

CHAPTER I

INTRODUCTION

“Creating a better future, requires creativity in the present.”

— Matthew Goldfinger

Sustainable development has been the point of endless discussions over recent years both internationally and locally (**Greyling, 2003**). The culture of India has grown over more than 5000 years, absorbing ideas and values from other civilizations and people, modifying it in order to suit the needs of the times but always retaining the unbroken thread of its own tradition. Her roots are so deeply embedded in the soil of history that the people are not easily swayed by every passing sociological or political fashion of the time. It is layers and layers of what has been contributed by mankind over a period of time and this particular pyramid does not end in a small peak but continues to grow like a pillar. Our intangible heritage includes folklore and crafts which has indigenous knowledge systems and historical memories of thousands of years (**K. Satchidanandan and Cour, 2010**).

Folk arts and crafts of India are an integral part of our life. They are closely intermingled with our everyday life in terms of objects which we use at home, in our ceremonies and rituals and also serve as a self expression (**Dhamija, 2002**). Ancient Indian art reveals the innate artistic taste of masses and their desire to combine beauty with utility. The rural floor art of India bears distinctive colourful designs which are interwoven with religious and mystical motifs and is the golden key to understand the life and interests of the rural masses of the country (**Joshi, 1976**). Uttar Pradesh has a dynamic potential for keeping safe our years back heritage art and craft.

Rural women of Uttar Pradesh's village 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. Now a days the interiors of houses have been changed as well as the people have shifted to cemented house thus *Chowkpurana* has almost diminished. The craft of Uttar Pradesh occupies a significant position in its

economy, especially for employment and export (Moroe, 1956). 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 a valuable investment in sales and marketing. **The taste of consumers in terms of design, materials, and quality of fabric is changing.** Design has become something not only being related with the product, but rather being relevant with various meanings and symbols that surround the product (Bahar, 2004).

1.1.a Folk art

Folklore has multi-dimensional layers of cultural connectivity, historical implications, patterns of mythology and an important role in contemporary popular culture in today's post-modern world. It reflects the vitality of living, the patterns of memory and philosophy of life besides an extensive visual and geometric vocabulary. When we talk about folklore and folk festivals, the most important thing that comes to our mind is that we really do not have enough respect for the persons who have preserved folklore for us. The respect, which is due to these people, this respect which really should be built into culture, is missing in our own thoughts (Goswami, 2010). The genesis of all cultures is in the oral tradition which has been responsible for passing on, from generation to generation, the pristine grandeur and haunting fascination of memories, narrated in our folklore. It is the culture of the folk: Tribals, Adivasis, and the common masses. The civilization is still living, thriving in the mud-huts of villages, in the fields of the farmers, in the forests which are the dwellings of the Adivasis and the Tribals (K. Satchidanandan and Cour, 2010).

Chattopadhyay, (1975) stated that rock painting in caves is the earliest specimens reflecting tradition of painting on various objects particularly the floors, walls and intimate objects of everyday. Some of the most famous floor arts of India are the *Poklam* from the state of Kerala, *Alpana* from Bengal, *Ossa* from Orissa, *Alpana* from Almora (Grehwal), *Kolam* from Tamil nadu, *Muggu* from Andhra Pradesh, *Rangvalli* from Maharashtra, *Madhubani* from Bihar, *Madna* from Rajasthan and *Chowkpurana* of Uttar pradesh (<http://www.best-rangoli-designs>). *Chowkpurana*, an exclusive preserve of the women folk depicting the memories of past events through designs and styles have given expressions to their own ideas and concepts on aesthetic values. The major features of this folk art are spiral and curvilinear lines, vines and tendrils, round

figured women, deities, crescent moons and the sun. In Indian art, the wealth of symbols is immense, but an adequate interpretation of the same is not available. For instance, the *Chowkpurana* designs were practised in most rural houses of the village and art was done over a coating of cow dung on the floor. If the floor is not made with mud but with some other materials like stone, cement or tile it is first cleaned with water and then the painting is done.

