

Documentation of Handlooms and analysis of problems faced by
the weavers of Nadia district, West Bengal.

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B.Sc.

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**Documentation of Handlooms and analysis of problems faced
by the weavers of Nadia district, West Bengal.**

A dissertation submitted in partial fulfilment of
the requirements for the degree of
Masters of Family and Community Science

By
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April,2025

CERTIFICATE

This is to inform you that research work presented in this dissertation entitled "*Documentation of Handlooms and Analysis of problems faced by the weavers of Nadia district, West Bengal*" in pursuit of partial fulfilment of the Master's Degree in Clothing and Textiles is the original bonafide work of the student Ms. Kritika Sur.

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ABSTRACT

The Nadia district of West Bengal represents a significant center of traditional handloom production with deep cultural and historical roots. Nadia district of West Bengal once upon a time was blooming with the handlooms and satisfied weavers. The district's handloom industry confronts major market obstacles despite its long history of creating Handlooms, Santipuri sarees, Jamdani sarees, Tangail sarees with elaborate borders and motifs, and designs like Nilambari and Anshpaar. A ray of dissatisfaction could be observed among the local weavers regarding their economic status.

The purpose of this study was to document and analyse the handloom sector in Nadia, with an emphasis on the history, production techniques, the present status, and the difficulties that local weavers are facing in order to provide solution for them. The objectives of the study were:

- 1) To study the industries in Nadia District.
- 2) To document types of Handlooms and products developed traditionally (looms, weaves, threads, colours, designs).
- 3) To study the current status of handloom fabrics (Sarees, Dhoti, Lungi, Gamcha) produced in Nadia district.
- 4) To identify the major problems of handloom weavers and suggest solutions through SWOC analysis.

In order to achieve these objectives primary and secondary data was collected through different sources, organised and analyse. For collecting primary data sample was comprised of practicing weavers, non-practicing weavers, cluster owners, privileged observers, and academician from five major towns (Phulia, Santipur, Nakashipara, Nabadwip, Ranaghat) of Nadia district. From the data collected analysis for the Strength, Weakness, Opportunities and Challenges of the handloom and handloom products was done.

The study revealed that, there are skilled weavers in Nadia district who are still producing the traditional products like saree, lungi, gamcha and dhoti. But the demand of these products is declining due to availability and acceptance of other alternative products especially the younger generation. Another group of weaver have started contemporising

the traditional products for home decoration. There was much concern about the marketing of the products as most of them were selling to the local vendors only. The non-practicing weavers were of the opinion that Government interference should be there for pricing and marketing. There should be either subsidy or easy loan process from the Government. The privileged observers were of the opinion that weavers should be made aware of the latest technologies in production and marketing. They should be trained for social media marketing. To support and uplift the traditional handloom sector, several grassroots and institutional initiatives can be undertaken. Daily wages for weavers should be ensured through consistent government support. However, skill enhancement programs like social media training can also be taken up as annual student-led projects by institutions offering marketing, retail, and merchandising courses. Handloom exhibitions organized by educational institutions, including talks by handloom experts and academicians, can serve as effective platforms for awareness, sales, promotion, and practical student learning, similar to industry visits. A wider recognition of the Handloom Mark through media, movie theatre ads, placards, and public campaigns should be promoted, much like national medical awareness drives. Moreover, power loom products must be mandatorily labelled with their respective tags, alongside genuine Handloom Marks, to prevent consumer confusion. A government directive encouraging formal wear of handloom sarees by government employees and teachers can also be a powerful symbol of support. Also, the weavers not designers must be trained to explore product diversification, enabling them to use traditional techniques to create new items like dress materials. Influencers, boutiques, and home sellers must be discouraged from mislabelling or misrepresenting power loom products as handloom, which misguides consumers and undermines the authenticity of traditional craftsmanship. To address this, authentic identity cards or certifications for verified handloom sellers and weavers should be introduced, with strict regulations to prevent others from falsely claiming or reproducing their designs. These combined efforts can not only protect but also elevate the dignity, recognition, and market presence of India's treasured handloom heritage.

CHAPTER – I

INTRODUCTION

The knocking sound of handlooms can be heard in every corners of the India. This simple machine called as handloom, is a manually operated and produced exemplary fabric without the use of electricity. Handloom fabrics are made by weaving together warp the longitudinal threads and weft the transverse threads. Handloom weaving is an ancient craft that has been passed down through generations. It is known for its intricate designs, rich textures, and cultural significance.

Handloom weaving has thousands of years of history, with evidence found in ancient civilisations such as India, Egypt, and China. Handloom textiles have been an important part of India's legacy since the Indus Valley Civilisation (c. 2800-1800 BCE). The skill thrived under several dynasties and was a significant economic activity, particularly during the Mughal and British colonial periods.

"Taat" is the Bengali name of handloom. It refers to the traditional way of weaving fabric on a manually operated loom, which is popular in West Bengal locations such as Nadia, Murshidabad, Birbhum, and Bankura. The state is well-known for its fine handloom items.

West Bengal is well-known for its rich cultural heritage, historical significance, and diverse industries. The state has a strong textile culture, which comes from its centuries-old handloom industry. Among its districts, Nadia stands itself as a major textile production hub, particularly in the handloom industry. The handloom industry in West Bengal has long been a major contributor to the state's economy, employing millions of weavers, artisans, and traders. The state is home to some of India's most beautiful textile traditions, such as the famous Baluchari sarees and the delicate Jamdani weaves. The business has faced a number of challenges in recent years, including competition from mechanised looms, dwindling interest among younger generations, and financial difficulties for traditional weavers.

Nadia district lies in central West Bengal, India, and has an eastern border with Bangladesh. The district is bordered by Murshidabad, Bardhaman, and North 24 Parganas, and its administrative headquarters are in Krishnanagar.

Nadia has an extensive historical record that dates back to ancient and mediaeval times. It was originally the capital of Bengal, ruled by Raja Krishna Chandra Roy, an art and literature patron. Bhabananda Majumdar built the kingdom of Nadia, which prospered under Maharaja Krishna Chandra, who played an important part in Bengal's cultural development.

One of the most significant events in Nadia's history is its association with Sri Chaitanya Mahaprabhu, a 15th-century saint and the founder of Gaudiya Vaishnavism. Nabadwip, a major town in Nadia, was his birthplace and remains a prominent pilgrimage site.

A large number of Hindu refugees came from East Pakistan (now Bangladesh) to Nadia following India's Partition in 1947 and the Bangladesh Liberation War in 1971. Many of them settled in Ranaghat, Kalyani, and Krishnanagar, carrying with them their traditions and shaping the district's socioeconomic structure. The government established refugee settlements and provided livelihood assistance, particularly in small-scale enterprises and handloom weaving.

Nadia is well-known for its thriving handloom sector. The area is well-known for its high-quality textiles, each with unique designs and weaving processes. Aside from handloom production, Nadia has a diverse industrial landscape that includes rice (paddy) processing, oilseed cultivation, and jute manufacturing. These industries are critical to the district's economy, with considerable contributions to employment and commerce.

Santipuri sari is a classic West Bengal handwoven cotton sari. It is made in Santipur and the neighbouring areas of Nadia district in West Bengal. Santipuri handloom sari is recognised for its unique designs, hand spinning method with extra weft, various colour patterns, and thin finesse of the fabric. Shantipur's textile weaving began in the first decade of the fifteenth century. Santipur saris were thereafter referred to as Santipuri Sari. The term "Santipuri" is derived from the place Santipur. Shantipur's handloom fabrics were originally made of handspan cotton yarn and woven on a throw-shuttle pit loom, but mill spun yarn was introduced in late 1824 AD. Darga Das Kastha introduced the barrel dobby between 1920 and 1925 AD, and the throw shuttles were turned into fly shuttles. Devendranath Mukhopadhyay invented the Jacquard machine, which expanded the field of design from simple to complex and diverse. The sari's Anchal (fall edge) is adorned with ribbons of various thicknesses. These stripes, known as Sajanshoi, are coloured to complement the borders. Some saris even have silver-coloured star designs embroidered

on the border, giving them a night sky appearance. In reality, this is why these saris have a very smooth texture and give the wearer a sense of sophistication; designs like the so-called 'diamond' portion are still popular among wealthy and distinguished consumers. Santipur weavers continue to operate without the use of electrical instruments, and their secret resides in the way they spread out the threads after creating the textile, which gives it its distinct individuality.

Jamdani was originally called Dhakai (Daccai), after the city of Dhaka (Dacca), one of many old textile weaving centres in the Bengal region. Because Persian was the court language of the Mughals, the term Jamdani became prominent during their reign. The Jamdanis are also known as Dhakai Jamdani or just Dhakai. Jamdani is a cotton-based handwoven fabric that was previously known as muslin. Jamdani weaving is a Bengali tradition. It is one of the most time-consuming and labour-intensive styles of handloom weaving, as well as one of the finest muslin variations and the most artistic cloth produced by Bangladeshi weavers. Jamdani, a traditional loom brocade produced around Dhaka, is rich in themes. T. N. Mukharji called this fabric jamdani muslin in the late 1800s. Jamdani is a fine muslin cloth on which beautiful designs are woven on the loom, usually in grey and white. A combination of cotton and gold thread was frequently utilised. The majority of Jamdani patterns feature geometric, botanical, and floral themes. During the Mughal Empire, most likely during the reigns of Emperor Akbar (1556-1605) or Emperor Jahangir (1605-1627), the figured or floral muslin became known as the jamdani.

The Basak families were Tangail's original saree weaving families. The majority of these weavers belonged to the Hindu "Basak" community. After the country was partitioned in 1947, the majority of the region's traditional weavers, notably the Basak weavers' community, began migrating to West Bengal from East Pakistan (now Bangladesh). Tangail sarees in West Bengal are traditionally woven on fly shuttle pit looms with 100S cotton yarn, silk yarn of varying counts tussar yarn, and synthetic filament yarn. Sarees are made with two or more shuttles. The sarees have a range of border elements, including plain or extra warp jacquard designs, with basic traditional colour patterns on the Anchal, or colourful cross borders with extra weft motifs. The body of the fabric (saree) can be plain or embellished with booties made of extra warp/weft, with or without Jacquard.

Extra weft threads are put into this Tangail saree (Jamdani kind) to produce an extra-weft design, with an extra-weft to ground weft ratio of 1:2.

The term "Gamcha" is derived from two regularly used Bengali/Assamese words *ga*, meaning "body," and *Mucha*, meaning "wipe". It means "something to wipe the body with," although interpreting the term gamcha as the towel is incorrect. It is usually worn on one shoulder. Gamchas are most usually found in red, orange or green check and striped designs. Gamchas are typically produced in red and are plain like fabric in western places.

Despite the district's extensive textile tradition and industrial foundation, the handloom industry has been steadily declining owing to a variety of socioeconomic problems. Modernisation, a lack of effective marketing channels, financial restrictions, and the movement of talented weavers to other jobs have all contributed to the craft's decline. Despite the district's extensive textile tradition and industrial foundation, the handloom industry has been steadily declining owing to a variety of socioeconomic problems.

The study aims to document the types of handlooms and products developed in the region, including looms, weaves, threads, colors, and designs. It seeks to analyze the current status of handloom fabrics produced in Nadia, such as sarees, dhotis, lungis, and gamchas, which have been integral to the cultural identity of the region. This research is to identify the major problems faced by handloom weavers and explore viable solutions through a Strengths, Weaknesses, Opportunities, and Challenges (SWOC) analysis.

1.1 Purpose of the study

The purpose of this study was to understand the status and role of handloom industry in the Nadia district of WestBengal. With the aim of understanding the details of handloom sector, documentation of weaving traditions from ancient to modern era was done. This documentation to identify the problems and causes of present status of Handloom sectors of Nadia district.

1.2 Objectives

- 1) To study the industries in Nadia District.
- 2) To document types of Handlooms and products developed traditionally (looms, weaves, threads, colours, designs).

3) To study the current status of handloom fabrics (Sarees, Dhoti, Lungi, Gamcha) produced in Nadia district.

4) To identify the major problems of handloom weavers and suggest solutions through SWOC analysis.

1.3 Delimitations

Ranaghat, Santipur, Phulia, Nabadwip, Nakshipara only these five towns of Nadia District were included.

1.4 Keywords: Handloom Fabrics, Loom, Weavers, Nadia District, Traditional Weaving, Indian Handlooms.

Operational definition

Handloom Fabrics:

Handloom fabrics are made by hand on a traditional handloom without the use of mechanised equipment. Skilled craftspeople manually run the loom, manipulating the shuttle, warp, and weft threads to produce complex patterns and textures in these fabrics.

Dhoti:

A dhoti is a traditional garment worn mainly by men during religious or cultural events. It is made from a long rectangular piece of cotton cloth, usually white or cream in colour, sometimes it has coloured borders. The dhoti is wrapped around the waist and legs and tied with a knot at the waist. Previously worn by farmers, priests, and older generations as daily attire.

Gamcha:

A gamcha is a lightweight, handwoven cotton towel, used in West Bengal, Bihar, and Assam. It is usually red and white colored with checked or striped patterns.

Lungi:

A lungi is a traditional garment worn by men of West Bengal. It is a length of cloth, usually made from cotton, sewn into a loop or left open-ended, which is wrapped around the waist and secured by tucking or tying. Lungis come in various colours and patterns, ranging from plain to checkered designs, and are a common sight in both villages and towns.

Non-Practicing Weavers:

Non-practicing weavers are those who have the skills and knowledge of handloom weaving but are no longer involved in the profession due to low income, lack of market demand, or better job opportunities in other fields, as well as retired weavers who have stopped weaving after completing their working years.

Privileged Observer:

A privileged observer is a person who is well-informed about the craft and its significance.

Traditional :

The term "traditional" describes habits, or practices, customs, or cultural practices that have been ingrained in history, culture, or legacy and have been passed down through the generations. It means doing anything in a way that has been done for a long time, usually without significant modifications, and keeping the original methods, values, or procedures that go along with it.

Chapter -II

REVIEW OF LITERATURE

The Review of literature of the study was collected from the various secondary sources such as books, dissertation, journals, articles and research papers. The Review of literature for the study has been divided into two parts:

2.1 Theoretical Review

2.2 Research Review

2.1 Theoretical Review

2.1.1 History, art and culture of Nadia District

2.1.2 Mechanism of loom

2.1.3 Evolution of Looms

2.1.4 History of Weaving

2.1.5 Handloom Fabrics of West Bengal

2.1.6 Consumer Behavior(Perception)

2.1.7 Marketing

2.2 Research Review

2.2.1 Problems & Prospects

2.2.2 Handloom Weavers of India

2.2.3 Market and availability of original products

2.2.4 Handlooms of West Bengal

2.2.5 Consumer perception

2.2.6 Marketing

Nadia district takes its name from the historically significant town of Nadia, also known as Nabadwip. This naming convention highlights the cultural and religious importance of Nabadwip in Bengali history. The area was part of various historical kingdoms including the Mauryan Empire, the Gupta Dynasty, and later the Pala Empire (Chakraborti, 2008). According to Binoy Ghosh's "Paschim Banger Sanskriti" (1976), the region was known as part of "Gauda" in ancient times. The formation of Nadia as an administrative district can be traced to the colonial period. After the Battle of Plassey in 1757, the region came under British influence. According to O'Malley's "Bengal District Gazetteers: Nadia" (1914), the district was formally constituted in 1787. The administrative headquarters was established at Krishnanagar, though the district retained the name Nadia, honouring the historical and cultural significance of Nabadwip.

Geographical Information:

Murshidabad district shares a northern and northwest boundary with Nadia. It shares eastern and southern borders with the Republic of Bangladesh. South and southeast, the district borders North 24-Parganas. The district's form is uneven and runs from north to south. The district is around 46 feet above mean sea level, and the Cancer Tropic divides it in two. (https://westbengalhandloom.org/c_nadia)

Climate:

The climate of Nadia district is distinguished by an oppressively hot summer, high humidity throughout the year, and evenly distributed rainfall during the south-west monsoon season. The cold season lasts from approximately the end of November to the end of February.

History:

In the history of Nadia districts two main towns played a crucial role, Krishnanagar is the district's most important town, serving as Nadia's administrative headquarters. It is located on the banks of the Jalangi River. The palace of Nadia (Rajbari) erected here is a popular tourist destination, yet the relics of its former magnificence have eroded and only a decaying structure of the magnificent locations with carving on its inner walls remains now. Krishnanagar is famed for its world-class clay models and

terracotta sculptures. It has a long history of producing sweets such as Sarpuria and Sarbhaja.

Kalyani is another major town in this region and serves as the sub-divisional headquarters. It was recognised (and called) by Dr. B. C. Roy, the former Chief Minister of West Bengal, which is around 50 kilometres distant. This sub division includes two universities (Gen and Agri). Two engineering colleges, as well as a newly founded medical college, have added to their achievements.

Important Personalities:

Chaitanya Mahaprabhu and Kabi krittibas ojha were famous person of this place:

Chaitanya Mahaprabhu was born (1486-1533) as Visvambhar Mishra in 1486 as the second son of Jagannath Mishra and Sachi Devi in the town of Nabadwip in Nadia, West Bengal, India. In his youth, Chaitanya was an erudite scholar, whose learning and skills in argumentation were next to none. Though religious at heart, Chaitanya did not display an active interest in the Vaishnava religion in his younger years.



Plate no- 2.2: Shree Chaitanya Mahaprabhu



Plate no-2.3: Advaita Acharya

A number of stories also exist which described Chaitanya's apparent attraction to the chanting and singing of Krishna's names from a very young age, but largely this was perceived as being secondary to his interest in acquiring knowledge and studying Sanskrit. When travelling to Gaya to perform the Sradha ceremony for his departed

father, Chaitanya met his guru, the ascetic Ishvara Puri, from whom he received initiation with the Gopala Krishna mantra. This meeting was to mark a significant change in Chaitanya's outlook and upon his return to Bengal the local Vaishnavas, headed by Advaita Acharya, were stunned at his external sudden 'change of heart' (from 'scholar' to 'devotee') and soon Chaitanya became the eminent leader of their Vaishnava group within Nadia. (Goswami, 2018)

Advaita Acharya, were stunned at his external sudden 'change of heart' (from 'scholar' to 'devotee') and soon Chaitanya became the eminent leader of their Vaishnava group within Nadia. (Goswami, 2018)



Plate no-2.4: House of Goswami

Advaita Acharya:

Advaita Acharya was born in 1434 AD in the Laur region of Srihatta (Sylhet) district in present-day Bangladesh and passed away at a very advanced age in Shantipore in Nadia district around 1559 (or alternatively 1550) AD. His family had connections with the royal family of Laur, and he was financially well-off. After completing his primary education in the village, he moved to Shantipore at the age of 12 for higher studies. Advaita's father's name was Kuber Acharya and his mother's name was Nabha Devi. He studied under a scriptural scholar in present-day Fulia. At that time, Shantipore and Fulia were connected by various tributaries and streams, and they were considered as one place. He lived in a gurukul (traditional residential school). There he studied the Vedas, the six systems of philosophy (Shad-darshan), etc., and earned the title of 'Vedapanchanan'. By then, Shantipore was already renowned throughout Bengal as a center of higher learning. Advaita's grandfather once came to Shantipore on work. Upon hearing the news of their

son receiving the 'Vedapanchanan' title, Advaita's father Kuber and mother Nabha Devi came to Shantipore. And they settled there, establishing their household. (Goswami, 2021)



Plate no -2.5 & 2.6: Shri Krishna & Radharaman Jiu

Baro Goswami house:

This house was founded by Raghavendra, the eldest son of Sri Advaita Mahureshi. It is said that while traveling to see Lord Ishwar, Sri Advait Acharya obtained a Narayana Shila (sacred stone) from the Gandaki River in Nepal. He brought that stone to his home in Shantipore and worshipped it. That Narayana Shila of Acharydev is still worshipped daily at the Bar Goswami House. The main deity of this house is Sri Radharaman Jiu in Kathi stone. This idol was earlier worshipped as Dolgovinda during the time of King Indradyumna in Puri. Later, a descendant of the Baroia family, Ray, established him in Jessore. But when Mansingh invaded Bengal in 1592 AD, fearing damage to the deity, Ray's family handed over this Krishna idol to their guru Advaita's disciple Mahureshi. Mahureshi brought that idol to his own house, the bar Goswami House in Shantipore, and established it as Sri Radharaman. Since then, Sri Radharaman has been worshipped at the bar Goswami House for 426 years. This exquisite Krishna idol in Utkaliya language is both eye-catching and extremely rare. Later, Srimati (Radha) joined Sri Radharaman.



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Plate no-2.7: Krittibas ojhas

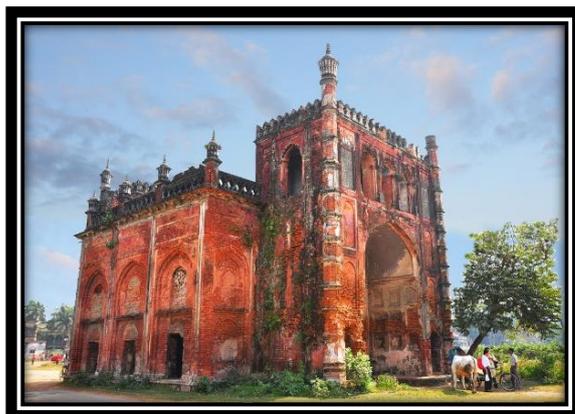
Krittibas Ojha (1381-1461):

Krittibas Ojha was belonged from Phulia town in Nadia district. He was a medieval Bengali poet. The eldest among his father Banamali Ojha's six sons and one daughter. The word 'Krittibas' is an epithet of Hindu god Shiva. It is known that when Krittibas was born, his grandfather Murari Ojha was preparing for a pilgrimage in Orissa, hence the child was named after Shiva, the predominant deity of the nearest Orissa pilgrimage to Bengal. His major contribution to Bangla literature and culture was the translation of the great Indian epic Ramayana to Bangla. Krittibas Ojha was a Brahmin by caste. His work, the Sri Ram Panchali, is popularly known as the Krittibas Ramayan. In 1803, his work, edited by Jaygopal Tarkalankar, was published by the Serampore Mission Press. At the age of 11, Krittibas was sent to North Bengal (in other opinion, to Nabadwip) for higher studies. After finishing studies, he was traditionally honoured by the King of Gauda himself by the offerings of a garland, some sandal water and a silk scarf. Upon returning to his home at Phulia, he translated the Valmiki Ramayana into Bengali. (Chowdhury, 2011).

Krishnanagar Rajbari : An Important Monument:

The Krishnanagar Rajbari is a historic palace built by Raja Krishnachandra Roy. It is the heart of Krishnanagar's cultural life, showcasing beautiful architecture, ornate

carvings, and the grandeur of Bengal's bygone era. During festivals like Durga Puja, the palace grounds come alive with vibrant celebrations. (Chowdhury, 2016)



<https://2.bp.blogspot.com/-nunDamufC88/VZw5f2o0Ykl/AAAAAAAAAAM/zxk-HHAaD5s/s1600/RajBari%2BGate.jpg>

Plate no-2.8: Krishnagar Rajbari

Famous sweets of Nadia:

Nadia is famous for its sweets, particularly the iconic Sarbhaja and Sarpuria, rich, creamy confections made from layers of milk and khoya. Local eateries also offer an array of traditional Bengali dishes, from fish curries like macher jhol to snacks like kachori and ghugni.

Art & Culture:

Baul's and fakirs, frequently referred to as the wandering minstrels a mystic of Nadia districts. Apart from *Baul's*, *Sree Chaitanya Kirton*, *Manasa r Gan*, *Gajon*, conventions on religious belief such as *Bhagavat Geeta Adhyayan*, songs on *Mahaprabhu Doljatra*, songs on *raspurnima* etc are the intrinsic culture followed in Nadia district.

Nadia district is a cultural as well as religious heritage of West Bengal for the people belief in Hinduism. therefore, a list of rituals starting from Mahaprabhu (Sree Chaitanya) Doljatra, Ras Purnima, Durga puja, kali puja, Laxmi puja, Saraswati puja, manasha puja, worship of devadidev mahadev etc. celebrated as the religious belief of the local hindu people in the district. apart from these programme, worship of God for maintaining happiness and integrity among the local community people were celebrated by different community (Muslims, Christians etc.) people across the districts.

Mahaprabhu r Doljatra, Mahaprabhu r Rasjatra, Durga puja, Manosamangol, Ma shitolargan, Swaraswati puja, Powsh Sankranti, Arandhan, Kona puja, Itu puja, Kartick puja, PoilaBaishak, Nabanno, Shib Chaturdashi, Talnabami, Gajan, Charak, Nil puja etc these occasions are celebrated with great enthusiasm.

Craft:



<https://static.memorient.com/uploads/store/embedphoto/d1e1fd72-c1ac-4014-8b37-32bd20653241/image/1500-fe2932aadac79b52eda132e26c65d020.jpg>

Plate no-2.9:Terracotta art of Nadia

A)Terracotta Art:

Nadia district of West Bengal, is a city rich in history, art, and religious significance. Known for its exquisite terracotta temples, traditional handicrafts, and vibrant cultural heritage, it offers visitors an authentic glimpse into Bengal's artistry and spirituality. Established by Raja Krishnachandra Roy in the 18th century, the city boasts architectural marvels, bustling markets, and a peaceful ambiance, making it an ideal destination for a unique cultural experience.

Terracotta art, an ancient craft form rooted in India's cultural heritage, involves the creation of exquisite sculptures, pottery, and decorative items using natural clay. This art form is characterized by its earthy tones, intricate detailing, and the use of traditional firing techniques that give the pieces their distinctive reddish-brown hue. According to *Lokoja Shilpa*, terracotta art embodies the rustic charm of rural India, reflecting themes from mythology, nature, and everyday life. The artisans' skillful moulding and carving techniques transform humble clay into masterpieces that depict gods, animals, and folk motifs. This craft not only preserves cultural heritage but also

provides a sustainable livelihood for rural communities, showcasing the timeless beauty and significance of terracotta in Indian art. (Chakraborty, 2011)

B)Clay doll:



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Plate no-2.10: Clay dol of Nadia

Ghurni is the hub of Krishnanagar's renowned clay doll industry. Artisans here craft intricate terracotta and clay figurines, depicting mythological and everyday themes. The Krishnanagar clay dolls, renowned for their intricate detailing and lifelike expressions, represent a unique art form deeply rooted in West Bengal's cultural heritage. These handcrafted figures are made using locally sourced clay, meticulously moulded, and painted to depict various aspects of Indian life, mythology, and folklore. The craft reflects the artisanal skills passed down through generations, showcasing themes ranging from rural daily life to religious iconography. According to *Lokoja Shilpa*, the traditional methods employed in crafting these dolls emphasize patience, precision, and artistic dedication, making each piece a unique representation of cultural storytelling. The craftsmanship involved in creating these clay dolls not only preserves the artistic heritage of Bengal but also provides a livelihood for local artisans, underscoring the cultural and economic significance of this traditional handicraft. (Chakraborty, 2011)

2.1.2 Mechanism of loom:

The process of combining long threads with other threads in a specific order, called warp, is called weaving. The material obtained from this process is called cloth or fabric. The frame or machine through which this weaving work is done is called a loom. The current form of the Indian weaving loom is similar to the ancient Egyptian loom. Only nominal changes have been made to it. The same loom is prevalent in many parts of the world today. Clothes made on these still maintain their beauty and artistic quality. The human civilization of the twentieth century has achieved excellence in this field.

Due to the advanced and various seasonal changes in the present age, it is not easily possible to know the looms used for weaving by just looking at them. This means that to understand the art of Indian textile manufacturing correctly, it is necessary to have gradual improvement in the capacity, skill, and experience of the weaver.

Loom are being used the classification: (Srivastav, 2014) is -

1. Hand Loom

These types of looms are mainly used in cottage industries. These looms are operated by hand. They include different types of looms:

1. Traditional looms
2. Pit looms
3. Frame loom (throw shuttle)
4. Semi-automatic loom
5. Hatter slays looms

2. Power Loom

Ordinary types of power looms are also used for cottage industries in places where electricity and water facilities are readily available. In these looms, when the warp thread breaks, the weaving stops, and one has to join the broken pieces of thread and install a new bobbin of weft. One weaver can generally handle two to four looms, which is more than the handloom. Nowadays, an advanced form of these looms has also emerged. When the warp ends, the parts attached to the loom automatically perform this work without stopping the loom. Due to this, from a production perspective, this is the highest quality loom where one weaver can oversee 20 to 60 looms.

Types of hands looms:

1. Traditional Loom

An example of the first type of loom is the Desi Loom, which is an ancient Indian loom. It is a very simple and ordinary type of loom, in which the mechanical efficiency and overall structure is minimal. It is the most ancient form of the present pit loom, in which foot pedals are installed. The weaver throws the shuttle by hand and performs the weaving action. Its structure is also of an ordinary type, in which the middle part has a hollow space for the weaver to sit, and there is a wooden strip (Reed cap) for pressing the weft from above, and it does not have a shuttle box, pulley, and race board. It is very light and can be conveniently built anywhere. Due to its lightweight and the action of throwing the shuttle by hand, very fine cotton and silk threads can be used to weave delicate fabrics on this loom. Saris, kingkhwab (brocade), and jamdani etc. have been woven since ancient times, and even now this type of loom is used for weaving beautiful and fine clothes.

2. Pit Loom

This is an advanced form of the Desi loom in which a pit 2 meters long, 2 meters wide or 2 meters deep is prepared in the same way. Its structure is of a special type in which arrangements for a shuttle box and one pulley each are made on both sides, and a thin strip is also attached at the front, which is called a race board. Flying shuttles are used in it. Due to this, the speed of the loom increases, so it is called a fly shuttle pit loom. The production on this is higher compared to the Desi loom. At the same time, due to the throwing of shuttles, relatively wider fabrics can be easily woven. The necessity of the flying shuttle brought about a great revolutionary change in the textile industry. It paved the way for today's automated looms. After the first World War, the use of flying shuttles gained speed, and they are still popular today for their various capacities for increased production.

Setting up a Pit Loom

This loom is suitable to be set up on level ground on a raw floor. The distance between the width of the pillars and the beams varies according to the length of the reed. The distance towards the length is approximately 1.25 meters. The pillars and beams should be completely straight and parallel. A pit is made by digging approximately half a meter deep from the center point of both pillars on both sides so that its length, width, and depth

are 1 meter. The cloth beam's pegs are attached 3 to 4 meters away from the pillars. The position of each pillar and peg should be determined in such a way that its center point and the center point of the pit's length are in a straight line. The cloth beam should be firmly embedded at a depth of 30 cm from that point. The warp beam should be at a distance of approximately 24 to 30 cm near the pillar on the other side of the pit. On the pillars located on both sides of the width of the pit, identical rectangular wooden strips are attached parallel to the ground. A handle is created on these strips by making four holes or by attaching an iron strip. The cloth beam should be at such a height when attached to the peg while being parallel to the pit that the weaver's feet can be easily inserted and removed from the pit. When the warp is attached, it should remain 5 to 10 cm higher than the cloth beam.

3. Frame Loom

This loom is similar to the pit loom in terms of weaving principles and equipment, but has some differences. It does not have a pit. All parts of the loom are attached to a strong wooden frame using the same method as the parts of a pit loom. This loom stands on the floor, with all its pillars, pegs, and parts securely fixed in appropriate places with nuts, bolts, or screws. It doesn't take time to set it up anywhere. It can be easily operated by placing it in any room without breaking the floor. The cost of frame looms is higher. Only a skilled carpenter can make this loom. In rural homes, weavers mostly work on pit looms. They believe that because the warp remains in closer contact with the earth, it can retain moisture for a longer time, which keeps it in a suitable condition for the weaving process.

4. Semi-automatic Loom

This is also a frame loom where all parts are made of strong wood and metal. It becomes active when operated by hand. The work of throwing and stopping the shuttle (dobby) happens automatically. It is very expensive and it is not appropriate or possible to use it for weaving clothes with different types of designs. Only some skilled experts can make it.

5. Hattersley

This is a semi-automatic loom in which all parts are made of metal, so it is comparatively more expensive. This loom is a modified power-driven loom (Power loom) that can be operated at a higher speed using electrical power.

Parts of Handloom:

Reed (Slay)

The reed is the main functional part of the loom. It has a significant impact on the speed of the loom and the quality or count of the fabric. In its back part, along the length, there is a groove to hold the lower part of the reed, which is called the reed cap. In front of it, there is a very sturdy wooden strip of about 8 centimetres.

Shuttle Box (Shuttle box)

At both ends of the race board's length, there is a box-shaped part without a cover, in which the shuttle (boat) moves. This is called the shuttle box. Its internal measurement is generally about 35 centimetres long and approximately 4 centimetres wide, according to the size of the shuttle.

It is kept slightly more than the width of the shuttle. In the wooden slats on both sides of the loom, there are grooves near the upper end in which the picker or shuttle's both ends are placed in such a way that the shuttle can move swiftly with a sharp jerk from one end to the other. In some cases, there is an iron pad on which the shuttle strikes.

Buffer

A buffer is a piece of leather. Its main function is to prevent the shuttle from coming out of the loom.

Handle

The handle is made of wood, in a circular shape for ease of grip and operation. There is a slot in its upper round part, in which a cotton cord is inserted to connect the shuttles of both looms. By pulling the handle, the shuttle moves and imparts motion to the weft, which facilitates the weaving process.

Reed Case

The reed case is called the "kanchi" in the reed. The width of the groove is sufficient to wrap around the lower end of the reed. A wooden piece is placed on the upper end of the reed is attached, which is called "Reed Cap".

Lay Sword (Arms of the Heddle)

Wooden slats are attached to the upper and lower sides of the reed and the warp shaft, which are approximately 75 cm long and 7 cm wide. These are called lay swords or heddle arms.

Shuttle

This is the name given to the woven yarn (weft) in the shape of a smooth and strong boat. In this, weaving is done by applying bobbin of yarn. These are made in different shapes according to the type of fabric.

Shuttles are of two types: (a) Traditional shuttle (b) Flying shuttle

(a) Desi Shuttle: These shuttles are made in the shape of a boat that is very smooth, light, and strong, using ram's horn. Both ends are pointed and rounded. A cavity in the center is approximately 13 cm long and 7 cm wide. There are holes on both sides, in which a string is attached. The weaving process is carried out by spreading the bobbin's yarn in it and throwing it by hand in an open shed.

(b) Flying Shuttle: These are similar in shape to the desi shuttle but are made of strong, smooth, and heavy wood. These shuttles are 30 cm long and 14 cm wide. Both ends are pointed and rounded. Iron or wooden plates are attached to them. This prevents the shuttle's tip from slipping. On the upper part of the shuttle part, there is a cavity in which a wooden piece is attached. The weaving process is carried out by filling this with the bobbin of yarn. In the front part of the shuttle, there is a slot and another slot near the cavity going from top to bottom. The end of the thread of the bobbin placed on the lever is pulled through these slots for weaving. The upper or lower part of this shuttle is also smooth, flat, and hollow. The thread of the middle slots of the shuttle can be kept loose or tight as needed.

Warp Beam (Beam)

The warp threads are mounted on this.

Cloth Beam

The cloth beam is also made smooth, round, and strong like the warp beam. After weaving, the cloth is wrapped around this beam.

Temple

It is made of two wooden slats of equal length, width, and thickness. Four thin iron pins are fixed at one end of both slats. According to the width of the warp, some part between the two slats is placed one above the other as needed and tied. The parts with pins are fastened with nails in both ends of the warp. This keeps the width of the woven cloth safe from breaking in relation to the width of the warp.

Reed

This is a wooden slat that has grooves at the lower part and slots in the middle. By attaching a rope of thread in the pointed grooves of the lower part, it is tied to the lower end of the sley is connected. By using the reed, the sley moves uniformly downward. By tying a rope in the middle slot, the treadle is tied. With the use of the reed, no strain is put on the fabric edges, resulting in an even tension throughout the entire warp.

Roller or Jack

It is used for making the shed. The three wooden pieces are made in different shapes as per requirement.

Treadle

Its size can be small or large according to need. It is tied to the reed with a rope to create tension.

Lease Rods

These are round wooden rods, which are very smooth. Their length is slightly more than the width of the warp. Through the lease rods, each thread of the warp remains in its fixed position because if odd threads are on top of the first rod, then they are positioned below on the second rod. Conversely, all even threads will be below the first rod but above the second. Therefore, in the weaving process, there is convenience in joining new threads if any thread breaks.

Iron Serrated Rod

This is a small piece of thin iron rod used to keep the warp and cloth tension tight. Nowadays, instead of this serrated rod, iron-made toothed wheels are used in the cloth beam. This helps maintain uniformity and reduces labour in the speed of the cloth, the density of the cloth, or the pick.

Frames and Pegs

Frames and pegs are used for the handles of the loom, creating sheds, and keeping them in their proper place, as well as for setting up the loom's framework. For attaching the treadle, two pegs are also needed, which are made of wood.

Loom Operation:

When weaving fabric through a loom, at least two types of yarns are required first, the warp, which is stretched lengthwise on the loom's beam. This is called warp, chain, twist, etc. by various names. The end of each thread of the warp is called an 'end'. The second thread is called the weft. The fabric is created by interlacing these two threads in a specific order and method. This then becomes a fabric of a specific length and width.

Operation or Motion:

All types of looms have certain movements. These movements or operations can be divided into two main categories. One is Primary Motion and the second is Secondary Motion. Among these, Take-up Motion and Let-off Motion are the main ones. In addition, there are some other operations in looms, such as Loose Reed Motion, Fast Reed Motion, Beat Pelt Motion, etc.

Primary Motion

The three main operations of a loom are (a) Creating the shed (b) Inserting the pick (c) Beating-up

(a) Creating the Shed (Shedding): Dividing the warp threads into two parts and creating a uniform height gap (Shed) between the loom is called shedding. The shuttle passes from one box to another through this shed.

(b) Inserting the Pick or Picking: This is the second main operation. After creating the shed or shedding, the shuttle filled with weft yarn is thrown from one box to the other with a sharp jerk. The shuttle leaves a pick (weft) behind it.

(c) Beating-up: The process of pushing the pick or weft inserted by the shuttle in the open shed to join it with the last edge of the woven fabric is called beating-up.

The opening of the shed, inserting the pick, and beating the edge to connect with the last edge of the cloth - the weaving process operates smoothly based on the application and

coordination of these activities. Therefore, a loom equipped with mechanical power is a framework in which the above three main operations remain in a cyclical order and their sequential coordination gives speed to the loom, enabling the completion of the weaving process. The process of beating-up, while being ordinary, is important. In the loom, the weaver needs to perform this action with great care. Small carelessness can make the fabric defective. If not beaten properly, fewer picks come in loose beating and more picks in tight beating, resulting in a fabric that is loose instead of having fewer picks and dense instead of having more picks. Therefore, practice helps the weaver maintain a regulated and uniform speed of the right hand, making it possible to weave an even, clean, and defect-free fabric.

Secondary Motion: There are two main operations in this: (a) Take-up Motion (b) Let-off Motion

(a) Take-up Motion: The mechanism required to wrap the woven fabric onto the beam is called Take-up Motion. On the right-hand side of the weaver and in the cloth beam, a slot is created and an iron serrated rod is inserted into it is fastened. When there is a need to wrap the cloth, the serrated rod is removed, and the cloth is wrapped around the beam using that rod and then fastened again.

(b) Let-off Motion: The mechanism used to loosen the warp beam to move the woven cloth towards the cloth beam, making it possible to wrap the woven cloth onto the cloth beam, is called Let-off Motion.

Nowadays, in looms that have a Let-off Motion system, a weight is suspended by attaching a rope or iron chain to the warp beam. Through this Take-up Motion, as the cloth is wrapped onto the cloth beam during the weaving process, the warp beam automatically loosens proportionally and releases the warp forward. In this way, the weaver does not need to manually tighten or loosen the warp beam. This saves both time and labour, which also increases the production capacity of the loom. (Srivastav, 2014)

2.1.3 Evolution of looms

A loom is a device that interlaces two sets of threads the warp and the weft to make fabric. The weaving tradition thrived under royal sponsorship and rose to prominence during the Mughal period (16th-18th century) and the British colonial era (18th-20th century). It (the structure and processes) has evolved over time to generate complicated patterns.

Handloom weaving in Nadia was mostly done throughout the mediaeval period utilising rudimentary pit looms.

The Mughal era (16th-18th century), Bengal's handloom grew in popularity, prompting advancements in loom technology to fulfil the growing demand for beautiful materials. Multiple heddles were added to looms, allowing for more precise weaving of complicated designs. Weavers also created the Jala technique, in which designs were pre-drawn on paper and then transferred to the loom, allowing for more elaborate motifs. This approach enabled intricate and creative patterns. During this time, the additional weft technique was introduced, which involved adding extra threads to produce ornamental floral and geometric designs. The Mughal influence also resulted in finer thread counts and softer materials. Karkhanas, or weaving clusters, were founded with royal patronage to support workers and encourage innovation in loom mechanisms.

British colonial era (18th-20th century): Handloom weavers in Nadia faced numerous challenges during this time period. British traders introduced machine-made handlooms, which were less expensive and quicker to manufacture. The fly shuttle loom was invented during this time period, allowing the shuttle to go back and forth swiftly with a single pull, so speeding up weaving. In addition, the development of the Jacquard loom, which employed punched cards to generate intricate patterns more easily. Weavers also began utilising metal reeds instead of bamboo for better thread placement and stronger treadles for smoother weaving. (<https://en.wikipedia.org/wiki/Loom>)

The pit loom was the first loom ever built. Later on, the handloom and power loom were invented. There have been several modifications since the advent of power looms. The first kinds of power looms were not automatic. These looms lack a weft changing mechanism, a warp stopping mechanism, and a positive let off device.

This necessitated a significant amount of attention from the weaver. The semi-automatic loom was then created, which combined two of the three methods outlined above. The automatic loom was then invented, which included all three fundamental mechanisms: positive let off device, warp stop mechanism, and weft replenishment mechanism. The invention of shuttle-less weaving machinery occurred during the last century.

The weaver moved the shuttle from one end of the handloom to the other using his hands. The weaver controlled the healds with his foot. The production with this sort of loom was obviously quite low, and consequently varied amongst weavers. The power loom was run

by electricity. This lessened the weaver's burden. Considerable automation has occurred, resulting in decreased strain on the operators and increased loom productivity and efficiency. The shuttle-less looms are an excellent example.

Warp patterning devices include tappet, doobby, and jacquard. The tappet loom is the most basic of the shuttle looms. It is capable of weaving up to 8 heald shafts. The doobby loom is capable of figuring up to 40 healed shafts, while the jacquard is capable of intricate motifs spanning multiple picked. The jacquard system has the advantage of being able to manipulate individual warp ends, which allows for a large figuring capacity.

