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For other uses, see Saris (disambiguation). Woman and child dressed in traditional Maharashtrian sari. A sari or saree[1] (sometimes also shari)[note 1] is a women's garment from the Indian subcontinent, [2] that consists of an un-stitched stretch of woven fabric arranged over the body as a robe, with one end tied to the waist, while the other end
rests over one shoulder as a stole (shawl),[3] baring a part of the midriff.[4][5][6] It may vary from 4.5 to 9 yards (4.1 to 8.2 metres) in length,[7] and 600 to 1,200 millimetres (24 to 47 inches) in breadth,[8] and is form of ethnic wear in India, Pakistan, Bangladesh, Sri Lanka & Nepal. There are various names and styles of sari manufacture and
draping, the most common being the Nivi style.[9][10] The sari is worn with a fitted bodice commonly called a choli (ravike or kuppasa in southern India, and cholo in Nepal) and a petticoat called ghagra, parkar, or ul-pavadai.[11] It remains fashionable in the Indian Subcontinent today.[12] Sari is worn in Bengal using the Aat Puroure draping style
Etymology The Hindustani word sāṭī ([][][], 13],([sdescribed in Sanskrit [][][] sāṭī in Pali, and which evolved to sāṭī in modern Indian languages.[16] The word śāṭika is mentioned as describing women's attire in ancient India in Sanskrit literature and Buddhist literature called
jatakas.[17] This could be equivalent to the modern day sari.[18] The term for female bodice, the choli evolved from ancient stanapaṭṭa.[18] Rajatarangini, a tenth-century literary work by Kalhana, states that the choli from the Deccan was introduced under the royal order in Kashmir.[11] The petticoat is called sāyā (
parkar ([[[[[]]]]) in Marathi, ulpavadai ([[[[[]]]]]) in Sinhalese. Apart from the standard "petticoat", it may also be called "inner skirt"
[20] or an inskirt. Origins and history Terracotta figurine in Sari-like drape, 200-100 BCE from Bengal. Tara depicted in ancient three-piece attire, c. 11th century CE.Lady being offered wine, Deccan, 1600 CE. History of Sari-like drapery is traced back to the Indus Valley civilisation, which flourished during 2800–1800 BCE around the northwestern
part of the South Asia.[5][6] Cotton was first cultivated and woven in Indian subcontinent around 5th millennium BCE.[21] Dyes used during this period are still in use, particularly indigo, lac, red madder and turmeric.[22] Silk was woven around 2450 BCE and 2000 BCE.[23][24] The word sari evolved from śāṭikā (Sanskrit: []]]]) mentioned in
earliest Hindu literature as women's attire.[25][17] The sari or śāṭikā evolved from a three-piece ensemble comprising the antarīya, the lower garment; the uttarīya; a veil worn over the shoulder or the head; and the stanapatta, a chestband. This ensemble is mentioned in Sanskrit literature and Buddhist Pali literature during the 6th century BCE.[26]
This complete three-piece dress was known as poshak, generic term for costume. [27] Ancient antariya closely resembled the dhoti wrap in the "fishtail" version which was passed through legs, covered the legs loosely and then flowed into a long, decorative pleats at front of the legs. [4][28][29] It further evolved into Bhairnivasani skirt, today known as
ghagri and lehenga.[30] Uttariya was a shawl-like veil worn over the shoulder or head, it evolved into what is known today known as dupatta and ghoonghat.[31] Likewise, the stanapaţţa evolved into the choli by the 1st century CE.[18][19][32][33] The ancient Sanskrit work, Kadambari by Banabhatta and ancient Tamil poetry, such as the
Silappadhikaram, describes women in exquisite drapery or sari.[11][34][35][36] In ancient India, although women wore saris that bared the midriff, the Dharmasastra writers stated that women should be dressed such that the navel was
concealed.[5][39][40] In ancient Indian tradition and the Natya Shastra (an ancient Indian treatise describing ancient dance and costumes), the navel of the Supreme Being is considered to be the source of life and creativity, hence the midriff is to be left bare by the sari.[41][42] It is generally accepted that wrapped sari-like garments for lower body
and sometimes shawls or scarf like garment called 'uttariya' for upper body, have been worn by Indian women for a long time, and that they have been worn in their current form for hundreds of years. In ancient couture the lower garment was called 'nivi' or 'nivi bandha', while the upper body was mostly left bare.[17] The works of Kalidasa mention
the kūrpāsaka, a form of tight fitting breast band that simply covered the breasts.[17] It was also sometimes referred to as an uttarāsanga or stanapaţţa.[17] Poetic references from works like Silappadikaram indicate that during the Sangam period in ancient Tamil Nadu in southern India, a single piece of clothing served as both lower garment and
