

Appendix-I

I,.....give my consent to participate in the survey.

Date:

Place:

Signature of the participant

“BROCADE AND CHOWKPURANA, CRAFT & ART OF UTTAR PRADESH: PROSPECTS FOR THEIR SUSTAINABILITY”

The ongoing research is a part of doctoral thesis and collected information will be used only for research work. The personal information will be kept confidential. We request you to kindly spare valuable time and facilitate in furnishing the required data of the interview schedule. A brief background of study is given below:

Present day textile tradition of India is not only the reflection of our rich past but, also caters to the modern day requirements of the common man. The global market has become so competitive that innovation is now and valuable investment in sales and marketing. The taste of consumers in terms of design, materials, and quality of fabric is changing. Uttar pradesh’s village rural women have played a major role in perpetuating the traditions of folk art. Chowkpurana is a traditional and popular art-form of villages in Uttar pradesh. It is an exclusive preserve of the women-folk who depict their memorable events in the paintings. The art practised in rural village mostly in interior part since they are not affected by transportation/communication. They are type of dwelling area build up using traditional constructional material. In the urban area lining at the peripheral urbanization they have switched over to the modern house, the mode of decoration have also changed and the chawk almost at verge of extension. There is also a need to give new dimension to brocade so that modern requirement of consumers can be achieved without broken traditional thread. Hence, the present research is undertaken as an endeavour to popularize the traditional folk paintings through ever expanding field of textile designing, specifically for the purpose of brocade weaving.

Prof. Anjali Karolia
Head & Guide

Shaleni Bajpai
Ph.D Scholar

INTERVIEW SCHEDULE FOR CHOWKPURANA RESPONDENTS

Code no.....

I. SOCIAL CONDITION:

1. Demographic details:

a. Name:

b. Age:

c. Birth place:

d. Gender: (a) Male [] (b) Female []

e. Name of town/village:

f. Locality: (a) Rural [] (b) Urban []

g. Religion:

h. Cast:

i. Mother tongue:

j. Marital status: (a) Unmarried [] (b) Married []
(c) Widower [] (d) Divorcee []

k. Mobile no.

II. EDUCATIONAL BACKGROUND

1. What is your qualification?

(a) Uneducated [] (b) Primary []
(c) Secondary [] (d) Higher secondary []
(e) Graduate [] (f) Any other (Specify) []

2. What are the qualifications of your family members?

Education	Uneducated	Primary education	Secondary education	Higher education	Graduate	Any other
Family members						

III. FAMILY COMPOSITION:

1. Type of family

(a) Joint [] (b) Extended [] (c) Nuclear []

2. Economic status:

Economic condition Relation	Age	Earning	Source

IV. LIVING CONDITION

1. Type, condition and size of the house:

Condition of house Type of house		Kachha (Cow dung)	Pakka (Cemented)	Both
Own				
Rental				

2. List of furniture in the house.

(a) Chair [] (b) Table [] (c) Bed []
(d) T.V [] (e) Radio [] (f) Any other []

3. Total no. of years you have been staying in present village.

4. Place of residence in the past.

5. Migration reasons.

V. TRANSFER OF SKILL

1. Process of acquiring (When/Where/How) the skill of Chowkpurana art?

2. Chowkpurana is practised:

(a) Solely by me [] (b) Family member assisted []
(c) Customary tradition []

3. Do you practice on commercial basis?
 (a) Yes [] (b) No []

If Yes, specify why?

5. Do you impart training to your family members?
 (a) Yes [] (b) No []

If yes, why?

7. Where do you draw Chowkpurana?
 8. What period during the year, you draw Chowkpurana?

VI. RAW MATERIAL

1. Raw materials used to draw Chowkpurana.
 2. From where do you procure this raw material?
 3. What are the steps involved in the process of Chowkpurana?
 4. Any changes occurred over the years in Chowkpurana art
 (a) Yes [] (b) No []

If yes, what?