The multiple box mechanism is ideal for weft patterning, especially when generating checked effects in the cloth. The numerous boxes' colouring capacity goes from 2 to 24. Shuttleless looms offer the advantage of being faster and more efficient than traditional shuttle looms. (Gokarneshan, 2009)

Loom can be classified as

Classification of looms

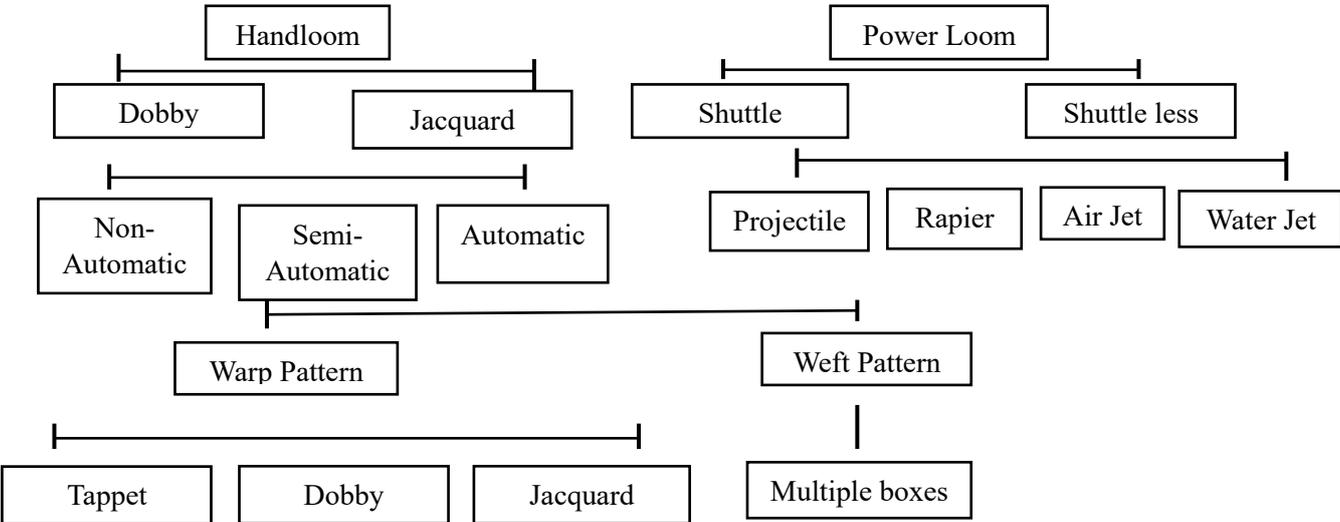


Figure no:2.1- classification of loom

2.1.5 History of Weaving:

All of the major civilisations were aware of weaving. When looms were first invented, it took two persons to build the shed and one person to go through the filling. A set length of cloth was woven on early looms, while later models permitted the warp to be twisted out as the autumn developed. Children or slaves were frequently the weavers. The warp's size made weaving easier. (L, 1999)

China and East Asia:

China has been spinning silk from silkworm cocoons since approximately 3,500 BCE. An example of a well-developed skill, silk that was intricately woven and dyed, was discovered in a 2700 BCE Chinese tomb. By 200 BCE, silk weaving and sericulture had reached Korea, by 50 CE, Khotan; and by roughly 300 CE, Japan.

India may have been the birthplace of the pit-treadle loom, but most experts agree that the newest models also surfaced in China. Heddles were operated via pedals. Such devices also surfaced in Egypt, Sudan, Persia, and probably the Arabian Peninsula by the Middle Ages, where "the operator sat with his feet in a pit below a fairly low-slung loom."

Many regions of Asia, Africa, and Europe had both horizontal and vertical looms by the year 700 AD. The impoverished in Africa wore wool, and the wealthy wore cotton. It had arrived in Europe by the 12th century, perhaps via Byzantium or Moorish Spain, where the mechanism was elevated above the ground on a more solid frame.

Wool was the most common fibre in mediaeval Europe; for the poorer classes, linen and nettlecloth came next. The ninth century saw the introduction of cotton to Sicily and Spain. Following their conquest of Sicily, the Normans introduced the technology to Northern Italy and subsequently to the rest of Europe. (L, 1999)

The manufacture of silk fabric was resumed near the end of this time, and the other staples were woven using increasingly complex silk weaving processes. The weaver advertised his fabric at fairs while working from home. horizontal looms in the tenth and eleventh centuries. As weaving spread throughout cities, artisans asked to form a guild in order to control their industry. At first, these were merchant guilds, but each skill's guild evolved into a distinct trade guild. Before an artisan could call himself a weaver, he had to pass quality and training standards set by the city's weavers guild, purchasing guilds, and textile merchants.

In the 13th century, there was a shift in organisation, and a system of placing the cloth merchant in between the wool merchant and the weaver was implemented. The cloth merchant bought the wool and gave it to the weaver, who then sold the merchant his goods. The merchant regulated the cloth industry's economics and set the rates of compensation. The wool towns of eastern England, such as Norwich, Lavenham, and

Edmunds, embody the prosperity of the merchants. Wool has always been a political and potent source of thread that has restricted a weaver's productivity.

Around that period, the big wheel and the treadle-driven spinning wheel took the role of the spindle method of spinning. The loom stayed the same, but it was able to run constantly thanks to the increase in thread volume. (L, 1999)

There was a significant demographic shift in the 14th century. Europe became overpopulated during the comparatively peaceful 13th century. A string of bad harvests and famine were caused by bad weather. The Hundred Years War claimed a significant number of lives. The Black Death then ravaged Europe in 1346, causing a half-fold decline in population. Arable land was labour-scarce, and there were no longer enough labourers to meet demand. Due to a decline in property values, land was sold and converted to sheep pasture. Before sheep-owning landlords began weaving wool outside of the city and trade guilds, wool was purchased by traders from Florence and Bruges. The quantity of work was then controlled, and landlords who owned sheep began working in their own houses. The putting-out system had been replaced by a factory system.

Huguenot Weavers:

Huguenot Weavers were Calvinists who fled religious persecution in mainland Europe and arrived in Britain around 1685. They came from the famous French silk-weaving centres of Lyon and Tours, as well as Flanders. After settling in Canterbury, they relocated to Spitalfields, London, at the age of 13. Spitalfields' economy was significantly impacted by their arrival, and as a result, it earned the nickname "weaver town." Others went farther, to Macclesfield, a town known for its silks. When they arrived, the English weavers of cotton, wool, and worsted cloth were put to the test, and as a result, they adopted the Huguenots' superior methods. As a result of the inflow of talented silk weavers, upper-class British fashion also started to use more silk in their clothing. (L, 1999)

Weaving in the American Colonies (1500-1800):

Colonial America was largely dependent on Great Britain for a wide range of manufactured goods. The British government's policy was to discourage manufacturing and promote raw material production in colonies. In 1699, the Wool Act imposed restrictions on colony wool exports. Because of this, a number of individuals made textile

out of fibres that were produced nearby. While hemp could be turned into thick material and useful canvas, the colonists also woven using wool, cotton, and flax (linen). One cotton crop could be obtained year; but, the process of separating the seeds from the fibres was labour-intensive prior to the development of the cotton gin.

Because creating more intricate weaves required more time and skill, they were not widely used, hence basic weaves were preferred. Although motifs were occasionally woven into the fabric, most were added using embroidery or wood block prints after weaving. (L, 1999)

Industrial Revolution:

Prior to the Industrial Revolution, wool was the main staple and weaving was a laborious craft. While a putting-out system and a factory system had been adopted in the big wool districts, weavers in the uplands worked from home on this system. In those days, there were two types of timber looms: broad and narrow. The former required an expensive equipment to pass the shed, as the weaver could pass his shuttle through them using an axe pass, which was typically performed by an apprentice. When John Kay created the flying shuttle in 1733, this was no longer required. up order to boost weaving capacity and fill up thread gaps, the shuttle and picking stick were utilised. Manchester, which had plenty of swift-moving streams that could be used to power machinery, was able to import cotton once the Bridgewater Canal opened in June 1761. The earliest mechanised process was spinning (spinning mule, spinning jenny), which gave the weaver access to an infinite supply of thread. (L, 1999)

The first time Edmund Cartwright suggested creating a weaving machine that would work similarly to newly constructed cotton-spinning mills was in 1784. Critics sneered that the weaving process was too complex to be automated. A number of patents were acquired by him between 1785 and 1792, and he constructed a factory in Doncaster. Revolution Mill, named after the centenary of the Glorious Revolution, was constructed near Retford in 1788 by his brother, Major John Cartwright. The Grimshaw brothers from Manchester purchased his loom from him in 1791, but the following year, their Knott Mill burned down (maybe due to arson). Parliament rewarded Edmund Cartwright with £10,000 in 1809 for his work. (L, 1999)

H. Horrocks of Stockport was among those who had to make modifications in order to succeed in power-weaving. The emergence of power-weaving was limited to the two

decades following approximately 1805. There were 250,000 hand weavers in the United Kingdom at that period. Weaving was one of the last industries in the British Industrial Revolution to be mechanised, despite textile manufacturing being one of the most prominent sectors. In 1842, the Lancashire Loom by Kenworthy and Bullough's made the loom semi-automatic. The numerous advancements transformed weaving from a labour-intensive, man-powered, home-based artisan activity to factories that produced the looms. At Tweeddale's and Smalley, a sizable metal production industry developed, along with companies like Platt Brothers and Howard & Bullough of Accrington. (L, 1999)

The majority of power weaving was done in weaving sheds in tiny communities outside of the cotton-spinning districts that circled Greater Manchester. It became less common to find the old combination mills in Leeds and West Yorkshire where spinning and weaving were done. Weaving of wool and worsted was done in big companies like Lister's or Drummond's, especially in Bradford, where there were big plants and skilled weavers. The information was disseminated by both men and women to their new homes in New England, including Pawtucket and Lowell.

The "grey cloth" that had been woven was then delivered to the finishers for printing, dying, and bleaching. Synthetic dyes were introduced in the second part of the 1800s, however natural colours were still utilised at first. Around 1803, the chemical industry was able to grow because of the necessity for these chemicals. Using punched cards to identify intricately patterned fabrics to be woven, the Jacquard loom was invented in France.

Jacquard made it possible to individually regulate each warp thread, row by row with repetition, making it possible to create incredibly intricate designs. This allowed for the selection of which coloured yarn threads should be used on the upper side of the fabric. Samples could be made using woven reproductions of engravings and calligraphy. It is possible to attach jacquards to either power looms or handlooms. The weaver's function It is possible to distinguish between the status, role, and way of life of a handloom weaver and those of a power loom or craft weaver. Industrial unrest and discomfort were caused by the power loom's perceived danger. Weavers were among their leaders, and power loom weaving started to gain traction in the early 1800s. In 1823, Richard Guest compared the output of weavers using power and hand looms.

A very good hand weaver, a man perhaps twenty-five or thirty years old, will weave two pieces of nine-eighths shirting a week, each twenty-four yards long, with one hundred and five weft shoots in an inch. The cloth's reed is forty-four, the warp and weft are forty hanks to the pound, and the reed is forty-four. At the age of fifteen, a steam loom weaver will simultaneously weave seven pieces that are comparable.

He then makes some generalisations regarding the economics of employing power loom weavers. It is safe to say that the labour performed in a steam factory with two hundred looms would provide jobs and support for a population of over two thousand people if it were done by hand weavers.

Weavers on hand looms Due to the power required for battle, the majority of hand loom weavers were males who spun the necessary thread and handled finishing. Later, women started weaving, obtaining their own thread and working as contract workers. They experienced growing impoverishment as a result of the power looms' competition, which eventually reduced the piece rate. (L, 1999)

Weavers of power looms:

The majority of power loom workers were young women and girls. Except during difficult times, like the cotton famine, they enjoyed the stability of set hours. Weavers, a piece work bonus, and a combination mill. Minders typically stayed together and had a close-knit group, even when they were working. 'Little tenders', children paid a set wage to perform little jobs and run errands, helped them out. By observing, they learnt about the weaver's job. They would frequently claim that they had obtained a green card or that overlookers and teachers had signed up.

They began working at the mill full-time at the age of fourteen or thereabouts, sharing looms with an experienced worker at first. Since they would both be doing piece work, it was crucial that they pick things up fast. There were serious health and safety concerns with the loom that were left to the tackler; the overlookers were there for a reason. The mill returned wearing scarves. The noise was causing complete hearing loss, and breathing in cotton dust was causing lung issues. Weavers used to "kiss the shuttle," which is suck thread through the shuttle's eye; however, this was impossible and left a bad taste in the mouth because of the oil. Weavers have a history of cancer. (L, 1999)

Weaving at a glance:

Clothing holds an important place among the basic human necessities. Clothing, in the form of garments, protects us from cold, heat, the bites of flies and mosquitoes, and the effects of changing seasons, and also makes a significant contribution to making us comfortable in the highest places of dignity. In the current social environment, clothing exists for us as an indispensable necessity.

Weaving is the most popular and large-scale method of fabric manufacturing. In any weaving, mainly two types of yarns are used, warp and weft. The yarns used lengthwise are called warp, which runs parallel to the selvage, and the yarns that fill the width are called weft. The way warp and weft are interlaced with each other determines the type of fabric produced. Mainly, weaving is of three types - plain weave, twill weave, and satin weave. These are all called basic weaves, and other types of weaves are created by combinations and various modifications of these basic weaves, such as basket weave, rib weave, etc., which are different variations of plain weave. Similarly, variations of twill weave are - warp face twill and weft face twill. (Srivastav, 2014)

Plain Weave This is the simplest and most common weave. It is cheap and more durable in production. In plain weave, each weft passes over and under the warp in an alternating sequence. Plain weave is also called tabby, calico, or taffeta weave.

Properties of Plain Weave:

- It can be used with both types of yarn as long as no sample is made with thick yarn.
- It has the maximum number of interlacing points.
- Fabrics made with plain weave have higher resistance to slippage.
- It is suitable for dyeing, printing, embroidery, and other types of finishing.

Items Made from Plain Weave:

Plain weave fabrics can be easily made from all types of yarns. These fabrics are of the following types:

Cotton fabrics: Calico, Cambric, Canvas, Chintz, Denim, Dimity, Muslin, Poplin, Nainsook, Voile, etc.

Linen fabrics: Cambric, Irish Linen

Wool fabrics: Homespun, Crepe, Flannel

Silk fabrics: Chiffon, Taffeta, Shantung, Voile

Rayon fabrics: Georgette, Taffeta, Voile

Variations of Plain Weave: Different types of weave structures are formed by variations in the basic plain weave such as - Rib Weave, Basket Weave

i. Rib Weave: This is a variation of plain weave. In this weave, multiple warp and weft yarns are used together, such as one warp thread with multiple weft threads, or 1/2 or 2/1 one weft thread with multiple warp threads.



<https://sewguide.com/wp-content/uploads/2022/11/plain-weave-fabric-44.jpg>

Plate no- 2.11: Plain Weave

Fabrics made from Rib Weave: Poplin, Ottoman, Bengaline, Faille

ii. Basket Weave: This is also a variation of plain weave. It is a balanced weave. In this weave, the ratio of warp and weft yarns is equal such as - 2×2, 3×3, 4×4, etc. or two or more warp threads interlace with two or more weft threads such as - 2/2, 2/4, 3/2, etc. Fabrics made with this weave have good drape, therefore it is often used for curtains.

Fabrics made from Basket Weave: Oxford cloth, Mock cloth, Coat and Suit fabrics, etc.

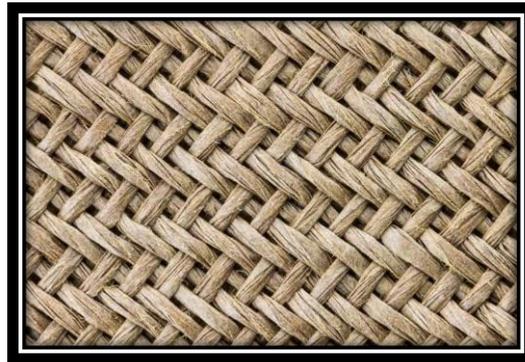
Twill Weave

The identification of twill weave in fabrics is that it passes over the warp or weft yarns in diagonal lines. In each consecutive line, the weft design moves one step to the right and one step to the left, creating a diagonal line. Twill weave can be both even and uneven. The evenness of twill weave depends on the interlacing method of warp and weft, such as 2/2, 3/3, etc. are even twills, and 2/1, 3/1, etc. are uneven twills. There are different

types of twill weave such as - Warp-faced twill and Weft-faced twill Herringbone weave is a variation of twill weave.

Properties of Twill Weave

- It is the strongest weave.
- This weave creates diagonal lines from one selvage to another.
- Fabrics made with twill weave have good drape.



<https://threadcurve.com/wp-content/uploads/2021/03/types-of-weaving-Mar222021-3-min.jpg>

Plate no -2.12: Twill Weave

- Dirt does not easily catch in fabrics made with twill weave, and if dirt gets in once, it is difficult to remove.
- Fabrics made with this weave have greater shrinkage resistance capacity. (Srivastav, 2014)

Types of Weaving Twill Weaving:

I. Warp Face Twill Weaving

In this type of twill weaving, two or more warp threads pass over weft threads in patterns like 2/1, 3/1, 4/1, etc. Fabrics made through this weaving are strong with high abrasion resistance.

II. Weft Face Twill Weaving

In this type of twill weaving, two or more weft threads pass over warp threads in patterns like 1/2, 1/3, 1/4, 1/5, etc. This is also called Weft Float weaving.

Fabrics Made from Twill Weaving

Can be made from various threads, including:

Suiting: Corduroy, Khadi, Denim, Cavalry, Jeans, Khaki Sari

Linen: Towel, Drill, Table Linen

Woolen: Cashmere, Flannel, Tweed, Worsted, Cavalry, etc.

Silk: Twill, Serge(Srivastav, 2014)

Satin Weaving

This is the third fundamental weaving technique. In this weaving, each warp or weft thread is interlaced with multiple threads.

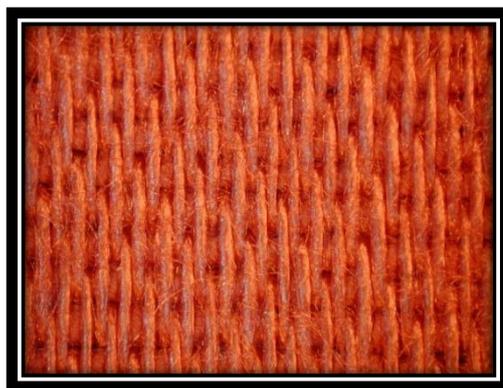
Characteristics of Satin Weaving:

In satin weaving, each warp or weft thread passes over four warp or weft threads. For example, 4/1 or 1/4.

When the number of warp threads is more, it's called Warp Float or 'Satin' weaving.

If the weft thread count is more, it's called Weft Float or 'Sateen' weaving.

The satin weaving can be easily identified by its smooth and glossy appearance.



<https://i.pinimg.com/originals/e2/d1/09/e2d109a1e77b961e270ed006273a45c5.jpg>

Plate no 2.13: Satin Weave

Satin Weaving

Satin weaving is a unique type of weaving. In this weaving, four warp threads pass over one weft thread. This is called a warp float weave. Fabrics made from this weaving are soft and smooth like satin, with a glossy appearance.

Fabrics Made from Satin and Satin Weaving

Fabrics include: Satin, Satin Crepe, Satin.

Jacquard Weaving

Jacquard weaving is a special type of weaving done using a specific mechanism. Joseph Marie Jacquard first developed this method in 1801, and it was named after him. Lawrence (Jacquard) card was used in this weaving process.

In this weaving, the warp threads are first controlled. The design is created on graph paper, and then a punch card is used to control the threads. These punch cards are used to guide the threads in the loom, creating complex and intricate patterns.

Jacquard Weaving:

Weaving Process:

The weaving process involves using a Jacquard card to control thread movement. When the card moves, the warp threads shift in different directions. The threads create sheds (openings) and move accordingly. After each card passes, the threads move on a cylinder, and the process repeats until the entire design is completed.



<https://www.mspajama.com/wp-content/uploads/2023/07/fibreguard-jacquard-turnkey-chutney-fabric-closeup-scaled.jpg>

Plate no 2.14: Jacquard Weave

Characteristics of Jacquard Weaving

This is a very complex weaving technique.

Allows creation of various decorative fabrics.

Uses a special Jacquard card in place of traditional Harness.

A Jacquard card can control thousands of threads simultaneously.

Can be combined with other weaving techniques.

Fabrics Made from Jacquard Weaving

Fabrics include: Damask, Textiles, Rock-I-Veck, Tapestry, Brocade, etc.

Dobby Weaving:

For Dobby weaving, a special type of equipment called a 'Dobby' is required. It uses a wooden paddle arrangement connected to the loom. The wooden paddles are interconnected and control the weaving motion. A Dobby can typically handle about 25 Harness.

Dobby Weave:

Characteristics of Dobby Weave:

Dobby weaving is economical in production.

Dobby weaving allows fabrics in various colors.

The fabric made through this weaving has good drape.

The fabric has minimal stretching.

Fabrics made through doobby weaving have good shrinkage resistance.

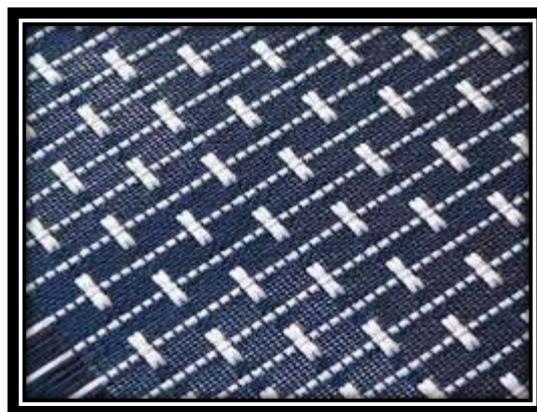


Plate no-2.15: Dobby Weave

Fabrics Made from Dobby Weave:

Fabrics can be made from various threads like: canvas, nylon, and others such as Ward I, Mat Less, Batiya, etc.

Weaving Details:

This weaving allows complex geometric designs, often featuring diamond-like patterns. Typically, two or more colors are used in the fabric. The fabrics are created in a way that designs appear embedded or printed.

Double Weave:

Characteristics of Double Weave:

Can use two completely different types of threads, either straight or in reverse.

Fabrics have more thickness.

Weaving Technique:

In this weaving, two or more warp threads are interlaced with weft threads. This creates a double-layered fabric where warp threads are not prominently visible, and weft threads can be in different colors.

Pile Weaving:

Fabrics Made from Pile Weaving:

Fabrics include: Thick fabric, Denim, Tripping Fabrics. (Srivastav, 2014)

Weaving Technique:

In this type of weaving, three sets of threads are used that create loops on the fabric surface. Some fabrics have two warp threads and one weft thread set.

Generally, plain or twill weaving is used to create surface loops, and the third thread set creates these loops. After creating the loops, these threads are either cut or left uncut. Based on this, pile weaving is of two types:

Cut Pile: In this, the surface loops are cut. Example: Velvet. (Srivastav, 2014)

Uncut Pile (Anchor Pile): In this, the surface loops are not cut. Example: Terry Towel. This is also called Terry Weaving. (Srivastav, 2014)

Characteristics of Pile Weaving:

Fabrics made through pile weaving are very soft to touch.

Fabrics have good drape.

Fabrics have a single direction of pile.

Fabrics Made from Pile Weaving:

Fabrics include: Velvet, Velveteen, Terry Cloth, Corduroy, Rug, Chenille, etc. (Srivastav, 2014)

2.1.4 Handloom Fabrics of West Bengal:

Old, undivided Bengal had a rich textile culture, particularly the expert weaving of delicate muslins and folk needlework of quilts. The fine Malmals and jamdanis of Dacca, as well as the Baluchar brocade saris of Murshidabad with their pictorial borders, were prized products, as were the embroidered quilts, which were intricately worked with scenes of Portuguese inspiration in wild silk native to Bengal and Assam and exported to Europe in the seventeenth century. These were textiles designed to meet the needs of a large market, both in India and overseas.

Kantha's of Bengal:

Bengal needle-worked quilts are a type of folk textile. In Bengali, they are called as Kanthas. Traditionally, they were created from discarded sarees or dhotis for personal use or as gifts. In this area, sarees and dhotis are generally white, with black or red borders or blue and red borders, often with yellow or green accents. Three or four sections of saree or dhoti were quilted together. The simple running thread used in quilting creates an embroidery-like motif that has been detailed with satin and stem stitch. Threads were gathered from the colourful borders of sarees or dhotis for this purpose.

Stella Kramrisch, a famous textile expert, says the idea for these fabrics is found in alpona motifs, which are created on the floor and doorstep during festival periods in Bengal. Kanthas were used as winter comforters, covers and wraps for books and valuables, and ceremonial floor mats. Kantha-making for domestic use in Bengal died away by the end

of the first quarter of the twentieth century due to the usual pressures of industrialisation (West Bengal was then India's most industrialised state) and changes in rural life.

Kantha-making was traditionally concentrated in East Bengal, now Bangladesh, where it has been revived. Here, embroidered and quilted hangings are fashioned from new material to some of the old designs, with the best expressing some of the vibrant views of nature of the ancient classics. (BARNARD, 7 January 2014).

Traditional Fabrics of Bengal

Initially in west Bengal coarse count sarees were famous. The vast sweep of soil and economic development in India since independence, as well as the increased upward social mobility that resulted, point to a shift away from coarse-count cotton and towards finer cotton.

Southern districts of West Bengal experienced population shifts between East and West Bengal during the first partition of Bengal in 1905, 1947, when East Pakistan and West Bengal were formed, and finally in 1971, when East Pakistan was transformed into Bangladesh. Populations have shifted dramatically from one section of Bengal to another in response to movements in power and trade. As a result, coarse counts have all but vanished, or have shifted to become finer, from 16s and 20s to 40s. These changes have reshaped the face of handloom production in modern-day West Bengal.

West Bengal has witnessed encouraging growth in fine cottons, although not silk, despite a worsening in fabric structure and subtlety of design that seems to accompany growing production elsewhere in the country. This increase in fine cottons was made possible by the prevalence of existing skills in brush-sizing with the lightest of *khoyer maar* (puffed rice or sago; starch) sizing *gruels* or the use of *shorer shana* (grass reeds), which helped maintain the translucent density of fine-count weaves in West Bengal. Despite changes caused by population movements, loom technology upgrades, and market trends, coarse cottons, fine cottons, and silks retain an aesthetic homogeneity.

They appear to share a common legacy of symbolic layouts and motifs that can transition from one category to the next while maintaining their own individuality. Though West Bengal's sari classifications are primarily material-based, cottons frequently use silk to heighten or enhance colour and texture in the borders or body. Silks, for their part, frequently save money by integrating a cotton weft. As a result, a lot of saris are

impossible to categorise. What distinguishes these three broad groups (cotton, tussar, and mulberry) is how they continue to develop an almost archaeological layering of sari varieties, from the coarse counts (9/3) at the base, through the fine counts that enlarge and refine the design directory further, and the silks that retain a continuity of design language to a point.

A uniform tradition appears to emerge from a strong preference for a kora, or unbleached expanse, in the body of the sari, with a plain coloured band for the border and potentially a variation of bands for the end-piece. However, there are sari variants that deviate from the general pattern: the extra-weft body and palloo (end-piece), as well as the decorated korial in silk.

The uniformity stems from a strong affinity for the auspicious red border, with or without adornment, in a wide range of widths and textures. A laal paar in cotton and tussar is the most durable style of Bengal sari in coarse and fine cotton, as well as silk. The laal paar matches the red of the sindoor (vermilion streaks in the young bride's hair parting). It reflects the radiance of alta, the sacred dye that lady's smear over the borders of their feet on auspicious occasions. Bengali holidays are also characterised by the colour of sacrifice, blood, and passion. Following the Lal paar are the other coloured bordered saris in the Matha paar (plain broad border) category, with the finest being the sheete sindoor (9/3), which is similar to the vermilion in the parting of a married woman's hair (symbolised by a strip of red between two bands of black).

." Coarse-count saris are distinguished by the simple use of colour and texture as accents, which ingeniously elevate the sari to amazing simplicity and beauty while limiting warp patterns. The *jalchuri* pebble in the water stripes is another unique series of plain or receding stripes in munga silk or cotton that serve as a transition and buildup for the borders. This, along with saris like the *pachha phere*, which encircles the hips, has a lot of popularity. It is distinguished by three borders: one at either end and the third "encircling the hips".

Shantipur saris: Shantipur is the epitome of the fine cotton range, with its subtle play of border patterns and the gradual merging of the border and the body through the use of the *jalchuri* and the *paata baanshano* effect. Shantipuri saris have a light, breezy drape that is tempered by a well-woven body and neatly etched borders. (Chishti & Singh, 2010)

Dhonekhali:

At its most classic, the receding stripes became a design feature, as shown in muga haathi paar dhakka (large border with pebble in water ripple sari) in cotton and muga silk. We are now approaching the *naksha paar* (extra-warp patterned border sari), which has a common motif in coarse and fine cotton, as well as Bishnupur silks. These categories appear to have cross-pollinated over the previous two centuries.

Khadi deserves particular attention since in the neighbourhood of Navadweep and Fulia, there is the ability to spin on the Ambar semi-automated charkha up to 450s count for saris and fabrics, which is the best in India. Fine cottons were always severely starched, crinkled, and worn as a relatively opaque drape until the French introduced the hot iron.

The ultimate fine cottons of Bengal are the Dhakai jamdani with its loom embroidery in the weft at every pick, capable of a wide range of white on white or colour in ground or pattern, and the indigo-ground *neelambari*. This is the most well-known of the coloured jamdanis, with an indigo foundation adorned with gold/silver or madder red that sparkles against the darkness of the ground. It was worn for the devi puja during Kartik Amavasya, the moonless night during Navratri that coincides with Deepavali, the festival of lights, and is a celebration of the goddess in her benevolent and enigmatic aspect. Variety of silk is used in sarees. Here are

Tussar silk:

Tussar saris are best represented by lal paar red bordered and Gorad ranges. Tussar saris range from plain and narrow to broad bordered saris with jalchuri (receding stripes) accent stripes worn on auspicious occasions. A small border and end-piece patterned selection is also available, but it is becoming increasingly rare. However, the Bengal type is distinguished by its lustrous and thick 7 to 12 cocoon hand-reeled tussar, which is unique among eastern Indian tussar varieties. (Chishti & Singh, 2010)

Mulberry silk:

The mulberry silk of West Bengal is diversified and was the primary source of silk in other regions of India until increasing mulberry production, launched first by Tipu Sultan and later by the British in Karnataka. Maldah was the centre of an indigenous, heavier-textured silk similar to tussar, but Bishnupur (9/50) possessed a Kashmir silk-like sheen and softness. However, Maldah was more frequently cultivated and woven in Bengal, and yarn was provided to Uttar Pradesh, Madhya Pradesh, Maharashtra, Karnataka, and

Andhra Pradesh. The usage of untwisted silk was an important aspect in determining both texture and weight in most traditional silks.

Gorad and Korial:

These silks retain the natural silk colour for the ground and red in the borders and end-piece, with the notable addition of the extra-weft kalka buti (paisley motif) in the body and an enlarged version in the end-piece. In the gorad and korial, the most elaborate patterned components in the end-piece were frequently worked with the jala (pattern harness), whereas the buti (little motifs) in the body had separate nali (shuttles) for spot patterning. The influence of Varanasi is most obvious in the heavily wrought end-pieces.

The korial sari's four-inch khooni lal (blood-red) borders were traditionally woven with three shuttles: two for the borders and one for the ground. The 'catch cord' approach, invented in the 1970s, simplified the operation by suspending a spool with the red from above and trailing its rope to the edge of the warp. The shuttle with the white silk weft for the ground makes its way to the end of the borders. (Chishti & Singh, 2010)

Bishnupur:

Bishnupuri fine-patterned border saris, such as pata paar, are distinguished by their silky drape weighed down by well-knit high relief borders. Prior to the introduction of Chinese mulberry silk, Bishnupur produced the finest indigenous mulberry silk.

Baluchar:

A quantum leap in terms of technique was witnessed during the eighteenth century with the emergence of Baluchari saris in the region of Murshidabad, possibly due to the direct patronage of the nawabs who ruled Bengal and Bihar from this town for a period of 56 years. The Baluchari is a unique phenomenon both in concept and technique, applicable to the body, borders and end-piece. In addition to Murshidabad's advantageous position along the Ganges trade route, which provided access to markets and techniques and ensured the ready availability of raw materials within its immediate vicinity, the import of weavers from other parts of India became possible due to nawabi patronage. The closest resemblance in terms of technique, points in the direction of the Gujarat brocades, both in the manner in which the figured motifs are bound down and in the way each form is outlined by another colour, almost as if it were drawn onto the fabric. These characteristics distinguish the Baluchar technique from Varanasi on the one hand and

Dhaka on the other, both of which were accessible, as is evident from the other sari types in West Bengal. (Chishti).

The Baluchari's distinguishing feature is the employment of many jala (pattern harness) for its numerous elements to form a cohesive whole. Its development of floral vine borders, interspersed with visual depictions of human and animal elements in active and animated configurations, aims to narrative storytelling heights. In the best instances of baluchari, the figurative motifs face inwards from either of the borders, unifying the layout and leading up to the central motif in the endpiece. Often, the motif's scale varies according to the layout of the end-piece, body, or borders.

This attempt at spontaneity in silk (without gold) within a highly complicated grid of pattern harnesses sets the Baluchari apart not just from all other saris in Bengal, but also from other brocade traditions in the country. Our voyage to West Bengal highlighted several of our own preconceptions regarding the state's saris. The range of coarse cottons has now been erased not only by genuine fine cottons, but also by a variety of hybrids. Silks, too, have lost their range, texture, weight, and decoration since independence. (Chishti & Singh, 2010)

Tribal drapes:

In the northernmost part of West Bengal, there is a minor amount of course-count cotton spinning and weaving of the two-piece drapes dhokna-paanchhi for the Mechh and paanchhi for the Santhals. The layout of these curtains resembles that of a sari. What makes the Mechh drapes unique is that they are usually woven on back-strap looms by the women who use them and sell the excess pieces produced. As a result, the curtains develop a distinct and customised texture and pattern.

On one level, it is commendable that the state government has showed some interest in the manufacturing and marketing of handloom items by establishing and supporting cooperatives. However, the product itself has lost its moorings during the mass production process, making it intrinsically disadvantaged in its pursuit of future progress.

One of the most important insights we took away from this documentation and design development effort was how variation was perpetuated and promoted within the context of tradition, both among weavers and in markets. Though the number of weavers in a single rural or urban concentration was always determined by the weaving of a set number

of items throughout the year, we discovered that a few benefited from the market's support to innovate, develop, and enhance the inherent strength of their local range. They were the ones the community looked up to, or judged themselves against. (Chishti & Singh, 2010)

In our exploration of current manufacturing possibilities in Shantipur, we met Monimoy Kashto, a weaver who was not only knowledgeable but also prepared to 'go back' to the weaving of original Shantipur saris. This was only possible because he was certain that he was not moving back, but rather forward, in his pursuit of excellence. He felt he was wasting his time receiving a set income for an inferior product and that he might earn significantly more by taking up weaving for this project. Many handloom items are now accessible off-the-shelf at Dastak and elsewhere, having been manufactured with a higher handskill input on a feasible economic basis in terms of wages and raw materials.

Fulia, Bishnupur, Navadweep, and other weaving centres are still engaged in continuous discussions and design development activities. Silks and coarse-count cottons remain a challenge for the cooperatives. West Bengal has delivered some critical lessons and shown the hazards in the race for technological advancement with the sole goal of increasing production. The goals must be widened to secure higher earnings, which are now attainable with greater quality.

The cultivation of its basic resources, which include cotton, mulberry, tussar, and Eri silk, need the highest support and rapid care. The diversity and variety of hand-spinning and weaving talents in West Bengal is also declining due to a lack of appreciating patronage. This is the most critical area of design intervention and marketing support, requiring both public and private sector participation. (Chishti).

Shiny silks, soft colours, and interesting motifs. The Murshidabad district was famed for its silk industry. All Baluchar Butidar textiles made use of bombyx mori silk fibre, which is a lustrous and smooth silk thread. Microscopic examination by the author revealed the typical smooth thread cross and soft surface. The silk thread emerges from the cocoon in two colours: brilliant golden yellow and ivory white. These are the colours that the weavers might employ undyed; the glitter of the undyed adds to the allure of these saris. The yellow yarn, in particular, enhances the practically golden, dazzling nature of traditional Baluchar Butidar fabrics.

Furthermore, the colour scheme of antique Baluchar Butidar textiles appears to be highly harmonious. This distinctive impression is only lost in later textiles, when artificial colours are employed. In general, there aren't many colours in use. Red, lilac, violet, dark blue, yellow, and dark brown were commonly used colours for plain ground weaves. Only a few pieces have a creamy white ground colour (see Figure 45). Almost all of the motifs have a clear white edge, which is typical of Baluchar Butidar textiles. The motifs are primarily woven in ivory, white, red, violet, green, yellow, and dark violet. The only colour that never appears in antique Baluchar Butidar textiles is black. (Dhamija, 2019)

Textile ground weaves are frequently two-toned. Here, the warp and weft are different colours, generally dark, brownish red, and violet. This lets the weaver to switch between pallu and zamin ground hues. The original colour plate was released by Mukerji. Many times throughout the history of Indian art, artists have absorbed Western ideas while maintaining their native artistic traditions. Assimilation can also be seen in Baluchar Butidar textiles.

The displayed themes reflect native Indian, Islamic, and European influences. A closer look reveals that Baluchar Butidar textiles were influenced by various Bengali cultural forms such as brick temples, Kanthas, paintings, and literature. Furthermore, narrative legends and symbols, as well as patron preferences, influenced the theme selection process.

To illustrate how the concept of twins, or 'parallel pieces', was proven, it is necessary to briefly describe the approach used to evaluate each particular cloth and design. The initial step was to count the number of single strands in warp and weft per square centimetre, as real twins have identical ground weave density. In the second phase, select warp colours and weft hues, as well as the overall. (Dhamija, 2019)

Jamdani Saree:

Jamdani, also called figured muslin, is considered to be one of the most exquisite, well-made, and costly Bengal loom products. It takes pride in the wide range of Bengal's ancient handloom textiles.

These sarees are renowned for their exquisite craftsmanship, exquisite weaving, and fineness. The word "Jamadani" has no known origin. According to some, it comes from the Persian terms dani (container) and jam (cup). Another common belief is that it comes from the Persian terms dana (buti), which means diapering cloth, and jama (cloth).

Therefore, it is possible to infer that the Persian word jamdani describes fine cotton that has been spun on a loom and has spots and flowers.

Due to its distinctive designs, jamdani has traditionally been considered a high-end product. Historical records indicate that in the 17th century, jamdanis were made for Aurangzeb, the Mughal Emperor. In those days, only the wealthy nobility was allowed to wear jamdani cloth. (Karolia, 2019)

Dhaniakhali Saris

The location of the initial acquisition of excellence is often the source of the name of handloom saris. The Hooghly district in Bengal is the location from whence Dhaniakhali saris also get their name. Due to the Dhaniakhali saris' rich texture, durability, and compactness, they have gained a lot of notoriety over time. Typically, these saris are simple with Pallav's and borders that are striped. Checks and decorative stripes have gradually been added to the field as well. Small patterns, such as buti, are woven using a domestically produced dobby equipment. Variety can also be created with Muga yarns.

The khajurichoti (plaited design) design, which is woven as a single stripe in the Pallav, is the main distinguishing characteristic of Dhaniakhali saris. Two distinct coloured cotton yarns are twisted together to create this design, which is then woven into a single stripe in the Pallav as a Choti (plait) design. Two of these stripes are occasionally woven, one at each of the Pallav's two extreme sides. (Karolia, 2019)

Baluchari Butidar Saris:

Baluchari Butidar saris are made entirely of mulberry silk yarn; no Zari is used in their weaving. Their narrow floral-scroll borders with tiny floral butis in the field made with untwisted silk floss, as well as their elaborate and compartmentalised Pallav's, are what define them. When Murshid Quli Khan, the Mughal Governor of Bengal, moved his capital from Dhaka to Murshidabad in the north of the state in 1704, it appears that the history of Baluchari saris began. Known for its silk farming, the region surrounding Murshidabad was the epicentre of the flourishing silk industry in the 18th and 19th centuries.

Several weaving castes also called it home, and the Pundas, mountain people, practiced sericulture there. The town of Baluchar, on the Bhagirathi River in the Murshidabad region, was well-known for its trading route that stretched up and down the Ganga River. It is where these figured silks got their name. Cotton, raw silk, and woven silk items were exported from this region to the rest of the world in the 18th century. Being a trading port, Murshidabad was also well-known for its traders, including Gujaratis, Marwaris, and Jains, as well as traders from distant countries like the British, Dutch, and French, as well as Jews, Arabs, and Persians. The East India Company was disbanded by the 19th century, though, and Delhi became the new capital of British India. Baluchar weaving essentially ended when Bengal lost its significance.

History:

The weaving of Baluchari saris was linked to the renowned craftsman Dubraj Das in the late 1800s. It is stated that he was a well-known late 19th-century master weaver. But unlike the Tantis, Kaibartas, Bagdis, or Jugis, he was a Chamar, or leather artisan, by caste rather than a weaver. At the same time, he learnt how to set up a naksha loom from a famous Muslim weaver. All six of the looms in the village of Bahadurpur belonged to him. He was reportedly the sole remaining Nakshaband cum weaver in Murshidabad by 1894. He had the ability to configure the looms to any pattern he saw, something that other weavers could not do. When their looms needed to be adjusted, weavers from nearby villages would travel to Dubraj. At some point, the business relocated to the Bankura district's Bhisnupur (Vishnupur), which continues to create Baluchari saris today, albeit with a distinct stylistic vocabulary. Overarching Features Although Bengali silk manufacture and weaving have a long history, their designs were limited to plain, striped and check patterns. The Baluchari sari features distinctive pallavs, intricate floral borders, exquisite corner figures, and ornate brocaded designs made with untwisted silk thread and butis scattered across the ground. Naksha-attached draw looms are necessary for this intricate silk patterning.

There are many who believe that these looms and weaving methods were brought straight from Persia to Bengal. Other ideas, however, offer different explanations for the introduction of these intricately patterned textiles in Baluchar, Murshidabad, using sophisticated loom technologies. A possible explanation is that weavers from western India, most likely Gujarat, may have initiated it after Murshid Quli Khan moved his

capital to Murshidabad in 1704. Beginning in the 17th century, Jain traders were active in this area. Along with the human, bird, and animal designs, the Asavali brocaded sari and the Baluchari sari appear to have some similarities, such as the mango motif.

The loom's resemblance to Bengal could also suggest a connection between Varanasi and Bengal. According to art historian Rahul Jain, Baluchari saris bear similarities to Assamese weaves found in mekhla-chaadar designs in terms of motifs and silk-on-silk designs devoid of metallic embellishments. The elaborate Pallav of the Baluchari sari is its most distinctive feature. They are often characterised by huge, ornamental mango designs that are surrounded by figural motifs on all four sides. Generally speaking, human beings are positioned in distinct architectural sections. Typically, these divisions repeat a single figured motif. Two rows are occasionally repeated, and the patterns in these two rows differ.

The woven figures included either Mughal or European figures. This might have resulted from the support of the former East Indian Company's Murshidabad factory or might have been presents given to Europeans. The 18th century and the late 1960s of the 19th century were the times when figure designs were popular before a shift in taste led to less figures. Among Dubraj Das's finest creations were saris devoid of figures but featuring attractive flower springs in the field, floral borders and the typical kalka panel ornamental end piece.

Tangail Saree:

The Tangail sari, which originated in the district of Tangail, which is now in Bangladesh, is immensely famous in Bengal due to its diverse array of colours and designs, as well as the high quality of its fabric and its starched elegance, which is ideal for the Indian climate. West Bengal's primary manufacturing hubs for Tangail are Fulia, Santipur, Samudragarh, Katwa, Dhatrigram, and Tamaghata, along with additional locations nearer the Bangladeshi border such Toofanganj and Dinhatta. Weavers from the Basak community who had migrated from East Bengal's (Bangladesh) Tangail area settled in Fulia under government sponsorship following Partition.