head covering, leaving the midriff completely uncovered.[34] Similar styles of the sari are recorded paintings by Raja Ravi Varma in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in Kerala.[43] Numerous sources say that everyday costume in ancient India until recent times in the India until rec
occasionally a wrap called uttarīya that could at times be used to cover the upper body or head.[17] The two-piece Kerala mundum neryathum (mundu, a dhoti or sarong, neryath, a shawl, in Malayalam) is a survival of ancient clothing styles. The one-piece sari in Kerala is derived from neighbouring Tamil Nadu or Deccan during medieval period based
on its appearance on various temple murals in medieval Kerala.[44][5][6][45] Early Sanskrit literature has a wide vocabulary of terms for the veiling used by women, such as Avagunthana (oguntheti/ogunthikā), meaning cloak-veil, Uttariya meaning shoulder-veil, Mukha-pata meaning face-veil and Sirovas-tra meaning head-veil.[46] In the
Pratimānātaka, a play by Bhāsa describes in context of Avagunthana veil that "ladies may be seen without any blame (for the parties concerned) in a religious session, in marriage festivities, during a calamity and in a forest".[46] The same sentiment is more generically expressed in later Sanskrit literature.[47] Śūdraka, the author of Mṛcchakatika set oncerned) in a religious session, in marriage festivities, during a calamity and in a forest".[46] The same sentiment is more generically expressed in later Sanskrit literature.[47] Śūdraka, the author of Mṛcchakatika set oncerned in a forest ".[46] The same sentiment is more generically expressed in later Sanskrit literature.[47] Śūdraka, the author of Mṛcchakatika set oncerned in a forest ".[46] The same sentiment is more generically expressed in later Sanskrit literature.[47] Śūdraka, the author of Mṛcchakatika set oncerned in a forest ".[46] The same sentiment is more generically expressed in later Sanskrit literature.[47] Śūdraka, the author of Mṛcchakatika set oncerned in a forest ".[46] The same sentiment is more generically expressed in later Sanskrit literature.[47] Śūdraka, the author of Mṛcchakatika set oncerned in a forest ".[46] The same sentiment is more generically expressed in later Sanskrit literature.[47] Śūdraka, the author of Mṛcchakatika set oncerned in a forest ".[46] The same sentiment is more generature.[47] Śūdraka sentiment is more generature.[48] The same sentiment is more generature.[48]
in fifth century BCE says that the Avagaunthaha was not used by women everyday and at every time. He says that a married lady was expected to put on a veil.[47] This form of veiling by married women is still prevalent in Hindi-speaking
areas, and is known as ghoonghat where the loose end of a sari is pulled over the head to act as a facial veil.[48] Based on sculptures and paintings, tight bodices or cholis are believed to have evolved between the 2nd century BCE to 6th ce
common in parts of ancient northern India. This ancient form of bodice or choli are still common in the state of Rajasthan today. [50] Varies styles of decorative traditional embroidery like gota patti, mochi, pakko, kharak, suf, kathi, phulkari and gamthi are done on cholis. [51] In Southern parts of India, choli is known as ravikie which is tied at the front
instead of back, kasuti is traditional form of embroidery used for cholis in this region.[52] In Nepal, choli is known as cholo or chaubandi cholo and is traditionally tied at the front.[53] Red is the most favoured colour for wedding saris, which are the traditional garment choice for brides in Indian culture.[54] Women traditionally wore various types of
regional handloom saris made of silk, cotton, ikkat, block-print, embroidery and tie-dye textiles. Most sought after brocade silk saris are Banasari, Kanchipuram, Gadwal, Paithani, Mysore, Uppada, Bagalpuri, Balchuri, Maheshwari, Chanderi, Mekhela, Ghicha, Narayan pet and Eri etc. are traditionally worn for festive and formal occasions.[55] Silk
Ikat and cotton saris known as Patola, Pochampally, Bomkai, Khandua, Sambalpuri, Gadwal, Berhampuri, Bargarh, Jamdani, Tant, Mangalagiri, Guntur, Narayan pet, Chanderi, Maheshwari, Nuapatn, Tussar, Ilkal, Kotpad and Manipuri were worn for both festive and everyday attire.[56] Tie-dyed and block-print saris known as Bandhani, Tant, Mangalagiri, Guntur, Narayan pet, Chanderi, Maheshwari, Nuapatn, Tussar, Ilkal, Kotpad and Manipuri were worn for both festive and everyday attire.[56] Tie-dyed and block-print saris known as Bandhani, Tant, Mangalagiri, Guntur, Narayan pet, Chanderi, Maheshwari, Nuapatn, Tussar, Ilkal, Kotpad and Manipuri were worn for both festive and everyday attire.[56] Tie-dyed and block-print saris known as Bandhani, Tant, Mangalagiri, Guntur, Narayan pet, Chanderi, Maheshwari, Nuapatn, Tussar, Ilkal, Kotpad and Manipuri were worn for both festive and everyday attire.[56] Tie-dyed and block-print saris known as Bandhani, Tant, Mangalagiri, Guntur, Narayan pet, Chanderi, Maheshwari, Nuapatn, Tussar, Ilkal, Kotpad and Manipuri were worn for both festive and everyday attire.[56] Tie-dyed and block-print saris known as Patola, Narayan pet, Chanderi, Maheshwari, Narayan pet, Chanderi, Narayan pet, Chanderi, Maheshwari, Narayan pet, Chanderi, 
