

CHAPTER 4

RESULT AND DISCUSSION

The present study was carried out on “Brocade and *Chowkpurana* - Craft and Art of Uttar Pradesh: Prospects for their Sustainability”. The result & discussion have been discussed under the following phases:

4.1 Origin and history of *Chowkpurana* floor art

4.2 Document and catalogue the *Chowkpurana* process and motif with its significance

4.3 Assess existing status of Varanasi handloom brocade

4.4 Design saris incorporating *Chowkpurana* motifs through brocade weaving technique

4.5 Analyze the market acceptability of *Chowkpurana* brocade saris

4.6 Develop promotional material to enhance the awareness of designed saris

4.1.1 Origin and history of *Chowkpurana* floor art

The data for study of origin and history of *Chowkpurana* floor art was majorly collected by secondary sources (articles published in newspapers, popular magazines, and historic books) though primary information was also gathered through the interview and observation method. The researcher collected numerous facts about origin of *Chowkpurana* floor art from historic books however, it was imperative to know the history of a place in order to understand the craft & art. Uttar Pradesh is an incredibly wealthy state known for numerous art and craft. To state a few examples- *Chikankari* embroidery of Lucknow, Aligarh is famous for its locks around the world, Firozabad, the city of bangles, Kannauj is well known for oriental perfumes, scents and rose water and also for traditional tobacco products, Khurja is famous for its ceramics pottery, Bhadohi is known for its carpets, Moradabad is well known for its metal-ware, Varanasi, Mubarakpur, Azamgarh is famous for its Banarasi saris and silk, Gorakhpur is famous for its beautiful terracotta statues and handcraft clothes, Pilibhit is known for its wooden footwear, *Saharanpur* is known all over India and

abroad for its woodcarving, Nizamabad is famous for black pottery. Among of these *Chowkpurana* folk art a lesser known for its unprofessional decoration over the wall and floor at home.

Earlier speech was not fully evolved so as a medium, direction/instruction used to be delivered by pre-historic man, whereas in the twentieth century, it is available in multiplicity. Occasionally they painted their hut through available raw materials for expressing their emotion. It can be seen today even in caves and it was gradually transferred to day to day objects like utensils, flower pot, fabric, wall and floor and so on. Pandey & Bajpai also expressed their view about the Indian village that even today they bear little resemblance to its predecessor of about four thousand years ago. The earliest rural community reflect the transition to a class society. Yet, the bulky early village artefacts such as painted vessels or terracotta figurines, could be described as genuine folk art (**Pandey and Bajpai, 1993**). Various facts and legends about folk art have been revealed from the extensive literature. However, chronological order of origin was not found anywhere. Many literatures mentioned the existence of folk art from the pre-historic time. Handa also said that folk art goes back to the art of primitive society, while its persistence is attested by what no means rare manifestation. The survival of Indian tribal communities which have succeeded in preserving their respective cultural identities in the heart of developed Hindu community till today through folk art (**Handa, 1975**).

Chowkpurana was mainly done only by Hindus and this religion is known for their fast, feast and festivals. The meaning of the word *Chowk* in local language of rural people are ‘auspicious area of home’ whereas *purana* is ‘drawing on floor/wall’. It is a traditional drawing done by the rural women on various rituals/occasions on the wall and floor of mud houses for decoration. (**Chattopadhyay, 1975**) mentioned that adorning of floor makes daily routine for women in rural areas yet today. It is believed that floor art is influenced by culture and traditions of different states of the country. (**Dhamija, 1970**) adds that floor paintings are an integral part of Indian tradition. They are made on auspicious occasions moreover they are a sign of welcome when it is drawn at the doorstep or on the threshold. As it was a sacred act,

those women have periods, were not allowed to do the *Chowkpurana*. At that time neighbours' or friends used to help out. It was an art to be performed during the day, preferably in the morning after a bath.



Plate 4.1: Floor artist

There have been no models or tools to help in tracing or painting them. The activity was usually non professional and utilized materials through hand. Kamladevi also stated that every girl had to be proficient in these duties as well as the bride to be given ample proof of this before she could be admitted into the new household. Black colour, being inauspicious, was never used in these paintings.

Earlier, women of the family used to draw *Chowkpurana* on the wall with rice paste on a reddish mud plastered wall. Even the completion of white-washing of the walls or floor smearing with cowdung is celebrated by offering *kungu dub* and *mauli* (raw cotton thread dyed red) to the working lady. The aesthetic urge of the people finds sublime expression in the humblest of mediums like cowdung and coloured earths on the floors and walls of their dwellings. While smearing earthen floors with cowdung, rhythmic fluent patterns bounded by foliated borders are developed by women with the effortless movement of the fingertips on the wet coating. All these are decorations composed impromptu. The images modelled by the unskilled hand on this occasion generally remain symbolic representations of the real character, but with an abstract flair about them. Usually the total design has two aspects: the ceremonial

and the decorative. The former would be recognised as geometrical pattern to symbolise the deity; the latter depicts the usual motifs and any new innovation the painter's imagination may prompt. The Indian mythology is rich and varied. It has been symbolized in various forms. Sometimes symbols imply double meaning: one meaning may appeal to popular mind and the other may please a philosopher. Such symbols have poly-focal potency and for which they are valued in art and literature.

Ritualistic painting was done exclusively by the women on various occasions to propitiate the Divine Mother and to invoke. Her blessings were for the well-being of their family wealth, cattle and for their plenitude. These occasions essentially associated with the "*fertility cult*" were celebrated by the women by observing fast and performing Puja to the deity of the day. Such days usually fall in the rainy season, between July and September, probably for the reason that epidemic and the vagaries of nature were most feared during that part of the year.

Ceremonial painting-decorative in its treatment-is free from the dogmas of traditional orthodoxy as opposed to the adherence to legendary themes in ritualistic painting. The artist is at liberty to paint any form or design which appeals to him, in an attempt to divest life of all its drabness and monotony and making living happier and the surroundings pleasanter (**Handa, 1975**). On all ceremony occasions like from birth to marriage, floral patterns were executed in white earth on the *cowdung*-finished ground. The dissolved white earth is poured out through a spout on the ground, while the lady keeps on moving unselfconsciously in a rhythmic formation to describe the most spontaneous of the folk creations-the *dehar* or *chauk*-as it is variously called in different places. The whole pattern emerges with profound rhythmic and dynamic qualities on a grand scale (**Pandey and Bajpai, 1993**). This type of decoration is called prominent like beautiful mosaic on the floor. The side of openings in the walls are exclusively treated with geometrical and foliated patterns. The sides of smaller openings, windows and niches are decorated with running geometrical motifs, but the door-lines are mostly treated with zigzag forms with a *swastika* or *astadala* motifs at the top. These designs largely appear to be decorated and non-religious on purpose at a casual glance. One may easily attribute the formation of these zigzag decorations to the spontaneous suggestion for functional

convenience of the artist in painting vertical features. The artist may also declare them simply as decorative; but there may be a latent wish in to connote the traditional belief about serpent as guardians of hidden treasures.

Decorative motifs, attributes and symbols serve as the most important artistic link between the past and the present. Motifs may recur regularly and stay constant over the time but the message they carry and pass on over generations may vary with different epoch from time to time. They constitute what might be described as formal, structural framework of tradition. A visual message is apparently easy to read, yet it admits number of varied interpretations. There can be no doubt that in art today symbols such as the sun and the moon lend themselves to different interpretations that may be applicable to, say, even community of hunters and food gatherers.

Symbol of *Chowkpurana* speaks a language covering a very wide spectrum and charged with emotional overtones. Where words fail, symbol can convey meaning with the view of a few lines. Because of this quality they have become a universal language. Symbols can overcome the limits of communication. Indian graphic symbols are innumerable and complex, their meaning often obscured by overlays of thought and interpenetrating strata of art however, there still runs through them, a homogeneous streak which characterizes their main feature.

Dhamija mentions some kinds of floor art to show what different designs are employed for them. For instance, the *alpanas* of Bengal have a design made with flowing linear pattern. The lines are rounded and they conveyed a symbol of the universal. The *grahini* (housewife) was blessed with a husband, children and a home. She creates these patterns with joy in her hearts. She conveys her reverence for the spirit that governs her life and also the lives of her near and dear ones. There are again designs that are employed in the *Aripanas* of Bihar. They are more geometric in patterns. In the South, the rangoli patterns are also geometric in form. Women first put down dots on the freshly mud-plastered floor and then work out patterns around the dotted guides (Dhamija, 1970). In the last decade or so, the warli men have taken up this art forum and freed it from its ritual constraints by employing it to depict every day scenes & occurrences in their life (Anony⁸).

4.2 Documentation of the process of *Chowkpurana* floor art

The Second objective of the study focussed on the socio-economic aspects of the floor artisans and tools, techniques, processes, motifs/designs and their symbolism of the *Chowkpurana* floor art. Primary data was collected from eight villages (*Chawli, Gharijassa, Jagdishpura, Kashipura, Naglagada, Naglagharana, Madawali and Basai*) of Western Uttar Pradesh. Demographic data pertaining to age, education, marital status, occupation and income was collected and tabulated from the entire population of 240 artisans whereas details of the type of family, house, religion, caste and migration etc. were tabulated among 215 household members. The results obtained has been categorised into the following sub-heads:

4.2.1 Demographic data of the *Chowkpurana* floor artisans.

4.2.2 Raw materials, tools and process of the *Chowkpurana* floor art.

4.2.3 Design and motifs of *Chowkpurana* floor art with their significance.

4.2.4 Case study of the *Chowkpurana* floor art artisans.

4.2.1 Demographic data of the floor artisan

4.2.1.a Age of the respondents

It can be seen in Table 4.1 that maximum number (37.5 %) of floor artisans were within the age of 21 to 30 years. Apparently younger respondents were enthusiastically involved in drawing of *Chowkpurana* as it was handed over to them traditionally, followed by 25.41% of floor artisans who were found below the age of 20 years. Further findings revealed that 15% of floor artisans came between the age group of 31 to 40 years, 9.16% of floor artisans were between 41 to 50 years and 2.91% of floor artisans were between 51 to 60 years of age. It was noticed that there was a gradual decline in the practising of *Chowkpurana* with increase in age. Very few respondents, i.e. 3.33 % and 4.16 % of floor artisans, were found to be between the age of 71 to 80 years and 81 to 90 years, however, they only gave instructions to the younger for drawing. It was concluded that this art was mainly practised by the young girls and daughter-in-laws of the household and the older women just overawed the activity.

Table 4.1: Age of the respondents

N= 240

Sr. no	Age Villages	Age of the respondents																
		N	Below 20 years		21-30 years		31-40 years		41-50 years		51-60 years		61-70 years		71-80 years		81-90 years	
			F	%	F	%	F	%	F	%	F	%	F	%	F	%	F	%
1.	<i>Chawli</i>	40	9	22.5	17	42.5	10	25	2	5	2	5	-		-		-	
2.	<i>Gharijassa</i>	30	7	23.33	12	40	-		5	16.66	-		6	20	-		-	
3.	<i>Jagdishpura</i>	35	12	34.28	13	37.14	5	14.28	4	11.42	1	2.85	-		-		-	
4.	<i>Kashipur</i>	25	-	-	12	48	6	24	3	12	4	16	-		-		-	
5.	<i>Naglagada</i>	20	6	30	6	30	4	20	4	20	-		-		-		-	
6.	<i>Naglagharana</i>	15	7	46.66	4	26.66	2	13.33	2	13.33	-		-		-		-	
7.	<i>Madawali</i>	35	12	34.28	10	28.57	5	14.28	-		-		-		8	22.85		
8.	<i>Basai</i>	40	8	20	16	40	4	10	2	5	-		-		-		10	25
	Total	240	61	25.41	90	37.5	36	15	22	9.16	7	2.91	6	2.5	8	3.33	10	4.16

4.2.1.b Marital status of the respondents

It was evident from Table 4.2 that maximum floor artisans, i.e. 66.67 %, were married, followed by 30.8 % who were unmarried. It was found that the whole and sole responsibility was on the married women as the mother-in-law handed over their tradition to her daughter-in-law. 2.5 % of floor artisans were widows and they were not allowed to do *Chowkpurana* as it was a holy ritual. Widowed floor artisans stated that before and after marriage they used to practise *Chowkpurana* with their mothers and the designs/motifs were different at their parents' home.

Table 4.2: Marital status of the respondents N= 240

Sr. no.	Marital status Village	N	Unmarried		Married		Widow	
			f	%	f	%	f	%
1.	<i>Chawli</i>	40	10	25	28	40	2	5
2.	<i>Gharijassa</i>	30	12	40	16	53.33	2	6.66
3.	<i>Jagdishpura</i>	35	12	34.28	23	65.7	-	
4.	<i>Kashipur</i>	25	6	24	18	72	1	4
5.	<i>Naglagada</i>	20	6	30	14	70	-	
6.	<i>Naglagharana</i>	15	4	26.66	11	73.33	-	
7.	<i>Madawali</i>	35	12	34.28	23	65.71	-	
8.	<i>Basai</i>	40	12	30	27	67.5	1	2.5
	Total	240	74	30.8	160	66.67	6	2.5

4.2.1.c Caste of the respondents

Table 4.3 states that all the floor artisans were Hindu. Maximum 47.90 % of floor artisans were from *Brahmin* community as it was believed among people that they were the ancestor of saints and have continued the tradition since *Chowkpurana* started. The *Brahmin* community people fasted for a whole day and broke their fast in the evening after the worship of their God(s) as well as the *Chowk*. 22.79 % of the floor artisans revealed that they were from the *Bania* community and have deep devotion for *Chowkpurana* art.

Rest of the community/caste (20 % of *Kayastha*, 13.02 % of *Thakur* and 6.66 % of *Rajput*) respondents were also involved in drawing of *Chowkpurana* and stated that they were only following the *Chowkpurana* tradition handed to them by their ancestors to continue. However, they were unaware of its reason.

Table 4.3: Caste of the respondents

N= 215

Sr. no.	Religion/Cast Village	N	Religion	Cast											
				Brahman		Kayastha		Thakur		Bania		Rajput		Jat	
				f	%	f	%	f	%	f	%	f	%	f	%
1.	<i>Chawli</i>	35	Hindu	19	54.28	2	5.71	6	17.14	8	22.85	-	-	-	-
2.	<i>Gharijassa</i>	25		14	56	5	20	3	12	3	12	-	-	-	-
3.	<i>Jagdishpura</i>	30		14	46.66	6	20	4	13.33	4	13.33	2	6.67	-	-
4.	<i>Kashipur</i>	25		12	48	2	8	3	12	8	32	-	-	-	-
5.	<i>Naglagada</i>	20		9	45	5	25	3	15	2	10	-	-	-	-
6.	<i>Naglagharana</i>	15		8	53.33	4	26.7	2	13.33	1	6.66	-	-	-	-
7.	<i>Madawali</i>	30		12	40	5	16.7	3	10	12	40	-	-	-	-
8.	<i>Basai</i>	35		15	42.85	5	14.3	4	11.42	11	31.42	-	-	-	-
	Total	215			103	47.90	43	20	28	13.02	49	22.79	2	6.67	

4.2.1.d Educational qualification of the respondents

It is evident from Table 4.4 that a maximum percentage (44.58%) of floor artisans were uneducated as they were married early at the age of 10 thus could not get an education. 36.67 % of floor artisans had primary education followed by 13.75 % of floor artisans who had secondary education. Researcher observed that secondary school was established by Government in the villages. Those respondents who wanted to study further went to adjacent *talluka* of their related village. After secondary education the girls were married off to the nearby villages. The artisan also stated that the knowledge of drawing of *Chowkpurana* was more important for them than formal education.

Table 4.4: Educational qualification of the respondent N=240

Sr. no.	Qualification Village	N	Uneducated		Primary		Secondary		Higher secondary		Graduate	
			f	%	f	%	f	%	f	%	f	%
1.	<i>Chawli</i>	40	18	45	17	42.5	5	12.5	-	-	-	-
2.	<i>Gharijassa</i>	30	14	46.66	11	36.66	5	16.66	-	-	-	-
3.	<i>Jagdishpura</i>	35	18	51.42	12	34.28	5	14.28	-	-	-	-
4.	<i>Kashipur</i>	25	14	56	8	32	3	12	-	-	-	-
5.	<i>Naglagada</i>	20	10	50	6	30	4	20	-	-	-	-
6.	<i>Naglagharana</i>	15	8	53.33	4	26.66	-	-	3	20	-	-
7.	<i>Madawali</i>	35	11	31.42	14	40	6	17.14	4	40	-	-
8.	<i>Basai</i>	40	14	35	16	40	5	12.5	5	12.5	-	-
	Total	240	107	44.58	88	36.66	33	13.75	12	5		

4.2.1.e Education of the family members of respondents

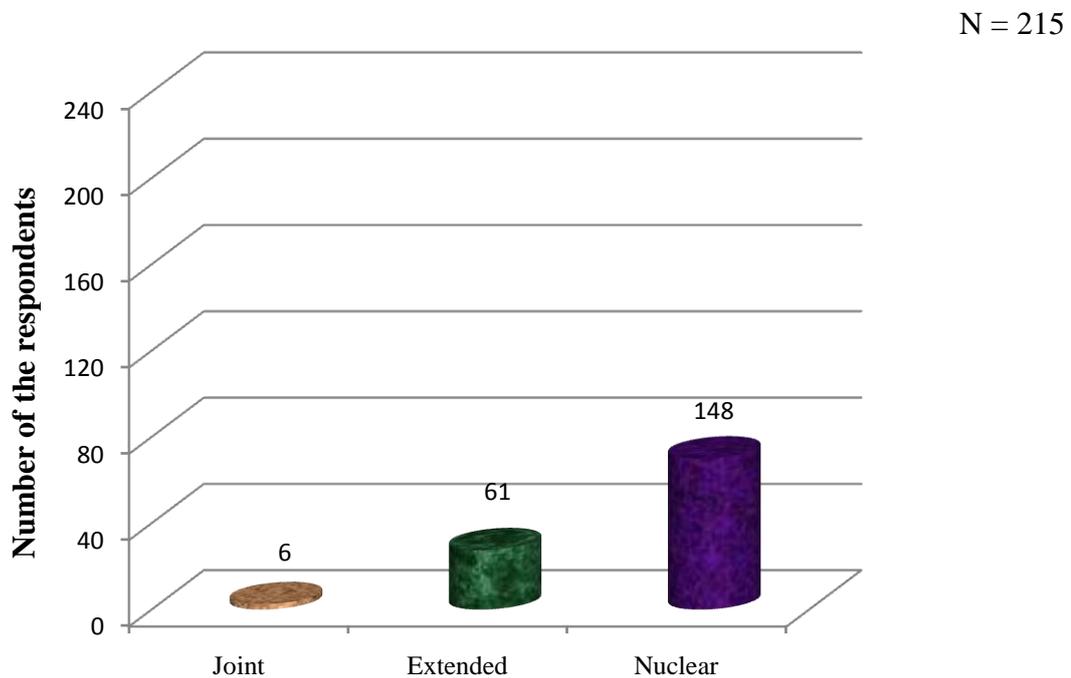
On analysing the data regarding the qualification of family members shown in Table 4.5 it is revealed that maximum relatives of the floor artisans (father/father-in-law/mother/mother-in-law and husband) were above the age of 50 as well as being illiterate. Artisans further stated that earlier their family members were more concerned on earning the money rather than on education, though they were willing to send their children to schools and colleges.

Table 4.5: Education of the family members of respondents N= 240

Sr. no	Education Family members	Illiterate		Primary		Secondary		Higher Secondary		Any other	
		f	%	f	%	f	%	f	%	f	%
1.	Father /Mother/ Father-in-law/ Mother-in-law and husband	190	79.16	29	12.08	21	8.75	-	-	-	-
2.	Brother-in-law/ Brother	192	80	48	20	-	-	-	-	-	-
3.	Sister-in-law/ Sister	198	82.5	32	13.33	10	4.16	-	-	-	-
4.	Any cousin	-	-	-	-	-	-	-	-	-	-

4.2.1.f Family composition of the respondents

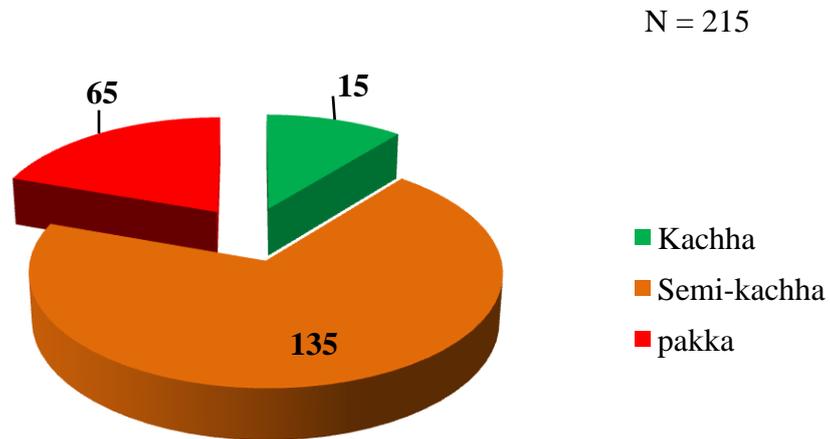
It is evident from Graph 4.1 that maximum floor artisans (148) were a part of a nuclear family followed by 61 respondents were from extended family and only six respondents were from joint family. The researcher noticed that nuclear families moved to their parental villages during the festivals for celebration wherein they made the *Chowkpurana*. Those floor artisans who lived with their in-laws (extended family) used to draw *Chowkpurana* during these occasions though sometimes the mother-in-law also practised whenever they wanted. Very few floor artisans belonged to joint family and stated that only the eldest daughter-in-law of the family was allowed to draw *Chowkpurana*, however, the younger daughter(s)-in-law were involved in the preparation of the necessary items.



Graph 4.1: Family composition of the respondents

4.2.1.g Types of residence of the respondents

On interpreting the data from Graph 4.2, showing the type of houses of the artisans, it is revealed that all the artisans possessed their own house. Three types of houses were found namely *kachha*, semi *kachha* and *pakka*. Out of the 215 artisans, maximum respondents (135) had semi *kachha* houses whereas 65 artisans had *pakka* house and the remaining 15 artisans had *kaccha* houses. The researcher found that in all the villages, the rural people had only a half of the portion of the house (mainly rooms) cemented while the rest of house was built from mud. Floor artisans stated that they didn't have enough money to complete the whole construction of the house at a go so they gradually constructed their houses as they received money from their harvesting. The respondents who were residing in pure *Kachha* house practised *Chowkpurana* art to decorate their houses as shown in Plate 4.2 and 4.3.



Graph 4.2 Dwelling type of the respondents



Plate 4.2: Floor artisan's habitat (Kachha house)



Plate 4.3: Floor artisan's habitat (Pakka house)

4.2.1.h Assets of the respondents

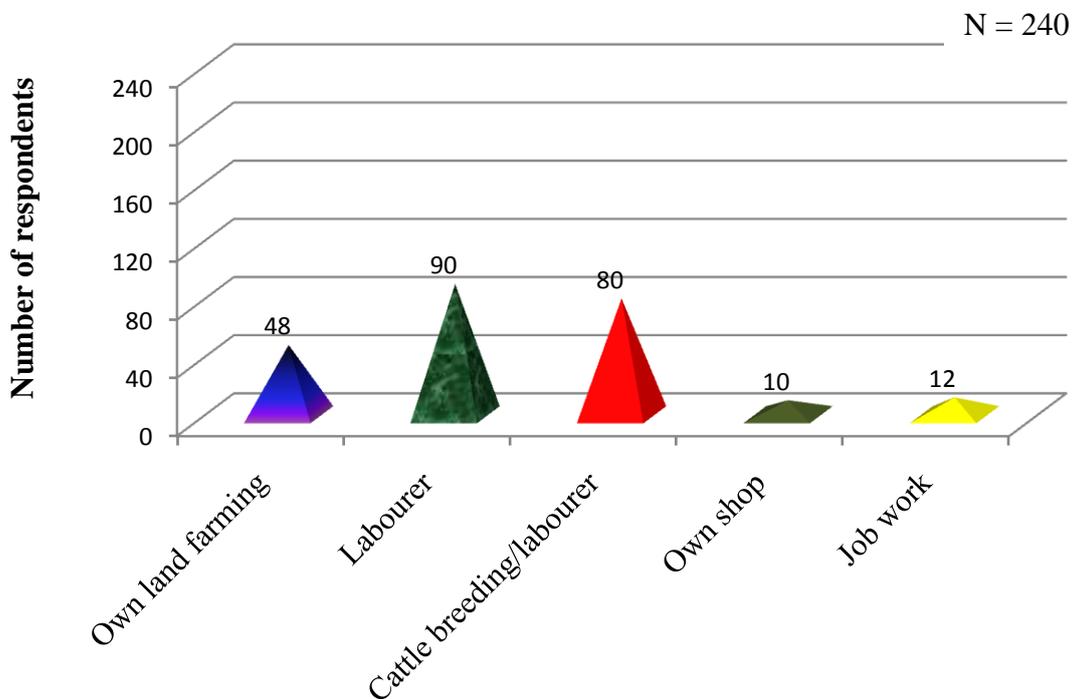
The data regarding the assets of the subjects, indicated in Table 4.6, can be seen that it was categorised into five segments, for instance: I-Farming land, II-House, III-Cattle, IV-Vehicle, V-Electronic gadgets. All the respondents had their own home followed by 197 floor artisans who had electronic gadgets and 167 respondents who had cattle (buffalo, cow and goat) were involved in dairy business. 137 floor artisans had vehicles like cycle and bicycle, however, none of them had a car. Only 120 floor artisans had their own farming land.

Table 4.6: Assets of the respondents

Sr. no.	Community	Farming Land N = 120		House N = 240		Cattle N = 167		Vehicle N = 137		Electronic Gadgets N = 197	
	Village	F	%	F	%	F	%	F	%	F	%
1.	<u>Chawli</u>	17	14.16	40	16.66	32	19.16	21	15.32	35	17.76
2.	<u>Gharijassa</u>	12	10	30	12.5	14	8.38	18	13.13	24	12.18
3.	<u>Jagdishpura</u>	15	12.5	35	14.58	23	13.77	11	8.029	28	14.21
4.	<u>Kashipur</u>	13	18.32	25	10.41	21	12.57	19	13.86	19	9.64
5.	<u>Naglagada</u>	14	11.66	20	8.33	15	8.98	14	10.21	17	8.62
6.	<u>Naglagharana</u>	8	6.66	15	6.25	10	4.16	12	8.75	11	5.58
7.	<u>Madawali</u>	19	15.83	35	14.58	24	14.37	16	11.67	29	14.72
8.	<u>Basai</u>	22	18.33	40	16.66	28	11.66	26	18.97	34	17.25
Total*		120	100	240	100	167	100	137	100	197	100

4.2.1.i Occupation of the respondents

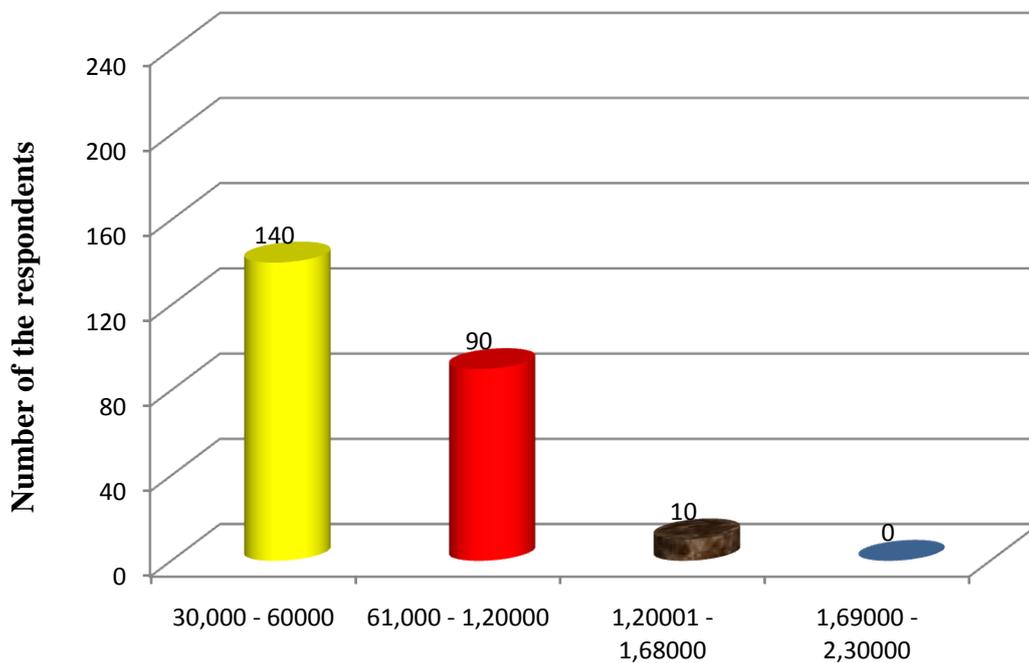
The major occupations of the floor artisans were farming, labour work, cattle breeding, business or job while some of them even performed multiple roles as indicated in Graph 4.3. Maximum 90 respondents were only labourers followed by 80 respondents who bred cattle as well being labourers, 48 respondents had their own land. Ten respondents had their own shops while the rest of them worked in other shops. Only the males were involved in earning while the females used to work at home such as, rearing of cattle, children and household work. Subjects mentioned that various Indian banks provided them loan for buying the domestic animals (buffalo and cow) as the cost of one buffalo/cow ranged from 30,000 to 40,000 rs/- depending on their breed.



Graph 4.3: Occupation of the respondents

4.2.1.j Income of the respondents

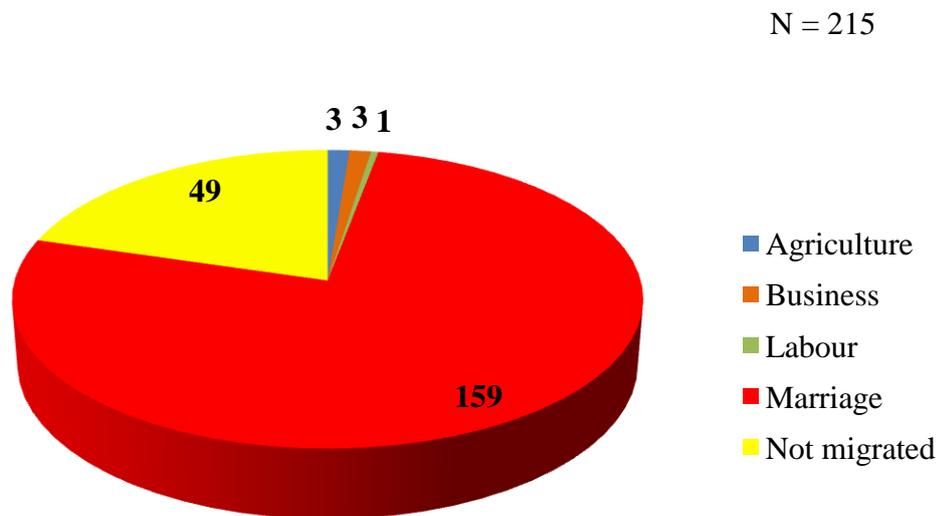
It is evident from Graph 4.4 that maximum respondents (140) had an annual income under Rs. 30,000 to Rs. 60,000 followed by 90 respondents whose income was from Rs. 61,000 to Rs. 1,20,000. A few of these respondents had their income above one *lakh* as they were the owner of their land. The second most common occupation among the respondents was found to be daily labour whose average earnings ranged from Rs. 100 to Rs. 200 per day. Researcher also found that these floor artisans rarely spent money on daily goods as vegetables/fruits were plucked from their farm and milk was obtained from their cattle. They mainly used to spend their money on renovation of their houses.



Graph 4.4: Annual Income of the respondents

4.2.1.k Reason of migration among the respondents

It is clear from graph 4.5 that maximum respondents (159) migrated after their marriage, as it is a custom of the Hindu tradition where the girl moves in with her in-laws. Forty nine respondents did not migrate as they were unmarried and were residents of the same village. Few of the floor artisans left their own village for earning and shifted to the nearby villages as their husband’s prime occupation was labour, for which they shifted as and when their husbands found work in these villages. Apparently rural women did not work outside of their household for earning, however they satisfied the requirement of the family by providing food for them and completing their duties.



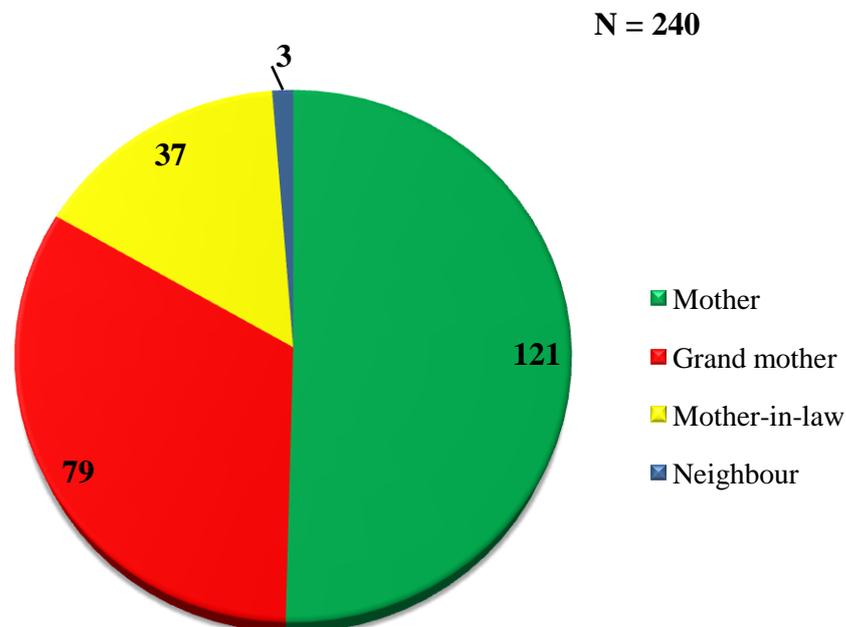
Graph 4.5: Reasons of migration among the respondents

4.2.5 Raw material, tools and process of the *Chowkpurana* floor art

4.2.2.i People from whom the art was learnt

It can be seen in Graph 4.6 that respondents obtained the art of *Chowkpurana* through their grandparents and parents. It showed that maximum subjects (121) learnt the art from their mothers followed by 79 respondents who gained the knowledge of *Chowkpurana* from their grandmothers. The respondents added that learning of *Chowkpurana* floor art was like a family tradition which was handed down to them by their ancestors. People had a belief that if their daughters knew the *Chowkpurana* since childhood it would be beneficial for her after her marriage. Kamladevi Chattopadhyay, a renowned writer, also stated that before a newlywed bride stepped over the threshold, she had to draw a decoration at the door.

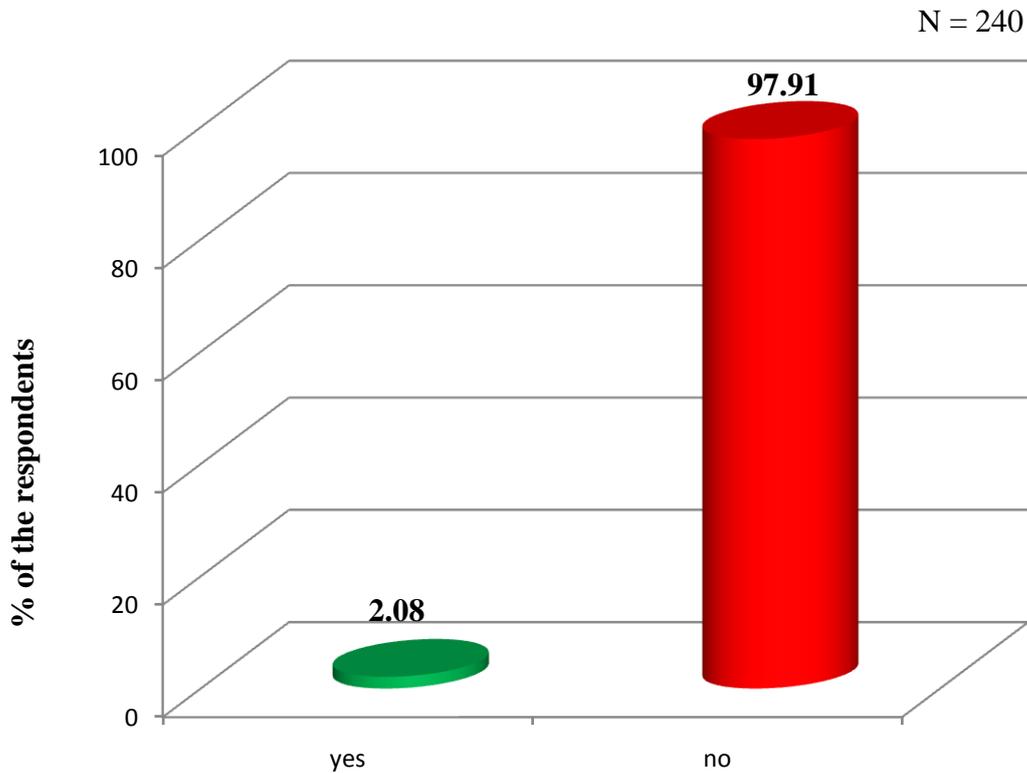
Very few floor artists (37) learnt the *Chowkpurana* art from their mothers-in-law while the remaining three subjects acquired the skill of drawing from their neighbours. The researcher noticed that the children of these families, observed the raw materials and colours while growing up which were used by their elders.



Graph 4.6: Transferring of skill

4.2.2.ii Practising *Chowkpurana* floor art on commercial basis

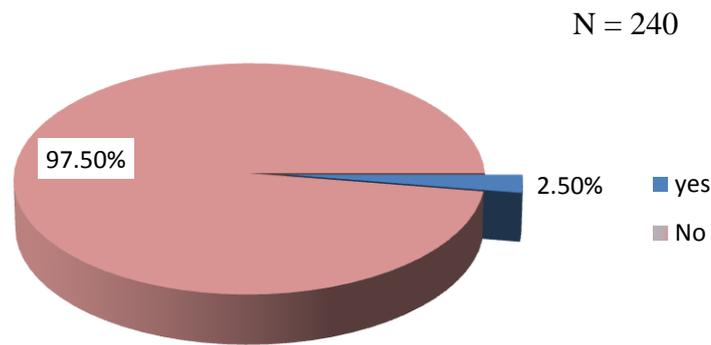
On close analysis of the data regarding the practises of the *Chowkpurana* floor art, it is revealed that it was purely unprofessional and done only to continue their household tradition as maximum of 97.91 % respondents replied that they did it only as a part of their custom, only a few of them (2.08 %) practised it for earning money as indicated in Graph 4.7. The researcher observed that there was a community of backward class in the villages who were called on such ceremonies for *Chowkpurana* and in return money, sweets and fruits were being given to them.



Graph 4.7: Practising *Chowkpurana* floor art on commercial basis

4.2.2.iii Imparting formal training to family members

It is evident from Graph 4.8 that the largest number of respondents (97.50 %) did not impart any formal training to their family members whereas the rest of them (2.50 %) revealed that they tried to teach their kids about folk tradition as people wanted to continue *Chowkpurana* through their children.



Graph 4.8: Imparting training to family members

4.2.2.iv Place and occasion of drawing *Chowkpurana* floor art

On analyzing the data regarding the place and occasion of *Chowkpurana* it is unveiled that all the floor artisans of the eight villages (*Chawli, Gharijassa, Jagdishpura, Kashipur, Naglagharana, Naglagada, Madawali and Basai*) drew *Chowk* on their floor, wall and near the worship area. The researcher observed that the place of drawing of *Chawk* differed according to the festivals, for instance- during Diwali, *Chawk* was drawn at the entrance door and near the wall of the worship area, on *Ahoi Aathe* on the courtyard and for *Karva Chauth* on the walls of the house. Kamla Devi Chattopdhyay also stated that *Chowkpurana* is a religious drawing which was done on walls and floors of the houses. Respondents stated that *Chowkpurana* was celebrated throughout the year on various occasion such as *Ahoi Astmi, Bhaiya dauj, Devthan, Devthan, Holi, Nagpanchmi, Sakat, Karva chaudth, Baby shower, Birthdays, Marriage, Rakshabandhan* and their design/motifs changed according to the festivals/ceremony. Investigator observed that in the present times houses were decorated with *Chawkpurana* floor art mainly during festivals, however, in the earlier days the floors and walls of the houses were painted on a daily or weekly basis.

4.2.2.v Raw materials of *Chowkpurana* floor art

Looking at the data regarding raw materials of *Chowkpurana* revealed that the traditional ingredients were washable and ecofriendly which included *roli*, wheat, rice paste, *geru*, turmeric, *koyala*, *khadiya*, flowers and leaves mixed with water and painted with finger and palm, substituting a brush. Investigator found that the raw materials were common for all the villages. All the respondents procured these ingredients from their local market. Handa, another eminent writer, also stated that the ingredients used for drawing of *Chowkpurana* were purely domestic and was prepared at home by floor artisans whenever required (**Handa, 1975**).

4.2.2.vi Process of *Chowkpurana* floor art

Prior to the drawing of *Chowkpurana* floor art, few preparations were made the previous night. The *geru* was mixed with water to obtain a watery dilute paste to spread over the walls and floor. The rice was soaked in water in the morning, then finely ground and mixed with sufficient amount of water to make a paste of the right viscosity, such that the paste does not drip. This art was mostly done on mud houses. If the mud was weak with cracky effect, they applied a layer of cow dung to make it smooth. While drawing, the surface should be damp. *Geru* was spread in a square or rectangular shape depending on the occasion and after that the design was drawn. A step of practising *Chowkpurana* is shown in Plate 4.4 and 4.5.

According to Kamladevi Chattopadhyay, the drawing was essentially sketches; only the outline was done in dots with lines drawn across them from chalk powder on a wet ground, or with rice paste on dry surface on special occasions by the ring finger of the right hand (**Chattopadhyay, 1975**).



Step 1: Dipping *geru* and *khadiya* in the water



Step 2: A day before pouring rice in the water



Step 3: Traditional *Silbatna* for grinding



Step 4: Grinding the rice



Step 5: Spreading the cow dung



Plate 4.4 : Process of drawing Chowkpurana



Step 6: Spreading the cow dung



Step 7: After spreading the cow dung, it is left to dry up



Step 8: Drawing in process with geru paste

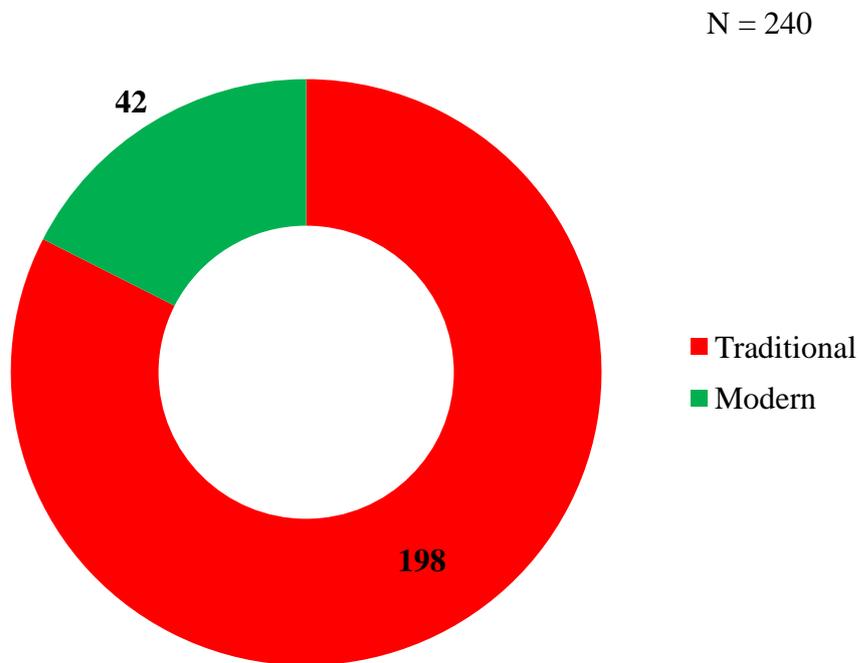


Step 9: Completed *Chowkpurana* design

Plate 4.5 : Process of drawing *Chowkpurana*

4.2.2.vii Process of *Chowpurana* : Traditional or Modern

The data related to the processes of *Chowpurana* revealed that a maximum of 198 respondents of the selected eight villages (*Chawli, Gharijassa, Jagdishpura, Kashipur, Naglagharana, Naglagada, Madawali and Basai*) followed the traditional process of *Chowpurana* which was handed over to them from their ancestors as indicated in graph 4.9. Rest of the 42 respondents followed the modern process of *Chowpurana* which was inspired from rangoli.

