Revitalization of *Saudagiri*: Trade Textile of Gujarat

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• Textiles – an interdisciplinary field
• Brief overview of Textile Trade of Gujarat with outside world with reference to Printed Textiles
• Saudagiri Textiles
  – Etymology and Characteristics
  – Historical Trade with SE Asia
  – Present Situation
  – Revitalization
Textiles – as a discipline

• Textiles have been a fundamental part of human life since the beginning of civilization

• Textiles change in response to changes in fashion, consumers’ needs, production processes, government standards for safety and environmental quality and international trade.

• **Textile Arts** - Use of Plant, Animal or Synthetic fibres to construct practical or decorative objects.

• Study of Textiles - *integrates aspects from multiple disciplines making it interdisciplinary in nature*
Brief overview of Textile Trade of Gujarat with outside world with special reference to printed Textiles
References found in

- Asian and European literature,
- Ancient texts,
- Travellers accounts
- Records kept by traders and guilds, regarding cloth production and trade

shed light not only on the missing centuries of textile history bridging the archaeological finds at Mohenjo-Daro and Al-Fustat, but they supply further evidence not visible in the art and architecture of India’s classical periods or the paintings from the Mughal era.
Textile Manufacture and Trade in India

The main areas of textile manufacture have been listed as:

- Western India, with Gujarat, Sind and Rajputana as the focus
- South India, comprising of Coromandel Coast
- North-East India, including Bengal, Orissa and the Ganges valley

Printed Textiles that India produced for trade were for clothing and upholstery:

- For Europe – quilts, bed covers or palampores, decorative hangings for walls and four poster beds.
- For the Far East – sarongs, religious wall hangings.
- For Persia and the Middle East - turbans, sashes, hangings, tent and floor coverings.

Historically the Gujaratis have been involved in maritime trade since ancient times of the Indus valley civilization and ports of Cambay, Baruch and Surat were the main centres of textile trade with the Eastern and Western worlds.

Early evidence of Gujarat’s involvement in international trade of colourful block printed textiles comes from the fragments found at the Fostat and Quseir-al-Qadim excavations in Egypt. (The fragments have been systematically studied with radio carbon dating at Ashmolean museum, Oxford and Kelsey Museum, University of Michigan).

These are the remnants of the textile trade in the medieval period, which saw the dispersal of cotton textiles from Gujarat ports via Red Sea to Egypt and beyond.

Printed and painted textiles exported by sea routes to the Middle east and Egypt and Southeast Asia

Cotton resist-dyed with indigo. from western India (Gujarat) Fostat 15th century
The cotton fragments unearthed at Al-Fustat and Quesir-al-Qadim in Egypt dated back to the 12th century (or perhaps even earlier) are resist block printed with designs of the geese or *hamsa*, stylized floral patterns or geometric patterns.

An interesting aspect is that the Fustat fragments may have been the antecedents of the fabrics printed in Dhamadka in Gujarat, as many of the same patterns appear in its architecture and are in use in the prints of ajrakh.
Excavations at Mohen-jo-daro, which was the cradle of the Indus Valley civilization, have unearthed the bust of a King Priest with a shawl draped around its shoulders. It is decorated with a trefoil pattern (like a three leafed clover) interspersed with small circles, the interiors of which are filled with a red pigment. The trefoil is a symbol of three sun-disks fused together to represent the unity of the gods of the Sun, water and earth. It is thought that the trefoil pattern survives as the cloud pattern (*kakkar*) in the modern ajrakh.
Fabric Pattern for a ceremonial banner made for the Indonesian market traced to Toraja area of central Sulawesi dated 1340. Cotton resist and mordant dyed and block printed and painted Design known as Doun bolu

**SOURCE:** Masters of the cloth 15th C. Tapi Collection

Contemporary doun bolu motif by Ismail Khatri
Gujarat: Major producer of Block Prints

- Gujarat dominated the seaborne cotton trade through ages and is still today a major producer of block prints.
- The combination of printing with resist and mordant dyeing is typical of the technique in many parts of Gujarat specially in the district of Kutch.
- Most of its exports were decorated in the styles of the countries to which they were sent.
- Few specimens of this fragile and biodegradable material of a period earlier than the 15th century survive.
Historical Evidences

- One of the earliest reports of the maritime trade is the Periplus of the Erythrean Sea; it confirms India’s thriving trade with Egypt. According to the Periplus the West coast was the prime trading area of India and Barygaza (later known as Broach, now Bharuch) on the Gulf of Cambay in Gujarat, was not only the leading port of the day but was also a significant production centre.

