

ರಾಣಿ ಚನ್ನಮ್ಮ ವಿಶ್ವವಿದ್ಯಾಲಯ
ವಿದ್ಯಾಸಂಗಮ, ರಾ.ಹೆ.-04
ಬೆಲಗಾವಿ-591156
ಕರ್ನಾಟಕ



RANI CHANNAMMA UNIVERSITY
Vidyasangama, NH-04
Belagavi-591156
Karnataka



V.M.V.V SANGHA'S

V.M.K.S.R.VASTRAD ARTS, SCIENCE & VIJAY SHANKARAPPA
BELLIHAL COMMERCE COLLEGE, HUNGUND.

(Affiliated to 'Rani Channamma University, Belagavi')

**INTRENSHIP PROGRAM PROJECT ON
H.L.KENDULLI SREE MANUFACTURE**

Submitted for fulfilment of requirement for the award of

the Under-Graduation of

Bachelor of Commerce

During the Year 2022-23

Submitted by

AKSHATA S TALAGALAMANI

B.Com. VIth Semester

Reg.No: C2080003

Under the Guidance of

Shri. S. S. Patil

Department of Commerce

Program Book

for

Intrenship Program

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ಇಲಕಲ್ಲ ರೇಶ್ಮೆ ಸೀರೆಗಳ ತಯಾರಕರು

ಸ್ಥಳ :- ಬಸ್ ಸ್ಟಾಂಡ್ ಹತ್ತಿರ ಇಲಕಲ್ಲ

Mob:- 9113881171


CERTIFICATE

ತಯಾರಕರು :- ಎಚ್. ಎಲ್. ಕೆಂದೂಳಿ

ಕುಮಾರಿ Akshata S. Talagamani. ಈ

ವಿದ್ಯಾರ್ಥಿನಿಯು ನಮ್ಮ ನೇಕಾರ ಸಂಸ್ಥೆಯಲ್ಲಿ 10 ದಿನಗಳ ಕಾಲ ಸ್ವಯಂ
ಸೇವಕರಾಗಿ ಸೇವೆ ಸಲ್ಲಿಸಿದ್ದಾರೆಂದು ಈ ಮೂಲಕ ತಿಳಿಸಲು ಇಚ್ಛಿಸುತ್ತೇನೆ.

ದಿನಾಂಕ: 21-8-2023.


ವ್ಯವಸ್ಥಾಪಕರು

M/s. H.L. Kenduli
Silk Saries Manufacturers
I L K A L, (Bagalkot Dist)

CERTIFICATE

This is to certify that Ms. AKSHATA .S. TALAGALAMANI is a bonafide student of the Department of Commerce, bearing REG NO : C2080003 during the academic year 2023-24 has satisfactorily completed the project work entitled "INTRENSHIP PROGRAMME PROJECT ON H.L KENDULLI SAREE MANUFACTURE" submitted in partial fulfillment of the requirements for the award of the Degree of Commerce by RANI CHANNAMMA UNIVERSITY under guidance and supervision by Peof. S S PATIL And Prof. B A KANTHI Head of theDepartment in Commerce.



Prof. B A KANTHI

(HOD OF COMMERCE)
Prof. B. A. Kanthi

Head, Department of Commerce
V.M.K S.R.Vastrad Arts, Science &
V.S.Bellihal Commerce College
Hungund-587118



Prof. S S PATIL

(Coordinator)

Prof. S K MATH

Principal

Principal
Vijaya Mahantesh Krupaposhit
S.R Vastrad Art, Science & V.S.Bellihal
Commerce College, Hungund-587118

CERTIFICATE

This is to certify that the project work on "INTRENSHIP PROGRAMME PROJECT ON H.L KENDULLI SAREE MANUFACTURE " has been carried out by Ms. AKSHATA .S. TALAGALAMANI B. Com V semester under the guidance of Prof. S S PATIL Co-ordinator, Prof. B A KANTHI Head of the Department in Commerce. towards the partial fulfilment of the requirements for the award of degree of department of Commerce by the Rani Channamma University during the year 2023-24.

Date : 21-8-2023
Place : HUNGUND

Prof. S K MATH
(PRINCIPAL)

Principal
Vijaya Mahantesh Krupaposhit
S.R Vastrad Art, Science & V.S. Bellihal
Commerce College, Hungund-587118

DECLARATION

I declare that this project report entitled "INTRENSHIP PROGRAMME PROJECT ON H.L KENDULLI SAREE MANUFACTURE "independent project carried out by me in partial fulfilment of the requirements for the award of the degree of Commerce by the Rani Channamma University. The project report has been prepared under the guidance of . Prof. S SPatilCo-ordinatorDepartment of in Commerce, Rani Channamma University,V M K S R VASTRAD ARTS SCIENCE & VIJAYASHANKRAPP A BELLIHAL COMMERCE COLLEGE HUNGUND.

I have not submitted his project previouslyto this universityor any other university for the award of any degree.

Date : 21-8-2023
Place : HUNGUND

A. S. Talagalamani
Ms. AKSHATA .S. TALAGALAMANI

Acknowledgement

I am greatly indebted to my guide, **Prof. S S PATIL** Co-ordinator, Department of Commerce, Rani Channamma University, **V M K S R VASTRAD ARTS SCIENCE & VIJAYA SHANKRAPP BELLIHAL COMMERCE COLLEGE HUNGUND** for his inspiring guidance. In spite of several busy assignments, he has been kind enough to spare his time for giving me pleasure and privilege to work under his guidance.

Further I am also thankful Principal **Prof. S K MATH** and **Mr. B S HOSAMANI** and **Prof. B A KANTHI** Head of the Department in Commerce. **Mr. SHREESHAIL BOMMASAGAR** for their encouragement and help in carrying out this project work.

I take an opportunity to express my gratitude and sincere thanks **Shri. ASHOK GRANEITES** permitting me as well as guiding me throughout my project work. And I am extremely thankful to management of **H.L KENDULLI ILKALSS** for furnishing the information.

My sincere thanks to all for supporting me in carrying out project report and I also thanks to library staff and all my friends for their co-operation during the course of project work and I am also thankful to printers of their skilful printing this work.

My parents are main soul for my confidence, determination and strength throughout my life. The sweet hopes and wishes have made me able to present this work.

Last but not the least I take this opportunity to thank and remember all my friends i.e., Pawankumar, Vinayak, Basavaraj, Gurappa, Kousallya who are with me and who have helped me throughout my life from the place they have resided in making me feel that I am also one among them who can achieve things as we want.

Date : 21-8-2023

Place : HUNGUND

A. S. Talagalamani
Ms. AKSHATA .S. TALAGALAMANI

Design Resource

Ilkal Saree - Ilkal (Bagalkot), Karnataka

Traditional Styles of Sarees

by

Prof. Bibhudutta Baral, Divyadarshan C. S. and
Lija M. G.

