

## LIST OF TABLES

<b>Table No.</b>	<b>Title</b>	<b>Page No.</b>
<b>3.1</b>	Selected Categories	87
<b>3.2</b>	Various placements of Chowkpurana motifs for brocade saris	91
<b>3.3</b>	Three point scale	100
<b>3.4</b>	Five point scale	100
<b>3.5</b>	Rank given for Chowkpurana brocade sari	100
<b>4.1</b>	Age of the respondents	111
<b>4.2</b>	Marital status of the respondents	112
<b>4.3</b>	Caste of the respondents	113
<b>4.4</b>	Educational qualification of the respondents	114
<b>4.5</b>	Educational of the family members of the respondents	114
<b>4.6</b>	Assets of the respondents	119
<b>4.7</b>	Respondents according to used basic themes in Chowkpurana and motifs hold any significance	133
<b>4.8</b>	Respondents taking assistance from family members in completion the orders	167
<b>4.9</b>	Changes over the years and best periods of handloom	172
<b>4.10</b>	Marketing technique of the products	175
<b>4.11</b>	Detail of existing raw material of Varanasi handloom brocade	177
<b>4.12</b>	Type and cost of loom	180
<b>4.13</b>	Technique of brocade weaving in Varanasi	190
<b>4.14</b>	Selected Placement of Chowkpurana motifs for weaving of brocade saris	204
<b>4.15</b>	Detail of manufacturing handloom Chowkpurana brocade sari	205
<b>4.16</b>	Weaving specification of Ahoi Astmi brocade sari	207
<b>4.17</b>	Weaving specification of Diwali brocade sari	211

<b>4.18</b>	Weaving specification of Devthan brocade sari	216
<b>4.19</b>	Weaving specification of Rakshabandhan brocade sari	220
<b>4.20</b>	Weaving specification of Baby shower brocade sari	225
<b>4.21</b>	Weaving specification of Marriage brocade sari	229
<b>4.22</b>	Types of saris woven with respective of their varieties	232
<b>4.23</b>	Weaving specification of brocade fabric	234
<b>4.24</b>	Cost of handloom sari in Varanasi	236
<b>4.25</b>	Selected respondents from various cities	238
<b>4.26</b>	Design code of Chowkpurana Brocade Saris for assessment	254
<b>4.27</b>	Opinion of the respondents according to various cities towards concept of designing	264
<b>4.28</b>	Opinion of the respondents adopted extra weft techniques, textural characteristics of yarn and placement of motifs for weaving of Chowkpurana brocade saris	267
<b>4.29</b>	Opinion of the respondents to the placement of motifs over the saris	269
<b>4.30</b>	Opinion of the respondents over the artistic motif of Chowkpurana floor art	271
<b>4.31</b>	Opinion of the respondents related to colour combination of Chowkpurana brocade saris	274
<b>4.32</b>	Opinion of the respondents towards over all aesthetic appeal of Chowkpurana brocade saris	276
<b>4.33</b>	Rank given by the total male respondents	278
<b>4.34</b>	Rank given by the total female respondents	278
<b>4.35</b>	Rank given by male respondents of Agra city	279
<b>4.36</b>	Rank given by female respondents of Agra city	279
<b>4.37</b>	Rank given by male respondents of Vadodara city	280
<b>4.38</b>	Rank given by female respondents of Vadodara city	280
<b>4.39</b>	Rank given by male respondents of Varanasi city	281
<b>4.40</b>	Rank given by female respondents of Varanasi city	281

<b>4.41</b>	Rank given by male respondents of Ghaziabad city	282
<b>4.42</b>	Rank given by female respondents of Ghaziabad city	282
<b>4.43</b>	Association between the opinion of both genders of various cities	289
<b>5.1</b>	Selected placement of <i>Chowkpurana</i> motifs for weaving of brocade saris	306
<b>5.2</b>	Selected variety and placement of <i>Chowkpurana</i> brocade sari	314
<b>5.3</b>	Distribution of respondents according to places	314
<b>5.4</b>	Opinion of the respondents according to given rank to <i>Chowkpurana</i> brocade saris	316