Leheria/Leheriya, Bagru, Ajrakh, Sungudi, Kota Dabu/Dabu print, Bagh and Kalamkari were traditionally worn during monsoon season.[57] Gota Patti is popular form of traditional embroidery used on saris for formal occasions, various other types of traditional folk embroidery such mochi, pakko, kharak, suf, kathi, phulkari and gamthi are also
commonly used for both informal and formal occasion. [58][59] Today, modern fabrics like polyester, georgette and charmeuse are also commonly used. [60][61][62] In 2014, an Indian family court in Mumbai ruled that a husband objecting to his wife wearing a kurta and jeans and forcing her to wear a sari amounts to cruelty inflicted by the husband
and can be a grounds for divorce.[63] The wife was thus granted a divorce on the ground of cruelty as defined under section 27(1)(d) of Special Marriage Act, 1954.[63] Styles of draping 1928 illustration of different styles of sari, gagra choli & shalwar kameez worn by women in India. There are more than 80 recorded ways to wear a sari.[64] The
most common style is for the sari to be wrapped around the waist, with the loose end of the drape to be worn over the shoulder, baring the midriff.[65] However, the sari can be draped in several different styles, though some styles do require a sari of a particular length or form. Rta Kapur Chishti, a sari historian and recognised textile scholar, has
documented 108 ways of wearing a sari in her book, 'Saris: Tradition and Beyond'. The book documents the sari drapes across fourteen states of Gujarat, Maharashtra, Goa, Karnataka, Kerala, Tamil Nadu, Andhra Pradesh, Odisha, West Bengal, Jharkhand, Bihar, Chhattisgarh, Madhya Pradesh, and Uttar Pradesh. [66] The French cultural
anthropologist and sari researcher Chantal Boulanger categorised sari drapes in the following families:[5] The Sari Series,[67] a non-profit project created in 2017 is a digital anthology[68] documenting India's regional sari drapes providing over 80 short films on how-to-drape the various styles. Nivi sari – styles originally worn in Deccan region;
besides the modern nivi, there is also the kaccha nivi, where the pleats are passed through the legs and tucked into the waist at the back. This allows free movement while covering the legs. Bengali and Odia style is worn with single box pleat where the sari is wrapped around in an anti-
clockwise direction around the waist and then a second time from the loft shoulder. There is enough cloth left to cover the left shoulder. There is enough cloth left to cover the head as well. Gujarati/Rajasthani – after tucking in the pleats similar to the nivi style, the loose end is taken from the back, draped across the
right shoulder, and pulled across to be secured in the back Himalayan - Kulluvi Pattu is traditional form of woolen sari worn in Uttarakhand. Nepali: Nepal has many different varieties of draping sari, today the most common is the Nivi drape. The traditional Newari sari drape is, folding the sari till it
is below knee length and then wearing it like a nivi sari but the pallu is not worn across the chest, by wrapping it from the right hip and back and is thrown over the shoulders. Saris are worn with blouse that are
thicker and are tied several times across the front. The Bhojpuri and Awadhi speaking community wears the sari sedha pallu like the Gujrati drapes but today those are rare and most sari is worn with the pallu in the front or the nivi style.[70] The
women of the Rajbanshi communities traditionally wear their sari with no choli and tied below the neck like a towel but today only old women wear it in that style and the Ranas. Nav-vari: this drape is very similar to that of the
male Maharashtrian dhoti, though there are many regional and societal variations. The style worn by Brahmin women differs from that of the Marathas. The style has become very famous through Indian cinema and is trending in
Maharashtrian weddings. Madisar - this drape is typical of Iyengar/Iyer Brahmin ladies from Tamil Nadu. Traditional Madisar is worn using 9 yards sari.[71] The Parsi 'gara' is a quintessence of embroidery, and it has a Chinese link Pin Kosuvam - this is the traditional Tamil Nadu style Brahmika sari with introduced to Bengal by
