for developing centres as heritage destination

25.3 THREATS:

1. Power loom products: Constant competition by cheap power loom products

2. Fake Handloom clothes: Fake products in market in the name of Udupi Saree

3. Changing fashion trends: Saree draping is slowly being taken over by other kind of apparels due to change in fashion

4. Low Production rate: Low productivity due to many reasons like personal problems of aged weavers

5. Lifestyle: Change in living conditions now demands space of loom at homes for other purposes.

6. Shortage of carpenters: Non availability of skilled carpenters for repair and refurbishment of looms

7. Shortage of materials: Scarcity of tools and materials like starching brush, fat and other tools

8. Shortage of supporting staff: Scarcity of manpower for pre loom works. Winding assistants are hard to find these days. Weavers time goes into non-skilled work like winding yarn and other such work. About five people are needed to do pre loom warping and it's hard to get five experienced people in the locality since most of the weavers have left the job long back.

9. Covid: Loss of rental income to Weavers Society due to Covid Situation. Customers hesitate to visit sales counters.

10. Economic crisis: Buying power of customers are decreasing due to current economic situation.

26. Roadmap for future interventions

Future interventions could be as under:

1. Number of weavers should be increased at any cost

- a) Current weavers should be retained in their profession.
- b) Encourage the weavers who left the profession to come back
- c) New weavers should be brought to field

i. For retaining the current weavers following measures should be taken immediately:

- Wage compensation should be provided.
- Remuneration must increase in all societies.
- Sufficient pension schemes should be introduced.
- Health insurance should be provided.
- Yearly bonus should be given as it was normal practice in earlier days.
- Experienced weavers should be recognised and honoured.
- Problems associated with THRIFT Fund should be resolved. Weavers are not able to use their own savings due to some technical problems.
- Banks should consider giving them small soft loans. Presently they don't get loans because of the age factor. But this profession should be considered as a special case because of the importance of saving the tradition and also taking into account that most of the present weavers are weaving since the past seventy-five years and some are eighty plus.
- Training session should be conducted regularly for the younger generation by these experienced artisans before they stop weaving. Transferring the knowledge to younger generation is more important than productivity.
- Recognition through media and other form should be showcased.
- Weavers societies should support them in solving day to day problems like logistics of raw materials and reaching finished

ii. Encourage weavers to come back

- Comeback weavers should be given special incentives
- Special recognition should be given by honouring them
- Most of them do not have their own loom shed. Support should be given to build loom shed

iii. Encouragement to New weavers:

- New weavers should be brought to field by imparting proper training with stipend and other perks. In the absence of this, the profession may not look interesting to them because of long tenure of training period. This should be a continuous process.
- Young people should learn this complicated art before the current old generation of weavers quit the job because of the average age of 65 years.

2. Bring dignity to the profession: Weaving should be promoted as a dignified profession like art so that the younger generation can take up the job proudly and current weavers continue the job happily.

3. More support to weavers: Weavers who want to continue to work from home should be given all basic facilities like looms and sheds. For this purpose, low interest loans should be provided without counting on their age, because most of the weavers are weaving past their 80 years and still going strong. Considering the urgency of saving this rare profession, Udupi saree weaving should get priority and considered as special case.

4. Reintroduce Scholarship Programme: Scholarships should be given to children of weavers and supporting staff up to PUC.

5. Bonus and Special incentives to weavers: KHDC weavers used to get 10% bonus three years back. It should be reintroduced since they do not get any other kind of support or remuneration for pre loom and repair works. Special incentives should be given to Udupi Saree Handloom Weavers

6. Free hand to Societies: Societies should get more free hand with lesser departmental interference. Unnecessary paperwork and submission should be avoided.

7. G. I. Authorisation: All weavers societies and individual weavers should get G I Authorised User Registration at the earliest.

8. Handloom Mark: Handloom Mark should be granted to Udupi Sarees immediately

9. Effective Pricing: Pricing of Udupi saree should be recalculated methodically. All the Societies should sell their products at a uniform fair price. Now every society sell their product for different rates.