NID Campus, Bengaluru

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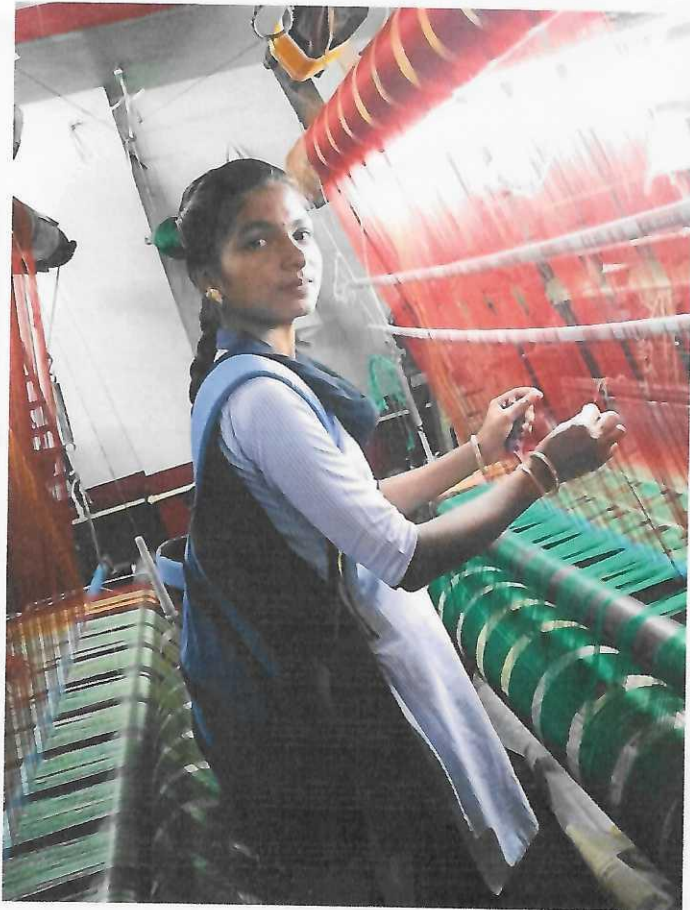
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Products

Saree with red, blue, green are generally preferred with 6 to 9 meters long with the starting rate from Rs. 200 with cotton saree to Rs. 8000 of silk with pit loom and power loom.

A Large number of variations in the size and composition of checks are usually found in the body of Ilkal saree some are mentioned below.

- **Ragavali:** With simple checks of two and four ends are normally called Ragavali.
- **Kaddi Chikki:** Pattern of saree with smaller checks.
- **Patang Checks:** Also known as shirting checks which have more elaborate checks.
- **Mandap Checks:** The two warp yarns and weft are positioned at certain distance to form larger checks.
- **Dapla Checks:** Are usually like the Mandap but smaller.
- **Jabra Patta:** This word is said to originate from the zebra stripes with broad stripes in the body.
- **Pancarangi:** Checks with generally three or more coloured ends.
- **Chandreekali:** Saree's with plain bluish black body are known as Chandreekali.
- **Basanthi:** Saree's with a red and orange combination are known as Basanthi.



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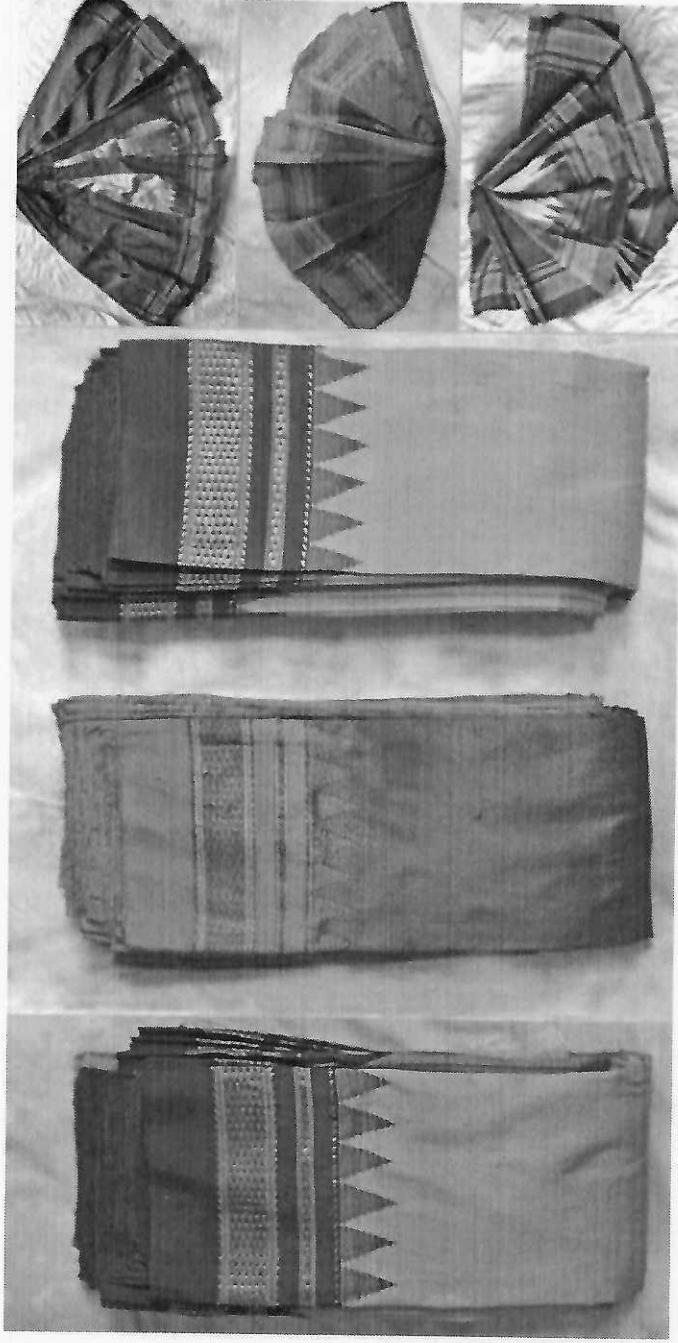
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Introduction

The people of Ilkal send with their children and family members the Ilkal saree to the places where ever they make their livelihood. It is generally given as a gift or sold to their friends or neighbours in the city of Bengaluru and Maharashtra saying that these are the handmade sarees from their hometown. Ilkal word is said to have got from the place itself where it originates, it is located at the Bagalkot district of Karnataka in India. It is one of the centers for education, trade, commerce and industry.

Ilkal is surrounded by the levelled surface and small hills in certain directions that has abundant resources of granite stones there by leading to the name Ilkal from the Kannada word lakallu which means slope. Ilkal saree generally have distinct pattern and are usually made from cotton as it is best suited for the weather conditions that which prevails in this particular area. Weaving is wide spread in this area where some years back most of the houses had their own loom that made the sarees for themselves and others. As this area was dependent unstably on agriculture these led the people to take up weaving to add-on their living.

Ilkal saree weaving is found more in and around the villages of Kolhar, Ilkal, Kamatgi and Nidagundi located at the Bijapur district of Karnataka. The special aspect of this is the pallu part of the saree that is specially woven in red and white. These sarees usually have a characteristic shade of dark indigo, purple, red and green with their traditional styles of pallu's. The pallu and the body are joined in a technique called as kondi. Other features are it has the traditional patterns with motifs of centipedes, dots and triangles. Pallu has a cross border design in white across the width between the two borders.

The pit loom is generally referred to as kuni magga where traditional gomi or chikiparas borders of the saree are generally woven. One of the distinctive features of this saree it is fine, in some cases with delicate kasuti embroidery that is as usually done an embellishment. Pallu is given special importance as it is worn on the head, saree worn on special occasions are generally woven with silk which is generally made with the interlocking technique called tope-teni.

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White silk yarns are usually preferred for weaving.