CFA design	Traditionally	Changes over the years
1. Raw material		
2. Motif		
3. Colour		
4. Method of application/drawing		
5. Any other		

* CFA-Chowkpurana folk art

5. Are you aware of any other folk art of Uttar pradesh?
 (a) Yes [] (b) No []

If Yes, name them

6. How Chowkpurana art differ from others.

VII. Design

1. Traditional motifs & designs used in the art?

(a) Leaves & foliage [] (b) Animal []

(c) Human figure [] (d) Any other []

2. Do these design used hold any kind of significance?

(a) Yes [] (b) No []

If yes, and what?

Details	Symbolism
Designs	
Motifs	
Colours	

3. Type of colour you used for Chowkpurana.

(a) Natural [] (b) Synthetic []

4. Colours used in Chowkpurana.

(a) (b) (c) (d)

5. Any specific colour not used & why?

(a) Yes [] (b) No []

If yes, list them

6. Are there some specific colours used for certain motifs? If yes what?

Motifs	Colours

8. How long does it take to finish one design?

9. How frequently do you practice this art?

(a) Daily [] (b) Weekly []

(c) Monthly [] (d) On festival []

If festivals, list them.....

10. Motifs used in art bear relation to local culture?

11. Are you facing any problem in drawing Chowkpurana?

(a) Yes [] (b) No []

If yes, state them,

Appendix-II

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Signature of the participant

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“BROCADE AND CHOWKPURANA, CRAFT & ART OF UTTAR PRADESH: PROSPECTS FOR THEIR SUSTAINABILITY”

The ongoing research is a part of doctoral thesis, the information collected will be used only for research work. The personal information will be kept confidential. We request you to kindly spare valuable time and facilitate in furnishing the required data of the interview schedule. A brief background of study is given below:

Present day textile tradition of India is not only the reflection of our rich past but, also caters to the modern day requirements of the common man. The global market has become so competitive that innovation is now and valuable investment in sales and marketing. **The taste of consumers in terms of design, materials, and quality of fabric is changing.** Uttar pradesh’s village rural women have played a major role in perpetuating the traditions of folk art. Chowkpurana is a traditional and popular art-form of villages in Uttar pradesh. It is an exclusive preserve of the women-folk who depict their memorable events in the paintings. The art practised in rural village mostly in interior part since they are not affected by transportation/communication. They are type of dwelling area build up using traditional constructional material. In the urban area lining at the peripheral urbanization they have switched over to the modern house, the mode of decoration have also changed and the chawk almost at verge of extension. There **is also a need to give new dimension to brocade** so that modern requirement of consumers can be achieved without broken traditional thread. Hence, the present research is undertaken as an endeavour to popularize the traditional folk paintings through ever expanding field of textile designing, specifically for the purpose of brocade weaving.

Prof. Anjali Karolia
Guide & Head

Shaleni Bajpai
Ph.D Scholar

INTERVIEW SCHEDULE FOR BROCADE WEAVER

Code no.....

I. SOCIAL CONDITION:

1. Demographic details:

a. Name:

b. Age:

c. Birth place:

d. Gender: (a) Male [] (b) Female []

e. Town/Village:

f. Locality: (a) Rural [] (b) Urban []

g. Religion:

h. Caste:

i. Mother tongue:

j. Marital status: (a) Unmarried [] (b) Married []

(c) Widower [] (d) Divorcee []

k. Mobile no.

II. EDUCATIONAL BACKGROUND

1. What is your qualification?

i. (a) Uneducated [] (b) Primary [] (c) Secondary []

ii. (d) Higher secondary [] (e) Graduate [] (f) Any other (Specify) []

2. What are the qualifications of your family members?

Education Family members	Uneducated	Primary education	Secondary education	Higher education	Graduate	Any other

III. FAMILY COMPOSITION:

1. Type of family

(a) Joint [] (b) Extended [] (c) Nuclear []

2. Economic status:

Economic condition Relation	Age	Earning	Source

IV. LIVING CONDITION

1. Type, condition and size of the house:

Condition of house Type of house		Kachha (Cow dung)	Pakka (Cemented)	Both
Own				
Rental				

2. List of furniture in the house.

(a) Chair [] (b) Table [] (c) Bed []
 (d) T.V [] (e) Radio [] (f) Any other []

3. Total no. of years you have been staying in present village.

4. Place of residence in the past.

5. Migration reasons.

6. Do you have a separate shade for weaving?

(a) Yes [] (b) No []

V. CRAFT DETAILS

1. For how long have you been associated with the art of weaving?

2. How did you acquire this skill?

(a) Is it inherited? [] (b) Learnt from some other (If yes) []

If yes, from whom did you learn this craft?