Jnanadanandini Devi after her tour in Bombay in 1870. Jnanadanandini improvised upon the sari style worn by Parsi and Gujarati women, which came to be known as Brahmika style, the pleats are created in the rear, instead of the front. The
loose end of the sari is draped back-to-front over the right shoulder, and is pinned to the rest of the sari. Gobbe Seere - This style is worn by women in the Malnad or Sahyadri and central region of Karnataka. It is worn with 18 molas sari with three-four rounds at the waist and a knot after crisscrossing over shoulders. Karnataka - In Karnataka, apart
from traditional Nivi sari, sari is also worn in "Karnataka Kacche" drape, kacche drape which shows nivi drape in front and kacche", "Melgacche" and "Hale Kacche". Kerala sari style – the two-piece sari, or Mundum Neryathum, worn in Kerala.
Usually made of unbleached cotton and decorated with gold or coloured stripes and/or borders. Also the Kerala sari, a sort of mundum neryathum. Kunbi style or denthli: Goan Kunbis and Gauda, and those of them who have migrated to other states use this way of draping sari or kappad, this form of draping is created by tying a knot in the fabric
below the shoulder and a strip of cloth which crossed the left shoulder was fasten on the back.[73] Riha-Mekhela, Kokalmora, Chador/Murot Mora Gamusa - This style worn in Assam is a wrap around style cloth similar to other wrap-around from other parts of South-East Asia and is actually very different in origin from the Mainland Indian sari. It is
originally a four-set of separate garments (quite dissimilar to the sari as it is a single cloth) known Riha-Mekhela. The Riha or Methoni is wrapped and often secured by tying them firmly across the chest, covering the breasts originally
but now it is sometimes replaced by the influence of immigrant Mainland Indian styles which is traditionally incorrect. The Kokalmora was used originally to tie the Mekhela around the waist and keep it firm. Innaphi and 'Phanek - This style of clothing worn in Manipur is also worn with three-set garment known as Innaphi Viel, Phanek lower wrap and
long sleeved choli. It is somewhat similar to the style of clothing worn in Assam. Jainsem - It is a Khasi style of clothing worn in Khasi which is made up of several pieces of cloth, giving the body a cylindrical shape. Historic photographs and regional styles Lakshmi depicted in ancient variation of sari, 1st century BCE Women in choli (blouse) and
antariya c. 320 CE, Gupta Empire Kalpasutra manuscript c. 1375 CE Green Tara depicted with sari, ca. 1600 Women dressed in sari, deccan, ca. 1600 Women dressed in sari, deccan, ca. 1565 Women dressed in sari, deccan, ca. 1600 Women dressed in sari, deccan, ca. 1600 Women dressed in sari, ca. 1600 Women dressed in sari, deccan, decca
century Sari draping style of Karnataka, Hale Kacche sari/
originated in Deccan region.[9][10] In the Deccan region the Nivi existed in two styles, a style similar to modern Nivi and the second style worn with front pleats of Nivi tucked in the Deccan region the Nivi existed in two styles, a style similar to modern Nivi and the second style worn with front pleats of Nivi tucked in the Deccan region the Nivi existed in two styles, a style similar to modern Nivi and the second style worn with front pleats of Nivi tucked in the Deccan region the Nivi existed in two styles, a style similar to modern Nivi existed in two styles, a style similar to modern Nivi existed in two styles, a style similar to modern Nivi existed in two styles, a style similar to modern Nivi existed in the Deccan region the Nivi existed in two styles, a style similar to modern Nivi existed in two styles, a style similar to modern Nivi existed in two styles, a style similar to modern Nivi existed in two styles, as the nivi existed in two 
Maharani Indira Devi of Cooch Behar popularised the chiffon sari. She was widowed early in life and followed the convention of abandoning her richly woven Baroda shalus in favour of the unadorned mourning white as per tradition. Characteristically, she transformed her "mourning" clothes into high fashion. She had saris woven in France to her
personal specifications, in white chiffon, and introduced the silk chiffon sari to the royal fashion repertoire. [74] Under colonial rule, petticoat was adopted, along with Victorian styles of puffed-sleeved blouses, which was commonly seen among the elites in Bombay presidency and Bengal presidency. [75][76] Nivi drape starts with one end of the sari
tucked into the waistband of the petticoat, usually a plain skirt. The cloth is wrapped around the lower body once, then hand-gathered into even pleats below the navel. The pleats are tucked into the waistband of the petticoat. [77] They create a graceful, decorative effect which poets have likened to the petals of a flower. [77] After one more turn