Fulia weavers gave the Santipur region's handloom weaving scene a fresh feel. The Fulia Tangail, a fusion of Santipuri and Tangail styles, developed over time. The Fulia Tangail is a jacquard weaving that features vibrant colours and big, complicated, dispersed patterns. These saris can also be made from mulberry and tussar silk in addition to cotton. At first, these saris were made exclusively for domestic usage. Later, traders on the

western shores exported them to Persia and other Middle Eastern nations. Begam Bahar was another name for the Tangail sari.

Originally, these saris were made from cotton weft and silk warp. Due to its easier availability and lower costs, cotton warp and weft were eventually used. The method used to design and weave the extra weft for figured Tangail saris is essentially the same as that used for Jamdani saris. Unlike Jamdani, which is intended for figured designs, two plain picks are put after each additional weft rather than a single pick. In certain saris, however, a jacquard attachment is used to weave the border motifs.

Four kinds of Tangail saris are traditionally woven:

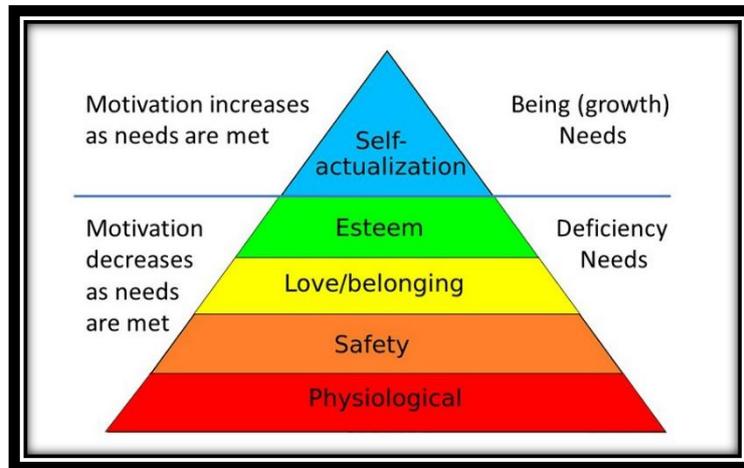
- Saris made entirely of cotton, in which the warp and weft are made of cotton
 - Saris made entirely of mulberry silk, in which the weft and warp are made of silk
 - Mulberry silk and cotton sari, in which the weft is made of cotton and the warp is made of silk.
- Cotton and wild silk saris, in which cotton threads are used as wefts and tussar silk yarns as warps. (Karolia, 2019)

Santipuri Saris:

In the late 1800s, Santipuri saris were first woven. Rich and refined, they were woven in a very fine count and were prized for their ornate floral borders and excellent texture. Crafted by the weavers of Santipur in the Nadia district using fine cotton count (between 100 and 150), this sari is completely unique from others of its sort due to its creative design and careful application of gold Zari. These saris are now also made from mulberry and tussar silk. (Karolia, 2019)

2.1.4. Consumer Behavior:

Consumer behaviour is concerned with how individual consumers and families or households choose to spend their resources on consumption-related things. There are two sorts of consumers: personal consumers, who buy goods and services for their own use, the household, or as a gift for someone else. The second category of customer is the original consumer, which includes for-profit and non-profit businesses, government agencies, and institutions that all require products, equipment, and services to operate their businesses. (Kotler & Armstrong, 2021)



<https://veow.org/wp-content/uploads/2023/07/maslow-1528173849.jpg>

Plate no-2.16: Maslow's Hier key

Consumer perception:

A consumer's perception is that he or she picks, organises, and interprets stimuli in a meaningful and cohesive manner towards the environment. Two people may be exposed to the same stimuli under the same apparent settings, but how they recognise, select, organise, and interpret these stimuli is a highly personalised process determined by their own wants, values, and expectations. (Kotler & Armstrong, 2021)

Maslow's hierarchy of needs is widely applied in the social sciences. Maslow's hierarchy of requirements contains five stages, from lowest to highest: physiological, safety, social, esteem, and self-actualization. Lower-level needs are easily fulfilled, and after lower-level needs are met, humans can pursue higher level desires that are more difficult to meet. Maslow's Theory in customer Behaviour Studies- Dennis, Newman, and Marshland (2005) investigated the relationship between customer decisions in shopping malls and the hierarchy of requirements.

Valacich, Parboteeah, and Wells (2007) used Maslow's hierarchy of needs to investigate the importance of web design elements and user experience, and then created a framework for online consumers' hierarchy of requirements. Provide suggestions for web interface designers. In the field of cross-border online shopping, Guo, Vasquez-Parraga, and Wang (2006) used Maslow's hierarchy of needs to explain cross-border transactions between Mexico and the United States and discovered that the main motivations for Mexican

consumers to shop in the United States are (1) product quality, (2) quality of service, (3) fashion, and (4) fun. Mexicans cross the border to shop in the United States due to their higher level of need. (Philip Kotler, 2021)

Structure of the Indian Market:

An awareness of the consumer profile is crucial when attempting to assess the evolving trends in retailing. We are likely unable to understand the trends of the retail industry's developments unless we have a good understanding of how the consumer class is evolving. This requires, however, the development of a framework for comprehending and categorising customers in a meaningful manner.

First, NCAER used data gathered from surveys to categorise customers only on the basis of ownership and consumption. There are five types of consumers in this group.

The following are:

- Those who are impoverished and use little produced things.
- Candidates who buy a few low-cost consumer items, such as bicycles and radios transistors.
- The Consuming Class, which purchases the majority of the nation's marketed consumer products.
 - Climbers who own and/or acquire slightly more expensive durable goods, such as sewing machines, mixers, and grinders.
- Those with the highest incomes purchase the priciest goods.

NCAER determined the income ranges that each of these groups fall into since income is the primary factor that determines purchasing power. The market structure composed of five consumers that the first two categories are seeing rapid expansion, and the number of households in the first three categories is rising. India's economic development is the main source of the increase in the number of households in the first three groups. The number of households in these categories is growing along with the Indian population. The fact that there are fewer and fewer households in the "Destitute" group is encouraging.

The 'Very Rich' category of customers has the fastest growth rate, yet there aren't many households in this category overall. Thus, the "Consuming Class" and the "Climbers" would be the retail industry's top clients. We have selected these classes as were selected

top clientele at Crossroads. With the exception of "mom and pop" shops, it is majority of the more recent businesses would concentrate on these customer segments.

Preferences of Indian Consumers for Shopping:

It was on women's buying preferences because women make up between 60 and 65 percent of Indian households' shopping activities. We looked at how much time a woman spent shopping each week in order to understand her preferences. These studies were conducted in Mumbai and other cities.

According to these findings, there is a clear preference for hobbies and interests, eating out, and leisure and relaxation both inside and outside the house. The study also indicates that women spend more time shopping for groceries than for other purposes. Although there are some little differences between Mumbai women's preferences and those of women outside of Mumbai, the conclusion that women would rather spend time engaging in leisure activities remains unchanged. because this conclusion is significant. (L, 1999)

2.1.5. Marketing:

The Marketing of Fashion:

The marketing strategies that spurred expansion in many other industries were not immediately adopted by the fashion industry. However, the idea of fashion marketing has seen a significant shift in recent years. Advanced methods of market research have been used to examine of consumer wants. The fashion industry's move towards a marketing orientation has really occupied the most of our discussion thus far in this chapter. Previously, clothing companies and other industry participants "thought of their business and markets in terms of what their plants could produce." This is a departure from the previous production orientation.

All levels of the fashion business are involved in these marketing initiatives, from the manufacturers of textiles, clothing, and fibres to the sellers of fashion goods. Retailers are more concerned with what to choose and buy for resale, whereas manufacturers are more focused on what to manufacture. But in recent years, retailers have also been worried about what to manufacture as they design and contract production for many of their own lines.

The Marketing Approach:

Businesses with a production focus have used "persuasive salesmanship" to move as much of their products as they can. The seller's need to manufacture items and turn a profit was the main focus of this type of production-selling. Here, the contrast between a few terminologies might be helpful:

Merchandising is the process by which items are planned, developed, and presented to the designated target markets.

Marketing identifies the customer and decides what things to provide that customer and how to do so while satisfying the company's financial return objectives.

By physically selling the line to retail customers in accordance with marketing goals, sales operations carry out marketing and merchandising activities. (AAMA, 1982; Kunz, 1998).

The customer-centred approach is referred to as the marketing concept, and marketing is centred on the requirements and desires of the consumer. This idea is founded on the idea that surpassing competitors in terms of effectiveness and efficiency in meeting consumer needs and wants is essential to reaching the company's objectives. The marketing strategy of a corporation will consider the needs of its customers and its capacity to meet those needs. With this strategy, a company's entire operations revolve on the needs of its clients. (Kotler & Armstrong, 1994).

Target Customers:

Having a comprehensive understanding of the market segment that makes up the company's target clientele is the first step in any design, production, or sales endeavour. A firm must choose a target group of clients because no company can be everything to everyone. For a high-end fashion company, this group could be quite small and uniform. This target market will be sizable and highly varied for a mass marketing firm. The target group or market segment is thus the focus of every subsequent step in the marketing process.

A market is generally defined as a gathering of individuals with the intention of buying and selling. People with money (some more, some less) and a desire to purchase fashion-related items are specifically referred to as members of the fashion merchandise market. Thankfully, the potential fashion market in the US is so big that a company can make a lot of money by catering to even a small portion of the market.

Similar to how there can only be a weather forecast that is specific in terms of time and location, the fashion company needs to determine its market segment, or its unique target clientele.

Marketing Mix:

The business creates a marketing mix consisting of elements that are within its control, such as product, price, place, and promotion, after determining its target market. The business determines the best mix of these elements to help it fulfil its goals in catering to the target market. As they proceed through marketing analysis, planning, execution (putting the marketing plan into action), and control (evaluating methods and making modifications to ensure marketing efforts are doing what they planned), management decides on the marketing mix.

These are components of the marketing mix:

- A product is the fashion goods and services that a business will provide to its intended consumer base. Company history may be important in this case; many companies have a history of creating particular lines. For instance, manufacturers of jeans may get into similar athletic categories, but they typically don't choose to produce and market bras or evening dresses as well.
- Price refers to the amount that customers will pay for the product. Firms in the fashion industry have had to carefully consider the prices of their products aimed at today's consumers, who have resisted paying exorbitant prices for so-called prestige label merchandise because they expect good value for their money and even like to brag about being able to get quality they like for low prices. In recent years, many manufacturers have felt pressured to lower prices. The cost of materials for apparel firms has increased dramatically due to the price of cotton and other fibres, but apparel firms have found it difficult to pass these higher costs on to consumers, who object to paying higher prices for clothing.
- Place indicates where the product will be sold. Companies may produce products to be sold only in department stores or only in discount stores. Large apparel firms may make various lines geared at specific channels of distribution, with the intent of covering all major retail channels. For example, Sara Lee sells its Leggs hosiery in supermarkets and discount stores, its Hanes Silk Reflections in department stores, its Donna Karan line in upscale specialty stores, and several acquired international brands in other countries. For a retailer, place may mean that certain products may

be sold in some of its branch stores and not in others. For example, a Dillard's store may not offer its Ellen Tracy collections in stores located in predominantly blue-collar sections of a city.

- Promotion encompasses all of a company's initiatives to build its reputation, increase demand for particular brands and designer goods, or promote purchasing from particular merchants. To accomplish these objectives, the fashion industry has invested enormous sums of money.

The Marketing Concept and Manufacturing/Distribution:

When a clothing company incorporates the marketing concept into its core values, it gives the business direction and acts as a manual for producing and distributing its collections both locally and internationally. The maker needs to be aware of the markets and how the company fits into them. Additionally, the business targets its clients when creating a marketing strategy, which allows the business to focus on catering to that client or clientele. It goes without saying that when a corporation makes these strategies, it must consider its capabilities. Guidelines on which markets to avoid due to overextension, excessive imports, or other factors may also be included in the marketing plan.

The marketing strategy supports the company in defining its identity and mission, and it also helps it stay on course as it moves forward with production and logistics. Instead of the other way around, the manufacturing strategy—including the sources of production—is determined by the marketing strategy. The marketing plan will consider all of the production options, such as contracting, manufacturing in the company's own facilities, or even production in other countries. Another option is for a business to employ a mix of production options that are appropriate for providing for its clients. For example, it may produce more fashion-oriented merchandise in its domestic plants so it can deliver time-sensitive lines to the retailer and consumer quickly. When timing is not as critical, the company's lines of a more "staple" nature might be made in another country to take advantage of lower production costs.

A lot of American clothing companies have deemphasized production and increased marketing and customer service. As a result, several clothing companies have little to no manufacturing base; instead, independent contractors in the US

and other nations make their products according to their specifications. Typically, a product development team in these companies creates the lines, chooses the fabrics, and establishes other guidelines for how the clothing should be manufactured. Then, somewhere else, the design process takes place. After being delivered to the company's distribution centre, completed clothing is then dispatched to the retail clients of the clothing company. This approach is being used by an increasing number of clothing companies.

Distribution operations are crucial for customer-focused businesses. Delivering the appropriate merchandise to the retail consumer in a timely manner is the responsibility of the company's distribution region. This ensures that the merchandise is available for promotional sales, quick-turn fashion trends, replenishing the retailer's inventory, and other purposes. To ensure that there is a supply on hand to react promptly to the consumer, distribution operations keep an eye on the company's available inventory. Returns and other customer care issues pertaining to retail are frequently handled by a company's distribution departments.

Logistics, which is quickly emerging as a crucial component of distribution, is playing a more and bigger part in helping businesses fulfil the five Rs of marketing: giving customers the correct product. Many retail companies, like clothing companies, are now leasing out the production of their goods. This implies that the marketing strategy of retail companies will dictate the location and method of clothing production, just as it does for apparel companies. (Philip Kotler, 2021)

2.2 Research Review:

Handlooms of West Bengal

Seth V , May1993, Conducted “*A Study of The Traditional Handloom Sarees of Bengal*” to know the technique of weaving adopted in the production of the renowned sarees of Bengal. Also, everlasting influence of religion and culture that played an important role in the craft. Knowledge was sought regarding the types of looms, yarns and dyes used , with the process of weaving and motifs used. As well as find out the traditional ideas had changed to cater the needs of modern saree weavers. This study observed that women were not engaged in weaving and it was done by men. It is concluded that the problems are lack of capital and uncertainty of sales, shortage of raw materials . various governmental steps are being taken to help the weaver at the various levels.

Sinha P, April 2010, conducted “*Designing and Construction of Contemporary Evening Gowns Using Hand Woven Cotton Sarees of West Bengal*”. The main purpose of the study was transforming traditional hand-woven cotton sarees of West Bengal into contemporary evening gowns, it was a testament to the fusion of heritage and innovation. By repurposing these exquisite sarees, designers created stunning evening gowns that not only showcase the intricate craftsmanship of Bengal's weavers but also cater to the modern woman's desire for elegance and sophistication. This process involves carefully selecting and deconstructing the sarees to utilize the richly textured fabrics, vibrant colors, and intricate patterns, which are then reimagined into flowing gowns with sleek silhouettes, subtle draping, and delicate embellishments with the enduring of Bengal's handloom legacy.

Das, C. (2017). *Handloom industry in West Bengal: A study*. The aim of the study explores the significance of the handloom industry in West Bengal and its economic impact. The research highlights how the sector provides employment to rural women and seasonal agricultural workers while contributing to income generation and foreign exchange earnings. Despite its resilience, the handloom industry faces challenges like declining employment, limited capital investment, and competition from modernized production methods. Using data from 480 artisan households across districts, the study examines productivity differences between independent, cooperative, and tied production units. It emphasizes modernizing production methods, improving marketing strategies,

and supporting artisans through government initiatives to ensure sustainable growth and preserve cultural heritage.

Problems & Challenges in Handloom and Handicraft sector

Agrawal A. (2021), “Handloom and Handicraft Sector in India: A Review of Literature on its Demand in the Market and Availability of Original Product” The aim of the Study showed that awareness campaigns on a large scale for its sustenance are essential. It also reveals a significant discrepancy between buyer intent and product authenticity. The study's main focus is on how contemporary technologies and digital streaming might help close the gap between customers and craftspeople. These digital solutions have the potential to remove middlemen and ensure that higher-quality items reach the end consumer while improving supply chain transparency by enabling direct interactions through platforms like e-commerce websites and mobile applications.

Datta, B. D., & Bhattacharyya, S. (2016). *An analysis on problems and prospects of the Indian handicraft sector*. The aim of the Study offers a thorough examination of the issues and opportunities facing the Indian handicraft industry, which is an essential part of the country's cultural and economic legacy. The study also looks at the function of government interventions, stressing the advantages and disadvantages of different export promotion councils, support programs, and institutional frameworks put in place to boost the industry. Within the study, a SWOT analysis identifies natural strengths, including a wealth of raw resources, expert workmanship, and cultural variety. In order to turn these difficulties into possibilities, the authors eventually support a concerted approach that balances technology advancement, direct market access through enhanced distribution channels, and aggressive government regulations.

Kannan, J., & Premsundar, B. (2013). *Women in handloom industry: Problems and prospects*. The aim of the Study emphasizes that women are still disproportionately impacted by subpar working conditions, low pay, and pervasive social and economic instability. These women frequently struggle with a lack of educational options and insufficient access to skill development programs, despite their crucial role. Their situation is made worse by labour-intensive job, long hours, and related health problems such gynaecological difficulties. The authors suggest customized training programs through initiatives like the Integrated Handloom Development Scheme, the establishment of women-only cooperative societies, and enhanced access to basic amenities and

healthcare as remedies. To empower these women and safeguard the survival of the traditional handloom industry, they contend that strong government regulations, favourable wage modifications, and calculated steps to guarantee a steady supply of raw materials are essential.

Prospective of Handlooms

Hazarika K,(2020) “Production Technology and Problems of The Handloom Textile Units: A Case Study on The Singphos of Assam” The aim of the research is about the production behavior and problems of the handloom units of Singphos of the sample region. In this paper Cobb- Douglas production function is used to represent the production technology of the handloom units. R^2 indicates that about 67 per cent of the variation in the output is explained by the labour and capital. By using one tailed T test on the parameter, it is found that handloom units are reveals constant returns to scale. handloom output of Singphos have some unique characteristics which are separate from the other tribal communities. But these weaving units/weavers have not use modern technique in the production process also textile units are facing the problem of marketing their product. In Assam Singphos handloom weavers are individually doing their handloom activities. Due to lack of adequate capital, they have not use silk, Muga etc yarn.

Rahman, M. (2013). *Prospects of handloom industries in Pabna, Bangladesh* .Rahman’s study analyses the current state of the handloom industry in Pabna, Bangladesh, which has a rich cultural heritage but faces numerous challenges. Key issues include high raw material costs, inadequate access to credit, outdated technology, and insufficient policy support. These factors hinder production and reduce the sector's competitiveness. Despite these challenges, the industry remains a crucial source of rural employment and eco-friendly products. The study emphasizes the need for government intervention, such as controlling yarn prices, providing credit facilities, and improving power supply. Promoting technological upgrades and effective marketing strategies can safeguard this industry’s cultural significance and economic potential.

Md, M. (2024). *High-end fashion from traditional cultural heritage in Bangladesh: An insightful future proposition of “The Tangail Handloom Tant”*. The aim of the study explores the integration of the Tangail handloom industry of Bangladesh into contemporary high-end fashion. Known for its intricate motifs and sustainable practices,

Tangail handloom sarees hold both cultural and economic significance. The research highlights challenges such as outdated techniques, inadequate financial support, and competition from mass production. Through interviews with artisans and stakeholders, the study identifies opportunities in digital marketing, fusion designs, and sustainable branding to revitalize the craft. The paper concludes by advocating for policy support, modern design adaptation, and direct market access to empower artisans while preserving the rich heritage of Tangail handloom craftsmanship.

Declining Handloom Sector of WestBengal

Ghosh J and Ghosal I, (2019), “A Research Paper to Identify the Potential Cause of Declining Handloom Sarees and also to Indicate Opportunities for Revival: A Case Study of Handloom Tant Sarees of Begampur, Hooghly District” The aim of the research is a group of artisans of Begampur area, Hooghly district of West Bengal crafts handloom tant sarees which becomes a generation wise customary since ancestral days. The same inconvenient has introduced “Mahajan” in the chain of the production. The “Mahajan” imports raw material and provides to the artisans. In return “Mahajan” receives finished goods i.e., Handloom sarees and only labour charges are paid to the artisans. This process of portraying reduced remuneration to the artisans becomes an indicative factor for making artisans refrained from this system which in turn declining the market of subject product gradually. Moreover, this indirect market facility has become consistent system for marketing the subject goods.

Islam, S., Singh, D., & Siddiqui, L. (2023). *Outlining the post-pandemic measures for reviving the Tant saree industry in West Bengal: ‘Vocal for Local’ initiative*. The aim of the study analyses the impact of the pandemic on the Tant saree industry in Hooghly, West Bengal, a renowned handloom hub. The research identifies key challenges, including reduced consumer demand, rising raw material costs, and reliance on traditional techniques. Approximately 92% of rural weavers faced debt-related hardships during this period. The study advocates for modern equipment upgrades, enhanced digital marketing strategies, and awareness campaigns under the "Vocal for Local" initiative to revive market confidence and expand global reach. Financial aid and cooperative structures are recommended to ensure sustainable livelihoods for weavers while preserving the cultural heritage of Tant sarees.

Roy C,(2017) “The Silk Handloom Industry in Nadia District of West Bengal : A Study on Its History, Performance & Current Problems”. The aim of the study is a situational analysis of the handloom workers by focusing on the problems of the handloom weavers of Nadia district. The paper briefly elaborates the historical perspective of handloom clusters over this region at the backdrop of the then Bengal. It also analyses the present crisis faced by the weavers of Phulia and Santipur region of Nadia district. It makes a SWOT analysis of the handloom industry where strength, weakness, opportunity and threat of the handlooms sector has been analysed. The paper recommends several measures like awareness campaign, financial literacy programme, SHG and consortium formation, common facility centre, dye house, market exposure to upgrade the present situation of the handloom industry.

Cluster Development

Mitra A , Choudhuri P and Mukherjee A (2009) ‘A diagnostic report on cluster development programme of Santipur handloom cluster, Nadia, West Bengal’ The aim of the study of market trends and export potential for its products. The three-part series of papers reports on the cluster development programme of Santipur handloom cluster to formulate a sustainable business plan as well as marketing plan to assist this historic cluster to compete in the ever-challenging textile business. Part I describes the evolution/historical back ground of the cluster, its geographical location, existing cluster structure and infrastructure analysis to facilitate formulation of a sustainable business-cum-marketing plan to be reported in subsequent parts for the development of the cluster.

Socio economic conditions of Handloom Sector

Bhattacharya R and Sen S , (2018) “Pride and Prejudice: The Condition of Handloom Weavers in West Bengal”. The aim of the qualitative field study in three districts of West Bengal—namely, Hooghly, Nadia and Purba Bardhaman—this essay presents findings related to the condition of handloom weavers in West Bengal and in the light of the findings, examines two issues— intra-sector and inter-sector mobility of labour as well as weavers’ response to changing market conditions. The paper argues for a more labour-focused approach in place of currently dominant tradition-focused understanding of the sector. The sector is more dynamic and much more heterogeneous in terms of labour mobility and skill acquisition historically and even in recent decades, than is commonly imagined. The fraternal use of the word ‘artist’ seeks to unify disparate personal histories

and levels of skills of the members of the great weaving community. However, from another point of view, handloom is just part of contemporary histories of labour. While not losing sight of our heritage, we argue for a more labour-focused approach in place of the currently dominant tradition-focused approach to the sector.

Sreenivas, A., & Suman, K. (2016). *Socio-economic conditions of handloom weavers: A study of Karimnagar district.* The aim of the study examines the socio-economic conditions of handloom weavers in Karimnagar district, Telangana. Based on a survey of 200 weavers, the research highlights issues such as low wages, limited education, and lack of modern technology. Most weavers, predominantly from rural areas and hereditary backgrounds, earn between ₹3,000–₹4,000 monthly and work with outdated looms, such as fly shuttle frames. Poor housing and indebtedness further exacerbate their financial struggles. The authors recommend targeted government interventions like better education schemes, subsidized modern looms, skill training, and marketing support to uplift weavers, preserve cultural heritage, and ensure sustainable livelihoods.

Sustainability Value chain

Mishra V, Bhattacharjee M, (2017) “Sustainability of Handloom Value Chain- A Case Study of Nadia District in West Bengal”. The aim of the research is the challenges faced by handloom weavers by giving a complete picture of the handloom industries value chain. With the field study in Santipur and Phulia towns in Nadia district of West Bengal, the sustainability of value chain is analysed. Cost Benefit analysis tool is used at every stage of handloom value chain. Focus is given on Jamdani, Santipuri, Baluchari and Tangail saris value chain. It is seen that in short term independent weavers’ profits is 50Percentage higher than co-operative weavers, but in long term they are at loss. The results reflect that for handloom industry to be sustainable the independent weavers’ market has to be expanded and organized.

Mishra S and Das M, A.K. (2020) “Sustainability of Handloom”. The aim of the study is to have an in-depth analysis of various causes that are responsible for the sustainable development of handloom. The paper basically reviews the vast literatures available to scale out different avenues for rural economic development of weaving community through sustainability of handloom. The weakening position of handloom sector in the wake of global competition of textile industry has posed a serious threat to the socio-economic life of the traditional weaver communities. Still, it is undeniable that handloom

won't lose its market share because of its deep cultural and aesthetic value but it has to face head-on competition of all forms to retain its traditional importance along with its market share.

Handicrafts of Nadia

Sarkar, A. (2022). *Terracotta temples in Nadia: History and architecture*. The study aims to explore the distinctive terracotta temple architecture of Nadia district in Bengal, highlighting its unique cultural and historical significance. The temples, primarily constructed by local rulers and zamindars, reflect the rich cultural landscape of the region, incorporating themes from mythology, social life, and religious traditions. The paper emphasizes the urgent need to preserve these architectural treasures, arguing that they are not just religious structures but important historical documents that narrate the cultural evolution of the Nadia district. The author calls for increased awareness, governmental support, and conservation efforts to protect these unique terracotta temples, which represent a significant aspect of Bengal's architectural and cultural heritage.

Das, U. (2018). *An Overview of Traditional Handicraft Industries of Krishnanagar Clay Doll*. The aim of the study explores the traditional clay doll industry in Ghurni, a neighbourhood of Krishnanagar in Nadia District, West Bengal. The clay doll craft has a rich historical background dating back to the pre-independence period, with significant development initiated by Raja Krishna Chandra around 1728. These clay dolls, known as "Putul" in Bengali, are renowned for their vibrant colors, exquisite craftsmanship, and remarkable realism. The paper concludes by emphasizing the industry's cultural importance and its potential for mass employment. The authors suggest that with proper support, innovation, and preservation efforts, the Krishnanagar clay doll industry can continue to thrive and maintain its unique cultural identity.

Deshmukh, D., Sharma Rajput, C., Das, S., & Alam, M. (2024). *Sustainability and livelihood of small-scale handicraft producers in India: A SWOT analysis of Dhokra artisans*. Dhokra art, a non-ferrous metal casting technique integral to lost-wax processes, embodies India's rich cultural heritage. A study in Kondagaon, Bastar, Chhattisgarh, using interviews and focus groups with 60 artisans, applied SWOT analysis to evaluate the sector. Findings reveal strengths such as abundant natural resources, skilled artisans, and low investment, supporting resilience. However, weaknesses include inadequate infrastructure, outdated techniques, and declining youth interest. Opportunities arise from

increased demand for handmade, eco-friendly products and supportive policies, while threats from rising raw material costs and industrial competition persist. Strategic recommendations call for a Sustainability Framework to ensure long-term viability and succession effectively.

Challenges faced by Handloom sector of India

Kethan, M., Khizerulla, M., Sekhar, S., & Mahabub, B. S. (2022). *A study on issues and challenges on production of the handloom sector with special reference to Rayalaseema and Coastal region of Andhra Pradesh.* The aim of the study focuses on challenges in the handloom sector in Andhra Pradesh, specifically in Rayalaseema and the coastal region. The study highlights the sector's role in the state economy, yet it faces production issues such as outdated looms, high raw material costs, and poor productivity, leading to reduced earnings for weavers. Data from 565 households reveal that 58.4% use traditional pit looms, while most weavers work 8–12 hours daily. Financial aid and modernization are suggested to enhance productivity. The paper stresses raising awareness about authentic products and leveraging digital platforms to improve visibility and consumer trust in handloom crafts.

Iffat, A., & Khatoon, S. (2021). *Aatma Nirbhar Bharat Abhiyan: A tool to revive the Uttar Pradesh handloom sector.* The aim of the study investigates the impact of AatmaNirbhar Bharat Abhiyan on the COVID-19-hit handloom sector of Uttar Pradesh. This research highlights challenges such as weak supply chains, outdated looms, and low awareness of welfare schemes among weavers. Data from 400 respondents across ten cities reveal limited access to government schemes and dissatisfaction with received benefits. The study emphasizes measures like digitization of products, financial inclusion, and targeted skill development to empower artisans. By strengthening supply chains and promoting “Vocal for Local,” the Abhiyan aims to restore livelihoods, enhance market access, and preserve the cultural legacy of Uttar Pradesh’s handloom industry.

Parala, V., & Nair, S. (2017). *Production, exports, weavers, government support schemes, 12th Five-Year Plan, and market research.* The ai of the study examines the revival of India’s handloom industry amidst the challenges posed by modern technology and global competition. The research emphasizes the cultural and economic significance of handlooms, providing employment to millions in rural areas. Key challenges include outdated looms, declining artisan interest, and competition from synthetic fabrics. The

study underscores the role of government initiatives like the India Handloom Brand and digital marketing in promoting awareness and authenticity. Recommendations include enhancing design innovation, ensuring fair wages, and establishing direct market access for artisans. The study concludes that revitalizing the sector can preserve heritage and improve livelihoods.

Consumer Awareness

Datta, B. D., Das, S., & Mukherjee, S. (2018). *A study on consumer awareness of West Bengal handloom products from Tanuja.* The aim of the study explores consumer awareness of West Bengal handloom products marketed by Tanuja, the state handloom cooperative. It highlights how handloom weaving, second to agriculture in providing livelihoods, faces competition from power loom fabrics and mill-made textiles. Tanuja has revitalized its market presence through e-commerce and innovative marketing strategies, awareness of handloom authenticity remains challenge. Data collected from 120 consumers in Kolkata reveal gaps in knowledge about handloom mark and rebate schemes. The study emphasizes targeted awareness campaigns, improved product visibility, and promoting interior décor handloom products as sustainable fashion to enhance customer engagement and safeguard traditional weaving heritage.

Marketing

Datta, B. D. (2024). *Impact of business environment, entrepreneurial orientation, and innovation capability on the success of handicraft enterprises in West Bengal, India.* The aim of the study investigates factors impacting the success of handicraft-based MSMEs in West Bengal. The study identifies customer focus as the most influential aspect of the business environment, highlighting the importance of creating satisfaction and loyalty. Risk-taking emerges as a pivotal entrepreneurial characteristic, encouraging experimentation and acceptance of failures. Marketing innovation, such as expanding outreach through online platforms, significantly enhances innovation capability. The study concludes that fostering customer-centric strategies, embracing innovation, and promoting entrepreneurial resilience are essential for the sector's prosperity and cultural preservation.

Bhattacharya, A. & Dutta, M. (2022). *Empowering heritage entrepreneurs: An experience in strategic marketing.* The aim of the study to innovative "Art for Life" (AFL) model, spearheaded by the NGO Bangla Natak dot com, for empowering rural

communities through heritage marketing. Sensitive to cultural integrity and creative rights, AFL combines entrepreneurship with continuous innovation, branding, and tools like social media and digital platforms. The research aims to challenges such as disconnects between traditional artists and modern markets, inadequate recognition of craftsmanship, and creative rights violations. Tested through the pandemic, the AFL interventions in West Bengal foster community-led micro-enterprises and heritage businesses, offering sustainable solutions to preserve cultural legacy while adapting to evolving consumer trends in a globalized world.

Nadia District's handloom legacy is a hub of technical craftsmanship, cultural heritage, and economic activity that is always changing to meet new challenges. This study demonstrates how, despite centuries of social and economic change, Nadia's specific weaving skills have been influenced by a variety of cultural traditions while retaining their own regional character. The region's looms' technical development shows a sensible harmony between innovation and tradition, enabling craftspeople to modify their methods without losing the unique qualities that set them apart.

West Bengal's handloom fabrics, particularly those from Nadia, embody cultural knowledge and artistic expression that industrial production cannot replicate. However, changing consumer perceptions present both challenges and opportunities as these textiles transition from everyday items to cultural artifacts with premium market positioning. Effective marketing strategies must navigate this transformation by emphasizing authentic craftsmanship and cultural significance while engaging with modern retail channels and digital platforms.

The future sustainability of Nadia's handloom sector depends on this delicate balance preserving traditional knowledge and techniques while adapting to evolving market realities and consumer expectations. This balance represents not merely an economic imperative but a cultural one, safeguarding living heritage while ensuring its continued relevance.

METHODOLOGY

This study was carried out with the purpose of documenting traditional handloom fabrics of Nadia district with the aim of understanding the problems and causes of declining handloom sectors of Nadia district, West Bengal. A comprehensive understanding of this research was employed using questionnaires and interview schedules. For in-depth information keys, privileged observers were interviewed. To access the socio-economic conditions and current situation of the weavers, they were interviewed, also for the existing market system and products.

To achieve the framed objective, a systematic approach was followed. The procedure followed by the investigator for the study has been presented under the following subheadings:

3.1 Research Design

3.2 Documentation

3.2.1 Methods of Sampling

3.2.2 Tools

3.2.3 Collection of Data

3.3 Analysis

3.3.1 Organize Data

3.3.2 Analysis of Data

3.3.3 SWOC analysis

3.3.4 Problems & Solutions

Research Design

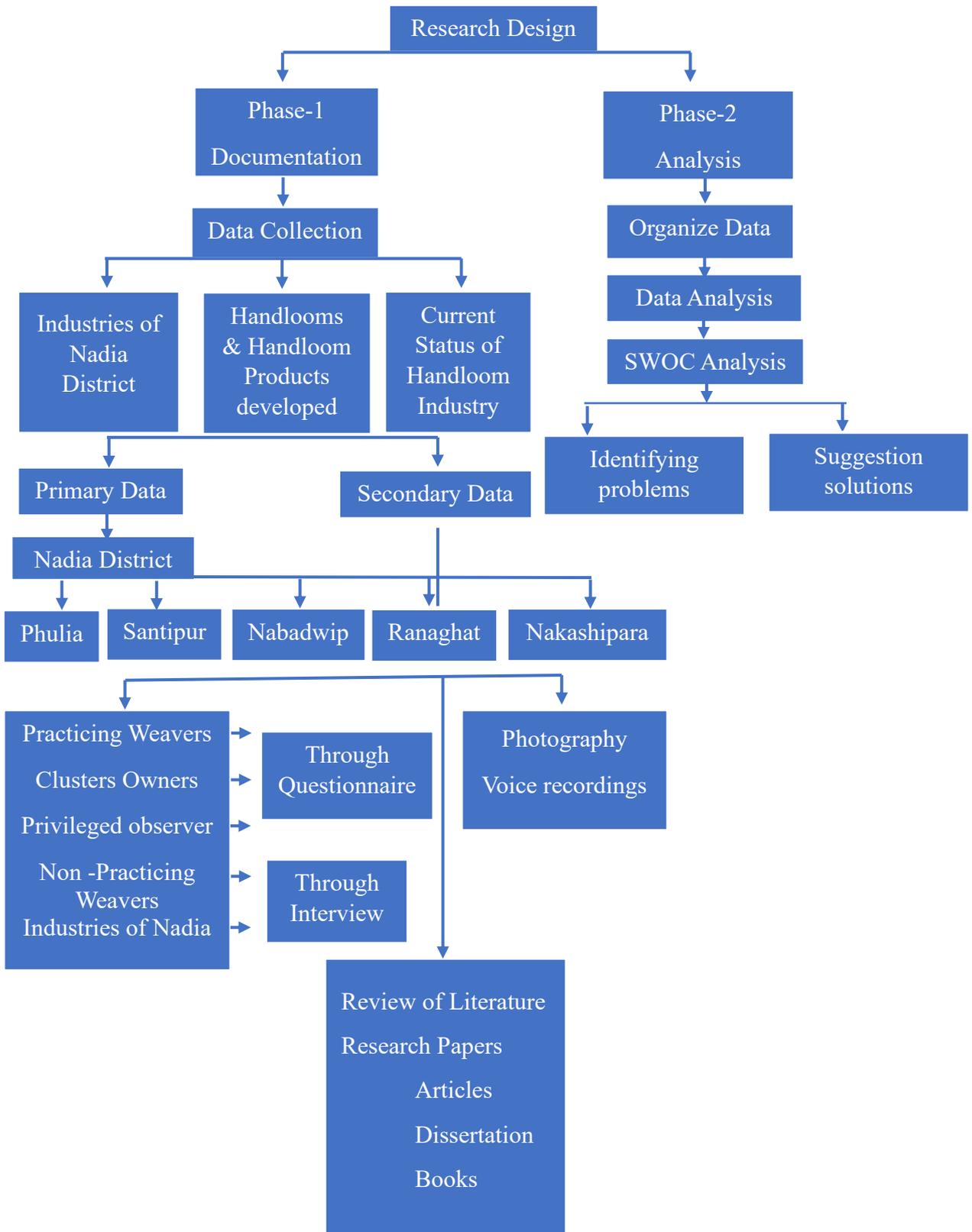


Figure no:3.1- Research Design

3.2 Documentation

Documentation was done to understand the industrial profile including traditional handlooms of the Nadia district in order to preserve rich history of weaving traditions and for better understanding of the evolution of handloom techniques from ancient to present times. The documentation would serve as a resource of the numerous types of looms, weaves, threads, colours, and designs that have traditionally been employed in the region.

It was done for assessing the current state of traditional handloom fabrics such as Sarees, Dhoti, Lungi, and Gamcha, identifying the issues that weavers confront, and analysing the reasons for the decline of specific handloom industries. From this study it was formed that traditional knowledge was not lost over time but instead could be used for future to revive and sustain the handloom industry in Nadia district.

3.2.1 Sampling method adopted

Data was collected from both primary and secondary sources. Secondary source included the use of random numbers to establish the starting unit adds an element of randomness to systematic sampling. For collection of primary data scientific method of sampling and tools were adopted. This procedure is useful when sampling frame is available in the form of a list. The selection process starts by picking some random point in the list and then every element is selected until the necessary sample size is obtained. Weavers and industry representatives were selected unbiasedly using systematic sampling.

Stratified Sampling for weavers

Because the sample population was not homogeneous, a stratified sampling strategy was used to get a representative sample. In this method, the population was separated into non-overlapping subpopulations based on the type of handloom product produced. Sample products were then chosen from each stratum in order to ensure a balanced representation of the various weaving categories. The study has taken 150 weavers from five places of Nadia 30 weavers for each places. Weavers were grouped based on the type of handloom products they produce, such as dhoti, gamcha, and lungi.

Random Sampling for Clusters:

Clusters have been developed in Nadia district based on geographical areas or villages known for their handloom weaving traditions. Because these clusters represent the larger population of weavers, random sampling was used to choose specific ones. This method helped in ensuring that diverse weaving communities were represented without bias.

Snowball Sampling for Consumers:

The snowball sampling technique was employed to collect data from handloom product buyers. Using this approach, a first group of customers was found, and they then recommended other customers who buy or utilise traditional handloom goods. This strategy was especially helpful in reaching a wide range of customers who might have been difficult to identify using random sampling techniques.

3.2.2 Tools

To collect primary data, a combination of interview and questionnaire was used, along with visual with photography documentation techniques such as photography.

Interview

One technique for gathering information from people through face-to-face interaction is interviewing. In an interview, the interviewer reads questions to the interviewee and records their responses, according to Monette et al. According to Burns, an interview is "a verbal interchange, in which an interviewer tries to elicit information, beliefs, or opinions from another person, usually face to face, though the telephone may be used." An interview is any one-on-one conversation conducted for a specific research goal.

Questionnaire:

Respondents record their responses to a printed collection of questions called a questionnaire. Respondents read a questionnaire, consider the questions, and then put down their responses. An interview schedule and a questionnaire are identical except that the former involves the interviewer asking the questions and recording the responses on an interview schedule, while the latter involves the respondents recording their own responses.

For comprehensive data collection, I developed an extensive set of structured questionnaires and interview schedules to each group of Nadia district. The research instruments included 61 targeted questions for cluster owners, examining their

operational challenges and market strategies, 70 detailed questions for practicing weavers, investigating their production techniques, design preferences, and economic conditions, 28 questions for privileged observers such as journalists and academics, seeking their expert perspectives on industry trends, 20 questions focused on industry profiles to document manufacturing capabilities and market positioning; and 20 questions for non-practicing weavers who had abandoned the craft, exploring their reasons for leaving and potential conditions for return. This methodical approach ensured thorough coverage of all aspects of handloom production and marketing across the district, capturing both quantitative data on production volumes and economic factors as well as qualitative insights into traditional techniques, design evolution, and the socio-economic challenges facing artisans.

Interviews and questionnaires assisted to gathering primary data. Taking pictures of the weaving procedure, the final products, and the weaving process provide visual evidence. Qualitative data was obtained through audio recordings of interviews with both practicing and non-practicing weavers.

Reliability and validity of tools

The validation of the questionnaire was done by Craft Council member (1), academicians (4), and industry experts (2).

3.2.3 Collection of Data

Nadia is a district in the state of West Bengal, known for its rich handloom heritage. To study the declining traditional handloom sectors are, five places—Santipur, Phulia, Nabadwip, Ranaghat, and Nakashipara were selected to examine the diminishing traditional handloom products. Nadia district consists of 4 Subdivisions Krishnanagar Sadar, Kalyani, Ranaghat, Tehatta. 18 Community Development Blocks, 11 Municipalities, 187 Gram Panchayats, 2639 Villages, 26 Urban Units Includes 9 Municipalities and 15 Census Towns. Birnagar UA is made up of Phulia and Taherpur. Nakshipara CD Block to the north, and Krishnanagar I and Nabadwip CD Blocks to the west, form the boundaries of Krishnanagar II CD Block. In the Ranaghat subdivision of the Nadia district, the community development block Santipur serves as an administrative division. In the Indian state of West Bengal, in the Krishnanagar Sadar subdivision of the Nadia district, is the community development block known as Nabadwip, which serves as an administrative division. Shantipur's Phulia region is a Panchayat area.

This study has been done under five blocks(Santipur, Phulia, Nabadwip, Nakashipara, Ranghat) of Nadia district.

Field visits were organized for interaction with Practicing weavers, Non- practicing weavers, cluster owners and privileged observer to collect detailed information about products, techniques, challenges, and the current status of the handloom industry. Practicing weavers were taken for understanding weaving techniques, challenges in raw materials, wages, and working conditions. Non-Practicing weavers were taken for identifying reasons for leaving the profession (low wages, lack of market access, competition from power looms).Cluster Owners were taken to assessing production facilities, investments, and government support. Privileged Observers were taken for experts and traders providing an external view of market demand, branding, and sustainability issues.

Sample Size

150 Total Practising weavers(30 from each place),15 non-practising weavers (3 from each place), 15 Clusters (3 from each place), 25 privileged observers (5 from each place).

Since the weaving population is not homogeneous, a stratified sampling technique was used. Weavers were divided based on handloom product types to ensure equal representation. 30 weavers from each location were selected to ensure a balanced distribution across major weaving centers in Nadia. This was helped to capture diverse weaving techniques, product variations, and challenges faced by different weaver groups.