(a) From other weavers [] (b) From other institution [] (c) Any other []

If institutional, give details,

Type of training	Training Agency	Duration

3. How did training enhance your business?

(a) To use new material [] (b) Innovative designs []

(c) Optimum uses of raw materials [] (d) Productivity []

(e) Newer techniques [] (f) Quality goods []

(g) Improved product value [] (h) Any other []

4. Do you take weaving assistance for completing your orders?

(a) Yes [] (b) No []

If yes, from whom?

(a) Family members [] (b) Outsourcing []

If family members, list the participation.

Weaving operation	Mode of production		
Activity	Family members	Contract basis	Job work
1. Warping			
2. Winding			
3. Weaving			
4. Dyeing			
5. Finishing			
6. Any other			

(b) If outsourcing, what is the criteria of payment?

(a) Hourly [] (b) Weekly [] (c) Monthly []

5. Do you operate independently?

(a) Yes [] (b) No []

If No, What are the agencies you work for?

(a) Co-operative society [] (b) Private agencies [] (c) Any other []

6. No. of hours/day you spent on weaving at an average.

7. Type of brocade article woven.

Name of the article	Size of the article	Time of the year

8. Changes over the years in the manufacturing of brocade.

9. According to you which period was for brocade business till date and why?

10. The marketing technique followed in past/present.

VI. COTTON YARN/SILK YARN

1. What raw materials used traditionally for brocade weaving?

2. Give details of the yarn used.

Yarn used	Thickness of yarn	TPI	Purchased from	Cost

3. Give the details of dye used for dyeing the yarn.

Dye used	Chemical name	Colour	Source	Cost/kg.

4. What are the preliminary treatments applied to cotton and silk prior to weaving?

5. Is silk yarn degummed before dyeing? If yes what is the method?

6. Is the yarn weighted? If yes what is the process?

IX. WEAVING PROCESS

- 1. Describe all the operations in the manufacturing of brocade fabric.**
- 2. How many weavers are required simultaneously on a single loom?**
- 3. Weaving techniques used?**
- 4. Are any finishes applied to the woven product?**
- 5. Do you employ any quality control measure?**

X. DESIGN MOTIFS

- 1. Do you possess any sample woven by your ancestors?**
(a) Yes [] (b) No []
If yes, how old are these samples?
- 2. Do you weave same type of work?**
(a) Yes [] (b) No []
If no, why ?
- 3. Do you create design for weaving?**
(a) Yes [] (b) No []
If No, from where do you get the designs?
How ?
- 4. How do you preserve your designs?**
- 5. Do the motifs/Design composition/Fabrics/Articles/Colour hold any significance?**

Parameters	Symbolism: Artistic/Ritualistic
Motifs	
Design composition	
Fabrics	
Articles	
Colour	

- 6. Which designs are usually used?**

Appendix-III

City code	Tick mark	Respondent no.
BRC (Vadodara)		
GZB (Ghaziabad)		
SBS (Varanasi)		
AGC (Agra)		

OPINIONNAIRE

Dear Respondent

I have undertaken a research work entitled “Brocade and Chowkpurana, Craft & Art of Uttar Pradesh: Prospects for Their Sustainability” under the guidance of Prof. Anjali Karolia, in partial fulfilment of the requirement of Degree of Philosophy. One of the objective of the study is “To analyze the market acceptability of Chowkpurana Brocade Saris” Therefore keeping this in mind the preference schedule is prepared for the evaluation of the Chowkpurana Brocade sari, having two section A and B. As a consumer your contribution is essential for rationalization of the study so I need your valuable suggestions, inputs and co-operation for fulfilling the objective

Thanking you in anticipation.