10. Branding: A common logo and good labelling should be used. Udupi saree doesn't have a common logo. Different societies have their own logos and different types of labelling. Talipady Weavers Society and Padupanamboor Weavers Societies with the support of Kadike Trust are using Special Band with attractive logo designed by a famous designer. The band contains the weavers name and photo along with the description of the saree. This has enhanced the brand value of the product and evoked overwhelming response by the customers. Now Udupi Weavers Society is also following this model and using weavers photo and name on some of their high end sarees.

11. Fake handloom products: Fake handloom sarees are sold everywhere. This should be countered with strict measures. This not only misuses the government subsidies but also floods market with cheap products. Fake Udupi sarees are also in circulation in the market. This should be confronted with law and order procedures under GI infringement.

12. Heritage Value: Udupi saree should be promoted as a heritage product of twin districts. Government and Private institutions, college, School etc. should encourage employees to wear Udupi sarees at least once a week.

13. Proper showcasing of Products: Udupi saree should be showcased in religious places, airports, railway stations and other such public places to gain attention of customers and to make it easily available.

14. Immediate intervention in dyeing required: Dyeing of Udupi saree is an important factor in Udupi saree weaving. Presently dyeing is done with chemical colour pigments. Even though the chemical colours give vibrant colours to sarees, it has long term health hazard effects on dyers. There are only three aged dyers working in three weavers societies together. Two dyers are in the verge of retirement. Unless new trained dyers are appointed, there would be shortage of dyers soon. Dyeing process needs immediate intervention in Udupi Saree weaving. Dyeing and training in both chemical and natural dyes should be imparted immediately to youngsters.

15. Introduce AZO free dyeing: Hazardous AZO dyes used for dyeing yarns should be replaced by AZO free reactive dyes. Dyers should be given special training to use reactive dyes.

16. Introduce Natural Dyeing: To get Udupi Sarees eco-friendlier, Kadike Trust started to promote naturally dyed Udupi Sarees. The Trust arranged to get yarns dyed from other natural dyeing units for Talipady Weaver Society, although it is expensive, compared to chemical dyeing. The Trust marketed the product aggressively throughout the country for a higher price. Compared to chemically dyed sarees, these naturally dyed sarees have good demand from all over the country. There are very few players in the field of naturally dyed cotton sarees. Trust organized a natural dyeing work shop at Talipady Weavers Society by expert in the field, Dr. Sanghamitra Desai Gadekar, from Vedchi Gujarat. Support should be given to societies to go for natural dyeing.

17. Natural Dyeing Unit and Research Centre: Natural dyeing should be supported and at least one Society should have facilities for natural dyeing. The dyer of Talipady Weavers Society had undergone training on natural dyeing. They are already producing natural dyed sarees with external support. And there is high demand for naturally dyed sarees. In immediate future, Talipady Weavers Society needs a full-fledged natural dyeing unit and research centre since the other societies also will have to depend on Talipady society.

18. Reintroduce Ikat design: Support and training should be given to reintroduce Ikat designs for Udupi sarees as it was practised earlier in the past. This will enhance the beauty of the simple Udupi sarees and will fetch better price.

19. Supply good quality yarns: Good quality yarns should be supplied to weavers.

20. Interaction with artisans: Regular meetings should be arranged between weavers, society and department to discuss the problems faced by weavers and society.

21. Recognition: Performing society and weavers should be rewarded regularly to encourage weaving.

22. Exhibition: Finance support should be provided to weavers societies to organise exhibitions at various locations.

23. Brochure and hand outs: Support should be given to weavers societies to prepare brochures and handouts on Udupi sarees to reach more customers

24. Awareness Campaigns: Awareness Campaigns, talks, seminars should be conducted at various organizations and Institutes on importance of saving Udupi Sarees.

25. Support to NGOs: Support should be given to NGOs and individuals who are working for the revival of Udupi Saree weaving.