Systematic sampling was used since the list of former weavers was available 3 non-practicing weavers to provide crucial insights into why artisans are leaving the profession.

Clusters were formed based on geographic locations or villages known for weaving traditions. To ensure unbiased selection, random sampling was used, choosing 3 clusters per location.

Privileged observers were industry experts, handloom buyers in the industry. Snowball sampling was used, where one observer recommends another to expand the network and reach knowledgeable individuals. 5 observers from each location were selected to gather insights on market trends and consumer behavior.

3.3 Analysis

3.3.1 Organise Data

The collected data was organized by using spreadsheets and databases, categorizing information based on various parameters such as loom types, product specifications, and weaver demographics. This data was easy for analysis and comparison.

3.3.2 Analysis of Data

The organize data was analyzed by using both quantitative and qualitative methods. Statistical tools were applied to identify challenges faced by weavers for a comprehensive understanding of the handloom industry in Nadia district.

3.3.3 SWOC Analysis

SWOC analysis was used to evaluate the handloom industry in Nadia district. This analysis helped weavers to understand the internal and external factors affecting the industry.

From the data collected the strength, weakness, opportunities, & challenges faced by weavers' community was identified , This helped in understanding the situation of handlooms in Nadia district and come out with problems they are facing and suggestive solutions.

3.3.4 Problems & Solutions

The solution for the problem derived based on the suggestion by non-practicing weaver, Practicing weaver, Cluster owner, supplementary by secondary data. As the study was qualitative in nature structured questionnaire and interview schedule plan and implemented. The primary data collected, supplemented by secondary data, thoroughly analysed to derived conclusion.

Conclusion

The whole study conducted was concluded with the insight in the evolution of the handloom and handloom products which was through questionnaire & interview schedule supported with secondary data. The problems faced by the handloom sector in the Nadia district through SWOC analysis and suggest solutions. For the problem which research is willing to take it further and represent to appropriate action per implement.

Chapter -IV

RESULTS AND DISCUSSION

Handloom sector providing glorious history of handloom of India as well as of West Bengal is well known to all. In West Bengal handloom had been leaving a good imprint of employment generation and positive impact in the economy in the concerned areas of concentration of Handloom Industry. Nadia district also had a number of handlooms wherein weavers were engaged in handloom weaving. In spite of big number of handlooms as per the census, the weavers were not happy with their economic social condition. The present scenario of Handloom industry in Nadia District of (West Bengal) is changing rapidly. It is facing number of problems.(Das, 2017)Decline is observed in various terms. From absolute decline in production to relative decline to declining production diversity, to declining artisan agency or standards of living. To have an insight of the problem of the handloom weavers, five towns of the district were selected.

The British district of Nadia was formed in 1787. The present district of Nadia after partition was formed by 23rd February, 1948. It has number of small-scale units catering to the daily needs of the inmates and earning.

For documentation data was collected and presented under following heads:

- 1) Industrial profile of Nadia district.
- 2) Handlooms and handloom products developed.
- 3) Current status of Handloom weavers.

4.1 Industrial Profile of Nadia District

- 4.1.1 Agriculture-based Industries
- 4.1.2 Brass & Bell Metal Industries
- 4.1.3 Chemical, Mechanical & Metallurgical Industries
- 4.1.4 Food and Dairy Processing Industries
- 4.1.5 Handloom and Handicraft Industries
- 4.1.6 Allied industries
 - a. Leather & Rixin Industries
 - b. Rubber, Plastic Industries

4.2 Documentation of Handlooms and Handloom products

4.2.1 History of handlooms

4.2.2 History of Handloom products with respect to

- Loom
- Weave
- Thread
- Colours
- Designs

4.3 Current status of handloom fabrics

4.3.1 Comparative study Handloom fabrics

4.3.2 Marketing methods

4.3.3 Consumers Behavior

4.4 SWOC analysis

4.5 Solution for the problem identified

4.1 Industrial Profile of Nadia District

Handloom was second largest industry of the district providing employment to a sizable population. The other industries seen here were: The central West Bengal region of Nadia is renowned for its thriving handloom industry, rich cultural legacy, and agricultural prominence. The district is heavily involved in trade and business and shares borders with Bangladesh. To the east is Bangladesh, to the south are the districts of North 24 Parganas and Hooghly, to the west is Purba Bardhaman; and to the north is Murshidabad. It is well-known for its agro-based industry, religious tourism, and handloom weaving.[Wikipedia contributors. (2025, March)].

4.1.1 Agriculture-based Industries

West Bengal's Nadia district has a robust agricultural foundation and rich alluvial soil. The Bhagirathi, Jalangi, and Churni rivers provide irrigation and high agriculture

production for the area. The district's primary agricultural pursuits include the production of oilseeds, vegetables, jute, and rice. They continue to play a crucial role in the district's economy and run on small to medium scales. Another product that is grown extensively in the Nadia district, particularly in Ranaghat, is jute. This industry has been 20+ years old Large-scale industry around 100-200 workers are working over there. A number of jute processing facilities in Ranaghat transform raw jute into fibres used to make carpets, bags, and ropes. In addition to creating jobs locally, these enterprises fuel the rising demand for environmentally friendly jute goods. Nakashipara has a strong base in mustard, sesame, and groundnut oil extraction. The oil mills here extract cold-pressed mustard oil, which is widely consumed in West Bengal. This industry has been 10-15 years old Small to medium -scale industry around 25-30 workers are working over there.

Major challenges they are facing fluctuating paddy prices, Rising production costs (fuel, electricity), Shortage of skilled labour. Also demand for organic and premium-quality rice is rising and people are shifting towards packaged and branded rice. Upcoming years they want more growth on business. some workers demand better wages and working conditions. Worker is protested for better wages and working conditions. It is a rising demand for eco-friendly products has helped the industry. The industry (Producers) is struggling with fluctuating seed prices and market competition from large brands. Because of lower margins in wholesale trade many local mill owners prefer to operate as retailers. Major Challenges they are facing Competition from large commercial brands and high raw material costs.

4.1.2 Brass & Bell Metal Industries

Brass and bell metal utensils, religious idols, decorative items, traditional household products and ornaments including bangles, necklaces, earrings, and anklets were produced. This industry had been over 100 years old small -scale industry around 200 workers are working over there. Products are Primarily sold to the local markets in Nadia, Kolkata, and major festivals across India. They have done their product marketing by word-of-mouth. They are facing challenges towards rising raw material costs, lack of skilled labour. The main challenge is sourcing high-quality raw materials at affordable rates

Another business is of gold and silver Jewellery. Around 300 artisans work under the cooperative, with some operating independent workshops. They produced Handmade

gold and silver jewellery, including traditional Bengali bridal jewellery and modern designs.

The challenges facing by the industry fluctuating gold prices, competition from machine-made jewellery, and lack of skilled artisans. The primary challenge is maintaining high-quality handcrafted details while competing with machine-cut designs. Satisfied in terms of creativity but financially unstable due to market fluctuations.

4.1.3 Chemical, Mechanical & Metallurgical Industries

This extensive industry comprises numerous pharmaceutical firms that focus on producing industrial chemicals, active pharmaceutical ingredients (APIs), and generic medications. These industries serve both domestic and foreign markets, with each factory employing 500–1000 people. One of the most lucrative industries in Kalyani is the pharmaceutical sector, which is thought to generate about ₹500 crores in revenue annually.

The mechanical and metallurgical industry is a growing sector specializing in metal casting, machining, fabrication, and manufacturing of industrial components. This industry operates through small workshops and medium-scale units employing around 200-600 workers.

Challenges include fluctuating raw material prices, high energy consumption, and a shortage of skilled labour. Challenges include limited access to advanced machinery, high operational costs, and a lack of skilled labour.

4.1.4 Food and Dairy Processing Industries

Nabadwip is well-known for its characteristic red dahi (curd), a regional speciality prized for its flavour and rich texture. Using ancient fermenting methods that have been handed down through the years, premium cow milk is used to make this traditional delicacy.

Another well-known signature local desserts are Sarpuria and Sarbhaja. Deeply ingrained in Bengali culture, these delicious sweets are renowned for their distinctive preparation techniques and rich flavour. In Krishnanagar, both Sarpuria and Sarbhaja are made in traditional confectioneries that have been around for decades and are managed by generations of skilled confectioners. High labour expenses, growing milk prices, and competition from mass-produced confections are some of the issues facing the sector. Authentic, traditional sweets are still in high demand, nevertheless. In order to meet the

demand for this distinctive product on a state and national level, the sector hopes to go beyond local markets. Sweet producers are looking for strategies to maintain their distinctive history while reaching state and national markets.

4.1.5 Handloom and Handicraft Industries

Handloom industry

The handloom weaving and allied activities in this district are playing a positive role in employment generation. The concentration of handloom is found mainly in five blocks of Nadia district – Ranaghat, Santipur, Phulia, Nabadwip and Nakashipara.

Clay dolls and terracotta art showcased the region's artistic heritage and craftsmanship. The artisans, known for their intricate detailing, create lifelike clay models, dolls, and decorative pieces. The industry is primarily small-scale, comprising family-run businesses and local artisans who have been practicing this craft for generations. Most artisans work independently or as part of cooperatives, producing unique and customized pieces. The market for these handcrafted items includes domestic buyers, art collectors, and international clients.

The annual turnover for clay dolls and terracotta art is estimated at ₹30-50 lakh depending on seasonal demand and export opportunities. The industry faces challenges such as limited market linkages, low wages for artisans, and competition from machine-made alternatives. Ensuring the craft's survival requires initiatives like government support, improved branding, and integration with online marketplaces to reach a wider audience.

4.1.7 Allied Industries

a. Leather & Rexin Industries

Nakashipara is gradually developing a leather and rexin industry, primarily focusing on small-scale units that produce leather goods, footwear, wallets, belts, and rexin-based products. This industry provides opportunities for local artisans skilled in leather craftsmanship. Products are marketed within West Bengal, and a few units cater to national markets. The annual turnover ranges from ₹20-60lakh, depending on market demand and seasonal sales. Challenges for the industry include limited access to advanced machinery, fluctuating leather prices, and competition from synthetic goods.

Ranaghat is well-known for its leather and rexin industry, with several small to medium-scale units specializing in leather goods, footwear, bags, and artificial rexin-based products. Skilled artisans create high-quality items that are popular in local, state, and national markets. The industry faces challenges such as environmental regulations, competition from synthetic alternatives, and fluctuating raw material costs.

b. Rubber, Plastic Industries

Nakashipara has a growing rubber and plastic industry consisting of small to medium enterprises engaged in manufacturing plastic containers, household goods, rubber sheets, and industrial rubber components. This industry provides employment to around 400-800 workers, including skilled and semi-skilled labour. The sector faces challenges such as environmental concerns related to plastic waste management, competition from imported products, and regulatory challenges. However, the growing demand for eco-friendly alternatives and biodegradable plastics presents opportunities for sustainable product development. Government support, investments in recycling technology, and innovations in sustainable materials can drive growth and expansion.

Habibpur's rubber and plastic industry is developing steadily, with small to medium enterprises producing plastic household items, rubber sheets, industrial rubber components, and packaging solutions. This provided employment to around 300-600 workers and has an annual turnover of ₹10-25 lakh, depending on market demand and production capabilities. The industry faced challenges such as environmental concerns, limited access to advanced technology, and competition from established brands and imports. However, there is scope for growth through sustainable product development, biodegradable alternatives, and investments in recycling technology.

The industrial profile of the Nadia district constitutes variety of the businesses. The business here is mainly concentrated around the handlooms. Number of the people engaged in the handloom weaving is more but they are not satisfied with income they earn from this occupation. Many of them want to change the occupation but in absence of the alternative locally available they are continuing with this occupation.

4.2 Documentation of Handlooms and Handloom products

4.2.1. History of Handlooms

To understand the history of the Handlooms used in Nadia district, data was collected from different people using questionnaire and interview method. This data was also supplemented with the secondary relevant data. To document the handlooms and Handloom products, the participants of the study were divided into four categories: practicing weavers, cluster owner, privileged observer, non-practicing weavers.

In the context of documenting the handlooms of Nadia District of West Bengal, each group played a unique and important role in sharing knowledge and preserving the tradition.

Practicing Weavers:

Practicing weavers are the core source of firsthand knowledge. They have direct experience with the techniques, tools, and processes involved in handloom weaving. Their insights are essential for documenting the craftsmanship, designs, raw materials, and labor-intensive methods used in creating handloom products.

Cluster Owner:

Cluster owners typically manage the production processes and oversee a group of weavers in a given area or cluster. They may not be directly involved in the weaving process but play a crucial role in organizing, marketing, and managing resources.

Privileged Observer:

A privileged observer could be an outsider who has gained access to the community and its practices, such as researchers, anthropologists, or scholars. While not directly involved in weaving, they have in-depth knowledge of the cultural, social, and historical context of handlooms in the region.

Non-Practicing Weavers:

Non-practicing weavers are individuals who may have once practiced weaving but no longer do so, or those who may still have knowledge of the craft but are not actively involved in it.

Demographic details of the respondents

The respondents were selected from five places (Santipur, Phulia, Nabadwip, Nakashipara, Ranaghat) of Nadia District.

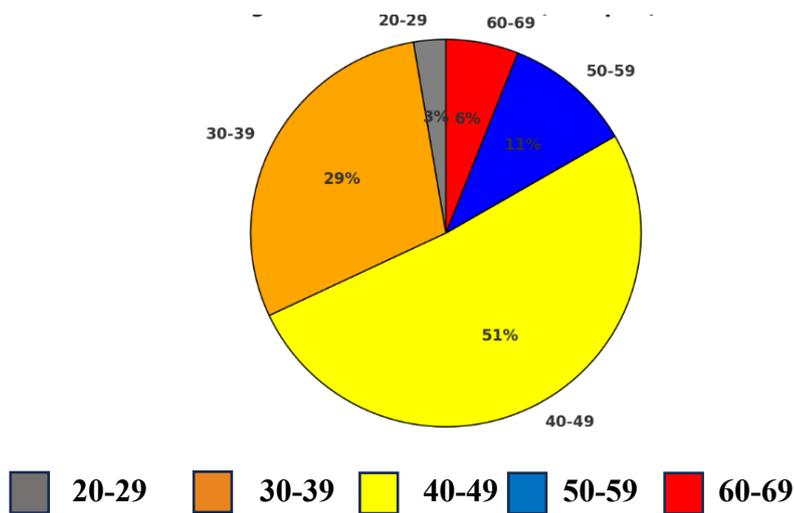
A total of 205 respondents were included in the study of which 150 Practising weavers (30 from each places), 25 Privileged observer(5 from each places), 15 cluster owners(3 from each place), 15 non-practising weavers(3 from each place), Demographic details of the weavers is also one of the factor in understanding the status. The result has been presented as per the category of the respondents:

- A. Practising weavers
- B. Cluster owners
- C. Non practising weavers
- D. Privileged observers

A. Practising weavers

1.Age Structure

(n=150)



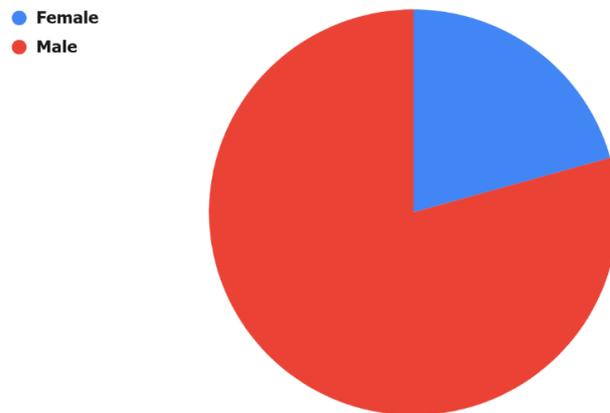
Graph – 4.1: Age

The above graph shows the age structure were the age group 40-49 years which was 51percent from five places of Nadia district. This indicates the middle age position of the

weavers who all were practicing and shared the knowledge and looking forward for discussion about Traditional Handloom.

2. Gender distribution of Weavers

(n=150)

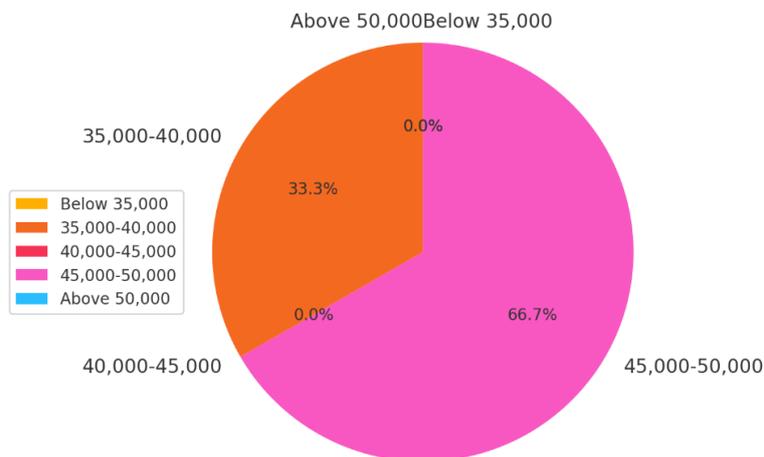


Graph -4.2: Gender distribution

The above graph shows the gender distribution where in high ratio of male (79%) and low (21%) of female was observed. In this profession, this imbalance proportion was observed.

3. Annual Income

(n=150)

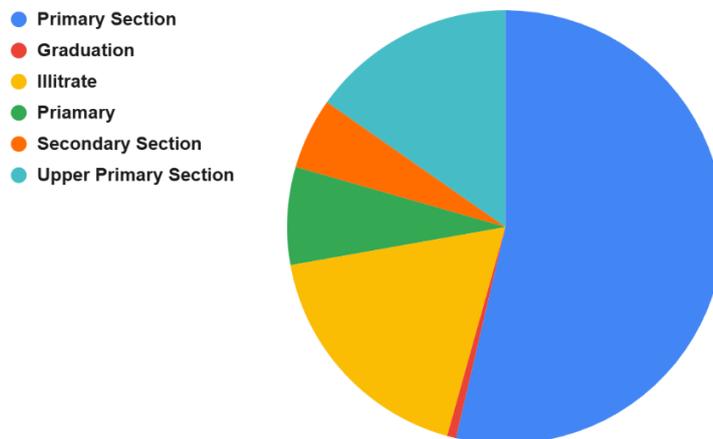


Graph- 4.3: Annual income

The above graph depicts the annual income of the respondents. Most of the respondents were earning between maximum Rs.45000- 50000 (66.7%) and minimum range is Rs. 35000-40000 (33.3%).

4. Educational Background

(n=150)

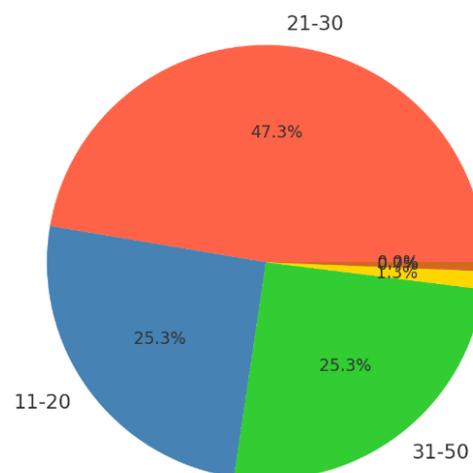


Graph- 4.4: Educational background

Educational level of the participants can be observed from the above graph. Most of the respondents has primary education. Even today the population without formal education was there 25.3% of the respondents were without the formal education but they had acquired skill which sustained them through the life with the income from weaving.

5. Years of Experience

(n=150)



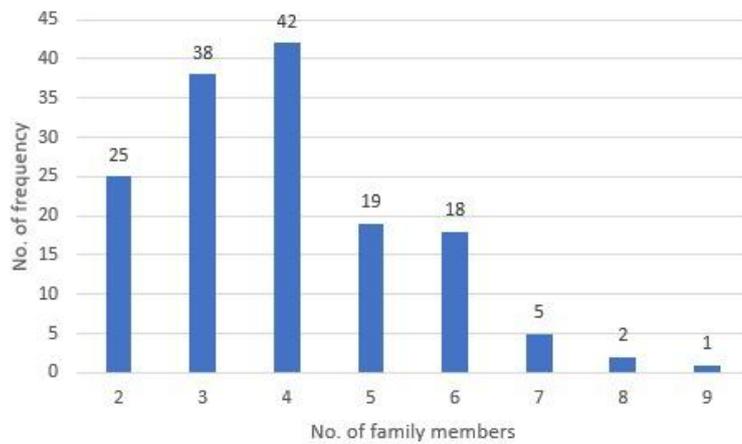
Graph - 4.5 :Years of Experience

The above graph shows, the years of experience of practising weavers. Most of the weaver had the experience between 21-30 years which was substantial to add to the history of the weaving and the problems faced by the weavers.

6.Number of Family Members

(n-150)

The constituent of the family members of the participant was between 1-6 members.



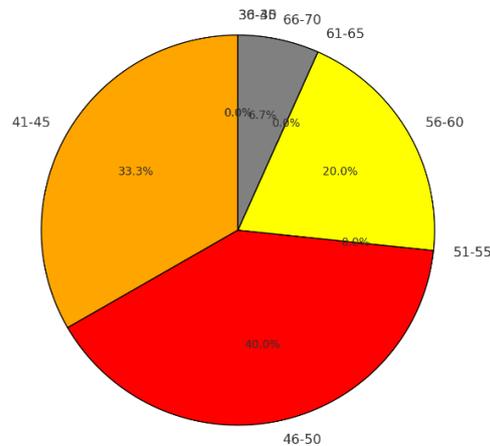
Graph - 4.6 :No of family members

The above graph depicts the strength of the family of weavers. Maximum weavers belong to family of 4 some had family of maximum 9 members.

Cluster Owner

1.Age Structure

(n=15)

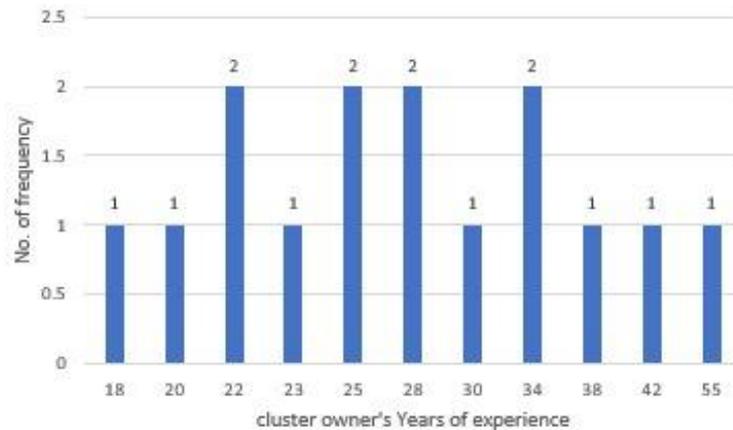


Graph – 4.7: Age

The graph 4.7, shows, the age structure of cluster owners who participated in the study. The majority of respondents were from the age group 46-50 years which was 40 percent. There had enough work experience to share the status (past and present) of the handlooms and its products. There was no participant in the age group 35-40 and 51-55%.

2. Year of experience

(n=15)

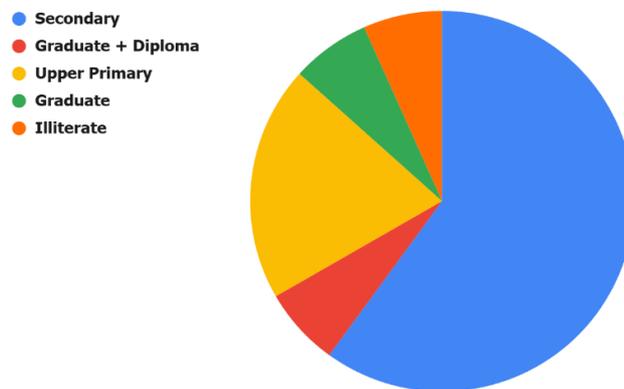


Graph -4.8: year of experience

The above graph depicts the span of experience of the respondent in the field. Most of them had the experience between 22-34 years. This big span of experience helped in documenting the history, problems and suggestion for future implementation in the handloom sector.

3. Educational background

(n=15)

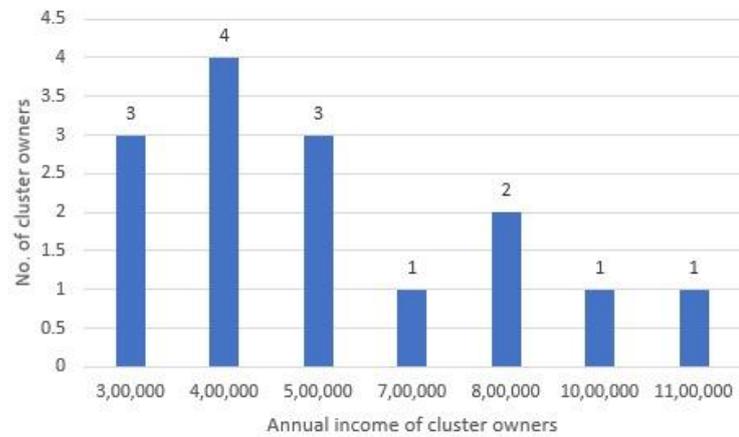


Graph -4.9: Education background

The graph shows, educational background of cluster owners who participated in the study has been depicted in the graph 9. Here the participants (60%) had the education up to secondary section, 20% upper primary section, 6.7% Graduate, other Graduation with diploma and 6.7% were without any formal education.

4. Annual income

(n=15)

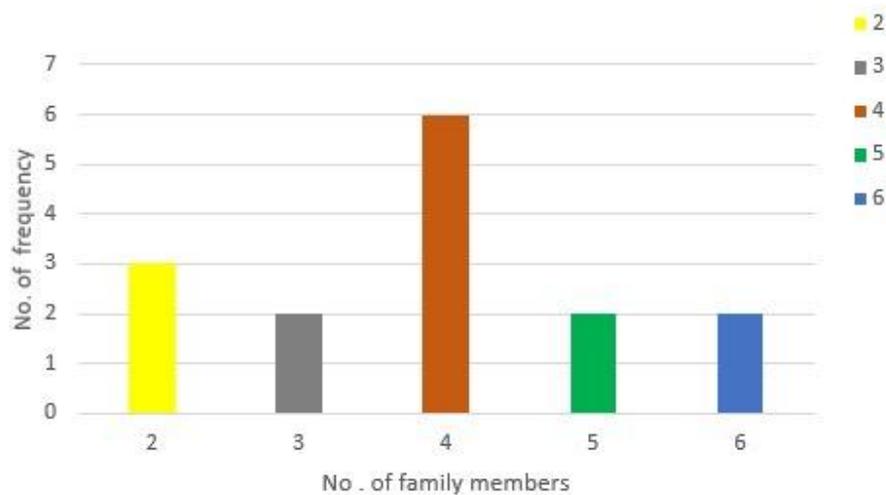


Graph -4.10: Annual income

The annual income of respondents were below Rs.3,00,000 for the maximum participants which was the minimum range. There were participants who earned as high as above Rs. 10,00,000. This shows a disparity of the income which largely depends on the skills of the weavers in their cluster and its marketing.

5.No. of Family Member

(n=15)



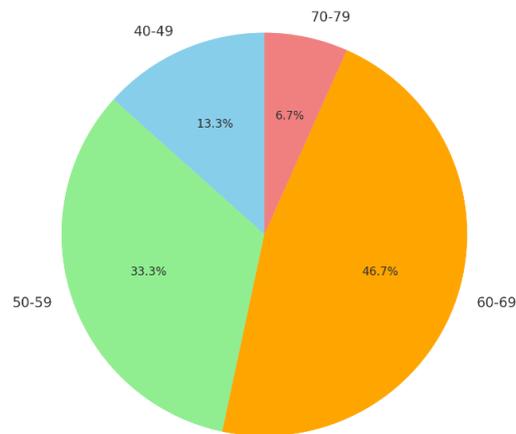
Graph – 4.11: Family Members

The graph 4.11 depicts the number of family members. Majority of them had four member followed by family of six members.

C, Non-Practising Weavers

1.Age Structure

(n= 15)



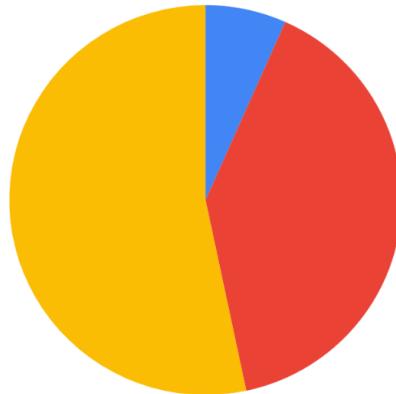
Graph -4.12: Age

The above graph 4.12 shows, the age structure of the non-practising weavers who participated in the study. The majority of respondents were from the age group 65-70 years This shows a high rate of retirement of weavers from their weaving profession after 70 years of age.

2.Educational Background

(n=15)

● BA
● Illiterate
● Primary section

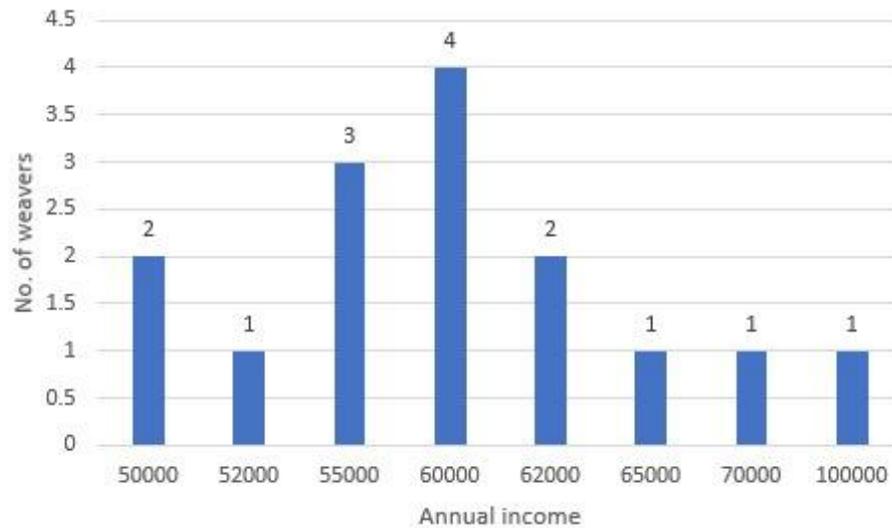


Graph- 4.13: Educational background

The graph related to educational back ground showed that most of them had primary education or were without formal education. Very few had higher education which was up to graduation.

3. Annual Income

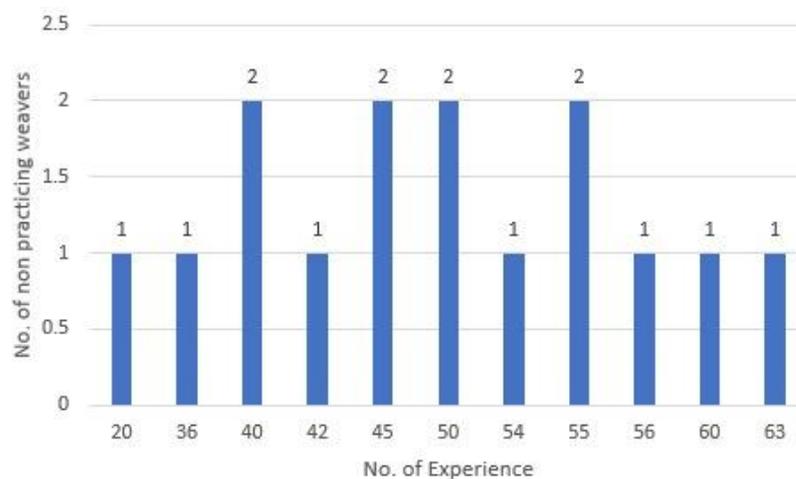
(n-33)



Graph -4.14: Annual income

The above graph depicts the annual income of the respondents. The maximum income was Rs. 1,00,000 and minimum was Rs50,000.

4. Years of Experience



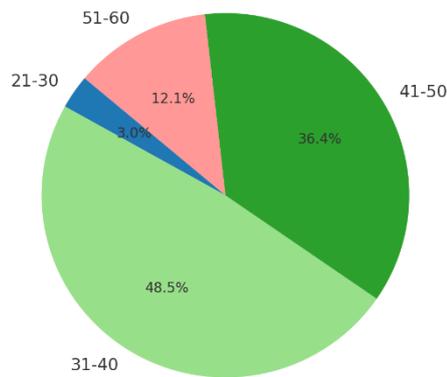
Graph -4.15: year of experience

The graph above depicts the span of experience of the respondent in the field. The maximum of response had an experience between 40-55 years. Respondent minimum 20 years.

D. Privileged observer

1.Age Structure

(n=33)

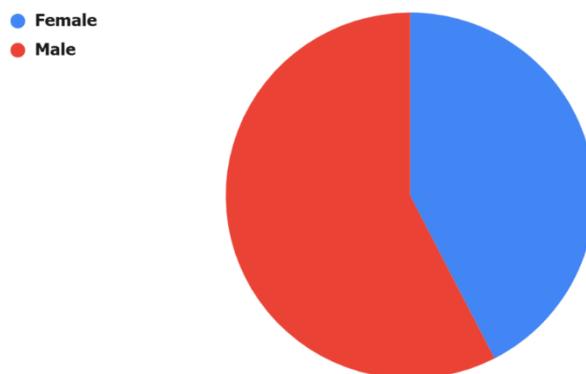


Graph-4.16 - Age

The above graph shows, the age structure of the privileged which included academicians and industry experts. The inclusion criterion was the interest in the participation for the research till the end. Majority of the population fell under 41 to 50 years of the age.

2.Gender distribution

(n=33)

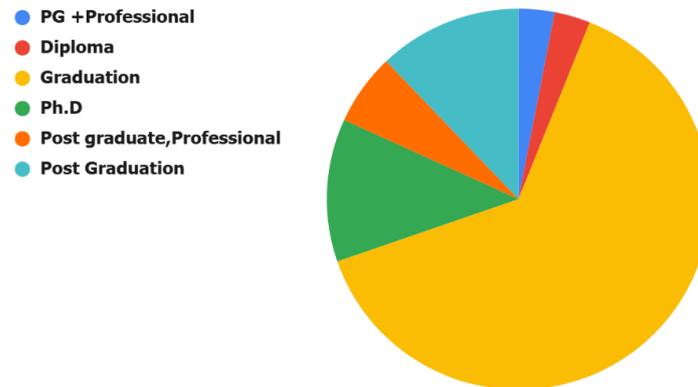


Graph-4.17: Gender distribution of the Privileged observers

The above graph Shows ,the gender distribution of Privileged observers of Nadia District. The high ratio of male 57.6% and 42.4%female responses given by the observers. There was mix of people following Hindu and Muslim religion, though majority followed Hindu religion.

3.Educational Background

(n=33)

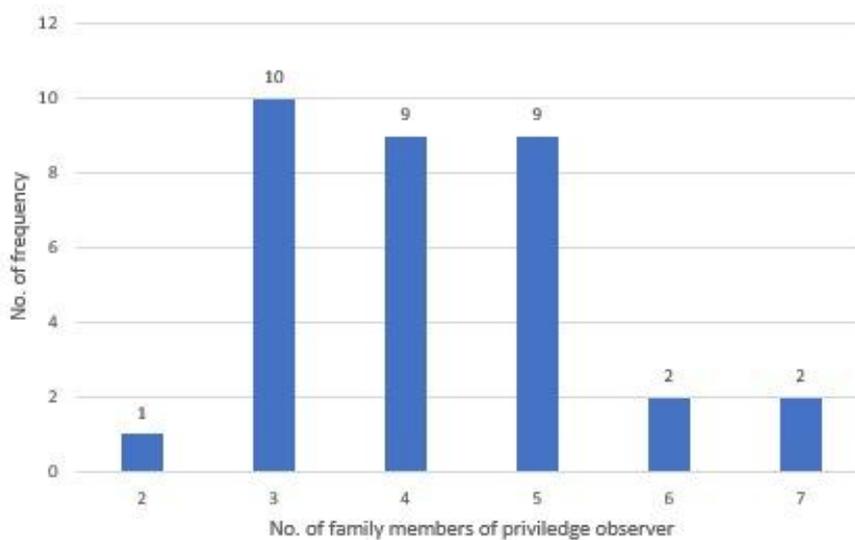


Graph -4.18:Education background of the Privileged observer

Above graph indicates educational background of the participants had been shown in the above graph. This indicates education level as 63.6% of Graduation,12.1% Post Graduation, 12.1% Ph.D. 9.1% Post graduate with Professional diploma and 3.0% with diploma.

4.No of Family Members

(n=33)

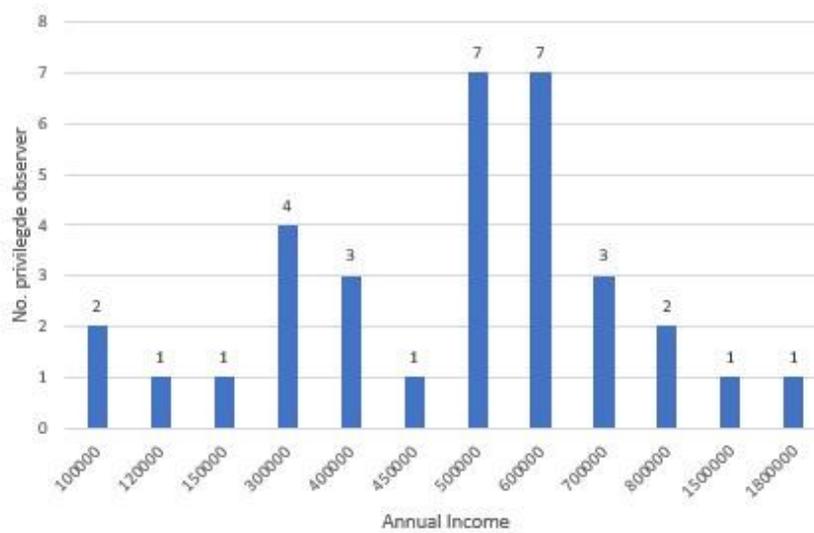


Graph -4.19:No of Family Members

Above graph depicts the number of family members. Majority of them had family of three or five members.

5. Annual Income

(n-33)



Graph -4.20: Annual income

The above graph showed the annual income of the respondents. The minimum income was 10,00,000 and maximum was in the of Rs. 18,00,000. The minimum range of Rs.5,00,000 -7,00,000.

History of Handlooms

Nadia's weavers continued to employ traditional looms, enhancing them with new techniques while preserving their handmade quality. Over time, various types of looms were utilized, including Pit looms, frame looms, Jacquard looms, and fly shuttle looms. Today, these handlooms are a key element of Nadia's weaving culture and traditional skills.

The handloom industry of Nadia District, West Bengal, had a rich heritage deeply rooted in traditional weaving practices. The district was known for its famous hand-loom & Handloom products. Before the invention of pit loom, the loom used to make products, was called a “thoka-thoki tant: which was taken from the sound of “thoka-thoki” it produced. This loom had four wooden stands that were 4/4” in width and 4/6” in length fixes as a wooden frame. For lower cost, they used a bamboo frame instead of a wooden frame. For bamboo frame loom, it was easy to get loan from Mahajan and they could start their own manufacturing. . In Primitive (thoka-thoki) looms, they used to make plain, filed sarees that were called Matha Saree, and jacquard loom sarees are called design border sarees.

After primitive loom, simple frame looms (*Kathamo-taat*) with vertical or horizontal frames without a pit were used. It had fixed heddle system with minimal moving parts, which required multiple people for operation. It was used for producing simple, mostly undecorated fabrics with the limited pattern capabilities. The pit loom that became established in Nadia district by the 18th century represented the culmination of this long evolutionary process. It balanced technological advancement with practical adaptability to local conditions, creating a weaving system perfectly suited to the region's climate, materials, and cultural aesthetic. This established pit loom tradition then remained relatively stable until the introduction of fly shuttle technology in the late 19th century and Jacquard mechanisms in the mid-20th century. Later they started using Jacquard machines for designs.

From the data obtained it was observed that bamboo loom was the beginning introductory loom and gradually evolution took place and now even power looms can be seen. The looms used in this district was from Bamboo to Pit loom to throw shuttle to Jacquard loom to fly shuttle

1. Pit Loom

The pit loom, locally known as "garta-taat," was the foundational weaving technology in Nadia district. Simple yet ingenious devices that allowed weavers to create fine textiles with minimal mechanical support. Family treasures often decorated with traditional motifs for auspiciousness were woven. It was considered sacred tools, often blessed during Vishwakarma Puja (worship of the divine architect)



Plate no-4.17: Front view of Pit Loom



Plate no-4.18: Side view of Pit Loom

Early British colonial records from Bengal noted the remarkable quality of fabrics produced on these seemingly primitive looms, with one East India Company document from the late 18th century describing weavers as "producing fabrics of exceptional fineness on the simplest of devices sunk into the earth."

Parts of Traditional Pit Looms

The traditional pit looms of Nadia district consisted of following components:

a. The Pit (Garta):

Rectangular depression dug into the earth floor, approximately 2-3 feet deep often reinforced with fired clay bricks or wooden planks, sized to accommodate the weaver's legs and foot movements. Sometimes lined with straw mats during winter for comfort

b. Frame Structure (Taat):

Posts (Khamba): Four vertical wooden posts, usually of Sal wood

Cross-beams (Danda): Horizontal wooden beams connecting the posts

Support bars (Aadhar): Additional bracing elements for stability

c. Weaving Elements:

Warp Beam (Natai): Back roller made from seasoned wood

Cloth Beam (Turo): Front roller for collecting woven fabric

Reed (Bansh-pata): Comb-like device made from split bamboo

Reed cap (Hatha): Wooden frame holding the reed

Shuttle (Maku): Boat-shaped wooden tool carrying the weft thread

Heddles (Shana): Thread loops through which warp threads pass

Heddle sticks (Sana-danda): Supporting rods for heddles

d. Shed Formation System:

Treadles (Nachin): Foot pedals made of wood positioned in the pit

Pulleys (Chak): Simple wooden wheels for cord movement

Pattern strings (Jala): For complex designs, extra pattern control threads

Lease rods (Saja-kathi): Bamboo rods maintaining thread order

e. Tension Control:

Warp tensioner (Daanti): Wooden lever system for maintaining warp tension

Weights (Pathiya): Stone or clay weights attached to threads

Temple (Kunchi): Adjustable wooden device to maintain fabric width

f. Specialized Components for Patterned Weaving:

Pattern harness (Naksha): Additional system for creating designs

Pattern board (Naksha-takta): Wooden board organizing pattern threads

Pattern heddles (Naksha-shana): Specialized heddles for design elements



Plate no-4.19:Mechanism of pit Loom



Plate no-4.20: Weaving on pit loom

Mechanism of Traditional Pit Looms

Setup and Preparation: Warp threads were wound onto the warp beam in precise order. Each thread was drawn through appropriate heddle eyes. Threads were passed through the reed spacing ends were secured to the cloth beam. Treadles were connected to appropriate heddle

Weaving methods:

Weaver sat at the edge of the pit with legs extended into it, pressed treadles with feet to create a shed (opening between warp threads). Then passed the shuttle through the shed by hand. Used the reed to beat the inserted weft thread into place. Released the treadle and pressed the alternate one for the next shed. Continued this rhythm to build the fabric

Pattern Creation:

For simple patterns: Used different treadle combinations. For complex patterns: Additional pattern threads were manipulated. For very intricate designs: "Jala" system with a second person (often a child) helping to lift specific groups of threads according to the pattern

After weaving several inches, released cloth beam catch. Rolled completed fabric forward onto cloth beam. Adjusted tension using the tension system and continued the weaving process

Border Formation (special to Santipur tradition):

Used separate border threads with distinct colors. Controlled these threads independently.
Created the distinctive "par" (border) designs famous in Santipur textiles

Characteristics of Traditional Pit Looms in Nadia

Materials used:

Built primarily from local materials: sal and teak wood, bamboo, cotton cords

Production Capacity:

Plain weaving: 1-2 yards per day maximum

Simple patterned textiles: 1-1.5 feet per day

Complex patterned fabrics: as little as 2-3 inches per day

Fine muslin-type fabrics: Even slower production rate

Limitations:

Width constrained to about 30 inches due to shuttle-throwing distance.