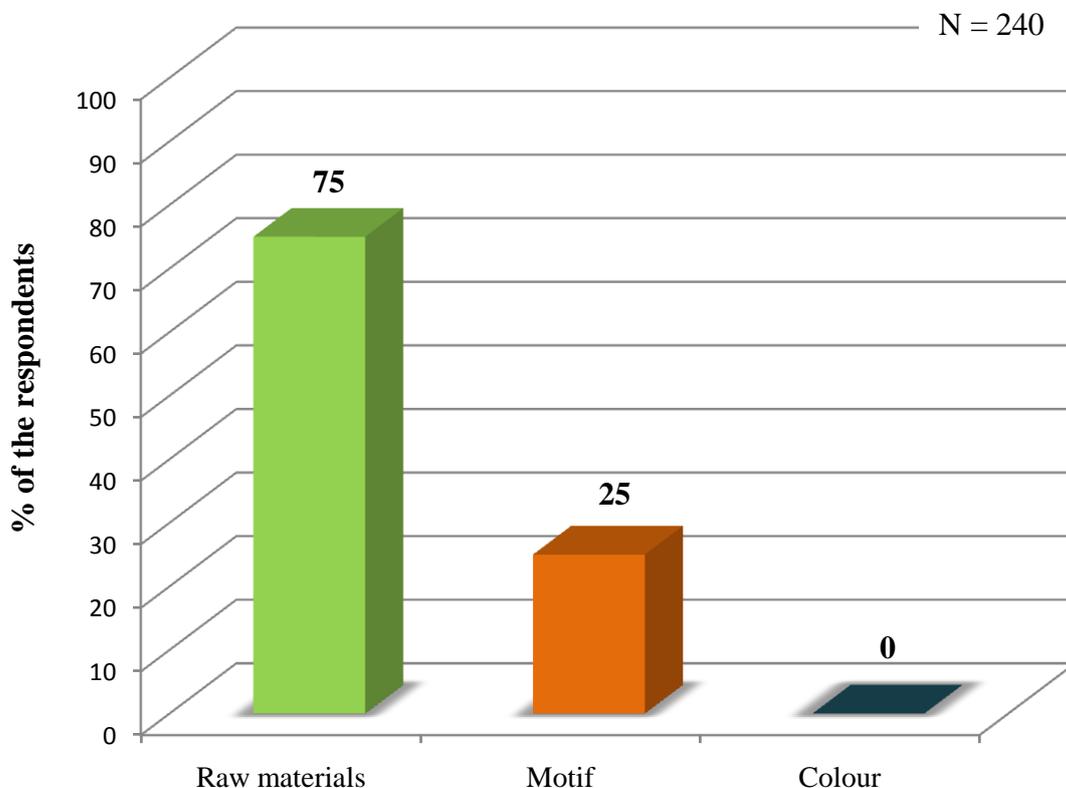


Graph 4.9: Following traditional/ modern process of *Chowpurana*

4.2.2.viii Changes in the *Chowkpurana* floor art

On analysis of the data pertaining to changes in the *Chowkpurana* floor art it can be seen that a maximum of 75 % respondents accepted that the changes were in the ingredients followed by 25 % respondents who stated that the motif has been changed over the years as indicated in Graph 10. The investigator clearly noticed a difference between the paintings of different generations. The motif and design of *Chowkpurana* in the present generation of young girls is seen to be more inspired and influenced by television. Teenagers were eagerly interested in adopting synthetic colour, however, elderly floor artisans recommended domestic material and stated that homemade ingredients for *Chowkpurana* were more pure than synthetic materials.

The researcher witnessed that none of the artisans were aware of other folk arts of India as they were from the rural areas and did not have much exposure. All the respondents stated that there was no difficulty on their part in drawing of *Chowkpurana*, however, pre-preparation of the ingredients was a tedious job.



Graph 4.10: Changes in the *Chowkpurana* floor art throughout time

4.2.2.ix Conventional colours of *Chowkpurana* floor art

The data regarding the specificity of colour in the use of *Chowkpurana* revealed that a maximum of 226 respondents stated that they use all colours in their drawing, as indicated in Graph 4.11, however, a few of them, 14 respondents, prohibited the black colour in their drawing. The primarily colours white, red, yellow and blue, were arranged and prepared by the women themselves at home. The process of obtaining the colours has been discussed below.

White: The colour was obtained from rice paste and wheat flour. It was used as a base for further drawing.

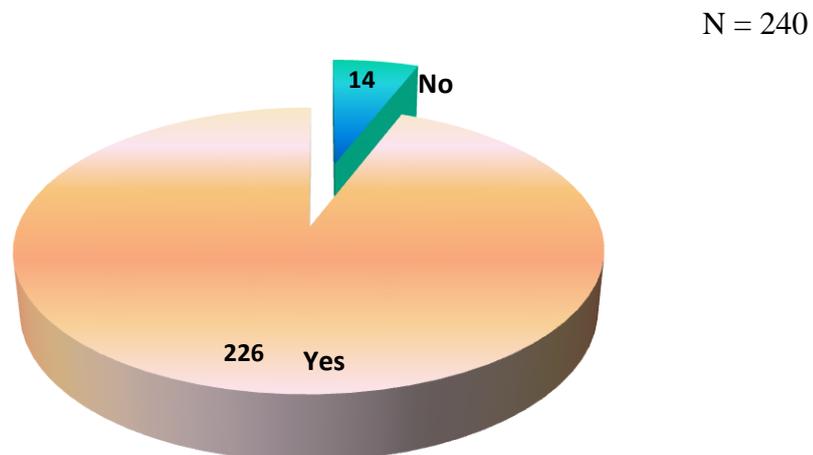
Red: The colour red was obtained from *geru* and brick powder. This colour truly remains the core symbol of spirituality and power, as well as of protection and commitment. It is a colour that has remained vital in all the arts throughout time.

Yellow: Turmeric powder was used for obtaining the yellow colour which was used in various ceremonies. The colour yellow symbolizes sanctity in different occasions.

Blue: This colour is associated with Lord Krishna and is mainly used on *Janmasthami*, the birthday of Krishna.

Choices pertaining to the adoption of the black colour

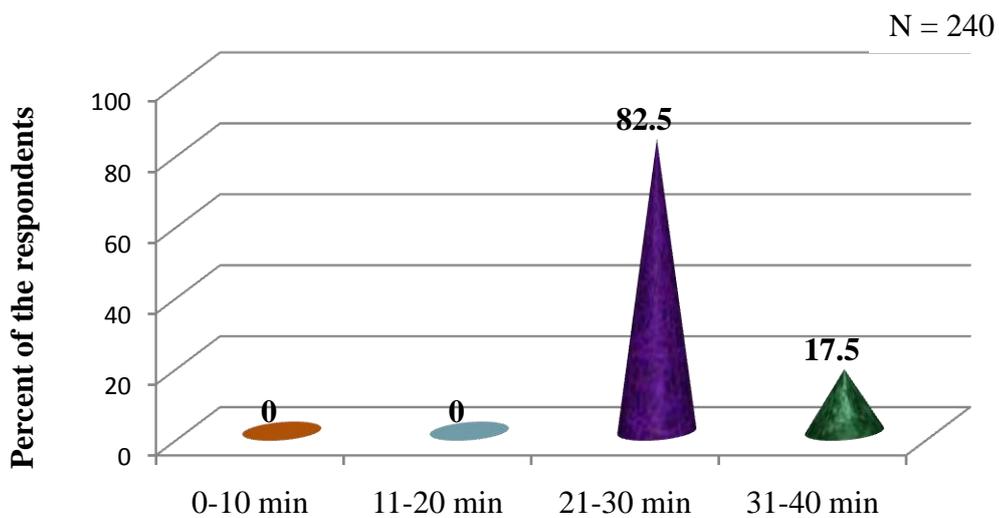
The colour black in some communities were restricted as it represented anger, darkness and is also associated with the absence of energy. Thus a few of these artists refrained from using the colour.



Graph 4.11: Conventional colours of *Chowkpurana* floor art

4.2.2.x Standard time required for drawing of *Chowpurana* floor art

On analysing the data related to the time required for drawing of the *Chowpurana* floor art, disclosed that a maximum of 82.5% respondents required 21 to 30 minutes for accomplishing the whole design whereas 17.5% respondents needed 31-40 minute for completing the entire design, as indicated in Graph 4.12. Investigator observed that respondents who were young in age finished the design earlier, as compared to elders ones. Eventually it depends on the complexity of design.



Graph 4.12: Time required for completing the drawing of *Chowpurana* floor art

4.2.3 Design/motifs and basic themes used in *Chowpurana* floor art

Chowpurana designs were created from a huge variety of objects and patterns. These motifs were modified to fit in with the local images and rhythms like decorative motifs, attributes and symbols, like geometrical patterns as in the *Swastik*, lotus, trident, fish, conch-shell, footprints, *chakra* (supposed to be of Lord *Krishna*), creepers, leaves, trees, flowers, animals and anthropomorphic figures. An important point of the drawing was noticed that the entire design was always a closed figure with an unbroken line, as it was believed that if a gap was left evil spirits could enter. Badar a reputed author, also mentioned that “the designs/motifs can be classified as animals, human beings, semi-divine, vegetation, inanimate objects, attributes and auspicious. They are related to socio-religious institutions, rituals and ceremonies that

constitute man’s entire cosmic view. Those symbols which do not possess such deep significance nevertheless have social or political nature. (Gupta, 1982) another author, further added that “various art motifs in India indicate not just society, religion and culture, but nature has also played a vital role in their creations. Nature is copied not just as a pretty model or an object of beauty. Behind each representation of nature there lies some deep concept and symbolic meaning.

It was observed that *Chowkpurana* has usually a theme-based story narration progressing in one direction. The dimension being large, the painting was drawn in sections and subsections. The analysed *Chowkpurana* designs were symbolic geometrical patterns which included lines, dots, squares, circles, triangles. All the designs related to flora and fauna, animals, abstract and human figures had a specific proportion while practising. Each line of the drawing had its own symbolism as it was done keeping those intentions in mind. Further findings showed that all the respondents of the selected villages followed similar *Chowkpurana* motifs with a few alterations; however the basic structure remained the same. The researcher also observed that many of these floor artisans imitated the designs of their neighbours or relatives whenever they visited each other’s places. It could be that the floor artisans had forgotten the particular *Chowkpurana* motifs of that festival or were unaware of the designs and motifs for which they copied the designs. Eventually the designs and motifs of the *Chowkpurana* art were found to be limited in number.

Table 4.7: Respondents according to used basic themes in *Chowkpurana* and motifs hold any significance N=240

Sr. No.	Basic themes used in Chowkpurana	Frequency	Percentage
1.	Naturalistic or realistic motif (flora & fauna, Animal)	240	100
2.	Stylized motif		
3.	Abstract motif		
4.	Geometric motifs (Human Figure and parts)		
Motifs hold significance			
1.	Yes	240	100
2.	No		

Types of Configuration

The researcher studied the configuration of *Chowkpurana* and classified them according to their character and inspiration, as shown in Plate 4.6 and 4.7.

Naturalistic or Realistic Motifs

In this category, usually motifs belong to nature such as cloud, florals, plants and fruits which are depicted in a naturalistic configuration.

Diagrammatic or stylized motifs

Some motifs have attributes of natural category which are presented in stylized forms.

Abstract motifs

This type of motifs are not derived from natural forms at all, however, they are derived from an imaginary conception.

Geometric motifs

Under this category the researcher divided the patterns into two types of motifs. The first type includes simple geometric motifs such as the square, rectangle, triangle, circle and strip and the second type of geometric motifs includes the complicated geometrical figures to create a normal object like human figure and animal.



Plate 4.6 Ritualistic motifs of Chowkpurana on wall and floor of mud and cemented houses



Plate 4.7 Decorative motifs of *Chowkpurana* on wall and floor of mud and cemented houses

4.2.3.a Significance of *Chowkpurana* motifs in relation to its symbolism

During the investigation, the researcher came to know that different motifs of *Chowkpurana* had their particular meaning and the significance varied according to the occasion. The researcher tried to understand and document the symbolic denotation of *Chowkpurana*. A symbol has some meaning to convey whether it is drawn in paintings or drawn on ground or on walls. Painting or drawing symbols form a course of religious ritual and it is followed with faith throughout India. Some unusual symbols at time transcend particular age of people, their faith and or the philosophy they convey. Experience that a primitive man gained in time included that of facing the supernatural powers of the five life elements like the earth, the sky, the water, the fire, and the air. In turn, these elements acquired God-like statuses to be worshiped. They were understood as conspicuous entities that could be viewed in different symbolic forms. A perfect example of this phenomenon is to be seen in the *Swastika* symbol. The *swastika* enjoys a worldwide reputation as emblematic of the sun and good luck as well. The symbol has been disseminated continuously in the course of a long passage of ages and also over all regions. When designs are made for floor painting it incorporate symbols. This is done to give symbolic touch to designs.

One can observe in a large single painting of *Chowkpurana*, different drawings over the whole design, for instance: the posture of Gods sitting or standing in the balconies, fanning as an attendant to a king swinging in gardens. The Goddesses were painted as riding on a peacock, horse or lion; common women on foot and queens seated in bullock-carts. Masculine figures were drawn holding bow and arrow, spears clubs, swords, weapons for striking and shields for protection. Among the animals and birds, horse elephant, camel, parrot, crow often find place in the pictures. Scorpions and snakes fill the gaps between figures. A circle with rays would always represent the sun and without rays the moon. The moon however, is also sometimes suggested by a semi-circle or a crescent.

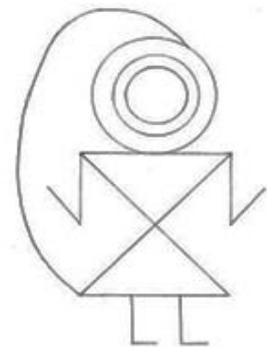


Figure 4.1: Human Figure

The triangles, diamonds and polygons suggest different objects in different contexts

The diamonds drawn higher up in paintings may symbolise stars and *nav-grahas* (nine planets), but if drawn along with other symbols, they represent lamps. Similarly, a triangle resting on its side with lines dropping from it is drawn to suggest *Vasundhara*- the streaming property descending from mount Kailasa and the dropping lines, the streaming property (**Handa, 1975**). The triangle motifs have been very advantageously adopted in representing human and animal characters on floor. An edge on vertically combined triangles was drawn to suggest a human torso having a slender waist. Further, a small circle on the top, stretching lines across and supporting base-lines are added to the torso to suggest the head, arms and legs respectively. Thus, the whole formation represents a complete human figure. An edge-on horizontal formation combination of two triangles suggests animal figures. To emphasise any extra strength and bulkiness of an objects, at times these composite triangles are substituted by a rectangle (**Chattopadhyay, 1975**). These symbols, when arranged in a particular sequence in a painting as stipulated in a legend, are believed to possess potent mystic qualities.

i Nature

i.a Sun and Moon- The worship of the sun was also prevalent throughout the world from time immemorial in different appellations and forms such as disc, lotus. The warmth and productive power of sun has been considered beneficial. The sun, moon and stars indicate the holy motifs of that occasion. The worship of the Sun God was through the drawing of an eight-petalled lotus flower or a simple circle on the ground. The moon and stars were rarely used as simple motifs because they were shown on different occasion such as on *Karva Chauth, Ahoi Astmi*.

i.b Light- Light dissipates darkness and thus was considered by the primitive man as a friend and defender of humanity against evil.

i.c Water, Cloud, Sunshine and Rain: theses were considered necessary amidst the threat of drought, flood and storm etc. These environmental forces which could not be conceived in realistic form were represented by signs and symbols by certain distinct marks. Water holds ancient symbolic meanings dealing with the subconscious and depth of knowledge.

ii Flowers and Animals

Many animal symbols were used on different occasion. The ride of lord Ganesh was rat, Snake for Lord Shiva, Lion for Goddess Durga, Swan was used for Goddess Sarswati. Fish and elephant were also used as decorative motifs.

ii.a Fish

Fish was a potent fertility symbol throughout various tribes and caste in Hinduism in India, indicating abundance of food, wealth and children as well as the generative powers of the supernatural. The fish was also an *avtar* of Vishnu, who is associated with prosperity and material comforts.

ii.c Flowers: Floral designs have also a long history. Lotus was used for Lord Vishnu as well as practised for decoration purpose.

iii. Religious motifs

iii.b Foot prints of Laksmi at Diwali was devoted to a particular deity of the seasonal festivals.

iii.c Ganesh's attributes are perspicacity, learning and memory, traits traditionally valued by traders and merchants.

iii.d Tree symbol: Throughout rural India the tree has been a symbol of fertility and protection for both tribes and caste in Hinduism. Both groups traditionally have ritual that revere and protect trees which were significant sources of livelihood for the community, although this is now being lost because of the severe shortage of wood in India caused by drastic deforestation (**Lynton and Singh, 1995**). Antiquity trees like Pipala, Amala and Tulsi have been supposed to be auspicious and worshipped. It was believed that these trees are abodes of certain deities. The investigator observed that the Kalpavriksha (wish fulfilling tree) was also drawn at the door.

4.2.3.iii Chowkpurana art done on following festivals

Folk arts are created on special occasions such as marriages, festivals, religious occasions, on festivals like birth of a child etc by the people. Many of these floor arts are very attractive and inspiring which generally promotes aestheticity in the

minds of the people and generates a desire or inspires to learn art (Prasad, 2005). Investigator observed that *Chowkpurana* was a narrated floor art being done on various festivals and each narration was related to design/motifs of particular festival. It was found that the significance of the stories differed from person to person and village to village.

On Nag Panchami day, snake-images were drawn on the cow-dung covered wall in different dry colours and worshiped with milk and butter in the rural areas around here. The drawing was smeared off soon after. The observance of *Nag Panchami* has, as matter of fact, no relevance to the native cult of *Naga Devta*, but was inherently dominated by the phobia of snake bite, against which *Guga Jaharpir* was propitiated in the hills on Guga Navami in tradition introduced from Rajasthan. It was believed that snakes will not frequent the house where *Naga Panchami* was celebrated.

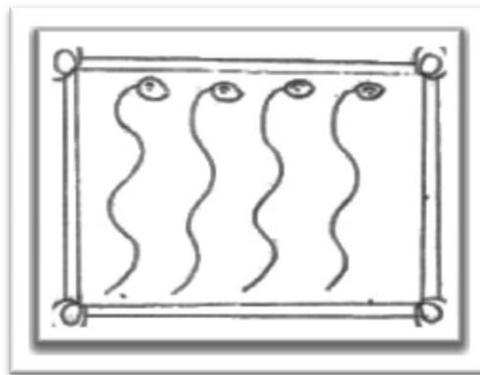


Fig 4.2: Snakes drawn on Nag Panchami

Hoi Astami was another occasion which falls annually and was observed for the welfare of the sons in the family. On this occasion, an image of Hoi was painted prominently on the wall and worshiped by the women. This Monial goddess was believed to possess mystic qualities, conferred upon her under the Tantric cult of Goddess Kali. The images of Hoi were supposed to possess certain living qualities of destruction if annoyed, which she had manifested in the legendary past. While painting images of Hoi, the lady was obsessed not with the idea of creating beauty, but meeting, containing, dispensing and controlling the dark and incomprehensible forces that overwhelm life (Handa, 1975).

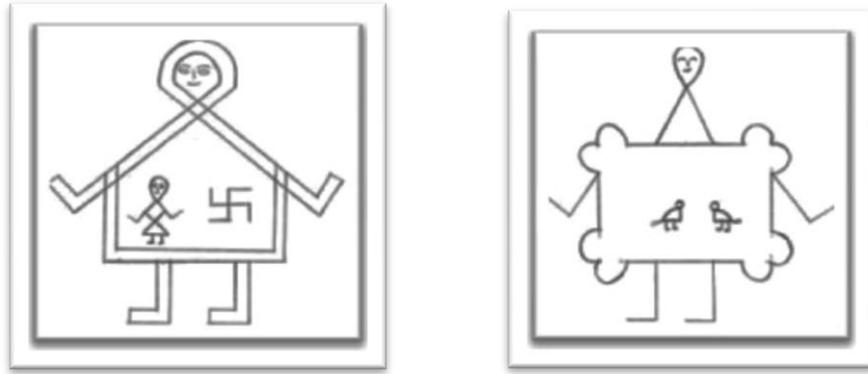


Fig 4.3: Hoi Mata

Karwa Chauth, celebrated on the fourth day of the dark of Kartik lunation, married ladies especially newly married ones, procure small spouted earthen pots, *karwas* and decorate them very artistically in gaudy colours. *Karwas*, duly filled with sweets, are then offered to the husbands, elders, Brahmins and temples. Sometimes, these ‘votive tanks’ are very intricately and minutely decorated by the women of the family, thus glorifying their regard for the tradition.

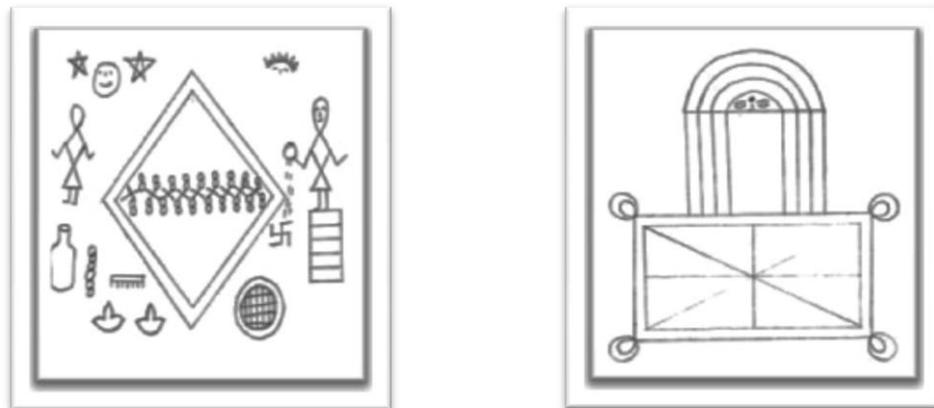


Fig 4.4: Motifs of *Karwachoudth*

Raksha Bandhan

This festival held on *Shravani Purnima* day was also known as Rakhi Poonam. It was a gesture of love between brother and sister. It is a very old Hindu traditional festival in which a colourful thread is tied by the sister to her brother on the right hand wrist and puts a tilak on the forehead, it’s a Bandhan for Raksha. The sisters are requesting their brothers that “I am under your shelter so please protect me as and when required so”. Once Lord Krishna had a cut on his hand; Draupadi saw that the hand of Lord Krishna was bleeding. She immediately tore a strip of her sari

border and tied it on the open wound. Seeing this Lord Krishna became very pleased & obliged. This incidence gave rise to this festival. Lord Krishna in turn protected sister Draupadi when she was forced to be undressed by cruel Kauravas in the assembly in presence of everybody. Dushashan got tired of pulling saris from ~~on sari~~ Draupadi's body, but he was not successful in doing as Lord Krishna saved the reputation of his sister in remembrance to the old incidence of 'Raksha Bandhan' when he was bleeding profusely.

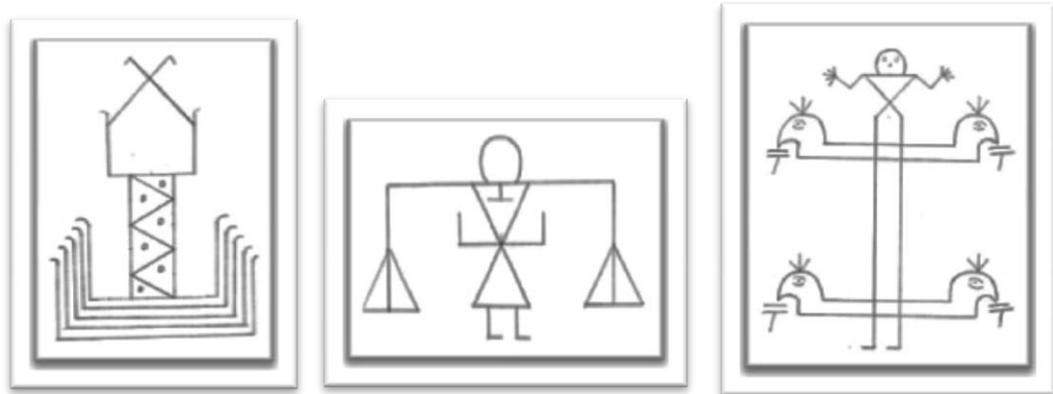


Fig 4.5: Raksha Bandhan motifs known as “Sona”

Diwali: Diwali is the festival of lights (hold during October and November) When *Devi Mahalaxmi* poojan festival is celebrated. Good food with various verities of sweets are prepared and also distributed amongst friends and neighbourhoods. *Laxmi* (Dhan pooja) and Lord *Ganesh* is also worshiped during this festival. Almost all the houses are decorated with a colourful chain of lights electric, bulbs and riches. The motive behind this festival is to draw the evil out of the houses.

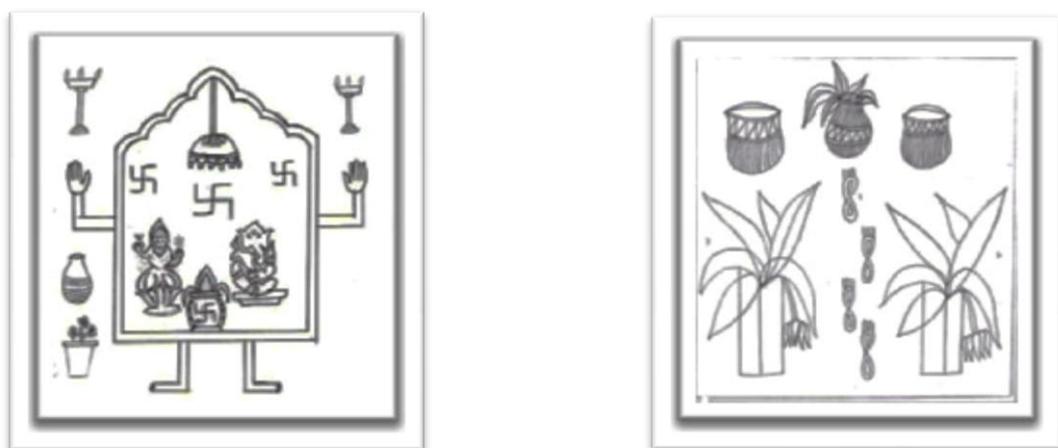


Fig 4.6: Diwali motifs

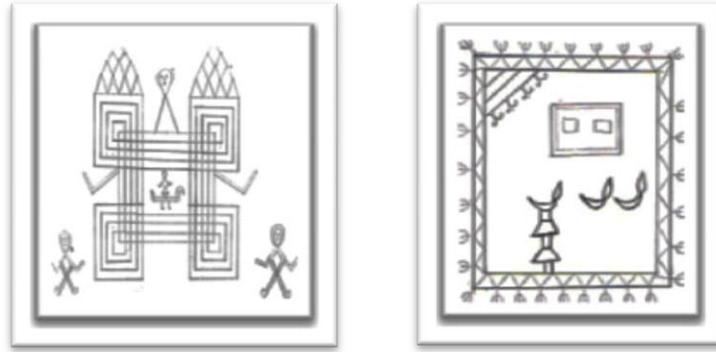


Fig 4.7: Only ‘Bania’ caste drew it on Diwali

Holi: This festival is celebrated among Hindus on Falguni Purnima (March). Holika the fire Goddess is worshiped at every place and society. It is scientifically proved that it cleans and purifies the atmosphere. People observe fasting on this day. The next day is Rang panchami, the festival of colours. People forget enmity and enjoy by applying colours to each other and convey well wishes. Lord Hanuman and Lord Bhairavnath are also worshiped in some parts of the country during this festival.

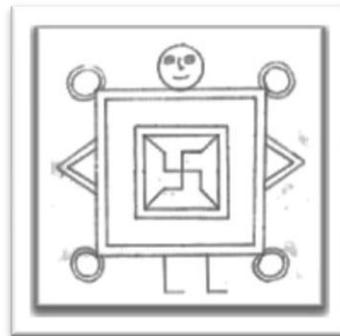


Fig 4.8: Holika Mata

Devthana: Devuthana ekadashi is a highly auspicious time for Lord Vishnu devotees. On this day devotees observe a rigid fast and stay awake during the night. People take one meal, mostly in the evening, and visit the temples and other shrines dedicated to Lord Vishnu. On this day devotees also observe *Bhisma panchaka vrata* which is also known as Bhishma Panchakam. Tulsi vivah is also performed on this day. *Vishnu sahasranama parayana* and *kartika purana parayana* are the other main rituals during Utthana Ekadasi. Devotees break their Ekadashi Upavas on the next day which is known as Ksheerabdi. Devdasi chant Vishnu prayer on this day “*OM Namō Narayana Vishnu sahasranamam*” and *Venkateswara Suprabhatam* is considered very fruitful for the devotees.

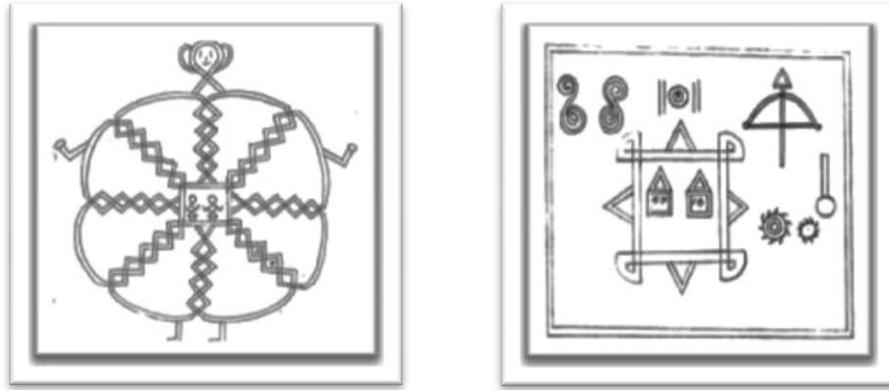


Fig 4.9: Devthan God

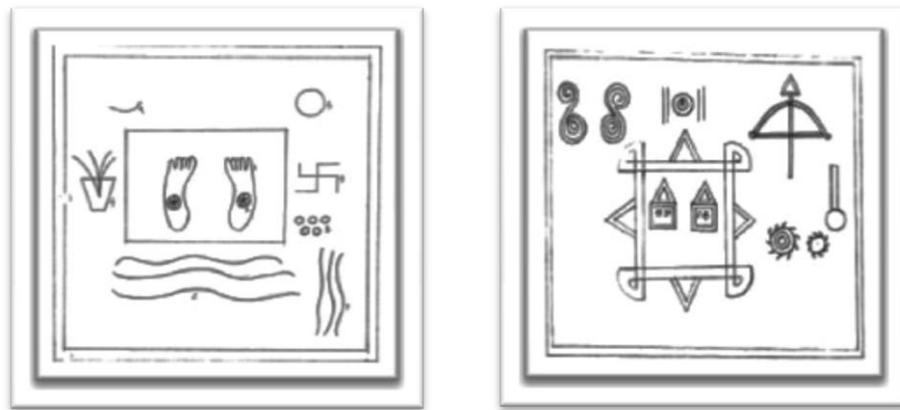


Fig 4.10: Vishnu ji foot drawn on Devthan

Bhai Duj: It is a festival celebrated by Hindus on the last day of the five-day-long diwali festival. This is the second day of the bright fortnight or *shukla paksha* of the Hindu month of *Kartika*. The celebrations of this day are similar to the festival of *Rakshabandhan*. On this day sisters pray for their brothers to have long and happy lives by performing the *tika* ceremony and the sisters give gifts to their brothers.



Fig 4.11: Sister drawn in courtyard on Bhai *duj*

Baby Shower: Traditionally, baby showers were given only for the family's first child, and only women were invited. There was no set rule for when or where showers were to be held. If the shower was held after the baby's birth, then the baby was usually to the occasion brought. Showers typically include food, but not a full meal. Guests bring small gifts for the expectant mother.

http://en.wikipedia.org/wiki/Baby_shower



Fig 4.12: Dhol, Majira drawn on baby shower

Wedding: A wedding is a ceremony where people are united in marriage. Wedding traditions and customs vary greatly between cultures, ethnic groups, religions, countries, and social classes. Most wedding ceremonies involve an exchange of wedding vows by the couple, presentation of a gift (offering, ring(s), symbolic item, flowers, money), and a public proclamation of marriage by an authority figure or leader. Special wedding garments are often worn, and the ceremony is sometimes followed by a wedding reception. Music, poetry, prayers or readings from religious texts or literature are also commonly incorporated into the ceremony.



Fig 4.13: Barat drawn by rural women



Fig 4.14: Chowk draw on courtyard for decorate the house

Sakat: This vow is observed on the month of *Madh Krushna Paksha* cloth. Lord *Ganesh* and moon is worshiped as they are considered the governing factors for knowledge and intellect. After observing the vow for the entire day, only after the moon rises the *vidhivat* poojan takes place. *Gauri* is also worshiped and her idols are left in the respective houses for the whole year. This vow is kept by ladies, especially for the well-being of their husbands.



Fig 4.15: Sakat drawn on wall by rural women

4.2.4 Case study of the *Chowkpurana* floor art artisans.

The investigator personally visited all the selected villages for documentation of the *Chowkpurana* floor art. Case study method was adopted to get in-depth information about the folk art. Five floor artisans were selected keeping in mind their age, experience and those who were presently practicing *Chowkpurana* folk art. The researcher stayed with the floor artisan to observe their activities during the festival days. Older as well as younger groups were selected for case study to gather their views about *Chowkpurana* floor art.

4.2.4.i Case study 1

Floor artist- Basai

Aarti Sharma, aged 35 years, studied up to 8th class and after that she got married. She started practicing *Chowkpurana* after marriage and was following her in-laws' tradition. Aarti added that *Chowkpurana* designs/motifs were different at her parents' home. She was the mother of three children- two sons and one daughter. Her children used to go to schools. Her mother-in-law had passed away so she resided in a nuclear family. Her husband worked on others' farm and their earning was approx Rs. 7000 to

Rs. 8,000 per month. These days she woke up early in the morning at 4:30 am and prepared food for their children and husband. Her husband left home at 7 o'clock while her children left for school at 8 o'clock am. She cooked food on *chulha* and imparted training on cooking to her daughter too.

She had various work, as she was in nuclear family so sometimes she skipped *Chowkpurana* and used to go with her husband for helping him at the farm however, she mentioned that when her mother-in-law was alive she used to draw *Chowkpurana* occasionally on the wall or the floor depending on the occasion. Earlier she was unaware of all the stories related to the *Chowkpurana*, however, she learnt them from the neighbors and other family members. She wanted to teach *Chowkpurana* to her daughter for which she used to call her daughter at the time of drawing and the storytelling session. According to her *Chowkpurana* is a necessary act which should be known to every girl before her marriage. She added that when she came at her in-laws' home, on the first day she was told to draw *Chowkpurana* over the temple wall of the house for worshipping. She drew *chowk* very beautifully and also sketched *swastika* on the wall. She added that her mother-in-law was pleased and gave her a gold earring as a gift.

4.2.4.ii Case study 2

Senior floor artist- Kashipur

Bimla Bhradwaj, a floor artist from Kashipur was 67 years old. She had been doing the art since the age of 15, though these days her daughter in law adopted the tradition. She was illiterate and lived in a joint family. She had five children (three daughters and two sons) and all of them were married. She was the grandmother of six children. Her sons were engaged in separate work, one went to a farm while the other had owned a shop. Bimla managed the household expenses through their money. She used to take care of all the expenditure of both the families of her son. She had also been saving money for their future. Mrs. Bimla these days gave instruction to both her daughters-in-law for drawing of *Chowkpurana*, however, occasionally she practiced it too. Before the drawing of *Chowkpurana*, a few tasks needed to be done like cleaning of the floors, arrangement of raw material. She said that nowadays *Chowkpurana* was not done on every occasion as readymade calendar was available in the market therefore her granddaughters purchased those and stick them on wall and worshiped those.

Earlier *Chowkpurana* was done on every occasion and only homemade ingredients were used however, these days rangoli colors are available in the market. She was not satisfied with those rangoli colours as she mentions that these colours are not pure. Male members used to be present at the time of drawing and sometimes at the story telling session. Bimla also added that when the *Chowkpurana* calendar was not purchased, her daughter-in-law used to draw *Chowkpurana* and she narrated the whole story behind it in the presence of the young ones.

4.2.4.iii Case study 3

Floor artist- Madawli

Suneeta was a young unmarried girl of 19 who drew Chowk. She was the eldest daughter of the family and her mother and father both worked on the farm. She had the responsibility of her sister and brother. Her siblings went to go primary school and received midday meals there. Owing to financial crisis she left study after her 5th standard even though she wanted to study further. She was never taught the drawing of *Chowkpurana* though she learnt it from her neighbors. She decorated the entrance of the door with geometrical design with *geru* and *khadiya* as they could not afford expensive *thing* for decorating the home. Whenever any festival occurred she finished her household work and visited the neighborhood places and copied those design and motifs at her own place, however, she was unaware of their significance. Now she knows various designs of all the festivals of *Chowkpurana*.

4.2.4.iv Case study 4

Senior Floor artist- Naglagada

Kamla, a senior floor artist of 79, revealed that *Chowkpurana* was an old custom for her as her mother and mother-in-law handed it over to her. She was the mother of eight children and now resided with her three sons. All her sons and daughters were married and she was the grandmother of 14 children. Her home was *semikachha* so she used cowdung for cleaning the floor weekly. She possessed 100 *bigha* farm handed down by her ancestors. She informed that when she was a newly bride, she was not allowed to come out of her home. She used to do the household work and sometimes went to their farm. She possessed four buffalo for dairy business and which was handled by her sons. Wheat, Bajra, potato and other vegetables were grown at her farm and were sold off to other villagers and cities.

Kamla earlier drew *Chowk* on the floor of the courtyard and near the temple whenever the harvest was done. The first crop was dedicated to God as worship. A day before Holi she practiced *Chowkpurana* through *geru* and rice at the place of *Holika Dahan*. She drew *Chowk* over the wall on *Karwa Chaudth*, *Ahoi Aate* and *Sakat*. These days her daughter-in-law adopted the tradition and continues it. On diwali they decorate the whole house with *geru* in geometrical design over the wall of the entrance door and *Chowk* during *diwali pujan*. They drew the feet of *Laxmi ji* towards *Chowk* to welcome the *Gods* and *Goddesses*. Researcher observed that this type of decoration was implemented to preserve for the whole year.

4.2.5.v Case study 5

Floor artist- Jagdishpura

Aabha Gupta, of 45 resided in Noida in a rented home and had shifted from Jagdishpura. She was maid in bangalow and earned Rs. 5000 to 7000 per month. Her husband was a driver. After marriage she moved to other cities for earning. She had three children, two daughters and a son. Her elder daughter Rupa handled the responsibility of her brother and sister as she left school however, her sister and brother went to school. Abha stated that she left *Chowkpurana* as she was busy the whole day at work and returned home at night. She recalled her childhood and stated that she used to practice at home earlier from domestic raw materials. Whenever she returned to her in-laws home she practiced *Chowkpurana*.

Aabha observed that these days readymade calendar were being used for worship in place of *Chowkpurana* and added that in Noida none of the women makes *Chowkpurana* during festivals. They used electric lights for decoration at their home. She wanted to provide knowledge on *Chowkpurana*, however she was unable to teach her daughter about *Chowkpurana* owing to her busy work schedule.

4.3 Existing status of Varanasi Brocade

In India, the craft of weaving is a part of family trade. Many weaver families in the villages of India survive on this trade and for them it is the only means of livelihood. These weavers are committed to the craft of weaving and they produce fine clothes of different varieties. Dhamija remarks that Varanasi is recognized as one of the most important silk-weaving centres. Originally, it was located in the midst of cotton-growing areas and has been famous for cotton weaving (**Dhamija**). Brocade is a class of richly decorative shuttle-woven fabrics. It is often made in colour silks and with or without gold and silver threads. As mentioned earlier, the name 'brocade' is derived from the word "*broccoli*," that comes from Italian *broccato* which means "*embossed cloth*" originally past participle of the verb *broccare* "to stud, set with nails," from *brocco*, "small nail," from Latin *broccus*, "projecting, pointed". Brocade is typically woven on pit looms through supplementary weft technique

(<http://en.wikipedia.org/wiki/Brocade>).

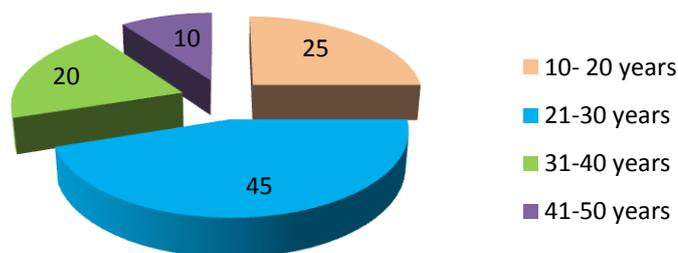
Earlier, four *lakh* people in Varanasi were associated with the textile industry in one way or another for means of livelihood. There were approximately one lakh twenty thousand hand looms and thirty thousand power looms working in Varanasi. The average daily business turnover of textiles in Varanasi was estimated to be approximately two crores. The flourishing multi-crore rupee textile industry of Varanasi was the result of the collective efforts of craftsmen. This business can also be termed as a family-based industry where artisans as well as their entire family were involved. The weaving was mainly done by Muslim weavers (*Ansaris*) and people from the backward caste of Hindu.

Today Varanasi traditional brocade craft has been diminishing as it is passing through a modernization era. Skilled artisans are searching for an effective way to survive in Varanasi these days. The researcher analyzed the data and revealed that Varanasi handloom brocade craft has gone through many changes in different aspects, for instance: raw material, technique, designing and designs, loom and also marketing. The respondents informed that the raw materials of handloom was usually pure silk, fine cotton, gold and silver zari, although in today's times synthetic yarn was being used for manufacturing brocade. The fluctuation in price of yarn seriously affected handloom products. A Banarasi sari trader informed that the market of

Banaras silk had gone down. Earlier the demand used to be high during the marriage season but today the designer sarees dominate the market. The main reason behind the downfall of the Banarasi silk was the invasion of the Chinese silk in Indian market and old patterns of design. The growth of power looms has also influenced the handloom work Anony⁹ (31, July 2008). It was found that most weavers were unaware of the latest designs. Eventually a gap existed in design preference of the consumer and the designs produced by the weavers. Thus, the second objective of the study was focussed on the citation of existing status of brocade craft of Varanasi. The interview schedule was prepared for the collection of the primary data and was categorised into various parts such as I. Demographic status of the weavers. II. Craft details. III. Raw materials for brocade fabrics. IV. Types of loom. V. Design/motifs of Varanasi brocade.

4.3.1 Age of the respondents

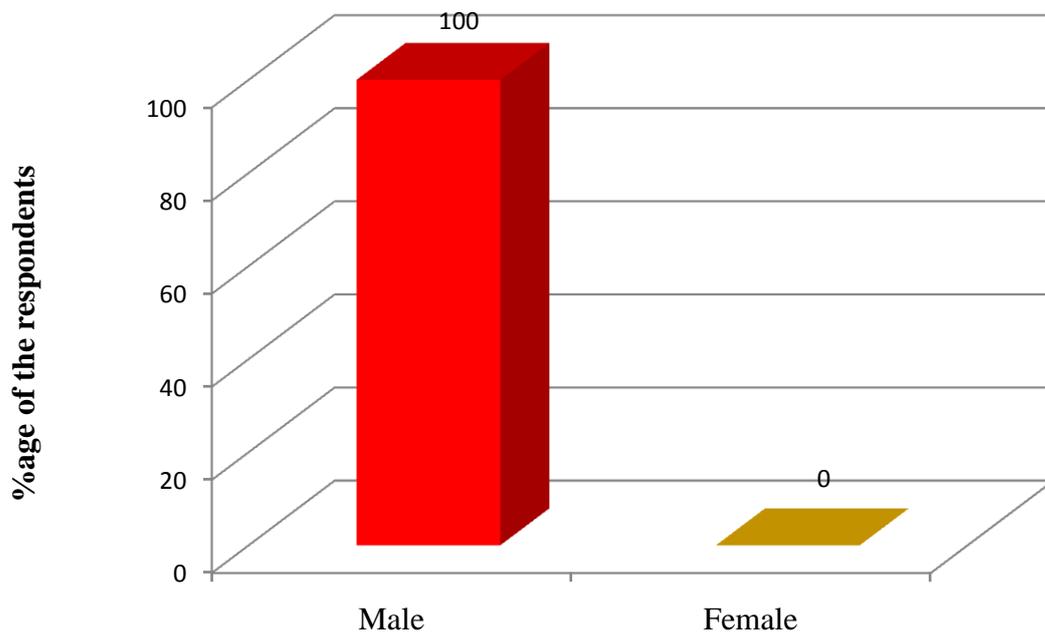
On the analysis of data pertaining to the age of the respondents unveiled that the involvement of respondents in weaving profession was initiated from the age of 10 years, as weavers had been observing their father since childhood and also helped them in the pre-activities. They started weaving after the age of 15 years under the inspection of their father for two to three months, though after few days they began weaving independently. Maximum 45 % respondents were found to be in the ages of 21 to 30 years, followed by 25 % who were between 10 to 20 years of age as indicated in Graph 4.13. It was noted that weaving profession was adopted more by the young people. 20 % respondents were found between the age of 31 to 40 years. 10 % respondents were between the age of 41 to 50 years and their son would replace them subsequently as the weavers were procuring raw materials from master weavers and handed over to their son at home.



Graph 4.13: Age of the respondents

4.3.2 Gender of the weavers

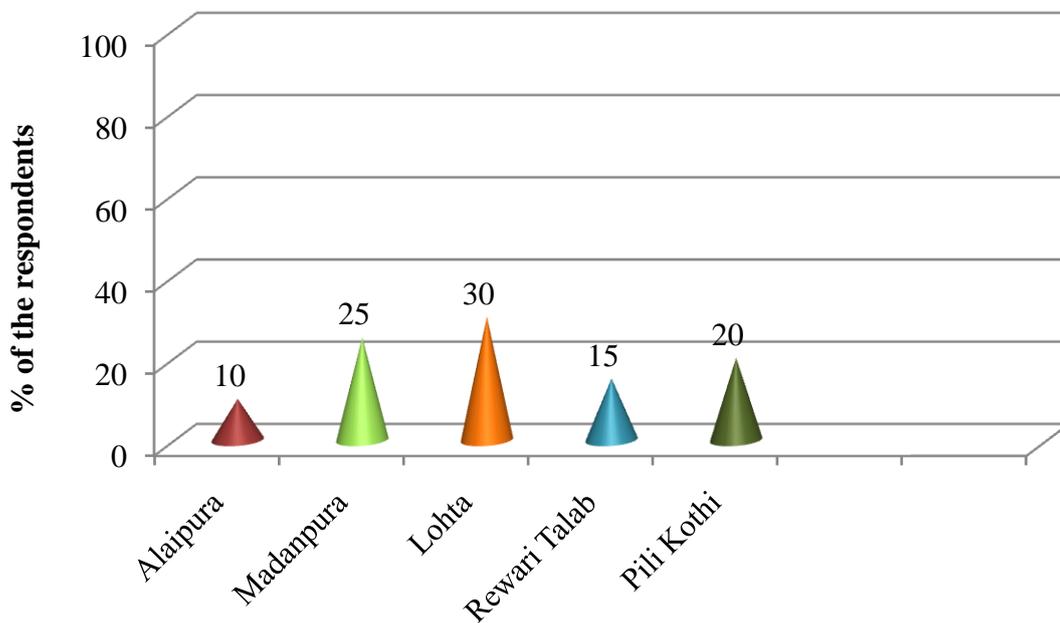
Data pertaining to the gender revealed that 100 % respondents were male as indicated in Graph 4.14. Brocade has always remained as a male dominant craft and constantly recorded that only males were engaged in these activities right from weaving to selling the products. The reason behind the smaller scope for women to work as entrepreneurs/weavers was because of the fact that society considered it a dishonour for a woman to work on the loom. The researcher found that women were engaged in pre-activities of weaving (filing the shuttle for weft insertion) for helping their husband or earning for those did not have a proper financial status. Although the weavers who were in good financial position their wives were not engaged in pre-activities of weaving. Researcher also noticed during interviewing the weavers that their wives remained inside the house probably because they were not allowed to interact with strangers.