around the waist, the loose end is draped over the shoulder, [77] The loose end is called the aanchal, pallu, pallay, seragu, or paita depending on the language. It is draped diagonally in front of the torso. It is worn across the right hip to over the left shoulder, partly baring the midriff, [77] The navel can be revealed or concealed by the wearer by
adjusting the pallu, depending on the social setting. The long end of the pallu may be hanging from the back of the shoulder is often intricately decorated. The pallu may be hanging freely, tucked in at the waist, used to cover the head, or used to cover the head,
from the back towards the front, coming from the back over the right shoulder with one corner tucked by the left hip, covering the torso/waist. The Nivi sari was popularised through the paintings of Raja Ravi Varma.[43] In one of his paintings, the Indian subcontinent was shown as a mother wearing a flowing Nivi sari.[43] The ornaments generally
accepted by the Hindu culture that can be worn in the midriff region are the waist chains. They are considered to be a part of bridal jewellery.[78][79] Professional style of draping A female hotel staff member wearing a sari as a uniform Because of the harsh extremes in temperature on the Indian subcontinent, the sari fills a practical role as well as a
decorative one. It is not only warming in winter and cooling in summer, but its loose-fitting tailoring is preferred by women who must be free to move as their duties require. For this reason, [citation needed] it is the uniform of Biman Bangladesh Airlines and Air India uniform for air hostesses. [80][81] An air hostess-style sari is draped in similar
manner to a traditional sari, but most of the pleats are pinned to keep them in place.[82] Bangladeshi female newsreaders and anchors also drape their sari in this particular style. Saris are worn as uniforms by the female hotel staff of many five-star luxury hotels in India, Sri Lanka, and Bangladesh as the symbol of Indian, Sri Lankan, and
Bangladeshi culture, respectively.[83] Prime Minister of Bangladesh Sheikh Hasina in an Ivory gold Jamdani sari Similarly, the female politicians usually wear saris with long sleeve blouse while covering their midriff. Some politicians pair up saris with hijabs or
shawls for more coverage. The women of the Nehru-Gandhi family like Indira Gandhi have worn a special blouse for the campaign trail which is longer than usual and is tucked in to prevent any midriff showing while waving to the crowds. Stylist Prasad Bidapa has to say, "I think Sonia Gandhi is the country's most stylish politician.
But that's because she's inherited the best collection of saris from her mother-in-law. I'm also happy that she supports the Indian handloom industry with her selection."[84] Most female premier in the world, Sirimavo Bandaranaike and
President Chandrika Bandaranaike Kumaratunga. Contemporary examples include Pavithra Wanniarachchi, the sitting health minister in Cabinet. The adoption of the sari is not exclusive to Sinhalese politicians; Muslim MP Ferial Ashraff combined a hijab with her sari while in Parliament. Bangladesh Sari on display in Bangladesh, Jamdani is popular
occupation such as teachers wear sari to their workplace. Young girls also wear it on special occasions. Sari is the national attire for women in Bangladesh, Although Dhakai Jamdani (hand made sari) is worldwide known and most famous to all women who wear sari but there are also many variety of saris in Bangladesh. There are many regional
variations of them in both silk and cotton. e.g.- Cotton sari, Tant sari, Tassar silk sari, Tassar silk sari, Tassar silk sari, Manipuri sari and Katan sari are the most popular in Bangladesh and the uniform of the
air hostesses of Biman Bangladesh Airlines. In 2013, the traditional art of weaving jamdani was declared a UNESCO Intangible Cultural Heritage of Humanity. In 2016, Bangladesh received geographical indication (GI) status for Jamdani sari.[85] Sri Lanka Sri Lankan women wear saris in many styles. Two ways of draping the sari are popular and
tend to dominate: the Indian style (classic nivi drape) and the Kandyan style (or Osariya in Sinhala). The Kandyan style is generally more popular in the hill country region of Kandy from which the style gets its name. Though local preferences play a role, most women decide on style depending on personal preference or what is perceived to be most
pleated rosette used in the Pin Kosuvam style noted earlier in the article. The Kandyan style is considered the national dress of SriLankan Airlines. During the 1960s, the mini sari known as 'hipster' sari created a wrinkle in Sri Lankan fashion, since it was worn below the navel and barely above