Floor paintings appear so beautiful and enchanting decoration at the entrance of a house that the art is aesthetically pleasing to those who live in it. The artist is at liberty to paint any form or design which appeals to her, in an attempt to divest life of all its drabness and monotony and making living happier and the surroundings more pleasing. Basically it is valued by people in villages for its religious significance. Though art of floor painting is diminishing day by day in urban cities, it still continues to remain attraction for rural masses. Historically floor cultures are richer in societies which have low levels of literacy and consequently much greater bonding in group life. It is a known feature of social transformation that education tends to give individuals an increasing sense of their “own identity”, their way of apprehending the world and finding a place in society. A measure of distancing from the floor is always a feature of education and modernization. There is a minute difference between the floor art and paintings. Floor painting has to do with domestic traditional material (wheat flour, rice, flowers and kumkum) through fingers on wall and floors whereas paintings are done by commercially available colours through various types of brush on canvas.

1.1.b Craft

The world of craft is as valuable as that of the world of science, philosophy or ethics; it reflects the state of human society through an individual. Craft in India is more of a system than a product where aesthetic and function have been an integral part of utility. Creation of any craft never takes place in isolation. It is part of a dense matrix of religious, cultural and social beliefs of historical factors of a body of norms and values (**Shali, 1988**). The crafts sector in India historically has undergone a process of natural evolution. Crafts are an integral part of the Indian lifestyle, and constitute a timeless facet of the rich cultural heritage of India. The intrinsic strength of the crafts sector is that it grows from a tradition of indigenous creativity and is interwoven within the fabric of the society (**Dutta, 2008**). The connection between craft and

sustainability in the economic context of any local craftspeople is rather complex. On the surface, as craft skill can be transferred easily from one generation to another. Craft activities should be a way of easily generating productivity. The economic policy to each country drives the direction for its craft sector (**Serewiwattana and Padgett, 2013**).

The 35 states and union territories sprawled across the country have their own distinct cultural and traditional identities displayed through various forms of art (**Moroe, 1956**). Though it employs the largest number of people, the handloom sector is considered a sunset industry and there is an air of inevitability given the relentless march of mechanization, modernization and sophistication. Still, there are many advocates of handloom for reasons including ideology, philosophy, sheer love for handloom products and economic arguments. However, irrespective of the policies, projects and aspirations arising out of various quarters, the handloom sector is undergoing changes that are impacting the livelihoods of handloom weavers (**Deep, 2007**).

1.1.c Craft and Art

Today the world of visual expression is divided into two distinct segments Art & Craft. Both occupy a position of prestige. A craft work is normally the transformation of given raw material into a pre-conceived idea with a certain goal in mind. Usually a craft has a set of directions and skills to get a finished product. This aesthetic expression of man is known as *Shilpa* or *Kalakar*, whether painter, a potter, a sculptor or a weaver (**Chawla, 1992**). Art is open-ended, which means that there are no rules to how it is made. Art can also be used in craft when combining different medias as such clay and beads (<http://handsonwnc.org/2012/10/04whats-the-difference-between-arts-and-crafts>).

Prasad views that instinct of beauty is vastly expressed by Indian craftsmen in infinite variety of forms (**Prasad, 2005**). Social context of art includes technical skill, material, ideas and social environment in which it is created and consumed. For example, a statue or a painting belongs to an art gallery; a book of poems to a library; music to the radio or to a concert hall. Similarly, a piece of folk art belongs to society and its people. A folk artist does not create simply for aesthetic satisfaction. It has social connection and relevance (**Ronström, 1994**).

