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### Study on design of Maheshwari textile

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#### Abstract

Besides biological need like food, water and sex. There are also some social needs of man. He wants respect from the society. He wants to lead happy & prosperous life. There are many methods and sources for the fulfillment of these needs. Education gives him knowledge of the suitability of particular method for the satisfaction of these needs. From the point of view of learning, the formation of good habits is very useful. In the absence of habit the child runs away for the school but after the formation of habit. Going to school becomes interesting to him. "Poor habits of study not only retard school progress but develops frustration, destroy initiative a confidence and make prominent the feeling of worthlessness towards herself and the subject of study whereas effective methods ensure success, happiness & sense of accomplishment" Smith Sammual & Little Field (1948) The present study aims to establish relationship in study habits and attitudes with class room performance. In India the problem is all the more acute with the girls, where because do not get exposed to world of work, As such, their choices of occupation are generally not found congruent with their study habit & attitude The above facts led the researches to think and select, a problem related to study habits and attitudes among urban / and rural adolescent girls.

**Keywords:** Maheshwari Textiles, fashion, textile industry, design, customer.

#### Introduction

Maheshwar (Old Mahishmati) has enormous artistic and cultural heritage. This city has endless history and culture in it. Mahismati was the capital of south part of old Awanti Pradesh which is known as Nimar today. Nimar is the main region for the production of cotton. The cloth industry of Nimar has ancient history. Ahilya Bai Holkar, in the year 1767, made Maheshwar her capital. She constructed various Ghats and temples, along with the expansion of education and encouragement to trade & industry. She invited trained weavers from different regions like Hyderabad, Mandav, Gujarat, etc and provided them all the facilities to settle in Maheshwar. In the past, the simple cotton textiles were manufactured here at Maheshwar. But when the weavers came to Maheshwar, they began to manufacture cotton sarees, Pagdi, Safa etc. Cotton was of 5 yards long which was known as Dandiya and 9 yards long was known as saree. For coloring textiles, natural dyes were used. After that, for thin and delicate designs Resham and Zari were used. The themes and patterns of the temple and Ghats were also included in the borders and pallu designs, which are still famous and are the identity of Maheshwar handloom cloth industry. Handloom industries started flourishing back since 1966. But after 1978 they again sunk to loss. During this time, incentives were given to weavers by Devi Ahilya Bai Holkar, Shrimant Maharaj Shivaji Rao Holkar and Shrimanti Shalini Holkar. They paid keen attention towards handloom Saree Industry. Due to incentive and interest shown by these rulers, Rehwa Society was established. Old traditional designs were created and put on Sarees with proper modification and made in colour peak, pote pallu border, etc. Production of sarees was made as per taste of the society. According to the likings of high standard families, new types of designed sarees were manufactured, which were different from the old Maharastrian design. Shrimati Shalini Devi Holkar arranged exhibition under the umbrella of Rehwa Society at Bombay, Delhi, Kolkata, Hyderabad and Bangalore. Due to this advertisement, the familiarity of these sarees reached at the top. At present the number of weavers is about 1200 in Maheshwar. People from different societies have vividly joined this industry. Other than saree, salwar suit, dupatta, pote, tissue pote, dress materials are also manufactured. Maheshwari saree industry is managed and run by joint efforts of weavers, master weavers, co-operative sectors and government sector.

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**Objectives**

1. To find out the changes in the design of Maheshwari textiles.
2. To know the reasons for changes in the design of Maheshwari textiles.

**Methodology**

The area of the research work was Maheshwar in Khargone district of Madhya Pradesh. Data was collected from 50 families in which weavers of two age groups (20-30 years

young weavers & 60-70 years aged weavers) were asked questions on schedule method and according to the study of the subject, the collected data was analyzed by percentage method.

**Results and Discussions**

Designs are important aspects to attract textiles. Designs are properly selected to give beautiful effects. The table No. 1 represents information on designs.

**Table 1:** Information about Maheshwari design

| S.No | Particular of Design                            | Age of weavers |             |
|------|---|----------------|-------------|
|      |   | 20-30 Years    | 60-70 Years |
| 1    | <b>Changes occurred in Maheshwari textiles</b>  |                |             |
|      | a) Yes  | 50 (100%)      | 50 (100%)   |
|      | b) No   | -              | -           |
| 2    | <b>If yes-why?</b>                              |                |             |
|      | a) Decrease in harmony                          | 17(34%)        | 24(48%)     |
|      | b) Change in fashion                            | 24(48%)        | 15(30%)     |
|      | c) Attract consumers                            | 9(18%)         | 11(22%)     |
| 3    | <b>Traditional Design in past</b>               |                |             |
|      | a) Cotton with Rui phool                        | 47(94%)        | 49(98%)     |
|      | b) Cotton silk mixed                            | 3(6%)          | 1(2%)       |
| 4    | <b>Difference in old and new designs</b>        |                |             |
|      | a) Heavy pallu with buta                        | 17(34%)        | 6(12%)      |
|      | b) Buta with plain saree                        | 33(66%)        | 44(88%)     |
| 5    | <b>Changes in designs</b>                       |                |             |
|      | a) Yes  | 50(100%)       | 50(100%)    |
|      | b) No   | -              | -           |
| 6    | <b>If yes-what?</b>                             |                |             |
|      | a) Big motif heavy pallu                        | 50(100%)       | 50(100%)    |
|      | b) Plain with zari patti                        | -              | -           |
| 7    | <b>Change in border design</b>                  |                |             |
|      | a) Yes  | 50(100%)       | 50(100%)    |
|      | b) No   | -              | -           |
| 8    | <b>It yes-Why?</b>                              |                |             |
|      | a) For different look                           | 18 (36%)       | 37(74%)     |
|      | b) for change in fashion                        | 32(64%)        | 13(26%)     |
| 9    | <b>What change?</b>                             |                |             |
|      | a) Traditional fort leher designs with new look | 50(100%)       | 50(100%)    |
|      | b) Floral border                                | -              | -           |
| 10   | <b>Change in main body of saree</b>             |                |             |
|      | a) Yes  | 50(100%)       | 50(100%)    |
|      | b) No.  | -              | -           |
| 11   | <b>If yes why?</b>                              |                |             |
|      | a) For different look                           | 35(70%)        | 47(94%)     |
|      | b) For change in fashion                        | 15(30%)        | 3(6%)       |
| 12   | <b>What change?</b>                             |                |             |
|      | a) Textured effect                              | 24(48%)        | 8(16%)      |
|      | b) Butta  | 8(16%)         | 27(54%)     |
|      | c) Both   | 18(36%)        | 15(30%)     |
| 13   | <b>Reason for change in saree design.</b>       |                |             |
|      | a) Popularity                                   | 8(16%)         | 25(50%)     |
|      | b) New demand                                   | 19(38%)        | 13(26%)     |
|      | c) For change                                   | 23(46%)        | 12(24%)     |
| 14   | <b>Printed textiles include</b>                 |                |             |
|      | a) Yes  | 50(100%)       | 50(100%)    |
|      | b) No   | -              | -           |
| 15   | <b>If yes which?</b>                            |                |             |
|      | a) Screen                                       | -              | -           |
|      | b) Block  | 50(100%)       | 50(100%)    |
| 16   | <b>Printed from</b>                             |                |             |
|      | a) Maheshwar                                    | -              | -           |
|      | b) Outside                                      | 50(100%)       | 50(100%)    |