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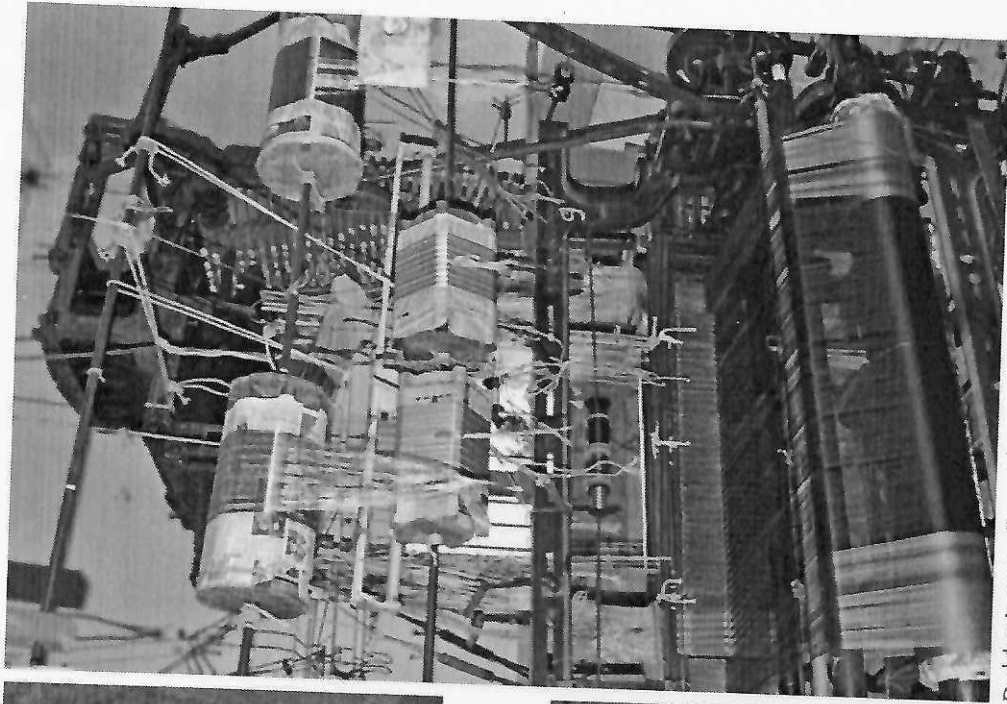
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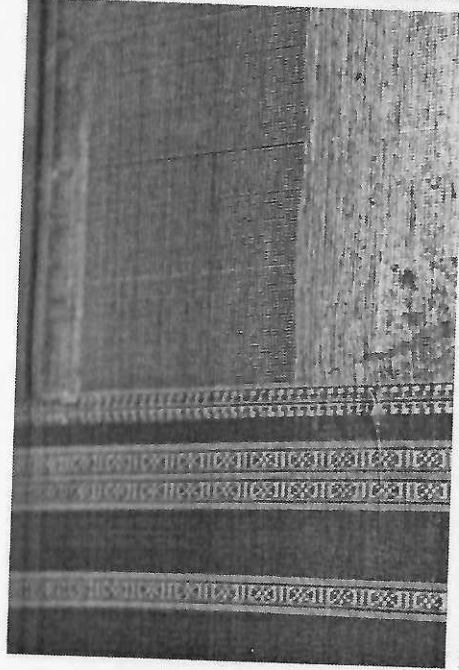
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Dyed silk threads available in various colours.



Dobby Loom allows the manufacture of complex patterns.



Weaving of Ilkal Saree.

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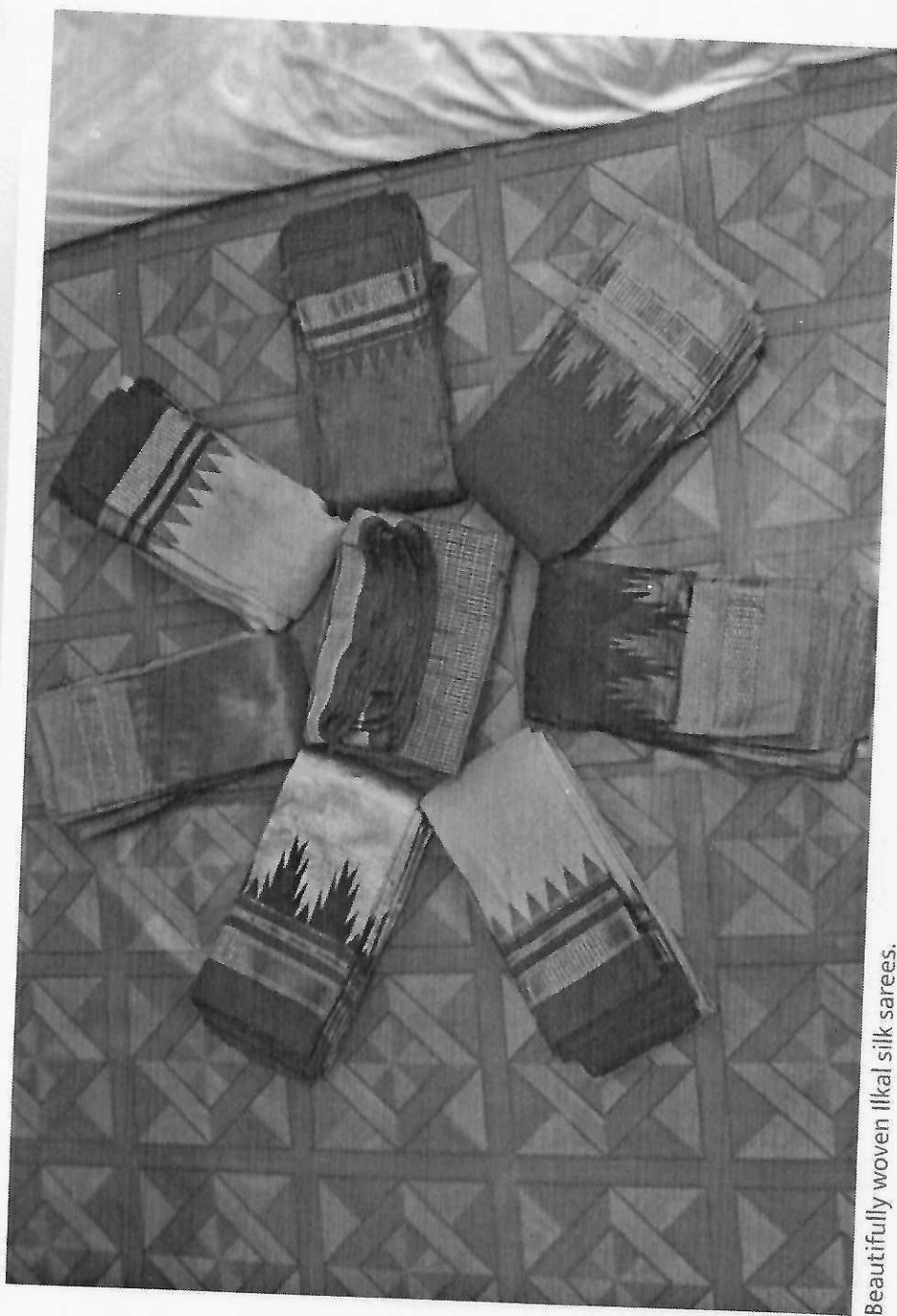
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Beautifully woven Ilkal silk sarees.