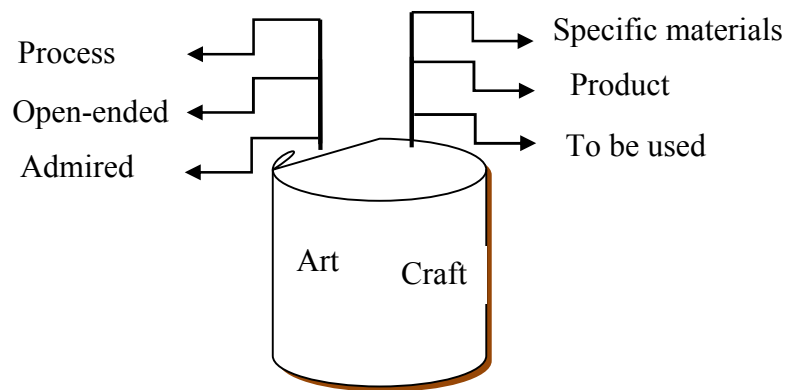


Figure 1 : Difference between art and craft

No other craft of India shows such perfection of variety of techniques as the making of fabrics for costumes and decorations for everybody's use and the risks taken by inventors often produced works of the most diversified textures and forms which have astonished the world. It shows that beauty and utility can never be divorced. Every article of handicraft is the creative expression of its maker, no matter how common is its use and how humble is its surroundings. As long as the masses of India retain their taste of superb workmanship, they will continue to appreciate the value of skilled craftsmanship (**Jain, 1980**). They have deep relations with the deities and shrines, nature, festivals and everyday life. There is a strong sense of continuity by inheritance. i.e. passing of techniques and hereditary skills from generation to generation. The crafts belonged to the common folk but had a royal patronage, (**Jain, 1980**).

1.1.d Indian handloom textile

The art of textile manufacturing can be traced back to ancient times. Indians have carefully preserved this art as an inheritance, even until today (**Lari, 2010**). The legacy of woven textile dates back to the time of the great epics of Rig Veda, Ramayana and Mahabharat where the usages of woven cotton, silk and woollen fabrics are frequently mentioned (**Dhamija, 1995**). Village industries and handlooms were well integrated into the rural economy and the whole organisation was a part and parcel of socio-cultural fabric of the society. The social traditions, ethos and values are reflected in the handloom products (**P. Nayak, Rout, & Shaikh, 2007**). Through the ages, man's creative and aesthetic instincts for introducing beauty, grace and elegance to his home, his place of worship and apparel has led to the development of various textiles (**Yashodhara, 1990**).

Rangarajan (1996) stated that handloom is the oldest known form of producing cloth manually. The word 'handloom' refers to a traditional weaving method employing simply a loom operated by hand (**Mamatha, 1997**). The woven fabric has always been of great importance as an expression of the tradition and culture of the people. The weaving together of the warp and weft into a fabric has been a source of wonder for the human kind. Many mystic concepts and abstract ideas have taken their imaginary from weaving technology (**Dhamija, 1995**).

The textile traditions were not only greatly influenced by the geo-climatic conditions but also by the socio-cultural traditions of the areas and absorption of the range of influence of migrations of many ethnic groups into India, by land and sea (**Jain and Dhamija, 1989**). Each village develops a form of craft with distinct patterns. One generations hands it down to the next thus making the characteristic a heritage and the evolution of technique become a family trade (**Mookerjee, 1966**). Artisans, residing in different nooks and corners of this country, have been contributing significantly to this art through their craftsmanship and their products enjoy a special niche status all over the world (**Lari, 2010**). The handloom industry is dispersed nationwide, from state to state, region to region; there is variation in production in wages, in tradition and so on (**Naik, 1997**). Each region has its distinctive style and techniques. Even within the region there are variations in styles of weaving and designs, which have been retained because of distinct cultural traditions expressed through their ceremonies and rituals (**Jain and Dhamija, 1989**).

The handloom industry was the only supplier of clothing for the entire population of our country and operates under three distinctive sectors, namely independent weavers, master weavers and in co-operative societies (**Naik, Suvarnagouri, and Sunita, 2006**). Handmade textiles are an important source of traditional knowledge infused with rituals and symbolic meaning they can serve as a conduit of cultural information. During time of rapid social change, transmission of both the technology and symbolic content of theses textiles is difficult to maintain (**Tepper, 2008**). There are millions of weavers, artisans and craftsmen all over India who are carrying on their age-old traditions. For most handloom weavers in the country, the first priority is survival and getting respectable work round the year (**Katiyar, 2009**). Each state has its own speciality in producing brocade fabric. As an art it has created best known varieties of fabrics such as the Brocade of Varanasi, Tanchoi and Paithani of Gujarat and Himrus in Aurangabad and Chanderi of MP.