- The network of Indian textile trade extended over the entire region of South and Southeast Asia in the sixteenth and seventeenth centuries. Initially, Indian trade textiles were bartered for spices in Southeast Asia. Later they were re-exported to Japan and China in exchange for crafts like ceramics and lacquer ware.
Traditional Handcrafted Textiles of Gujarat

- **Painted**
  - Mata ni pachedi (mordant painted and dyed)
  - Rogan (pigment)

- **Printed**
  - Ajrakh
  - Block prints (Mordant and resist dyed)
  - Saudagiri

- **Woven**
  - Brocades, Kinkhabs and Tanchoi (silk and jari in plain, twill and satin weave)
  - Sujani (cotton quilt in double cloth weave)
  - Wraps and shawls (cotton and wool using extra weft patterning, rib and knotting technique)
  - Mashru (silk and cotton combination in satin weave)

- **Resist Dyed**
  - Patola (Double Ikat or yarn resist)
  - Bandhani (fabric resist on silk-plain and satin weave, wool and cotton)

- **Embroidered**
  - Various embroideries from Kutch and Saurashtra in appliqué, herringbone, chain, stem, satin, running using cotton, silk floss and wool yarns
Mata – ni – pachedi
Rogan painting
The authentic ajrakh is printed on both sides by a method of printing called resist printing and is called **Bi-puri** and when printed on one side it is termed as **Ek-puri**.

Ajrakh used by the males as a shoulder wrap, head gear and lungi (lower wrap)
Mud Printing
Ink drawn designs sent by customers of Thailand to agents in Surat

Saudagiri blocks

Saudagiri Printing

Tumpal pattern used for the ends of fabrics
Saudagiri:
Trade Textile of Gujarat
Etymology and characteristics
"Saudagiri" (from the Persian *saudii*, "goods for sale"), which means "trade," was used as a general term for these blocks as well as for the printed fabrics and the designs especially created for the Siam market in the 19th century. The trade between Gujarat and Siam flourished for about one hundred years and ended around 1940.

**SOURCE:** Picture of original Saudagiri fabric in single colour clicked during the meeting with Yasin Savaijiwala (made by Yakub Savaijiwala, the traditional Saudagiri printer was his great grandfather).

Indian

**Saudagiri**

came to be applied in western India (probably in 19th C) to cloths printed expressly for the Thai market

Siamese

- **Pha Surat** (because of the Surat based trading agents)
- **Pha Gujarat** (because the printed fabric was sourced from Gujarat)
- **Pha Maskati**
- **Pha Vasi**
- **Pha Baghwal**
- **Pha Maalbari** (varies with the trademarks of Indian Agencies)

“Saudagiri fabrics” were produced in Gujarat for export to Siam
The type of cloth known as Saudagiri is characterized by coarse fabric and poor block registration; here the dyes are chemical. Such textiles are popular for trading upcountry in rural Thailand, Laos and Cambodia. A handwritten label reads: -“Guzarat, Patterns of Madderpunt (a type of coarse cotton) dyed at Peethapur (Pethapur) in the Mahee Kanta (banks of the Mahee river) expressly for the use of the Siamese. Bombay merchants supply the dyers with the cloth and the charge for dyeing any of the enclosed patterns is at the rate of one penny per yard”. (Guy 1998)
Traditional *Saudagiri* Fabrics

"The piece of cloth was first dyed with one colour and then block printed with three different colours, one block for each colour.” Blocks were used by the printers mostly on cotton fabric which was imported from Great Britain.

(Archambault 1989)

A handwritten label on the sampler reads:

"Guzarat, Eleven Patterns of Madderpunt (a type of coarse cotton) prints stamped at Wasna Zilla (district) Bawesee (town name) in the Mahee Kanta (banks of the Mahee river) expressly for exportation to Siam where the demand for such goods appears to be largely increasing, judging from the large additions to the number of persons successfully occupied as Dyers both at Peethapoour and Wasna during the last few years"
Traditional *Saudagiri* Fabrics

Phanung Skirt cloth, Gujarat, for Thai market late 19th century, Cotton block printed mordant and resist dyed, and block printed, V and A museum, London. These cloths typify the finer quality of Saudagiri intended for popular consumption in Thailand in the later 19th C. (Guy 1998)

**SOURCE:** Guy J. (1998), Indian Textiles in the East From Southeast Asia to Japan, Thames & Hudson Ltd., United Kingdom, p-149
The traditional Siamese dress of Ayutthaya continued into the Bangkok period. Indian painted and printed cotton or chintz used for the uniform of royal court officials was called as “Pa Lai”.