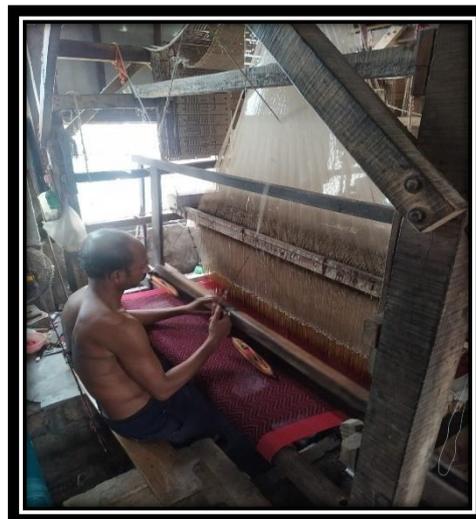


Plate no-4.21: Joining the broken thread on pit loom

Physical endurance of weaver limited daily production hours. Weather-dependent operation (poor light, extreme humidity disrupted work). Required frequent adjustment and maintenance. Thread breakage common, requiring immediate repair.

Products produced on Pit loom

Previously people made Coarser sarees and dhotis for regularly use.

Traditional Santipuri saree with 1” border for widow women and small all over small buti saree for married women’s.

Gamchas, Multipurpose cotton towels with striped patterns

Par (Border) designs: Distinctive geometric and floral borders

Anchal (End-piece) patterns: Sarees with specialized decorative saree end-pieces

Buti (Small motif) work: Repeated small designs throughout the fabric

Traditional Bengali motifs: Lotus, mango, fish, conch shell patterns

2. Throw Shuttle Loom

The Throw Shuttle loom, locally known as "charka-taat" or "hat-taat" (hand loom), was the predominant weaving technology in Nadia district, before the introduction of fly shuttle and Jacquard loom. Looms were

- Horizontal pit looms with the weaver sitting with their feet in a recessed area
- Entirely hand-operated with minimal mechanical assistance
- Built using local materials like bamboo, wood, and cotton cords
- Set up within household compounds, often in covered verandahs or dedicated weaving sheds

Parts of Traditional Throw Shuttle Looms

Frame Structure (Taat-Kath):

Wooden frame constructed from local timber (typically sal or teak)

Four corner posts (khuti) supporting the entire mechanism

Horizontal beams connecting the posts

Pit Configuration (Garta):

Rectangular pit dug into the earth floor

Typically, 2-3 feet deep to accommodate the weaver's legs

Often lined with clay or bricks for stability

Beam System:

Warp Beam (Natai): Back roller for holding unwoven threads

Cloth Beam (Turo): Front roller for collecting finished fabric

Ratchet mechanism (Aari): Wooden teeth and pawl for holding tension

Shed Formation System:

Heddles (Shana): Made from cotton threads with eyes for warp threads

Heddle sticks (Shaft or Sana-danda): Bamboo rods supporting heddles

Treadles (Nachin): Foot pedals made of wood connected to heddles, a simple "jala" system with extra pattern threads

Shuttle Components:

Shuttle (Maku): Boat-shaped wooden tool carrying the weft thread

Pirn (Natwa): Small spool inside the shuttle holding the weft yarn

Reed (Bansh-pata): Bamboo comb for maintaining warp spacing and beating

Tension System:

Lease rods (Saja-kathi): Bamboo rods maintaining thread order

Weights (Pathiya): Stone or clay weights for maintaining tension

Temple (Kunchi): Wooden stretcher to maintain fabric width

Mechanism of Traditional Throw Shuttle Looms



Plate no-4.22: Weaving with throw shuttle mechanism

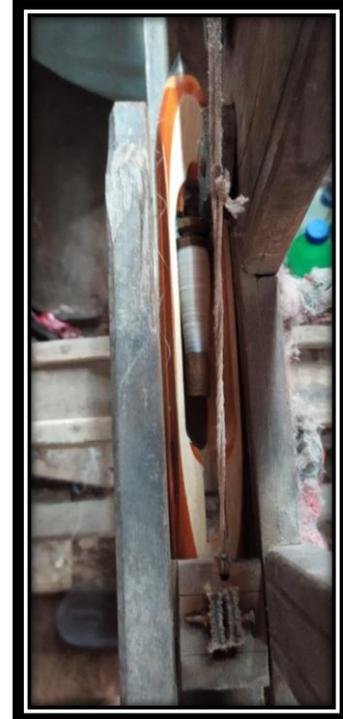


Plate no-4.23: Shuttle

Shed Formation:

Weaver pressed treadles with feet to lower or raise heddle frames. This action separated alternate warp threads to create an opening (shed). For simple patterns, two to four heddles were used. For complex patterns, a draw-boy assistant might pull additional pattern threads

Weft Insertion:

Weaver held the shuttle in one hand. Physically threw or passed the shuttle through the shed from one side to the other. Caught the shuttle with the opposite hand after it passed through. Thread unwound from the pirn as the shuttle moves.

Beating:

After the shuttle passed through, the weaver pulled the reed (bansh-pata) forward, his action pressed the newly inserted weft thread firmly against the previously woven fabric. Created the compact structure of the cloth. After weaving several rows, the weaver released the cloth beam. Rolled completed fabric onto the cloth beam. Simultaneously unwound more warp threads from the back beam

Pattern Creation:

For basic patterns, different treadle combinations created simple designs. For complex patterns, supplementary "jala" threads were manipulated. Some designs required a child assistant (typically a family member) to help manipulate pattern threads

Characteristics of Traditional Throw Shuttle Looms**Production Capacity:**

Slow production rate of approximately 2-3 inches per hour for plain weaving. Even slower for patterned fabrics, perhaps 1 inch per hour. A standard Santipur saree (5-6 yards) might take 10-15 days to complete. Fine muslins could take months for a single piece. Width limitations (typically under 30 inches) due to arm reach. Pattern complexity restricted by the practicality of manual thread manipulation. Physical endurance of the weaver limited daily production. Seasonal variations in production due to weather conditions

Material Requirements:

Well-prepared, even warp threads essential for quality. Homespun cotton or silk yarns with consistent tension. Required regular maintenance using natural materials: Coconut oil for wooden parts. Rice starch for strengthening threads. Turmeric paste as a thread lubricant. Required 5-7 years of apprenticeship under a master weaver. Family-based knowledge transmission system. Specialized caste-based skills in many communities. Knowledge of Yarn preparation, loom maintenance, and weaving techniques

Applications

Fine cotton sarees with distinctive Santipur borders. Dhotis with decorative edges for men. Gamchas (towels) with simple striped patterns. Coarse cotton fabrics for everyday use

Jamdani-style fine muslin with small floral patterns. Religious cloths for temple use and deity dressing

Design:

Distinctive Bengal patterns like "par" (borders), Simple geometric designs created through heddle manipulation, Traditional motifs like "aansh" (fish scales) and "Phool" (flowers), Regional color preferences using natural dyes (indigo, madder, turmeric)

3. Jacquard loom

The Jacquard loom was introduced to Santipur in the post-independence (after 1947), with the adoption occurring from the 1960s-70s. The transition from traditional pit looms to Jacquard looms in Santipur, Ranghat, Nabadwip brought several significant changes in design.



Plate -4.24: Jacquard Loom

Previously simpler traditional motifs and patterns like "bootis" (small floral patterns) and basic border designs were used created on sarees. After adopting jacquard loom the creation of complex, intricate patterns including elaborate floral designs, peacock motifs, and temple patterns previously it was time consumed, reduced production time to days rather than weeks for similar designs. Also, for frame-mounted operation with mechanical assistance, reducing physical strain on weavers. Used punched cards to automatically control the lifting of warp threads, allowing for precise pattern repetition.

weavers to produce more varied and complex designs also maintaining traditional aesthetic elements. The creation of traditional sarees with intricating motives .Higher-value products with complex designs commanded better prices in the market.

The transition to Jacquard looms in Santipur represents a successful case of technological adaptation that enhanced rather than replaced traditional craftsmanship, allowing the region to maintain its textile heritage while adapting to changing market demands.

Santipur referred to these looms with "Shilpa-Ratna" which means jewel of craftsmanship because they preserved traditional designs without physical burden of creating them.

Parts of Jacquard Loom

Jacquard Head

Smaller hook (200-400 hooks)

Wooden framework

Simplified needle systems

Card System

Locally made cardboard cards, often handcrafted by specialized artisans

Cards frequently stored in wooden boxes called "naksha-baksho"

Limited card sequences focusing on traditional motifs.



Plate-4.25: Changing design cards of jacquard machine

Connection

System (Dori-Tantra):

Combination of cotton and jute cords

Simplified comber boards made from local hardwoods

Weighted system using clay or metal lingoes produced by local metalworkers

Base Loom Structure:

Elements of traditional pit loom design

Wooden frame construction using regional timber

Traditional bamboo reeds adapted to work with the Jacquard mechanism

Located in semi-open structures to accommodate the taller Jacquard head

Shuttle System:

Traditional wooden shuttles

shuttle boxes

Modified to handle finer cotton threads

Jacquard Loom Mechanism

Pattern Implementation:

Manual card changing

One person managing the cards and another person handling the weaving

Thread Control:

Adapted for the finer count cotton threads [used in Santipur sarees]

Weaving Process:

Combined mechanical pattern selection with manual weft insertion

Retained foot-treadle operation for certain functions

Incorporated periods of rest to prevent overheating in humid Bengal conditions

Maintenance Requirements:

Regular oiling using locally available mustard oil

Daily cleaning

Seasonal adjustments for monsoon humidity and summer heat

Characteristics

Technological Adaptation:

Production Capacity:

Limited to 2-3 sarees per week initially

Pattern complexity restricted by card creation

Higher thread breakage compared to later models

Significant improvement over pit loom production rates for complex designs

Skill Requirements:

Needed trained card punchers (naksha-Karmi)

Traditional weaving knowledge

Developed a new class of pattern designers (chitrakars)

Initial training provided by government programs or master weavers

Economic Factors:

Material costs for card production and replacement

Higher market value for finished products

Application of the product :

Cotton Santipur sarees with elaborate borders,

Dhotis with design border

Design Applications:

Traditional Bengal motifs like the "kalka" (paisley), Floral patterns (Phool-buti) , Temple architecture-inspired border designs.

4. Fly Shuttle Loom

Parts of Fly Shuttle Looms

Frame Structure (Raftaar-Taata):

Four corner posts with support beams

Raised platform design replacing the pit configuration

Side brackets for mounting the picker mechanism

Shuttle Race System:

Wooden shuttle race (Maku-path) along the reed's lower edge

Shuttle boxes (maku-ghar) at each end to receive the shuttle

Polished track for smooth shuttle movement

Wooden or metal shuttle guards

Fly Shuttle Mechanism:

Picker sticks (hatua) at both sides of the loom

Leather or wooden pickers (muttha) attached to sticks

Cord or rope (Dori) connecting the pickers

Wooden handle (dhunka) for operating the mechanism

Reed and Sley:

Metal reed (bansh-pata) replacing traditional bamboo

Heavier sley frame (hathaa) for supporting the reed

Motion-limiting stops for consistent beating

Advanced Shedding System:

Multiple heddle frames (2-8 depending on complexity)

Improved treadle system with counterweights

Better-designed heddle eyes (Moti) preventing thread breakage

Pulley system (moya) for smoother heddle movement

Mechanism of Fly Shuttle Looms

Shuttle Propulsion:

Weaver pulled the handle with one hand

Motion transferred through cord to picker sticks

Picker struck the shuttle, propelling it across the warp

Opposite picker caught and returned the shuttle with next pull

Single hand motion replaced two-handed throwing

Improved Shed Formation:

Enhanced treadle system operated by feet

Created cleaner sheds with better warp separation

Multiple heddle frames allowed more complex pattern sequences

Reduced effort required from the weaver

Accelerated Beating:

Improved leverage with redesigned sley

More consistent beat with mechanical stops

Easier coordination between beating and shuttle movement

Better fabric density control

Weaver sat on raised seat facing the loom

Operated treadles with feet for shedding

Pulled handle with one hand for shuttle movement

Used other hand to advance cloth and maintain tension

coordinated movements for continuous operation

Characteristics of Fly Shuttle Looms

Production Capacity:

Increased output 2-3 times over throw shuttle looms

5-6 inches per hour for plain weaving

Wider fabric width capability (up to 48 inches)

Reduced physical strain allowing longer working hours

Full Santipur saree production in 4-7 days instead of 10-15

More consistent fabric tension and density

Reduced thread breakage due to gentler handling

Better edge formation with consistent shuttle trajectory

Improved warp utilization with less waste

Adaptable to different yarn types including mill-spun

Skill Requirements:

New coordination skills for operating the fly shuttle

Modified apprenticeship system

Mechanical adjustment and maintenance knowledge

Changed body posture and work ergonomics

Higher investment cost but improved returns

Gradual shift from family units to small workshops



Plate no -4.26: Working on fly shuttle loom



Plate no-4.27: Fly shuttle loom

Applications

- Finer Santipuri sarees with wide borders
- Wider dhotis ,Doubled gamchas and coarse cloths with better finishing
- More complex border patterns (par) with multiple colors
- Ability to create larger repeating motifs.

Social impact on weavers in Nadia district

1. Influence on handloom practices in Nadia district.

The handloom traditions in the Nadia District of West Bengal were deeply rooted in history and culture. According to practicing weavers, Shantipur's handloom traditions dated back to the pre-independence era. These traditions were instrumental in the creation of the renowned Santipuri sarees, which have become symbolic of the region. The Rash Mela, a religious festival in Santipur, played a significant role in showcasing these traditional handloom products. During this festival, weavers displayed the Santipuri sarees, promoting their cultural heritage and skill. The festival, while serving a spiritual purpose, also offered a platform for weavers to exhibit their craft.

In addition, weavers in Santipur noted the evolution of production methods over time, transitioning from traditional pit looms to attached throw shuttle looms, which increased productivity and allowed for broader design possibilities. The weavers also described how the craft had adapted with time, incorporating influences from neighbouring towns. Weavers in Phulia, for example, explained their distinct techniques and designs, which included the diversification into Jamdani patterns, adding depth and variety to the region's handloom repertoire.

In Nabadwip, the handloom practice was characterized by specific motifs within Jamdani weaving. Traditionally, the region was known for creating lungis (cloth wrapped around the waist), often with checks or plain patterns. Over time, however, new designs have emerged, contributing to the dynamic and evolving nature of Nabadwip's handloom industry.

Ranaghat, another region within Nadia District, developed a niche market for every day-use products like gamchas (towels), which became affordable and accessible to the common people. During India's independence movement, weavers in Ranaghat embraced the khadi principles, making gamchas symbols of self-sufficiency and resistance. In Nakashipara, weavers continued to produce unique Jamdani designs, many of which subtly reference the region's historical ties to India's independence struggle.

2. Economic Impact of Handloom Weaving

The economic landscape of Nadia District had been significantly shaped by handloom weaving, particularly in the town of Santipur. Before the rise of power looms, nearly every family in Santipur was involved in handloom weaving, and the industry created a comprehensive local economy. Specialized roles emerged, including local suppliers, dyers, designers, and weavers, all of whom contributed to the prosperity of the sector. At its peak in the 1980s, the handloom industry in Santipur provided livelihoods for approximately 75% of local families.

The resurgence of handloom weaving in the 1970s, especially after the disruption caused by partition and the refugee crisis, allowed many weavers to rebuild their lives. Government initiatives targeted specifically the handloom sector, fostering cooperatives that aimed to strengthen the weaving community. However, these cooperatives, once

vital, are now facing decline, leaving local weavers more dependent on their individual production capacities or small clusters for economic support.

Despite these challenges, handloom weaving remained an important source of livelihood in the region. In Phulia, for example, weavers still relied on the craft for their primary income, while also supporting the local economy through the clustering of weaving activities. Gopal Das, a weaver from Nabadwip, reflects the long-standing legacy of Jamdani weaving in the area, which has helped sustain the craft's importance across generations.

The introduction of mill-made products had posed stiff competition to handloom items, particularly in Ranaghat, where weavers specializing in gamchas faced challenges. As a result, many weavers resorted to selling their products in local trains, a practice that ensured the survival of their livelihood despite the growing competition. Today, approximately 25% of local families in Nadia District still rely on handloom weaving as their primary income, while many others participate in the industry seasonally.

Although the handloom sector is now smaller than before, it continued to thrive in pockets across the district. The highly specialized lungi products from the region still commanded significant recognition and are among the most sought-after items in Nadia. Even though fewer people were involved in production compared to other areas, with roughly 15% of the population engaged in handloom weaving, the craft still holds cultural and economic significance.

In conclusion, handloom weaving in Nadia District remained a key aspect of both the region's cultural heritage and its economy. While the industry has faced challenges in terms of modernization and competition from mass-produced textiles, its resilience could be attributed to its deep-rooted traditions and the adaptive nature of the local weavers. The ongoing importance of handloom weaving highlighted the need for continued support and recognition of this age-old craft.

4.2.2 History of Handloom products with respect to Loom, Weave, Thread, Colours and Designs

The handloom products produced traditionally included

1. Saree
2. Dhoti
3. Lungi and
4. Gamcha,

The products studied in detailed were as follows:

1. Saree

i. Santipuri Saree

Santipur is renowned for its handwoven Santipuri sarees, known for their fine cotton fabric and delicate patterns. Traditionally santipuri sarees had buti designs woven in the field and Pallav.

Santipuri sarees are known for their intricate designs in borders.

One of the famous Santipuri saree had two different designs work in two different border of the saree, known as “ Viswabharati saree”.

The other intricate famous designs are Kalabati, Paachapere, Nilaambari, Moi, Bhumri, Belbet, Anshpar, Chandmala, Ganga-Jamuna etc.



Plate no-4.28: Traditional Santipuri Saree

Motifs and designs:

The most typical santipuri sarees have small butis in all over the field with a border. Also, some of are plain sarees for regular use with some stripes in Pallav with fine warp way lines border.

Colours: The traditional santipuri sarees have pink, blue,yellow, red, black background with golden and red border. Particularly for some reasons white sarees background have black thin border. Now they are making different types of pastel shades in sarees.

Loom

Pit looms were the primary Used.

Gradually transitioned to Pit loom to throw shuttle loom .

Weavers used to customize their looms with unique features

Weave

Plain weave (1/1) with selvedge's used to make previously with 80-100 threads per inch.

Thread

Fine cotton thread, traditionally hand-spun by young girls, ranging from 80s to 100s count for warp and 100s to 120s for weft. used locally grown cotton.

Coarser Saree (Mota Kapor)**Loom**

Pit looms were used for finer sarees

Thicker beams to accommodate heavier threads

Weave

Plain weave with,50-70 threads per inch, used to made in coarser saree.

Thread

Medium to thick cotton, 40s-60s thread count were used for warp and weft

Colors & Designs

Simple striped borders or check patterns across the body with blue , brown colors.

ii. Jamdani Saree

Jamdani sarees are the heritage handloom products of Bengal. Known for finesse, weaving process & intricated designs. The word “Jamdani” came from jam means flowers and dani means container. The saree is known for fine cotton and flower designs with intricated patterns.

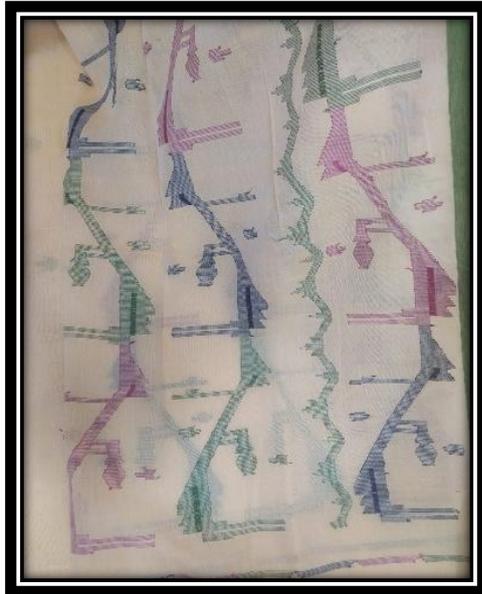


Plate no-4.29: Traditional Jamdani Saree

Loom

Pit looms were used to create jamdani saree, later added jacquard loom.

Weave

Patterns woven directly during fabric creation, required two weavers working in complex designs. Fine weave with 300+ threads per inch were used.

Thread

Fine cotton used for base fabric, with slightly thicker threads for design. Base fabrics used 200-300 count threads, with 100-200 count for design motifs

Colors & Designs

Previously bleached with cow dung and saji matti(carbonate of soda). Neelaambari jamdani sarees are used dye with indigo dye to fermenting leaves in Nadia district. Mostly red, orange, blue, pink coloured with silver and golden threads. For religious purpose white with red jamdanis are famous. Now a days all types of coloured jamdani sarees with different patterns are available.

Motifs:

Jamdani sarees have intricate delicate floral designs, geometric designs, diagonal stripes design etc. The Pallav is decorated with fringes called jhalar. The various motifs are marigold, lotous,narkolphul, seuliphul, tagar phul etc.

i. Tangali saree:

Plate no-4.30:
Traditional Tangail Saree



Plate no-4.31: Tangail
Saree Pallav

The Tangail sarees are lively coloured and large, intricate designs woven in jacquard. These sarees are also woven in cotton ,mulberry and tussar silk. The techniques of weaving of extra weft figured Tangail sarees are more alike jamdani sarees.

Colours:

The traditional colours were red, white, green and yellow field with different colours combined motifs. Red and white Tangail sarees are more popular for religious purpose.

Motifs:

The weave of these sarees is plain, ground appearance of stripes. Some sarees have plain field with inlay work in Pallav and border. The various geometrical motifs are called butis, butas, squares, diamonds,ladder-shape, motif and dots, rectangle, triangle etc.

2. Dhoti

Loom

Earlier Pit looms Used for dhotis, traditional structure with Simplicity the essence of the product later added borders.

Weave

Plain weave with thin borders

Border weaving techniques became changed later after jacquard machine.

Thread

Medium-fine cotton threads balancing comfort with durability, 80s count were used with ceremonial dhotis using finer 100s-120s count

Colors & Designs

Plain white with simple orange borders. Specialized varieties developed for different occasions. With specific red thin borders for particularly for those who were priest

With more elaborate borders and sometimes golden thread accents. Simplified versions with narrower borders



Plate no-4.32: Traditional Dhoti



Plate no-4.33: Wide border Dhoti

3. Gamcha or gamocha

The word gamcha “ga” means body and “mocha” mean rubbing, that it called Gamocha.

Loom

Simpler and narrower pit looms or frame looms used to weave gamchas.

Weave

Plain weave with a slightly looser structure for absorption. Created with a slightly rough texture for functional purposes used a honeycomb weave variation for enhanced absorption.

Thread

Medium-count cotton known for absorbency and quick drying. Thicker than saree threads but finer than other.

Colors & Designs

White and red borders or checks

Simple stripe patterns or check designs, particularly in Ranaghat varieties were different from others it was used to thick in width and large in length, also durable.



Plate no-4.34: Traditional Gamcha

4. Lungi

Loom

Pit looms were used for weaving , Featured specialized reed arrangements for creating checks and patterns.

Weave

Plain weave with variations for creating checks and stripes. provide both durability and comfort for daily wear.

Thread

Medium-count cotton used for lungis. 60s-80s count balancing durability with comfort.

Colors & Designs

Nakashipara's lungis were dark blues, blacks, and deep reds with check patterns Were as Nabadwip's lungis light color combinations with striped patterns rather than checks.



Plate no-4.35: Traditional Lungi

Knowing how to identify the handlooms of Nadia District is crucial for several reasons, spanning cultural, economic, and preservation aspects:

- **Cultural heritage preservation**

Handloom weaving in Nadia District was not just a craft but a cultural tradition that had been passed down through generations. Recognizing these handlooms would help in preserve and celebrate the unique weaving techniques, motifs, and designs that reflected the area's history and identity. Understanding how to identify these handlooms ensured that their rich cultural heritage was safeguarded for future generations.

- **Authenticity and quality assurance**

Handlooms from Nadia District, such as Santipuri sarees, Jamdani weaves, and Ranaghat's gamchas, are renowned for their quality and distinctiveness. Being able to identify those handlooms helped consumers and collectors distinguish authentic products from mass-produced or counterfeit items. This was important for ensuring that artisans and weavers received recognition and fair compensation for their work.

- **Economic Support for Local Weavers**

By identifying and appreciating the specific styles of handlooms from the region, consumers would make informed purchasing decisions that directly support the livelihoods of local weavers. It would help in promoting the local handloom industry, which in turn sustains the economy of Nadia District, where many families still relied on weaving as their primary source of income.

- **Market Differentiation**

For both sellers and buyers, knowing how to identify these handlooms provided a competitive edge. Handwoven textiles from Nadia have distinct characteristics (such as Jamdani patterns or specific motifs) that differentiated them from other regional or national handloom products. This knowledge would help in marketing, trading, and promoting local crafts, both in domestic and international markets.

- **Preserving Weaving Techniques and Designs**

As weaving practices evolved, some traditional techniques may be at risk of disappearing. Identifying and documenting the various types of handlooms would help preserve these ancient techniques and designs, which may otherwise be lost. Knowledge of local patterns, such as those in Phulia's Jamdani or Ranaghat's lungis, would help weavers to keep these traditional methods alive, while also providing opportunities for innovation and adaptation in their work.

- **Cultural Appreciation and Education**

Understanding the handloom traditions of Nadia District was vital for fostering cultural appreciation. It would help in educating the broader public about the value of handcrafted textiles, their historical significance, and the stories woven into every piece. This appreciation would help to elevate the status of traditional crafts and promote ethical, sustainable consumption.

- **Tourism and Cultural Promotion**

Tourists and cultural enthusiasts interested in the handloom arts of India may seek to visit Nadia District specifically to explore its weaving traditions. Knowledge of how to identify these handlooms not only would enhance the visitor experience but also provides an opportunity to promote local crafts through tourism, further benefiting the local economy and encouraging cultural exchange.

Identifying the handlooms of Nadia District was essential to preserve its cultural heritage, ensuring the continued success of its handloom industry, and supporting the local economy. It fostered authenticity, quality, and appreciation for the craftsmanship that was deeply intertwined with the district's identity, providing a sense of pride to the artisans and the community at large.

Identification of Handloom

To identify authentic handloom fabrics like Jamdani, Santipuri, and Tangail, examining the reverse side is crucial. On genuine handloom pieces, the threads show a continuous pattern with distinctive U-shaped formations on the reverse side where the weaver has carried the supplementary weft across the fabric. This continuity creates slight irregularities that actually authenticate the handcrafted nature. In contrast, power loom products typically show abruptly trimmed threads on the back where designs end, as machines cut threads rather than weaving them back through. Handloom fabrics often have a slightly uneven texture when held against light, with minor variations in thread tension that create a natural, organic appearance. The selvedge's (fabric edges) of handloom textiles are typically more even and tightly woven than their machine-made counterparts, and traditional handloom fabrics often have a distinctive hand-feel - slightly textured and substantial without being stiff. When purchasing, the price point also provides a clue, as genuine handcrafted textiles require significantly more labour and skill to produce.

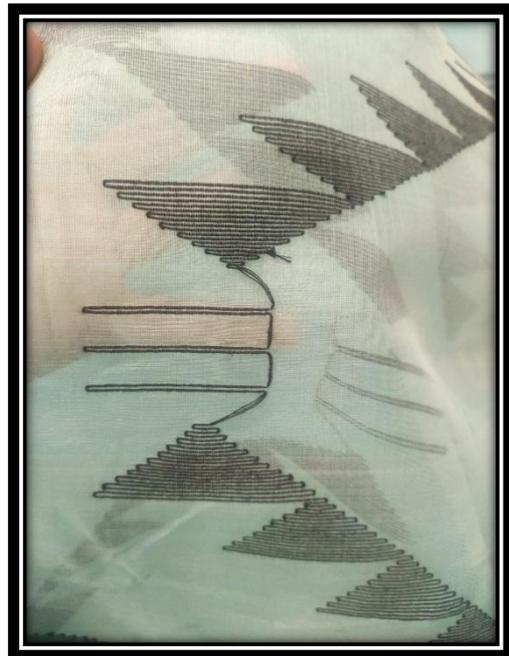


Plate no -4.36: Opposite side of Handloom Saree

The above points were derived from the questions of the questionnaire and interview of the participants. The contribution of the participants was as follows

Practicing weaver

They offered practical knowledge of weaving practices, local patterns, and traditional techniques, which formed the backbone of the documentation. Their narratives shed light on the evolution of these practices over time.

Cluster owner:

Cluster owners provided a broader perspective on the industry, such as market trends, challenges, economic factors, and the organizational aspects of handloom production. Their input was vital in understanding the socio-economic impact of the handloom sector and the coordination needed to sustain it.

Privileged Observer:

They provided a wider view, often from an academic or analytical perspective, and could highlight the historical significance, cultural value, and social dynamics associated with handloom weaving in Nadia. Their insights also connected the tradition with broader socio-economic and global trends.

Non practicing weavers

These individuals served as a bridge between the past and present. They shared knowledge about older methods, lost techniques, and how weaving traditions have evolved. Their perspectives offered insights into the challenges faced by the handloom community over time, including the impact of industrialization and changing markets.

In different roles each contributed valuable knowledge to the documentation of Nadia's handloom heritage. Practicing weavers bring direct, hands-on expertise, cluster owners provide organizational and market knowledge, privileged observers offer broader cultural and historical context, and non-practicing weavers preserved the traditional wisdom and evolving narrative of the craft.

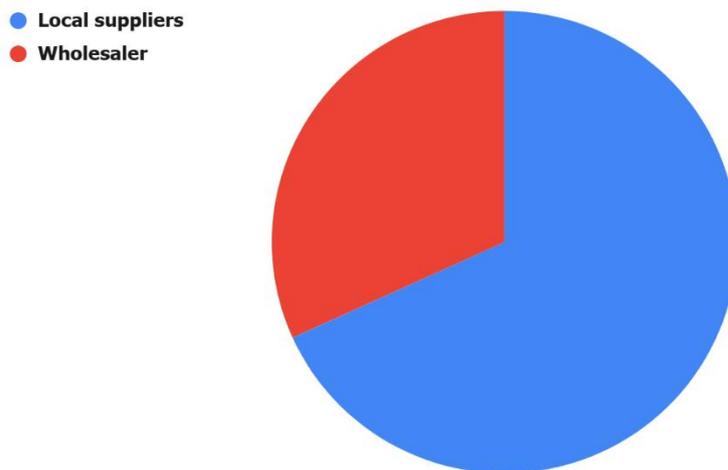
4.3 Current status of handloom fabrics

The handloom industry in Nadia District, West Bengal, holds a prominent place in the region's cultural and economic fabric. However, despite the deep-rooted legacy and global recognition of Nadia's handloom products, the industry faces numerous challenges today, including competition from machine-made textiles, diminishing market demand, and the decline of cooperatives. As a result, while the sector remains a significant part of the local economy, the number of weavers is gradually decreasing, and the traditional techniques are at risk of fading away unless active measures are taken to support and sustain this craft. It was necessary to understand the process and material adopted there in the current situation. Following were the findings of the survey :

Raw Material Availability

(n=150)

Sourcing of Raw Material

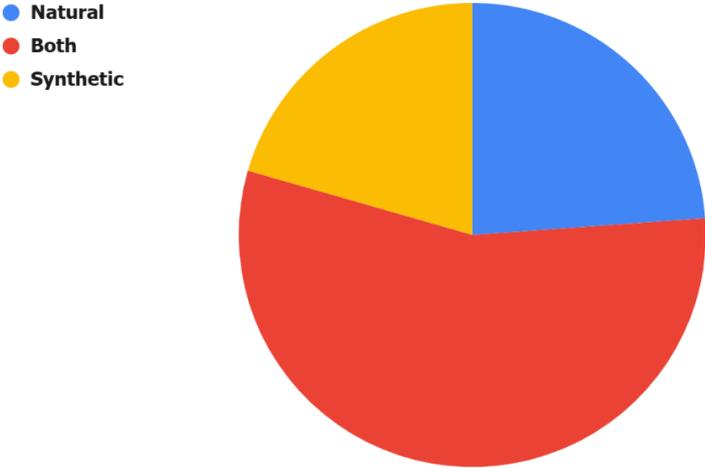


Graph -4.21: Methods of sourcing raw material by practicing weavers

The above graph Shows, the result of sourcing raw material 68.2% from local and 31.8% are sourcing from wholesaler.

Preference for Dyeing

(n=150)

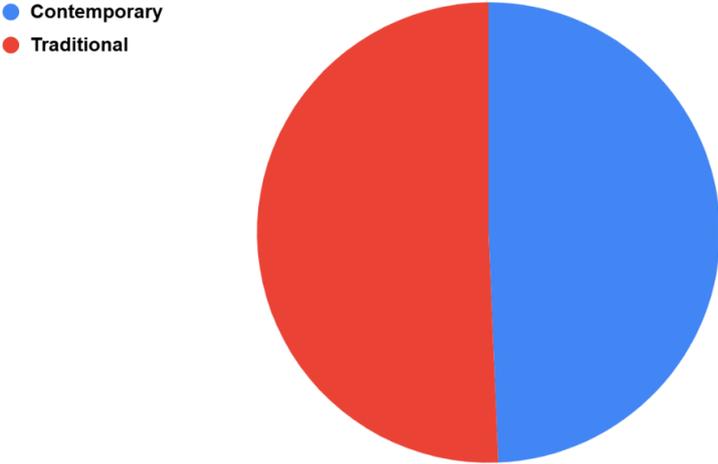


Graph-4.22: Preference for dyeing material

Above graph shows, the result of dyeing material 55.6% weavers is using both (Natural and Synthetic) and % Natural and % synthetic.

Prevalence of Weaving Techniques

(n=150)

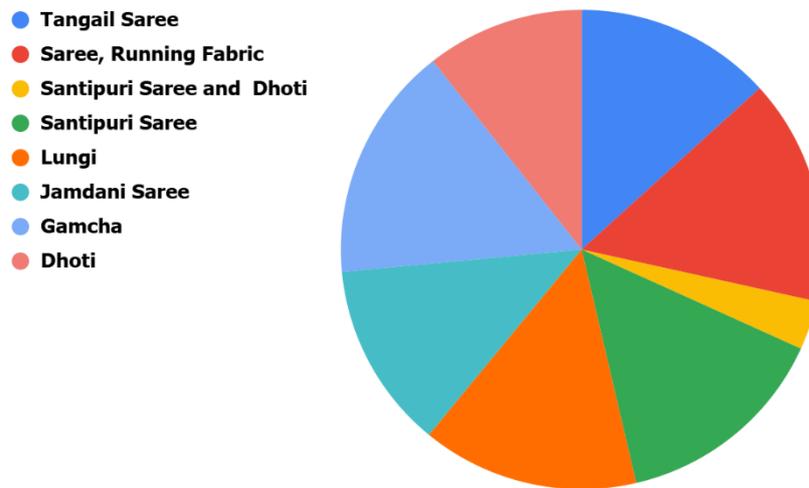


Graph- 4.23: Adoption Rates of Weaving Techniques

The above graph shows, that the result of 50% weavers have changed their weaving process over the period of time.

Product Specialization in Handloom Weaving

(n=150)



Graph- 4.24: Specialization in Handloom Fabrics

The above graph indicates that the eight categories of product division have found among five places.

Components of weaving:

Following information deals with the data collected for the materials and looms used nowadays in five places of Nadia district under study

Santipur

- Thread used:
For warp and weft : Mainly 80-100 count cotton and for extra weft: Zari (gold thread) for borders.
- Most weavers continue using traditional techniques but have adapted some modern methods.
- Traditional pit loom weaving, dobby work for borders, and plain weave for the main body of sarees.
- Switched from 6-foot to 8-foot frames, added jacquard for complex designs, using Pastel colours instead Vibrant colours.
- Pit looms, fly shuttle, jacquard machines, warping drums, and reed hooks were used for weaving traditionally.
- They have moved from pit looms to frame looms, introduced shuttle boxes for multiple colors, started using graph paper for design planning.



Plate no -4.37: Threads

Phulia

- Thread used:
For warp and weft: 80-120 count cotton and for extra thread: Zari and colored thread for jamdani motifs
- They have brought jamdani hand-weaving technique into Tangail.
- Tangail technique, jamdani weaving, supplementary weft for designs, and inlay work.
- Added new motifs inspired by local Bengali culture, using finer count yarn, experimenting with color combinations.
- Frame looms, throw shuttle, extra weft bobbins for jamdani work, and graph paper for design.
- Adapted traditional Tangail designs to local preferences, increased production speed with improved looms, using pre-dyed yarns.

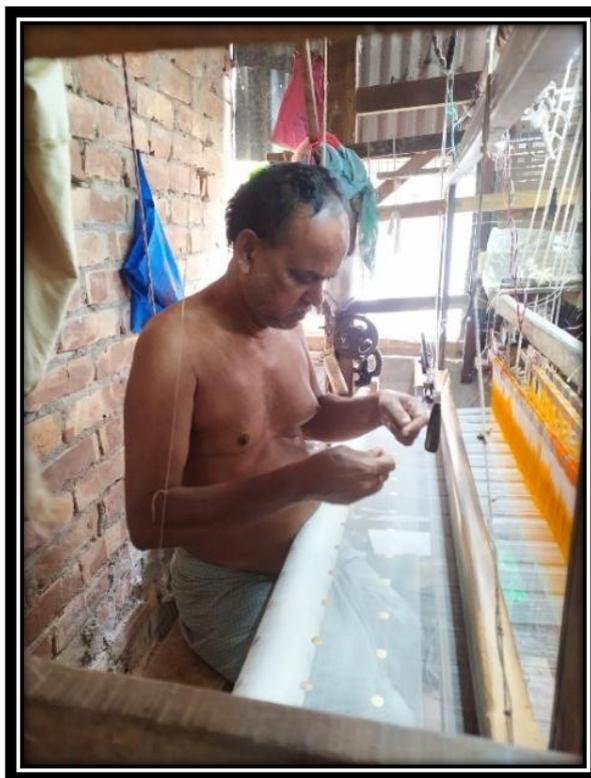


Plate no -4.38: Weaving on loom

Nabadwip

- Thread used:
For warp and weft : Fine cotton 100-120 count and for extra thread: Colored cotton for jamdani patterns.
- Used traditional weaving process especially for jamdani and lungi weaving.
- Jamdani for sarees, plain weave with border design for lungis.
- What changes have you incorporated in weaving? Added religious motifs in designs, brighter color combinations, and lighter weight fabrics.
- Traditional pit looms, frame looms, and specialized needles for jamdani work.

Ranaghat

- Thread used:
For warp and weft : Medium count cotton (40-60) and extra thread: Red cotton for gamcha borders.
- Used traditional weaving process for traditional gamcha (towel) production.
Plain weave, simple striped patterns, border work, and check designs.
- Wider frames for larger products, multiple shuttle techniques for color variation, new border.
- Simple frame looms, flying shuttle, basic reed, and healds used for weaving designs.

Nakashipara.

- Thread used:
For warp and weft :Very fine cotton 120-200 count and extra thread: Colored cotton for intricate jamdani patterns
- Traditionally used the intricate naksha (patterned) jamdani technique.
- They used fine jamdani with complex geometric patterns, supplementary weft technique, and inlay work.
- More complex designs requiring greater precision, finer threads, and incorporation of historical motifs.
- Fine pit looms, specialized bobbins for extra weft, and graph paper for complex designs are used.

Reasons for change weaving process [Through questionnaire and Interview of Practicing weavers and Non-Practising Weavers]

Santipur

Introduced jacquard attachments to traditional handlooms for complex designs
Designs based on traditional geometric patterns with contemporary color adaptations
Balancing fine count threads with production speed
Summer heat affects dye setting and color consistency

Phulia

Developed lightweight frames for tant sarees to increase production speed
Specialty in contemporary interpretations of traditional Bengali designs
Addressing market demand for lighter fabrics without compromising strength
Natural dye ingredients vary in availability throughout seasons

Nakashipara

Instead of traditional eco-friendly sizing methods, natural starches using softener
Focus on nature-inspired patterns with modern abstractions
Maintaining uniformity in hand-beaten finishing
Rainy season creates challenges for outdoor yarn drying

Ranaghat

Developed improved reed denting techniques for finer thread counts
Special focus on colours in contemporary designs
Implementing partial mechanization without compromising handloom classification
Seasonal adjustment of sizing materials based on humidity levels

Nabadwip

Adapted dobby systems for intricate border patterns
Design elements that preserve traditional aesthetics while meeting contemporary fashion demands
Addressing challenges in procuring specialized materials for traditional techniques
Winter months reserved for most intricate designs requiring optimal conditions

Contemporary innovative products



Plate no -4.39 : Rabindranath Tagore's photo on weaving



Plate no -4.40: Swami Viveka Nanda on Weaving

In a remarkable fusion of cultural heritage and innovative ideas of weavers, Nadia's traditional weavers have expanded their heritage beyond conventional sarees to embrace contemporary home furnishing and gifting products featuring iconic Bengali luminaries. These skilled weavers using old weaving techniques, now create intricate wall hangings depicting revered figures like Swami Vivekananda and Rabindranath Tagore with astonishing detail and textural depth. Using modified jacquard and extra-weft techniques traditionally reserved for saree pallus, these weavers translate black-and-white photographs into striking textile portraits where each thread contributes to the nuanced shading and expression of these legendary personalities. The resulting creations serve as both decorative art and cultural homage. This pivot represents not merely a commercial adaptation but a meaningful evolution of traditional craft transforming weaving techniques once used exclusively for attire into mediums of cultural storytelling and preservation handloom traditions through contemporary application.

Analysis of present situation from

- **Practicing weavers view point**

The main challenges facing weavers in Santipur, Phulia, Nakashipara, Ranaghat, and Nabadwip include rising yarn costs, inconsistent raw material quality, limited market access, inadequate transportation infrastructure, and difficulty competing with machine-made products. Yes, all five centers have experienced a significant decline in weaver numbers because products aren't selling well, leaving weavers unable to sustain their livelihoods and forcing many to abandon the profession for other work. Power loom and synthetic fabric competition has severely impacted handloom weavers across Nadia district by flooding markets with cheaper imitations that consumers often can't distinguish from authentic handloom products, driving down prices and reducing profit margins. Weavers throughout these five centers consistently report lacking proper marketing support, direct connections to buyers without middlemen, affordable credit facilities, health insurance, technical training for contemporary designs, and government subsidies that actually reach working weavers rather than remaining on paper. While each location has its distinctive weaving traditions, these fundamental challenges create similar struggles for handloom artisans throughout Nadia district.