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Tools and Raw Materials

Ilkal Saree in olden times were woven more with silk due to the high rate of silk, the use of silk is comparatively lesser. Also usage of art silk became a part and addition of cotton, nowadays these type of Ilkal saree are commonly found. The Tools and raw materials commonly used in the making of these saree are as follows:

- **Silk Yarns:** Are one of the main materials used for weaving of the Ilkal sarees.
- **Art Silk Yarns:** Art silk or artificial silk yarns are specially made from the synthetic fiber.
- **Cotton Yarns:** Cotton grown in the neighbouring places made to yarns are generally preferred.
- **Mud Pots:** Specially used for colouring the hank of yarns.
- **Fly Shuttle:** Used to insert the weft thread as per the pattern.
- **Phirki (bamboo swift):** Are mostly preferred for winding the silk yarns.
- **Bobbins:** Are mostly used for winding the yarns for additional process.
- **Charkha:** It is equipment where the yarns are wound on the pirns.
- **Plastic Pirns:** Are used for winding the yarns for weaving.
- **Brush:** Used to spread the yarns for colouring.
- **Scissors:** Are generally used to cut the unwanted threads.



Flying shuttle loaded with pirns.

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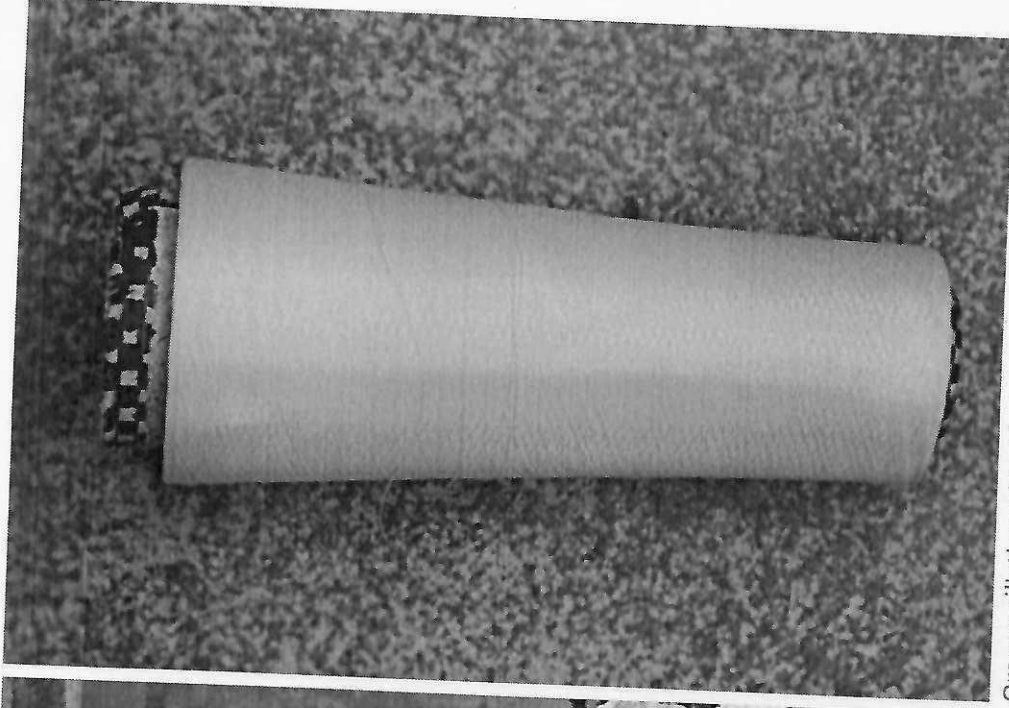
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Natural cotton yarns.



Orange silk thread twirled on spool.

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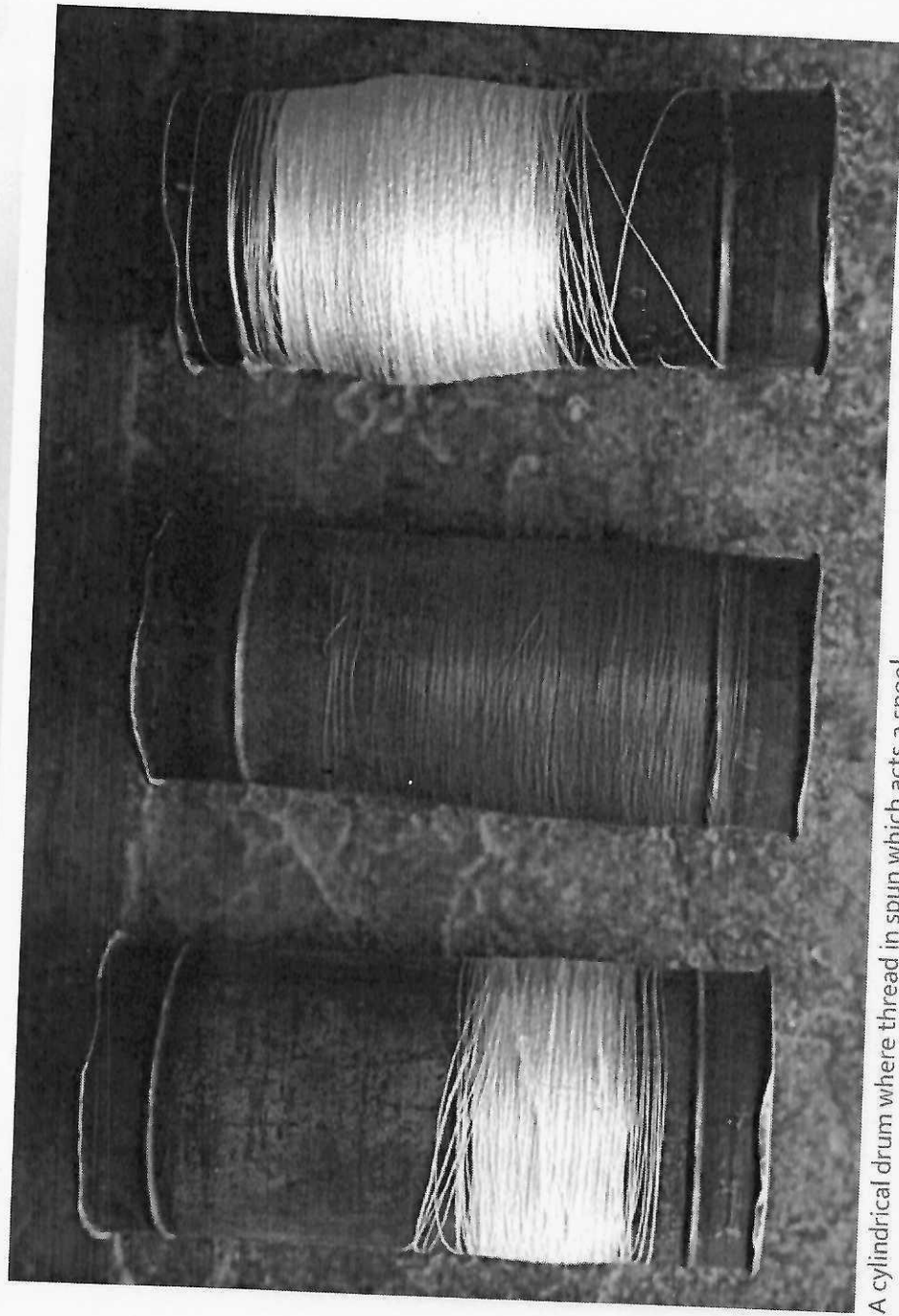
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A cylindrical drum where thread is spun which acts a spool.