26. Virtual Market: Common virtual market can be created representing all weavers societies to get global market attention to Udupi saree

27. Export potential of Udupi weaves: GI tagged Udupi sarees have all the credentials to make its presence in export market. Udupi sarees being a eco-friendly heritage valued item can be promoted in N R I circles outside India. Genuine Pure cotton and soft texture is another advantage of these sarees. Thousands of Indian people from Dakshin Kannada and Udupi Districts live in foreign countries. They have immense emotional attachment towards things of their own Soil. There are lot of South Indian and Karnataka groups in America alone, for example - AKKA, BANA, etc. These can be targetted to promote Udupi Sarees. Some societies can consider getting Export License for this purpose.

28. Heritage Centre: Talipady Society has Weaving, Dyeing, winding, retailing and training facilities. It can be developed into a tourist destination with a guest house since it has all facilities under one roof. This can be promoted as a heritage centre of twin districts for weaving and can attract visitors to have hands on experience with stay. Interested persons can also learn weaving and natural dying (Explained Under separate head)

29. Awareness Programme: Awareness programme to youth and locals should be organised to promote Udupi Sarees. People should be made aware of cultural heritage and eco-friendly aspect of handloom products like Udupi Sarees.

30. Social Media: Online platforms are powerful media to reach today's generation. Kadike Trust has created Facebook page "Udupi Saree Revival" to disseminate information about Udupi sarees which has very good reach and followers from all over India. Through Instagram and twitter accounts, information on Udupi sarees is shared. These platforms can be utilised to spread awareness about Udupi Sarees.

31. Explore new weaving centres: There is a group of youngsters in a remote village in Byndoor. Some of them are trained in weaving under Suvarna Vasthra Neethi. This group refrained from weaving for lack of support from department and local weavers societies. This group can be developed into a good centre of weaving if supported in all aspects like logistics, marketing and administration.

32. Revival of non functioning Weavers Societies : Three weavers Societies ; Basrur PWSCS , Mangalore PWSCS, Mijar PWSCS (non operative) are showing willingness to restart the handloom activities. They should be given all kinds of supports .

27. Udupi Saree Revival Project by Kadike Trust

Success Model of Udupi Saree revival efforts by Kadike Trust at Talipady Weavers Service Coop Society:

Udupi saree weaving which is nosediving and towards the verge of extinction, got a timely handholding by Kadike Trust. The Trust formed by a group of like minded people has the objective of "Nurturing ecologically sustainable rural livelihoods".

When Kadike Trust entered into the scenario of Udupi Saree weaving with revival intentions, Talipady Weavers Society, Kinnigoli, Mangaluru, eagerly joined together. When the trustees of Kadike Trust visited the society for the first time there were only two aged weavers at the society premises (one of them was about to discontinue) and six were weaving from home and average age of weavers was sixty five plus.

Now after the revival efforts by the trust there are eighteen looms in the society premises. Ten weavers are recently trained by the Kadike Trust with Nabard grant and joined Talipady Weavers Society. Twenty trainees are undergoing training now out of which ten are recently trained and ten are new . They are in the age group 20 to 57. Young people in their thirties joining Udupi saree weaving is happening after two decades. Some weavers who had left the job have come back to weaving. Kadike Trust handholds Talipady weaver's society in every aspect.

First challenge was to clear the stock with good margins since the products were priced poorly without methodology. This was done through marketing the products across the country through internet platforms with comparison of pricing with other handloom products. Trust encouraged society to raise the weavers wages assuring them about marketing the products for better price.

Attractive label designed by reputed designers from Mysuru with weavers names and photos was introduced, which received an overwhelming response by customers with “Know your Weaver” theme.

Trust regularly honours weavers with “Uttama Nekara” awards which has given a boost to the morale of weavers by recognition in their social circles. Trust has also regularly recommended weavers names for awards conferred by other NGOs and departments as per the merits of weavers of different societies. Trust ensures that focussed Media attention is given to weavers and Udupi sarees whenever there is any news.