- **From cluster owners view point**

The main purpose of forming clusters in Santipur, Phulia, Nakashipara, Ranaghat, and Nabadwip is to create collective strength for better market access, share resources, reduce production costs, and preserve traditional techniques. Across all five centers, weavers face common challenges including rising raw material costs, irregular yarn supply, unfair competition from power looms, limited market access, and inadequate government support despite schemes on paper. Yes, all locations have experienced a significant decline in weaver numbers primarily due to insufficient marketing opportunities and low wages that make the profession economically unsustainable, especially for younger generations. Competition from power looms and synthetic fabrics had severely affected handloom weavers throughout Nadia district by flooding markets with cheaper imitations of traditional designs, driving down prices, and creating consumer confusion about authentic products. Weavers across all five centers consistently report lacking proper marketing infrastructure, direct market linkages, reasonable credit facilities, technical training for design innovation, health insurance

,and pension support. While specific techniques and traditions vary between places, these fundamental challenges remain consistent throughout Nadia's handloom industry

Changes in Handloom fabrics

1. Saree

Santipuri Saree

Transition from traditional pit looms to frame looms and semi-automated handlooms with jacquard attachments.

Machine-spun yarn has largely replaced hand-spun varieties, with pre-sized threads reducing preparation time.

Now designers made designs to used to create and modify traditional patterns

Instead of traditional starching methods now calendaring with softener for consistent finish

Contemporary Innovations

Integration of sustainable practices including natural dyes .

Introduction of organic cotton certified varieties in the market

Development of lighter-weight versions for changing consumer preferences

Creation of fusion designs incorporating traditional Santipuri elements with contemporary aesthetic

Production of shorter length sarees (5-6 meters) for modern draping styles

Various colours have been adopted.

Santipuri sarees of contemporary method



Plate no -4.41: Contemporary santipuri saree (Ganga -jamuna)

Tangail Saree



Plate no-4.43 & 4.44: Contemporary Tangail saree

Tangail Saree

Phulia peoples were migrated from Tangail district. Today, Phulia's Tangail sarees blend traditional techniques with contemporary innovations with jamdani motives for market demands.

Contemporary Innovations

Zari work using synthetic metallic threads alongside traditional gold and silver

Wide contrasting Plain borders .

Narrow borders for lightweight, everyday wear

Double borders with contrasting colors

Softening for improved drape and comfort

Light starch application for easier maintenance



Plate no-4.44 & 4.45: Contemporary Jamdani saree

Jamdani Saree

Adapted frame looms with specialized heddle arrangements for the supplementary weft technique.

Digital pattern archives and graph paper transfers replaced by printed templates

Fine Zari and metallic threads incorporated alongside traditional cotton

Contemporary Innovations

Development of lighter-weight jamdani techniques .

Creation of monochromatic jamdani designs for contemporary minimalist aesthetics

Introduction of non-traditional motifs including abstract and geometric patterns

Exploration of jamdani technique on fabrics beyond sarees (dupattas, dress materials, home textiles)

Production of limited-edition collector pieces with master weaver signatures

Introduction of customization services allowing buyers to commission specific designs

Contemporary jamdani Patterns and motifs



Plate no -4.46:
Contemporary Jamdani
saree design on Border and
Pallav



Plate no-4.49:
Contemporary
design patterns of
jamdani



Plate no-4.48:
Contemporary Jamdani
with all over work



Plate no-4.47:
Contemporary Jamdani
saree motives



Plate no-4.50: Story telling design on jamdani saree(contemporary method)

2. Dhoti

Wider frame looms with jacquard attachments for complex border patterns

softeners replacing traditional starch for improved comfort

Contemporary Innovations

Development of pre-pleated and ready-to-wear dhotis with elastic waistbands

Creation of lighter-weight versions for easy to wear

contemporary design elements with coloured dhoti while maintaining traditional appearance.

Creation of gift packaging for wedding and festival markets



Plate no -4.51:Contemporary Dhoti



Plate no-4.52: Contemporary methods Gamcha

3. Gamcha

Simple frame looms are used.

Changed in designs and colours

Contemporary Innovations

Introduction of multi-coloured gamchas

Creation of patterned varieties with contemporary motifs



Plate no- 4.53: Lungi(Contemporary method)

4. Lungi

Frame looms with dobby or jacquard attachments for complex patterns

cotton for comfort and appearance

Reactive dyes replacing traditional vat dyes for improved color fastness

Contemporary Innovations

Introduction of pre-stitched variations

Development of reversible designs offering multiple wearing options

Creation of lightweight summer varieties with enhanced breathability

Integration of stretch elements in waistbands for improved comfort



Plate no-4.54: Contemporary design on Santipuri Saree



Plate no-4.55: Santipuri saree(Nilambari)



Plate no -4.56: Contemporary santipuri saree (silk)



Plate no-4.57: Contemporary Santipuri saree(Ansh paar)

4.3.2 Marketing methods

Traditional methods

Handloom weavers in Nadia district, particularly in areas like Santipur, Nabadwip, Nakashipara, Ranaghat, Phulia, have historically relied on traditional marketing methods that evolved through generations.

Traditionally, weavers sold their Tangail sarees and other handloom products through local haats (weekly markets) and melas (fairs), where they would display their creations directly to consumers. Many operated through a middleman system known as "Mahajan's" who would purchase products in bulk and distribute them to urban markets, though this often resulted in lower profits for the actual artisans. Cooperative societies emerged as another traditional channel.

Modern methods

Today, these traditional methods continue but also included modern marketing approaches. Many progressive weavers have embraced digital marketing, establishing presence on social media platforms like Instagram and Facebook to showcase their intricate work and connect directly with urban and international customers. E-commerce integration through specialized handloom platforms and mainstream marketplaces like Amazon and Flipkart has expanded their reach beyond geographical limitations.

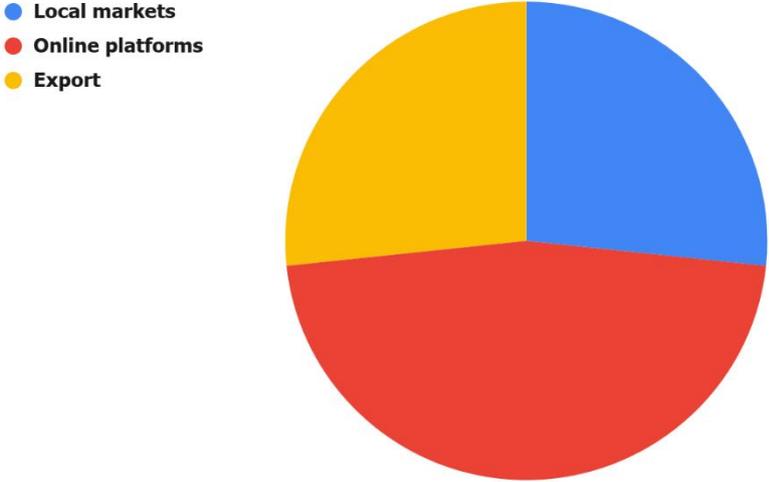
Adaption of marketing

The challenges facing Nadia's handloom sector are multifactor. and pressing. Price competition with power loom products, handloom aesthetics at lower costs creates market confusion and undercuts authentic products. Limited digital literacy among older generation weavers creates adoption barriers for new marketing technologies, many weavers struggle with inconsistent market intelligence about evolving consumer preferences, leading to inventory mismatches and financial strain.

Marketing and Economic aspects

(n=15)

Fabric Source

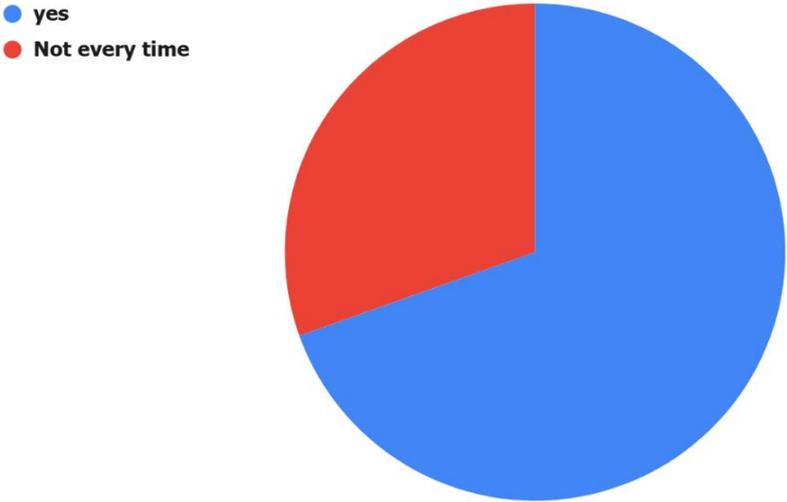


Graph –4.25:market scale of cluster owners

The above graph Shows, the result of market scale of clusters 46.7% prefer online platforms, 26.7% prefer local market ,26.7% people export.

Payments Issues [by privileged observer]

(n=150)



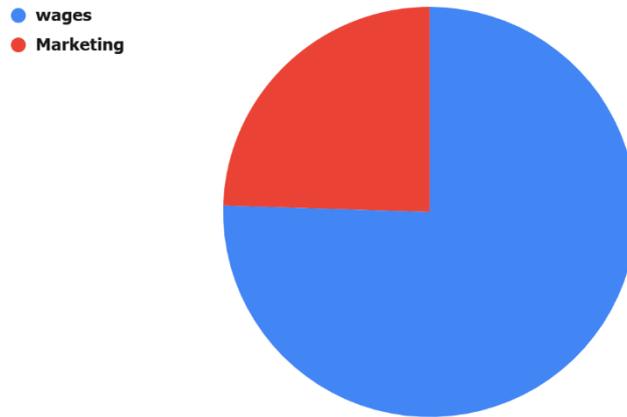
Graph –4.26: Payment scale

The above graph Shows, the result of time of payments of weavers, 69.5% of the weavers said on time (yes) and 30.5% said not always (not every time).

Challenges [Practising Weavers]

Main challenges as a weaver

(n=150)

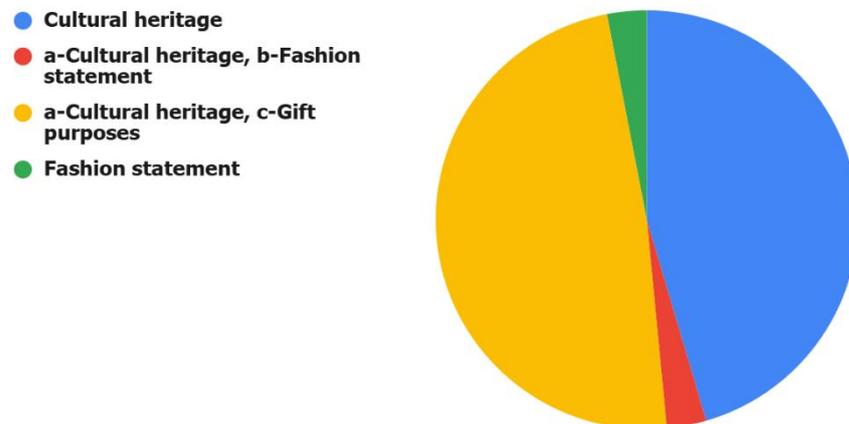


Graph-4.27:Challenges

The above graph Shows, the result of the main challenges faced by weavers 75.5% said wages and 24.5% said marketing.

Personality

(n=33)



Graph-4.28:Personality

The above graph indicates Personality preferences of Privileged observer among a-Cultural heritage, b-Fashion statement c-Gift purpose. In this preference 45.5% of people said cultural heritage,48.5% said cultural heritage and gifting purpose,3.0% said fashion statement,3.0% said fashion statement & cultural heritage.

4.3.4 Consumer Behavior [by Observers]

Preference for Handloom Fabric

Handloom fabrics are having the comfort and it's had craftsmanship.

Handloom fabrics are preferred whenever some cultural functions are there, but for daily usage machine made fabrics are preferred

Handloom Fabrics for comfort, sustainability and heritage

Handloom Fabric are user friendly

Handloom fabric , as it is more sustainable , eco-friendly and it has socio-economic values along with cultural richness.

Depending on purpose of usages

It is better from other local products

For daily wear and gifting purpose

Handloom Fabrics, I do prefer handloom fabrics and used to buy from Co-operatives. it's a quality product

Handloom Fabric, buying handloom fabrics helps skilled artisans earn a living

It's our heritage people mostly prefer handloom ,uniqueness

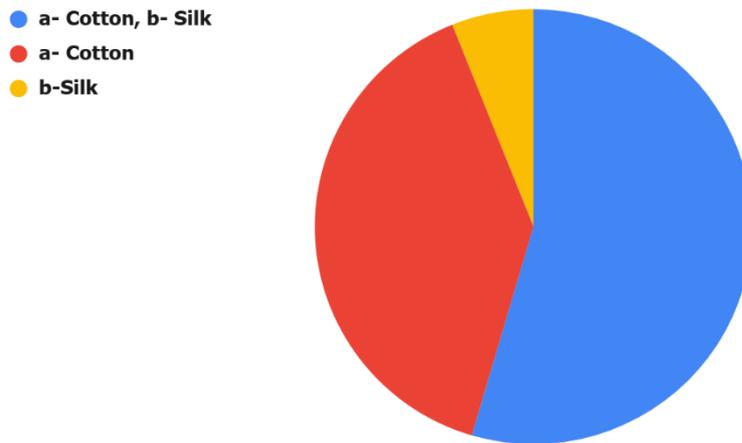
Depends on needs, in terms of comfort handlooms are well suited but all occasions don't support handloom garments

Handloom fabrics feel softer and more breathable, making them preferable for daily wear, carry heritage and tradition ,special for cultural events and ceremonies.

Feel softer and more breathable, making them preferable for daily wear quality handloom fabrics often last longer heritage and tradition, to wear regularly.

Consumer Preference

(n=33)

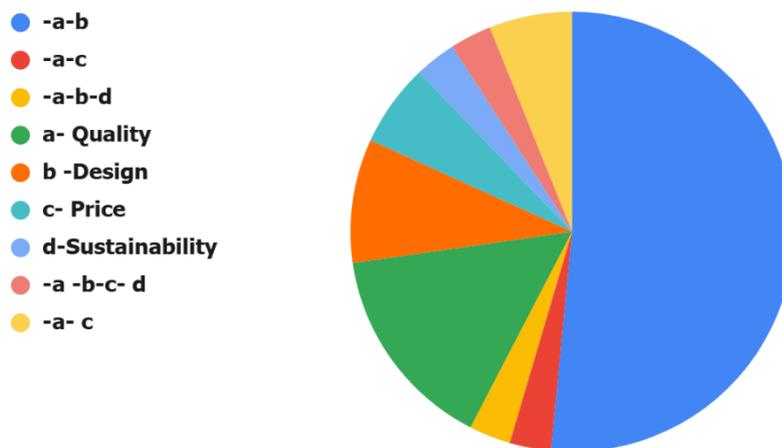


Graph-4.29: Preference of Privileged observer

The above graph shows, the result of the preference of Privileged observer, among the observers selected 54.5% people prefer cotton and silk both, 39.4% cotton,6.1% silk.

Consumers Influences

(n=33)

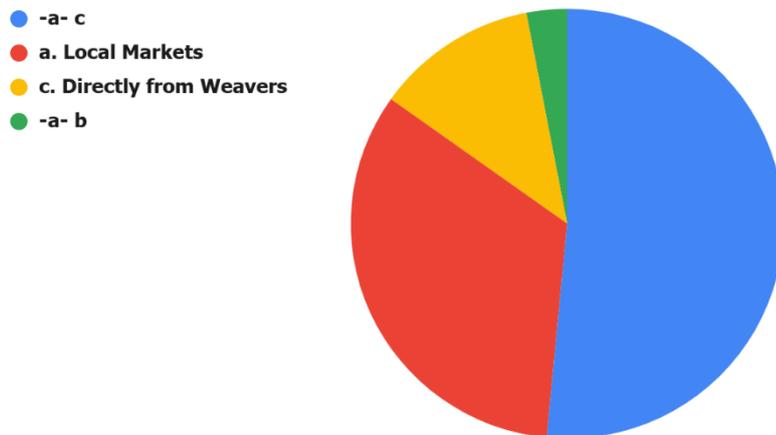


Graph-4.30: Influence

The above graph shows the result of Influence of Privileged observer, among the observers selected 51.5% Quality and design, 15.2% prefer Quality, 9.1% Design, 6.1% Price, 6.1% Quality and Price, people prefer cotton and silk both, 39.4% cotton,6.1% silk.0.3% prefer all and Sustainability, Quality and price, Quality and design, Sustainability.

Handloom Purchasing Preferable place

(n-33)

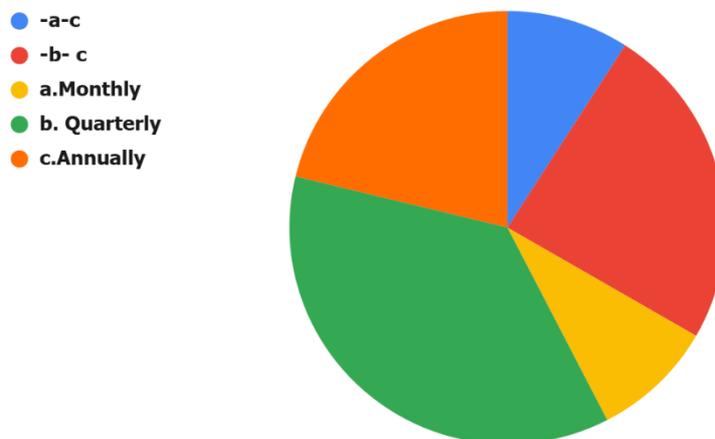


Graph-4.31: Preferable place

The above graph Shows the result of preferable place of Privileged observer, among the observers selected 51.5% people prefer to buy from Local markets and directly from weavers, 33.3% Local Markets,12.1% directly from weavers.

Purchasing Habit of Handloom

(n-33)

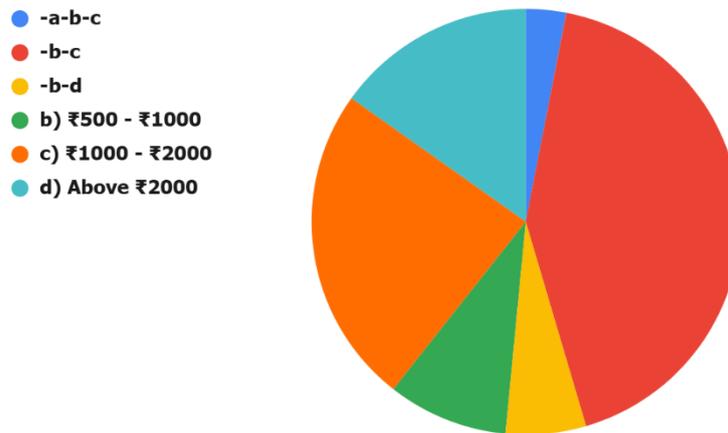


Graph-4.32: Purchasing Habit

The above graph Shows, the result of the Purchasing Habit of Privileged observer, among the observers selected 36.4% people prefer to buy Quarterly , 24.2% Quarterly and annually, 21.2% annually, 9.1% Monthly and Annually, Monthly.

Budget

(n=33)

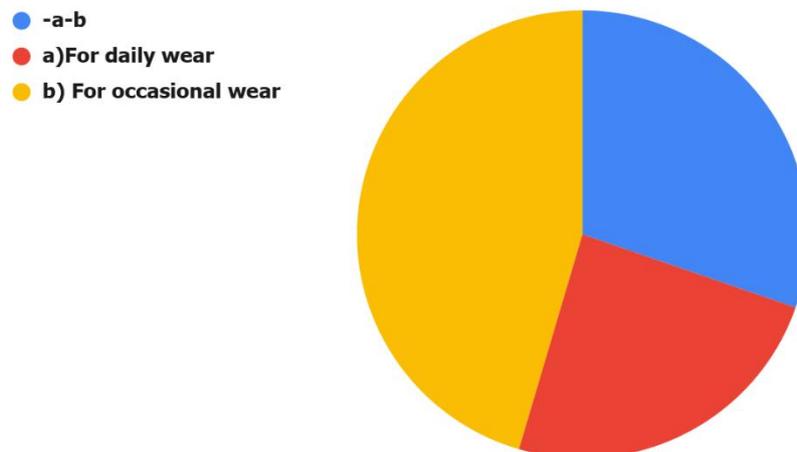


Graph-4.33: Budget for Handloom

The above graph Shows, the result of Budget for handloom is 42.4% for b &C, 24.2% for C, 15.2% for D, 0.3% for ABC, 9.1% and 6.1% for B and C.

Purpose of purchasing

(n=33)



Graph-4.34: Habit of purchase

The above graph Shows, the result of the Habit of Purchase 45.5% for occasional wear, 30.3% for both, 24.2% for daily wear.

Reason to purchase handlooms

- For the uniqueness
- For comfort, sustainability and heritage
- User-friendly, comfortable and involves the lives and livelihoods of local weavers.
- Sustainable , eco-friendly and it has socio-economic values along with cultural richness.
- Aesthetic purpose
- Quality ,comfort, uniqueness. Cotton handloom fabrics helped to feel cool in hot weather, making them ideal for summer.
- Gifting purpose.
- Handloom clothes feel airy and cosy, perfect for daily wear.
- Support local artisans



Plate no-4.58: Handloom Mark on Product



Plate no-4.59: Handloom Mark

Field Visit



Plate no-4.60: During field visit



Plate no-4.62: With Padma Shri Biren Kumar Basak



Plate no-4.61: Conversation with weavers

Different cluster and co- operative visits



Plate no-4.63: Co-operative society in Fulia



Plate no-4.64: Full view of Co -operative society



Plate no- 4.65: Co-operative society of Nabadwip



Plate no-4.66: SHIPCO (cluster)

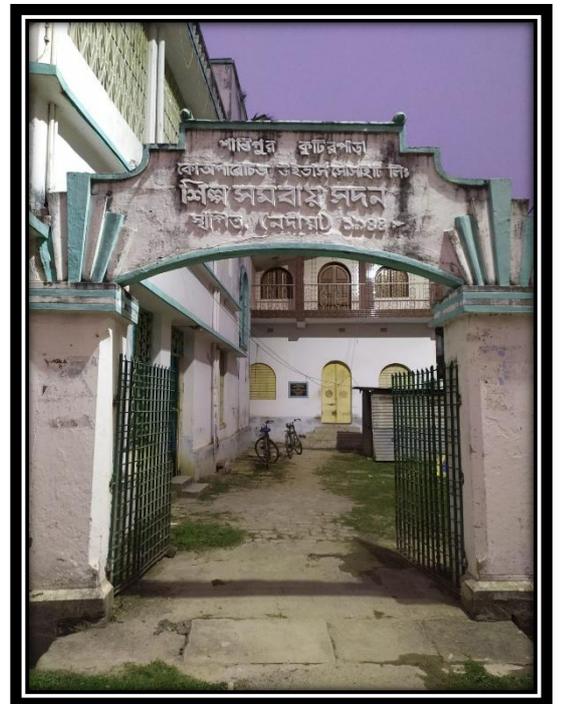


Plate no- 4.67: Co-operative society of Santipur

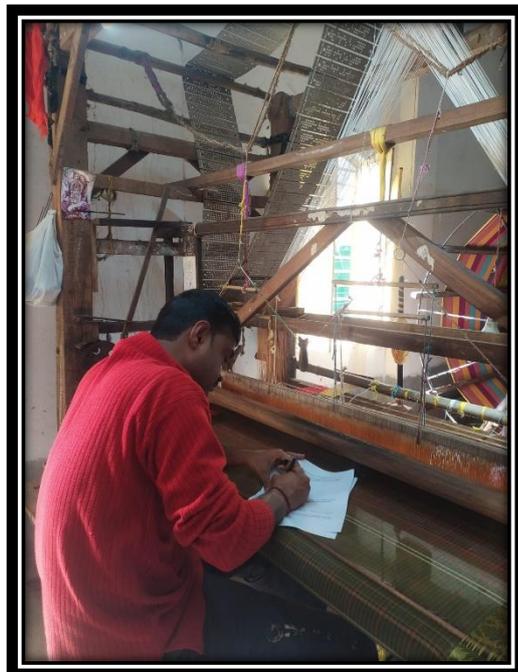


Plate no-4.68: Weaver filling-up Questionnaire

4.4 SWOC analysis

From the interactions with the practicing weavers, non-practicing weavers', privileged observers and cluster owners through questionnaire and interviews and literature review, data was collected, organised and analysed to find out the strength, weaknesses, opportunities and challenges of the handloom industry of the Nadia district. The problems shared by the participants, their suggestions and future perspective were taken into account supplemented with the literature following derivations were made and presented as the strength, weaknesses, opportunities and challenges.

The data gathered from the questionnaire administered to the privileged observer, concluded that they bought handloom fabrics out of their choice. They prefer the handlooms because of its inherent characteristics like softness and breathability which makes it suitable for daily wear and suits the local climate.

They also wanted to support the cultural legacy and tradition of the West Bengal. According to them there should be change in the raw material, wherein the comfort should be taken in account. Comfort should be assessed in terms of use, maintenance and price. Looking at these aspects, they have shifted to cotton blends from pure cotton. Innovative designs are another important aspect which will motivate them to purchase more of handlooms especially when they are looking for gifting purpose.

Experience and suggestions by participants

- Handloom industry in Nadia district is in a vulnerable situation, power loom and rapier usage are growing for saree production, which is killing the art within the Jamdani sarees here, also minimum wages which is being paid to weavers are not sufficient in this time of inflation, so many weavers are leaving their profession due to this and shifting to other areas for livelihood.
- More focus is needed for special and innovative handloom product making and focus on exporting.
- Surveys are conducted again and again, but weavers and the weaving industry remain in the dark.
- More efforts are required to build strong supply chain management to place more and more handloom products (in garment form) in the urban shopping malls.
- Branding is required. And it is essential to tie-up with modern garment factories, as the present era is for readymade garments only.
- The handloom fabrics must be converted into fashionable and consumable garments with upgraded quality control system.
- Introduction of Computer Aided Design system is required for widening the design varieties. The usage of e-commerce , e-retailing, social-media etc. for efficient marketing.
- Handloom-based workshops, live demonstrations can increase consumer appreciation and boost sales. Many local consumers may not recognize the value of handloom products and often prefer cheaper machine-made fabrics.
- Traditional sarees and dhotis may need contemporary designs to attract younger buyers.
- Many local consumers may not recognize the value of handloom products and often prefer cheaper machine-made fabrics.
- Many consumers see handloom as suitable only for festivals or special occasions rather than daily wear.
- Total improvements, mainly daily wages of weavers to be increased.
- Support from Government in availing and returning the finances.
- Government subsidies and direct sales can help lower costs for both weavers and buyers.

- More upgradation in quality and design variety.
- Quality assurance and quality control.
- Co-operative and other weavers should get fair pay so they can continue their work
- QR codes to verify authentic handloom products.
- Sustainability should be improved, also processing or finishing is required when it comes to regular wear
- Teaching weavers how to sell online can increase their income and customer reach.
- Building strong supply chain and also by using social media and hosting more and more exhibitions , trade-fairs etc for handloom products.
- Market linkage of Handloom weavers
- Online platforms to showcase weavers work directly to buyers.
- People should aware about handloom fabric and handloom marks
- People should buy more to help weavers
- Official tags to verify authentic handloom products.
- Initiatives to give original mark of the product.
- People should purchase handloom at least once in a year for helping weavers
- Concentrating on the uniqueness of handloom design which required high level of craftsmanship rather than competing with power loom.
- Conducting awareness program, exhibition of handloom products.
- Designing and developing products targeting the niche market
- Educating students about handloom weaving through interactive sessions and live demonstrations.
- Collaboration with public figures to promote handloom fabrics and encourage people to buy them.
- Celebrate special days where communities wear and promote handloom clothing.
- Introduce unique QR codes, labels, or certification marks to differentiate authentic handloom fabrics.

Strengths

- **Availability of raw materials:** Cotton & silk threads, dyeing units locally. The raw material used could be procured easily from the local vendors avoiding the delay and cost of the transport. Thus, saving time and money.
- **Skilled weavers willing to change process and design development.** A unique characteristics found here that weavers were open to embrace the innovation in their traditional textiles in form of change in colours or design as far as it supports them economically.
- **Traditional production skills derived from indigenous knowledge.** People over here had the advantage of indigenous knowledge which helped them to retain and sustain traditional methods. This knowledge made their products a distinctive one.
- **High potential for taking initiative among weavers to keep alive their traditions.** The weavers took pride in weaving and consumer in purchasing and using. This interest of both would lead in keeping the traditional skills and products alive through generations.
- **Art of generations.** This art of weaving had been practised through generations in many families which helped them to retain the traditional skills and knowledge. Their upcoming generation is also willing to continue.
- **Weavers well versed with adopting the patterns from graph paper onto the fabric through weaving on loom.** Without the formal training only with the experience the weaver could translated the designs ranging from simple to complicated ones. It would be easy to experiment with new designs without wasting much time in making prototypes as they had acquired skill over a period of time in adopting a new design or change in design.
- **Availability of local customers.** The local population still use the traditional fabrics especially in form of saree for woman and dhoti for man. The middle age and old age people find it comfortable, though this does not hold true with the younger generation.
- **Demand during cultural festivals and occasions:** Handloom products see increased demand during cultural festivals and special occasions, making them a sought-after choice for consumers.

- **Climate-suitable fabrics:** The fabrics produced in the handloom sector are well-suited to the local climate, offering both comfort and functionality for everyday use.
- **Rich heritage and craftsmanship:** Handloom products are deeply rooted in a rich cultural heritage, showcasing unique craftsmanship that adds to their appeal and value.
- **Sustainability:** Handloom textiles are produced using eco-friendly methods, making them a sustainable choice for environmentally conscious consumers.

Weaknesses

- **Intense competition from power loom and rapier loom:** The handloom sector faces strong competition from mechanized alternatives like power looms and rapier looms, which produce textiles at a faster rate and lower cost.
- **Ineffective marketing and sales methods:** The traditional methods of marketing and selling handloom products are not as effective in reaching wider audiences, limiting sales potential.
- **Competition from online platforms:** The rise of online platforms selling cheaper, mass-produced fabrics creates a tough competitive environment for handloom products, which are often perceived as more expensive.
- **Declining workforce of weavers:** The number of skilled handloom weavers is steadily declining, leading to a shrinking workforce and a loss of traditional weaving knowledge.
- **Lack of interest from new generations:** Younger generations show little interest in continuing the handloom weaving profession, threatening the future sustainability of the sector.
- **Minimal wages:** The wages offered in the handloom industry are insufficient to meet the basic living standards in the current economic context, making it less attractive as a livelihood.
- **Lack of support from consumers and Government:** There is a lack of consistent support from both consumers, who may prefer cheaper alternatives especially the younger generation. On the government front too, not much of the incentives or assistance are available for the handloom sector.

- **Limited capitalization and low investment:** Big investors are hesitant to invest in the handloom industry, leading to limited access to capital for modernization and expansion.
- **Insufficient market information:** There is a lack of comprehensive market data on export trends, opportunities, and pricing, making it difficult for handloom producers to plan and compete effectively.
- **Limited access to credit:** Handloom producers face challenges in obtaining financing due to limited access to credit facilities, hindering their ability to scale up production or invest in improvements.
- **Limited resources for production, distribution, and marketing:** There is a shortage of resources dedicated to enhancing production capacity, streamlining distribution, and improving marketing strategies.
- **Lack of infrastructure and latest technology:** Inadequate infrastructure and the absence of modern technology limit the ability of the handloom industry to grow, innovate, and increase efficiency.
- **Competition from mass-produced textiles:** Traditional handloom products face tough competition from cheaper, mass-produced textiles both domestically and internationally.
- **Lack of modernisation:** Use of age-old machine resulted in high cost and low productivity.

Opportunities

- **Incorporation of new technology:** The adoption of modern technology can enhance production efficiency, improve product quality, and make the handloom sector more competitive.
- **Weaver development programs:** Implementing skill development and training programs for weavers can help upgrade their techniques, ensuring they stay relevant and produce high-quality products.
- **Training for social media usage:** Offering training to weavers and producers on how to leverage social media platforms can help them market their products effectively and reach a wider audience.

- **Introducing online Platforms for individual weavers:** Creating dedicated online platforms for individual weavers can provide them with a direct avenue for marketing and selling their products, cutting down on intermediaries.
- **Research and development for traditional products:** Investing in research and development can help innovate and refine traditional handloom products, making them more appealing to modern consumer.
- **Exploring reversible drapes for Fashion:** Reversible drapes and other unique handloom products can be introduced to the fashion world, appealing to contemporary fashion trends while maintaining traditional craftsmanship.
- **Exploring engineered textiles for product development:** The handloom sector can explore engineered textiles for new product development, offering innovative and specialized materials for various industries.
- **Sustainability through Kantha style:** Handloom products, such as Kantha, are sustainable and showcase the eco-friendly nature of the product, which can be promoted to environmentally conscious consumers.
- **Eco-friendly as recyclable:** The eco-friendly nature of handloom products, particularly their recyclability, offers a significant opportunity to attract consumers who prioritize sustainable and green products.
- **Export potential:** There is significant potential for expanding exports of handloom products, tapping into international markets that value unique, sustainable, and traditional textiles.
- **Government support for expansion:** Government policies and initiatives aimed at supporting the handloom sector can provide financial aid, incentives, and infrastructure support, helping businesses expand and thrive.
- **Revitalizing traditional crafts with E-commerce:** E-commerce platforms offer a valuable opportunity to revitalize traditional crafts by reaching a global customer base, increasing demand for authentic handloom products.
- **Introducing digital marketing for global reach:** Leveraging digital marketing strategies can help handloom businesses showcase their products on a global scale, enhancing visibility and attracting customers from around the world.
- **Emphasizing craftsmanship:** Focus on the unique designs of handloom fabrics, highlighting the exceptional craftsmanship involved, rather than competing with mass-produced power loom products.

- **Awareness and promotion:** Organize awareness programs and exhibitions to showcase the beauty and quality of handloom products, increasing consumer recognition and appreciation.
- **Targeting niche markets:** Design and develop handloom products tailored to niche markets, appealing to specific tastes and preferences for a more personalized offering.
- **Educational initiatives:** Conduct interactive sessions and live demonstrations for students, educating them about the traditional art of handloom weaving and its cultural significance.
- **Celebrity collaborations:** Partner with public figures and influencers to promote handloom fabrics, encouraging their followers to support and purchase handloom products.
- **Celebration of Handloom Days:** Organize special events or days dedicated to handloom, where communities actively wear and promote handloom clothing, raising its visibility and demand.
- **Authenticity Verification:** Introduce innovative measures like unique QR codes, labels, or certification marks to distinguish authentic handloom fabrics, ensuring quality and transparency for consumers.

These strategies can help elevate Nadia District's handloom industry and create more sustainable opportunities for artisans and users both.

Challenges

- **Balanced wages:** Ensuring fair and sustainable wages for weavers is a significant challenge, as current wages may not be sufficient to support a decent standard of living.
- **Rising input costs:** The increasing cost of raw materials, such as yarn and dyes, can strain production budgets and reduce profitability for handloom producers.
- **Export quality products:** Meeting international standards for export quality products is challenging, as handloom products must adhere to stringent quality and design requirements.
- **Impact of AI revolution:** The rise of automation and AI-driven technologies may further threaten the traditional handloom sector by increasing competition from more efficient, low-cost machine-made products.

- **Legal challenges:** Navigating the legal landscape, including issues related to intellectual property rights, product certification, and export regulations, can be complex for handloom producers.
- **Low returns:** The returns from handloom products often do not match the labour invested, making the industry less attractive for producers and weavers seeking higher profits.
- **Migration of young weavers to other fields:** The younger generation's lack of interest in handloom weaving, along with migration to other, more lucrative fields, leads to a decline in the workforce.
- **Producing export quality products:** The challenge of consistently producing products that meet the high standards required for international markets remains a significant barrier for growth.
- **Maintaining quality:** Ensuring consistent quality across all handloom products is difficult, especially as the industry faces challenges in scaling production while preserving craftsmanship.
- **Identification of handloom products:** There is a lack of clear identification or certification for handloom products, which affects their marketability and authenticity, especially in a crowded market.
- **Attracting investors:** Attracting significant investment to the handloom sector remains a challenge, as investors often hesitate due to perceived low returns and limited scalability.

4.5 Solution for the problem identified

Problems Faced by Weavers:

- **Minimal remuneration:** The monthly or yearly wages earned by weavers are very low, making it difficult for them to sustain their families.
- **Low wages relative to effort:** Weavers receive insufficient wages compared to the time, skill, and effort they put into their work.
- **Dependence on product sales for income:** Weavers rely heavily on the sale of their products to determine their wages, making their earnings inconsistent and unpredictable.
- **Lack of fixed daily rate:** Weavers do not have a fixed daily wage, which leads to income instability and financial insecurity.
- **Vanishing authenticity of products:** The authenticity of traditional handloom products is gradually fading, affecting their uniqueness and value in the market.
- **Health issues due to repetitive work:** The repetitive nature of weaving has resulted in various health problems for weavers, including back pain, respiratory issues like bronchitis, decreased hand grip strength, and deteriorating eyesight.
- **Competition from machine-made Products:** Weavers face tough competition from mass-produced, machine-made textiles, which are often cheaper and produced at a faster rate.
- **Brand positioning:** Weavers struggle with establishing a strong brand identity, making it difficult to differentiate their products in a crowded and competitive market.
- **Quality control issues:** Maintaining consistent quality across all handloom products is challenging, leading to potential inconsistencies that affect customer satisfaction and market reputation.
- **Rising input costs:** The increasing cost of raw materials, such as yarn and dyes, makes it more difficult for weavers to maintain profitability and affordability in their products.
- **Lack of access to finance and technology:** Weavers often face barriers in accessing the necessary financial support and modern technology that could help improve production efficiency and quality.

- **Marketing difficulties:** Weavers struggle with effectively marketing their products, limiting their reach and ability to compete in larger markets, both locally and globally.
- **Credit Problems:** Limited access to credit or financial services prevents weavers from investing in improvements or expanding their businesses, further hindering their growth potential.

Solutions for Weavers:

- **Daily wages for weavers from Government:** The government should ensure that weavers receive a fair daily wage to improve their livelihood and provide financial stability for their families.
- **Training programs on social media:** Institutions or students from marketing, retail, and merchandising fields can organize annual training programs to help weavers effectively use social media for marketing and promoting their products.
- **Handloom exhibitions organized by institutions:** Educational institutions can organize handloom exhibitions, and host talks by handloom experts or academicians to raise awareness, promote sales, and provide students with industry knowledge through visits to weaving clusters.
- **Recognition of handloom marks through media:** The government and media outlets can increase visibility for handloom products by promoting handloom marks in advertisements, movie theatres, and on placards, similar to how medical awareness is spread.
- **Power Loom product marking and authentic handloom mark:** A separate, recognizable mark should be introduced for power loom products, and an authentic handloom mark should be established to clearly differentiate genuine handloom products from machine-made alternatives.
- **Promoting handloom in formal wear:** Government employees and teachers can be encouraged or mandated to wear sarees made from handloom fabrics as part of their formal attire, promoting the use of traditional textiles in everyday settings.
- **Training for product diversification:** Weavers can receive training on diversifying their product offerings, such as making dress materials and other garments, using the same traditional weaving techniques (without the involvement of designers).

- **Educating influencers and boutiques:** Influencers, boutique owners, and home sellers should be encouraged to promote authentic handloom products and stop suggesting power loom items as handloom, thus preventing misrepresentation.
- **Authentic cards for original handloom sellers:** Weavers can be provided with authentic cards or certifications that verify their products as genuine handloom, ensuring customers can easily identify trusted sellers.
- **Regulations on designation of products:** Clear rules should be established to prevent the misrepresentation of machine-made or power loom products as handloom, ensuring consumers are purchasing genuine, traditional textiles.
- **Developing identifying characteristics for traditional handloom:** Efforts can be made to develop distinct identifying characteristics for traditional handloom products, helping consumers recognize and value authentic handloom work.
- **Introducing subsidies for handloom products:** The government can introduce subsidies or financial incentives for handloom products, making them more affordable and competitive in the market.

Problems Faced by Weaving Clusters:

Here are the problems faced by the cluster owners in the handloom sector of Nadia district:

- **Limited access to modern technology and tools:** Many clusters' owners struggle with outdated equipment and tools, which hampers the productivity and quality of handloom production, making it difficult to compete with mechanized industries.
- **Scarcity of raw materials:** There is a lack of reliable and consistent access to high-quality raw materials, such as yarn, which affects the production process and the quality of the final products.
- **Low wages and income instability:** Cluster owners face challenges in ensuring fair wages for artisans, which leads to low-income levels and financial instability within the weaving community.
- **Restricted market access:** There is a lack of exposure to wider markets, both domestic and international, limiting the potential sales of handloom products and reducing the income for cluster owners and weavers.

- **Intense competition from power looms and cheap imitations:** The rise of cheaper power loom fabrics and imitation products has made it harder for handloom textiles to compete, impacting the profitability of handloom clusters.
- **Skills gap and lack of training:** Many cluster owners face a shortage of skilled workers due to a lack of proper training and skill development programs. This leads to a reliance on traditional methods that may not meet market demands.
- **Weak branding and certification:** Without strong branding and certification, handloom products lack the recognition and consumer trust they need to stand out in the market, leading to lower sales and difficulty in building a premium image.
- **Inadequate government support:** Cluster owners often find it difficult to access government schemes, subsidies, and other forms of support due to bureaucratic hurdles, leaving them without essential resources to scale their businesses.
- **Poor infrastructure and living conditions:** The lack of basic infrastructure, such as roads, electricity, and sanitation, in weaving clusters creates an uncomfortable work environment and affects the overall productivity and well-being of workers.
- **Limited design innovation:** Many cluster owners face challenges in introducing innovative and contemporary designs, which can limit the appeal of handloom products to younger or fashion-forward consumers.
- **Environmental challenges:** The handloom industry faces environmental issues like waste management and the use of harmful chemicals in dyeing processes, which can harm both the environment and the health of workers.
- **Difficulties in accessing finance:** Cluster owners often struggle to secure loans or funding due to the lack of proper financial infrastructure, high-interest rates, and the inability to meet stringent banking criteria, limiting their ability to invest in growth.

Solution for weaving clusters:

- **Access to modern technology and tools:**

Introduce training programs that teach artisans to use modern weaving tools and technology, without losing the traditional essence of handloom. Provide subsidies or low-interest loans for purchasing advanced weaving equipment to improve productivity and quality.

- **Lack of Raw Material Availability:**

Establish direct supply chains for high-quality yarn and raw materials, either through local cooperatives or partnerships with reliable suppliers. This would help reduce costs and ensure a steady supply of raw materials.

- **Low Wages and Income Instability:**

Implement fair pricing policies that ensure artisans receive a reasonable wage for their work. Additionally, create support systems like microfinance and insurance schemes to provide financial stability and safety nets.

- **Limited Market Access:**

Develop online platforms and e-commerce sites where handloom products can be marketed and sold globally. Organize regular exhibitions, both online and offline, to create exposure for local weavers. Partner with national and international retail brands to showcase handloom products.

- **Competition from Power Loom and Cheap Imitations:**

Focus on promoting the unique quality and craftsmanship of handloom textiles, which mass-produced power loom fabrics cannot replicate. Develop marketing strategies that emphasize the cultural value and sustainability of handloom products.

- **Skill Gaps and Lack of Training:**

Set up workshops, apprenticeships, and training centers to enhance the skills of existing weavers and introduce young people to the craft. Collaborate with design institutions to incorporate contemporary design elements into traditional weaving techniques.