the line of prosecution for indecent exposure. The conservative people described the 'hipster' as "an absolute travesty of a beautiful costume almost a desecration" and "a hideous and purposeless garment".[86][87] Nepal The sari is the most commonly worn women's clothing in Nepal where a special style of sari draping is called haku patasihh. The
sari is draped around the waist and a shawl is worn covering the upper half of the sari, which is used in place of a pallu. Nepal women in sari during festival of Teej Pakistan, the saris are still popular and worn on special occasions. The Shalwar kameez, however, is worn throughout the country on a daily basis. The sari nevertheless
remains a popular garment among the middle and upper class for many formal functions. Saris can be seen worn regularly for weddings and other business types of functions. Saris are also worn by many Muslim women in Sindh to show their status or to enhance their
beauty. [88] The sari is worn as daily wear by Pakistani Hindus, by elderly Muslim women who were used to wearing it in pre-partition India[89] and by some of the new generation who have reintroduced the interest in saris. Similarities with other Asian clothing While the sari is typical to traditional wear for women in the Indian subcontinent,
seen in the Burmese longyi (Burmese: [][]]; MLCTS: lum hkyany; IPA: [lòʊɰ̃dzi]), Filipino malong and tapis, Laotian xout lao (Lao: ຊຸດລາວ; IPA: [sin]; Thai: [], RTGS: sin, IPA: [sin]), Cambodian sbai (Khmer: [][]]) and sampot (Khmer: [][]], sambát, IPA: [sin])
[sampoət]) and Timorese tais. Saris, worn predominantly in the Indian subcontinent are usually draped with one end of the cloth fastened around the waist, and the other end placed over the shoulder baring the midriff.[4][5][6] Ornamentation and decorative accessories Display of traditional saris with gota patti embroidery for festive occasions at
draping. In past times, saris were woven of silk or cotton. The poor wore coarsely woven, diaphanous silk saris that, according to folklore, could be passed through a finger ring. The poor wore coarsely woven willagers' saris are
often decorated with checks or stripes woven into the cloth. Inexpensive saris were also decorated with block printing using carved wooden blocks and vegetable dyes, or tie-dyeing, known in India as bhandani work. More expensive saris had elaborate geometric, floral, or figurative ornaments or brocades created on the loom, as part of the fabric.
Sometimes warp and weft threads were tie-dyed and then woven, creating ikat patterns; an ornamented border, an elaborate pallu, and often, small repeated accents in the cloth itself. These accents are called buttis or bhuttis (spellings vary). For fancy saris, these
patterns could be woven with gold or silver thread, which is called zari work. Vaddanam or Kamarband is type of sari belt used to keep complex drapes in place. Sometimes the saris were further decorated, after weaving, with various sorts of embroidery. Resham work is embroidery done with coloured silk thread. Zardozi embroidery uses gold and
silver thread, and sometimes pearls and precious stones. Cheap modern versions of zardozi use synthetic metallic thread and imitation stones, such as fake pearls and Swarovski crystals. In modern times, saris are increasingly woven on mechanical looms and made of artificial fibres, such as polyester, nylon, or rayon, which do not require starching
or ironing. They are printed by machine, or woven in simple patterns made with floats across the back of the sari. This can create an elaborate appearance on the front, while looking ugly on the back. The punchra work is imitated with inexpensive machine-made tassel trim. Fashion designer Aaditya Sharma declared, "I can drape a sari in 54 different appearance on the front, while looking ugly on the back."
styles".[90] Hand-woven, hand-decorated saris are naturally much more expensive than the machine imitations. While the overall market for handweavers), hand-woven saris are still popular for weddings and other grand social occasions. Saris outside the Indian subcontinent
Aishwarya Rai in a sari at the London premiere of her film Raavan. The traditional sari made an impact in the United States during the 1970s. Eugene Novack who ran the New York store, Royal Sari House told that he had been selling it mainly to the Indian women in New York area but later many American business women and housewives became
his customers who preferred their saris to resemble the full gown of the western world. He also said that men appeared intrigued by the fragility and the femininity it confers on the wearer. [91] Newcomers to the sari report that it is comfortable to wear, requiring no girdles or stockings and that the flowing garb feels so feminine with unusual grace.