Graph 4.14: Gender of the weavers

4.3.3 Residing area of the weavers

On interpreting the data regarding the residence area of the weavers unveiled that Alaipura, Madanpura and Rewari Talab were the places where traditional brocade (pure silk and zari) was being produced. Scanning the data disclosed that maximum, 30 % respondents were found from Lohta area that provided a cheap type of brocade. 25 % respondents were found from Madanpura area that manufactured pure traditional silk brocades and were involved in experimenting of innovative design. 20 % respondents followed by 15 % respondents who were from Pili Kothi and Rewari Talab respectively Varanasi which produced both types of brocade (handloom and power loom) as indicated in Graph 4.15. The researcher noticed that the other areas Badi Bazar, Nati Imli, Lathapura, Philkhann, Chittanpura, Ram Nagar, Lohta, Chiragaon, Baburi, Baragam, Ashapur both urban and rural places, were involved in manufacturing brocade or associated with various other activities of weaving (Plate 4.8).



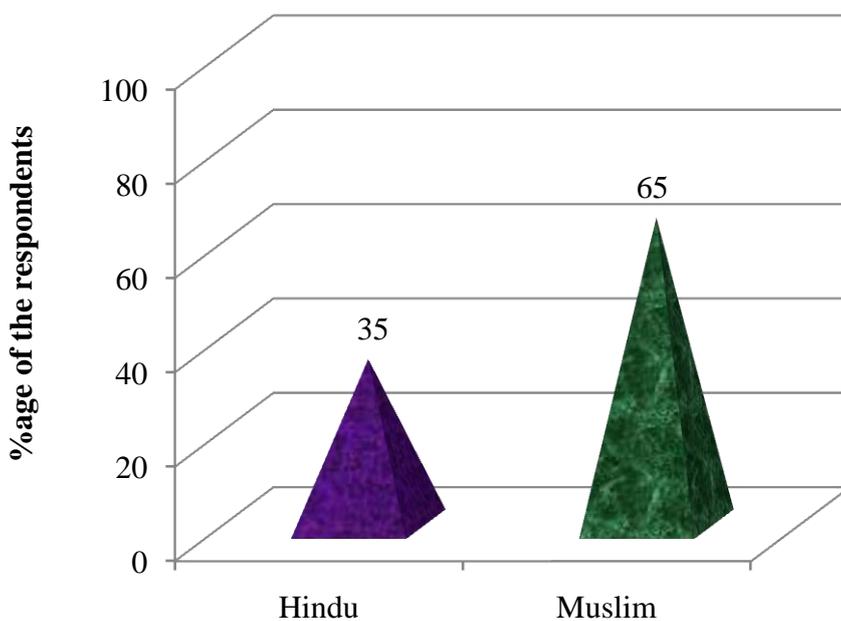
Graph 4.15: Residing area of the weavers



Plate 4.8: The city of Varanasi city at a glance

4.3.4 Religion of the respondents

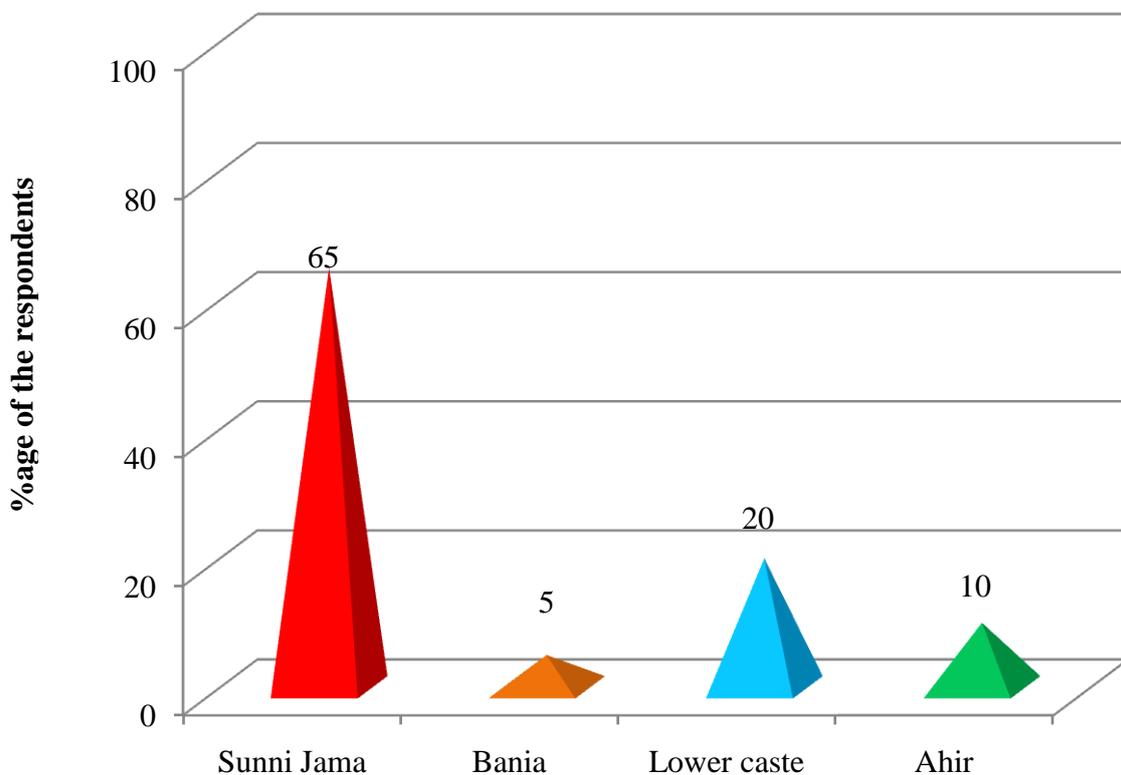
On analysis the data regarding religion of weavers it was found that maximum 65 % subjects were Muslim followed by 35 % who were Hindu as indicated in Graph 4.16. The researcher observed that the people of both the religion were working with each other pleasantly and gave respect to each other's religion. Although both the religions had different ritual and social function for celebration and the style of celebration was also different they still used to go to each other's place for contributing their happiness. Religious festivals such as *Eid, shab-E-Barat , shab-E-Meraj* were celebrated by the muslim community as observed by the researcher, on the other hand *Diwali, Holi, Rakshabandhan, Navratre* was celebrated by the Hindu. Muslim craftsmen mentioned that *Mohorrom* was the only occasion where *Shia* and *Sunni* of the community performed different rituals. Social ceremonies like wedding, birthday and *Akika* (ceremony of naming the new born muslim child) were celebrated by both Hindu and Muslim community.



Graph 4.16: Religion of the respondents

4.3.5 Caste of the respondents

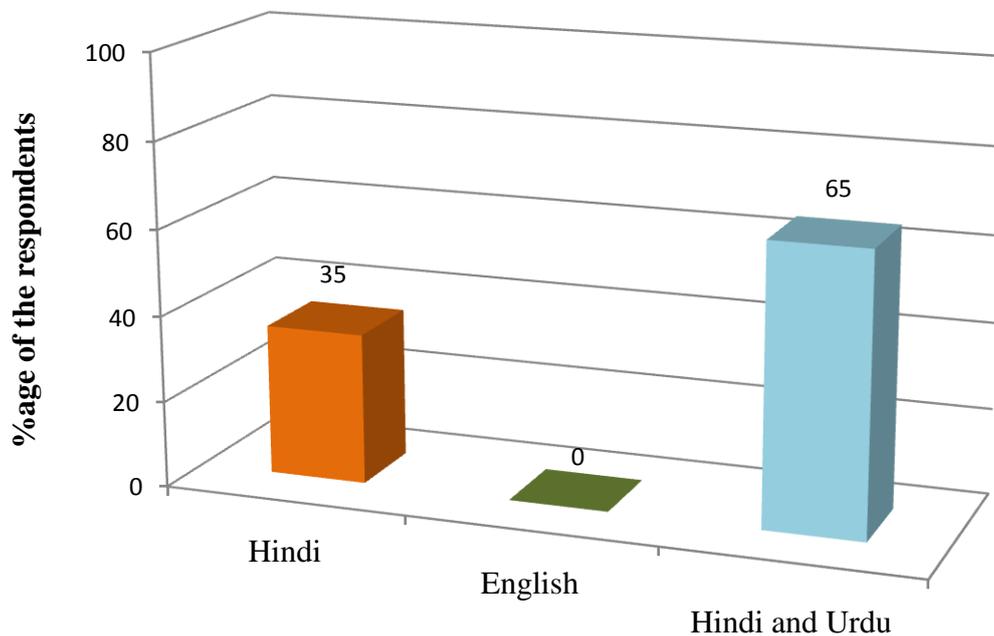
The researcher observed that high and lower caste both were involved in manufacturing the brocade. Scanning of data revealed that maximum, 65 % of weavers were found from Sunni community as they were following their ancestral business as shown in Graph 4.17. Junaid, a master weaver stated that Sunni Muslim community had variation within the religion for instance: (1) Devenand (2) Bareli were found to be senior caste of the community and used to go for worship in the same Mosque. 20 % of weavers were from Hindu religion from backward class followed by five % of Bania caste. Although weavers of *Bania* caste stated that their ancestors were not involved in weaving, but somehow their fathers adopted the weaving profession.



Graph 4.17: Caste of the respondents

4.3.6 Language of the weavers

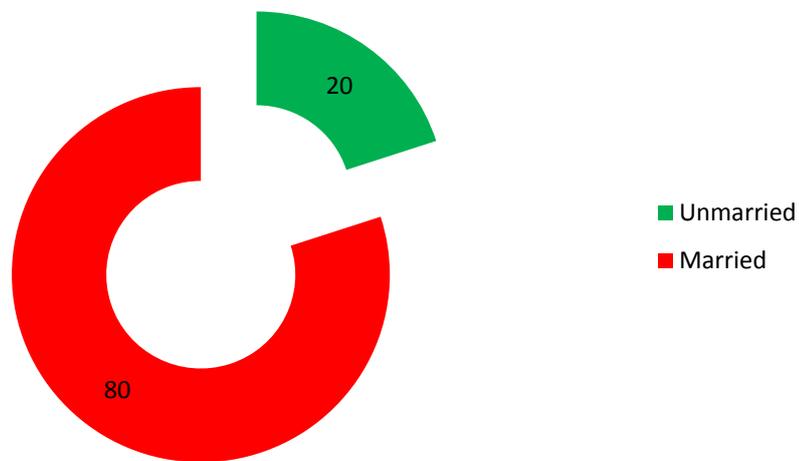
Analysis of the data regarding the language of the weavers revealed that maximum, 65 % of the respondents spoke both Hindi and Urdu language as shown in Graph 4.18. Researcher found that none of the respondents spoke English. Few qualified designers were familiar with the English language and were dealing with foreign as well as national designers. Interviewing senior craftsmen revealed that Varanasi is the hub of textiles manufacturing so subsequently numerous visitors come here and want to talk to them about brocade manufacturing but owing to language problem they are unable to explain the weaving process. Occasionally designers were the medium for communication between the weavers and foreigners.



Graph 4.18: Language spoken by the weavers

4.3.7 Marital status of the respondents

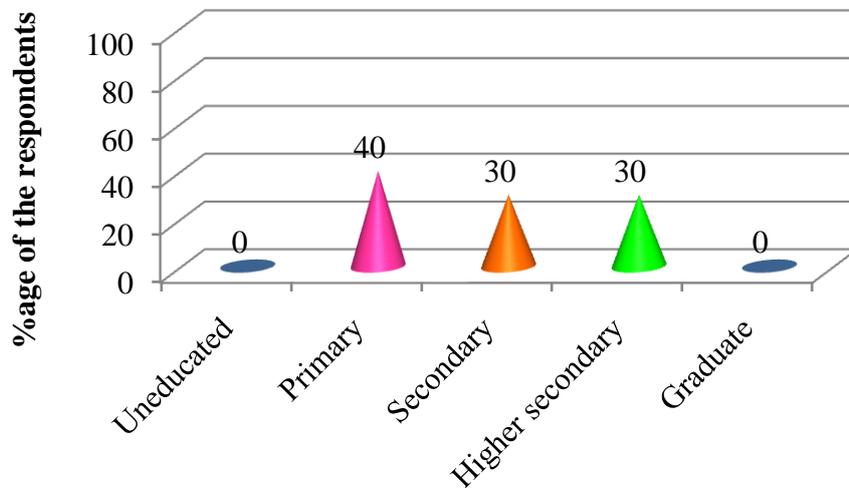
On examining the data regarding the marital status of the weavers, it was revealed that maximum 80 % respondents were married, as researcher found that both male and female were married before the age of 20 as indicated in Graph 4.19. It was a mandatory rule to marry early in both religions. The researcher observed that after wedding of the weaver a separate loom was given to him by his family to work. It was also found that the weavers who were unmarried worked on other's loom on job basis and were paid daily or weekly.



Graph 4.19: Marital status of the respondents

4.3.8 Educational status of the respondents

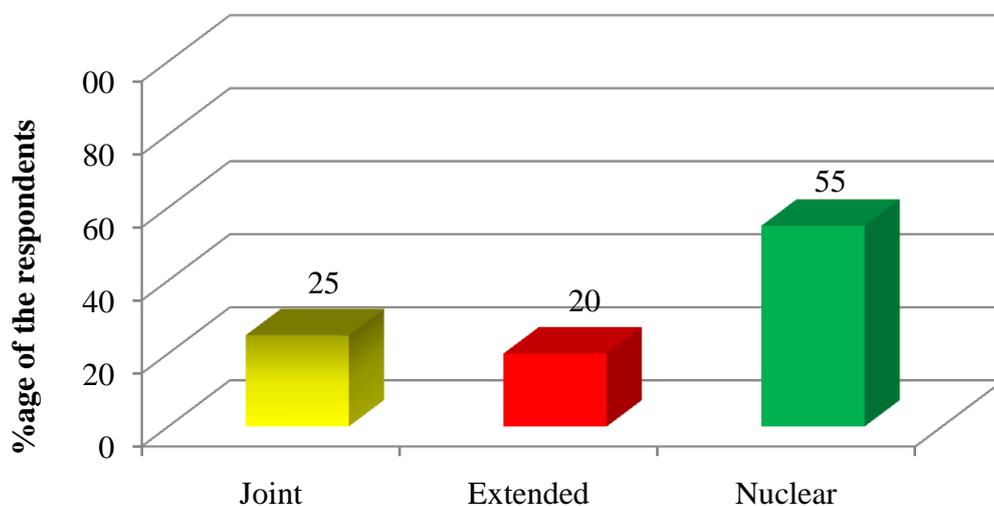
Data regarding the educational background of the weavers unveiled that maximum 40 % respondents had primary education as shown in Graph 4.20. Muslim weavers used to go to school along with *Madrasa*. Weavers left schooling owing to family problem though they completed their *Madrasa* education. Findings further revealed that 30 % respondents were secondary as well as higher secondary educated. Those respondents who studied till 10th standard stated that they wanted to quit weaving due to fewer wage and had a wish to start their own business. Investigator observed that the weavers wanted to send their children in English medium schools for higher education, however, their children went to the primary schools situated nearby their house. Researcher found that the family members of weavers were illiterate, whereas Muslim family members had gone for *Madrasa* education.



Graph 4.20: Educational status of the respondents

4.3.9 Family Composition of the respondents

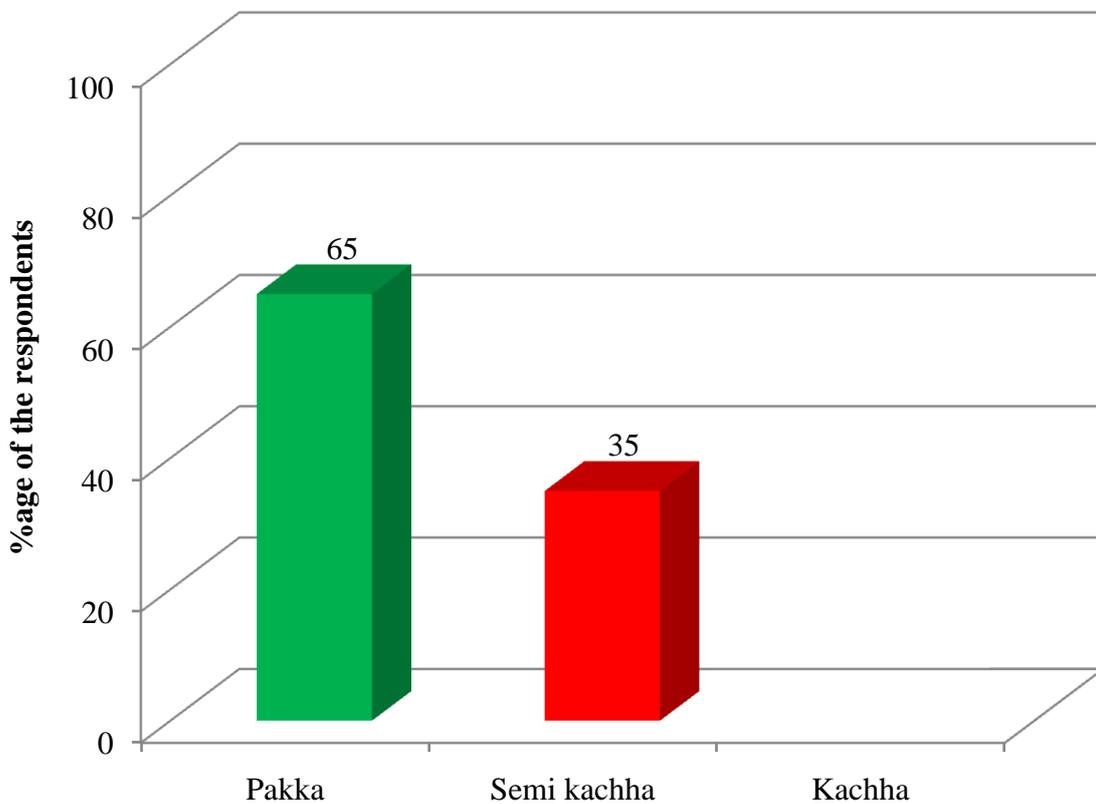
It was found that Maximum 55 % respondents were lived in a nuclear family followed by 20 % respondents who had extended family and 25 % weavers who lived in a joint family as indicated in Graph 4.21. Senior members of the family informed that earlier weavers lived in joint families, but these days they separated and are living in nuclear families. Maximum weavers' family members were found living together in a house although the income and occupation were different. Each son was given a separate room and kitchen in the house. Researcher noticed that every weaver had six to eight kids.



Graph 4.21: Family Composition of the respondents

4.3.10 Types of houses of the respondents

It was evident from graph 4.22 that two types of houses were found in Varanasi- *Pakka*, *Semi Pakka*. Maximum 65 % respondents had *Pakka* house and 35 % subjects had semi pakka home (Plate 4.9). Weavers houses were poorly constructed and insufficient light was found particularly during cloudy weather. Madanpura, Alaipura and Rewari talab were the areas in Varanasi where water entered the houses during rainy season when rain water submerged the area. The researcher also faced trouble in data collection during the rainy season.



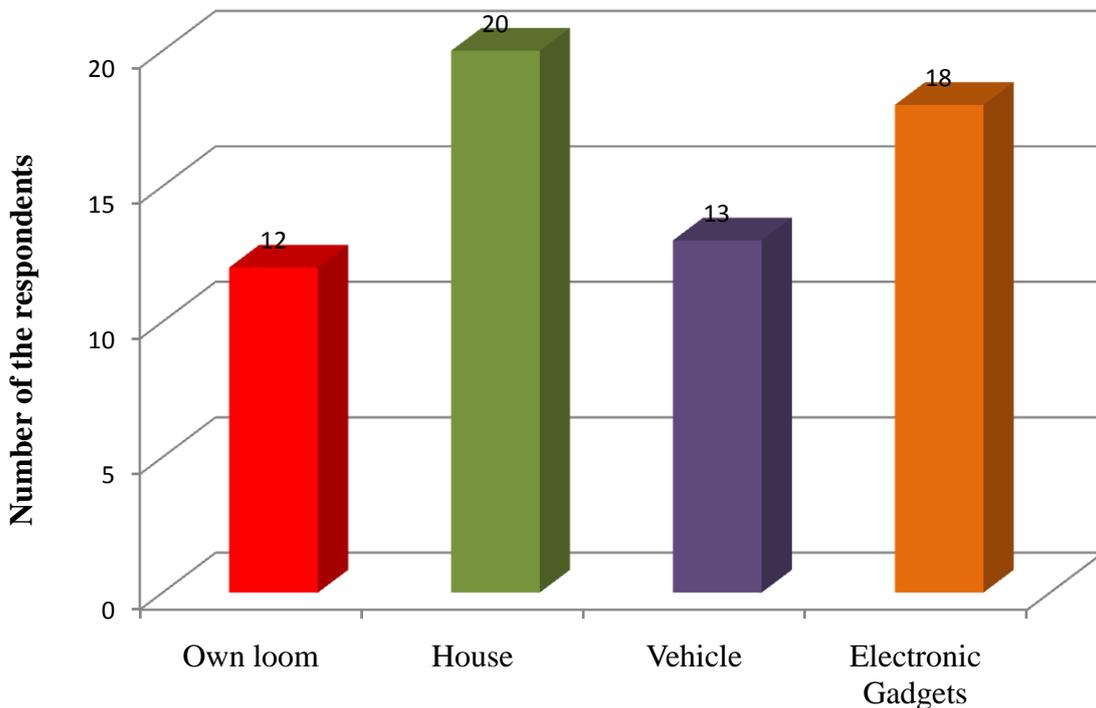
Graph 4.22: Distribution of the respondents according to the type of house



Plate 4.9: Dwelling area of the weavers

4.3.11 Assets of the respondents

An analysis of the data regarding the assets of the weavers unveiled, out of 20 weavers had their own house, 12 % weavers had their own loom, 100 % of weavers had their own home, 13 respondents have vehicle (cycle and bicycle) and 18 weaver had electronic gadgets (Television, mobile, fan, fridge). Researcher observed that the weavers purchased things (loom, vehicle and electronic gadgets) according to their needs.

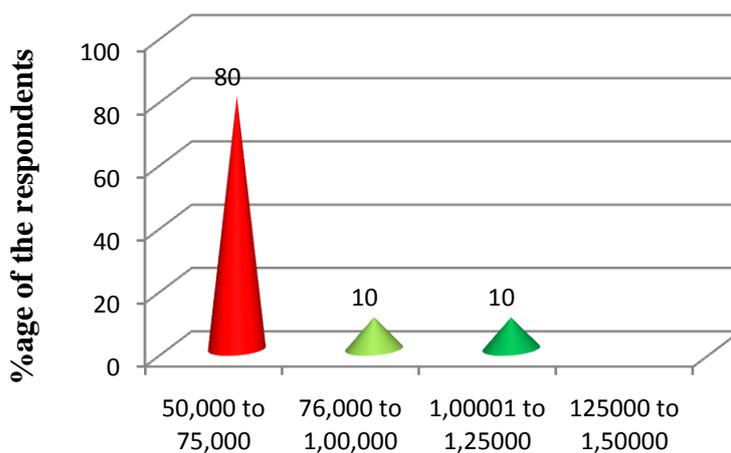


Graph 4.23: Distribution of the respondents according to their assets

4.3.12 Family income of the weavers

Data related to income of the weavers revealed that maximum 80 % of the respondents had an annual income between Rs. 50,000 to 75,000 as shown in Graph 4.24. Very few respondents had an annual income above One Lakh. Investigator observed that the mode of payment differed from area to area in Varanasi, for instance some of them got payment on wages on weekly or daily basis. The researcher noticed that there was a drastic difference between the wages of handloom and powerloom workers. The handloom weavers got more wages than power loom workers. The wages of handloom weavers was 150 to 300 per day depending on the complexities of

design on the other hand the payment for power loom workers was Rs 80 to 100 per day (Plate 4.10). Weavers who were working on contract basis took orders from master weavers except the raw materials. They used to borrow money for purchasing the raw materials from their relatives, friends, and neighbours to complete the order. Weavers further stated that after completing the weaving of products they handed over the products to the master weaver/trader and at that time they received their payment. They were annoyed by the master weavers/traders as weavers mentioned that occasionally they did not get the full payment if the products were not up to the mark according to the master weavers. Respondents mentioned that they got wages on time, but they got irregular work order from the master weavers. The pressure of work was not same all throughout the year. During the occasion of *Eid*, Wedding, Durga puja, *Diwali* etc, their work pressure was more, whereas during rainy season they had less work. The researcher also conducted informal interview with those weavers who left weaving and are now engaged in others profession. They complained that their wages were too less and they were not able to fulfil their day to day requirement.



Graph 4.24: Annual income of the respondents



Weaver working on handloom

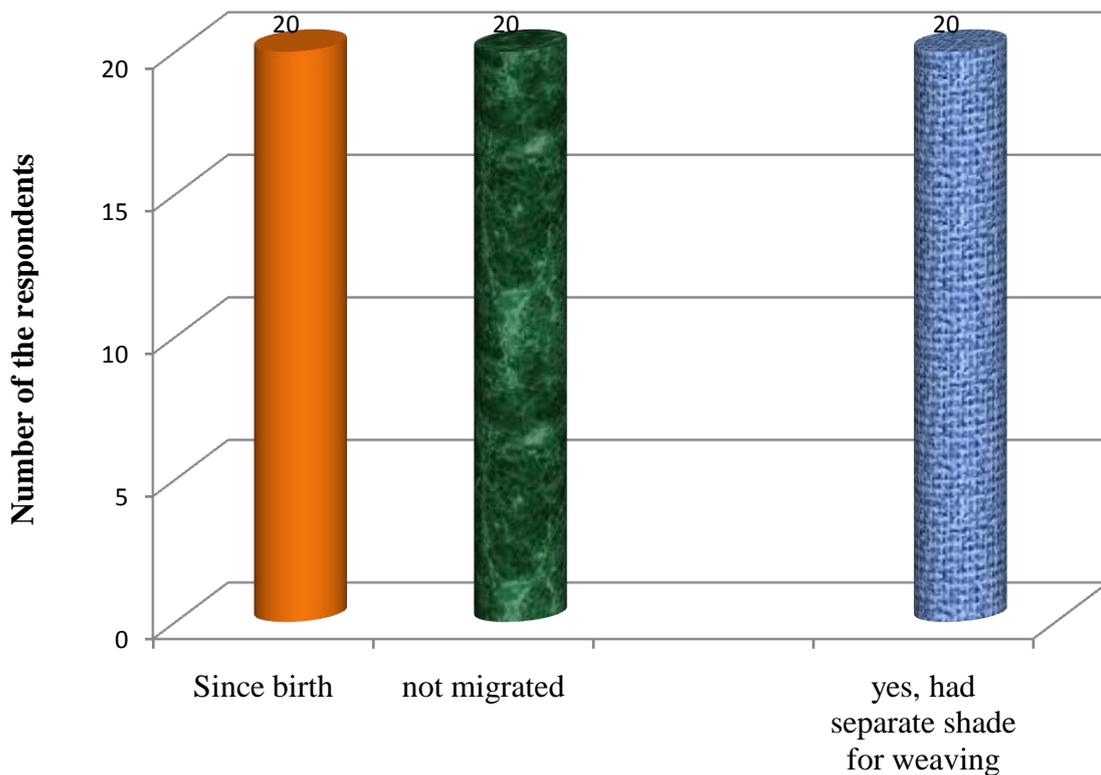


Weaver working on power loom

Plate 4.10: Weavers working on handloom and power loom

4.3.13 Migration reason of the respondents

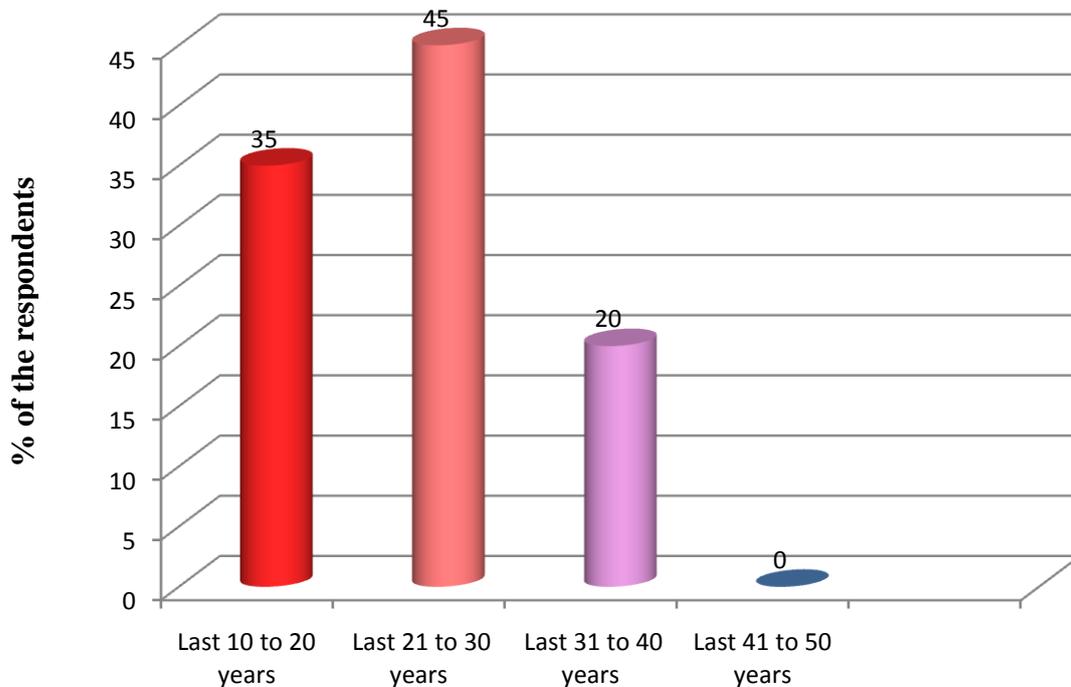
On analysing the data regarding the reasons for migration of handloom weavers unveiled that none of the selected weavers migrated from anywhere and were handling their forefathers business. Respondents had inhabited at their own place since birth as indicated in Graph 4.25. Weavers stated that their ancestor belonged to Varanasi since the time it was known as 'Kashi'. 100 % respondents stated that they had separate shade for weaving.



Graph 4.25: Reason for migration

4.3.14 Association with the craft

Analysis of data pertaining to association with the brocade craft of the respondents revealed that all the weavers were following their ancestor profession. Maximum 45 % respondents had been associated with the craft since the last 21 to 30 years followed by 35 % who were linked with it since the last 10 to 21 years as shown in Graph 4.26. Weavers stated that when they joined the weaving profession their economic condition was better as compared to today. They still hoped that the condition will improve. The researcher observed that the weavers had deep passion for their profession, but at the same time expressed their grievances as day by day was becoming difficult to hold on to this age old craftsmanship. They were ready to change their profession if they found any better alternatives which would provide sufficient income to improve their standard of living. It was also found that most of the weavers did not take any formal training for learning the production process.



Graph 4.26: Association with the craft

4.3.15 Taking help of family members

Data pertaining to receiving help from family members showed that maximum, 60 % of the respondents has assistance from their family members as indicated in Table 4.8. Researcher observed that warping and winding was being done at home by their wife and children whereas other activities like dyeing and finishing were being completed on the job basis. Children were also found engaged in pre-activities of weaving according to their capability for instance embroidery and cutting thread. Maximum number of women was occupied in this profession to support their family as they did not have any male person at home. Women generally contributed five to six hours daily, despite the household work. Sometime they had to work eight to nine hours especially during peak business season. They embedded beads zari, other decorative materials not only on Varanasi brocade sari but also on cotton and georgette sarees. The current wage rate of female work was Rs. 100/day (plate 4.11).

Table 4.8: Respondents taking assistance from family members in completing the orders **N=20**

Sr. No.	Taking help from family members	Frequency	%age
1.	Yes	12	60
2.	No	8	40
(A) Weaving activity			
1.	Warping	Family members	
2.	Winding		
3.	Weaving		
4.	Dyeing	Job work	
5.	Finishing		
6.	Any other	-	
(B) If outsourcing, criteria of payment			
1.	Daily	-	-
2.	Weekly	14	70
3.	Monthly	6	30



Women filling sirki for weft insertion



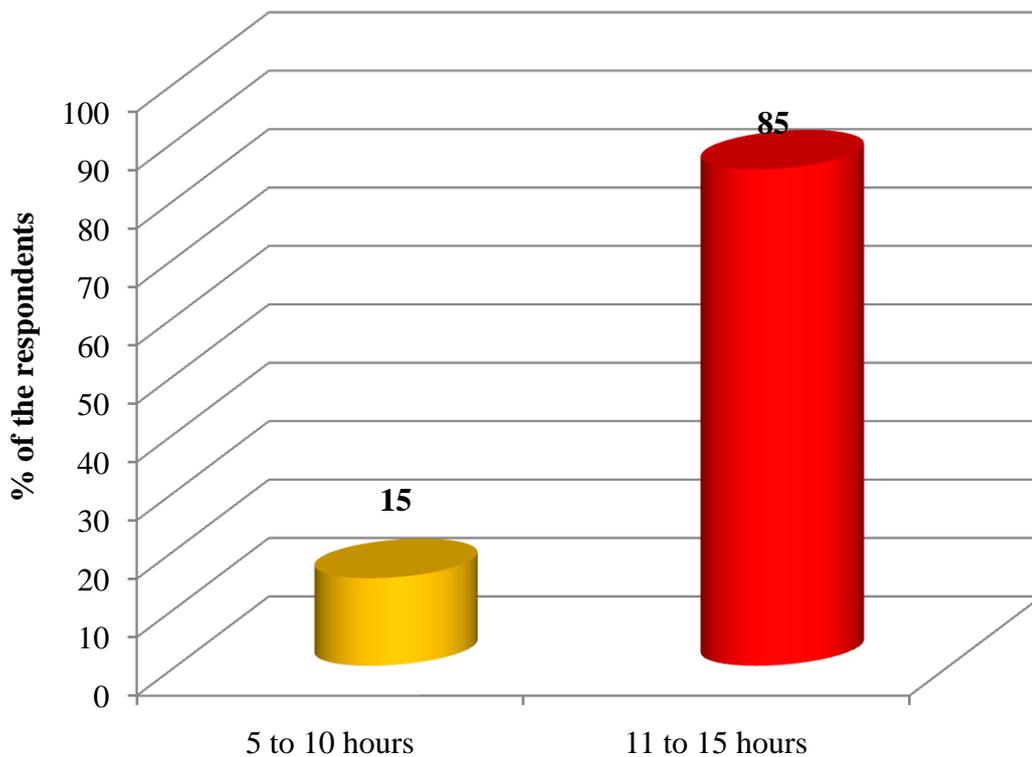
Prepared '*sirki*'



Plate 4.11: Contribution of women and children in pre and post activities of weaving

4.3.16 Spending time on weaving

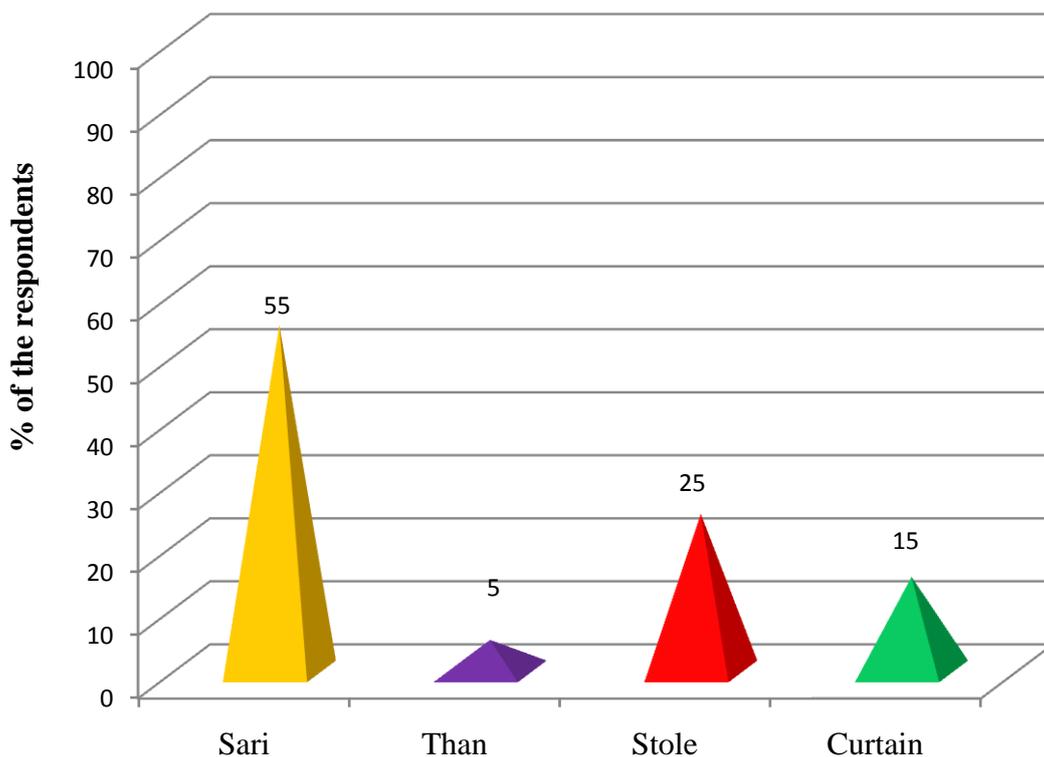
Analysis of data pertaining to the number of hours and days spent on weaving revealed that highest amount 85 % weavers worked 11 to 15 hours on loom while the rest of them 15 % of weavers were engaged for 5 to 10 hours as indicated in Graph 4.27. Weavers stated that they start weaving since early in the morning six am till seven pm in the evening. Occasionally they use to work during the night whenever they have extra load or an emergency for completing the order. Weavers mentioned that the loom did not remain busy in weaving throughout the year. The weavers, who were hired once, went on leave on various occasions such as social and religious festival. It was estimated that the working days of a commercial loom was 270 days (9 months).



Graph 4.27: Distribution of the respondents regarding the time spent on weaving

4.3.17 Brocade articles produced by the weavers

Varanasi weavers produced every type of brocade depending on the demand generally sari, interior products (curtain, cushion cover), yardage of fabric and dupatta. Weavers stated that they usually followed instruction given by the master weaver/trader. Findings showed that maximum, 55 % were engaged in weaving of sari, 25 % were weaving stoles and they mentioned that now a days brocade stoles were in demand, 15 % were weaving curtain as shown in Graph 4.28. Researcher observed that the loom for manufacturing brocade curtain was different from other type of brocade products as the width of curtain varied from 45 to 60. Five % of weavers were involved in producing yardage of brocade.



Graph 4.28: Brocade articles produced by the weavers

4.3.18 Changes over the years and the best period of handloom

The researcher analyzed that there were a lot of changes which occurred in the textile industry of Banaras. The Banarsi looms were not restricted to sarees any longer. It has diversified into various other products in keeping with the market demands. Banarsi fabric was being used for western outfits like waist, coats, stoles and casual jacket as well, **Anony⁶ (2010)**. All respondents informed that raw materials, design and motifs and product line for brocade have changed as indicated in Table 4.9. The changes are visible not just in the product line, but also in the method of making the product. Today machines and technology have played a big part in creating the basic fabric. Thus, the handlooms have been overtaken by power loom, natural fabric has given way to the man made ones, and computer designs have made some value addition, **Anony⁶ (2010)**. Earlier intricate *jaal* patterns, with almost no interspacing, were made in the main field of sari, but these days bolder patterns with almost the same look as earlier and with less cost the *jaal* have become less intricate with the current trend (Plate 4.12). A trader informed that these days the demand for bold patterns and non-repetitive design on a saree, www.msme.foundation.org/folder/diagnostic/98.doc was increasing, so Banaras brocades have also started using big geometric patterns sparsely and irregularly scattered to keep a pace with the current design trends.

There was a trend towards simplification of product hence design tends to be simple for weaving on power looms. A priority task for designers was now to work out on designs generally woven on handloom, but achievable on power loom (Plate 4.13). One of the manufacturer added that banarasi silk has travelled quite a distance from the saree to the letter holder. So today people can pick from a range of household products like cushion and pillow covers, mats, curtains, napkins, table and bed covers and many other upholstery items, all of which are made from Banarasi fabric and also organza and shantung silk. Manufacturer mentioned that they have to keep changing their colour pattern to meet the specifications of their clients (Says Jawahar Tondon/one of the leading manufacturer in the city) (**Pathak, 2008**). Varieties of shades are produced on demand for individual buyers. The colour schemes have moved on from being restricted to those subdued mild shades to more vibrant ones.

Researcher asked the traders how they were getting order from abroad, to which they revealed that only 30 % of their dealings were directly with the international clients. It was mostly the Indian designers who bought Banarasi fabric from the manufacturer to sell it in the international market (**Pathak, 2008**). The age old Banaras fabric has evolved with time and has embraced technology to improve its look and quality by adapting itself to fit into the western wardrobes **Anony⁶ (2010)**. It can be evident from Table 4.9 that highest, 80 % of respondents reported that before the power looms invention, the handloom products flourished in the market. Twenty % respondents reported that the mughal era was the best period for brocade.

Table 4.9: Changes over the years and best period of handloom

Sr. no.	Changes over the years	Frequency	%age
1.	Raw material (zari, yarn)	20	100
2.	Design/Motifs	20	100
3.	Products (Stole, curtains, dupptas, Cushion cover)	20	100
Best period of handloom			
1.	Before power loom	16	80
2.	Mogul period	4	20



Traditional *Shikargah* motif

Plate 4.12: Traditional *Shikargah* bed covers manufactured by designer Shribhas Supkar

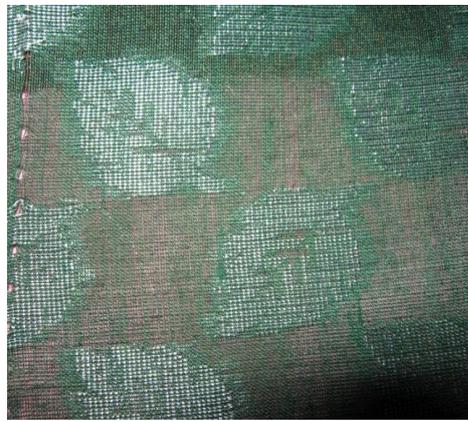


Plate 4.13: Few contemporary design of brocade in synthetic material

4.3.19 Marketing of the respondents

On the analysis of data pertaining to marketing practices adopted for brocade products in Varanasi unveiled that maximum 70 % respondents sold their products through master weavers, 20 % through direct selling and 10 % through co-operatives societies indicated in Table 4.10. Researcher procured a list from weavers’ service centres of Varanasi regarding the implemented marketing technique for brocade product. It was found that five distinct categories of market functionaries of handloom fabrics were identified, for instance: (i) directly to the consumers (ii) to the private silk stores (iii) to the private peddlers and vendors (iv) to the sales centres of Co-operative societies and (v) to the sales centres of Governmental agencies.

Weavers complained that traders/shopkeepers/master weavers were purchasing products at a much lower price from the weavers and selling those products to the retailers and whole sellers of other cities at a higher price. The products of famous brands (Fabindia, Taj) were also purchased from the master weavers. The researcher found that *Lohta* was the area where weavers were selling synthetic brocade products to direct consumer and they had their own selling counters for this purpose. Some manufacturers also sold in trade fairs and exhibitions. Peddlers and vendors bought brocade materials from weavers and sold them to the ultimate consumers in different areas of Varanasi.

Table 4.10: Marketing technique of the products

Sr. no.	Marketing technique	Frequency	%age
1.	Master weaver	14	70
2.	Direct selling	4	20
3.	Co-operative societies	2	10

4.3.20 Detail of existing raw material for producing brocade

It is evident from Table 4 that the existing ingredients for manufacturing of brocade variety were cotton, silk, rayon, polyester and zari. The cost was different according to their variety for instance pure silk had higher cost as compared to synthetic. Master weavers were procuring raw materials from various places like Banglore, Tamilnadu, Chiana, Surat as indicated in Table 4.11. The researcher also

found that the price of yarn was fluctuating and it affected the final cost of the product. Variety of zari was manufactured mainly at the Chowk area of Varanasi. Manufacturers of zari stated that they received demand from all over India, chiefly from the south. Moreover, there was less demand of real zari as compared to synthetic zari. Lorex was the cheapest material which was being used in place of zari at Lohta area in the synthetic brocade. Tested and powered zari in I.V.J brand was used for traditional brocade design and occasionally real zari was also adopted for saris on order basis (Plate 4.14).

Researcher found that master weavers were tired of the bleeding of direct dye as it was being used for dyeing of cotton yarns and requested the weavers' service centre that serious work needed to be done in Varanasi for its fastness. They added that their products were being exported to different countries and they were receiving numerous complaints regarding the colour bleeding from the foreign buyers so this was not a good indication for Varanasi brocade. They were tensed that if precautionary measures were not taken in time, they will lose order from abroad. Various type of chemical (acetic acid, H₂O₂, Glauber salt) was used for pre-treatment of yarn which they purchased from local areas of Varanasi. Master weavers informed that quantity of dye and chemical was taken on an approximate basis for dyeing, apparently they did not follow any accurate measures.