## LIST OF GRAPHS

<b>Graph No.</b>	<b>Title</b>	<b>Page No.</b>
<b>4.1</b>	Family composition of the respondents	115
<b>4.2</b>	Dwelling type of the respondents	116
<b>4.3</b>	Occupation of the respondents	120
<b>4.4</b>	Annual income of the respondents	121
<b>4.5</b>	Reasons of migration among the respondents	122
<b>4.6</b>	Transferring of skill	123
<b>4.7</b>	Practising Chowkpurana folk art on commercial basis	124
<b>4.8</b>	Imparting training to family members	125
<b>4.9</b>	Following traditional/modern process of Chowkpurana folk art	129
<b>4.10</b>	Changes in Chowkpurana folk art throughout time	130
<b>4.11</b>	Conventional colours of Chowkpurana folk art	131
<b>4.12</b>	Time required for completion the drawing of Chowkpurana folk art	132
<b>4.13</b>	Age of the respondents	151
<b>4.14</b>	Gender of the respondents	152
<b>4.15</b>	Residing area of the weavers	153
<b>4.16</b>	Religion of the weavers	155
<b>4.17</b>	Caste of the weavers	156
<b>4.18</b>	Language of the weavers	157
<b>4.19</b>	Marital status of the weavers	158
<b>4.20</b>	Educational status of the respondents	159
<b>4.21</b>	Family composition of the respondents	159
<b>4.22</b>	Distribution of the respondents according to the type of home	160
<b>4.23</b>	Distribution of the respondents according to their assets	162
<b>4.24</b>	Annual income of the respondents	163
<b>4.25</b>	Reason for the migration	165
<b>4.26</b>	Association with the craft	166
<b>4.27</b>	Distribution of the respondents regarding the time spend on weaving	169

<b>4.28</b>	Brocade articles produced by the weavers	170
<b>4.29</b>	Satisfaction from the tool for weaving	193
<b>4.30</b>	Possess any ancestral woven sample	193
<b>4.31</b>	Response regarding the creation of designs for handloom	195
<b>4.32</b>	Weaving of earlier designs/motifs	196
<b>4.33</b>	Problem faced by the respondents regarding brocade weaving	197
<b>4.34</b>	Age of the respondents	245
<b>4.35</b>	Qualification of the respondents	246
<b>4.36</b>	Occupation of the respondents	247
<b>4.37</b>	Monthly income of the respondents	248
<b>4.38</b>	Awareness of folk art	249
<b>4.39</b>	Awareness of Chowkpurana folk art	250
<b>4.40</b>	Preference for clothing as a formal wear	252
<b>4.41</b>	Possession of brocade sari	253
<b>4.42</b>	Opinion of the respondents regarding their acquaintance of Chowkpurana design over the fabric	265
<b>4.43</b>	Opinion of the respondents regarding the displayed price of saris in relation to the value of the traditional Chowkpurana folk art and brocade craft	283
<b>4.44</b>	Opinion of the respondents over the concept of Chowkpurana motif use in Chowkpurana brocade sari	290
<b>4.45</b>	Opinion of the respondents regarding their choice of Chowkpurana brocade saris	291
<b>4.46</b>	Opinion of the respondents towards the overall view of newly designed Chowkpurana brocade saris	292