1.1.e Varanasi handloom brocade

Kashi or Varanasi is one of the oldest cities of human civilisation and is compared in literature to Jerusalem, Rome, Peking, Athens and so on. Perhaps this city is the only example of continuous culture over the last three thousand years. The city finds its name amongst the seven most sacred cities of India since ancient times: Ayodhya, Mathura, Maya Kasi, Avantika Puri Dvaravati. Varanasi is the Athens of Uttar Pradesh since time immemorial and has a great potential of trade and industry famous for different varieties of textiles. Traditional brocade is one such hand woven fabric, predominantly three-dimensional densely patterned, known by apt poetic names like *chand tara* (moon and stars), *dhupchaon* (sunshine and shade), *mazchar* (ripples of silver), *morgala* (peacock's neck), *bulbul chasm* (nightingale's eyes) (Lari, 2010).

Banaras is one of the rich weaving craft centres of India, famous for Brocade Saris and dress material. The unique and intricate silk brocades and sarees of Banaras has made it world famous. Among the different varieties of sarees produced in the centres are Jangla, Tanchoi, Vaskat, Cutwork, Tissue and Butidar which are made of silk warp and silk weft, on plain/satin ground base, brocaded with extra weft patterns in different layouts introducing Buties, Bells, Creepers, Buttas in ground, border and anchal for getting glamorous appearance. The root of the word "Brocade" is identical with that in 'broach' and means to 'stab to transfix'. It thus makes a direct reference to the small needle like spools that carry pattern threads, being thrust between the warp in elaboration of the pattern (Watts and Brown, 1979). Across the world, high quality or rare fabrics are worn by important people within societies to denote and display their status (<https://www.britishmuseum.org>).

Mondal, (1988) described in the article on 'The ancient, glorious and vibrant Banaras silk industry' that the Banaras brocade or saris were closely woven and designed with gold and silver. Banarasi organza, chiffon or crepe saris were lighter varieties of silk, made of filature raw silk and zari. Banarasi cutwork saris were of both filature raw silk and art silk. One meter long pallav design made in a Moghul motif with attractive borders was the speciality of Banaras brocade and saris. The term 'brocade' is commonly employed as a generic term virtually comprising all varieties of woven fabrics of simple textures (Nisbet, 1985).

Silk is the all-time enduring and endearing wonder of the world and artists of Banaras have made the silk an antique, both in domestic and foreign markets. Their fingers have prepared the poignant poetry of the classical symbology. It becomes possible because the artists never tried to restrict themselves within a limited imagination of 'gharana' instead they always preferred a synthesis. The mingling of styles have made Banarasi textile not only exquisite but unparalleled in the field of Indian textile industry. The splendour of Banaras textile now can be witnessed in 'Jamawar-banarasi' paithani-banarsi, nilambari-jamdani banarasi pattern and so on (**Jhingran and Dutta, 1992**). Handloom weaving, which had flourished once upon a time, began to decline sharply by the end of the eighteenth century due to lack of work and support. In 1866, a general survey of India textiles was conducted by **Watson (1867)** that the need for clothes of the Indian population was mainly fulfilled by local handlooms, as power loom were still not able to weave saris like the exquisite handloom saris.