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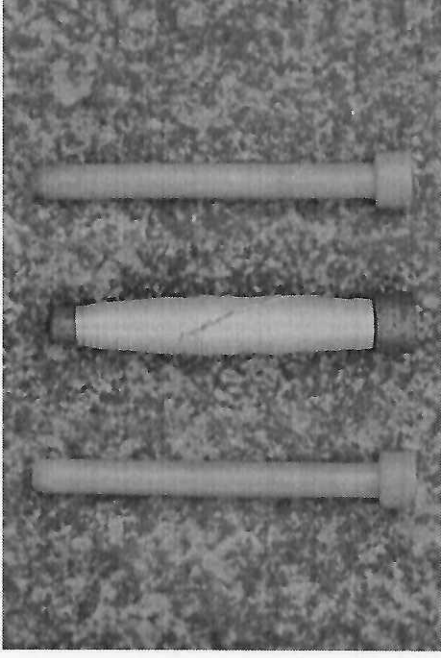
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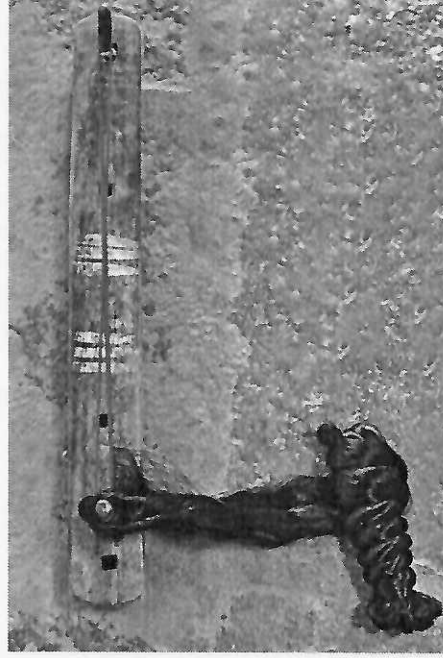
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Empty Pirns winded manually with silk thread.



Pirns spun with black silk thread for the weaving process.



The tool where two different shades of thread are joined together.



Silk yarns of different shades.

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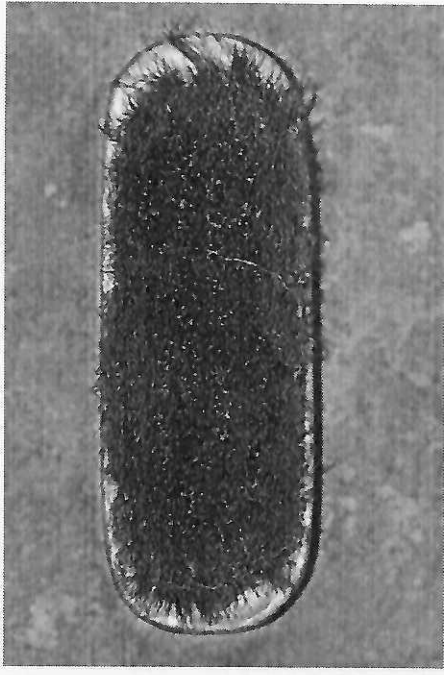
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Spools twirled with green silk threads.



Brush with synthetic hairs helps in separating each threads during the dyeing process.



Wood ash and natural gum used during joining of two different threads together.



Cloth used to apply dye colours to threads attached to the loom.

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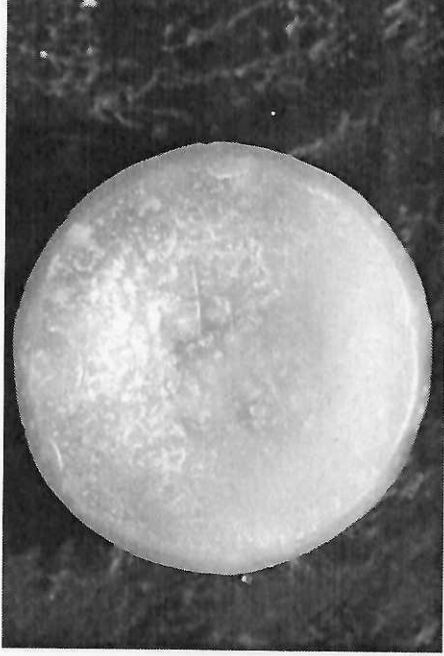
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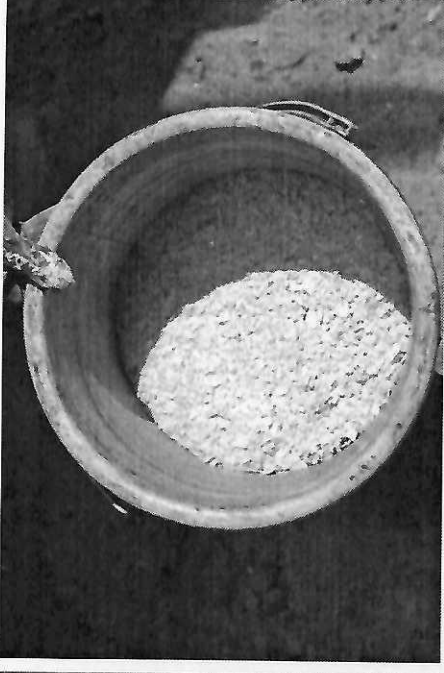
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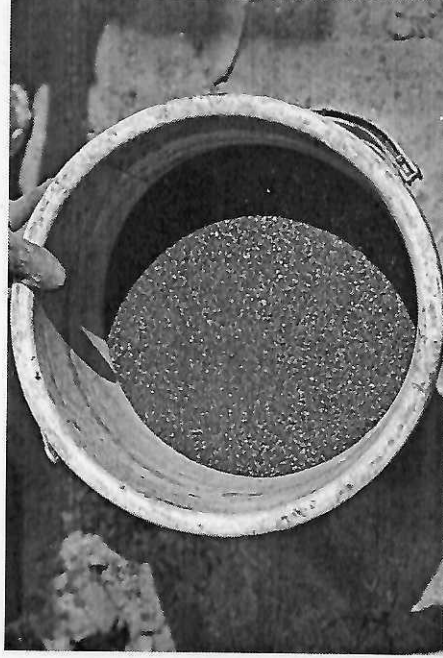
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Wax is used to smoothen the weaving process.



Soap oil is used to watch the bundle of yarns.



Dye Powder.



Iron vessel used for boiling water the hot water dyeing process.

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Mud stove is used to boil the solution.

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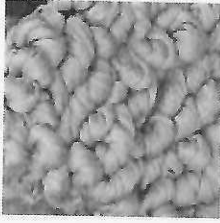
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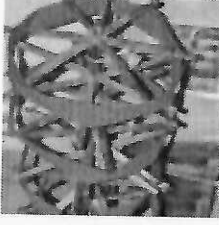
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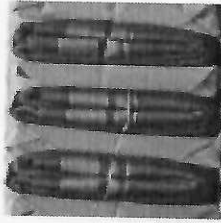
Making Process