## LIST OF FIGURE

<b>Figure No.</b>	<b>Title</b>	<b>Page No.</b>
<b>1.1</b>	Difference between art and craft	5
<b>2.1</b>	Methodological model folklore	19
<b>2.2</b>	A few rangoli designs	20
<b>2.3</b>	Floor art motifs	25
<b>2.4</b>	Swastika	26
<b>2.5</b>	Om	26
<b>2.6</b>	Peacock's feather	27
<b>2.7</b>	Floor art narrating stories	28
<b>2.8</b>	Varanasi district map	29
<b>2.9</b>	Handloom products value chain	37
<b>2.10</b>	Lacing of punch card	39
<b>2.11</b>	Warping preparation on loom	40
<b>2.12</b>	Traditional Banaras brocade motifs (Buta and Buti)	48
<b>2.13</b>	Traditional Banaras brocade bel	48
<b>2.14</b>	Dimensions of the five type of saris	50
<b>2.15</b>	Draping style of <i>Seedha</i> Palla sari	51
<b>2.16</b>	Draping style of <i>Ulta</i> Palla sari	51
<b>3.1</b>	Conceptual framework of the study	76
<b>3.2</b>	Research Design	78
<b>3.3</b>	Locale for data collection (Varanasi brocade)	82
<b>3.4</b>	Locale for data collection (Chowkpurana folk art)	84
<b>3.5</b>	Various motifs of ritual occasion	88
<b>3.6</b>	Various motifs of social function	89
<b>3.7</b>	Layout of Ahoi Astmi brocade saris	92
<b>3.8</b>	Layout of Diwali brocade saris	93
<b>3.9</b>	Layout of Devthan brocade saris	94
<b>3.10</b>	Layout of Rakshabandhan brocade saris	95
<b>3.11</b>	Layout of Baby shower brocade saris	96

<b>3.12</b>	Layout of Marriage brocade saris	97
<b>4.1</b>	Human Figure	137
<b>4.2</b>	Snake drawn on Nag panchami	140
<b>4.3</b>	Hoi mata	141
<b>4.4</b>	Karwachaudth	141
<b>4.5</b>	Rakshabandhan motifs known as ‘Sona’	142
<b>4.6</b>	Diwali motif	142
<b>4.7</b>	Only baniya caste drew it on diwali	143
<b>4.8</b>	Holika mata	143
<b>4.9</b>	Devthan God	144
<b>4.10</b>	Vishnu ji foot drawn on Devthan	144
<b>4.11</b>	Sister drawn in courtyard on Bhaiyaduj	144
<b>4.12</b>	Dhol, manjira drawn on baby shower	145
<b>4.13</b>	Barat drawn by rural women	145
<b>4.14</b>	Chowk draw on courtyard for decorate the house	145
<b>4.15</b>	Sakat drawn on wall by rural women	146
<b>4.16</b>	Layout of handloom jacquard	186
<b>4.17</b>	Division of Indian sari	204
<b>4.18</b>	Ahoi Astmi motif drawn on wall	206
<b>4.19</b>	Selected Ahoi Astmi motif	206
<b>4.20</b>	Selected layout of Ahoi Astmi brocade sari for weaving	206
<b>4.21</b>	Prepared graph of Ahoi Astmi motif for punch card cutting	208
<b>4.22</b>	Bania caste practise it on diwali	210
<b>4.23</b>	Selected layout of diwali brocade sari for weaving	210
<b>4.24</b>	Prepared graph of Diwali motif for punch card cutting	212
<b>4.25</b>	Selected Devthan motif	215
<b>4.26</b>	Selected layout of Devthan brocade sari for weaving	215
<b>4.27</b>	Prepared graph of Devthan for punch card cutting	217
<b>4.28</b>	Selected Rakshabandhan motif	219
<b>4.29</b>	Selected layout of Rakshabandhan brocade sari for weaving	219
<b>4.30</b>	Prepared graph of Rakshabandhan for punch card cutting	221
<b>4.31</b>	Selected Baby shower motif	224

<b>4.32</b>	Selected layout of Baby shower brocade sari for weaving	224
<b>4.33</b>	Prepared graph of Baby shower for punch card cutting	226
<b>4.34</b>	Selected Marriage motif	228
<b>4.35</b>	Selected layout of Marriage brocade sari for weaving	228
<b>4.36</b>	Prepared graph of Marriage for punch card cutting	230
<b>4.37</b>	Devthan motif was selected for producing fabric	233
<b>4.38</b>	Graph for punch card cutting	233