The process of eliminating "Gum" (sericine) from raw silk is known as degumming of silk.

Raw silk contains silk gum (sericin) which constitutes about 20-30 % of its total weight. The raw silk needs to be purified before it takes any colour. This process also imparts lustre to the yarn.

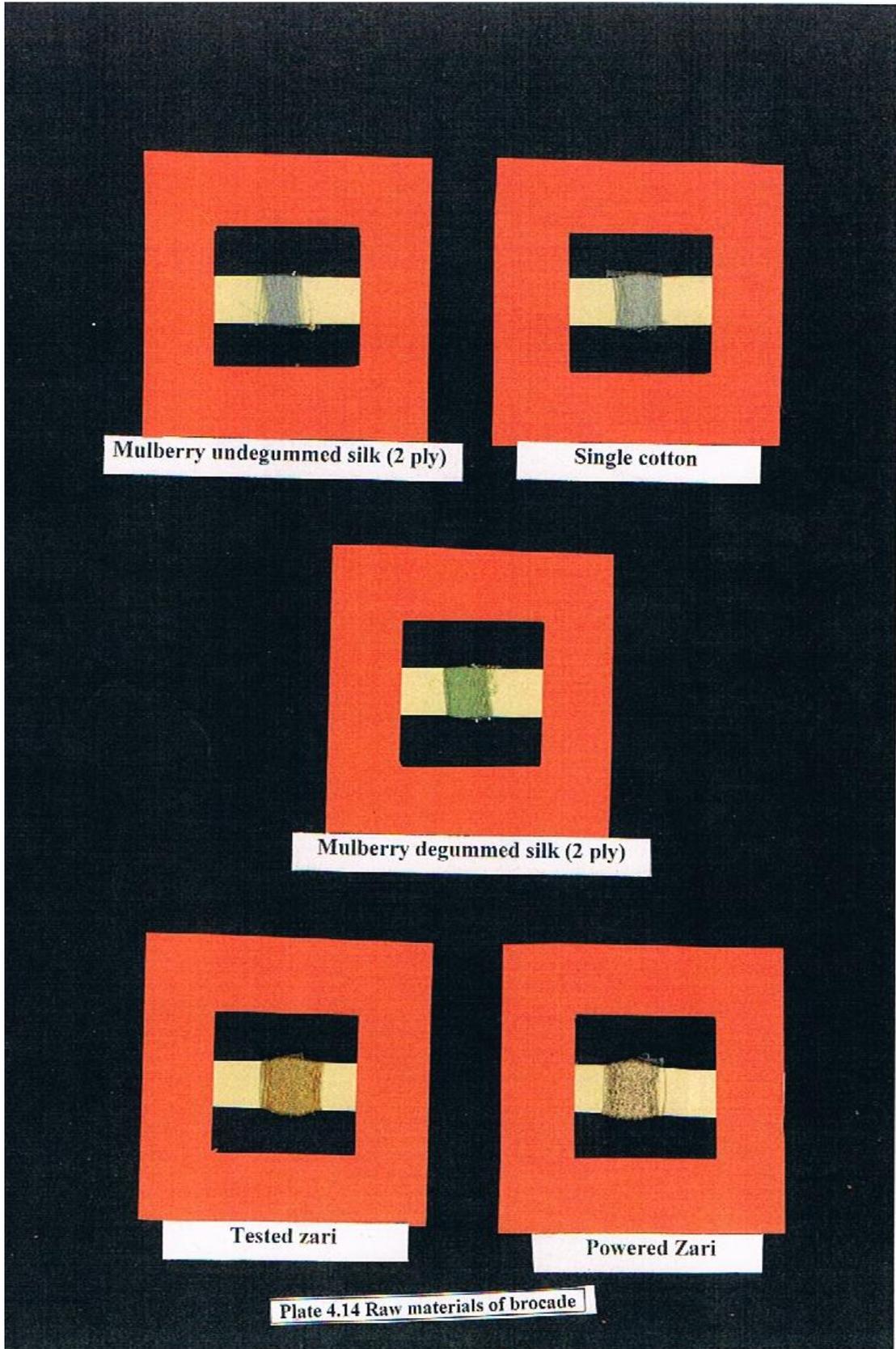
The details about degumming were:

1. Soap – 200 g/ kg silk yarn
2. Soda ash – 10-20 g/kg silk yarn
3. MLR – 1:30
4. Temperature – Boiling point
5. Time – 45 min – 1 hour

The degummed silk was washed thoroughly first with warm water and then in cold water to remove the traces of soap liquor. After removing the sericine gum from the yarn, it loses 25% of its weight therefore fevicole was used to increase their weight. *Rangai* was the term referred to dyeing in the local language.

Table 4.11: Detail of existing raw materials of Varanasi handloom brocade

Sr. no.	Raw materials	Type	Cost/kg (Rs)	Place
1.	Cotton	Varied (white)	500-750	Bangalore & Tamilnadu
2.	Silk	Muga	3500-3800	Bangalore China Malda&
		Tussar	3900-4100	
		Mulberry	4000-4500	
3.	Viscose Rayon	-	600-800 Rs/kg	Surat
4.	Polyester	-	160-170 Rs/kg	Surat
5.	Shiffon rate	-	400 Rs/kg	
6.	Spun silk Chinese	-	600 Rs/kg	
5.	Zari	Real	40,000-45,000	Varanasi & Surat
		Powered	380 to 400 Rs. (220 gm)	
		Tested	5000-7000 Rs/kg	
		Plastic	300-400	
		Loxex		
6.	Dye	Acid	-	Chowk (Varanasi), Delhi
		Direct	-	Chowk (Varanasi), Delhi
		Metal complex Dye	-	Chowk (Varanasi), Delhi
7.	Chemicals	Acetic acid	-	Chowk (Varanasi), Delhi
		Sodium chloride	-	Chowk (Varanasi), Delhi
		Globur salt	-	Chowk (Varanasi), Delhi



4.3.21 Existing loom and tools for handloom weaving

In Varanasi, there were three types of loom running for the manufacturing of brocade fabric viz. Power loom, Pit loom and Frame loom. The cost of setting up a loom was based on the tools (dobby mechanism, jacquard capacity) to be installed. Total price for setting up a frame loom was Rs. 15000, for pit loom Rs. 12000 to 15000 whereas approx one Lakh for power loom. The researcher found that power loom was found everywhere in Varanasi as it was easier to operate rather than handloom. The whole cost of power loom was slightly high as compared to other looms as shown in Table 4.12, even though weavers were not able to produce more brocade materials owing to less supply of electricity in Varanasi. Weavers get electricity power only for six to eight hours per day. Mohammad Yaseen (working in Weavers' Service Centre of Varanasi) stated that 40,000 to 50, 000 handlooms were working out of which 25, 000 to 30,000 hand loom were engaged in saree weaving of which 30 % for dress material and 10 % for stoles and furnishing material (cushion, curtain and bed sheets).

Each loom had different setting (number of reed, number of heald and jacquard capacity) as it depends on the quality of yarn and size of the design/motif. The setting of the loom is changed manually by the weavers according to the design and yarns (silk and cotton). For instance: silk yarn is used for weaving, the reed number will differ from 92 to 120 depending on the yarn quality and brocade type. Usually two people (one weaver and one helper) are required for completing order on pit loom and only one weaver is needed for power loom. In traditional areas of Varanasi, weavers use throw shuttle looms which is easier to operate and also cheap. It was observed that they wanted to add fly shuttle in their loom, but due to their poor economic condition were not able to afford it. The approximate time for setting up these three looms is one month.

Table 4.12: Type and cost of loom

Sr. no.	Type of loom	Cost of loom	Devices helped in Execution of design	Requirement of person for weaving on loom	Loom specification	Time for setting loom
1.	Frame loom	25,000	Jacquard, Dobby, Shuttle	2	Vary design to design	1 month
2.	Pit loom	12,000 to 15000	Jacquard, Dobby, Shuttle	2		
3.	Power loom	Approx 1 lakh	Jacquard, Dobby, Shuttle	1		

4.3.22 Steps in brocade weaving at Varanasi

Master weavers is not a worker, however, he manages the work and assumes a superior position of a manager over others and leads his team of workers. He possesses complete knowledge of various yarns, graph, punch card, loom and design and motifs. Researcher observed that weavers, *grapher* and designers used to take guidance from master craftsmen before the execution of any design. Grapher spent two days for making a newer graph. A designer of Varanasi had more knowledge than a *grapher*. Apparently he can perform both tasks (making the design and graph) thus the designer often received double the price package. Two types of designers were found in Varanasi for brocade weaving (1) traditional designer (2) professional designer.

Traditional designer: Theses were people who learnt designing at home from their fathers. They neither explored the market trend not the consumer’s taste. Traditional designer stated that they could not continue their education due to poor financial condition. They produced old design on graph with minute alteration. Akbar, a designer, stated that he learnt designing and graph making from senior designers for four to five years, after that he started working independently. His monthly income was approximately Rs. 8,000 to 14,000 depending on the work he received as it was not the same throughout the year.



Plate 4.15: Traditional designer

Professional designer: These designers who worked for traders and associated with the national as well as international designers. They were well aware of the market trends and consumer preferences. They used to take inspiration from magazines, fashion show and experimented with new designs in handloom. Designers of Weavers' Service centre used computer for designing the brocade and were aware of the designing software (Corel draw and Adobe Photoshop). Designers stated that they had pressure to produce innovative designs throughout the year. Their monthly income was approximately Rs. 50,000 per month as they did not disclose exact income to the researcher.



Plate 4.16: Professional designer

Steps for design development in Varanasi

Generally design is drawn on paper however, it has to be transferred on a graph. The craftsman first looks at the size of design/motifs on paper for choosing the graph dimension and the jacquard capacity of pit loom. Once the graph is prepared, it is taken for the punch card cutting. Punch card is cut on the basis of the graph size. Sequential numbers are given to the cards and are arranged in a manner that it creates a repeated design. Following steps are taken to execute a design.

Step 1- After receiving the design on paper, master weavers take a glance of the size of the design as it depends on the Jacquard capacity.

Step 2 – Design is transferred on a Graph paper (Plate 4.18) and the cost of making graph is:

For 100 cm² - Rs.100

For 100 to 250 cm² - Rs.150

For 250 to 1000 cm² – Rs.250

For 1000 to 1500 cm² – Rs.600

Step 3- Graph placed under the card board and punch card are cut (Plate 4.19).

Step 4- Yarn selection: Usually the selection of yarn is done by the client in Varanasi so swatches of different shades of yarn are bound in a book and different numbers are given to each shade of colour. The client is asked to pick any number of colours which they want to execute in their product.

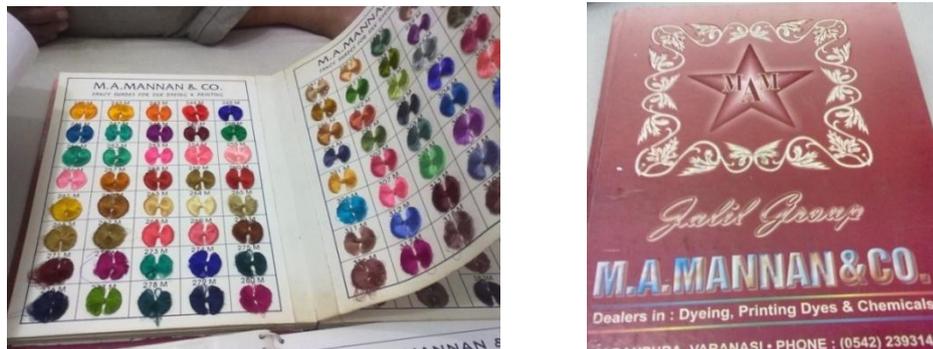


Plate 4.17: Shade card of yarns

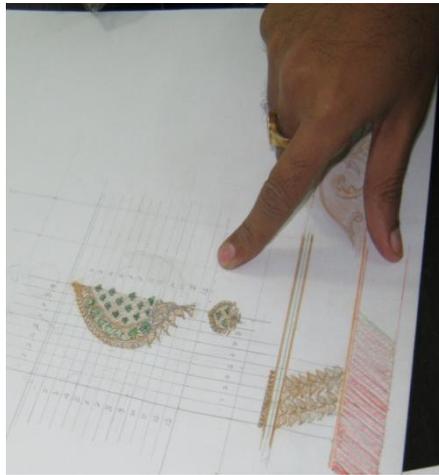
Step 5- Loom setting and design development (Figure 4.15).

Reed: Initially warp thread is passed to dent and the number of warp varies depending on the design and brocade type to be produced. One or two or three warp yarn could be passed through one dent.

Harness: It is mainly used for producing plain, twill and sateen weave as a base for the fabric and when it is attached to jacquard it chiefly produces design over the fabrics.



Conventional designs



Contemporary designs on graph paper



Plate 4.18: Collection of various designs of professional and traditional designer



(A) Plain cardboard



(B) Punch cutter looking at the graph



(C) Graph put under the card board



(D) Hammer for cutting the punch card



(E) Cutting the punch card



(F) Punch card cutter counting the punch card



(G) Giving sequential number to the punch cards



(H) Collection of punch cards

Plate 4.19: Preparation of punch card

Process of jacquard mechanism:

The jacquard machines have rectangular blocks on which the chains of punch cards run. These cards have different patterns of holes. When the block is struck against a set of needles, it pushes the requisite hooks backwards. Thus, the threads in the hooks whose needle are not pressed by the cylinder due to the hole in the punch card comes forward to be a part of weft and the rest remain as they are, allowing for the complicated designs on the fabric. Jacquard machines are made of different sizes and description. Some jacquards have only a few hooks and others a large number. The sizes most often used were 100, 200, 400, 600, 900 and 1200. The number or size is always indicated by the numbers of needles and hooks which it contains (Plate 4.20, 4.21 and 4.22).

In Varanasi, warping thread is calculated on the basis of chowk (1 chowk=4 ends).

If jacquard capacity is of 200 hook

$200/4 = 50$ chowk machine

The mechanism of jacquard machine starts by raising the hook subsequently to raise the leash, and the latter raises every warp thread throughout the fabric for the interlacing with filling. For the warp-threads to be raised, holes are punched in the cards. In these holes the points of the needle extending through the needleboard are pushed by spring fastened on the rear of each needle. The needles are adjusted in rows of different heights. The arrangements most used are 4, 8 and 12 rows high. Each rows in the machines contain a bar (knife) in the *griffe*. When the *griffe* is brought down, or the machine is at rest the upper crooks of the hooks are raised about half an inch above the *griffe*-bars. The needle which controls the position of the hooks, permitting them to raise or compelling them to remain stationary are pressed by the springs fastened in the rear towards the cards which are moved on a quadric lateral and perforated cylinder. This cylinder performs a movement similar to a pendulum towards the points of the needles. Any needle for which a hole was punched in the card will penetrate the cylinder consequently; the corresponding hook will remain in its natural position, the crook over the corresponding *griffe*-bar and upon lifting the *griffe*. The hook will be raised. Any needle for which no holes were punched in the cards will be thrust back by moving the cylinder containing the cards towards the needle-board; this motion forces back the corresponding hooks, pushing them away from the *griffe*-bars above and upon raising *griffe*-bars above they will remain stationary.

Varanasi handloom mechanism

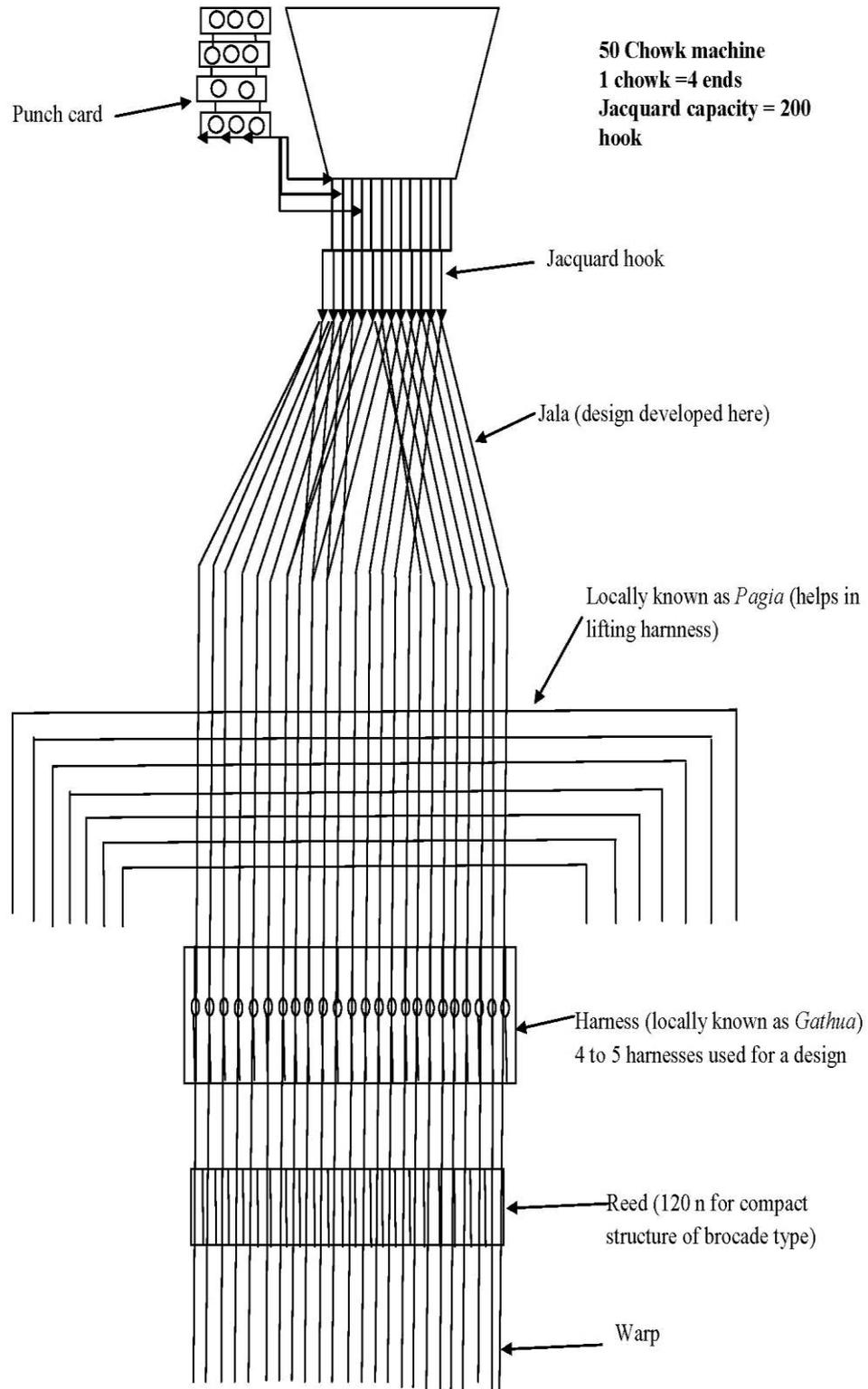
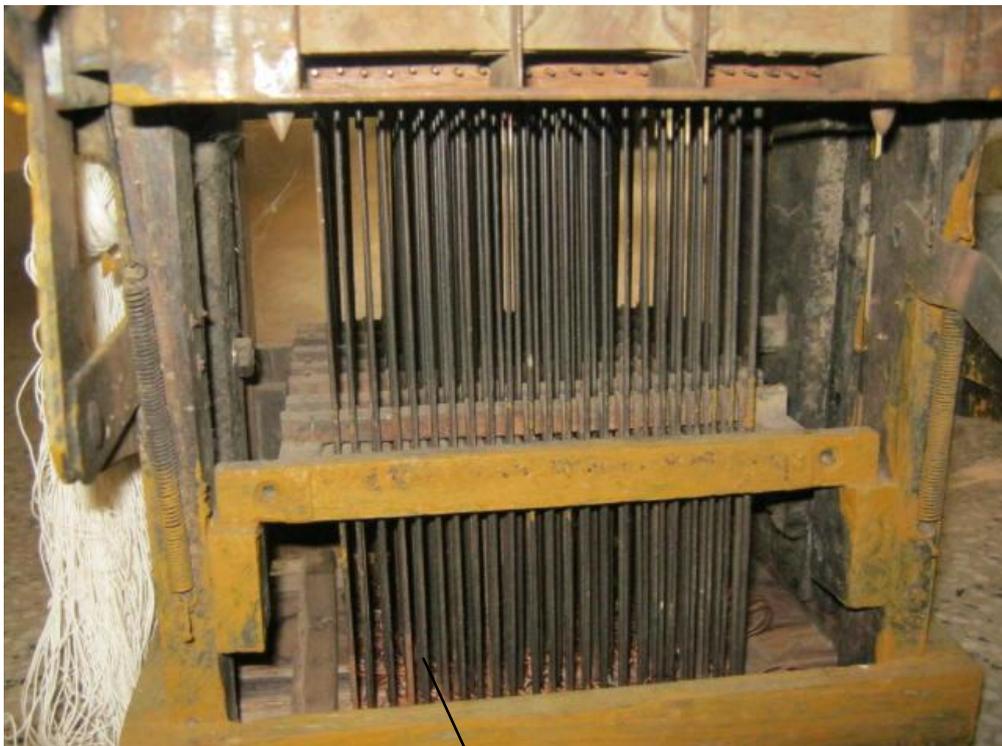


Figure 4.15: Layout of a handloom jacquard (each warp is attached to the hook of the jacquard)



Jacquard



Needle

Plate 4.20: Jacquard instrument



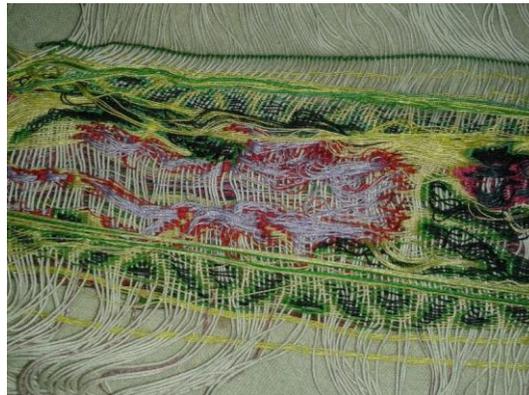
Naksha



Threading of naksha



Graph put under warp thread



Reverse side of fabric



Nakshabandha of Varanasi

Plate 4.21: Naksha without the jacquard machine



Plate 4.22: Handloom jacquard weaving

4.3.23 Techniques of Brocade Weaving

The researcher analyzed the data regarding the adopted technique of weaving in the present days in Varanasi. The data unveiled that three techniques namely *Phekwa*, *Karua* and *Gathua* were adopted for weaving of brocade as fabric indicated in table 6. The *Karua* and *Gathua* technique was principally used to obtain complexities of design however, nowadays the *Phekwa* technique was exceedingly practiced (Plate 4.23 and 4.24).

Table 4.13: Techniques of brocade weaving in Varanasi

Sr. No.	Techniques	Variations
1.	<i>Phekwa</i>	Single shuttle carried weft across the width of fabric at one time for weaving of any design. Floats can be seen at the back of the fabric. Time of weaving was less and it is mainly adopted by the power loom weavers. These days <i>Phekwa</i> technique is employed everywhere in Varanasi.
2.	<i>Karua/kadhwa</i>	Each separate bobbin of weft yarn was engaged for weaving the design. The fabric was expensive and technique is used by handloom workers. Weavers take years for manufacturing only two to three meter fabric. Front and back of fabric looks like an embroidered fabric as there is no float all over the fabric.
3.	<i>Gathua</i>	The oldest technique of weaving which is now slowly disappearing as the weaving is done only from <i>gathua</i> (Harness).



Phekwa technique (shuttle carrying weft across the width)



Separate bobbin of weft yarn for weaving



Karua technique (Graph kept under the warping before weaving)

Plate 4.23: Manufacturing of brocade from *Karua* and *Phekwa* technique

Karua technique sample



Front side of 30 years old brocade



Back side of 30 years old brocade

***Phekwa* technique sample**



Front and back side of Brocade fabric

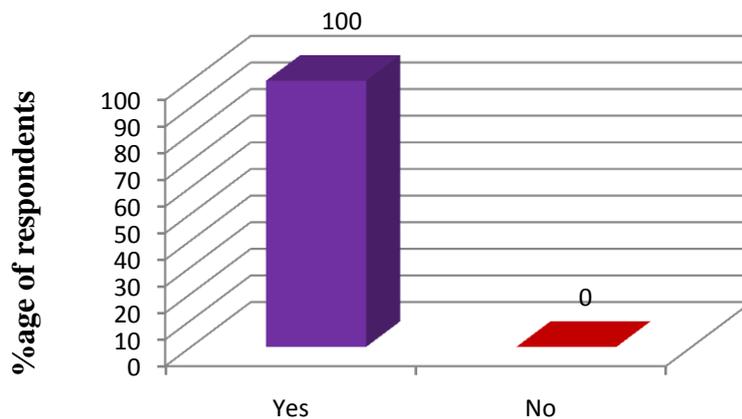


Brocade fabric manufactured by *Phekwa* technique

Plate 4.24: Sample of *Phekwa* and *Karua* technique

4.3.24 Tools for weaving

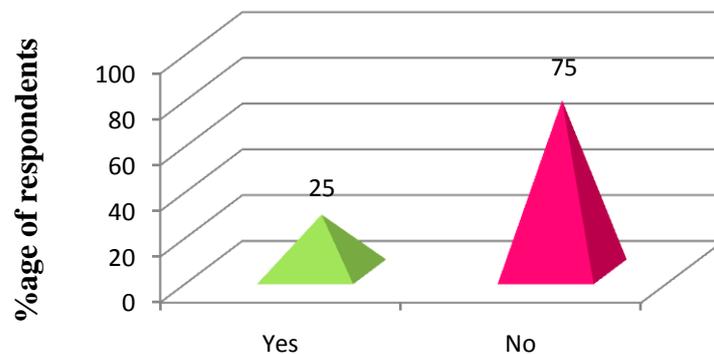
All the respondents were satisfied with their existing tool as shown in Graph 4.29. However, the weavers were not satisfied with the weaving environment as there was insufficient ventilation and lighting facility which affected their health, moreover weavers had to work in a small crowded room. The researcher noticed that they had separate place for weaving and two to three pit loom was set up in one of the rooms however, only one pit loom was found in working condition.



Graph 4.29: Satisfied with the existing weaving tools

4.3.25 Possesses any ancestral woven sample

Scanning of data revealed that maximum 75 % of the respondents possessed an ancestral sample as shown in Graph 4.30. Researcher got a glimpse of the ancestral brocade samples at the house of those weavers who resided in joint family (Plate 4.25). 25 % weavers did not have their ancestral sample owing to a nuclear family. It was found that the son who used to take care of their parents, eventually got the ancestral heritage as a gift.



Graph 4.30: Ancestral treasure



50 years old Varanasi's *konia* and border



Pure gold & silver handloom brocade



Handloom silk brocade sample
40 years old

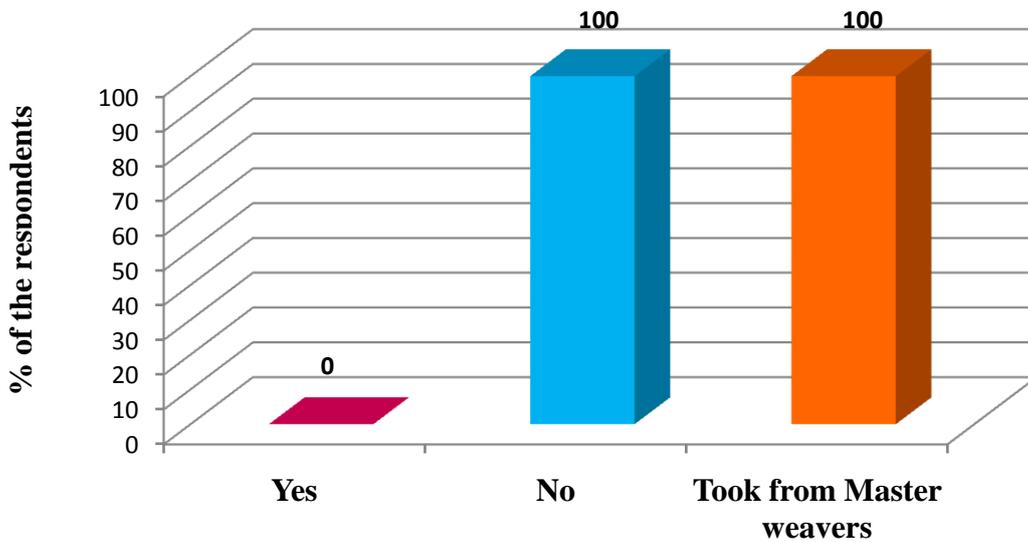


Handloom cotton brocade

Plate 4.25: Half century old Banaras fabric

4.3.26 Response regarding the creation of designs for handloom

On analyzing the data related to creating innovative designs, revealed that all the respondents did not produce any design for weaving, however, all of them took designs from master weavers/designers/traders as indicating in Graph 4.31. Weavers stated that they were unaware of graph making process, therefore they were not able to do variation in designs as graph is the blueprint for weaving. They further stated that they were taking all the raw materials from the master weavers for weaving, therefore this was not their business to do alteration in design.

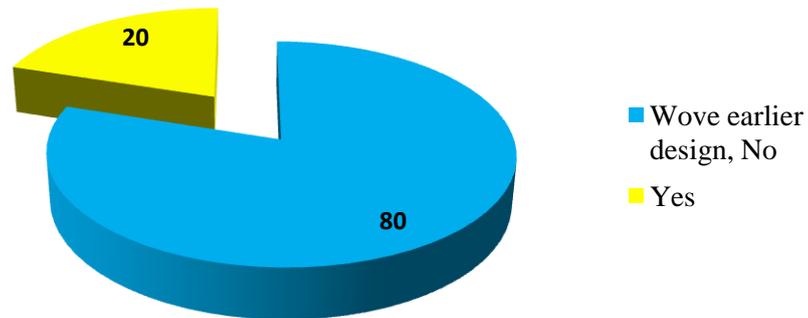


Graph 4.31: Response regarding the creation of designs for handloom

4.3.27 Response regarding the weaving of earlier design/motifs

Analysis of data pertaining to weaving of earlier designs unveiled that maximum respondent 80 %s did not weave past designs as indicated in Graph 4.32. Craftsmen added that the earlier motifs/designs were complex, time consuming and expensive. Moreover, weavers did not receive demand for old designs too. It might be that the people were not able to afford such expensive brocade therefore cheap material was being used to weave brocade fabric. Weavers further said that power loom was more in demand as it was easy to operate and their material was also low-cost. The researcher observed that the motif/design used for power loom was less complicated, easy to weave and took less time. Rest of the 20 % respondents mainly belonged to Madanpura areas who were involved in producing earlier traditional design. They mentioned that the master weavers used to give them designs for

weaving. Researcher observed that those weavers involved in weaving of earlier designs from the old technique were nominated for *Kabirdas* National award. Eventually it was noticed that earlier designs and techniques were only being used to revive them for achieving the national award.



Graph 4.32: Weaving of earlier design/motifs

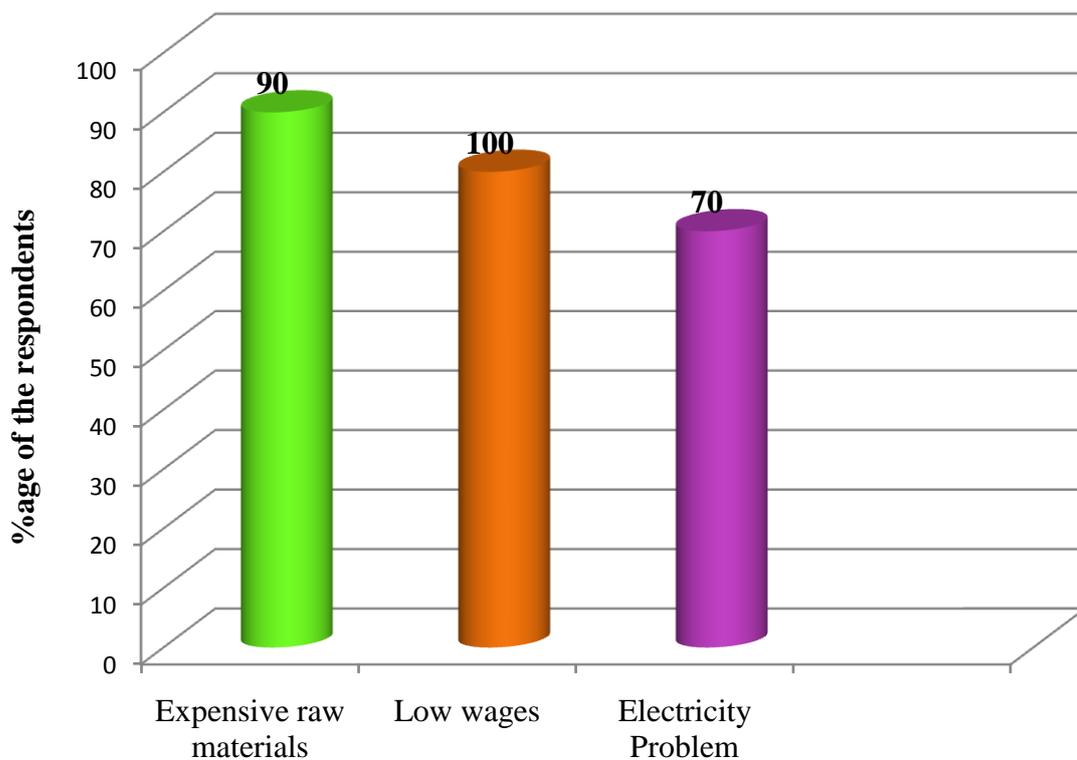
4.3.28 Problems of brocade weavers

On the analysis of the data regarding the problems faced during weaving, almost all weavers of various places (Madanpura, Alaipura, Rewari Talab and Pilikothi) clearly said that low wages, electricity problem and expensive raw material was the major component that affects brocade manufacturing as indicated in Graph 4.33. Weavers were also concerned about the degraded quality of brocade owing to cheap chinese silk and synthetic yarn were used on power loom. Weavers mentioned that the fluctuations in cost of yarn hank were the prime concern. Nobody had an authority of fixing price of silk or cotton for selling and purchasing. Handloom weavers mentioned that they spent all the time for weaving even though their wages were negligible. It affected their financial condition as they were not able to construct their home, educate their children, and also not getting satisfied food for their family. Some of the workers also accused the owners for not paying fair wages.

The researcher found that Varanasi brocade now comes under the Geographical Index that provides sustainable ways to preserve art and craft for their survival. Under the GI, weavers got health insurance, subsidies for raw materials and loom. Researcher procured data from Weavers Service Centre of Varanasi about any

subsidies or plan running for weavers for their upliftment of socio-economic status. It was found that respondent were aware of plans and subsidies although the real picture was different from the official document though they had made their identity card under the weaver's category. None of the respondents were the member of any weaver co-operation society.

The researcher found that none of the weavers in Varanasi raised a voice against the injustice on their behalf. It was also greatly feebling the weavers bargaining power for wage and working hour. Some of the respondents stated that the work opportunities for them were not the same all over the year, thus the weavers used to drive *rickshaw* for the sustenance of their family. Master weavers also added that day by day skilled workers of the handloom were migrating to various other professions. Weavers want training and financial assistance to upgrade looms, and relief from fluctuations in yarn prices.



Graph 4.33: Problems of brocade weavers

4.3.28 Case study of Master weavers of Varanasi

4.3.28.i Case Study -1

Master Craftsmen

Jakir Mahommad was handling their ancestors' business as it was handed over to him. He possessed more than 200 years' ancestors' samples. He was 68 years old and learnt this craft at the age of ten from his father. He studied upto 5th class in an English medium school and after that, he took admission in a Hindi medium school for pursuing further studies. Jakir completed graduation. He was residing in a nuclear family with his four children (two son and two daughters). His children used to go in an English medium school. He was dealing with only handloom manufacturing products as saris, curtain, and yardage and has various handlooms at separate place of Varanasi. Weavers used to come to him for job and Jakir provides raw material to him for weaving and payment were being given them only after the finishing of brocade fabric. Jakir used to take the preliminary interviews of the weaver to test their knowledge of weaving.

Jakir stated that if new design was to be experimented and quality work needed for the products, it would be only given to skilled weavers as they play significant role in weaving. According to Jakir, weavers must be capable of weaving and should have an understanding towards its techniques, raw materials and loom. He added that the procurement of raw materials was being done from the local market of Varanasi. Earlier pure silk and zari used in manufacturing of brocade, however today numerous varieties of raw material are being adopted according to the demand of consumers.

The choice of colour, raw material and weaving technique changes from time to time, but the whole design did not alter. Jakir added that a few Banarasi design reoccurred in every five years and it was never diminished. People demand for traditional design in handloom brocade and he produces conventional products. Although he was modifying design to attract the consumers in handloom. Jakir was associated with many national designers and was took orders from them for manufacturing traditional brocade. Jakir further said that his brocade fabrics were

exported to numerous countries for instance: Japan, Paris and China. He was producing brocade for foreign client, but was not in direct contact from them owing to the language problem. These days he was busy in producing Australian wild animal designs on bed sheet as it was in vogue there.

4.3.28.ii Case Study -2

Master Craftsmen

Zahir Ansari was a national award winner known for his contribution in reviving Jamdani for the year 2010-2011. He was 62 years old and learnt this craft at the age of 11 from his father. He was a *Sunni Muslim* and only bread earner in his family of twelve people when he initiated the brocade weaving. He knew Hindi and Urdu language. He lived in a nuclear family. He had three sons and two married daughters. Their family members were not involved in brocade weaving except his sons. He sat on a *Gaddi* (seat) from morning to evening. The researcher observed that his son also sat on the *Gaddi* to learn business from his father as how to deal with the weavers, traders, designers. Mr. *Ansari* was a renowned person of *Pili Kothi* area of Varanasi and his sons wanted to continue their fathers business as they were never exposed to other things.

Zahir had learnt *Gathua* and *Karua* technique from his father and today he was the only person who knew *Gathua* and other traditional techniques of weaving. He contributed his skill in reviving *Gathua* and received a National award. Mr. *Ansari* wanted to provide this skill to someone else, but he said that the technique is very difficult so nobody wanted to learn from him. Even his son did not want to learn older traditional techniques of brocade weaving.

Zahir worked only handlooms and had more than 100 looms in different areas of Varanasi. Nowadays neither he and nor his sons worked on looms, but they provided their looms on rent to the other weavers. The procurement of raw material gathered from local area *Chowk* of Varanasi by his sons. He provided raw materials, looms to weavers for weaving and after completion of products, wages were given. The amount of wages depended on the complexities of weaving techniques as revealed by Ansari. Sometimes Zahir gave money in advance whenever the weavers

demanding as expert handloom weavers were few in Varanasi. He added that today handloom weavers demanded more wages as compared to the past. As the complexities of weaving technique increased, the wages of the weaver had also risen but in today's time no one understood the complexities of brocade technique nor did they want to spend more money on fabric. Master weavers were more concerned for the future of handloom as day by day their skilled weavers were switching over to power loom.

Zahir had participated in several fairs arranged by the Central and state Government at Delhi, Varanasi and Allahabad. He used to give his products to numerous weavers for sale. Zahir said that well-known Bollywood actresses and famous national designers used to come to Varanasi to purchase brocade saris and learn brocade techniques from him. He claimed that the demand, raw materials, motifs have totally changed in brocade even in products. Earlier brocade sari and yardage of fabric were woven but today a wide range of apparel to home furnishing is being woven in handloom and in power loom. He manufactured various types of handloom brocade, for instance, Tanchoi, Sateen, Tissue and Organza. Varanasi was the centre of brocade design and techniques so everyone who was interested in handloom fabric came with their design to transfer over to the brocade fabric. Ansari added that these days he had been receiving orders from Taj, Fab India, Sabja sachi and other designers. Zahir produced saris, yardage for *Sabya sachi* and *Fab India*. He manufactured *lengha* on handloom which was given to various retailer of various cities to sell. The girls liked handloom *lengha* as he had received orders for production from various cities as mentioned by the zahir.

The researcher observed that Zahir's son operated the computers for dealing with the customers online. Zahir informed that his customers were from Mumbai, Jaipur and Bangalore so it was not possible for them to come to Varanasi every time to place order, so they sent their order through mobile or an email. Whenever they received order online Zahir demanded a 50 % of the money in advance through online transfer for producing their brocade products while the rest of the payment was after the delivery of the products.

4.3.28.iii Case Study -3

Craftsmen

Ekbal (47) was an inhabitant of Aliapura, Varanasi. He passed H.Sc. and had *madrassa* education. He took over his father's business and continued it with his two brothers and three sisters who were married, and were occupied in the same business. He was married at the age of 19 and has two sons and two daughters who were studying, in local schools. Initially he started his career as a handloom weaver and assisted his father. He had been engaged in this business for 30 years before his marriage, however, after marriage he switched over to power loom as it was easy to operate, moreover he received better amount than handloom.

Ekbal visited Delhi once with one of the master weavers to participate in the trade fair. He used to take orders from master weavers, designers and manufactures and alongwith all the raw materials. Earlier he was totally dependent on the master weavers however, nowadays he weaves independent yardage of fabric on power loom and sometimes handloom and sells them personally at his home. Occasionally he puts all the brocade materials on his bike or cycle and goes to the buyer place whenever he receives orders on mobile for selling.

Ekbal was not satisfied with the amount he received after selling the products as the expenses was more than the earning as added by him. He wanted financial assistance for setting up their business. He observed that there are drastic changes in raw materials, demand, motifs and design. Earlier pure silk yarn was used for fabricating the brocade fabric but nowadays synthetic yarn is being more adopted as it is inexpensive.

Ekbal claimed that most of the state government people and foreigner came to him to click his photos for their documentation as well as renowned designer, politician and celebrities who came to Varanasi to meet the master weavers. He heard that a few programmes were running for the upliftment of weaver's livelihood in Varanasi, but none of them had time to direct them. He had an appeal to the government that more work opportunities should be created for weavers who were not much educated.

4.3.28.iv Case Study -4

Master Craftsmen

Amir Muhammad, a renowned master weaver of Pili Kothi, was involved in handloom business. He continued his fore-father's business and had started weaving at the age of 15 years. He had three brothers, who were also involved in the same business. After his father's death, the property was equally divided into three parts and now every son has their own setup at various places of Varanasi. He produced both handloom and power loom products. Earlier he used to work only on handloom however, he recently switched over to power loom. He received both (handloom and power loom) orders. His sons were also involved in the same business. He produced yardage, salwar suit, sari and home furnishing products as per the requirement of the local market.

Aamir added that the fabric was mostly manufactured at the weaver's home and the wages were based on the complexity of work. The master weaver carefully maintains a ledger where he recorded all financial dealings with his weavers. Once the financial matters were settled, designs for the next batch of production were given. He claimed that sometimes weavers stole raw material and did not complete order on time owing to laziness. He also observed the behaviour of weavers as they came to him for work, but they were not really interested in weaving. He observed that handloom weavers were more skilled as compared to power loom and it was easy to work with handloom weavers as they knew the various types of weaving techniques. Haseen added that in those days the weavers wanted simple and bold design to weave as they could be completed quickly.

He travelled with his weavers in different cities, for instance- Mumbai, Ahmedabad, Vadodara, Delhi, Jaipur, and Bangalore for participating in the craft fair to display his sari and products. He further added that the state government provides opportunities to meet other manufacture of brocade of different cities at craft fair and it gave them an impartial view about their products. They directly contacted their consumer in the fair for their opinion on their products and they also got suggestion about colour, design and motifs. He had a desire to send his sons for service in other cities because he did not want to continue brocade manufacturing business as financial condition was not much stable throughout the year. If the government provided a little financial assistance for boosting brocade business then only he would continue the brocade business.

4.3.28.v Case Study -5

Master Craftsmen

Haseen Muhammad, aged 54, was a renowned master weaver of Pili Kothi, Varanasi. He was the son of Haji Muhammad who worked for 'Festival of India' in 1982 and was known for his remarkable work. Haji Muhammad, father of Haseen Mohammad introduced for the first time Tussar Brocade in Varanasi and was well-known for it. He studied upto higher secondary and left education for earning. He had three sons who were involved in business, with his father. He produced traditional brocade only. The famous brands of India as well as International brands came to him for production. Haseen Muhammad usually managed his business from his home where he had a separate section for transacting business with weavers, designers and manufacturers. Occasionally he gave money in advance to weaver for starting up a new assignment and the rest of the wages after finishing the work. He praised his weavers' work as they were very talented. His weavers have the ability to recreate any design they saw upon the fabric through any weaving techniques.

Haseen added that there were unbelievable changes in raw material and design. Earlier people liked the complexities of woven motifs but today less intricate designs are being woven. Taj (a brand) gave order for manufacturing of cushion cover and bed sheet. Haseen Muhammad had been nominated for national award for his contribution and had been continuing the traditional heritage of handloom. His son also received a state-government award. Haseen participated in various arts and crafts fair and made contact with the exporters and retailers for maintaining their business.

Haseen had a few orders of curtain in organza variety from *Jangla* pattern, cushion cover in sateen variety and wall panels in traditional brocade from various buyers of European countries. He didnot get order directly from foreign buyers. The state government was occasionally involved in the transition of such business. Many traditional designers of Varanasi also worked with him and modified the traditional design as per the demand of consumers.

Haseen mentioned that he would never work for power loom as his ancestors left the traditional brocade business for him to continue and his son will also carry forward their business. He was not satisfied with the weaver's service centre in Varanasi as they did not inform him about the programme running for the weavers on time, however, he had registered in his name in master weaver's category.