Dyeing



Weaving



Packaging

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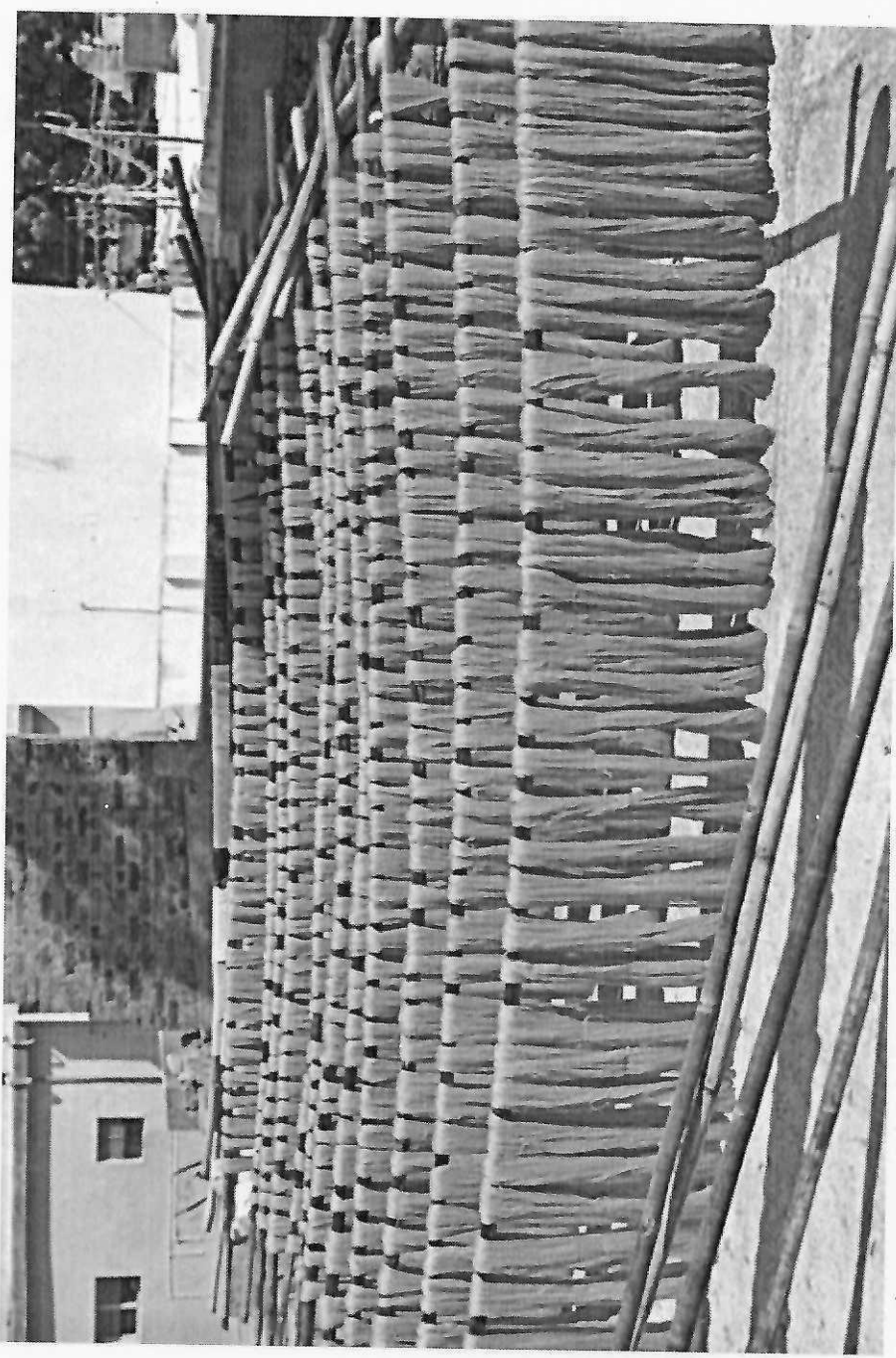
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Dyed yarns are placed under the sun to dry.

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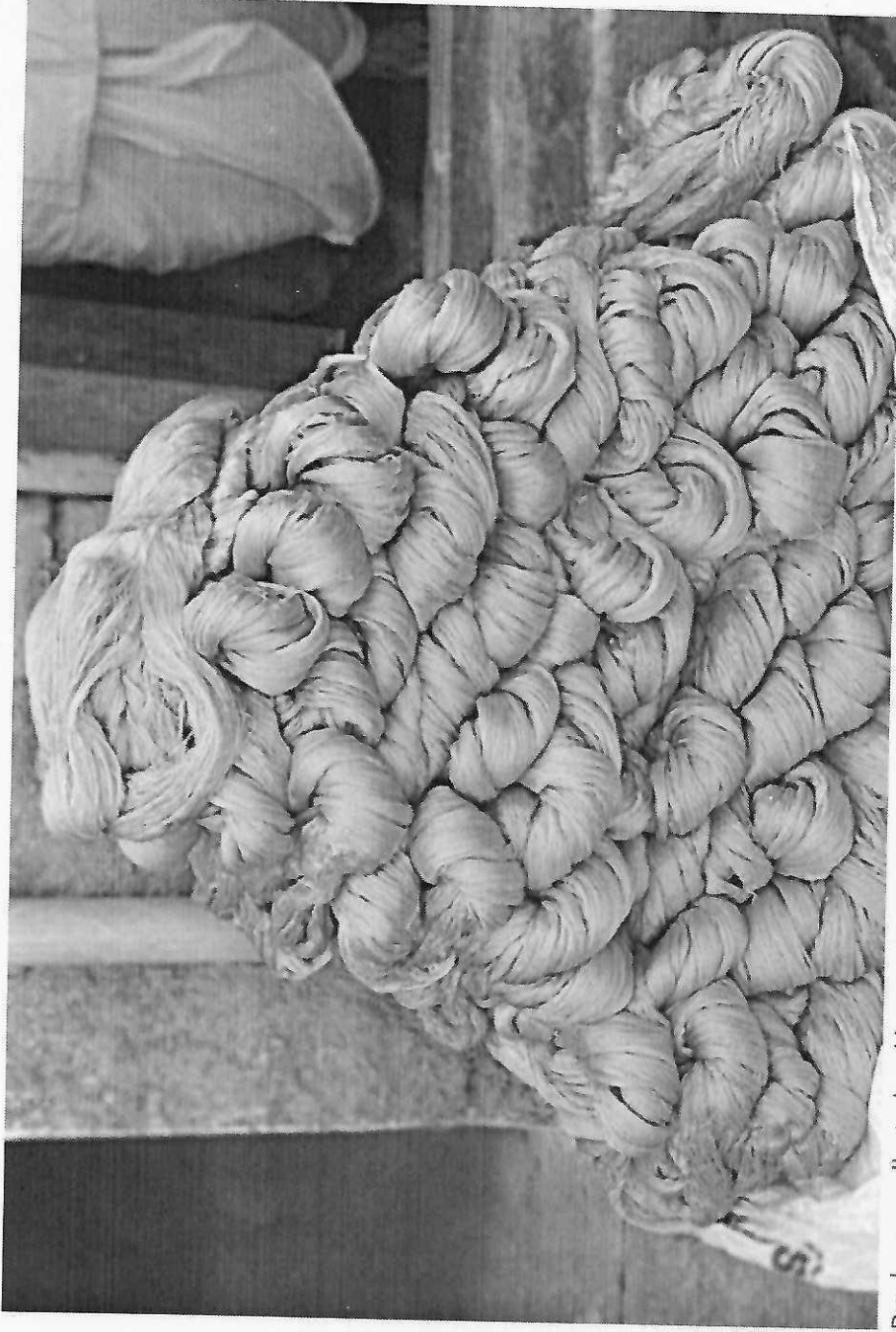
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Dyed yarns collected and kept aside.