The table 1 reveals that both the age group of weavers (100%) have stated that designs of Maheshwari textiles has changed.

Amongst young weavers 34% weavers admit that changes occurred due to harmony, 48% weavers say that it is due to

change in fashion and 18% weavers are in opinion that changes occurred to attract consumers. Whereas amongst aged weavers, 48% weavers believe that changes occurred due to harmony, 30% weavers say that they are a result of change in fashion, 22% weavers conclude that it is mainly to attract consumers. Due to these reasons, Maheshwari textile has changed significantly over the years. To remove the harmony in designs and amidst the fashion transitions, it was necessary to change the designs of Maheshwari textiles.

In the group of young weavers 94% weavers indicated that in earlier times wide border with Rui phool cotton traditional sarees were produced and 6% weavers produced cotton mixed silk sarees. Whereas amongst aged weavers 98% weavers intimated that in earlier time wide bordered Rui phool cotton traditional saree were produced and 2% weavers produced cotton mixed silk saree.

Amongst 20-30 years old weavers 34% weavers were manufacturing big motifs and heavy pallu with butta, whereas 66% weavers manufactured buti with plain saree. Meanwhile, amongst 60-70 years weavers 12% weavers were manufacturing heavy pallu with butta, 88% weaves manufactured butta with plain sarees. It indicates that in order to bring new changes, big butta are also used.

100% weaves accepted that changes have taken place in designs of pallu. Now big motifs and heavy pallu are made. Both the age groups of weavers completely agree that designs of borders have changed.

Amongst young weavers 36% weavers have changed designs for different look, 64% weavers changed designs due to transformation in fashion, whereas amongst aged weavers, 74% of them have renewed the border for a different look and 26% weavers changed the border design due to change in fashion. Along with the time changes have taken place in looks and fashion due to which designs of border have also

changed.

In both the age a group of weavers, 100% weavers assert that traditional fort leher diamond design were brought up with new looks. 100% weavers of both the age group stated that main body of saree has also changed. 70% weavers in the age group of 20-30 years made new designs for different appearances and 30% weavers changed the design due to change in fashion. Now, amongst 60-70 year old weavers, 94% weavers changed the designs for different look and 6% weavers changed the design due to changed in fashion. Along with the passage of time, the main body of saree has also taken a new outlook. Earlier only plain sarees were manufactured. Nowadays saree with butta are widely produced.

Today, amongst 20-30 years young weavers, 48% are giving textured effects to Maheshwari textiles, 16% weavers are giving butta effects and 36% weavers are giving both types of effects in the main body of the saree. Whereas amongst 60-70 years of aged weavers 16% weavers are giving texture effects, 54% weavers are giving butta effects and 30% weavers are giving both types of effects in the main body of the saree.

In the age group of young weavers 16% weavers changed design of sarees for popularity, 38% for demand and 46% of them followed the fashion to bring transitions to sarees. While amongst aged weavers 50% changed saree designs for popularity, 26% weavers due to demand and 24% weavers c saree designs due to change in fashion. Weavers have changed the main body of the sarees for increasing the value of Maheshwari textile.

Weavers in both the age group indicated that prints are being used in Maheshwari textiles in which block printing is specifically done to form outside (Bagh). It gives printed effect to Maheshwari work.



**Fig 1:** New products of Maheshwari Textile - Stole



**Fig 2:** Various look of Maheswari Textiles



**Fig 3:** New Look of Maheswari textile



**Fig 4:** Maheshwari suit - with new look

### Conclusion

Through the studies of Maheshwari Textiles, it can be drawn that along with the new trends, the textiles' traditional techniques and designs are still in use today. The diamond design is making its own identity in the market. The availability of Maheshwari textiles in variety of colors has been of great importance in making it distinctive choice of clothing. Maheshwari textiles these days are not just limited to sarees but have also extended to stoles, suits and furnishing materials. This has given a new look to the fashion market and huge popularity amongst the customers. The textiles is relentlessly backed by its own weavers, who are constantly working on the changes coming with time to keep Maheshwari sarees alive and in demand in the modern market.

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