## LIST OF PLATES

Plate No.	Title	Page No.
2.1	Map of Uttar Pradesh	18
2.2	Preparation of warp yarns	34
2.3	Cutting punch card from machine	39
2.4	Pit loom	42
3.1	Map of Varanasi	79
3.2	Researcher conducting an interview with one of the master weavers	81
3.3	Uttar Pradesh map	83
4.1	Floor artisan	
4.2	Floor artist's habitat (Kachha house)	117
4.3	Floor artist's habitat (Pakka house)	118
4.4	Process of drawing Chowkpurana folk art	127
4.5	Process of drawing Chowkpurana folk art	128
4.6	Ritualistic motifs of Chowkpurana on wall and floor of mud and cemented houses	135
4.7	Decorative motifs of <i>Chowkpurana</i> on wall and floor of mud and cemented houses	136
4.8	Varanasi city at glance	154
4.9	Dwelling area of the weavers	161
4.10	Weavers working on handloom and power loom	164
4.11	Contribution of women and children in pre and post activities of weaving	168
4.12	Shikargrah bedcovers manufactured by designer Shribhas Supkar	173
4.13	Few contemporary designs of brocade in synthetic material	174
4.14	Raw materials of brocade	178
4.15	Traditional designer	181
4.16	Professional designer	181

<b>4.17</b>	Shade card of yarn	182
<b>4.18</b>	Collection of various designs of professional and traditional designs	183
<b>4.19</b>	Preparation of punch card	184
<b>4.20</b>	Jacquard instrument	187
<b>4.21</b>	Naksha without the jacquard machine	188
<b>4.22</b>	Handloom weaving with the help of jacquard mechanism	189
<b>4.23</b>	Manufacturing of brocade from <i>Karua</i> and <i>Phekwa</i> Technique	191
<b>4.24</b>	Sample of Phekwa and Karua technique	192
<b>4.25</b>	Traditional brocade fabric approx 50 years old	194
<b>4.26</b>	Ahoi Astmi brocade sari in Organza variety	209
<b>4.27</b>	Process of manufacturing diwali brocade sari	213
<b>4.28</b>	Diwali brocade sari in sateen variety	214
<b>4.29</b>	Devthan brocade sari in tissue variety	218
<b>4.30</b>	Master weavers and designer discussing the manufacturing process of Chowkpurana brocade saris	222
<b>4.31</b>	Rakshabandhan brocade sari in organza variety	223
<b>4.32</b>	Baby shower brocade sari in organza variety	227
<b>4.33</b>	Marriage brocade sari in tissue variety	231
<b>4.34</b>	Brocade fabric in organza variety	235
<b>4.35</b>	Prepared invitation for exhibition	239
<b>4.36</b>	Chowkpurana brocade sari displayed at the venue	240
<b>4.37</b>	Respondents giving their opinion of Vadodara city	241
<b>4.38</b>	Master weavers of Varanasi giving their opinion	242
<b>4.39</b>	Respondents of Ghaziabad city	243
<b>4.40</b>	Floor artist giving their opinion	244
<b>4.41</b>	Design RD-A, Ahoi Astmi, Organza Chowkpurana brocade sari	256
<b>4.42</b>	Design RD-B, Diwali, Sateen Chowkpurana brocade sari	257
<b>4.43</b>	Design RD-C, Devthan, Tissue Chowkpurana brocade sari	258
<b>4.44</b>	Design SD-A, Rakshabandhan, Organza Chowkpurana brocade sari	259
<b>4.45</b>	Design SD-B, Diwali, Baby shower Chowkpurana brocade sari	260

<b>4.46</b>	Design SD-C, Marriage, Chowkpurana brocade sari	261
<b>4.47</b>	Organza Chowkpurana brocade fabric	262
<b>4.48</b>	Developed brand for Chowkpurana brocade sari	293
<b>4.49</b>	Developed logo for Chowkpurana brocade sari	293
<b>4.50</b>	Developed poster	294
<b>4.51</b>	Developed website	295
<b>4.52</b>	Information tag/label for Chowkpurana brocade sari of category I	297
<b>4.53</b>	Information tag/label for Chowkpurana brocade sari of category II	298
<b>4.54</b>	Floor to six yards ‘Chowkpurana Brocade Saris’ showcased at Creation 2015: Fashion show	299
<b>4.55</b>	Published article in the newspaper ‘Time of India’	300
<b>4.56</b>	Published article in the newspaper ‘Gujarat Samachar’	301