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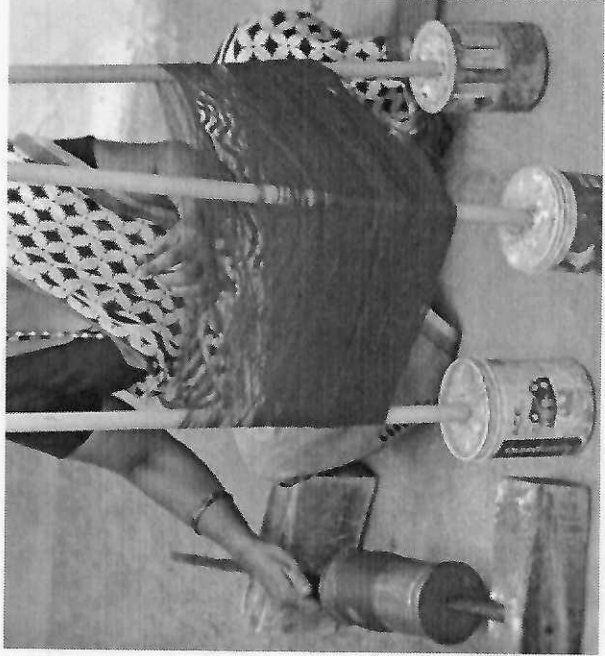
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Weaving

Handloom Weaving:

Ilkal saree is woven in cotton along with art silk, with a border and a pallu of art silk or in mixed art silk and cotton. It is also woven with a silk border and pallu or even a body of silk and cotton with a silk border and pallu. Saree's with a pure silk body, border and pallu with silk, art silk or cotton are later introductions. Gomi border and chikki paras' border are the two types of borders observed in the Ilkal saree. Chikki means dots or stars and kaddi, kondi means small or big, dots or stars. The two borders look similar except that the triangles are smaller in the kaddi chikki and can be used in more number. Silk yarns basically brought from Bengaluru, silk along with cotton and art silk are generally preferred for making of the saree with either pure or combinations are chosen as per the weaver/ craftsmen. As per the craftsmen, in about 2000 people living in this village previously all the people were involved in the weaving, nowadays only about 1200 people have stayed back in continuing this craft. The coloured yarns brought in the hank form are wound on the bobbins/ pirns, which are later taken to the loom as the warp or weft. Piecing is the process where the warp yarns are knotted with the locally available substance called Minusari to knot the yarns firmly together to each other. In Ilkal saree making also follows the looping method where the pallu warp and body warp are attached. Some craftsmen follow the pallu weaving first and then the body part of the saree weaving.



The loom is placed in an arrangement from which the spindles are spun.



Artisan loading the pirns with silk thread with the help of the Charkha.

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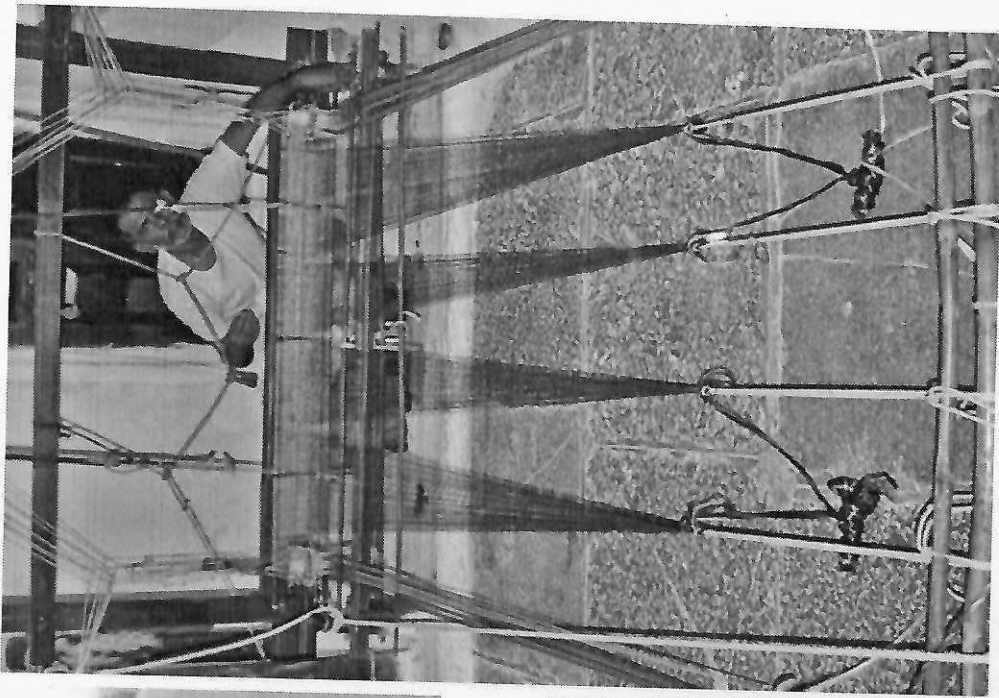
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<http://www.dsourc.in/resource/ilkal-saree-ilkal-bagalkot-karnataka/making-process/weaving>

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The process of joining two different threads together.



The yarn is set up on the handloom for the weaving process.



With the help of wood ash and natural gum the threads are linked with one another.

Design Resource

Ilkal Saree - Ilkal (Bagalkot), Karnataka

Traditional Styles of Sarees

by

Prof. Bibhudutta Baral, Divyadarshan C. S. and
Lija M. G.

NID Campus, Bengaluru

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Loaded pirn is inserted into the flying shuttle.



To position the silk thread in place the heddle shaft of the loom is used.



The flying shuttle is then passed through the divided part of the yarns to interweave and create a pattern.

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After the thread is positioned, the flying shuttle is again pushed through the yarn.



Flying shuttle loaded with pirn is inserted into the divided yarns to weave them.



Artisan applying wax to the unweave yarn for smoothing the weaving process.