Ms. Shaleni Bajpai

Ph.D. Scholar

Department of Clothing and Textile

Faculty of Family and Community Sciences

The Maharaja Sayajirao University of Baroda

Vadodara, Gujarat

OPERATIONAL DEFINITIONS.

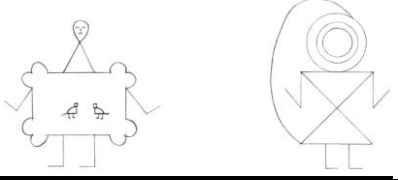
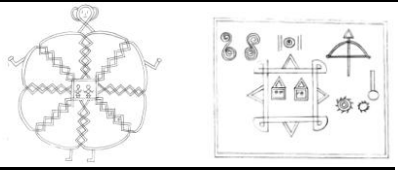
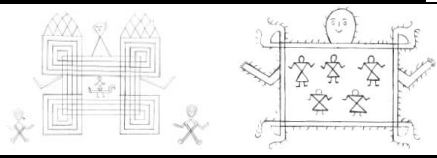
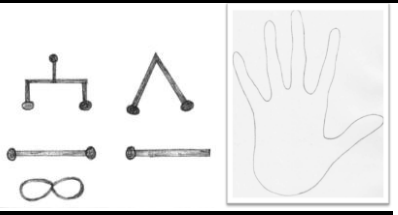
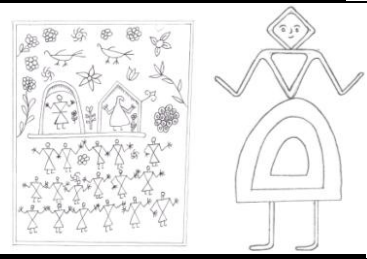
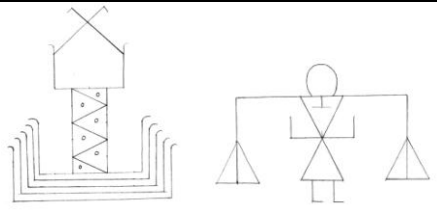
- 1.
2. **Brocade:** A fabric in which an extra set of yarns are introduced in the basic structure through various techniques to create pattern on handloom.
- 1.a **Phekwa Technique:** An additional shuttle of weft yarn is required for weaving the design.
- 1.b **Karua Technique:** Ten to twenty extra bobbin of weft yarn required for weaving the particular design.
- 1.c **Handloom:** An equipment made of a wooden frame for making a fabric by interlacing at least two set of yarns .
2. **Chowkpurana:** It is a folk art usually done by rural women on wall and doors of mud houses during various festivals, Ritual ceremony and Social function.
- 2.a **Folk art:** widely known spontaneous expression of the people, retaining the past experience of the community by bold symbolic and elemental forms.
- 2.b **Ritual ceremony:** Symbolic pattern of deity is drawn on various traditional occasion e.g. Diwali, Holi, Ahoi Aathe, Nag Panchami.
- 2.c **Social function:** Community/Society celebrates cheerful moments and meet at one place to exchange their pleasure e.g. Marriage, Birthday.
3. **Organza fabric:** Undegummed warp and weft silk yarn is used for manufacturing a fabric.
4. **Tissue fabric:** Zari thread is used in warp side/weft side of fabric
5. **Satin/atlas fabric:** Made with pure or mixed silk yarn, can be recognized by its smooth and shiny top surface.

CONCEPT OF THE STUDY

Chowkpurana folk art of Uttar Pradesh is a floor and wall art which is done on various rituals and social functions to decorate the mud houses but today with people being shifted to modern houses and changed mode of decoration. In this study an attempt is made to get fusion of art (Chowkpurana) and craft (Brocade) for preservation of our valuable heritage as today's society faces a transition period from contemporary to modern. The old generation bears the traditional values where as the younger generation longs for modern life style therefore the researcher felt the need to pursue study in area of textile designing, transforming Chowkpurana folk art motifs into Brocade weaving. The endeavour besides reviving traditional Chowkpurana motifs will create newer textile designs for weaving. The handloom Brocade sari has been woven from Chowkpurana folk art in two categories as:

1. Ritual ceremony and
2. Social function.

Following motifs selected for weaving are given below:

Category: 1 Ritual ceremony	Ahoi Astmi	
	Devthan	
	Diwali	
Category: 2 Social functions	Baby shower	
	Marriage	
	Rakshabandhan	

RESPONDENT'S PROFILE:

(A)

1. Demographic data

a. Name

b. Age

c. Gender Male [] Female []

d. Locality

e. Name of town

Educational Qualification:

Occupational Status: Service [] Business [] Home maker []

Family's monthly income:

Rs. 25,000 below

Rs. 25,000-50,000 Rs.

Rs.50,001-1,00,000

Rs. 1,00,001- 1,25 000

Rs. 1, 25 000 -5,00,000

Rs. 5,00,000 and above

1. Do you know any folk art of India? Please state: 1=Yes and 2 = No, []

2. Have you ever heard about Chowkpurana folk art? Please state: 1=Yes and 2 = No, []

3. Are you aware of Varanasi Handloom? Please state: 1=Yes and 2 = No, []

5. Do you like to wear Saris as?

1. Casual wear ()

2. Formal wear ()

3. Both ()

6. Does your collection have Banarasi handloom silk Saris?

Yes/No

If yes, during which occasion do you usually wear these Saris?

Sr. No.	Occasions	Tick mark
1.	Party wear	
2.	Professional wear	
3.	Ritual wear/Social functions	
4.	All Occasions	

B. The research scholar has made an attempt to weave saris incorporating Chowkpurana folk art motifs through Brocade techniques for the first time and request you to kindly give your opinion about the newly designed Chowkpurana Brocade Saris.

1. Do you think there is a need of innovative designs for Varanasi handloom Brocade? Please state: 1=Yes and 2 = No, []

2. Did you find the concept of designing displayed Chowkpurana Brocade sari innovative with reference to category given below? Please rank highly appealing = 3, Appealing =2, Not appealing =1,

Category	Designed Saris	Festivals	Variety	Highly appealing	Appealing	Not appealing
1 (Ritual occasion)	Design A	Ahoi Astmi	Organza			
	Design B	Diwali	Sateen			
	Design C	Devthan	Tissue			
Category: 2 (Social function)	Design A	Rakshabandhan	Organza			
	Design B	Baby shower	Sateen			
	Design C	Marriage	Tissue			

4. Have you come across such sari design earlier? Please state: 1=Yes and 2 = No, []

5. If yes, then what are the products that you have seen?

Sr. no.	Products


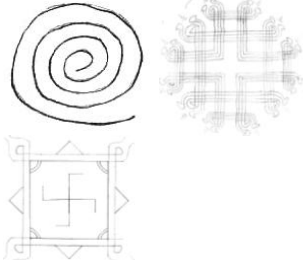
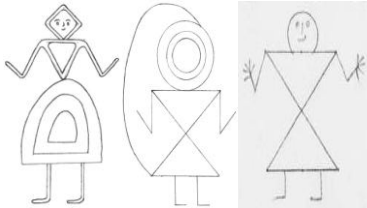

**6. Please give your opinions for the below listed statements.
Please rank: Excellent = 3, Good =2, Average =1,**

Sr. no.	Rating	Excellent	Good	Average
	Statement			
1.	The placement of motifs for a sari are appropriate			
2.	The woven motif can be distinguished from the background			
3.	The extra weft technique adopted is effective in weaving of Chowkpurana motifs.			
4.	The textural characteristics of yarn in the motifs are visible.			