4.4 Designing of saris incorporating *Chowkpurana* brocade motifs

The researcher noticed that *Chowkpurana* floor art was women dominant and it is continued till date by females, whereas handloom brocade craft is male dominant and the brocade saris of Varanasi are famous all over India and even abroad too. Thus, *Chowkpurana* motifs were transferred into Varanasi brocade sari through various techniques. For present study traditional pit loom was selected for weaving of saris; therefore, Pilikothi, Madanpura, Rewari Talab and Alaipura place was selected for weaving, as these areas were still producing traditional brocade. Master weavers observed that *Chowkpurana* motifs were based on human figures so they refused to weave as weaving of these motifs were forbidden in their religion according to them. Researcher convinced them for adoption of innovative designs for handloom. Although the master weavers agreed, they clearly said they would only weave the whole motifs except the facial expressions, thus, the eyes were not woven.

Total six saris in various placements for six occasions of two categories were selected for weaving in three varieties, sateen, tissue and organza. Five meter of *Chowkpurana* brocade fabric was also woven for constructing the suit/dupatta or home furnishing like cushion, curtain item etc., and depended on the end use of consumers.

Table 4.14: Selected placement of *Chowkpurana* motifs for weaving of brocade saris

CATEGORY: I Ritual ceremony		
1.A	Ahoi Astmi	*1.A.1 Motifs with border and pallav
1.B	Diwali	*1.B.2: Motif with ornamented field, pallav and border
1.C	Devthan	*1.C.3: Motifs with border, pallav and pleats
CATEGORY: II Social function		
2.A	Rakshabandhan	*2.A. 2: Motif with ornamented field, pallav and border
2.B	Baby shower	*2.B.3: Motifs with border, pallav and pleats
2.C	Marriage	*2.C. 1: Motifs with border and pallav

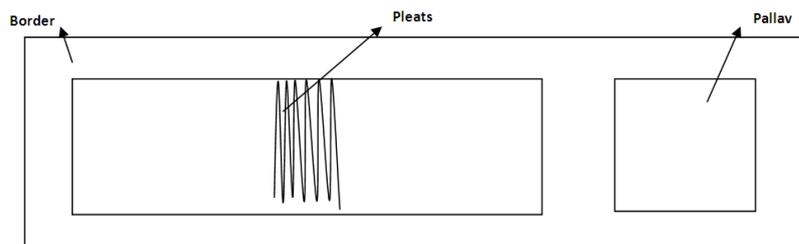


Figure 4.17: Division of Indian sari

Table 4.15: Detail of handloom used for manufacturing *Chowkpurana* brocade saris

Jacquard capacity	Reed	Weave	Yarn	Ends and Picks/Inch	Technique	Colour	Yarn count	Loom	Length/width of saris
<p>Mechanism used baranasi handloom jacquard</p> <ul style="list-style-type: none"> ➤ 60 *Chowk for Pallu and body ➤ 40 *Chowk for border 	120s	Plain weave/satin weave/Right hand/Left hand/Twill weave	<ul style="list-style-type: none"> ➤ Undegummed mulberry silk ➤ Tussar silk ➤ Mulberry silk warp and weft ➤ Golden/silver zari 	100 -80	<i>Phekwa</i> and <i>Karua</i>	<p>Cream colour base for five saris</p> <p>Bronish red base for one sari</p>	<p>Warp- 18/20</p> <p>Weft- 20/22</p>	Pit loom	<p>Length of saris - 5 meter 40 cm</p> <p>Width - 45''</p> <p>Blouse length – 1 meter</p>

*1 chowk = 4 ends.

CATEGORY: I Ritual ceremony

4.4.1 Ahoi Astmi Festival: *Chowkpurana* organza brocade saree was inspired from the *Ahoi Aathe*, a festival of Uttar Pradesh. On this occasion women fast for their son and draw the design on the wall with *khadiya*, *geru*, *koyala* and *turmeric*.



Figure 4.18: Ahoi Astmi Motif drawn on wall

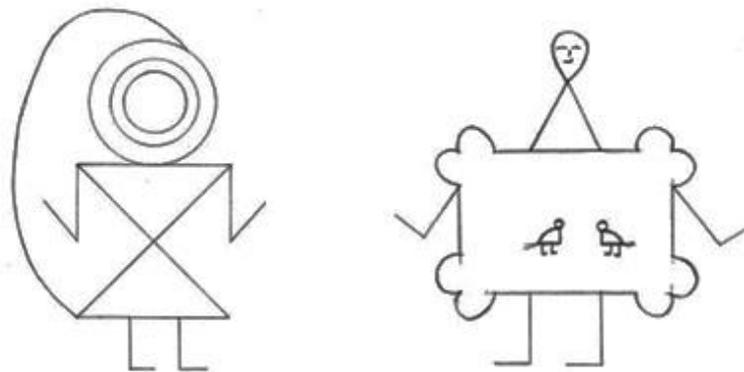


Figure 4.19: Selected Ahoi Astmi motif

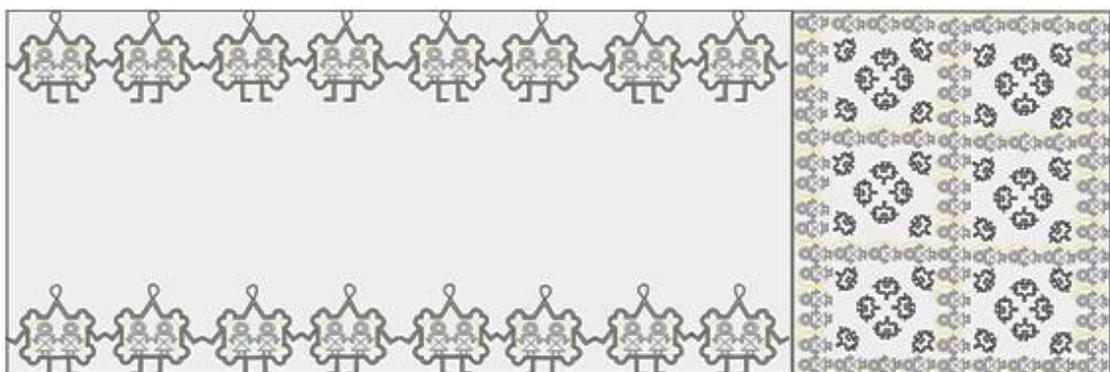


Figure 4.20: Selected layout of Ahoi Aathe brocade sari for weaving

Table 4.16: Weaving specification of Ahoi Astmi brocade sari

Category I, Ritual ceremony		
1.	Variety	Organza
2.	Placement of motifs	Motifs with pallav and border
3.	Technique	<i>Phekwa</i>
4.	Weave	Plain and Twill
5.	Reed	116s
6.	Jacquard machine capacity used	Border-160 Hook, Pallav-240 Hook, double naka, Pointed Jaldar
7.	Ends/ Inch Picks/ Inch	100 80
8.	Raw material	Undegummed silk warp & weft
9.	Count of yarn	Warp-20/22, Weft-20/22, Extra weft: 120/2 spun silk, 140/2 spun silk
10.	Length of sari	5.30'
11.	Width of sari	45''
12.	Lengthwise border Crosswise border	6.5 cm 10.5 cm
13.	Length of Pallav	73 cm
14.	Colour	Off white base, Extra weft: Red, Yellow, Black spun silk
15.	Time taken	25 days
16.	Place of Manufacturing	Rewari Talab, Varanasi, India
17.	Proto type Manufacturing cost of saree	Price (Rs.)
a.	Loom set up	2200
b.	Graph manufacturing	5000
c.	Punch card	7479
d.	Weaving wages and raw material	5700
Total		Rs. 20,739

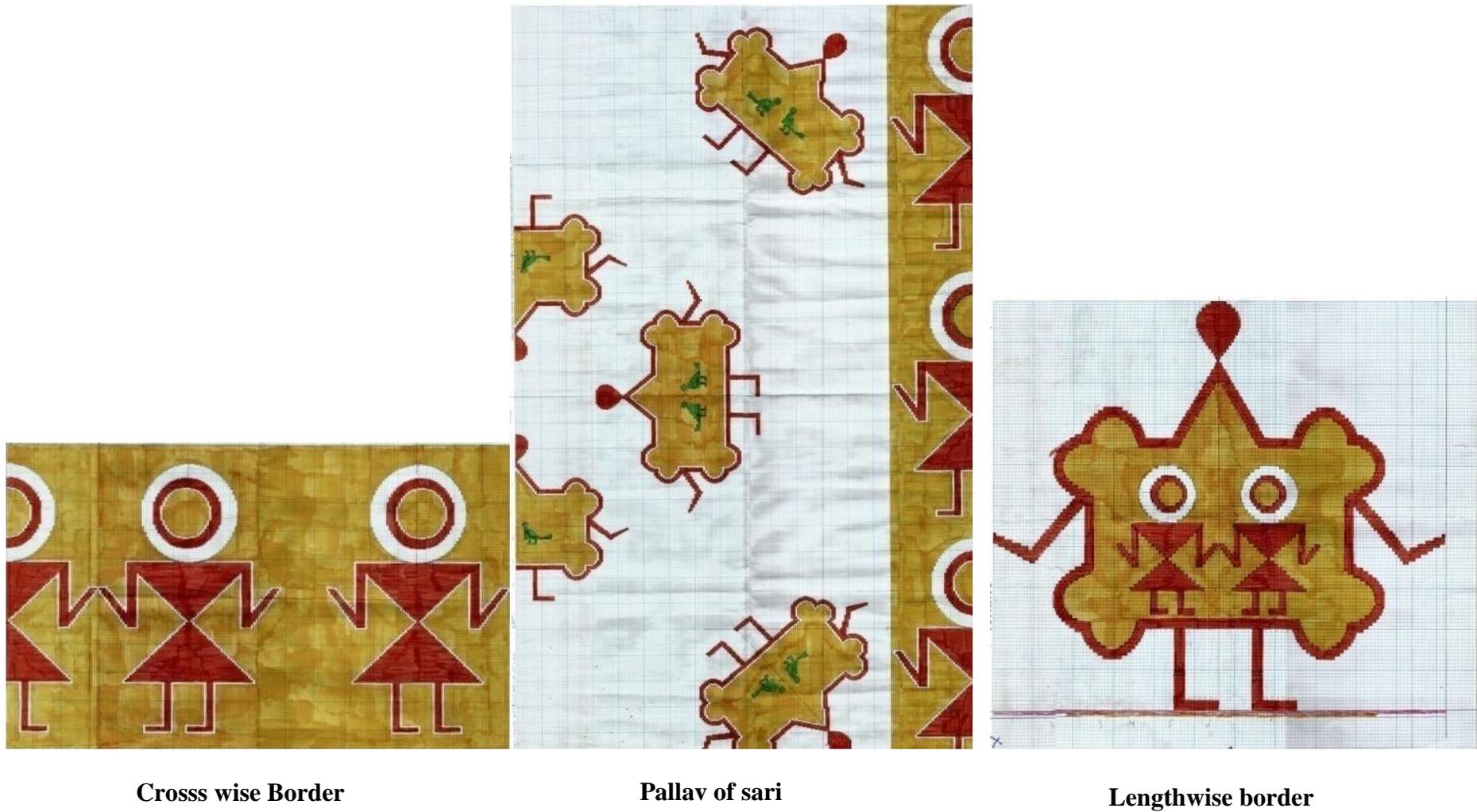


Figure 4.21: Prepared graph of Ahoi Astmi motifs for punch card cutting



Front and back

Plate 4.26: Ahoi Astmi brocade sari in organza variety

CATEGORY: I Ritual ceremony

4.4.2 Diwali: *Chowkpurana* sateen brocade saree was inspired from the festival of Diwali, the festival of lights marked by *Lakshmi* (Goddess of wealth) puja. On the occasion of diwali, bania community drew the *Chowkpurana* motifs at door using turmeric, *khadiya*, and *geru*.

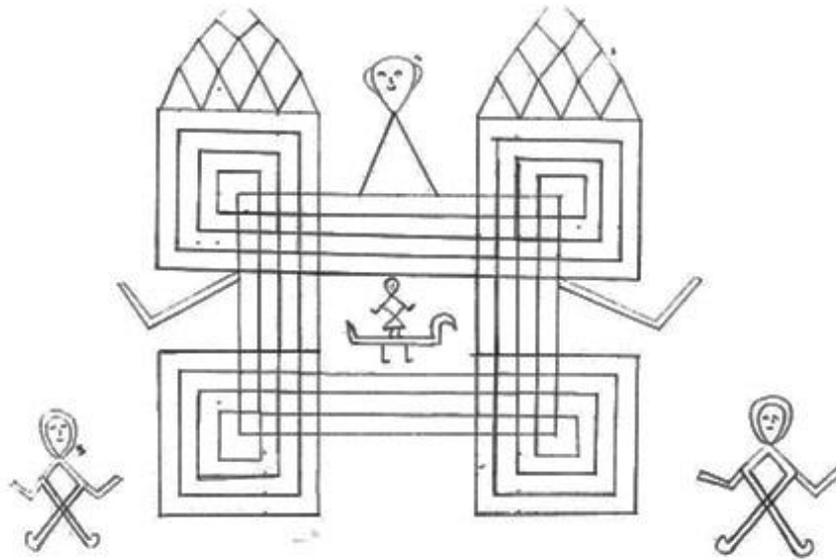


Figure 4.22: Bania caste practised it on *Diwali*

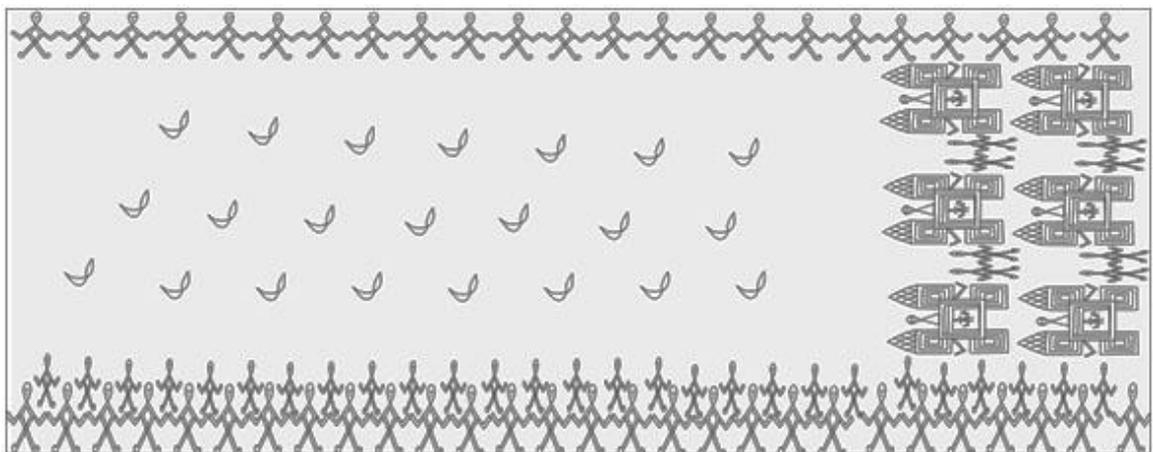
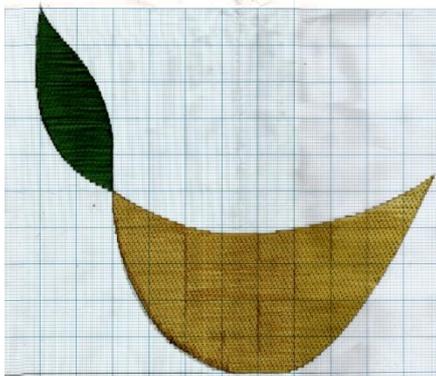


Figure 4.23: Selected layout of *Diwali* sari for weaving

Table 4.17: Weaving specification of *Diwali* brocade sari

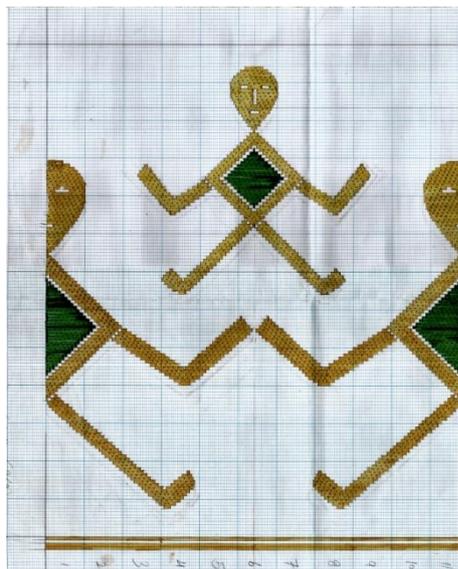
Category I, Ritual ceremony		
1.	Variety	Sateen
2.	Placement of motifs	Motif with ornamented field, border and pallav
3.	Technique	<i>Phekwa</i> and <i>Karua</i>
4.	Weave	Plain, Twill and sateen
5.	Reed	120s
6.	Jacquard machine capacity used	Border-160 Hook, Pallav-240 Hook, Pointed Jaldar
7.	Ends /inch Picks/inch	110 80
8.	Raw material	Mulberry silk warp and weft, extra weft spun red, yellow silk
9.	Count of yarn	Warp18/22, Weft-20/22,
10.	Length of sari	5.30'
11.	Width of sari	45''
12.	Lengthwise border Crosswise border	14 cm 11 cm
13.	Length of Pallav	44 cm
14.	Colour	Off white base, extra weft spun, tussar silk in cream, red, yellow
15.	Time taken	25 days
16.	Place of Manufacturing	Madanpura, Varanasi, India
17.	Proto type Manufacturing cost of saree	
a.	Loom set up	2000
b.	Graph manufacturing	6000
c.	Punch card	8000
d.	Weaving wages and raw material	14,000
Total		Rs. 30,000



Prepared graph for field



Prepared graph for pallav



Prepared graph for Border

Figure 4.24: Prepared graph of *Diwali* motifs for punch card cutting



Plate 4.27: Process of manufacturing diwali brocade sari



Plate 4.28: Diwali brocade sari in sateen variety

CATEGORY: I Ritual ceremony

4.4.2 Devthan Festival: *Chowkpurana* tissue brocade saree is inspired from *Devthan*, a ritual of Uttar Pradesh. The motif is drawn by the eldest person of the family in the courtyard.

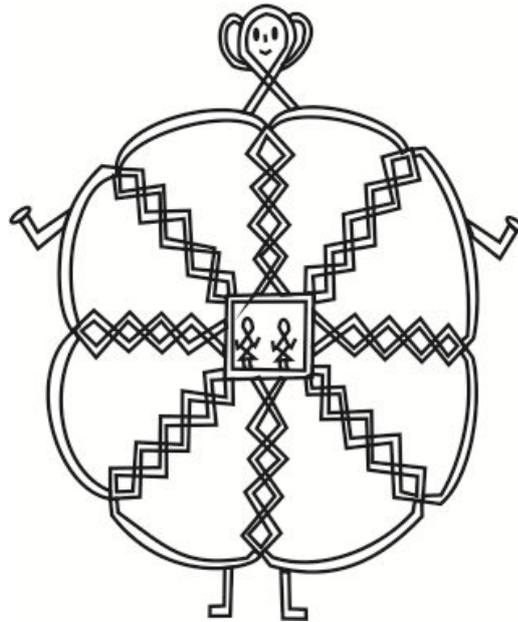


Figure 4.25: Selected *Devthan* motifs

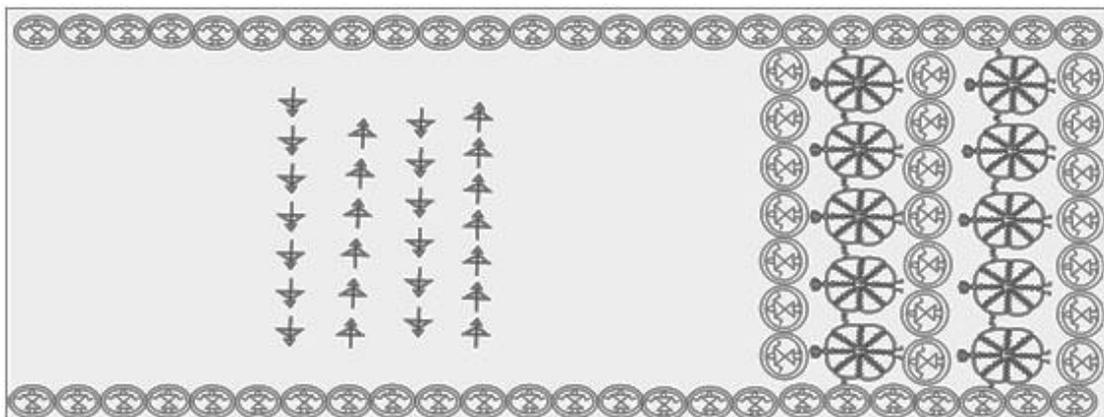
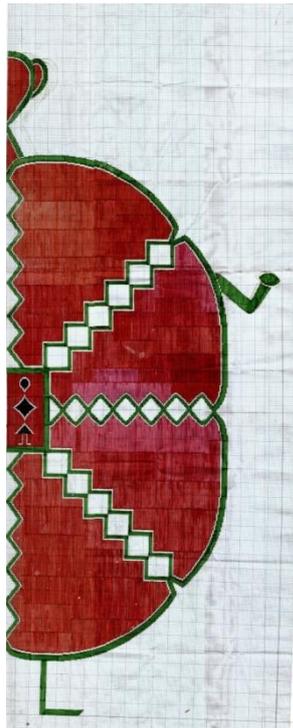


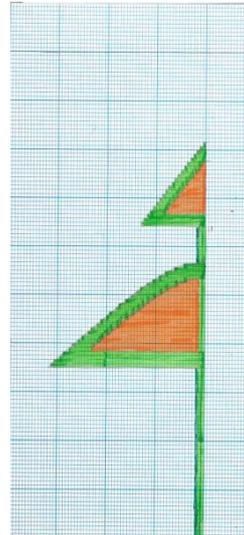
Figure 4.26: Selected layout of *Devthan* sari for weaving

Table 4.18: Weaving specification of *Devthan* brocade sari

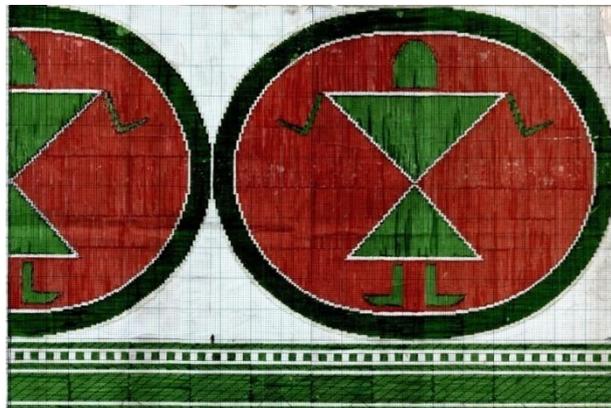
Category I, Ritual ceremony		
1.	Variety	Tissue
2.	Placement of motifs	Motif with border, pallav and pleats
3.	Technique	<i>Phekwa</i>
4.	Weave	Plain and Twill
5.	Reed	120s
6.	Jacquard machine capacity used	Border-160 Hook, Pallav-240 Hook, Pointed Jaldar
7.	Ends/inch Picks/Inch	100 85
8.	Raw material	Mulberry silk warp and zari in weft
9.	Count of yarn	Warp-20/22, Weft-20/22, Extra weft: 120/2 spun silk, 140/2 spun silk
10.	Length of sari	5.30'
11.	Width of sari	45''
12.	Lengthwise border Crosswise border	4.5 cm 4.5 cm
13.	Length of Pallav	67 cm
14.	Colour	Off white base, extra weft spun silk in white
15.	Place of Manufacturing	Rewari Talab, Varanasi, India
16.	Time taken	25 days
17.	Proto type Manufacturing cost of saree	Price (Rs.)
a.	Loom set up	2000
b.	Punch card	4000
c.	Graph manufacturing	5000
d.	Weaving wages and raw material	9000
Total		Rs. 20,000



Pallav



Pleats



Lengthwise Border

Figure 4.27: Prepared graph of *Devthan* motifs for punch card cutting



Plate 4.29: *Devthan* brocade sari in tissue variety

Category II, Social function

4.4.4 Rakshabandhan: *Chowkpurana* organza brocade saree was inspired from the *Rakshabandhan* festival of Uttar Pradesh. On this day sisters tie a *rakhi* (silken thread) on the wrist of their brothers with great enthusiasm for their well being and *Chowkpurana* art is drawn on the walls with *khadiya*, green leaf and *geru*.

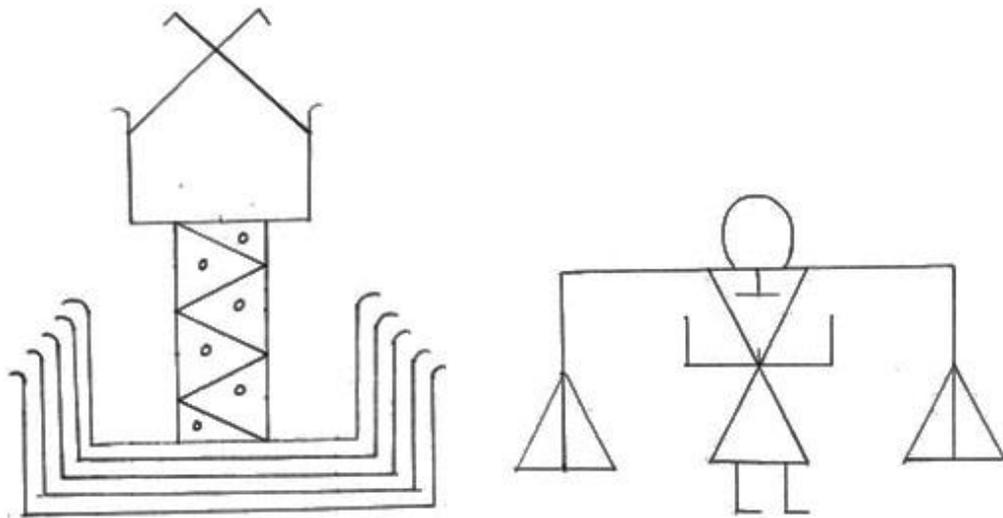


Figure 4.28: Selected Rakshabandhan Motif

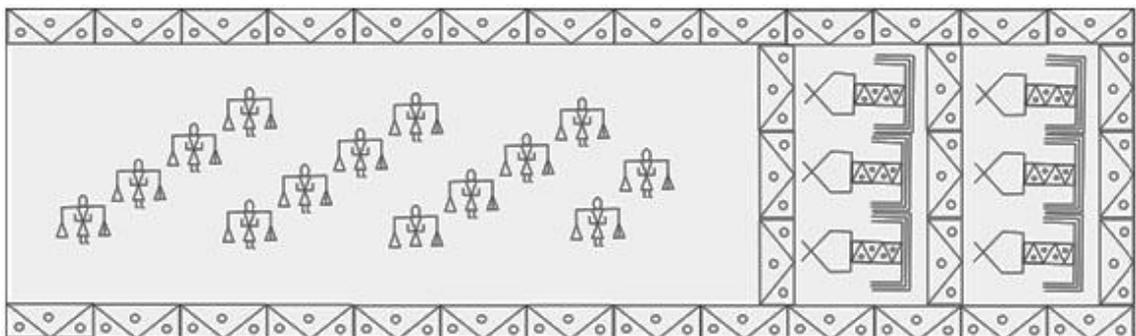
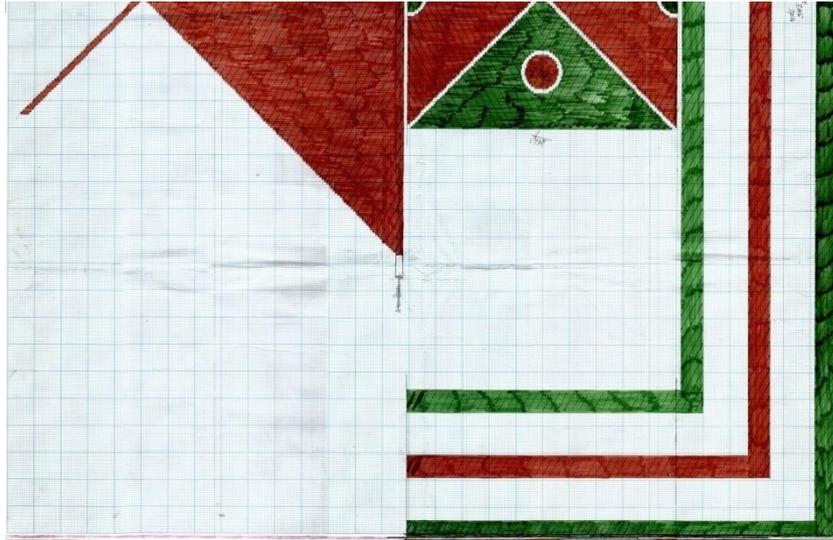


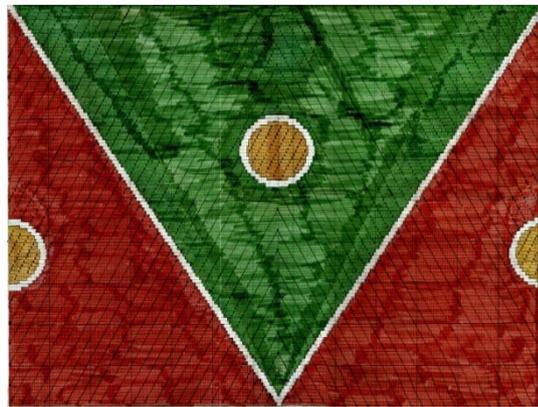
Figure 4.29: Selected layout of Rakshabandhan sari for weaving

Table 4.19: Weaving specification of *Rakshabandan* brocade sari

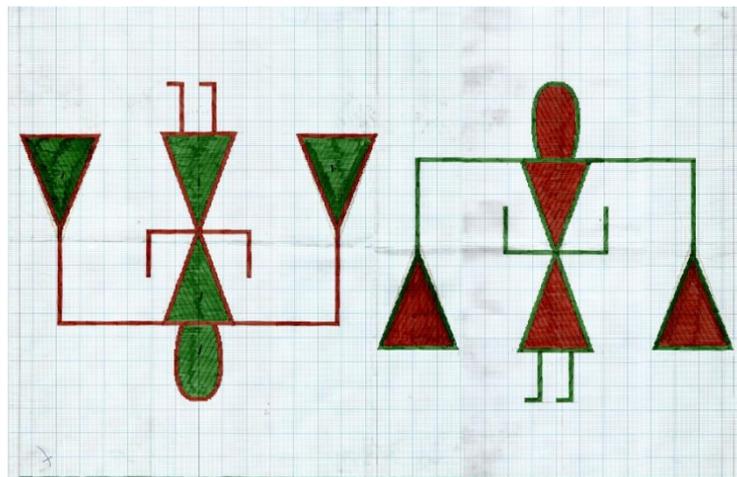
Category I, Social function		
1.	Variety	Organza
2.	Placement of the motifs	Motifs with ornamented field, border and pallav
3.	Technique	<i>Phekwa</i>
4.	Weave	Plain and Twill
5.	Reed	120s
6.	Jacquard machine capacity used	Border-40 chowk, Pallav-60 chowk, Pointed Jaldar
7.	Ends/inch Picks/Inch	100 80
8.	Raw material	Undegummed warp and weft silk
9.	Count of yarn	Warp: 20/22, Weft: 16/18 Extra weft zari: 16/18 spun silk
10.	Length of sari	5.30'
11.	Width of sari	45''
12.	Lengthwise and crosswise border	7.5 cm
13.	Length of Pallav	105 cm
14.	Colour	Base off white, extra weft spun silk in white
15.	Time taken	1 month
16.	Place of Manufacturing	Rewari Talab, Varanasi, India
17.	Proto type Manufacturing cost of saree	Price (Rs.)
a.	Loom set up	2200
b.	Graph manufacturing	3,968
c.	Punch card	7150
d.	Weaving wages and raw material	8700
Total		Rs. 22018



Pallav



Lengthwise and crosswise Border



Motif all over the sari

Figure 4.30: Prepared graph for punch card cutting



Plate 4.30: Master Weaver and designer discussing the manufacturing process of Rakshabandha *Chowpurana* Brocade sari

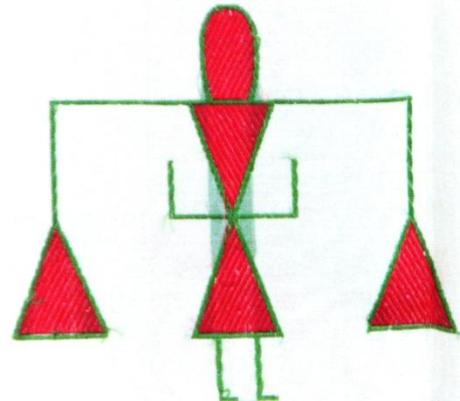


Plate 4.31: *Rakshabandhan* brocade sari in organza variety

Category II, Social function

4.4.5 Baby ceremony: *Chowkpurana* sateen brocade saree was inspired from the baby shower. Motifs were drawn on wall after the birth of the newly born child through geru and khadiya to welcome the baby.

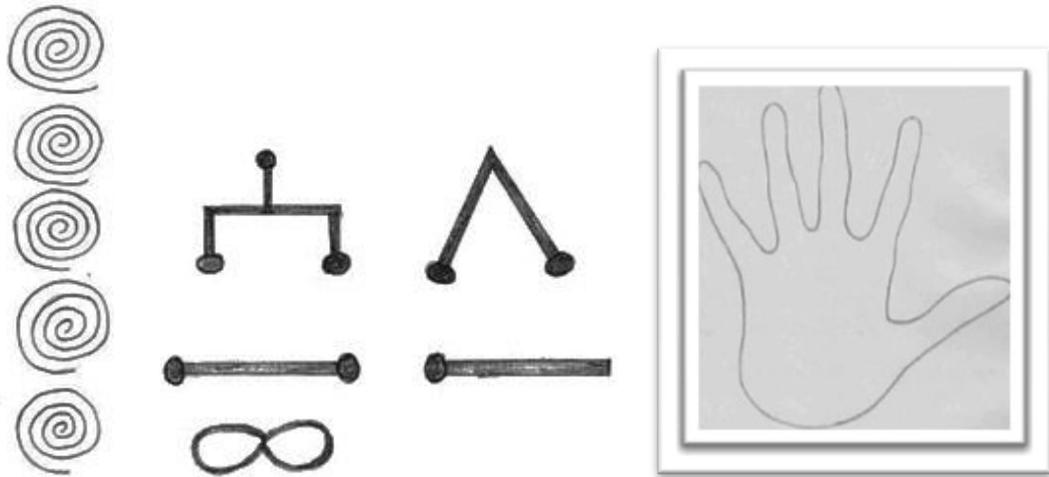


Figure 4.31: Selected motif of baby shower

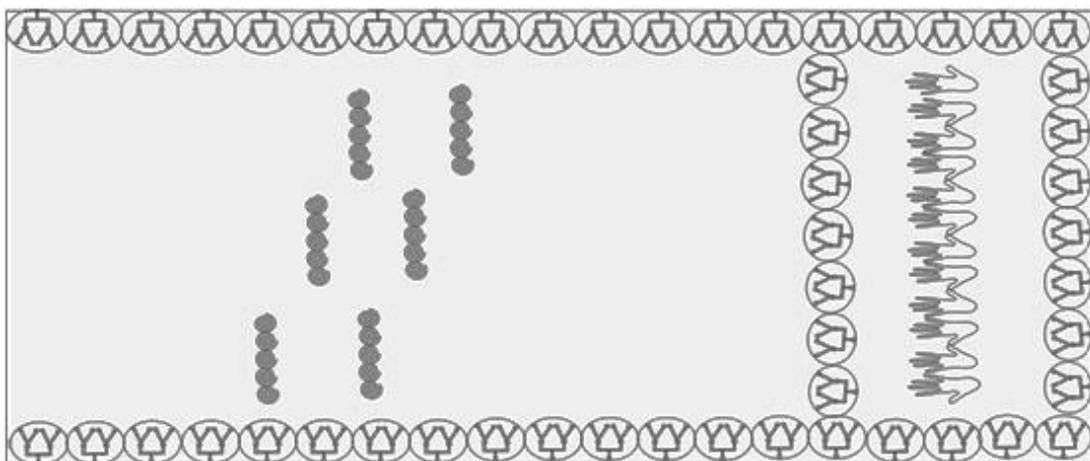
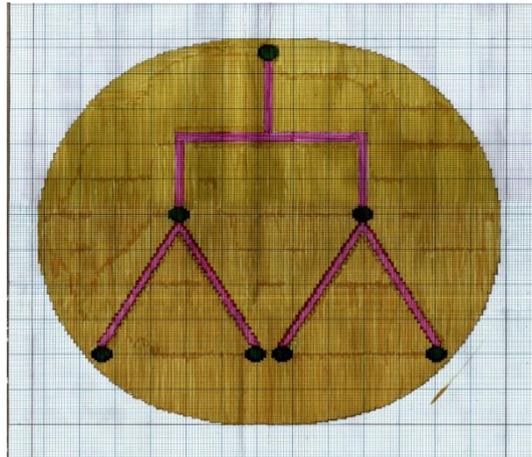


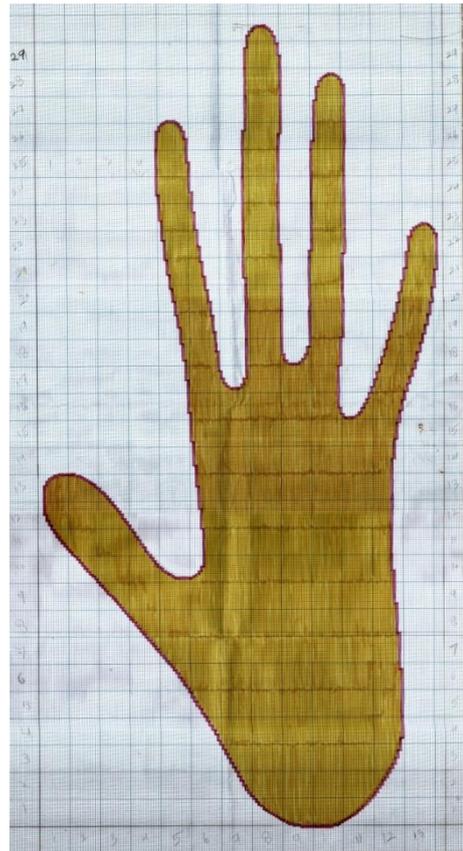
Figure 4.32: Selected layout of baby shower sari for weaving

Table 4.20: Weaving specification of baby shower brocade sari

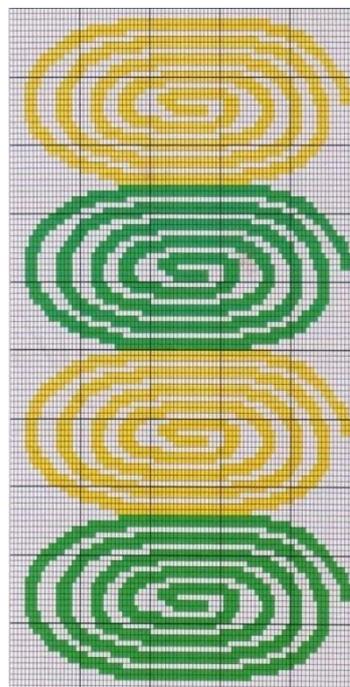
Category II, Social function		
1.	Variety	Sateen
2.	Placement of the motifs	Motif with border, pallav and pleats
3.	Technique	Phekwa
4.	Weave	Plain, Twill and Sateen
5.	Reed	120s
6.	Jacquard machine capacity used	Border-160 Hook, Pallav-240 Hook, Pointed Jaldar
7.	Ends/inch Picks/Inch	100 80
8.	Raw material	Mulberry silk in warp and weft zari
9.	Count of yarn	Warp: 20/22, Weft: 20/22 Extra weft: 120/2 spun silk
10.	Length of sari	5.30'
11.	Width of sari	45''
12.	Lengthwise border Crosswise border	8 cm 9.5 cm
13.	Length of Pallav	45 cm
14.	Colour	Off white base, extra weft spun silk red, green
15.	Time taken	20 days
16.	Place of Manufacturing	Alaipura, Varanasi, India
17.	Proto type Manufacturing cost of saree	
a.	Loom set up	2000
b.	Graph manufacturing	5000
c.	Punch card	4000
d.	Weaving wages and raw material	10,000
Total		Rs. 21,000



Length and Crosswise border



Motif for Pallav



Motif for Pleats

Figure 4.33: Prepared graph for punch card cutting



Plate 4.32: Baby shower brocade saree in sateen variety

Category II, Social function

4.4.6 Marriage: *Chowkpurana* tissue brocade saree is inspired from the occasion of marriage. The motif is drawn by the mother in law on the wall to welcome her daughter-in law using geru and turmeric.



Figure 4.34: Selected motifs of marriage function



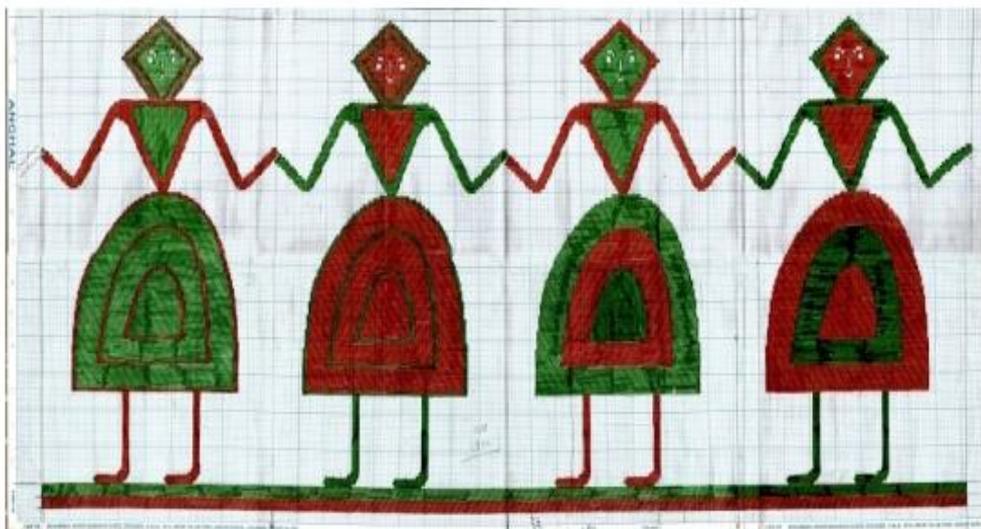
Figure 4.35: Selected layout of marriage motif sari for weaving

Table 4.21: Weaving specification of marriage brocade sari

Category I, Social function		
1.	Variety	Tissue
2.	Placement of motifs	Motif with border and pallav
3.	Technique	Phekwa
4.	Weave	Plain and Twill
5.	Reed	120s
6.	Jacquard machine capacity used	Border-160 Hook, Pallav-240 Hook, Pointed Jaldar
7.	Ends/inch Picks/Inch	100 85
8.	Raw material	Mulberry silk in warp and zari in weft
9.	Count of yarn	Warp: 20/22, Weft: 16/18, Meena: 22/24 Extra weft: 120/2 spun silk,
10.	Length of sari	5.30'
11.	Width of sari	45''
12.	Lengthwise border	13 cm
13.	Length of Pallav	57 cm
14.	Colour	Brownish red base, extra weft spun silk red, green
15.	Time	25 days
16.	Place of Manufacturing	Pili kothi, Varanasi, India
17.	Proto type Manufacturing cost of saree	Price (Rs.)
a.	Loom set up	2000
b.	Graph manufacturing	6000
c.	Punch card	4500
d.	Weaving wages and raw material	12,000
Total		Rs. 24,5000



Pallav of sari



Lengthwise Border

Figure 4.36: Prepared graph for punch card cutting



Figure: Front and back of sari

Plate 4.33: Marriage brocade sari in tissue variety

Table 4.23: Type of saris woven with respect to their varieties

	Designed saris		Variety	Placement of the motifs	Count of yarn		Extra weft	Weave	Ends and picks/inch		Colour	Width in inches	Length in feet	Pallav length (cm)	Price Rs.	Production cost Rs.
					Warp yarn	Waft yarn			Ends	Picks						
Category 1 Ritual Function	Ahoi Aathe	Design A	Organza	Border and Pallav	20/16 Undegummed	20/16 Undegummed	Spun silk	Plain & twill	100	80	Off white	45	5.30'	73	21,500	4,775
	Diwali	Design B	Sateen	Border, Pallav and ground	20/16 Katan	20/16 Katan	Spun and tussar silk	Plain, twill & sateen	110	80	Off white	45	5.30'	44	30,000	6,000
	Devthan	Design C	Tissue	Border, Pallav and Pleats	20/18 Katan	20/18 zari	Spun silk & zari	Plain & twill	100	85	Off white	45	5.30'	67	20,000	5,100
Category: 2 Social Function	Rakshabandhan	Design A	Organza	Border, Pallav and ground	20/16 Undegummed	20/16 Undegummed	Spun silk & zari	Plain & twill	100	80	Off white	45	5.30'	105	22,018	6,700
	Baby shower	Design B	Sateen	Border, Pallav and Pleats	20/18 Katan	20/18 Katan	Spun silk	Plain, twill & sateen	100	80	Off white	45	5.30'	45	21,000	5,100
	Marriage	Design C	Tissue	Border and Pallav	20/18 Katan	20/18 zari	Spun silk	Plain & twill	100	85	Brownish red	45	5.30'	57	24,500	6,600

4.4.8 Manufacturing of brocade fabric

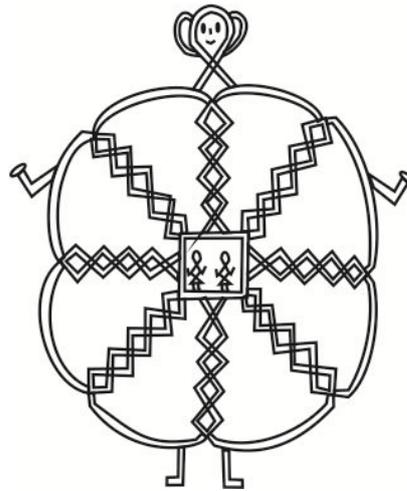


Figure 4.37: *Devthan* motif was selected for producing fabric



Figure 4.38: Selected graph for punch card cutting

Table 4.22: Weaving specification of brocade fabric

1.	Variety	Organza
2.	Placement of the motifs	Motifs with ornamented field
3.	Technique	<i>Phekwa</i>
4.	Weave	Plain and Twill
5.	Reed	120s
6.	Jacquard machine capacity used	Border-160 Hook, Pallav-240 Hook, Pointed Jaldar
7.	Ends/inch Picks/Inch	100 80
8.	Raw material	Undegummed warp and weft silk
9.	Count of yarn	Warp: 20/22, Weft: 20/22 Extra weft: 120/2 spun silk
10.	Length of fabric	5'
11.	Width of sari	45''
12.	Colour	Base mehroon, extra weft zari
13.	Time taken	10 days
14.	Place of Manufacturing	Rewari Talab, Varanasi, India
15.	Proto type Manufacturing cost of fabric	Price (Rs.)
a.	Loom set up	2000
b.	Weaving wages and raw material	6,000
Total		Rs. 8,000

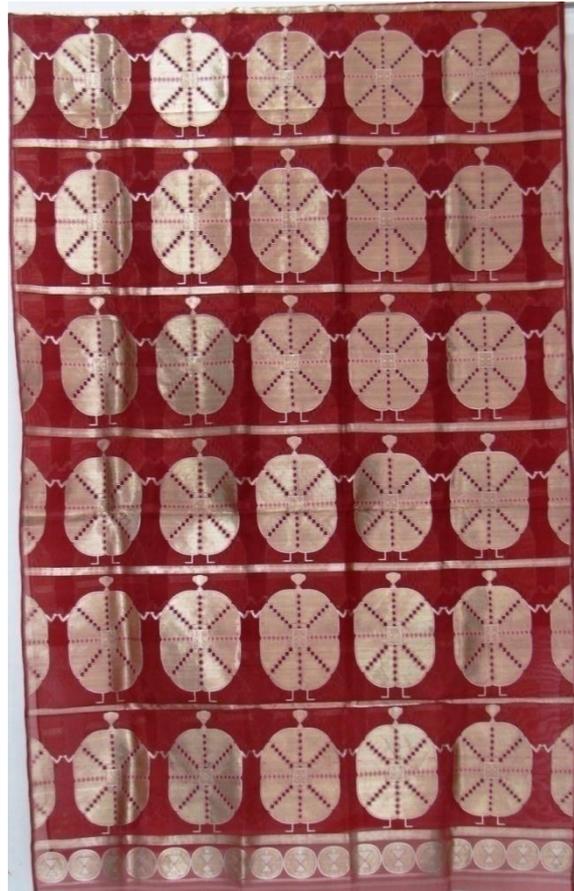


Plate 4.34: Brocade fabric in organza variety

4.4.7 Production cost of *Chowkpurana* brocade sari

The researcher calculated the production cost of *Chowkpurana* brocade saris from straight line method, however, master weavers of Varanasi did not use any method for calculating the production cost. They informed that the value of punch card and graph was dependent on the type of design, if any design has excellent market then they used good quality of punch card and graph. Generally good quality of punch card was being used for the last five years. Total six saris were produced from different looms from various areas of Varanasi. The master weavers stated that the manufacturing cost of the first sari will always be expensive as compared to the other saris to be woven, as weavers took more time to weave sari in order to understand the design pattern. Once the weaver understood the design pattern he took less time in weaving. The master weaver calculated the total cost of manufacturing the first sari on the basis of the wages, punch card cost, graph manufacturing cost, raw material cost, loom set up cost, while on the other hand at the time of production saris, he eliminated the loom set up charge, punch card and graph manufacturing cost along with reduced weaving wages as compared to prior the one.