First weaving training was conducted by the Trust for new and comeback weavers with own funds. Subsequently, NABARD grant was given for training which is still going on. Some real talented artisans have come back to weaving, with minimum wage assurance by the Trust, as per their specialisation.

Due to growing awareness about sustainable products in the present times, Trust initiated the production of Naturally Dyed Udupi Sarees, which became an immediate hit in the market. Trust arranged a natural dyeing training program at Talipady Society by experts in the field from Gujarat.

Trustees participated in many handloom events personally to increase the awareness about Udupi Saree. Trust also encouraged society office bearers to participate in similar events in other states too. Trustees have presented papers in seminars about the importance of revival of Udupi saree. Trust coordinated with Visvesvaraya Trade Promotion Centre, Government of Karnataka, in getting the G I Authorised User Registration for Talipady Weavers Society from the GI Registry, Govt. of India. Trust conducts awareness programs in the Society for weavers on matters related to health, alcoholism and other social issues.

Trust invites people from different walks of life to get hands on experience of handloom and to interact with weavers. This has resulted in creating local market and increased the spirit of individual weavers. Trust has helped many individual weavers including weavers from other societies too in health related issues. It has arranged a small fund for unexpected needs of weavers and staff of Talipady Weavers Society.

Trust has contributed looms to Talipady Society and helped weavers in time of natural calamity and pandemics. It has helped weavers in building loom shed at their residence. Trust is supporting Padu Panamboor Society in marketing their products. As a result, two weavers who were weaving Malabar Mundu have come back to Udupi Saree weaving. Trust promoted 'Kase seere' as Yaksha saree of Shivalli Society when the stocks piled up because of pandemic. These efforts are already showing results, sales have increased in many societies, weavers have come back, young weavers are trained and appointed, Udupi saree brand has been created afresh with a totally new approach and most importantly weavers are happy now because of the recognition and increased wages.

Revival efforts through Social Media has resulted in good demand for Udupi Sarees from all over India.



Along with weavers supporting staff also honoured. Honoring Mr. Ananda Shettigar for his expertise in warping.



Presenting Paper on "Udupi Saree Revival" at a SELCO Foundation Programme.



Organized 7days Natural Dyeing Workshop.
 Interaction with Sangamitra Desai, Gujarat
 & Santosh Koulagi Melukote



Inauguration of training programme orga-
 nized by Kadike Trust with NABARD grant

Udupi Saree Revival Facebook Page : <https://www.facebook.com/kadiketrust>

Print Media Presence:

Trust ensures that focussed media attention is given to Udupi Sarees and weavers. Udupi Saree weaving has received wide publicity and increased the morale of weavers.

Deccan Herald



The Hindu



Prajavani



Vijaya Karnataka



Indian Express



Hosa Digantha



28. Various Programmes Organised by Handlooms and Textiles Department and VTPC to promote GI tagged Udupi Sarees in association with Weavers Societies of Dakshina Kannada and Udupi Districts and Kadike Trust in last two years.



05/07/2019: Handloom and Textiles Department along with Visvesvaraya Trade Promotion Centre (VTPC) jointly organized an awareness programme on GI registered Udupi Saree products on 5-7-2019 at Talipady Weavers Society. Representatives and weavers of all weavers societies and Kadike Trust participated in the program. Various suggestions were given by the participants for the revival of Udupi Saree Weaving.



Shri S R Satheesha, Managing Director, VTPC and Shri Yogesh, Joint Director, Handloom Dept., assured support from their department for the revival of Udupi Sarees.



07/08/2019: Handloom Day was celebrated with Jatha and awareness programme about Udupi saree. Senior weavers of all weavers societies were honoured at Kinnigoli.



25/07/2019: Former Commissioner, Dr. M.R.Ravi, Department of Handlooms & Textiles, assured Udupi Saree weavers and Societies with various revival schemes.



20/12/2019: Then JD Mr.Yogesh conducted a meeting at Udupi Weavers Society with representative of Weavers Societies and Kadike Trust to discuss action plan to revive Udupi Saree Weaving.