- **Insufficient Branding and Certification:**

Establish strong branding for Nadia's handloom products. Implement certification programs like the GI (Geographical Indication) tag for specific products to ensure authenticity and build consumer trust. Educate consumers about the value of genuine handloom textiles.

- **Limited Government Support:**

Advocate for stronger government policies that support handloom weavers, including subsidies, tax breaks, and marketing assistance. Work with local government agencies to set up dedicated support schemes and infrastructure for the weaving community.

- **Poor Infrastructure and Living Conditions:**

Improve infrastructure in weaving clusters by providing better roads, electricity, and sanitation. Collaborate with non-governmental organizations (NGOs) to provide better living conditions for artisans and access to healthcare and education.

- **Lack of Design Innovation:**

Encourage collaboration between traditional weavers and modern designers to introduce innovative designs and create products that cater to contemporary tastes while maintaining traditional craftsmanship. Offer workshops on design thinking and trends.

- **Environmental Challenges:**

Promote sustainable and eco-friendly practices in the weaving process, such as using natural dyes and promoting recycling of raw materials. Encourage the use of organic cotton and other sustainable fibers.

- **Limited Access to Finance:**

Establish microcredit programs, specifically designed for weavers, to support the purchase of raw materials, tools, or technology upgrades. Banks and financial institutions could offer tailored loans at affordable rates for small-scale artisans.

By addressing these challenges with targeted solutions, the weaving cluster in Nadia District can grow sustainably, improve the livelihoods of artisans, and strengthen the handloom industry in the region.

The handloom sector of Nadia district represents both a living cultural heritage and an economic resource. Documentation reveals a rich tradition of Handloom sector and design excellence that continues also adaptation for changing market conditions. The current status shows a weaver's facing competition with power loom Products. Marketing, particularly through digital channels.

The future viability of Nadia's handloom traditions will depend on balancing authentic preservation maintaining the distinctive elements that define cultural significance while adapting production and marketing approaches to contemporary realities. This balance requires coordinated efforts across government support systems, market development initiatives, and community-based preservation approaches.

Chapter -V

SUMMARY AND CONCLUSIONS

5.1 Introduction

The handloom industry has a rich history dating back thousands of years, with significant presence in India since the Indus Valley Civilization. West Bengal is renowned for its handloom traditions, with Nadia district standing out as a major textile production hub. The district has a deep historical significance, once serving as Bengal's capital under Raja Krishna Chandra Roy, and later becoming home to many Hindu refugees following India's Partition in 1947 and the Bangladesh Liberation War in 1971. Nadia is particularly famous for its Santipuri saris, recognizable by their unique designs, hand spinning methods, and thin fabric finesse. The text also discusses other notable textile traditions including Jamdani (originally called Dhakai), Tangail sarees (brought by migrating Basak weavers), and Gamchas (traditional body wiping cloths). Despite the cultural and economic importance of these traditions, the handloom industry in the region faces significant challenges including competition from mechanized looms, waning interest among younger generations, financial constraints, and the migration of skilled weavers to other professions. The study aims to document the various types of handlooms and products in the region, analyze their current status, identify problems faced by weavers, and explore potential solutions through SWOC analysis.

5.2 Review of literature

5.2.1 Theoretical Review

5.2.2 Research Review

5.2.1.1 History, Art and Culture of Nadia District

Nadia District represents a significant cultural crossroads in West Bengal, where influences from Hindu, Muslim, and Bengali traditions have converged to create a unique artistic identity. The district's rich textile heritage, particularly in handloom weaving, reflects centuries of cultural exchange and craftsmanship that have withstood modern industrial challenges. The distinctive patterns and techniques found in Nadia textiles serve as living artifacts of the region's complex cultural history and continue to influence contemporary artistic expressions.

5.2.1.2 Loom and its Mechanism

The fundamental mechanics of handlooms in Nadia demonstrate remarkable ingenuity in their simplicity and effectiveness. The integration of warp and weft through precisely calibrated tension systems enables weavers to create intricate designs with minimal technological intervention. This balance between mechanical principles and human skill represents the core strength of traditional loom mechanisms, allowing for both standardization and creative expression within established technical parameters.

5.2.1.3 Evolution of Looms

The progression from primitive backstrap looms to sophisticated jacquard systems reveals an ongoing technological adaptation without abandoning core traditional principles. In Nadia specifically, this evolution has been characterized by strategic adoption of technological improvements while preserving techniques that maintain the distinctive character of local textiles. This selective innovation approach has enabled the continued relevance of handloom weaving despite competition from power looms and factory production.

5.2.1.4 History of Weaving

Weaving in the Indian subcontinent evolved from a basic necessity into a sophisticated art form that communicates cultural values and social hierarchies. Nadia's weaving traditions exemplify how techniques spread through trade routes and migration patterns, incorporating diverse influences while maintaining distinctive regional characteristics. The persistence of these traditions through colonial disruptions and post-independence economic challenges demonstrates the deep cultural significance of weaving beyond mere commercial activity.

5.2.1.5 Handloom Fabrics of West Bengal

West Bengal's handloom sector, with Nadia as a significant contributor, represents one of India's most diverse textile traditions. From fine jamdani muslins to bold tant cotton saris, these fabrics embody technical sophistication and aesthetic sensibility developed over generations. The distinctive characteristics of these textiles—including their motifs, color palettes, and weaving techniques—serve as markers of cultural identity and repositories of traditional knowledge that cannot be replicated through industrial production.

5.2.1.6 Consumer Behavior (Perception)

Contemporary consumer perception of handloom products from Nadia reveals a complex interplay between appreciation for craftsmanship and practical market considerations. While cultural heritage and sustainability values drive interest in traditional textiles, price sensitivity and convenience factors continue to challenge widespread adoption. The shifting perception from viewing handlooms as conventional attire to considering them premium cultural products indicates an evolving market position that balances tradition with contemporary consumer expectations.

5.2.1.7 Marketing

Marketing strategies for Nadia handlooms have necessarily evolved from traditional word-of-mouth networks to sophisticated multi-channel approaches that highlight both cultural authenticity and modern relevance. Successful marketing frameworks emphasize provenance storytelling, artisan recognition, and sustainable production values while adapting to digital platforms and changing consumer behaviours. The most effective approaches balance preservation of cultural integrity with innovative presentation strategies that appeal to both traditional and emerging market segments.

5.2.2 Research review

5.2.2.1 Problems & Challenges in Handloom and Handicraft Sector

The handloom and handicraft sector in West Bengal faces significant challenges including competition from power looms, inadequate market linkages, limited access to credit, outdated technology, and insufficient government support. Artisans struggle with rising raw material costs while middlemen capture most profits, leaving craftspeople with minimal earnings despite their skilled labour.

5.2.2.2 Prospective of Handlooms

Despite challenges, West Bengal handlooms possess tremendous growth potential through product diversification, design innovation, and geographical indication protection. Opportunities exist in eco-friendly textiles, designer collaborations, and export markets. Strategic investment in skill development and modern marketing techniques could revitalize this sector, preserving cultural heritage while creating sustainable livelihoods.

5.2.2.3 Declining Handloom Sector of West Bengal

West Bengal's handloom sector has witnessed steady decline, with artisan numbers decreasing by approximately 30% over the past decade. Traditional weaving communities abandon their craft due to uncertain income, mechanization, and younger generations pursuing alternative careers. Once-thriving weaving clusters now face extinction without immediate intervention measures.

5.2.2.4 Cluster Development

Cluster development initiatives demonstrate promising results through concentrated resource allocation, shared infrastructure, and collective marketing strategies. Successful models in Santipur, Fulia, and Dhaniakhali showcase how integrated approaches addressing production, marketing, and capacity building simultaneously can transform struggling communities into thriving artisanal centres with improved income stability and market access.

5.2.2.4 Socio-economic Conditions of Handloom Sector

Handloom workers predominantly belong to economically vulnerable communities with limited education and financial literacy. Most operate below poverty thresholds with irregular income patterns. Female weavers face additional challenges including work-home balance, limited mobility, and gender-based wage disparities. Health issues from prolonged sitting and inadequate lighting remain pervasive.

5.2.2.5 Sustainability Value Chain

Implementing sustainable value chains requires addressing environmental impact through natural dyes, organic fibres, and waste reduction while ensuring fair compensation throughout the production process. Research indicates successful sustainability initiatives improve product marketability, commanding premium prices while reducing resource consumption and promoting traditional knowledge systems.

5.2.2.6 Handicrafts of Nadia

Nadia district demonstrates distinct craftsmanship through clay dolls, bamboo products, and specialized textiles. Research highlights how these crafts reflect unique cultural narratives and community histories. Despite artistic significance, Nadia's artisans face marketing challenges and inadequate documentation of techniques, risking the loss of indigenous knowledge systems without proper intervention and preservation efforts.

5.2.2.7 Challenges Faced by Handloom Sector of India

India's handloom sector confronts systemic challenges including inadequate policy implementation, limited institutional support, poor working conditions, and competition from machine-made products. Research indicates generational knowledge transmission breakdown, insufficient design innovation, and limited technological adaptation further exacerbate the sector's vulnerability to market fluctuations and changing consumer preferences.

5.2.2.8 Consumer Awareness

Studies reveal limited consumer awareness regarding handloom authenticity, production processes, and cultural significance. Consumers frequently cannot differentiate between genuine handloom products and power loom imitations. Research demonstrates that educational campaigns significantly increase willingness to pay premium prices for authentic handloom products when consumers understand the social impact and craftsmanship involved.

5.2.2.9 Marketing

Traditional marketing approaches remain insufficient for contemporary markets. Research recommends integrated strategies including digital platforms, direct-to-consumer channels, and strategic branding emphasizing sustainability and heritage value. Studies demonstrate successful handloom enterprises effectively leverage social media, craft tourism, and urban exhibitions while developing distinctive brand identities connecting tradition with contemporary design aesthetics.

5.3 Methodology

Data was collected in two phase

5.3.1. Phase 1: Documentation and Data Collection

5.3.1.1 Research Design

The study employed a mixed-methods approach combining qualitative and quantitative research techniques to comprehensively document the traditional handloom sector in Nadia District of West Bengal. This approach was selected to capture both the rich cultural of weaving traditions .

5.3.1.2 Sampling Methods

Multiple sampling techniques were strategically combined to ensure representative data collection:

Stratified Sampling: Used for weavers, dividing the population into non-overlapping subgroups based on product types (sarees, dhoti, lungi, gamcha) to ensure balanced representation across weaving categories.

Systematic Sampling: Applied where sampling frames were available as lists, using random starting points followed by selection at regular intervals.

Cluster Sampling: Developed geographical clusters in Nadia district based on villages known for handloom traditions, with random selection ensuring diverse representation.

Snowball Sampling: Employed for consumer data collection, with initial respondents recommending additional participants, particularly effective for reaching diverse consumer segments.

5.3.1.3 Data Collection Tools

Interviews: Face-to-face interactions following interview schedules with both closed and open-ended questions

Questionnaires: For respondents

Visual Documentation: Photography of weaving processes, tools, and finished products

Audio Recording: For qualitative data from weavers'

5.3.2 Phase 2: Data Organization and Analysis

5.3.2.1 Data Organization

Systematic sampling of collected information in spreadsheets and databases

Categorization based on parameters including loom types, product specifications, weaving techniques, and demographic information

5.3.2.2 Analysis

Quantitative Analysis: Statistical processing of numerical data to identify patterns, correlations, and significant challenges

Qualitative Analysis: Thematic analysis of interviews and narratives to extract insights on traditional knowledge and cultural contexts

SWOC Analysis: Evaluation of Strengths, Weaknesses, Opportunities, and Challenges facing the handloom sector in Nadia district

Problems and solution: Assessment of problems faced by weavers and derivation of solution.

5.4 Result and discussion

5.4.1 Industrial Profile of Nadia District

Nadia district represents one of West Bengal's significant handloom centres, The district's handloom industry developed around key centres including Santipur, Phulia, Nabadwip, Ranaghat, and Nakashipara, each with distinctive specializations and weaving traditions. Historically, the sector has been a major source of livelihood, supporting thousands of families through generations of knowledge transfer.

5.4.2 Documentation of Handlooms and Handloom Products

5.4.2.1 History of Looms (Handloom)

The evolution of handlooms in Nadia district traces back several centuries, showing technological adaptation while maintaining core traditional elements. From simple throw-shuttle pit looms to frame looms, the region witnessed gradual technological refinements that balanced production efficiency with maintaining distinctive weaving characteristics. The predominant loom types documented include pit looms for finer fabrics, frame looms

and jacquard attachments for complex pattern work. These looms evolved through indigenous innovation and adaptive responses to changing market demands.

5.4.2.2 History of Handloom Products

The participant select for the documentation is given in the table below:

A total of 205 respondents were included in the study of which 150 Practising weavers (30 from each places), 25 Privileged observer(5 from each places), 15 cluster owners(3 from each place), 15 non-practising weavers(3 from each place), 15 Industries of other profile (3 from each category). Demographic details of the weavers is also one of the factor in understanding the status.

| Sr no. | Practicing weavers | Cluster owners | Non-practicing weavers | Privileged observers |
|---------------------------------|---------------------------|-----------------------|-------------------------------|-----------------------------|
| Number of participants | 150 | 15 | 15 | 25 |
| Age of majority of participants | 40 Maximum | 45 Maximum | 70 Maximum | 40-45 Maximum |
| Male-female ratio | 79%Male 21% Female | 100% Male | 100 % Male | 57.6% Male 42.4% Female |
| Number of family members | 4 | 4 | - | 3-5 |
| Annual income | 40000-50000 | 1,00,000-3,00,000 | 5,00,000-1,00,000 | 10,00,000-18,00,000 |
| Years of experience | 20-30 | 22-34 | 40-65 | - |
| Educational background | Formal Education | Secondary | Formal Education | 63.6% Graduation |

Table no- 5.1: Details of participants

Loom Variations

Nadia's distinctive products emerged from specific loom adaptations, including specialized reed arrangements for Santipuri sarees, unique jacquard patterns, and modified pit looms for the region's fine muslin-like fabrics.

Weave Structures

The documented weave structures range from simple plain weaves in utilitarian gamchas to complex and jacquard patterns. Distinctive techniques include the jamdani supplementary weft work in finer sarees, twill variations in dhotis, and specialized border techniques that create the characteristic Santipuri selvedge.

Thread Usage

Historical thread usage showed progression from hand spun cotton to mill-spun varieties, with contemporary weavers utilizing a combination of conventional cotton, mercerized cotton, and occasional silk blends. Thread counts varied significantly, with finer counts (80-100) reserved for premium textiles and medium counts (40-60) for everyday wear fabrics.

Color Traditions

Traditional color palettes documented in older textiles showed natural dye usage with regional preferences for indigo blues, madder reds, and turmeric yellows. Contemporary production has largely shifted to synthetic dyes while maintaining regional color preferences, including the characteristic white ground with red borders in ceremonial textiles and subdued earth tones in everyday wear.

Design Motifs

Distinctive Nadia designs incorporate geometric patterns, stylized floral motifs, and symbolic representations with Hindu and Muslim influences reflecting the district's syncretic culture. Documented motifs include the characteristic "paar" (border) designs of Santipuri sarees, the "butis" (small floral elements) of Phulia textiles, and specialized temple motifs in ceremonial fabrics.

5.4.3 Current Status of Handloom Fabrics

5.4.3.1 Changes in Handloom Fabrics

Contemporary handloom production in Nadia shows significant adaptation to changing market conditions. Product diversification has expanded beyond traditional sarees and dhotis to include home textiles, fashion accessories, and contemporary garment materials. Material changes include increased use of mercerized cotton, occasional synthetic blending, and experimentation with organic and naturally dyed varieties for premium markets. Design innovations balance traditional motifs with contemporary color schemes and simplified patterns that appeal to urban consumers while requiring less specialized weaving skill.

The most significant documented changes include reduced fabric weight for better drape and comfort, simplified border designs requiring less labour, and standardized sizing for ready-to-wear markets. These adaptations represent strategic responses to changing consumer preferences and competition from power loom sectors.

5.4.3.2 Marketing Methods

Traditional marketing channels through local haats (markets) and middlemen have been supplemented with cooperative marketing, participation in government-sponsored exhibitions, and emerging e-commerce platforms. Direct-to-consumer initiatives through weaver-owned retail outlets have shown limited success in urban centres, while institutional buying through government schemes provides essential volume orders with modest profitability.

Digital marketing adoption varies significantly across weaver clusters, with younger artisans embracing social media platforms and third-party e-commerce integration. Branding efforts emphasize geographical indication, traditional craftsmanship, and sustainability narratives, though price sensitivity remains a major challenge in most market segments.

5.5 Conclusion

The Nadia district's handloom sector, which continues to negotiate the intricacies of contemporary markets, is a significant nexus of technical craftsmanship, cultural legacy, and economic existence. This thorough analysis highlights the region's weaving customs' rich tapestry of traditions as well as the serious issues endangering its long-term viability. Documentation of various looms, weaving methods, materials, and designs from

Santipur, Phulia, Nabadwip, Ranaghat, and Nakashipara shows how adaptable this tradition has been throughout centuries of social and economic change.

Even though mechanized production, shifting consumer tastes, and financial limitations are putting increasing pressure on the handloom industry in Nadia, certain sectors have managed to survive by strategically adapting. According to the SWOC research, future sustainability depends on accepting selected modernization in production and marketing strategies while utilizing cultural uniqueness and craftsmanship. Coordinated interventions that meet the needs for adaptation and preservation will be necessary for success in order to preserve traditional knowledge and foster innovation that adapts to the demands of the modern market. The Nadia district's handloom customs are therefore at a turning point in their history, where their survival depends on careful development that respects legacy while welcoming required change rather than just sentimental preservation. For this living cultural asset, striking this equilibrium is both the biggest task and the most promising opportunity.

SCOPE OF THE STUDY

This study focuses on the skill development of traditional handloom weavers with a specific emphasis on enhancing their marketing knowledge and sales capabilities. In an era of evolving consumer demands and competitive textile markets, weavers especially in traditional clusters face challenges not only in production but also in positioning and selling their handcrafted products. This research aims to bridge the gap by empowering weavers through targeted training sessions and subsequently evaluating the effectiveness of these interventions.

The study involves:

- Conducting structured training programs on marketing fundamentals, pricing strategies, digital platforms, and customer engagement techniques tailored to the needs of handloom weavers.
- Facilitating awareness on branding, packaging, and exploring local and online market linkages.
- Collecting feedback from weavers post-training to assess their learning outcomes, confidence in applying new skills, and any improvement in product sales or outreach.
- Exploring changes in attitudes and practices toward marketing among weavers after undergoing the training.
- Identifying challenges faced during the application of learned skills and gathering suggestions for more impactful future interventions.

The study is confined to selected handloom clusters within the research area and the participating weavers who have undergone the marketing training module. It seeks to contribute to sustainable livelihood development by equipping artisans with skills that extend beyond production focusing on how to position, promote, and profit from their crafts in contemporary markets.

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Appendices

Appendix-1

Informed Consent form for

DEPARTMENT OF CLOTHING AND TEXTILE

FACULTY OF FAMILY & COMMUNITY SCIENCES

THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA, VADODARA

STUDY TITLE: Documentation of Handlooms and Analysis of problems faced by the weavers of Nadia district, West Bengal.

INVESTIGATORS

Guide - Dr. Madhu Sharan

Department of Clothing and Textiles

Faculty of Family and Community Sciences

The Maharaja Sayajirao University of Baroda

(M): 9409699948

Email Id: sharan.madhu-ct@msubaroda.ac.in

Researcher- kritika sur

Department of Clothing and Textiles

Faculty of Family and Community Sciences

The Maharaja Sayajirao University of

Baroda

(M): 9123068043

Email Id: Kritika sur05@gmail.com

We invite you to take part in a research study, which seeks to gain insights into the Handloom sectors of Nadia district as a part of partial fulfilment of master's degree program which is self-funded. Participation in this study is entirely voluntary. If you decide to participate, you must sign this form to show that you want to take part.

Purpose of the Research: This research study is being done to the purpose of this study to document traditional handloom fabrics of Nadia district. With the aim of understanding the techniques by exploring weaving traditions from ancient to modern era. This research will help to identify the problems and causes of declining Handloom sectors.

Time Duration of the Procedures and Study: Your participation in this study will last by Feb-2025 and it would be one time interaction at your convenience.

Procedures: If you agree to participate in this study, you will be expected / asked to complete a questionnaire. The questionnaire will gather demographic data, explore weavers' skills, product design, perceptions, and causes of declining sector.

Risks and Benefits: There are no known risks associated with participating in this study. However, we hope that the information we gather from this study will help us gain insights into the

Confidentiality: All Personal information collected during this study will be kept confidential.

Voluntary Participation: Participation in this study is entirely voluntary. You may refuse to participate or withdraw from the study at any time without penalty or loss of benefits to which you are otherwise entitled.

Cost: Participating in this study will entail no associated costs or charges.

Contact Information: If you have any questions or concerns about this study, please contact (Kritika sur, 9123068043, Kritikatur05@gmail.com).

Consent: By signing this consent form, you are agreeing to participate in this study. You understand that you are free to withdraw from the study at any time without penalty. You also understand that your participation in this study is confidential.

Kritika Sur

Signature of participant

Investigator's Statement

I have explained the research procedures and the purpose of the study. The participant was given an opportunity to discuss these procedures and ask any additional questions.

___Kritika Sur___

Researcher's name and signature

Date:

Place:

I gave my consent to participate in the study "Documentation and Analysis of Handloom Industry and Its Problems of Nadia District, West Bengal".

Note: Please sign and return a copy of this consent form to confirm your participation in the study. Thank you for your willingness to contribute to this research.

ইনফর্মড কনসেন্ট ফর্ম

বিভাগ: পোশাক ও টেক্সটাইল

পারিবারিক ও সম্প্রদায়িক বিজ্ঞান

মহারাজ সায়াজিরাও বিশ্ববিদ্যালয়, বরোদা বরোদা

গবেষণার শিরোনাম: হ্যান্ডলুমের ডকুমেন্টেশন এবং পশ্চিমবঙ্গের নদিয়া জেলার
বুননশিল্পীদের সম্মুখীন হওয়া সমস্যাগুলির বিশ্লেষণ।

গবেষকরা:

গাইড - ডঃ মাধু শরণ

বিভাগ: পোশাক ও টেক্সটাইল

মহারাজ সায়াজিরাও বিশ্ববিদ্যালয়, বরোদা

(মোবাইল): 9409699948

ইমেইল: sharan.madhu-ct@msubaroda.ac.in

গবেষক - কৃতিকা সুর

বিভাগ: পোশাক ও টেক্সটাইল

মহারাজ সায়াজিরাও বিশ্ববিদ্যালয়, বরোদা

(মোবাইল): 9123068043

ইমেইল: Kritikasur05@gmail.com

আমরা আপনাকে একটি গবেষণা অধ্যয়নে অংশগ্রহণ করতে আমন্ত্রণ জানাচ্ছি, যা নদিয়া জেলার হ্যান্ডলুম খাতের সম্পর্কে তথ্য সংগ্রহের উদ্দেশ্যে। এটি মাস্টার ডিগ্রি প্রোগ্রামের আংশিক পূরণের জন্য একটি আত্ম-অর্থায়িত গবেষণা। এই গবেষণায় অংশগ্রহণ সম্পূর্ণ স্বেচ্ছায়। যদি আপনি অংশগ্রহণ করতে চান তবে আপনাকে এই ফর্মে স্বাক্ষর করতে হবে।

গবেষণার উদ্দেশ্য: এই গবেষণার উদ্দেশ্য হল নদিয়া জেলার ঐতিহ্যবাহী হ্যান্ডলুম কাপড়ের নথি প্রস্তুত করা। এটি প্রাচীন থেকে আধুনিক যুগের বুনন প্রথাগুলির অনুসন্ধানের মাধ্যমে কৌশলগুলি বুঝতে সাহায্য করবে। এই গবেষণা আমাদের হ্যান্ডলুম খাতের অবক্ষয়ের কারণগুলি চিহ্নিত করতে সাহায্য করবে।

প্রক্রিয়ার সময়কাল: আপনার এই গবেষণায় অংশগ্রহণ প্রায় 3 মাস স্থায়ী হবে এবং এটি আপনার সুবিধামতো একবারের সাক্ষাৎ হবে।

প্রক্রিয়া: যদি আপনি এই গবেষণায় অংশগ্রহণ করতে সম্মত হন তবে আপনাকে একটি প্রশ্নাবলীর উত্তর দিতে হবে। প্রশ্নাবলীতে জনসংখ্যাভিত্তিক তথ্য, বুনকারদের দক্ষতা, পণ্য ডিজাইন, ধারণা এবং খাতের অবক্ষয়ের কারণগুলি অনুসন্ধান করা হবে।

ঝুঁকি ও সুবিধা: এই গবেষণায় অংশগ্রহণের সাথে কোনও পরিচিত ঝুঁকি নেই। তবে, আমরা আশা করি যে এই গবেষণা থেকে সংগৃহীত তথ্য আমাদের অন্তর্দৃষ্টি দেবে।

গোপনীয়তা: এই গবেষণা সময় সংগৃহীত সমস্ত ব্যক্তিগত তথ্য গোপনীয় থাকবে।

স্বেচ্ছায় অংশগ্রহণ: এই গবেষণায় অংশগ্রহণ সম্পূর্ণ স্বেচ্ছায়। আপনি যেকোনও সময় অংশগ্রহণ করতে অস্বীকার করতে পারেন বা গবেষণা থেকে বেরিয়ে যেতে পারেন, কোনও জরিমানা বা সুবিধার ক্ষতির মুখোমুখি না হয়ে।

খরচ: এই গবেষণায় অংশগ্রহণের সাথে কোনও খরচ বা চার্জ যুক্ত থাকবে না।

যোগাযোগের তথ্য: যদি আপনার এই গবেষণা সম্পর্কে কোনও প্রশ্ন বা উদ্বেগ থাকে তবে দয়া করে যোগাযোগ করুন (কৃতিকা সুর, 9123068043, Kritikasur05@gmail.com)।

সম্মতি: এই সম্মতি পত্রে স্বাক্ষর করে, আপনি এই গবেষণায় অংশগ্রহণ করতে সম্মত হচ্ছেন। আপনি বোঝেন যে আপনি যেকোনও সময় কোনও জরিমানা ছাড়াই গবেষণা থেকে বেরিয়ে যেতে পারেন। আপনি আরও বুঝতে পারেন যে এই গবেষণায় আপনার অংশগ্রহণ গোপনীয়।

কৃতিকা সুর

অংশগ্রহিতার স্বাক্ষর

গবেষকের বিবৃতি:

আমি গবেষণার প্রক্রিয়া এবং গবেষণার উদ্দেশ্য ব্যাখ্যা করেছি। অংশগ্রহণকারীকে এই প্রক্রিয়া নিয়ে আলোচনা করার এবং কোনও অতিরিক্ত প্রশ্ন জিজ্ঞাসা করার সুযোগ দেওয়া হয়েছে।

__কৃতিকা সুর__

গবেষকের নাম এবং স্বাক্ষর

তারিখ:

স্থান:

আমি গবেষণায় অংশগ্রহণে সম্মতি দিলাম" নদিয়া জেলা, পশ্চিমবঙ্গের হ্যাল্ডলুম শিল্পের নথি এবং বিশ্লেষণ।"

নোট: দয়া করে এই সম্মতি পত্রের একটি কপি স্বাক্ষর করুন এবং এটি ফেরত দিন যাতে আপনি গবেষণায় অংশগ্রহণের নিশ্চিতকরণ করতে পারেন। আপনার গবেষণায় অবদান দেওয়ার জন্য ধন্যবাদ।

Appendix-2
Permission Letter

To,

Subject: Request for Permission to Conduct Research at Weavers/Workshops of Nadia District.

Respected,

Brief introduction:

I am Kritika sur, currently conducting a research study as part of my work titled - Documentation of Handlooms and Analysis of problems faced by the weavers of Nadia district, West Bengal. The purpose of this study is to document traditional handloom fabrics of Nadia district. With the aim of understanding the techniques by exploring weaving traditions from ancient to modern era. This research will help to identify the problems and causes of declining Handloom sectors.

Study Overview:

This study aims to document traditional handloom fabrics of Nadia district, exploring weaving techniques from ancient to modern times. By understanding these techniques and the challenges faced by the handloom sector, the research seeks to contribute valuable insights into the preservation and promotion of this rich cultural heritage.

Study Methodology: Nothing

Request for Permission: I kindly request your permission to conduct this research study at the weavers and workshops of Nadia District. This will involve interactions with the weavers, and officials.

Timeframe: The study is expected to be completed by Feb, 2025

Benefits:

- 1) All the Handlooms products will be documented.
- 2) SWOC analysis will be done.
- 3) Potential solution for posed challenges will be derived.

If you require any additional information or have questions about this study, please do not hesitate to contact me Name: Kritika Sur, at 9123068043, krtikasur05@gmail.com.

Thank you for considering the request. We look forward to your positive response and the opportunity to work together in achieving the study's objectives. Your participation will help in deriving quality research conclusions.

Sincerely,

Kritika Sur
Researcher M.Sc. Student
Department Of Clothing and Textiles
Faculty Of Family and Community Sciences
The Maharaja Sayajirao University of Baroda

Guide - Dr. Madhu Sharan
Department of Clothing and Textiles
Faculty of Family and Community Sciences
The Maharaja Sayajirao University of Baroda

অনুমতি পত্র

প্রতি,

বিষয়: হ্যান্ডলুমের ডকুমেন্টেশন এবং পশ্চিমবঙ্গের নদিয়া জেলার বুননশিল্পীদের সম্মুখীন হওয়া সমস্যাগুলির বিশ্লেষণ।

শ্রদ্ধেয়,

সংক্ষিপ্ত পরিচয়:

আমি কৃতিকা সুর, বর্তমানে আমার কাজের অংশ হিসেবে একটি গবেষণা অধ্যয়ন পরিচালনা করছি, যার শিরোনাম - "নাদিয়া জেলার হ্যান্ডলুম শিল্পের ডকুমেন্টেশন এবং বিশ্লেষণ এবং এর সমস্যা।" এই গবেষণার উদ্দেশ্য হল নাদিয়া জেলার ঐতিহ্যবাহী হ্যান্ডলুম কাপড়ের নথি তৈরি করা।

এই গবেষণাটি নাদিয়া জেলার ঐতিহ্যবাহী হ্যান্ডলুম কাপড়ের নথি তৈরি করতে এবং প্রাচীন থেকে আধুনিক সময়ের মধ্যে ব weaving প্রযুক্তিগুলি অনুসন্ধান করতে চায়। এই প্রযুক্তিগুলি এবং হ্যান্ডলুম খাতের মুখোমুখি সমস্যাগুলি বোঝার মাধ্যমে, গবেষণাটি এই সমৃদ্ধ সাংস্কৃতিক ঐতিহ্যের সংরক্ষণ ও প্রচারে মূল্যবান অন্তর্দৃষ্টি প্রদান করার চেষ্টা করছে।

অনুমতির আবেদন: আমি বিনীতভাবে নাদিয়া জেলার উবুনি এবং কর্মশালায় এই গবেষণা অধ্যয়ন পরিচালনার জন্য আপনার অনুমতি প্রার্থনা করছি। এতে উবুনিদের এবং কর্মকর্তাদের সাথে কথোপকথন অন্তর্ভুক্ত থাকবে।

সময়সীমা: গবেষণাটি ফেব্রুয়ারি 2025 দ্বারা সম্পন্ন হবে বলে আশা করা হচ্ছে।

- 1) সমস্ত হ্যান্ডলুম পণ্য নথিভুক্ত করা হবে।
- 2) SWOC বিশ্লেষণ করা হবে।
- 3) উত্থাপিত চ্যালেঞ্জগুলির সম্ভাব্য সমাধান বের করা হবে।

যদি আপনার আরও কোনও তথ্য প্রয়োজন হয় বা এই গবেষণা সম্পর্কে কোনও প্রশ্ন থাকে, তবে দয়া করে আমার সাথে যোগাযোগ করুন। নাম: কৃতিকা সুর, 9123068043, krtikasur05@gmail.com।

আপনার অনুমতির জন্য ধন্যবাদ। আমরা আপনার ইতিবাচক প্রতিক্রিয়ার অপেক্ষায় রয়েছি এবং এই গবেষণার লক্ষ্য অর্জনের জন্য একসাথে কাজ করার সুযোগের প্রত্যাশা করছি। আপনার অংশগ্রহণ গুণগত গবেষণার ফলাফল বের করতে সহায়তা করবে।

বিশ্বাসের সাথে,

কৃতিকা সুর

গবেষক

এম.এসসি. ছাত্র

ক্লথিং এবং টেক্সটাইল বিভাগ

ফ্যামিলি এবং কমিউনিটি সায়েন্সের ফ্যাকাল্টি

গাইড - ড. মাধু শরণ

ক্লথিং এবং টেক্সটাইল বিভাগ

ফ্যামিলি এবং কমিউনিটি সায়েন্সের ফ্যাকাল্টি

মহারাজ সায়জয়রাও বিশ্ববিদ্যালয়, বরোদা

Appendix-3

Questionnaire for Cluster Owners

Documentation of Handlooms and analysis of problems faced by the weavers of Nadia district, West Bengal.

Area of Research: Traditional Textiles/Handloom Industry

Type of Research: Applied Research (Qualitative and Quantitative Method).

Purpose: The purpose of this study to document traditional handloom fabrics of Nadia district. With the aim of understanding the techniques by exploring weaving traditions from ancient to modern era. This research will help to identify the problems and causes of declining some Handloom sectors of Nadia district.

Objectives:

- 1) To study the industries in Nadia District.
- 2) To document types of Handlooms and products developed traditionally (looms, weaves, threads, colours, designs).
- 3) To study the current status of handloom fabrics (Sarees, Dhoti, Lungi, Gamcha) produced in Nadia district.
- 4) To identify the major problems of handloom weavers and suggest solutions through SWOC analysis.

Keywords: Handloom Fabrics, Loom, Weavers, Nadia District, Traditional Weaving, Indian Handlooms.

Introduction: The handloom industry in Nadia district, West Bengal, represents a rich tapestry of tradition, culture, and craftsmanship. Renowned for its exquisite textiles, the region of weavers who have honed their skills over generations. Despite its historical significance and economic potential, the handloom sector faces numerous challenges that threaten its sustainability and growth. This documentation aims to analyze the current state of the handloom industry in Nadia, highlighting key issues such as decline handloom sectors.

Field Visit: Nadia District (Ranaghat, Santipur, Phulia, Nabadwip, Nakshipara) only these towns of Nadia District.

Demographic Details

1. Name:
2. Address:
3. Age:
4. Gender:
5. Language you known:
6. Name of the town:

7. Religion:

8. Educational Background:

9. Years of Experience in this profession:

10. What is the name of your organization?

Family Composition:

11) No. of Family Members (Age):

| | | |
|--|------|--------|
| | Male | Female |
|--|------|--------|

a) Adults

b) Children

12) No. of earning members in your family:

13) No of members in the same work from your family:

Income

14) Do you give monthly Salary?

Any incentive is given to individual weaver, If yes in which form

a) Money b) Appreciation c) Material d) All

15) What is your annual income?

16) Are you a full-time worker/part time?

17) Have you taken any types of loan? Y/N

If yes then what is/was the reason for it?

Skill factors

17) At what age you started the work?

18) From whom did you learn weaving?

a) Parents b) Relatives c) weavers d) Training

19) How much time you spent on your work?

Organisation

20) How do you form a Cluster?

21) How many members are there?

22) What is the constitution of your Cluster with respect to –

a) Age b) Number of People c) Experience

23) Did you get any type of bonus?

24) Are you happy with the infrastructure?

25) Are the members residing locally?

26) Around what kms they have to travel to reach workspace?

27) Any criteria for their inclusion in cluster ?

- 28) Do the weavers leave clusters? (Y/N)
- 29) What is the reason for leaving the cluster?
- 30) Do you get skill weavers from other places?
- 31) From where you get skill weavers?
- 32) Do they get any financial help from other organization?
- 33) Do you face any competitions with other cluster?
- 34) What are your working hours?
- 35) Do you have weavers from both the genders? M/F
- 36) Is the job gender specific? Y/N
- 37) If yes, the please describe?
- 38) How does the cost of handloom fabrics compare to machine-made fabrics, and does this impact your sales?
- 39) What marketing strategies do you think are most effective for promoting handloom products?
- 40) Have you participated in any trade fairs or exhibitions to showcase your work? If so, what was your experience?
- 41) How do you handle customer feedback and requests for custom designs?

Raw Materials

- 42) Where do you source your raw materials?
- a) Local suppliers b) Market
- 43) Do you use natural or synthetic dyes?
- a) Natural b) Synthetic c) Both

Contemporary methods

- 44) What is the Purpose of forming Cluster?
- 45) What are the main challenges you face in the handloom industry today?
- 46) Have you noticed a decline in the number of weavers in your community? Y/N
- If yes, what do you think are the causes?
- 47) How has competition from power looms or synthetic fabrics affected your work?
- 48) What support or resources do you feel are lacking for handloom weavers in your area?

Market and Economic Aspects

- 49) How do you market your fabrics?
- a) Local markets b) Online platforms c) Export
- 50) What are the primary challenges you face in selling your products?

51) How has the demand for traditional handloom products changed over time in your experience?

52) Do you sell your products outside of Nadia district? If yes, where are your main markets?

Cultural Significance

53) Are there any traditional motifs or patterns that you regularly used? Yes / No

54) How do you feel about the preservation of traditional weaving practices?

55) What are some common misconceptions people have about handloom weaving?

56) How do you adapt your designs to meet modern fashion trends while retaining traditional elements?

Future Perspectives

57) What changes would you like to see in the handloom industry?

58) Are you open to adopting new technologies in your weaving practice? Yes / No

59) Is there anything else you would like to add regarding your experience as a weaver in Nadia district?

60) How do you envision the future of handloom weaving in Nadia? Do you think the younger generation will continue the tradition?

61) What role do you think technology can play in preserving traditional handloom practices?

নথিপত্র: নাদিয়া জেলার তাঁতিরা এবং তাদের সমস্যার বিশ্লেষণ

গবেষণার ক্ষেত্র: ঐতিহ্যবাহী বস্ত্র।

গবেষণার ধরণ: প্রয়োগমূলক গবেষণা (গুণগত এবং পরিমাণগত পদ্ধতি)।

উদ্দেশ্য:

এই গবেষণার মূল উদ্দেশ্য হলো নাদিয়া জেলার ঐতিহ্যবাহী হ্যান্ডলুম কাপড়ের তথ্য সংরক্ষণ। প্রাচীনকাল থেকে আধুনিক যুগ পর্যন্ত বয়ন পদ্ধতি বিশ্লেষণের মাধ্যমে ঐতিহ্যবাহী বয়নশিল্পের টেকনিকগুলো বোঝা। এই গবেষণার মাধ্যমে নাদিয়া জেলার হ্যান্ডলুম শিল্পের পতনের কারণ ও সমস্যাগুলো চিহ্নিত করা সম্ভব হবে।

প্রশ্নাবলী (বাংলা অনুবাদ)

ব্যক্তিগত বিবরণ

1. নাম:
2. ঠিকানা:
3. বয়স:
4. লিঙ্গ:
5. আপনি কোন ভাষা জানেন?
6. শহরের নাম:
7. ধর্ম:
8. শিক্ষাগত যোগ্যতা:
9. এই পেশায় আপনার অভিজ্ঞতার বছর:
10. আপনার প্রতিষ্ঠানের নাম কী?

পরিবারের বিবরণ

11. পরিবারের সদস্য সংখ্যা (বয়স অনুযায়ী):
পুরুষ নারী
a) প্রাপ্তবয়স্ক
b) শিশু
12. আপনার পরিবারে উপার্জনকারী সদস্য সংখ্যা:
13. আপনার পরিবারের মধ্যে কতজন একই কাজে যুক্ত?

আয় সংক্রান্ত প্রশ্ন

14. আপনি কি মাসিক বেতন প্রদান করেন?
15. কর্মীদের কি কোনো প্রণোদনা দেওয়া হয়?
a) অর্থ
b) প্রশংসা

- c) উপকরণ
- d) সব

16. আপনার বার্ষিক আয় কত?
17. আপনি কি পূর্ণকালীন/খণ্ডকালীন কর্মী?
18. আপনি কি কোনো ঋণ নিয়েছেন? হ্যাঁ / না
যদি হ্যাঁ হয়, তাহলে এর কারণ কী?

দক্ষতা সংক্রান্ত প্রশ্ন

19. আপনি কত বছর বয়সে কাজ শুরু করেছিলেন?
20. আপনি কার কাছ থেকে বয়ন শিখেছেন?
 - a) বাবা-মা
 - b) আত্মীয়স্বজন
 - c) তাঁতি
 - d) প্রশিক্ষণ
21. কাজের জন্য আপনি কত সময় ব্যয় করেন?

প্রতিষ্ঠান সংক্রান্ত প্রশ্ন

20. আপনি কীভাবে একটি ক্লাস্টার তৈরি করেন?
21. আপনার ক্লাস্টারে মোট সদস্য সংখ্যা কত?
22. আপনার ক্লাস্টারের গঠন কীভাবে হয়?
 - a) বয়স
 - b) সদস্য সংখ্যা
 - c) অভিজ্ঞতা
23. আপনি কি কোনো ধরনের বোনাস পান?
24. আপনি কি পরিকাঠামো নিয়ে সন্তুষ্ট?
25. সদস্যরা কি স্থানীয়ভাবে বসবাস করেন?
26. কর্মস্থলে পৌঁছাতে তাদের কত কিলোমিটার যেতে হয়?
27. ক্লাস্টারে সদস্যদের অন্তর্ভুক্তির কোনো মানদণ্ড আছে কি?
28. তাঁতিরা কি ক্লাস্টার ছেড়ে যান?
হ্যাঁ / না
29. তাঁতিরা ক্লাস্টার ছেড়ে যাওয়ার কারণ কী?
30. আপনি কি অন্য জায়গা থেকে দক্ষ তাঁতি পান?
31. দক্ষ তাঁতিরা কোথা থেকে আসেন?
32. তাঁতিরা কি অন্য কোনো সংস্থার থেকে আর্থিক সাহায্য পান?

33. আপনি কি অন্য ক্লাস্টারের সঙ্গে প্রতিযোগিতার সম্মুখীন হন?
34. আপনার কাজের সময়সূচি কী?
35. আপনার ক্লাস্টারে উভয় লিঙ্গের তাঁতিরা আছেন কি?
পুরুষ / মহিলা
36. কাজটি কি লিঙ্গভিত্তিক?
হ্যাঁ / না
37. যদি হ্যাঁ হয়, তাহলে অনুগ্রহ করে ব্যাখ্যা করুন।
38. হ্যান্ডলুম কাপড়ের খরচ মেশিনে তৈরি কাপড়ের তুলনায় কেমন?
এটি কি আপনার বিক্রয়ে প্রভাব ফেলে?
39. হ্যান্ডলুম পণ্য প্রচারের জন্য সবচেয়ে কার্যকর বিপণন কৌশল কী?
40. আপনি কি আপনার কাজ প্রদর্শনের জন্য কোনো ট্রেড ফেয়ার বা প্রদর্শনীতে অংশগ্রহণ করেছেন?
যদি করেন, তাহলে আপনার অভিজ্ঞতা কী ছিল?
41. আপনি কীভাবে গ্রাহকের প্রতিক্রিয়া এবং কাস্টম ডিজাইনের অনুরোধ পরিচালনা করেন?