Table 4.24: Cost of handloom sari in Varanasi

Sr. no.	Prototype costing of one sari	Rs.
1.	Pre-preparatory process	2000
2.	Graph manufacturing	6000
3.	Punch card	4000
4.	Weaving charges Rs 200 /day for 20 days	4000
5.	Total Raw materials (warp, weft and extra weft)	2000
	Total	18,000
Production cost of six saris		
1.	Weaving charges Rs 170 /day for 100 days	17,000
2.	Total Raw materials (warp, weft and extra weft)	12,000
	Total	29,000

Usually the reed number (92, 94, 96, 100, 108, 120s) depends on the yarn count/denier and eventually it affects the cost of raw materials to be used. If the reed no. is 120s then fabric structure would be dense and more silk is going to be used. Apparently if the reed number is 92 to 100, the fabric structure would be the less compact and the cost of raw material would be. Generally 20 to 24 saris were produced annually from one pit loom. 200 gram to 500 gram silk was used for a sari depending on the design complexities and extra weft. For instance: 21 saris are produced annually in organza variety:

One sari taking 16 days (Rs 170 /day X 16)	=	Rs. 2720
Raw materials (Silk+ extra weft)	=	Rs. 600
Miscellaneous cost	=	Rs. 500
		<hr/>
Total	=	Rs. 3820 + Rs. 955 (25 % profit)
	=	Rs. 4775

4.5 Analysis of the market acceptability of *Chowkpurana* brocade saris

The objective of the study was “To analyse the market acceptability of *Chowkpurana* brocade saris”. Therefore, keeping this in mind the preference schedule was constructed for the evaluation of the *Chowkpurana* brocade saris. The schedule was categorised into two sections: the first part dealt with the general information of the respondents, their awareness towards folk art and brocade craft and their preference for clothes on formal and casual wear. The second part consisted of the opinion related to woven saris, placement of motifs, colour combination and over-all aesthetic appeal of *Chowkpurana* brocade saris. This part of the preference schedule also assesses the analysis of formulated hypothesis. Invitation was prepared to invite the people to come at the place of exhibition for giving their opinion about the upcoming *Chowkpurana* brocade sarees. These exhibitions were held at various places like Agra, Vadodara, Varanasi and Ghaziabad. The display was an attempt to reconnect the mass with the rich fusion of art and craft. A total of 500 respondents were randomly selected who visited the exhibition and were willing to give their opinion.

Table 4.25: Selected respondents from various places

N=500

Sr. no.	Town/City	Respondents		No. of respondents
		Male	Female	Total
1.	Agra	9	39	48
2.	Vadodara	17	250	267
3.	Varanasi	22	108	130
4.	Ghaziabad	7	48	55
Total		55	445	500

Opinions were also accepted from the men as they too are a significant part of our Indian society. Although they did not wear sari, they contributed in selection of clothes for their mother/wife/daughter for their traditional dress while purchasing. A self-structured questionnaire was administered to assess the opinion by three different segments of respondents’ customers, textile experts and floor artisan. Customers were from Vadodara and Ghaziabad; textile experts from Varanasi and floor artist from Agra City were selected.

5.5.i Exhibitions

An art and crafts exhibition for *Chowkpurana* brocade saris was held on January 15th -17th, 2014 at *Parsi Agyari*, of Vadodara. The invitation card was designed and personally delivered to approachable consumers by the researcher and guide (Plate 4.35). The invitation was also posted on the website to inform a wider range of public and also mailed to people. Pamphlets were created and glued to the front walls of venue for the direction of stall for the consumers and a request was made to consumers to come once and have a look and provide their opinion about the innovatively designed *Chowkpurana* brocade saris.

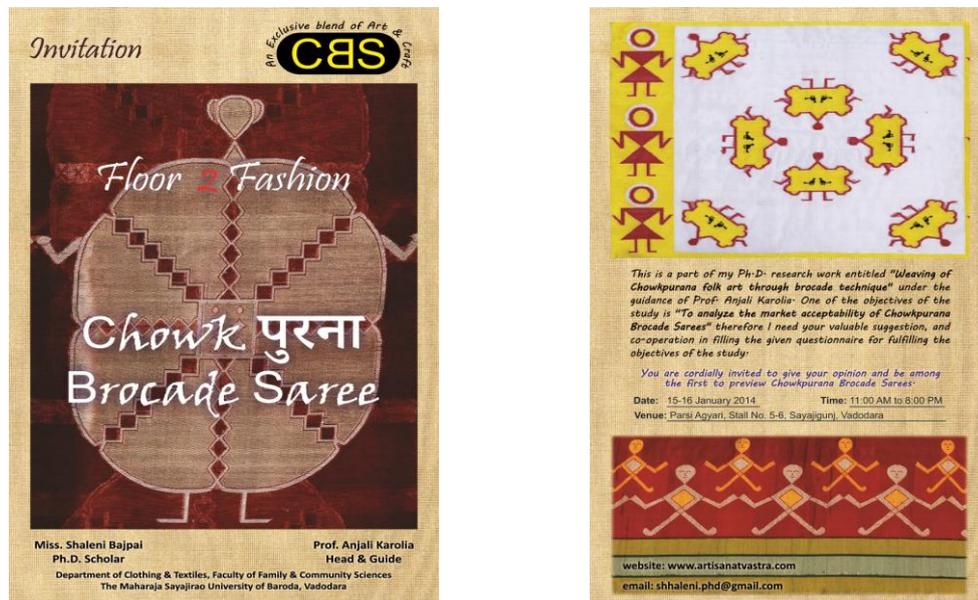


Plate 4.35: Invitation for Exhibition

The researcher observed that both genders of respondents (female and male), of Agra and Varanasi recognized the *Chowkpurana* folk art motifs on the saris except by the master weavers. The reaction of people was overwhelming towards *Chowkpurana* brocade saris, although the motifs were not innovative for them as they had been practicing it in their houses since they were young but they were delighted to these motifs on saris. Opinion was also taken from master weavers, designers and grapher as they were the manufacturers of the brocade saris. As they had great knowledge regarding brocade technique, handloom, silk and zari material and the whole process of manufacturing of brocade weaving, their views (Master weavers, Designers and Grapher) were different from normal consumers. The researcher took opinions from 22 males who were involved in the brocade weaving of different areas of Varanasi. The researcher personally went to the residence of these experts for noting their views on *Chowkpurana* brocade saris.

Ghaziabad city near New Delhi, is considered an urban city of Uttar Pradesh. The Majority of the people of Ghaziabad used to go Delhi for their jobs and they even did their shopping from there. The researcher found that the people of urban areas usually look for new designs in clothing and was updated about the latest trends. A Total of 55 respondents, seven male and 48 female subjects were randomly selected. The display was organized at home owing to busy schedule of subjects, thus respondents were informed through phone calls. Respondents were given the flexibility of time to come over there and contribute their opinion towards *Chowkpurana* brocade saris (Plate 4.36, 4.37, 4.38, 4.39 and 4.40).



Plate 4.36: *Chowkpurana* Brocade saris displayed at Art and Craft Fair, Vadodara



Plate 4.37: Respondents of Vadodara city giving their opinion



Plate 4.38: Master weavers of Varanasi giving their opinion



Plate 4.39: Respondents of Ghaziabad city

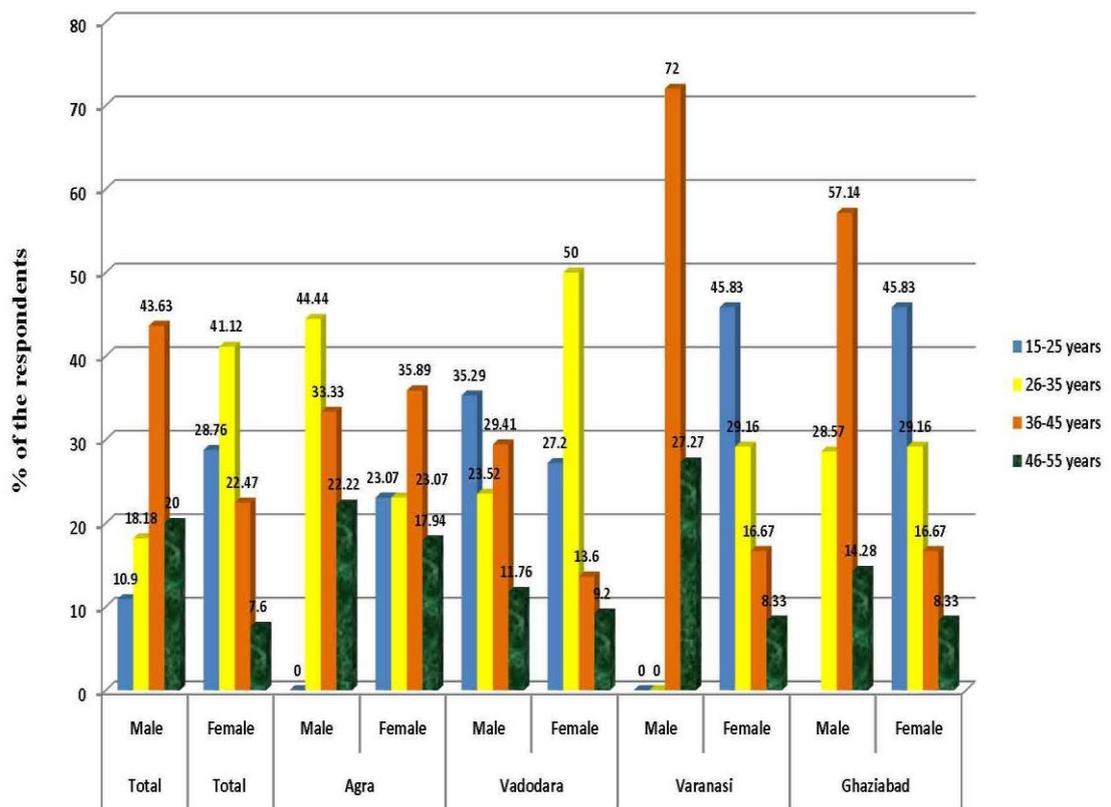


Plate 4.40: Floor artist giving their opinion

5.5.1 Demographic data of the respondents

5.5.1.a Age of the respondents

Responses were collected from various age groups of male and female, as every group had their own preference for varieties of brocade. The researcher kept in mind while distributing the preference schedule to the respondents of various cities that both genders should willingly contributed their opinion for acceptance of *Chowkpurana* brocade saris. Data pertaining to the age of the respondents indicated in Graph 4.34 unveiled that maximum percentage of total male respondents were found between 36 to 45 years of age whereas 41.12 % of female respondents were found between the age of 26 to 35 years as the people of this age group were more interested in buying saris. The researcher observed that subjects of selected cities were more attracted to varieties and newer design of *Chowkpurana* brocade saris.

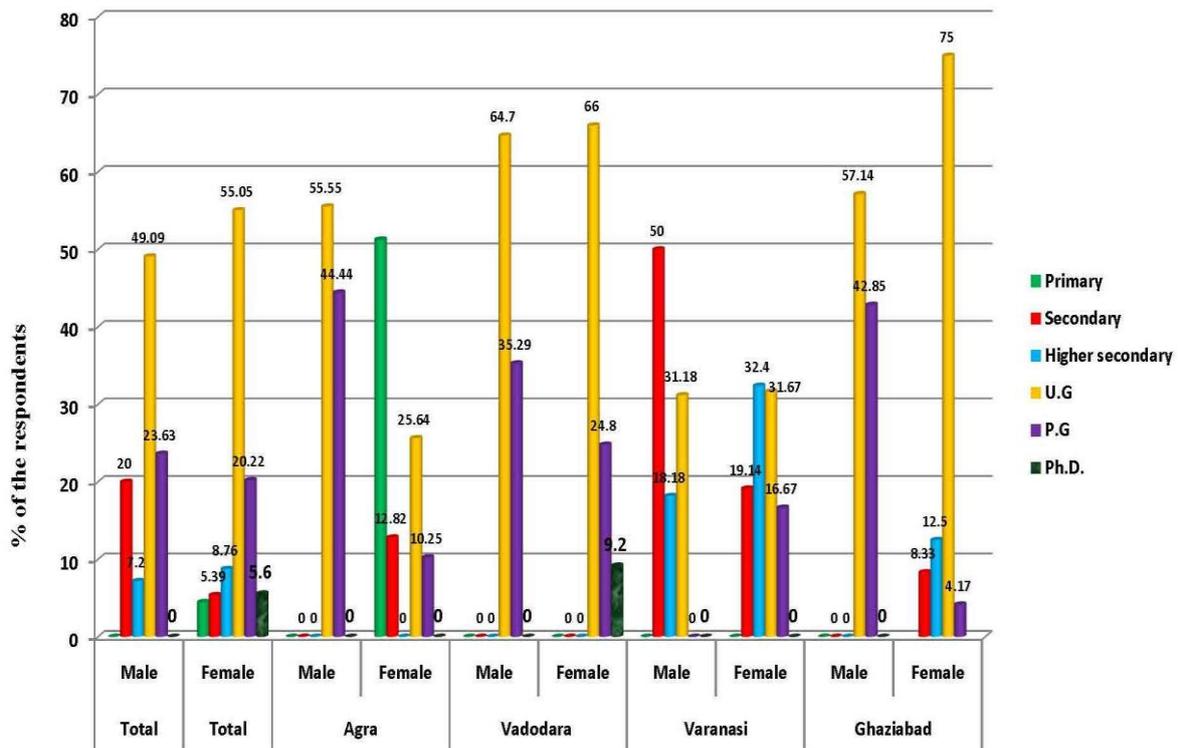


Graph 4.34: Age of the respondents

5.5.1.b Education qualification of the respondents

Education affects a person's values, interests, likes and dislikes to quite an extent, therefore the data related to qualifications of the respondent was collected. The researcher observed that the male subjects of Varanasi had lesser formal education as they started focusing on job at a young age to make a living. On analysing the data pertaining to the education of the respondents, it was revealed that a majority of both the genders were graduates.

Apparently female subjects of Vadodara city were found more qualified as compared to other respondents. The researcher observed that the female members of Muslim families were not allowed to go out for higher education or job after marriage.

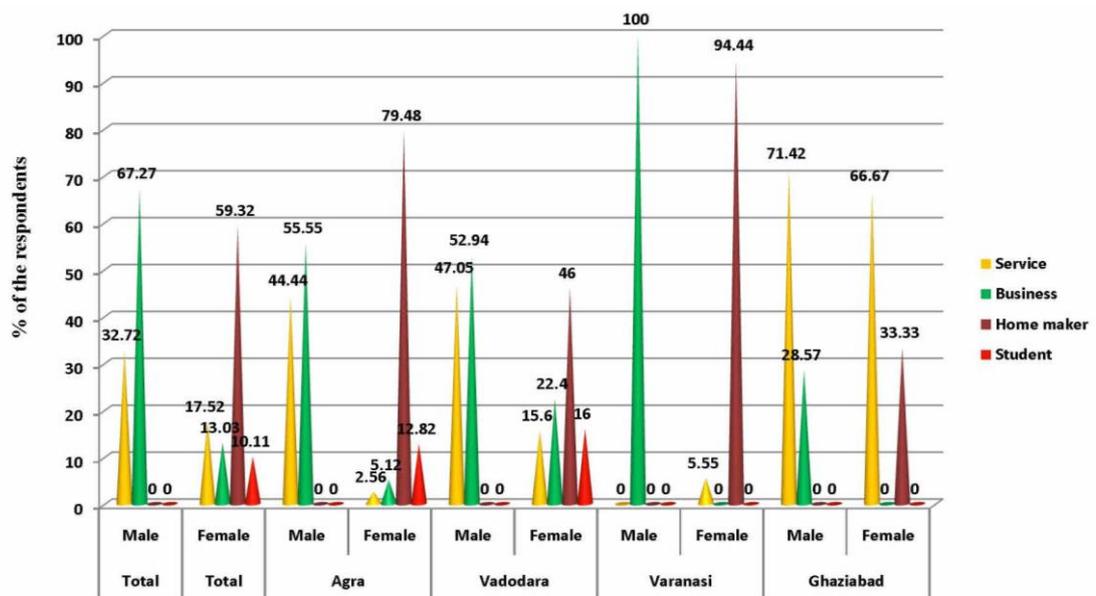


Graph 4.35: Qualifications of the respondents

5.5.1.c Occupation of the respondents

Upon interpreting the data regarding the occupation of the respondents as indicated in Graph 4.36, that the highest 67.27 % of males were involved in business and 59.32 % of females were home maker. It was found that a large number of female of Ghaziabad city were found working with their husbands at various positions as survival near metro city (Delhi) was more costlier compared to other cities. Only 5.55 % female of Varanasi city were in service and none of the male was found in service as all of them were involved in business related to handloom industry. Respondents were asked why they always chose weaving as a career to which they replied that there was no institution that can provide counseling related to other jobs moreover they had been observing the art of weaving at home since their childhood for which they adopted the same profession.

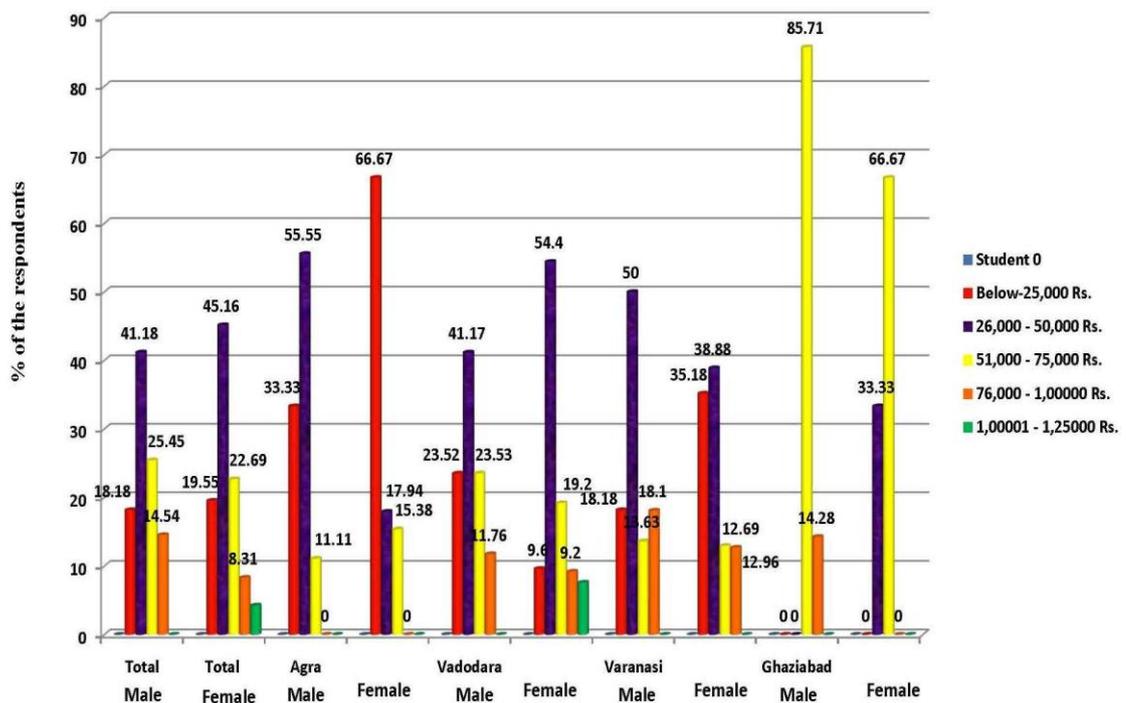
Specifically female respondents were asked regarding the type of business they were running. It was revealed that most of them had a boutique at their own place. Only 12.82 % female of Agra city and 16 % female of Vadodara city were found to be students and although they were not earning but their opinion towards the newly produced *Chowkpurana* brocade sari was significant. It was noticed that subjects of various cities belonged to different occupation and work culture however, they appreciated the fusion of floor art and brocade craft (*Chowkpurana* brocade saris).



Graph 4.36: Occupation of the respondents

5.1.d Monthly income of the respondents

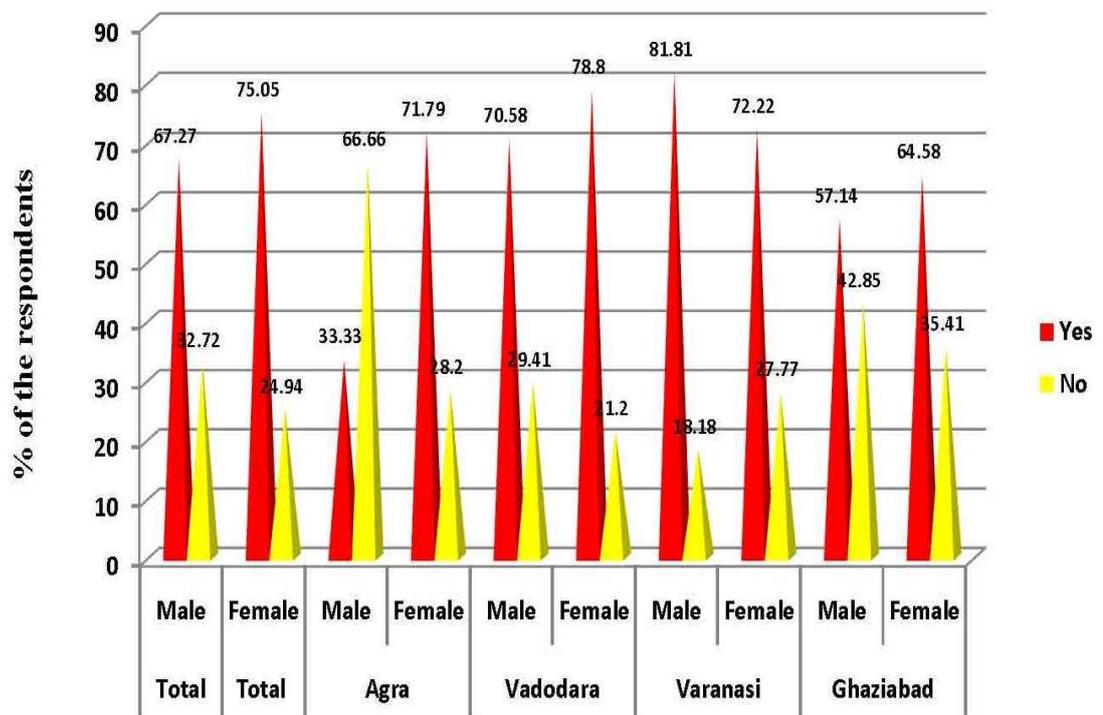
Monthly income of the respondents directly affected the purchasing attitude towards shopping. It was observed that subjects of each city had different way of spending their money, even distinctions can be observed between both the genders. On analysing data regarding the monthly income of the family shown in Graph 4.37 unveiled that maximum respondents of both genders 41.18 % of male and 45.16 % of female had monthly income below than 25,000 Rs. It was observed that none of respondents of Ghaziabad city had income below Rs. 25000 as both genders were found working. It was revealed that respondents of Varanasi switched over their traditional occupation and started migration to separate cities for other jobs owing to less income in the handloom industry. It was found in Agra that the contribution of income or finance to the family was more from male member as compared to the female.



Graph 4.37: Distribution of the respondents according to their monthly income

5.5.1.e Awareness of folk art

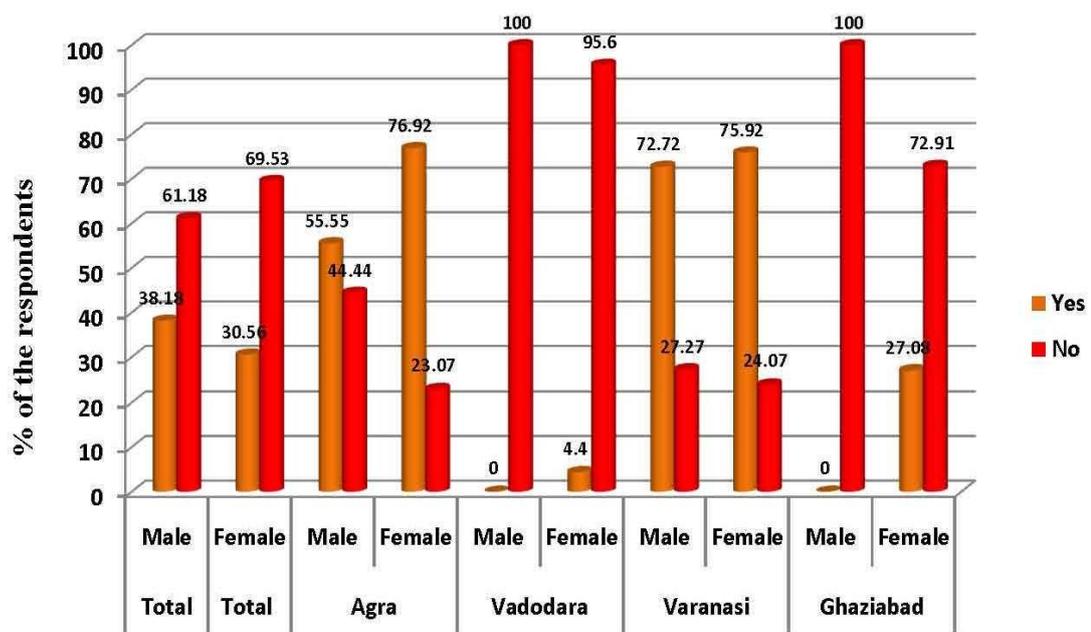
Upon examining the data related to the awareness of folk art, it is revealed that a majority of the respondents 67.27 % of male and 75.05 % of female were aware of folk art. It can be added that Varanasi was the hub of tradition and culture, so majority of respondents knew the renowned folk art such as *Madhubani* of Bihar, *Mandvi* of Rajasthan and *Kolam* of Kerala. The researcher noticed that the people of Ghaziabad were familiar with the concept of folk art, however, they were unaware of their exact name whereas maximum respondents of Vadodara city knew the various folk arts of India along with their names. It was found that respondents were found confused between rangoli and folk art.



Graph 4.38: Awareness of folk art

5.5.1.f Awareness of Chowkpurana folk art

On analysing the data pertaining to awareness of *Chowkpurana* folk art revealed that the majority of respondents never heard about the *Chowkpurana* floor art. It showed that *Chowkpurana* needed the exploration to achieve new horizon. The majority of subjects, 72.72 % male and 75.92 % female of Varanasi, were familiar with the *Chowkpurana* floor art as they had been practising it since their younger years and added that the folk art has been handed over from one generation to the other like any other custom of their religion. It was noticed that floor art was mostly practised by subjects of Uttar Pradesh even though people were unaware of its *Chowkpurana* name. Further respondents of Ghaziabad added that they had never heard about this *Chowkpurana* floor art, but they assumed and split its name into two parts, Chowk+purana and understood that it was something related to drawing in the courtyard. Researcher noticed that the people of all these various cities practised rangoli at various festivals and occasions.



Graph 4.39: Awareness of *Chowkpurana* folk art

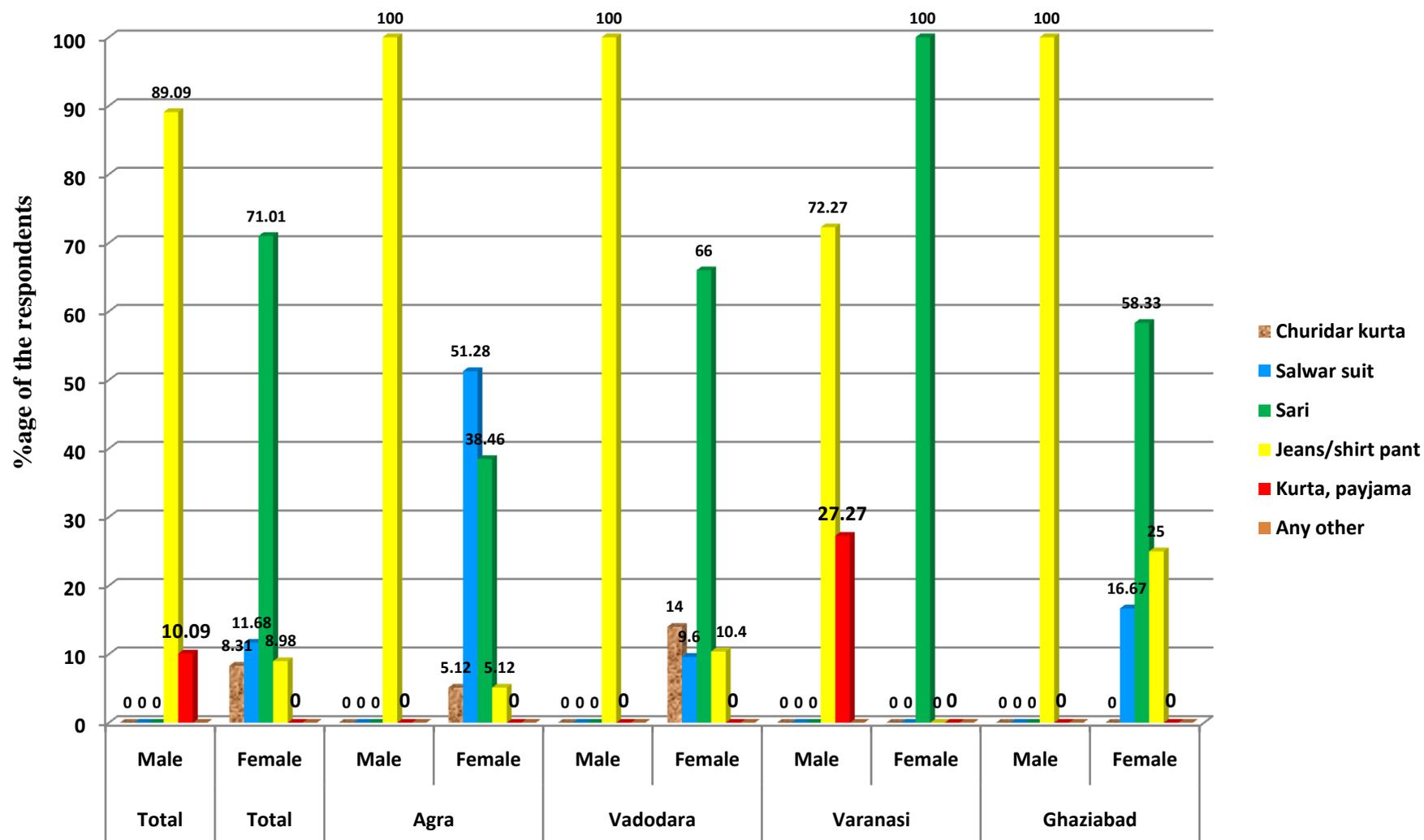
5.5.1.g Awareness of Handloom

On interpreting the data related to awareness of handloom, it is revealed that all the males and almost all the females of Agra, Vadodara, Varanasi and Ghaziabad city knew about the handloom and were aware of the Varanasi brocade fabric. Researcher observed that each subject of the selected cities possessed handloom fabric, but they were unaware of its brocade techniques. It was very helpful for the researcher as the subjects of Varanasi knew the variety of brocade, as during the time of opinion respondents recognized every variety of *Chowkpurana* brocade saris.

5.5.1.h Preference of clothing as a formal wear

Data regarding the preference of formal wear unveiled that maximum females 71.01 % preferred sari as a formal wear. Apparently women of all selected cities still wore saris on formals occasion. The researcher observed that Varanasi was the place where the researcher found that all of the females wore sari as both casual and formal wear and mentioned that they had a collection of traditional pure cotton and silk saris. Few subjects added that they sometimes wore suits at home, however, saris were the main preference for them. 51.28 % female of Agra choose *salwar kurta* for formals. The respondents of various cities stated that now days they wore *salwar suit* in daily routine as well as in formal occasion too as it is a ready to wear attire. Maximum students preferred to wear Jeans/t-shirt as formals. The female respondents of Varanasi city and Ghaziabad city stated that they did not like to wear *Churidar kurta* as formal attires. Draping of the sari in casual wear took more time as compared to salwar suit and jeans-top, added some of the respondents of various cities.

All the respondents of male stated that they have very few option as compared to female though they prefer jeans/pants and shirt for formal and added that they did not like to wear tie, but sometime whenever needed they wore tie and waist coat for formal wear. All males of Agra, Vadodara Ghaziabad and majority 72.27 % male of Varanasi preferred pant/shirt as formals on the other hand very few, 27.27 % respondents who were Muslim preferred *kurta pajama* for formals, which was commonly white in colour. It was noticed that the length of their pajama was only upto the calf (not at the ankle) owing to their custom. Grapher and nakshabandha of young generation added that they wore pant shirt in formal wear however, at the time of worship (*Namaz*) they preferred wearing a *kurta pajama*.

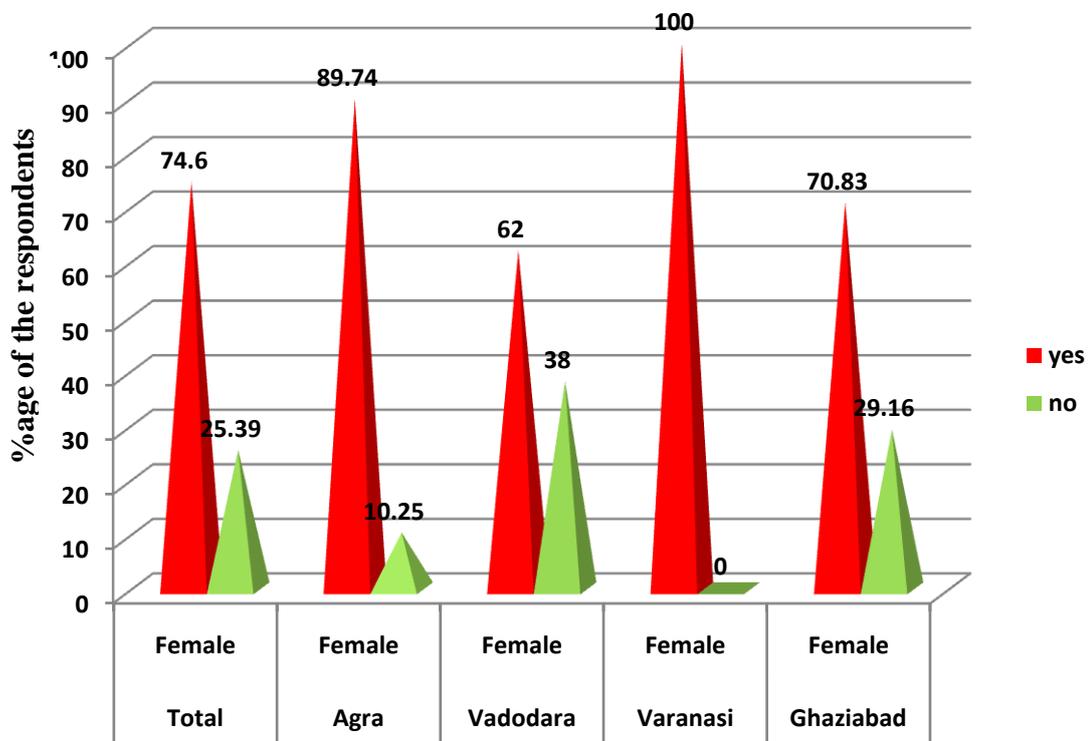


Graph 4.40: Preference for clothing as a formal wear

5.5.1.i Possession of brocade sari

On analysing the data regarding collection of brocade saris, indicated in Graph 4.41 shows that a majority 74.6 % female possessed Banarasi brocade saris. Respondents of Vadodara city were asked from where they procured Banarasi sari to which they replied that they have never been to Varanasi for purchasing Banarasi saris however, they bought it from Vadodara and Mumbai retail stores of sateen and tissue varieties. Some of them added that their grandmother had Banarasi saris even today, but not in a good condition as the saris was torn in many places.

Respondents of Varanasi belonged to the same city so everybody had varieties of Banarsi brocade saris and subjects added that earlier they used to wear only silk brocade sari though these days cotton brocade sari in artificial zari is available in the market. On the other hand, few respondents, 10.25 % of Agra, 38 % of Vadodara and 29.16 % of Ghaziabad subjects had brocade saris, but not from Varanasi one. They possessed Kanjeevaram, Asawali and Paithini saris from other states of India.



Graph 4.41: Possession of brocade

5.5.1.j Preference for brocade sari according to occasion

Data regarding the selection of brocade saris according to the function revealed that all the female respondents stated that brocade sari is perfect for them for all occasions owing to its different varieties in brocade. The respondents of Ghaziabad city stated that they have brocade sari of Varanasi in various varieties and they preferred cotton brocade during summers and silk brocade during winters. The majority of the saris were purchased from Delhi haat by the Delhi respondents and they had never gone to Varanasi.

5.5.2 Description of the *Chowkpurana* Brocade saris for evaluation

Saris were produced in two categories: Ritual and Social. Each sari had their own design, variety however, colour of saris remained same except for one sari which was inspired from marriage. All saris were produced at various local areas of Varanasi.

Table 4.26: Design code of *Chowkpurana* brocade saris for assessment

Sr. no.	Categories	Design code	Variety	Occasion
1.	Category I: Ritual Ceremony	Design no: RD-A	Organza	<i>Ahoi Astmi</i>
		Design no: RD-B	Sateen	<i>Diwali</i>
		Design no: RD-C	Tissue	<i>Devthan</i>
2.	Category II: Social Function	Design no: SD-A	Organza	<i>Rakshabandhan</i>
		Design no: SD-B	Sateen	<i>Baby shower</i>
		Design no: SD-C	Tissue	<i>Marriage</i>

5.5.ii Category I: Ritual Ceremony

5.5.ii.a Design no: RD-A – The motifs of *Chowkpurana* brocade sari was inspired from *Ahoi Aathe*, a ritual festival of Uttar Pradesh. It was in cream colour, organza variety produced from Phekwa technique. (Plate 4.41)

5.5.ii.b Design no: RD-B - The motifs of *Chowkpurana* brocade sari was inspired from *Diwali* festival, a ritual festival of India. It was in cream colour, sateen variety produced from *Phekwa* and *karua* technique. (Plate 4.42)

5.5.ii.c Design no: RD-C - The motifs of *Chowkpurana* brocade sari was inspired from *Devthan* festival, a ritual festival of Uttar Pradesh. The sari was in cream colour, tissue variety produced from *Phekwa* technique. (Plate 4.43)

5.5.iii Category II: Social Function

5.5.iii.a Design no: SD-A - The motifs of *Chowkpurana* brocade sari was inspired from Rakshabandhan, a social function celebrated by various states of India. The sari was in cream colour, organza variety produced from *Phekwa* technique. (Plate 4.44)

5.5.iii.b Design no: SD-B - The motifs of *Chowkpurana* brocade sari was inspired from Baby shower, a social function celebrated by families after born of new baby. The sari was in cream colour, Sateen variety produced from *Phekwa* technique. (Plate 4.45)

5.5.iii.c Design no: SD-C - The motifs of *Chowkpurana* brocade sari was (created for) marriage. Indian weddings are lavish and a grand celebrations. Days of a wedding are filled with a number of ceremonies and rituals, where family and friends come together to wish the couple for their new life. The brownish red colour sari in tissue variety was produced from *Phekwa* technique. (Plate 4.46)



Tassels



Design Brief

The *Chowkpurana* brocade sari in Organza variety is inspired from *Ahoi Astmi* ritual festival of Uttar Pradesh. Motifs were skillfully placed over the pallav and lengthwise border. The sari was in off-white colour with yellow and red extra weft yarn. Tassels were made at the end of pallav.

The cost of the sari is Rs. 4775/-

Category I- Ritual Ceremony

Plate 4.41: Design – RD A, Ahoi Astmi, Organza *Chowkpurana* Brocade Sari



Design Brief

The *Chowkpurana* brocade sari is in sateen variety inspired from *Diwali*, a *ritual* festival of India. The exotic motifs were skillfully placed all over the ground, pallav and border. The sari has skirt length border in two colors. The sari is in off white colour with yellow and grey extra tussar silk weft yarn. Tassels were made at the end of pallav. The sari was manufactured at Madanpura, Varanasi, India.

The cost of the sari is Rs. 6000/-



Category I- Ritual Ceremony

Plate 4.42: Design – RD B, Diwali, Sateen *Chowkpurana* Brocade Sari



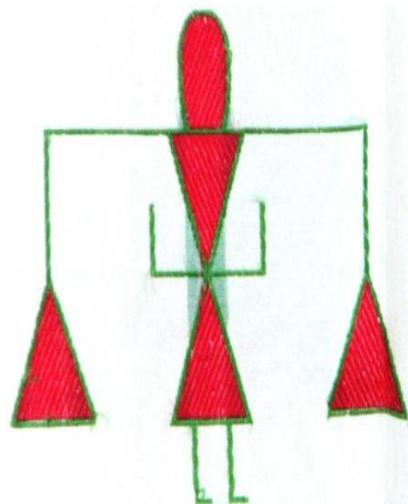
Design Brief

The *Chowkpurana* brocade sari is in Tissue variety inspired from *Devthan*, a ritual festival of Uttar Pradesh. The exotic motifs were skillfully placed over the pleats, pallav and border. The sari is in off-white colour with extra weft grey mulberry silk. Tassels were made at the end of pallav.

The cost of the sari is Rs. 5,100/-

Category I- Ritual Ceremony

Plate 4.43: Design – RD C, Devthan, Tissue, *Chowkpurana* Brocade Sari



Design Brief

The *Chowkpurana* brocade sari is in Organza variety inspired from *Rakshabandhan*, a social festival of Uttar Pradesh. The exotic motifs were skillfully placed over the ground, pallav and border of sari. The sari is in off white colour with yellow and red extra silk weft yarn. Tassels were made at the end of pallav.

The cost of the sari is Rs. 6,700/-

Category II - Social Function

Plate 4.44: Design SD A, Rakshabandhan, Organza *Chowkpurana* Brocade Sari



Design Brief

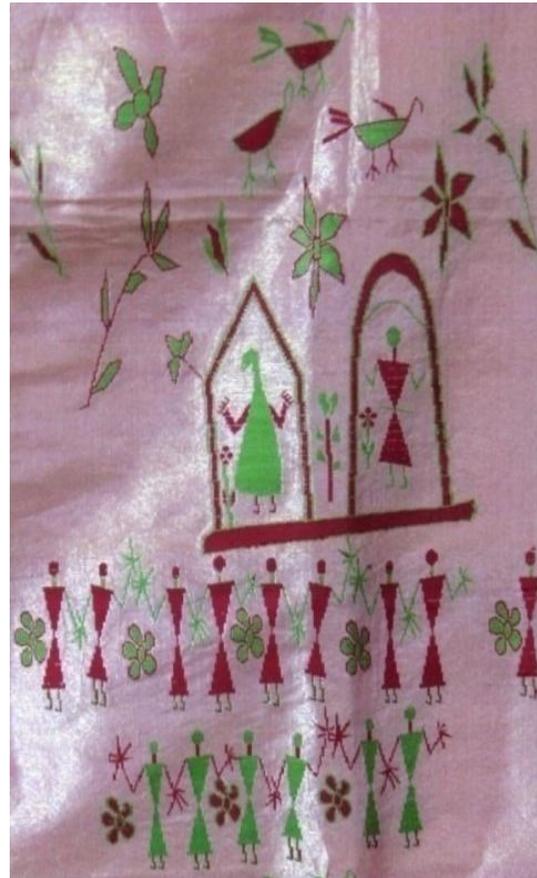
The *Chowkpurana* brocade sari is in sateen variety inspired from *Baby shower*, a social festival of Uttar Pradesh. The exotic motifs were skillfully placed over the pleats, pallav and border of sari. The sari is in off white colour with yellow and red extra silk weft yarn. Tassels were made at the end of pallav.