Design Resource

**Ilkal Saree - Ilkal (Bagalkot),
Karnataka**

Traditional Styles of Sarees

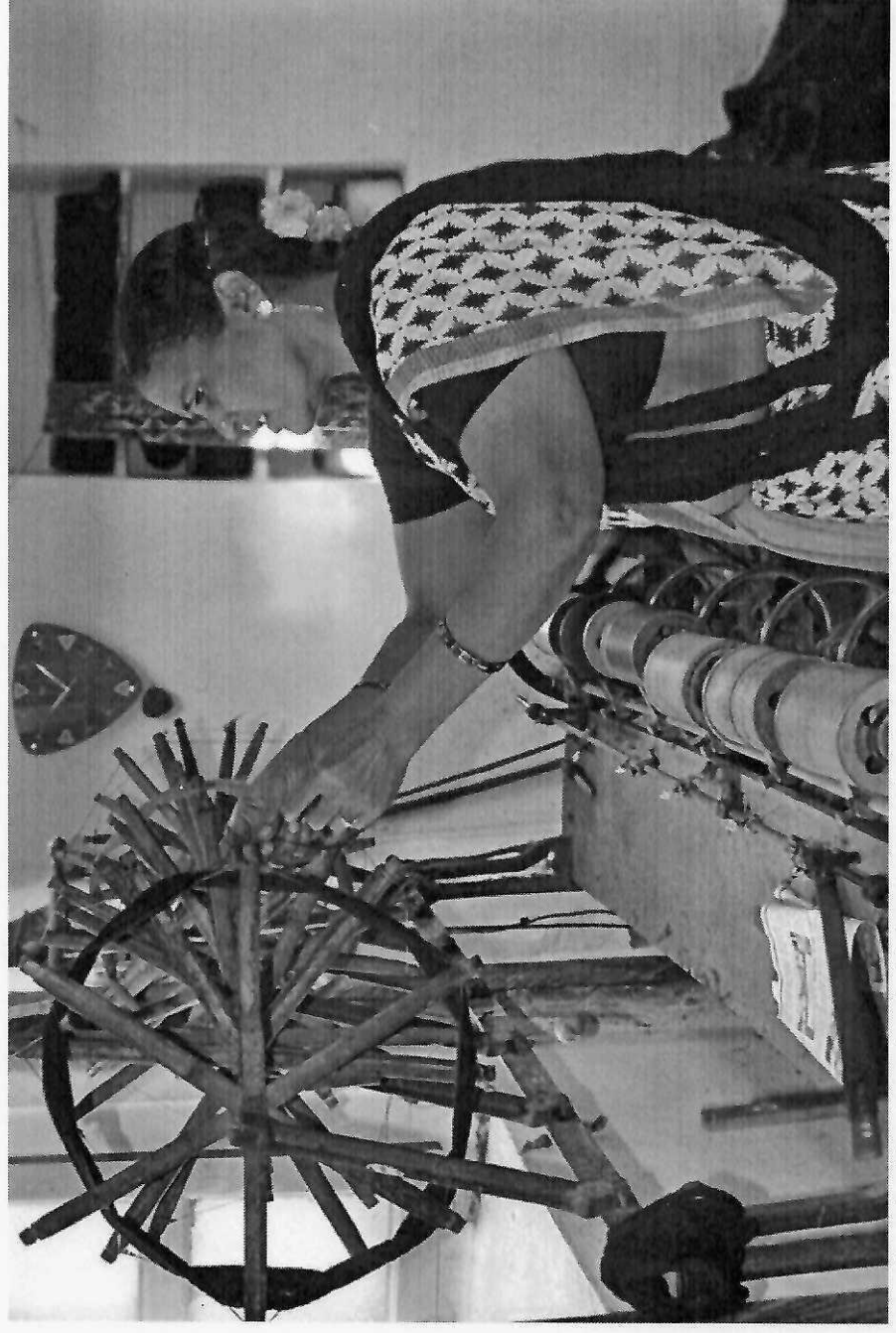
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Powerloom Weaving:

In order to save time power loom is also used for weaving the Ilkal sarees. Few weavers brush the yarns on the loom evenly and apply water to it with the bear hands. Then applies the colour mixture solution on the top, bottom portions of the yarn and allows it to dry, simultaneously weaving process goes on. Earlier natural colours were prepared by the craftsmen themselves and dyed; nowadays they have changed on to the synthetic dyes as it is the tedious process. Between the lengths of each saree about 15 cms of yarn is left and the next saree is woven. Each saree is cut from the loom and given to the elderly women of the house who engages in tying beautiful fringes with the left over yarns. After which the saree is folded neatly and sent for packaging process which is then distributed to the customers in request.



Wooden Charkha is used to hold the yarns in place.

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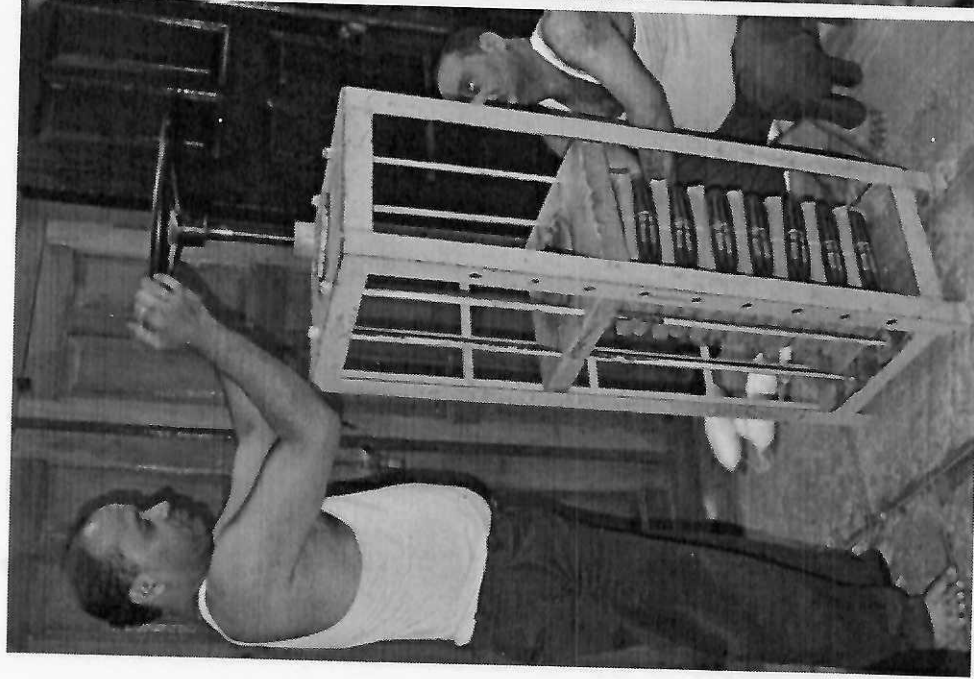
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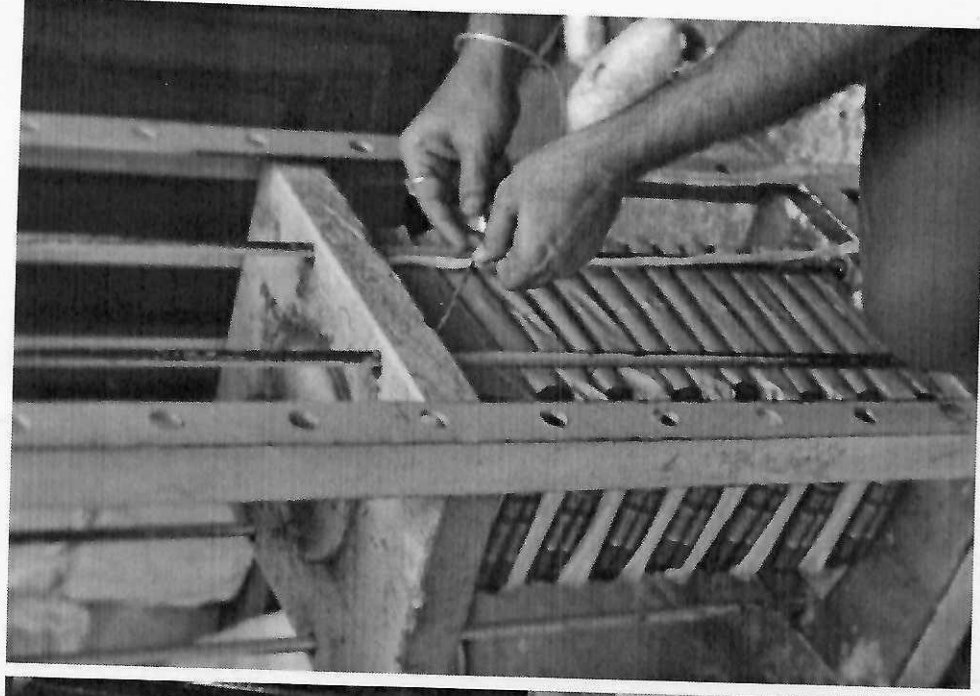
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Packaging

The traditional Ilkal sarees are then taken to the packaging process. In this process each saree is ensured and packed one by one with the help of a packaging machine. The sarees are packed with brown paper and are tied together with a strong rope and are prepared for sale. Each saree is produced in different length ranging from 6.00 yards to 9.00 yards. Ilkal sarees are famous for their Pallav locally known as "Tope teni".



Packaging is a process where the products are neatly packed.



The products are placed in top of one another in the packaging machine.