The typical dress consisted of two pieces of cloth

One was untailored long piece about 2.7 meters long that was worn as a lower garment called a “PANUNG”.

Sometimes, though men simply wore the cloth around the hip like a Sarong.

When it was wrapped around the waist and passed between the thighs with the ends of the cloth tucked in back like the Indian dhoti, it was called as “PHA NUNG CHONG KRABEN”.

Women wore it as a pleated fold in front and it was called as “PHA NA NANG”.

A separate length might be used as a shoulder or breast cloth called as “PHA SABAI KRONG THONG”.

This skirt was worn by both men and women

SOURCE: Guy J. (1998), Indian Textiles in the East From Southeast Asia to Japan, Thames & Hudson Ltd., United Kingdom, p-138
The art was inspired by the temple architecture of Thailand as well as from Islamic lattice work of Mughal architecture of Gujarat.


The Sidi Sayed Mosque in Ahmedabad with the jaali patterns.

**Saudagiri DESIGN DESCRIPTION**

- Different blocks were made for the center field of the fabric and for the border.
- The borders (butto) were made of five different parts with a separate small border (tui) dividing the five parts.
- Geometrical lines alternating with floral festoons gave a rhythmic elegance to the borders.
- Designs of borders always ending with "tumpal" (an elongated triangular form used in a row).
- The blocks were always carved for an eight-colour pattern, but "Saudagiri fabrics" were usually printed in three or four colours.
- Chemical dyes which were introduced to India in the early 19th century were always used for the "saudagiri fabrics"
- **Geometrical grid always forms the basis of minuscule of floral patterns**

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**ALL OVER MOTIFS**

- Block Size range: Length- from 9 to 10.5 c.m.
- Width- from 6.5 to 8 c.m.

**BORDER DESIGNS**

- Block Size range: Length- from 20 to 24 c.m.
- Width- from 6.5 to 8.5 c.m.
The flowers were composed of points or dots and would appear as flowers of three, five or seven petals, and could also be found enclosed in a network of geometrical patterns. Jasmine (Chameli), champa (Michelia champaca), tisi (linum, the linseed oil plant), and tuberose were suitably stylised according to the nature of the fabric, technique of production, and the number of colours to be used.

“Saudagiri blocks” were carved with "butti"-flowers or sprigs and geometric patterns.
Each printer would print a particular design as shown in the original sample catalogues.
Each printer wrote his name under a particular design he specialised in; the printer's name under the border is "Pasasarai".)
Folios from a block-printed pattern book used in the production of Saudagiri textiles for Siam. The name in Gujarati on these pattern books were that of the Saudagiri printers.

Names written in the design here were the names of traders in Siamese language.
Siam preferred printed cotton from Gujarat due to the following factors:

- Skilled block makers at Pethapur
- Good colour and wash fastness properties
- Brilliance of colours on cotton
- Fineness of weave

An agent of the French Compagnie des Indes, wrote about the cotton printing in India, between 1678 and 1680. He mentions the properties of the river water of the Sabarmati and that it played a significant role in dyeing. It was gradually superseded by the invention of speedier methods such as roller printing, and ultimately modern rotary and flat screen-printing.

SOURCE: Posrithong P., Artistic relations between Indian textiles for the Thai market and Bencharong ware, Retrieved on December 15, 2014, from academia.edu, http://www.academia.edu/8037497/Artistic_Relations_between_Indian_Textiles_for_Thai_Market_and_Bencharong_Ware
Brief Historical Record of *Saudagiri* Textile Trade With South East Asia
Chronology of events

Ayutthaya kingdom (1350-1767)  
(capital of Siam)

Bangkok period (1782)  
(capital of Thailand)
14th century

Chris Baker has suggested that the kingdom of Ayutthaya emerged as a maritime power, focused on becoming a dominant force in the trading world of the Gulf of Siam and the Malay Peninsula in the post-Srivijayan era.