The cost of the sari is Rs. 5,100/-



Category II- Social Function

Plate 4.45: Design –SD B, Baby shower, Sateen *Chowkpurana* Brocade Sari



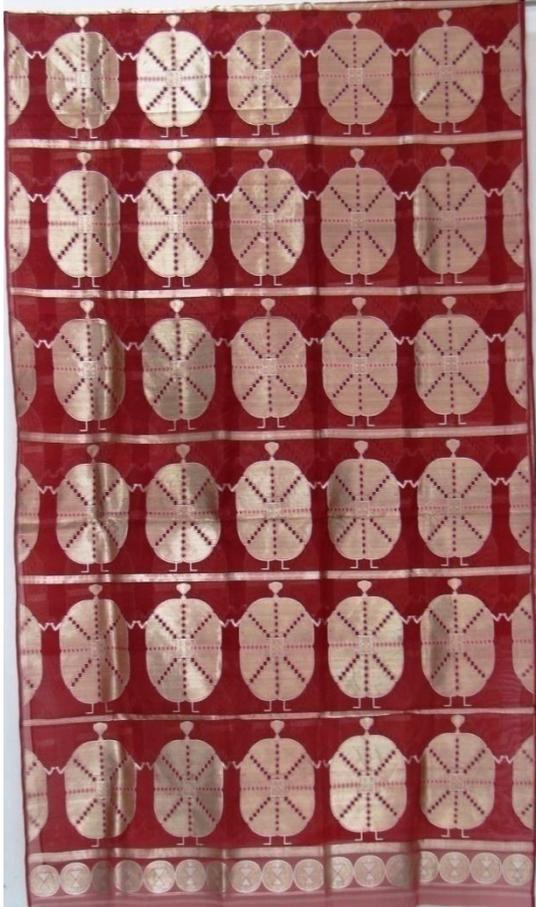
Design Brief

The *Chowkpurana* brocade sari is in tissue variety inspired from *marriage*, social festival of Uttar Pradesh. The exotic motifs were skillfully placed over pallav and border of sari. The sari is in onion colour with yellow and red extra silk weft yarn. Tassels were made at the end of pallav.

The cost of the sari is Rs. 6,600/-

Category II- Social Function

Plate 4.46: Design – SD C Marriage, Tissue *Chowkpurana* Brocade Sari



Design Brief

The *Chowkpurana* brocade fabric is in organza variety inspired from *Devthan*, ritual festival of Uttar Pradesh. The exotic motifs were skillfully placed all over the yardage. The fabric is in red colour with extra silver weft zari.

The cost of the fabric is Rs. 800 per/meter

Plate 4.47: Organza, *Chowkpurana* Brocade Fabric

5.5.2.i Opinion of the respondents related to concept of designing

On interpreting the data regarding the concept of designing it is revealed that maximum 71.8 % of total female marked 'Highly Appealing' to Design no: SD-A of category II, Organza *Rakshabandhan Chowkpurana* brocade sari. It can be assessed that majority of respondent of selected cities appreciated this sari of category II, especially the male members of Ghaziabad and the female member of Varanasi who were more attracted towards the organza *Chowkpurana* brocade sari. 65.45 % of total male rated 'Highly Appealing' to Design no: SD-C of category II, Marriage tissue *Chowkpurana* brocade sari. It was noted all respondents of Ghaziabad appreciated this sari more as compared to other respondents.

A maximum 71.42 % male and 79.17 % female of Ghaziabad, replied to 'Highly Appealing' to Design no: RD-C of category I, Tissue *Chowkpurana* brocade sari. The sari was praised highly by almost every respondent of selected cities except for the subjects of Agra. Researcher observed that a mixed opinion was received for the 'Design no: SD-B' of category II, Baby shower, sateen *Chowkpurana* brocade sari. Six female respondents of Vadodara also marked 'Not Appealing' to the same design.

Table 4.27: Opinion of the respondents from various cities towards the concept of designing

N = 500

Sr. no.	Designed saris	Total male (n = 45)		Total female (n = 445)			Agra (n=48)						Vadodara (n=267)						Varanasi (n=130)						Ghaziabad (n=55)					
							Male (n= 9)			Female (n =39)			Male (n = 17)			Female (n = 250)			Male (n = 22)			Female (n = 108)			Male (n = 7)			Female (n = 48)		
		H. A	A	H. A	A	N. A	H. A	A	N. A	H. A	A	N. A	H. A	A	N. A	H. A	A	N. A	H. A	A	N. A	H. A	A	N. A	H. A	A	N. A	H. A	A	N. A
1.	Design RD-A	24 (43.33)	31 (56.36)	237 (53.25)	188 (42.24)	20 (4.49)	2 (22.2)	7 (77.7)	0	11 (28.2)	28 (71.7)	0	8 (47.0)	9 (52.94)	0	130 (52)	40 (100)	8 (20)	12 (54.54)	10 (45.45)	0	74 (68.51)	34 (31.48)	0	4 (57.14)	3 (42.85)	0	22 (45.83)	26 (54.1)	0
2.	Design RD-B	32 (58.18)	23 (41.81)	297 (66.74)	148 (33.25)	-	5 (55.5)	4 (44.4)	0	27 (69.2)	12 (30.6)	0	12 (70.5)	5 (29.41)	0	170 (68)	80 (32)	0	10 (45.45)	12 (54.54)	0	82 (75.92)	26 (24.07)	0	3 (42.85)	4 (57.14)	0	18 (37.5)	30 (62.5)	0
3.	Design RD-C	33 (60)	22 (40)	284 (63.82)	161 (36.17)	-	3 (33.3)	6 (66.6)	0	10 (25.6)	29 (74.3)	0	11 (64.7)	6 (35.29)	0	160 (64)	90 (36)	0	14 (63.63)	8 (36.36)	0	76 (70.37)	32 (29.62)	0	5 (71.42)	2 (28.57)	0	38 (79.17)	10 (20.8)	0
4.	Design SD-A	35 (63.63)	20 (36.36)	318 (71.46)	127 (28.53)	-	6 (66.6)	3 (33.3)	0	18 (46.15)	21 (53.8)	0	13 (76.7)	4 (23.52)	0	175 (70)	75 (30)	0	12 (54.54)	10 (45.45)	0	90 (83.33)	18 (16.67)	0	7 (100)	0	0	35 (72.91)	13 (27.0)	0
5.	Design SD-B	29 (52.72)	26 (47.27)	248 (55.73)	182 (40.89)	15 (3.37)	5 (55.5)	4 (44.4)	0	15 (38.46)	24 (61.5)	0	11 (64.7)	35.29 (6)	0	155 (62)	80 (32)	15 (6)	9 (40.9)	13 (59.09)	0	62 (57.4)	46 (42.59)	0	4 (57.14)	3 (42.85)	0	16 (33.33)	32 (66.6)	0
6.	Design SD-C	36 (65.45)	19 (34.54)	238 (53.48)	171 (38.48)	36 (8.08)	8 (88.8)	1 (22.2)	0	16 (41.02)	23 (58.7)	0	52.9 (9)	47.05 (8)	0	123 (49.6)	91 (36.4)	36 (14.4)	12 (54.54)	10 (45.45)	0	51 (47.22)	57 (52.77)	0	7 (100)	0	0	48 (100)	0	0

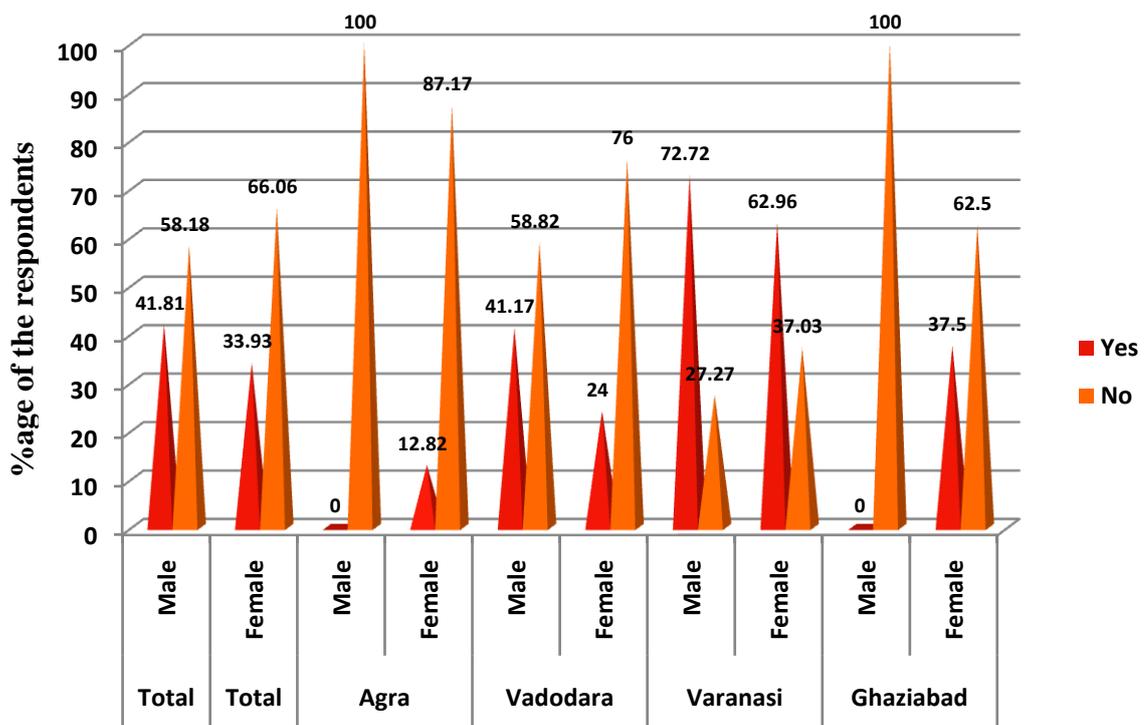
H.A – Highly Appealing,

A – Appealing,

N.A – Not Appealing

5.5.2.ii Opinion of the respondents regarding their acquaintance of *Chowkpurana* design over the fabric

Data pertaining to the acquaintance of *Chowkpurana* design over the fabric indicated in the Graph 4.44 shows that maximum 58.18 % of total male had never come across such type of motifs in brocade. On the other hand, a majority of respondents of Vadodara and Varanasi have seen similar designs in warli painting; however the configuration was different over the fabric. The respondents of Varanasi mentioned that this type of design have been woven over the yardage of fabric upon the demand of the designers but not over the saris.



Graph 4.42: Opinion of the respondents regarding their acquaintance of *Chowkpurana* design over the fabric

5.5.2.iii Opinion of the respondents regarding the adoption of extra weft techniques, textural characteristic of yarn and placement of motifs for weaving of *Chowkpurana* Brocade Saris

Chowkpurana brocade saris have been manufactured at various places of Varanasi from different master weavers. The researcher personally showed all saris to the master weavers, weavers and Grapher at their residential place. It was observed that they evaluated each other's works by themselves and enquired from the researcher about the varieties of *Chowkpurana* brocade saris and the information regarding the weavers. The data regarding the placement of motifs and extra weft techniques unveils that maximum males and females rated 'Strongly Agree' on the appropriateness of placement of motifs over the saris, followed. Positive responses were received related to various placements of motifs over the sari. All males and females of Varanasi rated 'Strongly Agreed' for distinguishing the woven motifs from the background. Respondents of Varanasi and Vadodara city mentioned that the size of woven motifs could be reduced before weaving for better 'appeal' and further added that owing to the off-white colour of the saris all motifs were clearly visible.

Researcher personally demonstrated the information related to extra weft techniques of weaving to the subjects of Agra, Vadodara and Ghaziabad as people were aware of handloom, however, not many knew about its weaving techniques. Opinion regarding the extra weft technique adopted for weaving revealed that all the males and females of Agra, responded with 'Strongly Agree'. Rest 14.81 % females of Varanasi and 33.33 % females of Ghaziabad city were 'Agree' with the same. Investigator observed that textile experts were evaluating saris from both the front and back and pointed out the places where the weaving missed on the saris. However, they appreciated each other's works. Findings regarding the textural characteristic of yarn were visible in the motifs and they unveiled that 82.35 % male and 89.6 % female of Vadodara, rated 'Strongly Agree'. The respondents of Varanasi added that the texture of yarn could be changed while weaving, but the researcher informed them that yarns were used for manufacturing the saris according to their availability. It was noticed that none of the respondents of selected cities rated 'Disagree' for the manufacturing process of *Chowkpurana* brocade saris. It showed people liked the selection of yarn, brocade techniques and placement of motifs over the saris.

Table 4.28: Opinion of the respondents regarding adopted extra weft techniques, textural characteristic of yarn and placement of motifs for weaving of *Chowkpurana* Brocade Saris

N = 500

Sr. no.	Statements	Total		Total		Agra (n=48)						Vadodara (n=267)						Varanasi (n=130)						Ghaziabad (n=55)					
		Male (n =55)		Female (n =445)		Male (n= 9)			Female (n =39)			Male (n = 17)			Female (n = 250)			Male (n = 22)			Female (n = 108)			Male (n = 7)			Female (n = 48)		
		S. A	A	S. A	A	S. A	A	D. A	S. A	A	D. A	S. A	A	D. A	S. A	A	D. A	S. A	A	D. A	S. A	A	D. A	S. A	A	D. A	S. A	A	D. A
1.	Placement of motifs over the saris are appropriate	47 (85.45)	8 (14.5)	376 (84.49)	69 (15.50)	9 (100)	-	-	39 (100)	-	-	17 (100)	-	-	210 (84)	40 (16)	-	14 (63.63)	8 (36.36)	-	108 (100)	-	-	7 (100)	-	-	19 (39.58)	29 (60.41)	-
2.	The woven motifs can be distinguished from the background	46 (83.63)	9 (16.36)	394 (88.53)	51 (11.4)	5 (55.55)	4 (44.44)	-	28 (71.79)	11 (28.20)	-	12 (70.58)	5 (29.41)	-	232 (92.8)	18 (7.2)	-	22 (100)	-	-	108 (100)	-	-	7 (100)	-	-	26 (54.16)	22 (45.83)	-
3.	The extra weft technique adopted was effectively used	47 (85.45)	8 (14.5)	413 (92.80)	32 (7.19)	9 (100)	-	-	39 (100)	-	-	11 (64.70)	6 (35.29)	-	250 (100)	-	-	22 (100)	-	-	92 (85.18)	16 (14.81)	-	5 (71.42)	2 (28.57)	-	32 (66.67)	16 (33.33)	-
4.	The textural characteristic of yarn in the motifs are visible	36 (65.45)	19 (34.56)	374 (84.08)	71 (15.95)	6 (67)	3 (33.33)	-	38 (97.43)	1 (2.54)	-	14 (82.35)	3 (17.64)	-	224 (89.6)	26 (10.4)	-	12 (54.54)	10 (45.45)	-	76 (70.37)	32 (29.62)	-	4 (57.14)	3 (42.85)	-	36 (75)	12 (25)	-

* S.A –Strongly Agree, * A – Agree, * D.A - Disagree

5.5.2.iv Opinion of the respondents for placement of *Chowkpurana* Brocade Sari

On the analysis of data related to the placement of *Chowkpurana* motifs over the saris it is revealed that Design no: RD-C of category I, *Devthan*, tissue *Chowkpurana* Brocade sari was rated 'Highly Suitable' by majority 68.08 % of total female. It can be seen that both genders of Varanasi and Ghaziabad liked the placement of motifs more as compared to other respondents of Agra and Vadodara.

Design no: SD-A of category II, *Rakshabandhan*, organza *Chowkpurana* brocade sari was given 'Highly Suitable' for its placement (border, pallav and ground) by the highest 81.18 % of total male. The researcher observed that this sari was a favourite and was appreciated by young and received the highest 'Excellent' among all the saris in this category. The researcher observed that younger age of people attracted more towards this sari as compared to other saris of category II. Only 5.12 % female of Agra rated it not suitable for its placement.

Design no: RD-A of category I, *Ahoi Astmi Organza Chowkpurana* brocade sari was given 'Highly Suitable' for its placement (Border and Pallav) by 100 % males and females of Varanasi. It was revealed that the motifs were placed over the border and pallav only, however, people demand it for over the ground too as respondents of every city were amazed after viewing *Ahoi Aate* motifs over the pallav of the saris. Design no: RD-B of category I, *Sateen Chowkpurana* Brocade sari was praised for its placement (border, pallav and ground). It was noticed that the placement of *diya* motif woven all over the ground of sari, was admired by all the respondents of the selected cities.

Table 4.29: Opinion of the respondents related to the placement of motifs over the saris

N = 500

Sr. no.	Designed sari	Total male (n=55)			Total female (n=445)			Agra (n = 48)						Vadodara (n = 267)						Varanasi (n = 130)						Ghaziabad (n = 55)					
								Male (n = 9)			Female (n = 39)			Male (n = 17)			Female (n = 250)			Male (n = 22)			Female (n = 108)			Male (n = 7)			Female (n = 48)		
		H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S
1.	D:RD-A	37 (67.27)	14 (25.45)	4 (7.2)	258 (57.97)	96 (21.57)	96 (21.57)	5 (55.55)	2 (22.22)	2 (22.22)	-	27 (69.23)	12 (30.76)	5 (29.4)	10 (58.8)	2 (11.7)	98 (39.2)	68 (27.2)	84 (33.6)	22 (100)	-	-	108 (100)	-	-	5 (71.42)	2 (28.57)	-	32 (66.7)	16 (33.33)	
2.	D:RD-B	28 (50.90)	23 (41.81)	4 (7.2)	286 (64.26)	159 (35.73)	-	-	5 (55.55)	4 (44.44)	35 (89.74)	4 (10.25)	-	11 (64.7)	6 (35.2)	-	154 (61.6)	96 (38.4)	-	14 (63.63)	8 (36.36)	-	76 (70.37)	32 (29.62)	-	3 (42.85)	4 (57.14)	-	21 (43.75)	27 (56.25)	
3.	D:RD-C	41 (74.54)	14 (25.45)	-	303 (68.08)	132 (29.66)	10 (2.247)	7 (77.8)	2 (22.22)	-	22 (56.41)	7 (17.94)	10 (25.64)	9 (52.9)	8 (47.0)	-	157 (62.8)	93 (37.2)	-	19 (86.36)	3 (13.63)	-	88 (88.41)	20 (29.62)	-	6 (85.71)	1 (14.28)	-	36 (75)	12 (25)	
4.	D: SD-A	45 (81.81)	10 (18.18)	-	297 (66.74)	146 (32.80)	2 (0.55)	8 (88.9)	1 (11.1)	-	34 (87.17)	3 (7.69)	2 (5.12)	13 (76.4)	4 (23.4)	-	142 (56.8)	108 (43.2)	-	17 (77.27)	5 (22.72)	-	92 (85.18)	16 (14.81)	-	7 (100)	-	-	29 (60.41)	19 (39.58)	
5.	D: SD-B	29 (52.72)	24 (43.63)	2 (3.63)	225 (50.56)	157 (35.28)	62 (13.93)	-	7 (77.8)	2 (22.2)	20 (51.28)	15 (38.46)	4 (10.25)	12 (70.05)	5 (29.4)	-	123 (49.2)	68 (27.2)	58 (23.2)	14 (63.63)	8 (36.36)	-	66 (61.11)	42 (38.89)	-	3 (42.85)	4 (57.14)	-	16 (33.33)	32 (66.67)	
6.	D: SD-C	18 (32.72)	26 (47.27)	11 (20)	246 (55.28)	145 (32.58)	45 (10.11)	-	6 (66.7)	3 (33.33)	24 (61.53)	12 (30.76)	3 (7.69)	-	9 (52.9)	8 (47.0)	110 (44)	98 (39.2)	42 (16.8)	13 (59.09)	9 (40.90)	-	78 (72.22)	30 (27.78)	-	5 (71.42)	2 (28.57)	-	34 (70.83)	14 (29.16)	

* D: Design, * RD: Ritual design, * SD: Social design, HS: Highly Suitable, S: Suitable, NS: Not Suitable

5.5.2.v Opinion of the respondents towards artistic motifs of *Chowkpurana* floor art

Data pertaining to the artistic motifs of *Chowkpurana* brocade sari unveiled that 100% males and females of Agra, rated 'Excellent' to *Chowkpurana* animal motifs. It was noticed that the geometric motifs was appreciated and looked gorgeous on border and pallav of saris added by the respondents of selected cities. 22 % female of Vadodara and 9.2 % of Varanasi rated it as 'Fair'. Human figure motifs of *Chowkpurana* floor art was similar to many folk arts of India as revealed by the respondents, however, they mentioned that the entire design was different from warli and folk art. 100 % males and females of Agra city, Varanasi and Ghaziabad city rated 'Excellent' to the human figure. A large number of the selected cities praised the artistic motifs of *Chowkpurana* brocade saris. People enquired about the eyes and other facial expression of the faces of human figures to which it was explained to them that the facial expression was restricted. The researcher observed that the respondents of selected cities praised the woven human figure parts as palm was woven over the pallav of one of the saris of category II, Baby shower, sateen *Chowkpurana* brocade.

Table 4.30: Opinion of the respondents over the artistic motifs of Chowkpurana floor art

N = 500

Sr. no.	Artistic motifs	Total male (n=55)		Total female (n=445)		Agra (n=48)						Vadodara (n=267)						Varanasi (n=130)						Ghaziabad (n=55)						
						Male (n=9)			Female (n=39)			Male (n=17)			Female (n=250)			Male (n=22)			Female (n=108)			Male (n=7)			Female (n=48)			
		E	G	E	G	F	E	G	F	E	G	F	E	G	F	E	G	F	E	G	F	E	G	F	E	G	F	E	G	F
1.	Animal motif	50 (90.9)	5 (9.09)	332 (74.6)	89 (20)	24 (5.3)	9 (100)	0	0	39 (100)	0	0	12 (70.5)	5 (29.41)	0	176 (66.8)	50 (20)	24 (9.6)	22 (100)	0	0	95 (87.9)	13 (12.0)	0	7 (100)	0	0	22 (45.8)	26 (54.1)	0
2.	Geometric motif	45 (81.81)	10 (18.18)	313 (70.33)	67 (15.05)	65 (14.606)	7 (77.8)	2 22.2	0	36 (94.8)	3 (5.1)	0	15 (88.2)	2 (11.76)	0	140 (56)	55 (22)	55 (22)	18 (81.8)	4 (18.1)	0	90 (83.33)	9 (8.33)	1 (0.9)	5 (71.4)	2 (28.5)	0	48 (100)	0	0
3.	Human figure	49 (89.09)	6 (10.9)	352 (79.1)	56 (12.58)	37 (8.31)	9 (99.9)	0	0	39 (100)	0	0	11 (64.7)	6 (35.29)	0	157 (62.8)	56 (22.4)	37 (14.8)	22 (100)	0	0	108 (100)	0	0	7 (100)	0	0	48 (100)	0	0
4.	Human figure parts	35 (63.6)	20 (36.3)	260 (58.4)	145 (32.5)	40 (8.9)	8 (88.9)	1 (11.1)	0	38 (97.43)	1 (2.54)	0	7 (41.1)	10 (58.82)	0	98 (39.2)	120 (48)	32 (12.8)	16 (72.72)	6 (27.2)	0	92 (85.1)	8 (7.4)	8 (7.4)	4 (57.1)	3 (42.8)	0	32 (66.7)	16 (33.3)	0

- E- Excellent G-Good F- Fair

5.5.2.vi Opinion of the respondents regarding the colour combination of *Chowkpurana* brocade sari

The colour combination of any sari has great symbolism and significance for the wearer as each person has their own taste in selection of the colour on fabric. The base colour for all five saris of *Chowkpurana* brocade was off-white as *Chowkpurana* floor art was majorly drawn over the white surface of ground or wall however, one sari was woven in brownish red colour owing to the marriage motif. The respondents of selected cities informed that the colour combination of *Chowkpurana* brocade saris were pleasing for them as they were soothing to their eyes and very comfortable for summer days.

On analyzing the data regarding the acceptance of colour combination of *Chowkpurana* brocade saris indicated in Table 4.31, it was revealed that 78.18 % of total male and 87.19 % of total female rated 'Highly Suitable' to Design no: RD-B of category I, diwali sateen *Chowkpurana* brocade sari. Respondents of Vadodara stated that this colour combination was usually for Gujarati bride and it is locally called "*panetar*". It was noticed that none of the subjects of selected cities rated 'Not Suitable' for the colour combination of this sari. The subjects of Varanasi of both genders admired the different colours of the upper and below lengths wise borders of sari, however, the colour combination of pallav were not pleasant according to them. It can be added that they preferred coloured fabric on diwali and avoided off-white colour during the occasion. Devthan, tissue *Chowkpurana* brocade sari, Design no: RD-C of category I, was given 'Highly Suitable' by majority 88.2 % male and 94 % female of Vadodara, 81.81 % male and 75.92 % female of Varanasi. The colour combination of this sari was praised as it was golden in colour and was perfect for

party as revealed by the respondents. The colour combination of this sari was appreciated by the respondents of selected cities as it was looking golden in colour because zari was inserted in weft and silk in warp and was also apt for party according to them.

The sari of category II social function, Design no: SD-A, Organza, Rakshabandhan *Chowkpurana* brocade was given 'Highly Suitable' by 82.3 % male and 84.8 % female of Vadodara. The sari was mostly appreciated by slim figure people in Vadodara city analysed by the researcher. The sari was appreciated for its placement of motifs and colour combination among all the saris of the category II. It was noticed that none of the respondents of selected cities gave negative response for its colour combination.

Another sari of category II, Sateen baby shower *Chowkpurana* brocade sari, was given a mixed response by the subjects of selected cities. The researcher observed that this sari was not much appreciated as compared to other saris of category II. It was seen that this sari was mostly liked by healthy female as sateen variety in *Chowkpurana* brocade sari sticks to the body unlike organza (fluffy in nature) and respondents will look slimmer as explained by the female respondents themselves. Design no: SD-C, marriage tissue *Chowkpurana* brocade sari was in brownish red colour as the motifs were taken from marriage occasion. 77.27 % male and 63.89 % female of Varanasi, rated it 'Highly Suitable' for the colour combination of the sari. People of the selected cities praised the sari in tissue variety for marriage. The researcher noticed that the respondents of Vadodara city were more attracted to cream base saris as compared to coloured ones.

Table 4.31: Opinion of the respondents related to colour combination of *Chowkpurana* brocade saris

N = 500

Sr. no.	Designed sari	Total male (n=55)			Total male (n=445)			Agra (n =48)						Vadodara (n =267)						Varanasi (n =130)						Ghaziabad (n =55)					
								Male (n =9)			Female (n =39)			Male (n =17)			Female (n =250)			Male (n =22)			Female (n =108)			Male (n =7)			Female (n =48)		
		H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S	H.S	S	N.S
1.	D: RD-A	42 (76.36)	12 (21.81)	1 (1.8)	256 (57.52)	189 (44.71)		5 (55.55)	3 (33.33)	1 (11.1)	20 (51.28)	19 (48.71)	-	10 (58.8)	7 (41.1)	-	112 (44.8)	138 (55.2)	-	20 (90.90)	2 (9.09)	-	86 (79.62)	22 (20.37)	-	7 (100)	-	-	38 (79.16)	10 (20.83)	-
2.	D: RD-B	43 (78.18)	12 (21.81)		388 (87.19)	57 (12.80)		6 (66.6)	3 (33.33)	-	31 (79.48)	8 (20.51)	-	17 (100)		-	250 (100)		-	14 (63.63)	8 (36.36)	-	74 (68.51)	34 (31.48)	-	6 (85.7)	1 (14.28)	-	33 (68.75)	15 (31.25)	-
3.	D: RD-C	40 (72.72)	15 (27.27)		368 (82.69)	77 (17.30)		3 (33.3)	6 (66.7)	-	22 (56.41)	17 (43.58)	-	15 (88.2)	2 (11.7)	-	235 (94)	15 (6)	-	18 (81.81)	4 (18.18)	-	82 (75.92)	26 (24.07)	-	4 (57.12)	3 (42.85)	-	29 (60.41)	19 (39.58)	-
4.	D: SD-A	40 (72.72)	15 (27.27)		372 (83.59)	73 (16.40)		5 (55.55)	4 (44.44)	-	29 (74.35)	10 (24.64)	-	14 (82.3)	3 (17.6)	-	212 (84.8)	38 (15.2)	-	16 (72.72)	6 (27.27)	-	92 (85.18)	16 (14.81)	-	5 (71.42)	2 (28.57)	-	39 (81.25)	9 (18.75)	-
5.	D: SD-B	29 (52.72)	26 (47.27)		307 (68.9)	125 (28.08)	13 (2.92)	3 (33.33)	6 (66.7)	-	18 (46.15)	21 (53.84)	-	11 (64.7)	6 (35.29)	-	197 (78.8)	40 (16)	13 (5.2)	12 (54.54)	10 (45.45)	-	64 (59.25)	44 (40.74)		3 (42.85)	4 (57.14)	-	28 (58.33)	20 (41.67)	-
6.	D: SD-C	37 (67.27)	14 (25.45)	4 (7.2)	230 (51.68)	197 (44.26)	18 (4.04)	5 (55.55)	4 (44.44)	-	25 (64.10)	14 (35.89)	-	8 (47.0)	5 (29.4)	4 (23.5)	94 (37.6)	138 (55.2)	18 (7.2)	17 (77.27)	5 (22.72)		69 (63.89)	39 (36.11)		7 (100)	-	-	42 (87.5)	6 (12.5)	-

D- Design, RD: Ritual Design, SD: Social Design, H.S- Highly suitable, S- Suitable, N.S- Not Suitable

5.5.2.vii Opinion of the respondents towards overall aesthetic appeal of *Chowkpurana* brocade sari

Data pertaining to the overall aesthetic appeal of all six saris unveiled that 100 % males and 66.67 % females of Ghaziabad city, 77.27 % male and 100 % female of Varanasi, rated ‘Strongly Agree’ for over all aesthetic appeal of Design no: RD-A of category I, Ahoi Astmi, Organza *Chowkpurana* brocade sari. The colour of sari (off white in colour) and the placement of motifs over the border and pallav looked stunning, as stated by the respondents.

The sateen, a variety of *Chowkpurana* brocade, Design no: RD-B of category I, was given ‘Strongly Agree’ by the majority of respondents of Agra, Vadodara, Varanasi and Ghaziabad. The colour combination and placement of motifs was more appreciated by the respondents of selected cities. It was observed that the third sari of category I, Devthan Tissue *Chowkpurana* brocade, was given ‘Strongly Agree’ by 90.09 % male and 86.11 % female of Varanasi, 100 % male and 79.16 % female of Ghaziabad. It seems that the male subjects of Ghaziabad city admired the overall aesthetic appeal of the sari as compared to other male respondents of the selected cities. This sari was admired by both the genders as they mentioned that the placement of motifs and colour combination of sari was very attractive for them.

The organza, *Chowkpurana* brocade sari of category II, Design no: SD-A was highly appreciated and given ‘Strongly Agree’ for its overall aesthetic appeal by majority of respondents of selected cities. It is easily evident here that the females of all selected cities liked the sari more when compared to the males. The respondent of Agra and Ghaziabad remained ‘Neutral’ for its overall aesthetic appeal. It was noticed that the placement of motifs and colour combination of the sari impressed the respondents of all selected cities. Design no: SD-B, Baby shower sateen *Chowkpurana* brocade sari was rated ‘Strongly Agree’ by 71.42 % male and 45.83 % female of Ghaziabad. None of the females of Agra rated ‘Strongly Agree’ for its overall aesthetic appeal of the sari. The respondents of Varanasi city informed that the extra weft thread was removed from the backside of sari therefore it looked hazy. The marriage tissue *Chowkpurana* brocade sari was more admired for its overall aesthetic appeal by the respondents of all selected cities as it can be observed here that the highest, 85.71 % male and 87.5 % female of Ghaziabad rated it ‘Strongly Agree’.

Table 4.32: Opinion of the respondents towards over all aesthetic appeal of Chowkpurana brocade saris

N = 500

Sr. no.	Design ed sari	Total male (n=55)			Total female (n=445)			Agra (n=48)						Vadodara (n=267)						Varanasi (n=130)						Ghaziabad (n=55)																								
								Male (n=9)			Female (n=39)			Male (n=17)			Female (n=250)			Male (n=22)			Female (n=108)			Male (n=7)			Female (n=48)																					
		S.A	A	N	S.A	A	N	S.A	A	N	D.A	S.D	S.A	A	N	D.A	S.D	S.A	A	N	D.A	S.D	S.A	A	N	D.A	S.D	S.A	A	N	D.A	S.D	S.A	A	N	D.A	S.D													
1.	D: RD-A	29 (52.7 2)	16 (29.0 9)	10 (18.1 8)	249 (55.9 5)	164 (36.8 5)	32 (7.1 9)	-	4 (44.4 4)	5 (55.6 6)	-	-	4 (10.2 2)	28 (71.7 7)	7 (17.9 4)	-	-	5 (29.4 1)	7 (41.1 7)	5 (29.4 1)	-	-	105 (42)	120 (48)	25 (10)	-	-	17 (7.2 7)	5 (22.7 2)	-	-	-	-	108 (100)	-	-	-	-	7 (100)	-	-	-	-	32 (66.6 7)	16 (33.3 3)	-	-	-	-	
2.	D: RD-B	39 (70.9 0)	16 (29.0 9)	-	337 (75.7 3)	79 (17.7)	29 (6.5)	7 (77.8)	2 (22.2)	-	-	-	34 (87.1)	5 (12.8)	-	-	12 (70.5 8)	5 (29.4 1)	-	-	-	-	212 (84.8)	38 (15.2)	-	-	14 (63.6 3)	8 (36.3 6)	-	-	63 (58.3 3)	27 (25)	18 (16.6 7)	-	-	-	-	6 (85.7 1)	1 (14.2 8)	-	-	-	-	28 (58.3 3)	9 (18.7 5)	11 (22.9 1)	-	-		
3.	D: RD-C	42 (76.3 6)	13 (23.6 3)	-	335 (75.2 8)	98 (22.0)	12 (2.6)	4 (44.4)	5 (55.6)	-	-	-	-	27 (69.2)	12 (30.7)	-	-	11 (64.7 0)	6 (35.2 9)	-	-	-	204 (81.6)	46 (18.4)	-	-	20 (90.9 0)	2 (9.09)	-	-	93 (86.1 1)	15 (13.8 9)	-	-	-	-	7 (100)	-	-	-	-	38 (79.1 6)	10 (20.8 3)	-	-	-	-			
4.	D: SD-A	42 (76.3 6)	13 (23.6 3)	-	360 (80.8 9)	72 (16.1)	13 (2.9)	4 (44.4)	5 (55.6)	-	-	-	32 (82.0)	3 (7.6 9)	4 (10.2)	-	-	13 (76.4 7)	4 (23.5 2)	-	-	-	206 (82.4)	44 (17.6)	-	-	19 (86.3 6)	3 (13.6 3)	-	-	98 (90.7 0)	10 (9.25)	-	-	-	-	7 (100)	-	-	-	-	24 (50)	15 (31.2 5)	9 (18.7 5)	-	-				
5.	D: SD-B	31 (56.3 6)	24 (43.6 3)	-	268 (60.2 2)	109 (24.4)	68 (15.2)	3 (33.3)	6 (66.7)	-	-	-	-	28 (71.7)	9 (23.0)	2 (5.1 2)	-	11 (64.7 0)	6 (35.2 9)	-	-	-	164 (65.6)	48 (19.2)	38 (15.2)	-	-	12 (54.5 4)	10 (45.4 5)	-	-	54 (50)	34 (31.4 8)	20 (18.5 1)	-	-	-	-	5 (71.4 2)	2 (28.5 7)	-	-	-	-	22 (45.8 3)	8 (37.5)	16 (16.6 7)	-	-	
6.	D: SD-C	39 (70.9)	16 (29.0 9)	-	337 (75.7 3)	67 (15.0 5)	41 (9.2 1)	8 (88.9)	1 (11.1)	-	-	-	-	24 (61.5)	15 (38.4)	-	-	9 (52.9 4)	8 (47.0 5)	-	-	-	197 (78.8)	28 (11.2)	25 (10)	-	-	16 (72.7 2)	6 (27.2 7)	-	-	74 (68.5 1)	18 (16.6 7)	16 (14.8 1)	-	-	-	-	6 (85.7 1)	1 (14.2 8)	-	-	-	-	42 (87.5)	6 (12.5)	-	-	-	-

D- Design, RD: Ritual Design, SD: Social Design, S.A- Strongly Agree, A- Agree, N- Neutral, D.A- Disagree, S.D-Strongly Disagree

5.5.2.viii Preference given to *Chowkpurana* brocade saris by the respondents

Weighted Average Ranking (WAR) was applied to assess the extent of acceptance for newly designed *Chowkpurana* brocade saris therefore respondents of various cities were requested to give rank to saris according to their preferences. The preferences were taken from both the genders separately from selected cities as shown in tables 4.35, 4.36, 4.37, 4.38, 4.39, 4.40, 4.41 and 4.42. The researcher observed during the display of *Chowkpurana* brocade saris that the subjects found difficulty in rating the saris as each sari was unique in layout of motifs and in variety. Subjects further added that *Chowkpurana* motifs were skilfully arranged over the brocade saris and incredibly manufactured from the eminent master weavers of Varanasi therefore the sari did not need any rank as each sari was a winner on its own. Even the master weavers of Varanasi were found to be confused in giving ranks to the saris and stated that these saris were the fusion of skills as saris were produced from different areas of Varanasi. Still the researcher asked them to rank them according to their preferences.

On analyzing the data regarding the ranking of saris revealed that Rank I was given to Design no: SD-A of category II, Rakshabandhan organza *Chowkpurana* brocade sari by male whereas the females gave Rank I to Design no: RD-B of category I, Diwali sateen *Chowkpurana* Brocade Sari as indicated in table 4.33 and 4.34. It clearly showed the difference between preferences of both genders. It was noticed that both the saris were admired for their colour combination, placement of motifs and overall aesthetic appeal among all selected cities. The researcher observed that both genders rated rank II to Design no: RD-C of category I, Tissue Devthan *Chowkpurana* Brocade Sari. Apparently the sari was equally appreciated by both male and female of selected cities. The females also rated rank II to Design no: SD-A of category II, Rakshabandhan Organza *Chowkpurana* Brocade Sari.

Design no: SD-C of category II, Marriage tissue *Chowkpurana* brocade sari was given Rank VI by the male respondents of various cities. It showed that the sari was not much appreciated by both the genders.

Table 4.33: Rank given by the total male respondents

N = 500

Sr. no.	Design no. and code	Respondents	Male (n -55)						WAR	R
		Rank Festivals	1	2	3	4	5	6		
Category 1 Ritual ceremony	Design no: RD-A	Organza, (Ahoi Astmi)	22	8	9	6	5	5	2.61	IV
	Design no: RD-B	Sateen (Diwali)	23	11	12	7	2	1	2.29	III
	Design no: RD-C	Tissue, (Devthan)	31	9	7	3	4	1	1.96	II
Category: 2 Social function	Design no: SD-A	Organza, (Rakshabandhan)	32	11	8	3	-	-	1.63	I
	Design no: SD-B	Sateen, (Baby shower)	16	11	10	7	8	3	2.8	V
	Design no: SD-C	Tissue, (Marriage)	21	4	9	7	4	10	2.96	VI

Table 4.34: Rank given by the total female respondents

N = 500

Sr. no.	Design no. and code	Respondents	Female (n -445)						WAR	R
		Rank Festivals	1	2	3	4	5	6		
Category 1 Ritual ceremony	Design no: RD-A	Organza, (Ahoi Astmi)	57	64	114	73	68	69	3.5	III
	Design no: RD-B	Sateen (Diwali)	241	99	53	29	16	7	1.87	I
	Design no: RD-C	Tissue, (Devthan)	246	67	60	45	22	5	1.977	II
Category: 2 Social function	Design no: SD-A	Organza, (Rakshabandhan)	250	70	47	47	25	6	1.977	II
	Design no: SD-B	Sateen, (Baby shower)	52	51	80	68	59	135	3.97	V
	Design no: SD-C	Tissue, (Marriage)	80	49	40	71	62	143	3.93	IV

WAR- Weighted Average Ranking, R- Rank

Table 4.35: Rank given to saris by the male respondents of Agra city

N= 48

Sr. no.	Design no. and code	Respondents Rank	Male (n -9)								
			1	2	3	4	5	6	WAR	R	
Category 1 Ritual ceremony	Festivals	Design no: RD-A	Organza (Ahoi Astmi)	-	4	2	2	1	-	3	III
		Design no: RD-B	Sateen (Diwali)	4	2	1	2	-	-	2.11	I
		Design no: RD-C	Tissue (Devthan)	-	3	2	1	2	1	3.55	V
		Category: 2 Social function	Design no: SD-A	Organza(Rakshabandhan)	-	2	4	2	1		3.22
Design no: SD-B	Sateen (Baby shower)		-	1	2	2	3	1	4.11	VI	
Design no: SD-C	Tissue (Marriage)		3	2	2	2	-	-	2.33	II	

Table 4.36: Rank given to the saris by the female of Agra city

Sr. no.	Design no. and code	Respondents Rank	Female (n -39)								
			1	2	3	4	5	6	WAR	R	
Category 1 Ritual ceremony	Festivals	Design no: RD-A	Organza (Ahoi Astmi)	5	12	15	5	2	-	2.67	VI
		Design no: RD-B	Sateen (Diwali)	12	13	5	3	2	4	2.53	III
		Design no: RD-C	Tissue (Devthan)	18	7	5	3	5	1	2.30	II
Category: 2 Social function	Design no: SD-A	Organza Rakshabandhan)	12	9	9	4	2	3	2.58	V	
	Design no: SD-B	Sateen (Baby shower)	18	10	4	3	2	2	2.15	I	
	Design no: SD-C	Tissue (Marriage)	13	6	8	9	3	-	2.56	IV	

WAR- Weighted Average Ranking, R- Rank

Table 4.37: Rank given to the saris by male respondents of Vadodara city

N = 267

Sr. no.	Design no. and code	Respondents Rank Festivals	Male (n -17)						WAR	R
			1	2	3	4	5	6		
Category 1 Ritual ceremony	Design no: RD-A	Organza, (Ahoi Astmi)	-	2	2	4	4	5	4.4	V
	Design no: RD-B	Sateen (Diwali)	8	5	4	1	-	-	2	III
	Design no: RD-C	Tissue, (Devthan)	6	4	3	2	2	-	2.4	IV
Category: 2 Social function	Design no: SD-A	Organza, (Rakshabandhan)	9	5	3	-	-	-	1.64	I
	Design no: SD-B	Sateen, (Baby shower)	7	6	3	1	-	-	1.88	II
	Design no: SD-C	Tissue, (Marriage)	2	-	2	2	3	8	4.6	VI

Table 4.38: Rank given to the saris by female respondents of Vadodara city

Sr. no.	Design no. and code	Respondents Rank Festivals	Female (n -250)						WAR	R
			1	2	3	4	5	6		
Category 1 Ritual ceremony	Design no: RD-A	Organza, (Ahoi Astmi)	-	36	54	42	55	63	4.22	IV
	Design no: RD-B	Sateen (Diwali)	189	32	20	9	-	-	1.3	I
	Design no: RD-C	Tissue, (Devthan)	161	22	35	22	10	-	1.7	II
Category: 2 Social function	Design no: SD-A	Organza, (Rakshabandhan)	168	35	8	19	20	-	1.8	III
	Design no: SD-B	Sateen, (Baby shower)	22	34	26	35	21	112	4.24	V
	Design no: SD-C	Tissue, (Marriage)	15	17	16	21	45	136	4.88	VI

WAR- Weighted Average Ranking, R- Rank

Table 4.39: Rank given to the saris by male respondents of Varanasi city

N = 130

Sr. no.	Design no. and code	Respondents Rank Festivals	Male (n -22)						WAR	R
			1	2	3	4	5	6		
Category 1 Ritual ceremony	Design no: RD-A	Organza, (Ahoi Astmi)	17	2	3	-	-	-	1.36	III
	Design no: RD-B	Sateen (Diwali)	11	4	3	2	1	1	2.1	IV
	Design no: RD-C	Tissue, (Devthan)	19	1	2	-	-	-	1.22	I
Category: 2 Social function	Design no: SD-A	Organza, (Rakshabandhan)	18	2	1	1	-	-	1.31	II
	Design no: SD-B	Sateen, (Baby shower)	9	4	3	2	2	2	2.5	V
	Design no: SD-C	Tissue, (Marriage)	10	2	4	3	1	2	2.5	V

Table 4.40: Rank given to the saris by female respondents of Varanasi city

Sr. no.	Design no. and code	Respondents Rank Festivals	Female (n -108)						WAR	R
			1	2	3	4	5	6		
Category 1 Ritual ceremony	Design no: RD-A	Organza, (Ahoi Astmi)	40	16	23	18	5	6	2.5	IV
	Design no: RD-B	Sateen (Diwali)	32	36	16	12	9	3	2.4	III
	Design no: RD-C	Tissue, (Devthan)	45	24	12	16	7	4	2.33	II
Category: 2 Social function	Design no: SD-A	Organza, (Rakshabandhan)	52	26	14	16	-	-	1.94	I
	Design no: SD-B	Sateen, (Baby shower)	12	7	19	18	34	18	4.00	VI
	Design no: SD-C	Tissue, (Marriage)	24	17	11	35	14	7	3.1	V

WAR- Weighted Average Ranking, R- Rank

Table 4.41: Rank given to the saris by male respondents of Ghaziabad city

N = 55

Sr. no.	Design no. and code	Respondents	Male (n -7)						WAR	R
		Rank	1	2	3	4	5	6		
Category 1 Ritual ceremony		Festivals								
	Design no: RD-A	Organza, (Ahoi Astmi)	5	-	2	-	-	-	1.57	III
	Design no: RD-B	Sateen (Diwali)	-	-	4	2	1	-	3.5	IV
	Design no: RD-C	Tissue, (Devthan)	6	1	-	-	-	-	1.14	I
Category: 2 Social function	Design no: SD-A	Organza, (Rakshabandhan)	5	2	-	-	-	-	1.28	II
	Design no: SD-B	Sateen, (Baby shower)	-	-	2	2	3	-	4.14	V
	Design no: SD-C	Tissue, (Marriage)	6	-	1	-	-	-	1.28	II

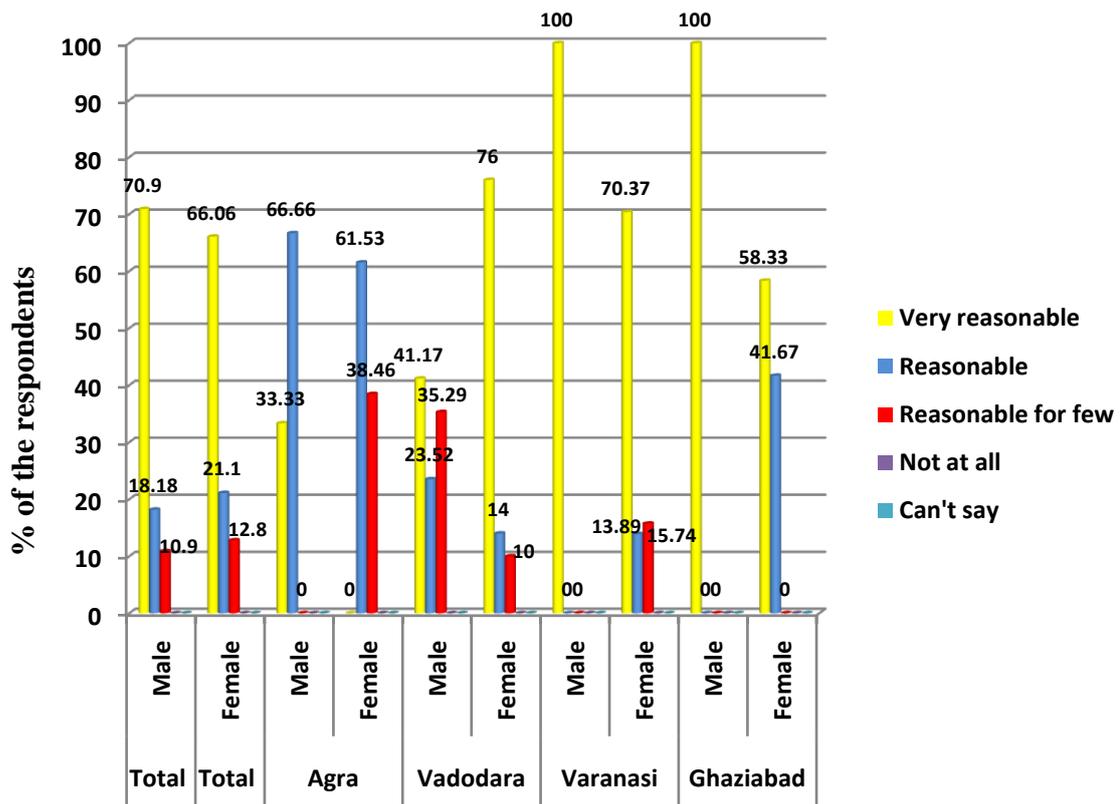
Table 4.42: Rank given to the saris by female respondents of Ghaziabad city

Sr. no.	Design no. and code	Respondents	Female (n - 48)						WAR	R
		Rank	1	2	3	4	5	6		
Category 1 Ritual ceremony		Festivals								
	Design no: RD-A	Organza, (Ahoi Astmi)	12	-	22	8	6	-	2.91	VI
	Design no: RD-B	Sateen (Diwali)	8	18	12	5	5	-	2.60	III
	Design no: RD-C	Tissue, (Devthan)	22	14	8	4	-	-	1.8	II
Category: 2 Social function	Design no: SD-A	Organza, (Rakshabandhan)	18	-	16	8	3	3	2.7	IV
	Design no: SD-B	Sateen, (Baby shower)	-	-	31	12	2	3	3.52	V
	Design no: SD-C	Tissue, (Marriage)	28	9	5	6	-	-	1.7	I

WAR- Weighted Average Ranking, R- Rank

5.5.2.ix Opinion of the respondents regarding the displayed price of saris in relation to the value of the traditional *Chowkpurana* art and Brocade craft

It can be evident from the graph that majority of the respondents, rated it ‘Very Reasonable’ for its cost. None of the females of Agra city marked ‘Very Reasonable’ for the same. It was noticed that the males of Varanasi and Ghaziabad rated ‘Totally Agree’ for the manufacturing cost of *Chowkpurana* brocade saris. Respondents when asked about the procurement of the *Chowkpurana* brocade saris at this cost in the future, revealed that they were ready to buy and replied positively. It was observed that none of the respondents gave negative response for the price of saris. Respondents further added that the price of saris was affordable for them as both traditional art and craft is valuable so in relation to that the cost can be increased for the benefit of the weavers.