1.1.f Past, present and future of sari

The origin of the sari is exactly not known since its use has been mentioned in the Mahabharat and some ancient sculpture of the Sumerian tradition and could probably be traced back even farther. In Mahabharat, '*minicheri*' is nothing but a woven sari interwoven with pearls and glittering border. '*Hiranyadrapi*' in Rigveda is an example of a sari, a fine cloth with border as pattas. In Ajantha, there are various specimens of saris woven with different techniques. The chief characteristic of colour in sari is to produce rhythmic contrasts, which have been displayed in the murals of Ajantha (**Joshi, 1984**). The word 'sari' is the anglicized version of '*sadi*' which existed in Prakrit as '*sadia*' that derived itself from the Sanskrit word '*sati*' meaning 'a strip of cloth' or 'pattas of cloth' (www.aponline.gov.in). From '*shatika*' word '*satee*' was formed and later it came to be known as '*sadi*' in Marathi and '*sadee*' in Bengali, Bihari, Hindi and Oriya. Sari is the traditional wear of Indian women and has been the ultimate hallmark of traditional femininity through the ages. The sari is expertly wound around the woman's body in different fashions with the free end thrown over the shoulder (www.pramanik.in). Sari is a glorious past; possess timeless appeal and a bright future (hydepages.com).

Traditional saree is always fashionable. From the *Kanjeevarams*, *Banarasi Brocades*, *Patolas* to *Paithanis*, they will remain the favourites when it comes to the Indian wedding. Saree is an timeless classic attire that can never go out of style. “Be it a simple saree or a signature designer piece of work; inspired in terms of fabric, surface weaves or art forms of embroidery, nothing could be more rich than the priced traditional sarees, which enhances the bride’s beautiful appearance. A trousseau with a saree from each state is still beheld complete. A grandmother’s *banarasi* is nothing less than a blessing for the bride and a matter of pride to see the daughter clad in the age old traditional threads of not just *zari*, but emotions intertwined together (<http://instantpublish.blogspot.in>).

Banaras brocade is the fabric of dream, a cloth of genuine gold. In olden days, very fine and delicate gold and silver wires were interwoven instead of yarn. The sari ultimately glittered with a metallic sheen. However, the silk yarns used in weaving were purchased from Bangalore, Kashmir and Malda and the tested jari from Surat. The varieties of Banaras textiles viz., Brocades, *Jangala*, Satin border, Banarasi butidar, tassar silk and Organza were woven with a harmonious combination of plain, satin and twill weaves to create interesting floral, fruit, animal, bird, geometrical patterns and human figures (Thomas, 1985). A mother will give her wedding sari to the daughter on her marriage; therefore the demand for Varanasi brocade sari is constantly on top since the mughal period. One remarkable feature of Varanasi handloom is, it produced a variety of brocade so that every class of age can purchase brocade sari according to their requirement viz: earlier people used to purchase tissue brocade to gift in the wedding of their daughter-in-law or daughter.

Colours used were the shades of pink, red, blue, green, yellow and purple as reported by, Thomas (1985) in a study on ‘Banaras Textiles’. The colour of sari has strong belief and meaning. For instance, in northern India a woman will wear a yellow sari for seven days after she has given birth to a child, while in Rajasthan, rural women still have red designs tie-dyed onto a yellow veil (*pido*) to indicate they are pregnant and hope to bear a son (Lynton and Singh, 1995). Although there are many striking differences between sari designs in different areas, certain motifs reappear throughout the subcontinent, or else in such numbers in one region that they must be part of long-standing traditions (Lynton and Singh, 1995).

Katiyar quoted in his book that the diminishing sales has brought some of the old saris on the verge of extinction, others that survive today and which once were renowned names, have just about somehow managed to stay afloat with government aid, subsidies, elite patronage and cost-cutting strategies. Individual weavers in remote rural locations and small cooperatives have been particularly badly hit by the self competition posed by extensively globalising markets and ever-changing life styles of masses in India. **Katiyar** added that Surat *Tanchoi* has become extinct because Varanasi has produced better quality and cheaper *Tanchoi*. The Patan *Patola* is facing competition from the silk *poochampalli* and only the discerning will recognise the difference between the two. Despite all these factors textile tradition has shown a remarkable ability to develop and grow (**Jain and Dhamija, 1989**).