[92][93] The sari has gained its popularity internationally because of the growth of Indian fashion trends globally. Many Bollywood celebrities, like Aishwarya Rai,[94][95] have worn it at international events representing India's cultural heritage. In 2010, Bollywood actress Deepika Padukone wanted to represent her country at an international event,
 wearing the national costume. On her very first red carpet appearance at the Cannes International Film Festival, she stepped out on the red carpet in a Rohit Bal sari.[96][97] Many foreign celebrities have worn traditional sari attire designed by Indian fashion designers.[98] American actress Pamela Anderson made a surprise guest appearance on
Bigg Boss, the Indian version of Big Brother, dressed in a sari that was specially designed for her by Mumbai-based fashion designer Ashley Judd donned a purple sari at the YouthAIDS Benefit Gala in November 2007 at the Ritz Carlton in Mclean, Virginia.[100][101][102] There was an Indian flavour to the red carpet at the annual
Fashion Rocks concert in New York, with designer Rocky S walking the ramp along with Jessica, Ashley, Nicole, Kimberly and Melody – the Pussycat Dolls – dressed in saris.[103] in 2014, American singer Selena Gomez was seen in a sari for an UNICEF charity event at Nepal.[104] In the United States, the sari has recently become politicised with the
digital-movement, "Sari, Not Sorry". Tanya Rawal-Jindia, a gender studies professor at UC Riverside, initiated this anti-xenophobia fashion-campaign on Instagram.[105][106][107][108] While an international image of the modern style sari may have been popularised by airline flight attendants, each region in the Indian subcontinent has developed,
over the centuries, its own unique sari style. Following are other well-known varieties, distinct on the basis of fabric, weaving is one of India's cottage industries. [109] The handloom weaving process requires several stages in order to produce the final product.
Traditionally the processes of dyeing (during the yarn, fabric, or garment stage), warping, sizing, attaching the warp, weft winding and weaving towns and villages. Northern and Central styles Banarasi - Uttar Pradesh Shalu - Uttar Pradesh Tanchoi - Uttar Pradesh Pattu -
Himachal Pradesh Chanderi sari[110] - Madhya Pradesh Maheshwari - Maheshwari - Maheshwari - Madhya Pradesh Kosa silk - Chhattisgarh Dhokra silk - Chhattisgarh Dhokra silk - Madhya Pradesh Bangladesh Sambalpuri sari Jamdani sari of Bangladesh Sambalpuri sari from India (1970, Collection of PFF, Nauplio). Tant sari - throughout Bangladesh and
West Bengal Baluchari sari - Bishnupur, West Bengal Kaantha sari - Bishnupur, West Bengal Kaantha sari - throughout Bengal Garode / Korial - Murshidabad, West Bengal Shantipuri cotton - 
Sambalpuri Silk & Cotton sari - Sambalpur, Odisha Ikkat Silk & Cotton sari - Bargarh, Odisha Bomkai Silk sari of Odisha Bomkai Silk sari of Odisha Bomkai Sari - Bargarh, Odisha Sonepuri Silk & Cotton sari - Subarnapur, Odisha Berhampuri silk - Behrampur, Odisha Mattha Silk
sari - Mayurbhanj, Odisha Bapta Silk & Cotton sari - Koraput, Odisha Kotpad Pata sari - Koraput, Odisha Kotpad Pata sari - Manipur Patt Silk sari - Manipur Patt Silk sari - Manipur Moirang Phi sari - Manipur Moirang Phi sari - Manipur Moirang Phi sari - Manipur Patt Silk sari - Manipur Patt Silk sari - Manipur Moirang Phi sari - Manipur Patt Silk sari - Manipur Patt Si
shalu - Maharashtra Mahalsa sari - Maharashtra Mahalsa sari - Maharashtra Narayanpeth - Maharashtra Khun fabric - Maharashtra Karvati tussar sari - Maharashtra Bandhani saris of Gujarat and Rajasthan. Southern styles Mysore