7. Which placement of Chowkpurana motifs used in displayed Chowkpurana Brocade Saris you like the most?
Please rank: Excellent = 3, Good =2, Average =1,

	Designed Saris	Festivals	Variety	Placement of the motifs	Colour	Excellent	Good	Average
Category 1 (Ritual ceremony)	Design A	Ahoi Astmi	Organza	Border and Pallav	Base off white & extra weft red, yellow			
	Design B	Diwali	Sateen	Border, Pallav and ground	Base off white & extra weft red, yellow			
	Design C	Devthan	Tissue	Border, Pallav and Pleats	Base off white & extra weft zari			
Category 2 (Social function)	Design A	Rakshabandhan	Organza	Border, Pallav and ground	Base off white & extra weft red, yellow			
	Design B	Baby shower	Sateen	Border, Pallav and Pleats	Base off white & extra weft red, yellow			
	Design C	Marriage	Tissue	Border and Pallav	Base onion color & extra weft zari			

8. How do you rate the overall artistic motifs of the Chowkpurana Brocade Saris?
Please rank: Excellent = 3, Good =2, Average =1,

Sr. No.	Responses Design	Motifs	Excellent	Good	Average
1.	Animal motif				
2.	Geometric motif				
3.	Human figure				
4.	Human figure parts				

9. In your opinion the colour combination of the yarns used in displayed Chowkpurana Brocade Saris is appropriate?
Please rank highly appealing = 3, Appealing =2, Not appealing =1,

Category 1	Designed Saris	Festivals	Variety	Highly suitable	Suitable	Not Suitable
Ritual ceremony	Design A	Ahoi Astmi	Organza			
	Design B	Diwali	Sateen			
	Design C	Devthan	Tissue			
Category 2 Social function	Design A	Rakshabandhan	Organza			
	Design B	Baby shower	Sateen			
	Design C	Marriage	Tissue			

10. Do you think displayed Chowkpurana Brocade Saris would be accepted by the customers? Please state: 1=Yes and 2 = No, []

11. How would you rate the overall aesthetic appeal of the displayed Chowkpurana Brocade sari? Strongly agree= 5, Agree =4, Neutral=3, Disagree=2, Strongly Disagree=1

Category 1	Designed Saris	Festivals	Variety	Strongly agree	Agree	Neutral	Disagree	Strongly Disagree
Ritual ceremony	Design A	Ahoi Astmi	Organza					
	Design B	Diwali	Sateen					
	Design C	Devthan	Tissue					
Category: 2 Social function	Design A	Rakshabandhan	Organza					
	Design B	Baby shower	Sateen					
	Design C	Marriage	Tissue					

12. Which of these Chowkpurana Brocade saris do you prefer the most? Please rank 1 to 6.

Category 1	Designed Saris	Festivals	Variety	Rank
Ritual ceremony	Design RA	Ahoi Astmi	Organza	
	Design RB	Diwali	Sateen	
	Design RC	Devthan	Tissue	
Category: 2 Social function	Design RA	Rakshabandhan	Organza	
	Design RB	Baby shower	Sateen	
	Design RC	Marriage	Tissue	

13. According to you, is the price reasonable of displayed Chowkpurana Brocade sari in relation to the value of the traditional Chowkpurana art & Brocade craft?

Sr. No.	Reasonable price	Tick mark
1.	Very reasonable	
2.	Reasonable	
3.	Reasonable for few	
4.	Not at all	
5.	Can't say	

14. **Would you like a Chowkpurana Brocade fabric for salwar kameez/dupatta?**
Please state 1=Yes and 2 = No, []
15. **Are you ready to pay price quoted here for conventional craft with traditional motifs of Chowkpurana art?** Please state 1=Yes and 2 = No, []
15. **As a consumer does the symbolic meaning of the displayed designs hold any significance for you?** Please state 1=Yes and 2 = No, []
16. **Would you avoid purchasing particular designs due to the symbolic meaning attached to it?** Please state 1=Yes and 2 = No, []
17. **Do you think such an endeavour will help to preserve Chowkpurana folk art through Brocade technique?** Please state 1=Yes and 2 = No, []
18. **The concept of Chowkpurana motifs used in the displayed Chowkpurana Brocade Saris is novel and innovative.**

Sr. No.	Novel and innovative design	Rank
1.	Strongly agree	
2.	Agree	
3.	Neutral	
4.	Disagree	
5.	Strongly Disagree	

If you agree,

19. **You have preferred Chowkpurana Brocade sari because of:**

Sr. no.		Yes	No
1.	Its symbolism		
2.	Its aesthetic appeal		

20. **Give your over all opinion about the newly designed Chowkpurana Brocade sari.**