29. Exhibitions

Udupi Sarees were showcased at various National level and Regional Exhibitions which captured good attention.



National level Craft Council programme at Hasta Shilpa, Manipal.



Rotary Club, Manipal



At Buyer Seller meet organized by NABARD at Bengaluru with Charaka and Desi Trust.



At Reverse Buyer Seller Meet, Kolkatta, Talipady WSCS and Udupi WSCS represented all the weavers societies.



First time in the recent history of Udupi Saree, an exhibition was organized at a state level sports meet of Padmashali Community.

Talipady Weavers Society represented all the weavers Societies and created awareness among communities.

30. Heritage value and tourism opportunity

There is immense possibility of developing Talipady Weavers Service Cooperative Society, Kinnigoli into a Tourist centre. Handloom being one of the oldest traditional livelihoods of India always fascinates handloom enthusiasts.

GI tagged Udupi saree is one of the rare and pure cotton handloom sarees which is traditionally made and is an authentic product. Talipady Weaver's Society, Kinnigoli, where the revival work is being done by NGO - Kadike Trust is already in the limelight. Being the only society of Udupi saree weaving to get GI tag Authorised User Certificate so far, Talipady Weavers Society is equipped to showcase itself in the global handloom market. Talipady Society is closest to airport and seaport.

With many tourists visiting in peak season, Mangaluru and Udupi districts have many attractions. Cruise ships often come to Mangaluru port and anchor for few days and travellers visit many places in and around Mangaluru. This opportunity can be exploited by the society. Another advantage for this society is the huge property and infrastructure it owns. This is the only society with highest number of weavers and where all the process of Udupi Saree weaving takes place. Situated in the main bus station, it is very well connected.

If proper facilities are built here, tourists can visit this society to feel and witness the weaving process and purchase products. Other handloom enthusiasts also can stay here for a couple of days and observe the entire process of Udupi Saree weaving. Good accommodation facilities like guest house and cottages can be built here and keeping the heritage factor in focus, sales counter also can be provided a traditional facelift. The whole area can be developed into a sprawling heritage weaving centre.



A Family from Mangaluru



Students of "Shrishti Art and Design School", Bengaluru

Students of Management, Textile and design Institutes are doing their projects on Udupi Sarees at Talipady Weavers Societies. Many enthusiasts are showing interest in learning handloom weaving. Permanent Training Facility can be set up at Talipady weavers Society .

31. References

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32. Conclusion

The diagnostic study work has taken a long time to complete due to various reasons. The report when completed has given us immense satisfaction. This report can be considered as a pioneer report about Udupi saree weaving because there is no detailed information available on this subject in any form till date. The available information was in bits and pieces. We have tried our level best to gather the data and to compile it not only in the angle of future interventions but also to record all the information for future reference.

The scenario of Udupi Saree weaving is really disturbing. The four major societies which produce Udupi saree will have to stop production within few years because of the age of the weavers there. The excellent knowledge and skills of these weavers need to be transferred to the younger generation within no time. Departments should take action and start revival process immediately. We should not consider the Udupi saree weaving as just another opportunity to create jobs. It has heritage value too. The whole process of Udupi saree weaving is unique and complex and can be found only in this region. Taking these factors into consideration, interventions should happen with immediate effect.

The only ray of hope is Talipady Weavers Cooperative Society where Kadike Trust has intervened, where the average age of weavers is lowest. The revival efforts have shown positive results at Talipady Weavers Society and can be attempted in other societies too.

Udupi Saree weaving has the potential to provide sustainable job opportunity with negligible ecological footprint. Handmade Industries are the future. It is very important to preserve and pass this knowledge to our future generation. We had to mention about Kadike Trust several times in the report. It was unavoidable because the intervention is clearly visible in all aspects of Udupi saree weaving. We can say that without the timely intervention of the trust there would have been nothing left to revive.

Our endeavour towards information gathering and recording would continue in the future. We thank VTPC for providing us this opportunity. We look forward to witness the best possible results in Udupi saree weaving.



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