silk sari with golden zari. Mysore silk - Karnataka Kanchipuram Silk (locally called Kanjipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kunchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu) - Tamil Nadu Ilkal sari - Karnataka Kanchipuram pattu - Karnataka Ka
- Andhra Pradesh Bandar saris - Andhra Pradesh Bandarulanka - Andhra Pradesh Kuppadam saris - Andhra Pradesh Kuppadam saris - Andhra Pradesh Bandarulanka - 
Kandangi - Tamil Nadu Rasipuram silk saris - Tamil Nadu Koorai - Tamil Nadu Koorai - Tamil Nadu Karaikudi - Tamil 
and cotton - Kerala Balarampuram - Kerala Mandum Neriyathum - Kerala Mayilati silk - Kerala Mayilati silk - Kerala Mandum Neriyathum - Kerala Mandum Neriyat
century example of weft-resist dye (patola) or double Ikat A silk sari loom in Kumbakonam, Tamil Nadu Wooden printing-blocks used for block-print saris. Dyed silk yarns for sari. Handloom Kanchivaram silk sari. Handloom in Kumbakonam, Tamil Nadu Wooden printing-blocks used for block-print saris. Dyed silk yarns for sari. Handloom Kanchivaram silk sari. Handloom in Kumbakonam, Tamil Nadu Wooden printing-blocks used for block-print saris. Dyed silk yarns for sari. Handloom in Kumbakonam, Tamil Nadu Wooden printing-blocks used for block-print saris. Dyed silk yarns for sari. Handloom Kanchivaram silk sari. Handloom in Kumbakonam, Tamil Nadu Wooden printing-blocks used for block-print saris. Dyed silk yarns for sari. Handloom Kanchivaram silk sari. Handloom in Kumbakonam, Tamil Nadu Wooden printing-blocks used for block-print saris. Dyed silk yarns for sari. Handloom in Kumbakonam, Tamil Nadu Wooden printing-blocks used for block-print saris. Dyed silk yarns for sari. Handloom Kanchivaram silk sari. Handloom in Kumbakonam, Tamil Nadu Wooden printing-blocks used for block-print saris. Dyed silk yarns for sari. Handloom Kanchivaram silk sari. Handloom in Kumbakonam, Tamil Nadu Wooden printing-blocks used for block-print saris. Dyed silk yarns for saris. Handloom Kanchivaram silk saris. Handloom in Kumbakonam, Tamil Nadu Wooden printing-blocks used for block-printing-blocks used for block-printing-block-printing-block-printing-block-printing-block-printing-block-printing-block-printing-block-printing-block-printing-block-printing-block-printing-block-printing-block-printing-block-printing-blo
Varanasi, Uttar Pradesh. Handloom in Varanasi Weaving at work in Kanchipuram Dyed silk yarns for weaving sari in handloom, Bangladesh. Child wearing sari in Bangladesh. Style of sari worn in Coorg. Handloom
 weaver at work. Devadasis from Goa. Sinhalese woman wearing a traditional Kandyan sari (osaria). Weaving saris in Karnataka by Raja Ravi Varma. Bride in traditional Bengali sari Woman in Karnataka kacche drape by Raja Ravi
Varma. Education Minister of Bangladesh Dr.Dipu Moni wearing sari with Hillary Clinton Bangladeshi Prime Minister Sheikh Hasina in a Rajshahi silk sari at the Moscow Kremlin in 2013 See also Asia portal Fashion portal Ghagra choli Indian clothing Indian wedding clothes Lehenga-style sari Shalwar kameez Sari cancer Dhoti Notes ^ The name of
the garment in various regional languages include: Assamese: \square romanized: sāṛī Kannada: \square romanized: sāṭī Hindi: \square romanized: sāṭī Kannada: \square romanized: sāṭī Kannada: \square romanized: sāṭī Marathi: \square romanized: \square romanized:
romanized: sārī Odia: [[[[[[[]]], romanized: śāṣnī Punjabi: [[[[[]]], romanized: sāṣnī Punjabi: [[[[[]]], romanized: sāṣnī Punjabi: [[[[[]]], romanized: sāṣnī Punjabi: [[[[[]]], romanized: sāṣnī Punjabi: [[[[[[]]], romanized: sāṣnī Punjabi: [[[[[[]]]], romanized: sāṣnī Punjabi: [[[[[]]]], romanized: sāṣnī Punjabi: [[[[]]]], romanized: sāṣnī Punjabi: [[[]]], romanized: sāṣnī Punjabi: [[]], romanized: sāṇ Punjabi: [[]], romanized: sāṇ Punj
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