16th century

- Indian textiles were first recorded in Thai history during the Ayutthaya kingdom, a major trade centre in Southeast Asia.
- Duarte Barbosa collated information from sea captains and envoys who were sent out to explore the region. He reported “Ayutthaya ruler controlled ports on both sides of the Peninsula-especially Tenasserim, Mergui, Kedah and selangor- to which ships from Arabia and Bengal brought copper, quicksilver, vermilion, cloth, silk, saffron, coral and opium. Ayutthaya had a thriving commerce in forest products, principally sappanwood, eaglewood, benzoin, gumlac, deer-hide, elephant teeth and rhinoceros horns. Ayutthaya also sold provisions such as rice and dried fish to other Southeast Asian states.
- Historical accounts of the Dutch East India Company mention that there was a well-established trade between India and Ayutthaya long before the arrival of European traders in 17th century.
Arrival of European traders in Ayutthaya
• In 1628, according to the record of VOC (Verenigde Oostindische Compagnie)-Dutch East India Company, King Song Tham sent a trade ship from Tenasserim to Masulipatnam
• Later during 1680’s king Narai also established factories in India in an attempt to compete more favourably for Indian goods. The demand of Indian textiles in Ayutthaya was not just for local consumption but also for re-export to neighbouring countries-Japan and China.
• French envoy Nicolas Gervaise, describes the dressing style of the Thai in 1688. Men’s dress consisted of two pieces of silk or cotton with an approximate size of 240x90 cm. One was used for covering their shoulders like a scarf and the other used as Panung or lower garment. The Panung worn by the courtiers was fuller and richer than that of the others, usually being made of cloth of silver or gold, or of the beautiful painted Indian cloth that is commonly called Chintz from Masulipatnam.

India was able to produce more technically advanced textiles than anywhere else in the world.
• The role of the Indian Muslim merchant in the Indian textile trade continued in Thailand for more than a century after Ayutthaya was destroyed in 1767.
• Invention of copper plate printing in 1775 and roller printing machine in 1783.
From 17th to 19th century

- India became the greatest exporter of textile fabrics from the world had hitherto known, particularly the technique of mordant dyeing, which gives intense colours that do not fade, has been used by the Indian textile workers since the second millennium.
- Network of Indian textile trade extended over the entire region of South and Southeast Asia (16th and 17th century)
- Every region had its particular costume preference, seasonal, ritual needs and aesthetic sense.
- The silk Patola from Gujarat were popular in Indonesia
- Brocade in Malay Peninsula
- Printed and painted cotton pieces in Thai

Muslim merchants sailed from various ports on the Coromandel coast, Bengal and Gujarat in Western India, as well as from further west to Tenasserim in lower Myanmar, where they unloaded their goods and carried them overland across the Peninsula and then up to Ayutthaya.

**SOURCE:** http://www.maps-world.net/images/southern-asia.jpg
Thailand had great geographical advantages, with its coastlines facing east to the South China Sea and the Pacific Rim, west to the ports of the Indian Ocean, and South to the Malay Archipelago, a network of trading and diplomatic contacts throughout maritime Asia were created across the centuries. Rich in farming, forest and animal products which were in great demand by other countries.

**SOURCE:** Posrithong P., Artistic relations between Indian textiles for the Thai market and Bencharong ware, Retrieved on December 15, 2014, from academia.edu, [http://www.academia.edu/8037497/Artistic_Relations_between_Indian_Textiles_for_Thai_Market_and_Bencharong_Ware](http://www.academia.edu/8037497/Artistic_Relations_between_Indian_Textiles_for_Thai_Market_and_Bencharong_Ware)

**SOURCE:** [http://instructional1.calstatela.edu/bevans/Art101/Art101B-0-India/WebPage-ImageF.00001.jpeg](http://instructional1.calstatela.edu/bevans/Art101/Art101B-0-India/WebPage-ImageF.00001.jpeg)
SAUDAGIRI – Supply chain

Artisans of Pethapur for wood block making

- GAJJAR
- MISTRY
- PRAJAPATI
- THAKORE

They were deeply involved in Saudagiri craft

Printing was done in Ahmedabad

- CHIPPA
- BHAVSAR
- KHATRI
- MASKATI
- VASI
- BAGHWAL
- MAALBARI

Muslim Traders (Ahmedabad/Siam)

Exported to Siam (Thailand 1840-1940)
Original black and white Saudagiri designs were made in Siam.