It was extremely necessary that what has already been made and survived for centuries has to be protected in proper manner. It was a known fact that textiles cannot be preserved forever. But efforts can be made at least to prolong their life (**Agarwal, 2000**).

1.1.g Intervention of designs

These days, clothing is considered as a social necessity beside requirement. The business environment of fashion sector has been constantly changing and implementation of marketing strategy has a critical importance for the apparel firms to lead their growth or long term survival (**Moore and Hurst, 2003**). Creating and sustaining a market for Banarasi product would definitely increase the market and export value of brocade products. The owners of renowned boutique houses of the city pointed out that there is tremendous potential for this industry. Design is the result of social, religious and historical condition operating at a period of time and a reflection of them. A study of design in general shows that within any cultural set up motifs follow their own course of developments. Textile motifs from only a small section of the larger complex of the textile design concept prevalent during historical period. However, they play a significant role in revealing the approach and the attitude of the times (**Doshi, 1984**).

An approach to develop new strategies based on design must clearly guide the weavers to a path that will ensure security and stability. Today, design is an important business tool in areas where leveraging qualitative value is vital. The sari has not one but many such value propositions with sustained hand-holding of design, many of

these sari weaving clusters can still chart their own roadmap to success (**Katiyar, 2009**). The sensual qualities of the sari, the way it feels on the skin, profoundly affects women experience of the garment as something simultaneously part of them yet outside of them. **Mukula Banerjee, Daniel miller Designer Trun Tilhani** feels we are moving backwards in our trend preferences and handmade fabrics and embroideries will forever be in fashion. Traditional saree is an essence of our heritage. Fabrics that imparts comfort like soft silks nets and much lighter weight silks without compromising the true nature of the weaves leads of the growth in demand. Rai creates the design and fabrics with families of Banaras weavers and artisans at the grass-root level leading to an exquisite collection of sarees.

1.2 Rationale of the study

The issues related to art and craft preservation has been on the agenda of national, regional, as well as international bodies. Heritage issues have remained in the domain of national governments and regional bodies (**Zulfilda and Noor, 2006**). **Hussain, (2010)** stated that in this era of globalization, when communities and countries are feeling that their local cultures are being swept away, it is profoundly essential that cultural connectivity through ancient traditions of folklore, the repositories of our common cultural and civilisation heritage, are focused, projected, strengthened and reinforced by initiatives of creative fraternity and folklore scholars (**K. Satchidanandan and Cour, 2010**). The art, artist and art styles need to be studied in their social contexts in which they emerge, exist and evolve. Most studies conducted in India are seen to be neglecting these related aspects while studying artefacts as art and craft (**Dorson, 1982**).

In India the painted folklore and narration has a good historical background However, no serious work has been produced in this sphere. The study of art and particularly of paintings has been neglected by the Indian Sociologist as well as by ethnographers. “The survey of Research in Sociology and Social Anthropology” published by Indian council of Social Science Research does not include any separate chapter on ‘Sociology of Art’ for recording the work done in this field. This shows that not enough has been done by social scientists in this field (**Joshi, 1976**). Historically folk cultures are richer in societies which have low levels of literacy and consequently much greater bonding in group life (**Mahapatra, 2010**).

Handicraft plays an important role in preserving the rich heritage of any country. Consumers buy handicrafts because they like to feel connected with indigenous traditions and cultures. Artisans and craftsmen indulge in this trade not just because of the lure of money, they do it as it connects them with their past, their tradition and helps them preserve their identity in today's rapidly changing world (**Khare, Vasant, Kothari and Mishra, 2013**). It is often considered a minor but actually these are integral to major art forms such as paintings, sculpture and architecture etc (**Swarup, 1996**).

The present thriving condition of the traditional crafts should be seen in the context of the decline in the twentieth century of skilled employment. The effects of colonization, modernization and changes within cultural groups have played a large role in the decline of textile traditions throughout the world (**Catherine, 2005**).