Graph 4.43: Opinion of the respondents regarding the displayed price of saris in relation to the value of the traditional *Chowkpurana* art and Brocade craft

5.5.2.x Opinion of the respondents over the *Chowkpurana* brocade fabric

The idea behind manufacturing the *Chowkpurana* brocade fabric was to cover all possible requirements of consumers in clothing. Data pertaining to the acceptance of *Chowkpurana* brocade fabric unveiled that all the male and female of Agra, Vadodara, Varanasi and Ghaziabad accepted the *Chowkpurana* brocade fabric and confirmed that they will purchase it in the future. *Chowkpurana* brocade fabric was woven in organza variety only, hence the researcher observed that the subject of all cities demanded for the other varieties of *Chowkpurana* brocade fabric too. The *Chowkpurana* brocade fabric was admired and it was added that the displayed fabric can be used for *dupatta* or for others purposes too.

5.5.2.xi Statistical Analysis

Various statements related to the acceptance of *Chowkpurana* Brocade saris were asked in ‘Yes or No questions’ from different segments (Textile Experts, Floor artist and Consumers) to both the genders of various cities. Sari is a traditional garment of women however, men also provide their opinion/suggestion to wife/daughter/mother while purchasing. The researcher also found that in Varanasi, handloom brocades were entirely produced by males (master weavers, weavers, and designer). The response was collected from the males of various cities who were ready to give their opinion, over the newly manufactured *Chowkpurana* Brocade saris. It was noticed that the data were collected from the various sections of respondents of both genders therefore difference might exist between the opinions of both male and female. A Yates Chi square method was applied to find out the difference between the opinions of both genders at 0.05 levels of significance as indicated in table.

Hypothesis Testing

1. H_0 : There will not be a significant difference between the opinions of both genders regarding the need for innovative designs for handloom industry.

The calculated two-tailed p-value of Vadodara city 0.0212* and Varanasi city 0.0074* was significant at 0.05 levels. Hence, null hypothesis was rejected as significant difference was found between the opinion of both male and female for the requirement of innovative design for handloom industry.

The calculated two-tailed p-value of Agra city 0.152 and Ghaziabad city 0.9747 was found insignificant at 0.05 levels.

It was concluded that both (male and female) respondents of Vadodara city have different opinion from each other. Similarly a highly significant difference was found between the opinions of both genders of Varanasi as male subjects were textile experts while the females were consumers along with being floor artists. The researcher noticed that Varanasi textile experts' demanded innovative design for handloom to catch up with the present generations view towards traditional textile, however, female respondents of Varanasi were not much sure for the new design in handloom. Subjects of Agra and Ghaziabad city had similar opinion regarding the requirement of innovative design for Varanasi handloom.

2. H₀: There will not be a significant difference between the opinions of both genders regarding the acceptance of *Chowkpurana* Brocade sari.

The calculated two-tailed p-value of Vadodara city 0.0057* and Varanasi city 0.0296* was significant at 0.05 levels. Therefore, null hypothesis was rejected as significance difference was found between the opinion of both male and female for the acceptance of *Chowkpurana* Brocade sari.

The calculated two-tailed p-value of Agra 0.320 and Ghaziabad city 0.5801 was insignificant at 0.05 levels. Thus, there was no significant difference between the opinions of both genders of Ghaziabad and Agra city for the acceptance of *Chowkpurana* Brocade sari

Findings showed that the opinion of the respondents of Vadodara city were highly dissimilar from each other for the acceptance of *Chowkpurana* Brocade sari similarly the opinion of male and female of Varanasi were found different from each other for the same. Both genders (floor artisans) of Agra and Ghaziabad city (consumers) had common attitude for the acceptance of *Chowkpurana* brocade saris.

3. H₀: There will not be a significance difference between the opinions of both genders regarding the payment of high price for conventional craft with traditional motifs of *Chowkpurana* folk art.

The calculated two-tailed p-value of Agra city 0.0219* and Vadodara city 0.0255* was significant at 0.05 levels (DF=1). Hence, null hypothesis was rejected as there was a significant difference between the opinions of both male and female towards payment of high price for conventional craft with traditional motifs of *Chowkpurana* folk art.

The calculated two-tailed p-value of Varanasi city 0.130 and Ghaziabad city 0.0788 was insignificant at 0.05 levels. Thus, there was no significant difference between the opinions of both genders for the payment of higher price for the conventional craft with traditional motifs of *Chowkpurana* folk art.

It was concluded that the significant difference was found between the opinion of both genders of Agra (floor artisans) and Vadodara city (consumers) for the expenditure on the traditional textiles. The researcher noticed that majority of floor artist of Agra city were found home maker thus they might avoid higher price for traditional textiles. Whereas the subjects of Varanasi and Ghaziabad city had common attitude for the spending money on fusion of traditional art and craft. Subjects of Varanasi belong to cultural city and had wished to continue their art and craft in future so they were ready to pay higher prices. The researcher analyzed the financial status of the subjects of Ghaziabad city that both husband and wife were earning for their livelihood so they were able to afford higher cost of the products (saris).

4. H₀: There will be no significant difference between the opinions of both genders regarding the symbolic meaning of the displayed designs and their significance.

The calculated two-tailed p-value of Vadodara city 0.0237* and Varanasi city 0.0184* was significant at 0.05 levels (DF=1). Hence, null hypothesis was rejected as there was significance difference between the opinions of both genders regarding the symbolic meaning of motifs over the saris.

The calculated two-tailed p-value of Agra city 0.073 and Ghaziabad city 0.0568 was insignificant at 0.05 levels. Thus, there was no significant difference between the opinions of both genders over the symbolic meaning of the displayed designs and their significance.

The findings showed that both genders of Vadodara and Varanasi city had different attitude from each other regarding the significance of *Chowkpurana* motifs over the saris. It was analyzed that the respondents of Varanasi (master weavers and weavers) denied weaving facial expression of *Chowkpurana* motifs as it was prohibited in their religion thus, they believed in the significance of motifs over the saris. Similarly difference was found between the opinions of both genders of Vadodara for the connotation of *Chowkpurana* motifs over the saris.

It was noted that significant difference could not be found between the opinion of both genders of Agra (floor artisans) and Ghaziabad city as they refused to have symbolic meaning of *Chowkpurana* motifs over the saris.

5. H₀: There will not be a significant difference between the opinions of both genders in purchasing the particular designs due to the symbolic meaning attached to it.

The calculated two-tailed p-value of Vadodara city 0.038* was significant at 0.05 levels hence null hypothesis was rejected that there was significant difference between the opinions of both genders for buying particular design due to the symbolic meaning attached to it.

The calculated two-tailed p-value of Agra city 0.674, Varanasi city 0.05233 and Ghaziabad city 0.580 was insignificant at 0.05 levels. It showed that the association between the opinion of both genders of Agra and Varanasi city was not differ from each other over the purchasing of *Chowkpurana* design over the fabric/sari due to its symbolic meaning.

Findings unveiled that both genders of Vadodara city had dissimilar attitude towards the purchasing of *Chowkpurana* designs owing to its symbolic meaning. It

was concluded that the subjects of Vadodara considered the importance of *Chowkpurana* designs so they might avoid purchasing of products. On the other hand, it was noticed that significance difference was not found between the opinion of male and female of Agra, Varanasi and Ghaziabad city for buying *Chowkpurana* designs over brocade saris. The researcher analyzed the opinion of the respondents of Agra and Ghaziabad city that they refused to have symbolic meaning of *Chowkpurana* motifs over the saris therefore they will not avoid purchasing of products having *Chowkpurana* designs.

6. H₀: There will not be significant difference between the opinions of both genders (Male and Female) regarding this endeavour will help in preservation of *Chowkpurana* folk art through brocade technique.

The calculated two-tailed p-value of Vadodara city 0.0443* and Varanasi city 0.0073* was significant at 0.05 levels therefore null hypothesis was rejected as association between the opinions of both genders was statistically significance over the endeavour and this will help in the preservation of *Chowkpurana* folk art through brocade technique.

The calculated two-tailed p-value of Agra city 0.8580 and Ghaziabad city 0.7680 was insignificant at 0.05 levels thus there was no significant difference between the opinion of both genders for the endeavour will help in preservation of *Chowkpurana* folk art through brocade technique.

It was concluded that both genders of Vadodara and Varanasi have different thoughts from each other for the attempt was created for preservation of *Chowkpurana* floor art through brocade technique. Whereas significant difference was not found between the opinion of both subjects of Agra and Ghaziabad for effort was made to preserve the *Chowkpurana* folk art through brocade technique.

Table 4.43: Association between the opinions of both genders of various cities

N = 500

Sr. No.	Various statement	Agra (n=48)		Vadodara (n=267)		Varanasi (n=130)		Ghaziabad (n=55)	
		X ²	P- value	X ²	P- value	X ²	P- value	X ²	P- value
1.	Do you think there is a need of innovative designs for Varanasi handloom brocade?	2.051	0.152	5.309	0.0212*	7.160	0.0074*	0.001	0.9747
2.	Do you think Chowkpurana brocade sari would be accepted by mass	0.985	0.320	7.612	0.0057*	4.73	0.0296*	0.306	0.5801
3.	Are you ready to pay high price for conventional craft with traditional motifs of Chowkpurana folk art?	5.253	0.0219*	4.986	0.0255*	2.288	0.130	3.089	0.0788
4.	As a consumer does the symbolic meaning of the displayed designs hold any significance for you?	3.197	0.0737	5.114	0.0237*	5.552	0.0184*	3.628	0.0568
5.	Would you avoid purchasing particular designs due to the symbolic meaning attached to it?	0.176	0.674	4.302	0.03806*	3.765	0.05233	0.306	0.580
6.	Do you think such an endeavour will help to preserves Chowkpurana folk art through brocade technique?	0.032	0.8580	4.044	0.0443*	7.16	0.007*	0.087	0.7680

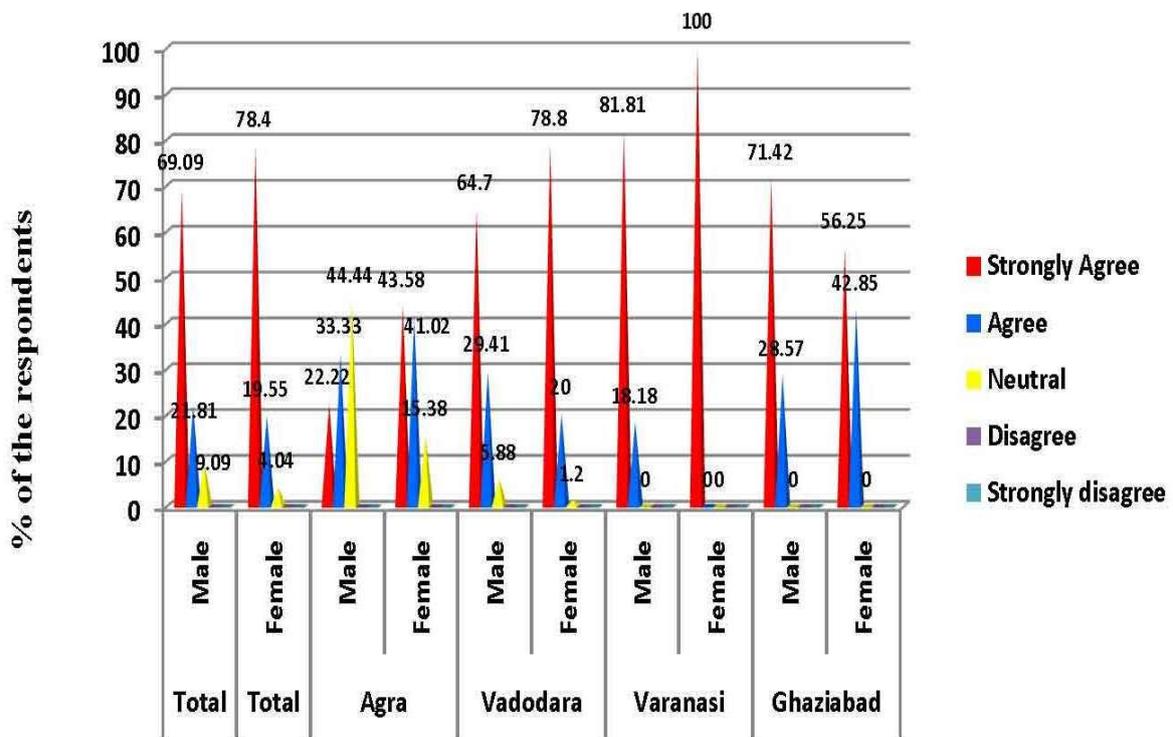
*= Significant

Level of significance = 0.05

df =1

5.5.2.xii Opinion of the respondents over the concept of *Chowkpurana* motifs used in the *Chowkpurana* brocade saris

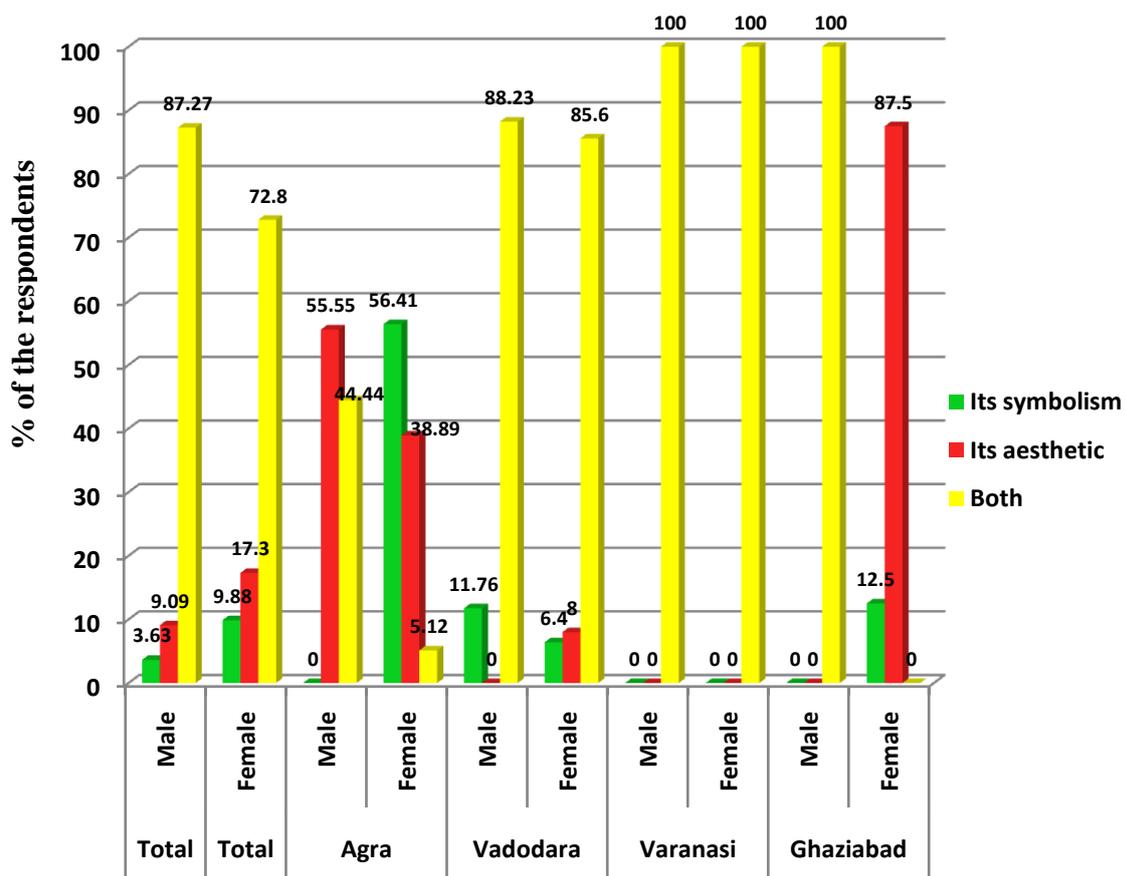
Data regarding the concept of introducing *Chowkpurana* floor art motifs for the handloom brocade indicated in the graph 4.47 below revealed that 81.81 % male and 100 % female of Varanasi, rated ‘Strongly Agree’ for the novel and innovative concept. 44.44 % male of Agra were neutral for the same. It was noticed that none of the respondents of all selected cities replied negatively. It means that people accepted the concept of introducing *Chowkpurana* floor art motifs into brocade fabric.



Graph 4.44: Opinion of the respondents over the concept of *Chowkpurana* motifs used in the *Chowkpurana* brocade saris

5.5.2.xiii Opinion of the Respondents regarding their choice of *Chowkpurana* brocade saree

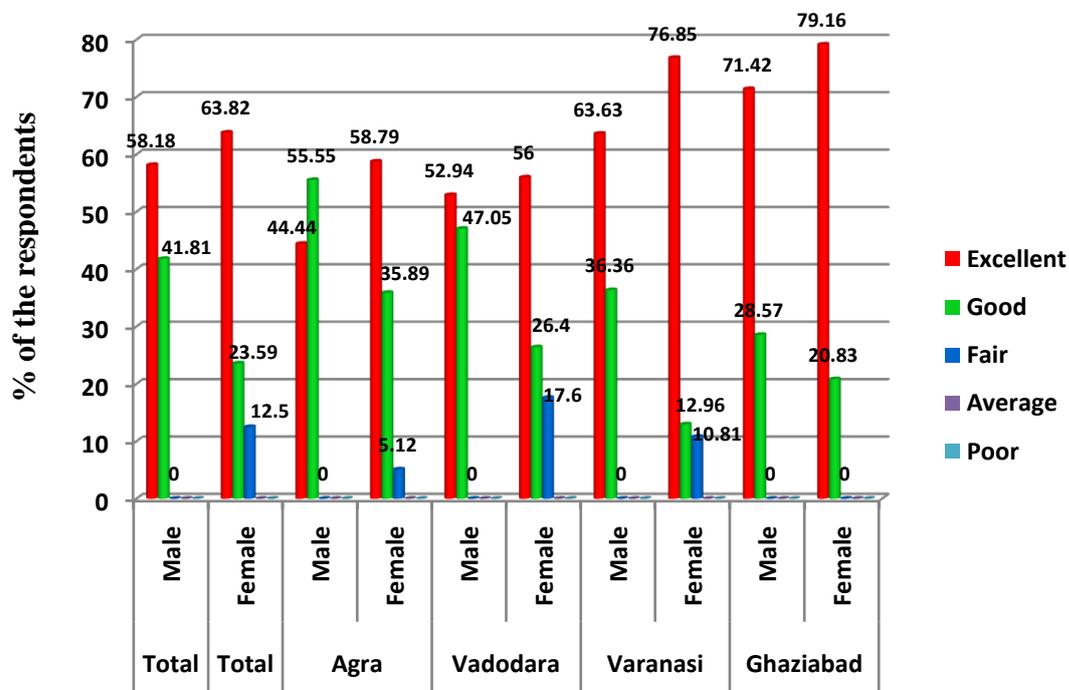
Respondents were asked the reason for the acceptance of *Chowkpurana* brocade saris and fabric which disclosed that majority of 87.27 % of total male and 72.8 % of total female rated it for its ‘Aesthetic Appeal’. It was revealed that the respondents of Ghaziabad city mainly accepted the *Chowkpurana* brocade saris for its aesthetic appeal. All the males and females of Varanasi and 100 % male of Ghaziabad city accepted it for both ‘Aesthetic Appeal’ and its ‘Symbolism’. The findings showed that people admired the *Chowkpurana* brocade saris and were ready to accept it.



Graph 4.45: Opinion of the Respondents regarding their choice of *Chowkpurana* brocade saree

5.5.2.xiv Opinion of the respondents towards the overall view of newly designed *Chowkpurana* brocade sari

Data pertaining to the overall opinion about the newly designed *Chowkpurana* brocade sari unveiled that majority 58.18 % of total male and 63.82 of total female rated ‘Excellent’ to the newly designed *Chowkpurana* brocade sari. It showed that people appreciated the concept of innovatively designed brocade saris. Subjects of Ghaziabad appreciated this novel approach and said that they would love to wear trendy saris on various occasion.



Graph 4.46: Opinion of the respondents towards the overall view of newly designed *Chowkpurana* brocade sari

4.6 Development of promotional material to enhance the marketability of designed saris

One of the objectives of the study was to create promotional material to enhance the marketability of *Chowkpurana* brocade saris. It was noticed that people were unaware about the newly designed *Chowkpurana* brocade saris so there was a need to inform consumers through promotional tools. A strategy was prepared to create an effective marketing which combines the four Ps (Product, Place, Price and promotion) of the marketing mix. (<http://www.marsdd.com>). Various promotion material brand, logo, poster, information tag and website were launched to enhance the marketability of *Chowkpurana* brocade saris. An application for copyright of all six motifs and layout of *Chowkpurana* brocade saris was also given to FICCI (Federation of Indian Chambers of Commerce and Industry) for preservation of *Chowkpurana* motifs for handloom brocade.

5.6.1 Development of Brand and Logo:

Brand was developed for *Chowkpurana* Brocade Saris which provide an authenticity of the product moreover consumer believe in brands quality (Plate 4.48). In addition, a product is usually identified through logo so the researcher fabricated a logo for promotion of *Chowkpurana* brocade saris (Plate 4.49). The researcher found that there's a lot of misconception between brand and a logo. A brand is a foundation of your entire marketing framework and logo is the emblem or mascot or trademark of the organization.



Plate 4.48: Developed Brand for *Chowkpurana* Brocade saris



Plate 4.49: Developed Logo for *Chowkpurana* Brocade saris

5.6.2 Development of poster: Exhibitions were organised in various cities to create awareness of *Chowkpurana* Brocade Saris and a poster was also prepared to demonstrate (Plate 4.50).



Plate 4.50: Poster exhibited at the venue

5.6.3 Development of website:

A Website (www.artisanatvastra.com) was launched for the promotion of *Chowkpurana* Brocade Saris as these days every age group adopted internet for online shopping (Plate 4.51). The internet can be used to advertise products and services online than traditional media, orders can be taken via website **Valle (1999)**.

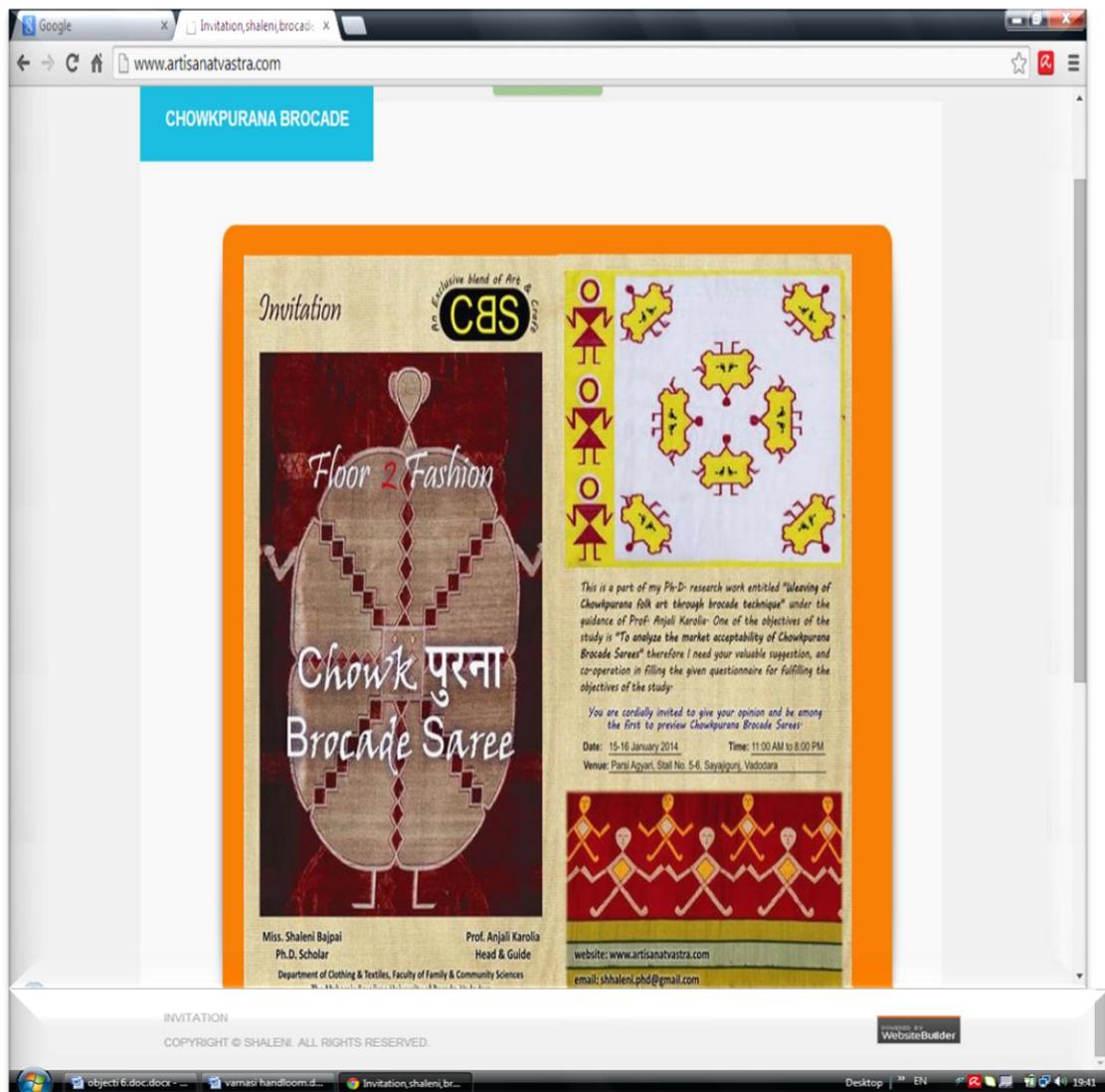


Plate 4.51: Developed website for promotion of *Chowkpurana* brocade saris

5.6.4 Prepared a booklet

A booklet on '*Chowkpurana* floor art of Uttar Pradesh' was prepared to preserve disappearing design/motifs. Various stories of different festival along with their motifs and designs were documented.

5.6.5 Development of information tag/label:

The information required on clothing labels is governed under two separate laws established by the Federal Trade Commission (FTC). The Textile and Wool Acts require that labels contain three pieces of information pertaining to the garment: fiber content, country of origin, and manufacturer, importer or dealer, (http://www.ehow.com/list_6082830_laws-clothing-label-requirements.html). The manufacturing detail of *Chowkpurana* saris was printed on the information tag. Six tag for each sari included various information for instance, variety, price, yarn description, fabricated area and weaver information was printed (Plate 4.52 and 4.53). It would be useful for the consumers as minute detail was given to them through the information tags.

5.6.6 Creation 2015: A Fashion Show

A fashion show is the place where designers show their innovation and predict upcoming trends, consumers and manufacturer both come together to take a glance. It helps also producers in manufacturing design and motifs according to the taste of consumers. The researcher got an opportunity to display *Chowkpurana* brocade saris on a ramp in, **Creation 2015: A Fashion Show**, organised by Department of Clothing & Textiles, Faculty of Family & Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara Gujarat India (Plate 4.54).

<p>Floor 2 Fashion</p> <p>An Exclusive blend of Art & Crafts</p> <p>CBS</p> <p>Chowk पुरना Brocade Saree</p> <p>www.artisanatvastra.com</p>	Handwoven sari : Organza
	Price : Rs. 7500/-
	Occasion : Ahoi Aathe
	Weave : Plain and sateen
	Raw material : Undegummed silk warp & weft
	Count of yarn : Warp: 20/22, Weft: 20/22
	Extra weft : 120/2 Spun silk
	Length of sari : 5.30'
	Colour : Off base white
	Extra weft : Off white, red, yellow and tussar silk
Manufactured area : Rewari Talab, Varanasi, India	

a. Chowkpurana organza brocade sari

<p>Floor 2 Fashion</p> <p>An Exclusive blend of Art & Crafts</p> <p>CBS</p> <p>Chowk पुरना Brocade Saree</p> <p>www.artisanatvastra.com</p>	Handwoven sari : Sateen
	Price : Rs. 7000/-
	Occasion : Diwali
	Weave : Plain sateen and Twill
	Raw material : Mulberry silk warp & weft
	Count of yarn : Warp: 18/20, Weft: 20/22
	Length of sari : 5.30'
	Colour : Off base white
	Extra weft : Off white, grey, yellow and tussar silk
	Manufactured area : Madanpura, Varanasi, India

b. Chowkpurana sateen brocade sari

<p>Floor 2 Fashion</p> <p>An Exclusive blend of Art & Crafts</p> <p>CBS</p> <p>Chowk पुरना Brocade Saree</p> <p>www.artisanatvastra.com</p>	Handwoven sari : Tissue
	Price : Rs. 7000/-
	Occasion : Devthan
	Weave : Plain and Twill
	Raw material : Mulberry silk warp & weft zari
	Count of yarn : Warp: 20/22, Weft: 20/22
	Length of sari : 5.30'
	Colour : Off base white
	Extra weft : White spun silk
	Manufactured area : Rewari Talab, Varanasi, India

c. Chowkpurana Tissue brocade sari

Plate 4.52: Information tag/label for Chowkpurana brocade sari of Category I

<p>Floor 2 Fashion</p> <p>An Exclusive blend of Art & Craft</p> <p>CBS</p> <p>Chowk पुरना Brocade Saree</p> <p>www.artisanatvastra.com</p>	Handwoven sari : Organza
	Price : Rs. 7500/-
	Occasion : Rakshabandhan
	Weave : Plain and Twill
	Raw material : Undegummed silk warp & weft
	Count of yarn : Warp: 20/22, Weft: 20/22 120/2 spun silk
	Length of sari : 5.30'
	Colour : Off base white
	Extra weft : Red, Green, spun silk and zari
	Manufactured area : Rewari Talab, Varanasi, India

d. Chowkpurana organza brocade sari

<p>Floor 2 Fashion</p> <p>An Exclusive blend of Art & Craft</p> <p>CBS</p> <p>Chowk पुरना Brocade Saree</p> <p>www.artisanatvastra.com</p>	Handwoven sari : Tissue
	Price : Rs. 7000/-
	Occasion : Marriage
	Weave : Plain and Twill
	Raw material : Mulberry silk warp & weft zari
	Count of yarn : Warp: 20/22, Weft: 20/22
	Length of sari : 5.30'
	Colour : Brownish red base
	Extra weft : Red and Green spun silk
	Manufactured area : Alaipura, Varanasi, India

e. Chowkpurana Tissue brocade sari

<p>Floor 2 Fashion</p> <p>An Exclusive blend of Art & Craft</p> <p>CBS</p> <p>Chowk पुरना Brocade Saree</p> <p>www.artisanatvastra.com</p>	Handwoven sari : Sateen
	Price : Rs. 7000/-
	Occasion : Baby shower
	Weave : Plain sateen and Twill
	Raw material : Mulberry silk warp & weft
	Count of yarn : Warp: 18/20, Weft: 20/22
	Length of sari : 5.30'
	Colour : Off base white
	Extra weft : Off white, red, yellow and spun silk
	Manufactured area : Alaipura, Varanasi, India

f. Chowkpurana sateen brocade sari

Plate 4.53: Information tag/label for Chowkpurana brocade sari of Category II



Plate 4.54: Floor to six yards 'Chowkpurana Brocade Saris' showcased at Creation 2015: Fashion show

5.6.7 Two articles were published in the news paper, The Times of India and Gujarat Samachar for generating awareness among masses (Plate 4.55 and 4.56).

THE TIMES OF INDIA, AHMEDABAD
FRIDAY, JANUARY 17, 2014

Fusion of floor art, fashion

Muslim Weavers Use Human Figures For Chowkpurana Brocade Saris Designed By MSU Student
Prashant Rupera | TNN

Vadodara: For the first time, Muslim weavers of Varanasi have used human figures in weaving the 6.5 yard saris.

Traditionally, Muslim craftsmen, who form majority of the vast handloom weaving industry of Varanasi, have avoided weaving human figures, considered forbidden in the community.

But a PhD student of M S University (MSU) convinced them to move beyond the traditional animal, floral and geometric motifs. This has created way for a new range of handloom saris—Chowkpurana brocade saris.

These saris are a unique fusion of folk art and craft — that has transferred Chowkpurana, the decorative floor art on the handloom brocade saris using the famous brocade weaving technique of Varanasi.

Chowkpurana is a religious drawing which is done to decorate the floors and walls of mud houses on festive occasions like Diwali and Holi in western Uttar Pradesh. The motifs and designs of this dying folk art are inspired from human figures, flora and fauna.

“But since Islam prohibits depiction of human figures, most of craftsmen were not ready to incorporate human figures in weaving.

However, the master weavers were very well aware that newer designs are necessary for the handloom industry to keep going. After resistance, they got convinced that they need to adopt change to reach newer markets,” says Shaleni Bajpai, who after two years of efforts will be displaying the new design saris at Parsi Agyari on Wednesday and Thursday.

A native of Agra, Bajpai, worked with eight master weavers, including Mahommad Zahir, who has received national award for his contribution in reviving the traditional Varanasi Gathua technique, to transfer the floor art into handloom weaving industry.

“Three varieties of Chowkpurana brocade saris — satin, organza and tissue — were woven in Alaipura, Madanpura and Pili-kothi areas. A weaver took around 15 to 25 days for completing one sari depending upon design configuration,” says Bajpai, who is doing her doctoral research under the guidance of professor Anjali Karolia and professor Amita Pandya, from the Department of Clothing and Textiles at Faculty of Family and Community Sciences.

“Once popular folk art — Chowkpurana — which is the traditional and indigenous wall and floor decoration art is slowly dying out as people are switching over to modern residences using newer form of interiors,” says Bajpai, whose study is aimed at providing a platform to promote and commercialize Chowkpurana folk art in urban India.

Pics: Ashwin Rajput



Shaleni Bajpai displays saris designed by her



Plate 4.55: Published article in the newspaper ‘Times of India’ on 17 January, 2014

યુનિ.ની વિદ્યાર્થીનીએ વણકરો સાથે પ્રોજેક્ટ હાથ ધર્યો બનારસની સાડીઓ પર જોવા મળશે વડોદરાની વિદ્યાર્થીનીની ડિઝાઇન્સ

વડાપ્રધાન મોદીના મતવિસ્તાર વારાણસીના વણકરો દ્વારા બનતી બનારસી સાડીઓ પર એમ.એસ.યુનિવર્સિટીની હોમસાયન્સ ફેકલ્ટીની વિદ્યાર્થીનીએ તૈયાર કરેલી ડિઝાઇન્સ જોવા મળશે.

હોમસાયન્સના કલોથિંગ એન્ડ ટેક્સટાઇલ વિભાગની વિદ્યાર્થીની શાલીની બાજપાઈએ પોતાના પીએચડીના ભાગરુપે ઉત્તરપ્રદેશની વિસરાઈ જતી ચોકપૂર્ણા આર્ટ

અને બનારસી સાડીઓના કોમ્બિનેશનો પ્રોજેક્ટ હાથ ધર્યો છે.

ચોકપૂર્ણા આર્ટ ઉત્તરપ્રદેશની એવી કલા છે જેનો ઉપયોગ ગામડાઓમાં બનતા માટીના ઘરોમાં ફ્લોર તેમજ દિવાલોને ડેકોરેટ કરવા માટે થાય છે. હજારો વર્ષથી આ કલા પરંપરાના ભાગરુપે મહિલાઓને વારસામાં મળતી આવી છે. ચોખાને પાણીમાં પલાળીને તેને લસોટવામાં આવે છે. તેનો ઉપયોગ કરીને દિવાલો પર તેમજ ફર્શ પર પેઇન્ટિંગ કરવામાં આવે છે. એક તરફ તેમને ઘરના અન્ય સભ્યો પુરાણો પર આધારીત વાર્તાઓ સંભળાવે છે ત્યારે તેના આધારે મહિલાઓ દિવાલ પર ચિત્રો દોરતી હોય છે.

જોકે હવે સિમેન્ટના વધતા જતા ઘરના ચલણ વચ્ચે ચોકપૂર્ણા આર્ટ પણ વિસરાઈ રહી છે ત્યારે શાલીનીએ ઉત્તરપ્રદેશના વિવિધ ગામડાઓની મુલાકાત લઈને વિવિધ ભીંતચિત્રોના નમૂના એકઠા કર્યા હતા. જેમાં તેને રિપાર્ટમેન્ટના બે વરિષ્ઠ અધ્યાપકો પ્રો. અમિતા પંડ્યા અને પ્રો. અંજલિ કરોલીયાએ પણ મદદ કરી હતી. આ નમૂનાના આધારે શાલીનીએ ચોકપૂર્ણા આર્ટ પર આધારીત



ગાઈડ
ડો. કરોલીયા
અને તેમના
વિદ્યાર્થીની
શાલીની

વિવિધ ડિઝાઇન્સ તૈયાર કરી હતી.

તેણે વારાણસી જઈને બનારસી સાડીઓ બનાવતા વણકરોને આ ડિઝાઇનનો ઉપયોગ કરવા માટે તૈયાર કર્યા હતા. એ પછી વણકરોએ તૈયાર કરેલી કેટલીક સાડીઓનું વડોદરા સહીતના ૪ શહેરોમાં તેણે પ્રદર્શન યોજ્યું હતું. જેની પાછળનો મુખ્ય હેતુ લોકોના ડિઝાઇન પર અભિપ્રાય મેળવવાનો હતો.

શાલીની બાજપાઈ કહે છે કે ચોકપૂર્ણા આર્ટને મેં એટલા માટે પસંદ કરી હતી કે તેમાં માનવ આકૃતિઓ જોવા મળે છે. આ આર્ટ પુરાણકથાઓ પર આધારીત છે. હું પોતે યુપીની રહેવાસી છું.

આ કલા ઉત્તરપ્રદેશમાં વિસરાઈ રહી છે. બનારસી સાડીઓ પર આ કલાનો ઉપયોગ ક્યારેય થયો નથી. વણકરોએ મેં આપેલી ડિઝાઇન્સનો ઉપયોગ કરવાની તૈયારી બતાવી છે તે મારા માટે ખુશીની વાત છે.



વણકરોને સમજાવવાનું કામ પડકારજનક હતું વારાણસીના વણકરો પહેલાં આ ડિઝાઇન્સ માટે સંમત ન હતા

શાલીનીનું કહેવું છે કે સાડીઓ પર આ ડિઝાઇન્સનો ઉપયોગ કરવા માટે વારાણસીના વણકરોને સમજાવવાનું કામ ચેલેન્જિંગ રહ્યું હતું. કારણકે આ સાડીઓ બનાવતા મોટાભાગના વણકરો મુસ્લિમ છે અને ચોકપૂર્ણા આર્ટ પર આધારિત ડિઝાઇન્સ માનવઆકૃતિ પર આધારીત રહેતી હોય છે. વણકરોએ તેમની ઈસ્લામિક માન્યતા પ્રમાણે આ ડિઝાઇન્સને હાથ લગાડવાની ના પાડી દીધી હતી. મારે તેમને સમજાવવા પડ્યા હતા કે આ ડિઝાઇન્સના કારણે સાડીને નવતર લૂક મળશે અને શક્ય છે કે આ ડિઝાઇન્સ લોકોને પસંદ આવે તો તેમને ફાયદો થાય. એ બાદ તેમને વાત ગળે ઉતરી હતી. આમ છતાં તેમણે અત્યાર સુધીમાં તેમણે આ ડિઝાઇનનો ઉપયોગ કરીને જેટલી સાડીઓ તૈયાર કરી છે તેમાં દેખાતા માનવ આકારોના ચહેરા પર આંખ નથી રાખી. આંખ નહીં રાખવાથી ચહેરો અધુરો રહે છે અને વણકરોની ધાર્મિક માન્યતા સચવાઈ જાય છે.

યુનિ.ને ડિઝાઇન્સના કોપીરાઈટ મળશે

શાલીનીએ ડિઝાઇન્સના કોપીરાઈટ લેવા માટે પણ અરજી કરી છે. કોપીરાઈટ માટે મંજૂરી આવે તે બાદ જો આ ડિઝાઇન્સનો વ્યવસાયિક ધોરણે ઉપયોગ કરવામાં આવશે તો તેનો ફાયદો યુનિવર્સિટીને મળશે. કારણકે આ કોપીરાઈટ યુનિવર્સિટીના નામે લેવા માટે કાર્યવાહી કરવામાં આવી છે.

Plate 4.56: Published article in the newspaper “Gujarat Samachar” on March 30, 2015