Sent through the different Indian textile agencies to their Indian counterparts in Surat-based trading companies.

These trading companies sent the designs to the Pethapur block makers.

Block makers would balance the patterns with slight modifications.

Designs were approved by the Siamese traders.

The final block making process would commence.

The ready blocks were then sent to Ahmedabad for printing.

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There are three different blocks for printing corresponded respectively to the line block (REKH), the block for the inner filling (DATTA), and the one for the background (GAD).

There were blocks for the body of the fabric, and different ones for the borders.

**Border motif - Tumpal**

**All over blocks for main field**

**SOURCE:** Smanchat S, Textile Evidence of “Pha Maskati” in Japan: Indian Textile with Siamese Design for Cambodian Market, Retrieved December 15, 2014, from

Started with grey cloth

Sent from a company in Bombay to Ahmedabad

In Ahmedabad the cloth was washed and bleached before being printed by the factory workers who were mostly Muslims

After starching, the finished products were then sent back to Bombay or Surat for export to Bangkok

The printed cloth were then allowed to dry on the sand basin of the river which was believed to facilitate the absorption of colours very well

• Mr. Maneklal Gajjar - "saudagiri block" with spaces between the carved lines stuffed with wool; which absorbed more dye, was usually used for filling spaces between fine outlines and consequently would imprint better on the cloth

• Another original "outlining block" had holes on each side so the air could go through and thus the lines of the pattern would appear perfectly stamped on fabric.

Trivedi V.(2011), *Traditional knowledge of wood block making craft of Pethapur-A Case Study*, Unpublished master’s dissertation, M.S. University of Baroda, Vadodara
They first came to seek their fortune in Bangkok as British citizens.

After the Treaty of Friendship and Commerce between the kingdom of Siam and the British empire known as the Bowring Treaty dated 18 April 1855, was signed, Indian merchants were allowed to trade and own land in Thailand as local citizens.

They bought land to build a mosque in 1910 and lived in the area known to the Thai as the Indian Market on the west bank of the Chao Phraya river.

Later when their business expanded they moved across the River to the Rajawongse area adjacent to the China Town area of Bangkok.

SOURCE: Posrithong P., Artistic relations between Indian textiles for the Thai market and Bencharong ware, Retrieved on December 15, 2014, from academia.edu, http://www.academia.edu/8037497/Artistic_Relations_between_Indian_Textiles_for_Thai_Market_and_Bencharong_Ware
Textile samples of the Indian agents other than the Maskati have been hardly available yet in the country.

This ascertains the fact that the other Indian agents had stopped doing textile business while the Maskati family continued and expanded their textile business with no formidable contender until the Second World War.

According to an interview conducted by John Irwin in 1957 with A.E. Maskati Co. Ltd (Nakhoda Abdultyeb Esmailji-founder of the Maskati company) of Ahmedabad that family had been active sending printed textiles to Thailand since 1852.

Initially they had the first office as the main artery in Bangkok and as a branch office in Ahmedabad dealing with textile commerce.

Later expanded the branch of textile business in Phnom Penh (Cambodia) and kobe(Japan)

The metallic stamp on backside of surviving fragment of “PHA MASKATI” fabric shows that it solely made for export purpose. So we may therefore assume that Pha Maskati fabric was produced for Siam and not for domestic market in India.

Trademark of company in both Thai and English on the end panel part of this surviving textile sample is for the Cambodia market.


One of Tilleke and Gibbins Co. Ltd. Collection displays the trademark on the end panel part in Thai only.
Miss Phisamai won the Miss Thailand Beauty Contest in the year 1938 wearing Maskati Phaalai (Saudagiri).
Saudagiri DECLINE

1) Industrialization

2) Beginning of Thai design printed cotton called Pa Lai Thai, which was started in 1932 by a Chinese named Ak Seng

3) Trade ship was blocked

4) Wood cost became high

REFERENCES:
1.) Agarwal S.(2010), Tangled-I-Deas: Saudagiri Block prints: A Documentation, http://aquaera.blogspot.in/2010/08/saudagiri-block-prints-documentation.html and by the personal interview with Yasin Savaijiwala (Yakubji savaiji the Saudagiri printer was his great grandfather)
4) Trivedi V.(2011), Traditional knowledge of wood block making craft of Pethapur-A Case Study, Unpublished master’s dissertation, M.S. University of Baroda, Vadodara
**INDUTRIALIZATION**
In mid 20th century industrialization was spreading fast. Around 104 roller printing machines were installed in Ahmedabad. Therefore block printing was replaced by machine printing units. Thus, in Ahmedabad had a down fall.