1. Poor () 2. Average () 3. Fair ()
4. Good () 5. Excellent ()

Comments:

Opinion of the respondents towards various statements related to acceptance of *Chowkpurana* Brocade Saris

N= 500

Sr. no.	statements	Total male (n =55)		Total female (n =445)		Agra (48)				Vadodara (267)				Varanasi (130)				Ghaziabad (55)			
						M (n =9)		F (n =39)		M (n = 17)		F (n = 250)		M (n = 22)		F (n = 108)		M (n =7)		F(n =48)	
		y	n	y	n	y	n	y	n	y	n	y	n	y	n	y	n	y	n	y	n
1.	Do you think there is a need of innovative designs for Varanasi handloom brocade?	33 (60)	22 (40)	358 (80.44)	87 (19.55)	7 (77.77)	2 (22.22)	38 (97.43)	1 (2.54)	8 (47.05)	9 (52.94)	189 (75.6)	61 (24.4)	13 (59.09)	9 (40.90)	93 (86.11)	15 (13.89)	5 (71.42)	2 (28.57)	38 (79.16)	10 (20.83)
2.	Do you think Chowkpurana brocade sari would be accepted by mass	37 (67.27)	18 (32.72)	397 (89.21)	48 (10.78)	6 (66.66)	3 (33.33)	34 (89.74)	5 (12.82)	11 (64.70)	6 (35.29)	225 (90)	25 (10)	15 (68.18)	7 (31.81)	96 (88.89)	12 (11.11)	5 (71.42)	2 (28.57)	42 (87.5)	6 (12.5)
3.	Are you ready to pay high price for conventional craft with traditional motifs of Chowkpurana folk art?	37 (67.27)	18 (32.72)	405 (91.01)	40 (8.98)	5 (55.55)	4 (44.44)	36 (92.30)	3 (7.69)	13 (76.47)	4 (23.52)	235 (94)	15 (6)	16 (72.72)	6 (27.27)	95 (87.96)	13 (12.03)	3 (42.85)	4 (57.14)	39 (81.25)	9 (18.75)
4.	As a consumer does the symbolic meaning of the displayed designs hold any significance for you?	22 (40)	33 (60)	276 (62.02)	169 (37.97)	3 (33.33)	6 (66.7)	28 (71.79)	11 (28.20)	9 (52.94)	8 (47.05)	199 (79.6)	51 (20.4)	8 (36.36)	14 (63.63)	14 (12.97)	94 (87.03)	2 (28.57)	5 (71.42)	35 (72.91)	13 (27.08)
5.	Would you avoid purchasing particular designs due to the symbolic meaning attached to it?	17 (30.90)	38 (69.09)	62 (13.93)	383 (86.06)	2 (22.22)	7 (77.77)	4 (10.25)	35 (89.74)	6 (35.29)	11 (64.70)	34 (13.6)	216 (86.4)	8 (36.36)	14 (63.63)	17 (15.74)	91 (84.25)	1 (14.08)	6 (85.71)	7 (14.58)	41 (85.41)
6.	Do you think such an endeavour will help to preserves Chowkpurana folk art through brocade technique?	34 (61.81)	21 (38.18)	352 (79.10)	93 (20.89)	7 (77.77)	2 (22.22)	32 (82.05)	7 (17.94)	9 (52.94)	8 (47.05)	194 (77.6)	56 (22.4)	13 (59.09)	9 (40.90)	93 (86.11)	15 (13.89)	5 (71.42)	2 (28.57)	33 (68.75)	15 (31.25)

૧૬ ગુજરાત સમાચાર (વડોદરા આવૃત્તિ)



ફેશન શો : હોમ સાયન્સ ફેકલ્ટીના ક્લોથીંગ એન્ડ ટેક્સ્ટાઇલ ડિપાર્ટમેન્ટની વિદ્યાર્થીનીઓએ ફેશન - ૨૦૧૫ અંતર્ગત ફેશન શોનું આયોજન રવિવારની સંધ્યાએ જ્યોતિ ગાર્ડન ખાતે કર્યું હતું.

Press coverage of fashion show