The fate of sari, in present time is however somewhat disconcerting. Current trends reveal that the hand woven sari is being worn less and less by the younger generation of women. This trend could have serious implications for the socio cultural identity of the Indian woman, not to speak of uncertain economic prospects it signals for a large number of handloom weavers in rural India. As an unstitched garment, the technique of sari weaving has been handed down to the Indian weavers through the passage of time. It reflects the vast aesthetic and technical investment made to suit a woman's need for adornment and cultural identity. Sari and design are inseparable in many ways. It is only now that we have begun to recognise this mutual interdependence (**Katiyar, 2009**). Each day a bit is disappearing, languages are diminishing, dialects are declining, and species are declining. We all know that day by day some destruction is taking place and this moment if we can make an effort to shore up whatever is alive, we would have done a meaningful and useful thing. Innovation can only retain one on top in the competitive market (**Bhatt, 2006**). There is no doubt that India's textile constitutes one of the richest sources of textile design increasingly by textile designer, product designers and fashion designers from all nationalities. It is often suggested that as a product, the design and development for the sari should be governed purely by market forces (**Katiyar, 2009**).

Chowkpurana is the religious drawing done on the floors and walls of houses and mostly done on mud houses. People have switched over to the modern house, the mode of decoration has also changed and the *chawk* is almost at the verge of extinction and the mere fact that the houses are not made of mud anymore. Investigator observed that Varanasi handloom brocade industry constantly needed pioneer designs for capturing the interest of the younger generation and to try to create an interest towards the traditional textiles. Thus, an attempt was made in the study to combine art and craft in a way that it provides impetus to both. By transferring motifs of *Chowkpurana* floor art in to Varanasi brocade, it would give new dimension to handloom brocade by providing innovative designs and simultaneously *Chowkpurana* floor art will get a platform for survival in the emerald light of brocade.

1.3 Objectives of the study

- 1.3.1 To trace the origin and history of *Chowkpurana* floor art
- 1.3.2 To document and catalogue the *Chowkpurana* process and motif with its significance
- 1.3.3 To assess the existing status of Varanasi handloom Brocade
- 1.3.4 To design saris incorporating *Chowkpurana* motifs through brocade weaving technique
- 1.3.5 To analyze the market acceptability of *Chowkpurana* brocade saris
- 1.3.6 To develop promotional material to enhance the awareness of *Chowkpurana* brocade saris

1.4 Null hypothesis formulated

- 1.4.1 H_0 : There will not be a significant difference between the opinions of both genders regarding the need for innovative designs for handloom industry.
- 1.4.2 H_0 : There will not be a significant difference between the opinions of both genders regarding the acceptance of *Chowkpurana* Brocade sari.
- 1.4.3 H_0 : There will not be a significant difference between the opinions of both genders regarding the payment of high price for conventional craft with traditional motifs of *Chowkpurana* folk art.

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

1.4.5 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.

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

1.5 Delimitation of the study:

1.5.1 The study was limited to eight villages (*Chawli and gharijassa, Madawali and basai, Naglagada and Naglagharana, Jasdishpura and Kashipur*) of four districts (*Agra, Mathura, Eta and Firozabad*) of western Uttar Pradesh.

1.5.2 The study was limited to six festivals *Ahoi Aathe, Diwali, Devthan, baby shower, marriage and Rakshabandhan*.

1.5.3 The study was limited to pit loom jacquard attachment, *phekwa* and *karua* techniques.

1.5.4 Designing of product was limited to three variety of brocade sari- *Organza, Tissue and sateen*.

1.6 SCOPE OF THE STUDY

- Textiles designers have a potential to revive any form of design and motifs, which can be utilized for the sustainability of extinction of art and craft therefore diminishing *Chowkpurana* floor art motifs are incorporated into evergreen brocade textile.
- The study will create prospects for brocade craft as it already has a flourishing market even though there is a constant need for innovative designs.
- Fusion of *Chowkpurana* floor art and brocade craft through brocade sari will fulfill the demand of contemporary designs in brocade craft.
- *Chowkpurana* brocade saris in different texture of brocade will attract consumers effectively because of the fusion of traditional cultures.