**PA LAI THAI**
A Chinese named Ak Seng was good at printing and started making Pa Lai fabrics in Thai which is Pa Lai Thai and he was even supported by German dye agent of the Windsor Company in Bangkok and set up a small factory to make printed cotton using brass blocks.

**TRADESHP WAS BLOCKED**
Due to the Second World War, the Japanese sealed off the land route and a trade ship was sunk by a German Submarine off the port of Bombay.

**WOOD COST BECAME HIGH**
Due to the increase in cost of wood the various communities mainly the Gajjars who were deeply involved in this craft got affected by it as they couldn't afford the price to buy.
Saudagiri:
Trade Textile of Gujarat
Present Situation
Late Sh. Maneklal T. Gajjar from suthar community and a prominent craftsman of Pethapur had well documented saudagiri designs and few blocks made by his father then (2010). As said to Archambault - Many "saudagiri patterns" are still used today to carve blocks and print fabrics for local markets; the designs which once were so fashionable in Siam are still popular in Gujarat (1989)
Nearly 200 years ago, the blockmaking trade thrived in the village of Pethapur. Here master artisans transformed teak wood into exquisite design blocks, used for hand-printing textiles. An entire community of masons shifted their occupation to blockmaking in response to the escalated demand for Saudagiri fabrics, which were once all the rage in the province of Siam (present-day Thailand).
August 2011, **Prapassorn Posrithong** - Saudagiri textiles research sponsored by, Mr. Ateeb Maskati.... Keen to purchase some items from Mr. Maneklal Gajjar; made a trip in October – November, 2012 for collection of historical evidences
Original book of Saudagiri design available with Jagrutiben (Late Maneklal Gajjar’s Elder Daughter 27/11/2014)
A group photo of Sheth Maskati his office staff and his saudagiri Printers and others engaged in that work. Ahmedabad: October 3, 1935.... Circled is 1st generation Yakubji Savaiji (left) and 2nd generation Noor Mohammed Savaijiwala (Right)
“To just print a one metre fabric of width 36 inches in two colours we need to print block (2.8” -4”) the fabric around 250 times. The method that is adopted to starch the material is also a unique one and that is why it has that fine look. I am going to put all my efforts in to reviving this long forgotten traditional block printing style.”

He won the “UNESCO - South Asian Seal of Excellence” award for excellence in handicrafts for his hand block printed stole. The award recognizes quality products that combine innovation in design, beauty and traditional skills developed for Santa Fe Market.
Saudagiri blocks available at Yasin Savaijiwala’s unit
(Calico Printing unit, Dhor Bazar, Danilimda – Ahmedabad) 27/11/2014
Saudagiri: Trade Textile of Gujarat Revitalization
Indian Traditional textile designs occupy a prominent place in the world.

One of the traditional design named SAUDAGIRI was once extremely popular for its block prints and was exported in large volumes to Siam for almost a century.

Like other art forms, traditional textile designs too, link the past with the present.

So, by using the traditional Saudagiri designs and modifying them into similar new forms using specialized computer technology, ....build a synergy of modern technology with traditional textile art.

These designs will be digitally modified and used for various applications to gain newer markets.

This will enrich the library of traditional design and will give a fresh direction and a new dimension to the Saudagiri Prints by promoting it through various electronic platform.
Conceptual framework

Revitalization of Saudagiri Prints

Documentation

Market Acceptance

Market Opportunities

Product Diversification
Objectives

1) To create digital repository of the traditional Saudagiri designs and augment its awareness.
2) To explore new market opportunities for Saudagiri designs.
3) To fabricate diversified products from Saudagiri Prints.
4) To assess the market acceptance of designed products.
Probable Results

- Traditional Saudagiri prints would regain its name in the Indian market.
- A renewed design vocabulary will be added in the market for designers as well as the manufacturers.
- Acceptance of diversified products on a large scale.
Saudagiri-Repeat Patterns and its End Application

Usage of traditional colours with no outlines in contemporary repeat pattern

Long Skirt
Usage of traditional colours and repeat pattern

Plazzos
Traditional repeat pattern with a contemporary colour palette

Jacket
Thank You 😊

Looking forward for a fruitful Association