কাঁচামাল সংক্রান্ত প্রশ্ন

35. আপনি কাঁচামাল কোথা থেকে সংগ্রহ করেন?
 - a) স্থানীয় সরবরাহকারী
 - b) বাজার
36. আপনি কোন ধরনের রঙ ব্যবহার করেন?
 - a) প্রাকৃতিক
 - b) কৃত্রিম
 - c) উভয়

আধুনিক পদ্ধতি এবং সমস্যা

37. ক্লাস্টার তৈরির উদ্দেশ্য কী?
38. বর্তমানে হ্যান্ডলুম শিল্পের প্রধান চ্যালেঞ্জগুলো কী?
39. আপনার এলাকায় তাঁতিদের সংখ্যা কি কমছে? হ্যাঁ / না
যদি হ্যাঁ হয়, তাহলে এর কারণ কী?
40. পাওয়ারলুম বা কৃত্রিম কাপড়ের প্রতিযোগিতা আপনার কাজে কী প্রভাব ফেলছে?

বাজার এবং অর্থনৈতিক দিক

41. আপনি কীভাবে আপনার কাপড় বাজারজাত করেন?
 - a) স্থানীয় বাজার

- b) অনলাইন প্ল্যাটফর্ম
- c) রপ্তানি

- 42. আপনার পণ্যের বিক্রি সংক্রান্ত প্রধান সমস্যাগুলো কী?
- 43. ঐতিহ্যবাহী হ্যান্ডলুম পণ্যের চাহিদা সময়ের সঙ্গে কীভাবে বদলেছে?
- 44. আপনি কি নাদিয়া জেলার বাইরে আপনার পণ্য বিক্রি করেন? যদি করেন, তাহলে কোথায়?
- 45. আপনার পণ্য বিক্রির ক্ষেত্রে সবচেয়ে বড় চ্যালেঞ্জ কী?

সাংস্কৃতিক তাৎপর্য

- 46. আপনি কি কোনো ঐতিহ্যবাহী মোটিফ বা ডিজাইন নিয়মিত ব্যবহার করেন? হ্যাঁ / না
- 47. ঐতিহ্যবাহী বয়ন পদ্ধতির সংরক্ষণ নিয়ে আপনার মতামত কী?
- 48. হ্যান্ডলুম শিল্প সম্পর্কে মানুষের সাধারণ ভুল ধারণাগুলো কী?
- 49. আপনি কীভাবে আধুনিক ফ্যাশনের সাথে ঐতিহ্যবাহী নকশা মেলাতে কাজ করেন?

ভবিষ্যৎ পরিকল্পনা

- 50. আপনি হ্যান্ডলুম শিল্পে কী পরিবর্তন দেখতে চান?
- 51. আপনি কি বয়নে নতুন প্রযুক্তি গ্রহণ করতে আগ্রহী? হ্যাঁ / না
- 52. আপনি নাদিয়া জেলার হ্যান্ডলুমের ভবিষ্যৎ কীভাবে দেখেন?
- 53. তরুণ প্রজন্ম কি এই ঐতিহ্যবাহী কাজ চালিয়ে যাবে বলে আপনি মনে করেন?
- 54. প্রযুক্তি কীভাবে ঐতিহ্যবাহী বয়ন পদ্ধতির সংরক্ষণে সাহায্য করতে পারে বলে আপনি মনে করেন?
- 55. আপনার অভিজ্ঞতা সম্পর্কে আর কিছু যোগ করতে চান কি?
- 56. হ্যান্ডলুম শিল্পের ভবিষ্যৎ কীভাবে দেখছেন?
- 57. আপনি হ্যান্ডলুম শিল্পে কী পরিবর্তন দেখতে চান?
- 58. আপনি কি বয়নে নতুন প্রযুক্তি গ্রহণ করতে আগ্রহী? হ্যাঁ / না
- 59. আপনি নাদিয়া জেলার হ্যান্ডলুমের ভবিষ্যৎ কীভাবে দেখেন?
- 60. তরুণ প্রজন্ম কি এই ঐতিহ্যবাহী কাজ চালিয়ে যাবে বলে আপনি মনে করেন? প্রযুক্তি কীভাবে ঐতিহ্যবাহী বয়ন পদ্ধতির সংরক্ষণে সাহায্য করতে পারে বলে আপনি মনে করেন?
- 61) আপনার অভিজ্ঞতা সম্পর্কে আর কিছু যোগ করতে চান কি? হ্যান্ডলুম শিল্পের ভবিষ্যৎ কীভাবে দেখছেন?

Appendix-4

Questionnaire For Practising Weavers

Documentation of Handlooms and Analysis of problems faced by the weavers of Nadia district, West Bengal.

Area of Research: Traditional Textiles.

Type of Research: Applied Research (Qualitative and Quantitative Method).

Purpose: The purpose of this study to document traditional handloom fabrics of Nadia district. With the aim of understanding the techniques by exploring weaving traditions from ancient to modern era. This research will help to identify the problems and causes of declining some Handloom sectors of Nadia district.

উদ্দেশ্য:

এই গবেষণার লক্ষ্য হল নাদিয়া জেলার ঐতিহ্যবাহী তাঁত বস্ত্র নথিভুক্ত করা। প্রাচীন থেকে আধুনিক যুগ পর্যন্ত তাঁত প্রথাগুলি অনুসন্ধানের মাধ্যমে প্রযুক্তিগুলিকে বোঝা। এই গবেষণা নাদিয়ার কিছু হ্রাসমান তাঁত খাতের সমস্যা এবং কারণ চিহ্নিত করতে সাহায্য করবে।

Introduction: The handloom industry in Nadia district, West Bengal, represents a rich tapestry of tradition, culture, and craftsmanship. Renowned for its exquisite textiles, the region of weavers who have honed their skills over generations. Despite its historical significance and economic potential, the handloom sector faces numerous challenges that threaten its sustainability and growth. This documentation aims to analyze the current state of the handloom industry in Nadia, highlighting key issues such as decline handloom sectors.

Objectives:

- To study types of looms and products developed traditionally (weaves, threads, colours, designs).
- To analyze the current status of industry in Nadia District.
- To analyze the situation of handloom industry of Nadia district.
- To search the major problems through SWOC analysis.

Field Visit: Nadia District (Ranaghat I & II, Shantipur, Phulia, Nabadeep, Rajapur/ Nakshipara) only these towns of Nadia District.

Demographic Details

1. Name
2. Address
3. Age
4. Gender
5. Mother tongue
6. Name of the town
7. Religion
8. Educational Background
9. Years of Experience in Weaving
10. Number of Family Members

Family Composition

- 11)No. of Family Members (Age):
- | | Male | Female |
|-------------|------|--------|
| a) Adults | | |
| b) Children | | |

12)No. of earning members:

13)No of members engaged in the same work

14) How are you engaged in this profession? Full time/ Part time

Income

15)What is your annual income?

16)What type of worker you are full-time worker/part time?

17)You have taken any types of loan? Y/N

If yes then what is/was the reason for it?

Skill factors

18)At what age you got involved in this profession?

19)From whom did you learn weaving?

a) Parents b) Relatives c) weavers d) Training e) Others

20)How much time you spent on your work daily?

Other

21)Did you get any type of bonus/incentive?

22)Are you happy with the infrastructure?

History and Origin

23)Can you describe the history of handloom weaving at Nadia District?

24)What are the traditional weaving techniques are commonly used in Nadia district?

25)How is there any influenced of historical events handloom practices in this region?

26)What role did handloom weaving play in the local economy?

27)Was there any impact on economy due to this handlooms weave?

Weaving

28)What type of yarn do you use for weaving ?

a)Warp b)Weft c)Extra thread

29)Are you still utilising traditional techniques in your weaving process?

30)Was there any economic support from Govt or NGO in past?

31)Which techniques do you used?

32)What changes you have incorporated in weaving?

33)What tools and equipment do you use for weaving?

- 34) Are there any changes in process of weaving over a period of time? Y/N
- 35) What changes?
- 36) Since when (if possible)
- a) yarns used b) design used c) Product produced
- 37) When did handloom weaving started at your place?
- 38) You're understanding about the handloom weaving ?
- 39) Do you have any idea about the history of Handloom at this Place?
- 40) How long does it take you to complete a piece of handloom fabric?
- 41) Do you specialize in creating any specific type of handloom fabric, such as saris, Dhoti or Gamcha ?
- 42) What innovations, if any, have you introduced in your weaving process to adapt to modern demands?
- 43) Can you describe your daily routine as a weaver, including the time spent on various tasks?
- 44) How do you select the patterns and colors for your handloom products?
- 45) What challenges do you face in maintaining quality while increasing production?
- 46) How do seasonal changes affect the availability of raw materials for weaving?
- 47) Do you have a preferred supplier for your raw materials, and why?
- 48) Are there any local plants or resources you utilize for dyes or materials that are unique to Nadia?

Raw Materials

- 49) From where do you source your yarns?
- a) Local suppliers b) Wholesaler c) other.
- 50) Do you get dyed or undyed yarns ?
- 51) Do you use natural or synthetic dyes?
- a) Natural b) Synthetic c) Both

Contemporary methods

- 52) What are the main challenges you face in the handloom industry today?
- 53) Have you noticed a decline in the number of weavers in your community? Y/N
- If yes, what do you think are the causes?
- 54) How has competition from power looms or synthetic fabrics affected your work?
- 55) What support or resources do you feel are lacking for handloom weavers in your area?

Cultural Significance

- 56) Are there any traditional motifs or patterns that you regularly used? Yes /No
- 57) How do you feel about the preservation of traditional weaving practices?

Future Perspectives

58)What changes would you like to see in the handloom industry?

59)Are you open to adopting new technologies in your weaving practice? Yes / No

60)Is there anything else you would like to add regarding your experience as a weaver in Nadia district?

Marketing

61)What is your marketing chain?

62)How do you get orders?

62)আপনি কীভাবে অর্ডার পান?

63)Are you in direct contact with your customers?

64)How do you calculate your profit?

65)Do you get your payments on time?

66) Whom do you contact for selling your products?

Future of Prospectives:

67)How do you envision the future of handloom weaving in Nadia? Do you think the younger generation will continue the tradition?

68) What role do you think technology can play in preserving traditional handloom practices?

Challenges and Support:

69)What are the most common financial challenges you face as a handloom weaver?

70)Have government schemes or initiatives provided any benefits or support to your work? If yes, what kind?

প্রস্তাবনী: কার্যরত তাঁতিদের জন্য

বিষয়: নাদিয়া জেলার তাঁত শিল্পের প্রামাণ্য নথি এবং তাঁতিদের সমস্যার বিশ্লেষণ।

গবেষণার ক্ষেত্র: ঐতিহ্যবাহী বস্ত্র।

গবেষণার ধরণ: প্রয়োগমূলক গবেষণা (গুণগত এবং পরিমাণগত পদ্ধতি)।

উদ্দেশ্য:

এই গবেষণার লক্ষ্য হল নাদিয়া জেলার ঐতিহ্যবাহী তাঁত বস্ত্র নথিভুক্ত করা। প্রাচীন থেকে আধুনিক যুগ পর্যন্ত তাঁত প্রথাগুলি অনুসন্ধানের মাধ্যমে প্রযুক্তিগুলিকে বোঝা। এই গবেষণা নাদিয়ার কিছু হ্রাসমান তাঁত খাতের সমস্যা এবং কারণ চিহ্নিত করতে সাহায্য করবে।

ভূমিকা:

নাদিয়া জেলার তাঁত শিল্প পশ্চিমবঙ্গের সমৃদ্ধ ঐতিহ্য, সংস্কৃতি এবং দক্ষতার প্রতীক। এর অনন্য বস্ত্রের জন্য পরিচিত, এই অঞ্চলের তাঁতিরা প্রজন্ম থেকে প্রজন্মে তাঁদের দক্ষতা অর্জন করেছেন। তবে, ঐতিহাসিক গুরুত্ব এবং অর্থনৈতিক সম্ভাবনা থাকা সত্ত্বেও, তাঁত শিল্প অনেক চ্যালেঞ্জের সম্মুখীন হচ্ছে যা তার স্থায়িত্ব এবং বৃদ্ধিকে হুমকির মুখে ফেলছে। এই নথিকরণে নাদিয়ার তাঁত শিল্পের বর্তমান অবস্থা বিশ্লেষণ করা হবে, যেমন কিছু তাঁত খাতের হ্রাসের কারণ।

উদ্দেশ্য:

- ঐতিহ্যবাহী তাঁত এবং পণ্যগুলির (বুনন, সুতো, রং, নকশা) ধরণগুলি অধ্যয়ন করা।
- নাদিয়া জেলার শিল্পের বর্তমান অবস্থা বিশ্লেষণ করা।
- নাদিয়া জেলার তাঁত শিল্পের পরিস্থিতি বিশ্লেষণ করা।
- SWOC বিশ্লেষণের মাধ্যমে প্রধান সমস্যাগুলি খুঁজে বের করা।

ক্ষেত্র পরিদর্শন: নাদিয়া জেলা (রানাঘাট। ও II, শান্তিপুর, ফুলিয়া, নবদ্বীপ, রাজাপুর/নাকশিপাড়া)।

জনতাত্ত্বিক বিবরণ:

- নাম:
- ঠিকানা:
- বয়স:

4. লিঙ্গ:
5. মাতৃভাষা:
6. শহরের নাম:
7. ধর্ম:
8. শিক্ষাগত পটভূমি:
9. তাঁত শিল্পে অভিজ্ঞতার বছর:
10. পরিবারের সদস্য সংখ্যা:

পরিবারের কাঠামো:

11. পরিবারের সদস্য সংখ্যা (বয়স):
 - ক) পুরুষ:
 - খ) মহিলা:
 - গ) প্রাপ্তবয়স্ক:
 - ঘ) শিশু:
12. উপার্জনক্ষম সদস্য সংখ্যা:
13. একই কাজে নিযুক্ত পরিবারের সদস্য সংখ্যা:
14. আপনি কীভাবে এই পেশায় যুক্ত?
 - ক) পূর্ণকালীন খ) অর্ধকালীন

আয়:

15. আপনার বার্ষিক আয় কত?
16. আপনি কী ধরনের কর্মী?
 - ক) পূর্ণকালীন খ) অর্ধকালীন
17. আপনি কি কোনো ঋণ নিয়েছেন? হ্যাঁ / না
যদি হ্যাঁ হয়, তবে তার কারণ কী?

দক্ষতার দিক:

18. আপনি কোন বয়সে এই পেশায় যুক্ত হয়েছেন?
19. আপনি তাঁত বুনন শিখেছেন কার কাছ থেকে?
ক) বাবা-মা খ) আত্মীয় গ) তাঁতি ঘ) প্রশিক্ষণ ঙ) অন্যান্য
20. প্রতিদিন আপনি আপনার কাজে কত সময় ব্যয় করেন?

অন্যান্য:

21. আপনি কি কোনো ধরনের বোনাস বা প্রণোদনা পান?
22. আপনি কি পরিকাঠামো নিয়ে সন্তুষ্ট?

ইতিহাস এবং উত্স:

23. আপনি কি নাদিয়া জেলার তাঁত শিল্পের ইতিহাস ব্যাখ্যা করতে পারবেন?
24. নাদিয়া জেলায় সাধারণত কোন ঐতিহ্যবাহী তাঁত পদ্ধতি ব্যবহার করা হয়?
25. ঐতিহাসিক ঘটনাগুলি কি এই অঞ্চলের তাঁত শিল্পকে প্রভাবিত করেছে?
26. স্থানীয় অর্থনীতিতে তাঁত বুননের ভূমিকা কী ছিল?
27. তাঁত বুননের কারণে অর্থনীতিতে কি কোনো প্রভাব পড়েছে?

তাঁত:

28. আপনি বুননের জন্য কোন ধরনের সুতো ব্যবহার করেন?
ক) টানা (Warp) খ) আড়াআড়ি (Weft) গ) অতিরিক্ত সুতো
29. আপনি কি এখনও ঐতিহ্যবাহী পদ্ধতি ব্যবহার করেন?
30. অতীতে সরকার বা এনজিও থেকে কোনো আর্থিক সহায়তা পেয়েছেন?
31. আপনি কোন পদ্ধতি ব্যবহার করেন?

32. বুননের ক্ষেত্রে আপনি কী পরিবর্তন এনেছেন?
33. বুননের জন্য আপনি কোন সরঞ্জাম এবং উপকরণ ব্যবহার করেন?
34. সময়ের সঙ্গে সঙ্গে বুনন প্রক্রিয়ায় কি কোনো পরিবর্তন এসেছে? হ্যাঁ/না
35. কী কী পরিবর্তন?
36. কখন থেকে (যদি জানা যায়):
ক) ব্যবহৃত সুতো খ) নকশা গ) উৎপাদিত পণ্য

কাঁচামাল:

37. আপনি আপনার সুতো কোথা থেকে সংগ্রহ করেন?
ক) স্থানীয় সরবরাহকারী খ) পাইকারি ব্যবসায়ী গ) অন্যান্য
38. আপনি কি রঞ্জিত বা অপরঞ্জিত সুতো ব্যবহার করেন?
39. আপনি কোন ধরনের রং ব্যবহার করেন?
ক) প্রাকৃতিক খ) কৃত্রিম গ) উভয়ই

সমসাময়িক পদ্ধতি:

40. বর্তমানে আপনি কোন প্রধান সমস্যার মুখোমুখি হচ্ছেন?
41. আপনার সম্প্রদায়ে তাঁতির সংখ্যা কি কমছে? হ্যাঁ/না
যদি হ্যাঁ হয়, এর কারণ কী?
42. বিদ্যুৎচালিত তাঁত বা সিন্থেটিক বস্ত্রের প্রতিযোগিতা আপনার কাজে কীভাবে প্রভাব ফেলছে?
43. আপনার এলাকায় তাঁতিদের জন্য কী ধরনের সহায়তা বা সংস্থান প্রয়োজন বলে মনে করেন?

সাংস্কৃতিক তাৎপর্য:

44. আপনি কি নিয়মিত ঐতিহ্যবাহী নকশা বা প্যাটার্ন ব্যবহার করেন? হ্যাঁ/না

45. ঐতিহ্যবাহী বুনন পদ্ধতি সংরক্ষণ নিয়ে আপনার মতামত কী?

ভবিষ্যতের দৃষ্টিভঙ্গি:

46. তাঁত শিল্পে আপনি কী পরিবর্তন দেখতে চান?

47. আপনি কি বুনন প্রক্রিয়ায় নতুন প্রযুক্তি গ্রহণ করতে ইচ্ছুক? হ্যাঁ/না

বিপণন:

48. আপনার বিপণনের প্রক্রিয়া কী?

49. আপনি কীভাবে অর্ডার পান?

50. আপনি কি সরাসরি আপনার ক্রেতাদের সঙ্গে যোগাযোগ করেন?

51. আপনি কীভাবে লাভ গণনা করেন?

52. আপনার কি সময়মতো অর্থপ্রদান হয়?

53. আপনার পণ্য বিক্রির জন্য আপনি কার সঙ্গে যোগাযোগ করেন?

ভবিষ্যতের সম্ভাবনা:

54. আপনি নাদিয়ার তাঁত শিল্পের ভবিষ্যৎ কীভাবে দেখছেন?

55. আপনার মতে, নতুন প্রজন্ম কি এই ঐতিহ্য বজায় রাখবে?

56. প্রযুক্তি ঐতিহ্যবাহী তাঁত পদ্ধতিগুলি সংরক্ষণে কী ভূমিকা পালন করতে পারে বলে আপনি মনে করেন?

চ্যালেঞ্জ এবং সহায়তা:

57. তাঁত শিল্পী হিসেবে আপনার সবচেয়ে সাধারণ আর্থিক চ্যালেঞ্জ কী?

58. সরকারী স্কিম বা উদ্যোগ থেকে কি কোনো সুবিধা বা সহায়তা পেয়েছেন? যদি হ্যাঁ হয়, কী ধরনের?

59. তাঁত শিল্পী হিসেবে আপনার সবচেয়ে সাধারণ আর্থিক চ্যালেঞ্জ কী?
60. সরকারী স্কিম বা উদ্যোগ থেকে কি কোনো সুবিধা বা সহায়তা পেয়েছেন? যদি হ্যাঁ হয়, কী ধরনের?

Appendix-5

Questionnaire For Privilege observers

Documentation of Handlooms and Analysis of problems faced by the weavers of Nadia district, West Bengal.

Area of Research: Traditional Textiles/Handloom Industry.

Type of Research: Applied Research (Qualitative and Quantitative Method).

Purpose: The purpose of this study to document traditional handloom fabrics of Nadia district. With the aim of understanding the techniques by exploring weaving traditions from ancient to modern era. This research will help to identify the problems and causes of declining some Handloom sectors of Nadia district.

Introduction: The handloom industry in Nadia district, West Bengal, represents a rich tapestry of tradition, culture, and craftsmanship. Renowned for its exquisite textiles, the region of weavers who have honed their skills over generations. Despite its historical significance and economic potential, the handloom sector faces numerous challenges that threaten its sustainability and growth. This documentation aims to analyze the current state of the handloom industry in Nadia, highlighting key issues such as decline handloom sectors.

Objectives:

- 1) To study the industries in Nadia District.
- 2) To document types of Handlooms and products developed traditionally (looms, weaves, threads, colours, designs).
- 3) To study the current status of handloom fabrics (Sarees, Dhoti, Lungi, Gamcha) produced in Nadia district.
- 4) To identify the major problems of handloom weavers and suggest solutions through SWOC analysis.

Field Visit: Nadia District (Ranaghat , Santipur, Phulia, Nabadwip, Nakshipara) only these towns of Nadia District.

Demographic Details

1. Name:
2. Address:
3. Age:
4. Gender:
5. Mother tongue:
6. Name of the town:
7. Religion:
8. Educational Background:
9. Number of Family Members:

Income

- 10) What is your annual income?

Awareness and Preferences

- 11) How familiar are you with handloom fabrics?
 - a) Very familiar
 - b) Somewhat familiar
- 12) What types of handloom fabrics do you prefer?
 - a) Cotton
 - b) Silk
 - c) others
- 13) What factors influence your choice when purchasing handloom fabrics?
 - a) Quality
 - b) Design
 - c) Price
 - d) Sustainability

Purchasing Habits

- 14) Where do you usually purchase handloom fabrics?
 - a) Local markets
 - b) Online stores
 - c) Directly from weavers
- 15) How often do you purchase handloom fabrics?
 - a) Monthly
 - b) Quarterly
 - c) Annually
 - d) Rarely

16)What is your typical budget for handloom fabrics?

- a) Below ₹500 b) ₹500 - ₹1000 c) ₹1000 - ₹2000 d) Above ₹2000

Cultural and Emotional Connection

17)What significance do handloom fabrics hold for you personally?

- a)Cultural heritage b)Fashion statement c)Gift purposes

18)Do you prefer handloom fabrics or machine-made fabrics? Why or why not?

19)Are there specific motifs or patterns you are drawn to? Y /N

20) Do you purchase for yourself? Y/N

21) If yes then why?

22)What is your purchasing habit?

- a)For daily wear b) For occasional wear

23)Why do you purchase handloom products?

Sustainability and Social Impact

24)How important is it for you that the fabric is produced sustainably?

- a) Very important b) Somewhat important c) Not important

25)Are you aware of the social impact of supporting local weavers? Y /N

Feedback and Suggestions

26)What improvements would you like to see in handloom fabric offerings

27)How can we increase awareness and appreciation for handloom fabrics in the community?

28) Is there anything else you would like to add regarding your experience as a consumer in Nadia district?

প্রশ্নাবলী: পর্যবেক্ষকদের জন্য

বিষয়: নাদিয়া জেলার তাঁত শিল্পের প্রামাণ্য নথি এবং তাঁতিদের সমস্যার বিশ্লেষণ।

গবেষণার ক্ষেত্র: ঐতিহ্যবাহী বস্ত্র।

গবেষণার ধরণ: প্রয়োগমূলক গবেষণা (গুণগত এবং পরিমাণগত পদ্ধতি)।

উদ্দেশ্য:

এই গবেষণার লক্ষ্য হল নাদিয়া জেলার ঐতিহ্যবাহী তাঁত বস্ত্র নথিভুক্ত করা। প্রাচীন থেকে আধুনিক যুগ পর্যন্ত তাঁত প্রথাগুলি অনুসন্ধানের মাধ্যমে প্রযুক্তিগুলিকে বোঝা। এই গবেষণা নাদিয়ার কিছু হ্রাসমান তাঁত খাতের সমস্যা এবং কারণ চিহ্নিত করতে সাহায্য করবে।

ভূমিকা:

নাদিয়া জেলার তাঁত শিল্প পশ্চিমবঙ্গের সমৃদ্ধ ঐতিহ্য, সংস্কৃতি এবং দক্ষতার প্রতীক। এর অনন্য বস্ত্রের জন্য পরিচিত, এই অঞ্চলের তাঁতিরা প্রজন্ম থেকে প্রজন্মে তাঁদের দক্ষতা অর্জন করেছেন। তবে, ঐতিহাসিক গুরুত্ব এবং অর্থনৈতিক সম্ভাবনা থাকা সত্ত্বেও, তাঁত শিল্প অনেক চ্যালেঞ্জের সম্মুখীন হচ্ছে যা তার স্থায়িত্ব এবং বৃদ্ধিকে হুমকির মুখে ফেলছে। এই নথিকরণে নাদিয়ার তাঁত শিল্পের বর্তমান অবস্থা বিশ্লেষণ করা হবে, যেমন কিছু তাঁত খাতের হ্রাসের কারণ।

উদ্দেশ্য:

1. ঐতিহ্যবাহী তাঁত এবং পণ্যগুলির (বুনন, সুতো, রং, নকশা) ধরণগুলি অধ্যয়ন করা।
2. নাদিয়া জেলার শিল্পের বর্তমান অবস্থা বিশ্লেষণ করা।
3. নাদিয়া জেলার তাঁত শিল্পের পরিস্থিতি বিশ্লেষণ করা।
4. SWOC বিশ্লেষণের মাধ্যমে প্রধান সমস্যাগুলি খুঁজে বের করা।

ক্ষেত্র পরিদর্শন: নাদিয়া জেলা (রানাঘাট। ও II, শান্তিপুর, ফুলিয়া, নবদ্বীপ, রাজাপুর/নাকশিপাড়া)।

জনতাত্ত্বিক বিবরণ:

1. নাম:
2. ঠিকানা:
3. বয়স:
4. লিঙ্গ:
5. মাতৃভাষা:
6. শহরের নাম:
7. ধর্ম:

8. শিক্ষাগত পটভূমি:
9. পরিবারের সদস্য সংখ্যা:

আয়:

10. আপনার বার্ষিক আয় কত?

সচেতনতা এবং পছন্দসমূহ:

11. আপনি তাঁত বস্ত্র সম্পর্কে কতটা পরিচিত?
ক) খুব পরিচিত খ) কিছুটা পরিচিত
12. আপনি কোন ধরনের তাঁত বস্ত্র পছন্দ করেন?
ক) তুলা খ) সিল্ক গ) অন্যান্য
13. আপনার তাঁত বস্ত্র কেনার সময় কোন বিষয়গুলি প্রভাব ফেলে?
ক) গুণমান খ) নকশা গ) দাম ঘ) স্থায়িত্ব

ক্রয় অভ্যাস:

14. আপনি সাধারণত কোথা থেকে তাঁত বস্ত্র কেনেন?
ক) স্থানীয় বাজার খ) অনলাইন দোকান গ) সরাসরি তাঁতিদের কাছ থেকে
15. আপনি কত ঘনঘন তাঁত বস্ত্র কিনেন?
ক) মাসিক খ) ত্রৈমাসিক গ) বার্ষিক ঘ) খুব কম
16. আপনার সাধারণ বাজেট কত?
ক) ₹৫০০ এর নিচে খ) ₹৫০০ - ₹১০০০ গ) ₹১০০০ - ₹২০০০ ঘ) ₹২০০০ এর বেশি

সাংস্কৃতিক এবং আবেগীয় সংযোগ:

17. আপনার জন্য তাঁত বস্ত্রের কি গুরুত্ব রয়েছে?
ক) সাংস্কৃতিক ঐতিহ্য খ) ফ্যাশন স্টেটমেন্ট গ) উপহার দেওয়ার জন্য
18. আপনি তাঁত বস্ত্র নাকি যন্ত্রে তৈরি বস্ত্র পছন্দ করেন? কেন বা কেন নয়?
19. আপনি কি নির্দিষ্ট নকশা বা প্যাটার্নের প্রতি আকৃষ্ট? হ্যাঁ/না
20. আপনি কি নিজের জন্য কিনছেন? হ্যাঁ/না
21. যদি হ্যাঁ, তবে কেন?
22. আপনার ক্রয় অভ্যাস কী?
ক) দৈনন্দিন পরিধানের জন্য খ) বিশেষ অনুষ্ঠানের জন্য

23. আপনি কেন তাঁত পণ্য কিনেন?

স্থায়িত্ব এবং সামাজিক প্রভাব:

24. আপনার জন্য তাঁত পণ্য টেকসইভাবে উৎপাদিত হওয়া কতটা গুরুত্বপূর্ণ?

ক) খুব গুরুত্বপূর্ণ খ) কিছুটা গুরুত্বপূর্ণ গ) গুরুত্বপূর্ণ নয়

25. আপনি কি স্থানীয় তাঁতিদের সমর্থনের সামাজিক প্রভাব সম্পর্কে সচেতন? হ্যাঁ/না

প্রতিক্রিয়া এবং পরামর্শ:

26. আপনি তাঁত বস্ত্রের ক্ষেত্রে কোন উন্নতি দেখতে চান?

27. সম্প্রদায়ে তাঁত বস্ত্র সম্পর্কে সচেতনতা এবং প্রশংসা কীভাবে বাড়ানো যায়?

28. নাদিয়া জেলার ভোক্তা হিসাবে আপনার অভিজ্ঞতা সম্পর্কে আপনি আর কিছু যোগ করতে চান?

Appendix-6

Interview Schedules

For Practising Weavers & Non-Practising Weavers

Documentation of Handlooms and Analysis of problems faced by the weavers of Nadia district, West Bengal.

Area of Research: Traditional Textiles.

Type of Research: Applied Research (Qualitative and Quantitative Method).

Purpose: The purpose of this study to document traditional handloom fabrics of Nadia district. With the aim of understanding the techniques by exploring weaving traditions from ancient to modern era. This research will help to identify the problems and causes of declining some Handloom sectors of Nadia district.

Introduction: The handloom industry in Nadia district, West Bengal, represents a rich tapestry of tradition, culture, and craftsmanship. Renowned for its exquisite textiles, the region of weavers who have honed their skills over generations. Despite its historical significance and economic potential, the handloom sector faces numerous challenges that threaten its sustainability and growth. This documentation aims to analyze the current state of the handloom industry in Nadia, highlighting key issues such as decline handloom sectors.

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4) To identify the major problems of handloom weavers and suggest solutions through SWOC analysis.

Field Visit: Nadia District (Ranaghat , Santipur, Phulia, Nabadwip, Nakshipara) only these towns of Nadia District.

| Sr. No | Requirements | Particulars |
|---------------------|---|--------------------|
| 1. | Name | |
| 2. | Village, Block, District | |
| 3. | Family Type | |
| 4. | Household | |
| 5. | Age | |
| 6. | Gender | |
| 7. | Community/Religion | |
| Observational notes | | |
| 8. | No. of members in the Family | |
| 9. | No. of Children and earnings members | |
| 10. | No. of weavers in a family | |
| 11. | Monthly Income | |
| 12. | Occupation other than weaving | |
| 13. | Education | |
| 14. | Forms Part of a Cooperative society/works | |
| 15. | Raw material used | |
| 16. | Procurement of Raw Materials | |
| 17. | Type of Handloom produced | |
| 18. | Type of loom | |
| 19. | Skill of Respondent | |
| 20. | Time Invested in Weaving | |
| 21. | Wages earn per piece: | |
| 22. | Any Health issues | |

Interview

Practicing weavers

Non-Practicing Weavers

- 1) Can you share history of weaving?
- 2) How do you perceive the current state of the handloom industry in Nadia?
- 3) What changes have you observed in the industry since you stopped weaving?
- 4) What challenges did you face while you were weaving?
- 5) Do you think these challenges are still existing today?
- 6) Do economic environment impacts the handloom industry?
- 7) Have you noticed any shifts in consumer demand for handloom products?
- 8) In your opinion, what is the cultural significance of handloom weaving in your community?
- 9) How do you think the decline in practicing weavers affects this cultural heritage?
- 10) Were there adequate support systems in place for weavers during your time?
- 11) What improvements do you think are necessary for the industry to thrive?
 - a) Are you happy with the present scenario of the weaving in Nadia district with respect to quality of the products?
 - b) Any suggestions for the improvement in this sector?
 - c) Are you happy with government interventions for handloom sector in Nadia district?
 - d) Will you take workshop to enhance the skills of the weavers?
 - e) Are you happy with the contemporising of the products?
 - f) How do you visualize the competition of handloom with power loom?

সাক্ষাৎকার সূচি

| Sr. No | প্রয়োজনীয়তা | বিশেষ বিবরণ |
|------------------------|--|-------------|
| 1. | নাম: | |
| 2. | গ্রাম, ব্লক, জেলা: | |
| 3. | পরিবারের ধরন: | |
| 4. | পরিবার: | |
| 5. | বয়স: | |
| 6. | লিঙ্গ: | |
| 7. | সম্প্রদায়/ধর্ম: | |
| পর্যবেক্ষণমূলক নোটসমূহ | | |
| 8. | পরিবারের মোট সদস্য সংখ্যা: | |
| 9. | পরিবারে শিশু এবং উপার্জনকারী সদস্য সংখ্যা: | |
| 10. | পরিবারে তাঁতির সংখ্যা: | |
| 11. | মাসিক আয়: | |
| 12. | তাঁত ছাড়া অন্যান্য পেশা: | |
| 13. | শিক্ষাগত যোগ্যতা: | |
| 14. | কোঅপারেটিভ সোসাইটি/কারখানার অংশ কিনা: | |
| 15. | ব্যবহৃত কাঁচামাল: | |
| 16. | কাঁচামাল সংগ্রহের উৎস: | |
| 17. | উৎপাদিত হস্তচালিত তাঁতের প্রকার: | |
| 18. | তাঁতের ধরন: | |
| 19. | তাঁতির দক্ষতা: | |
| 20. | তাঁত বুননে বিনিয়োগকৃত সময়: | |
| 21. | প্রতি পিসে উপার্জিত মজুরি: | |
| 22. | কোনো স্বাস্থ্য সমস্যা (যদি থাকে): | |

সাক্ষাৎকার সূচি

অনুশীলনকারী তাঁতিরা

1. আপনার তাঁতশিল্পে অভিজ্ঞতা সম্পর্কে বলুন এবং আপনি কতদিন ধরে এই কাজ করছেন?
 - a) আপনি কি বুনন করেন – পণ্য/ইয়ার্ডেজ?
 - b) যদি হ্যাঁ, তবে পণ্যটি নির্দিষ্ট করুন।
2. আপনি আপনার বুননে কোন কোন প্রথাগত কৌশল ব্যবহার করেন?
3. আপনার কাজে আপনি কোন বিশেষ সরঞ্জাম বা যন্ত্রপাতি গুরুত্বপূর্ণ বলে মনে করেন?
 - a) কীভাবে আপনি আপনার পণ্য ডিজাইন করেন?
 - b) আপনার পণ্যের জন্য রঙের সংমিশ্রণ এবং তাঁত নির্বাচন কীভাবে করেন?
 - c) আপনি কি শুধুমাত্র অর্ডার অনুযায়ী বুনন করেন, নাকি বিক্রয়ের জন্য তৈরি পণ্য সংরক্ষণ করেন?
4. আপনার পণ্যের দাম কীভাবে নির্ধারণ করেন এবং কোন কোন বিষয়গুলো এর উপর প্রভাব ফেলে?
5. আপনার আয়ের প্রধান উৎসগুলি কী এবং সেগুলি কতটা টেকসই?
6. আপনার পণ্যগুলি কীভাবে বিক্রি করেন? আপনি কোন বাজার বা প্ল্যাটফর্মগুলি ব্যবহার করেন?
7. আপনার তাঁত পণ্যগুলির জন্য বাজারে প্রবেশাধিকারের ক্ষেত্রে কোনো চ্যালেঞ্জের মুখোমুখি হয়েছেন কি?
8. নদিয়া জেলায় একজন তাঁতি হিসাবে আপনি সবচেয়ে বড় কোন চ্যালেঞ্জগুলির মুখোমুখি হন?
9. পাওয়ার লুম এবং সিন্থেটিক কাপড়ের সাথে প্রতিযোগিতাকে আপনি কীভাবে দেখেন?
 - a) আপনার পণ্যটির কোনো পরিচিত বৈশিষ্ট্য আছে কি?
 - b) একজন গ্রাহক কীভাবে আপনার পণ্য এবং যন্ত্রচালিত পণ্যের মধ্যে পার্থক্য করতে পারবেন?
10. আপনার দক্ষতা বা ব্যবসা উন্নত করতে কোনো প্রশিক্ষণ প্রোগ্রাম বা সম্পদ পাওয়া যায় কি?
11. প্রথাগত তাঁতশিল্প সংরক্ষণে সম্প্রদায়ের ভূমিকা কী?

12. আপনি আগামী বছরগুলিতে তাঁতশিল্পে কী পরিবর্তন দেখতে চান?
13. আপনি নদিয়া জেলার তাঁতশিল্পের ভবিষ্যৎ কীভাবে দেখেন?
14. স্থানীয় সরকার বা সংগঠন থেকে কোন ধরনের সমর্থন পান?
15. উন্নতির জন্য পরামর্শ দিন –
 - a) পণ্যের গুণমান।
 - b) বিপণন।

অ-অনুশীলনকারী তাঁতিরা

1. আপনি কি তাঁতশিল্পের ইতিহাস সম্পর্কে পারবেন ?
2. আপনি নদিয়া জেলার হস্তচালিত তাঁতশিল্পের বর্তমান অবস্থাকে কীভাবে দেখেন?
3. আপনি বুনন বন্ধ করার পর থেকে শিল্পে কী পরিবর্তন লক্ষ্য করেছেন?
4. বুননের সময় আপনি কী কী চ্যালেঞ্জের সম্মুখীন হয়েছিলেন?
5. আপনার মনে হয় এই চ্যালেঞ্জগুলি এখনো বিদ্যমান আছে কি?
6. অর্থনৈতিক পরিবেশ কি তাঁতশিল্পকে প্রভাবিত করে?
7. তাঁত পণ্যের গ্রাহক চাহিদায় কোন পরিবর্তন লক্ষ্য করেছেন?
8. আপনার মতে, আপনার সম্প্রদায়ে তাঁতশিল্পের সাংস্কৃতিক গুরুত্ব কী?
9. অনুশীলনকারী তাঁতিদের সংখ্যার হ্রাস এই সাংস্কৃতিক ঐতিহ্যের উপর কী প্রভাব ফেলছে?
10. আপনার সময়ে তাঁতিদের জন্য পর্যাপ্ত সহায়তা ব্যবস্থা ছিল কি?
11. শিল্পের উন্নতির জন্য আপনি কী পরিবর্তন প্রয়োজন বলে মনে করেন?
 - a) নদিয়া জেলায় পণ্যের গুণমানের দিক থেকে আপনি বর্তমান বয়ন পরিস্থিতি নিয়ে কি সন্তুষ্ট?
 - b) এই খাতে উন্নতির জন্য আপনার কোনো পরামর্শ আছে?

- c) নদিয়া জেলায় হস্তচালিত তাঁত খাতে সরকারের হস্তক্ষেপে আপনি কি সম্ভুট?
- d) তাঁতিদের দক্ষতা বৃদ্ধির জন্য আপনি কি কোনো কর্মশালা নিতে চান?
- e) পণ্যের আধুনিকীকরণ নিয়ে আপনি কি সম্ভুট?
- f) আপনি হস্তচালিত তাঁতের পাওয়ার লুমের সাথে প্রতিযোগিতাকে কীভাবে দেখেন?

12. নদিয়া জেলায় হস্তচালিত তাঁতশিল্পের ভবিষ্যৎ নিয়ে আপনার দৃষ্টিভঙ্গি কী?

Appendix-7

Interview Schedules

Documentation of Handlooms and Analysis of problems faced by the weavers of Nadia district, West Bengal.

Area of Research: Traditional Textile

Type of Research: Applied Research (Qualitative and Quantitative Method).

Purpose: The purpose of this study to document traditional handloom fabrics of Nadia district. With the aim of understanding the techniques by exploring weaving traditions from ancient to modern era. This research will help to identify the problems and causes of declining some Handloom sectors of Nadia district.

Introduction: The handloom industry in Nadia district, West Bengal, represents a rich tapestry of tradition, culture, and craftsmanship. Renowned for its exquisite textiles, the region of weavers who have honed their skills over generations. Despite its historical significance and economic potential, the handloom sector faces numerous challenges that threaten its sustainability and growth. This documentation aims to analyze the current state of the handloom industry in Nadia, highlighting key issues such as decline handloom sectors.

Objectives:

- 1) To study the industries in Nadia District.
- 2) To document types of Handlooms and products developed traditionally (looms, weaves, threads, colours, designs).
- 3) To study the current status of handloom fabrics (Sarees, Dhoti, Lungi, Gamcha) produced in Nadia district.
- 4) To identify the major problems of handloom weavers and suggest solutions through SWOC analysis.

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Field Visit: Nadia District (Ranaghat, Santipur, Phulia, Nabadwip, Nakshipara) only these towns of Nadia District.

| Sr. No | Requirements | Particulars |
|--------|--------------------------|-------------|
| 1. | Name | |
| 2. | Village, Block, District | |
| 3. | Company Name | |
| 4. | Age | |

General Information

1. How long have you been involved in this industry?
2. What is the size of your industry (number of workers)?

Operations

3. What types of products does your industry specialize in?
4. Describe the production process within your industry.
5. Are your industry does local production?

Financial and Economic Aspects

6. What is your company turnover yearly?
7. How many years of running this industry?
8. How do you handle pricing for the products produced?
9. Have you received any government or NGO support? If so, how?

Market and Sales

10. What markets do you primarily sell your products in?
11. How do you promote your industries products?
12. Are you a wholesaler/Retailer/ Producer(If), Where they get others player(Businessman)in their field?

Challenges and Solutions

13. What challenges do you face in managing your industry?

14. What is the products range? Are you facing problems during production?

15. Is there any effect of changing lifestyle?

Future prospect

16. What is your vision for the future of your industry?

17. How do you see your industry evolving in the next five years?

Personal Information

18. What motivated to you to start this industry?

19. Any protest has been done? Can you share any stories of your industry ?

20. Are you and your workers are satisfied in this field

সাক্ষাৎকার সূচি

বিষয়: নাদিয়া জেলার তাঁত শিল্পের প্রামাণ্য নথি এবং তাঁতিদের সমস্যার বিশ্লেষণ।

গবেষণার ক্ষেত্র: ঐতিহ্যবাহী বস্ত্র।

গবেষণার ধরণ: প্রয়োগমূলক গবেষণা (গুণগত এবং পরিমাণগত পদ্ধতি)।

উদ্দেশ্য:

এই গবেষণার লক্ষ্য হল নাদিয়া জেলার ঐতিহ্যবাহী তাঁত বস্ত্র নথিভুক্ত করা। প্রাচীন থেকে আধুনিক যুগ পর্যন্ত তাঁত প্রথাগুলি অনুসন্ধানের মাধ্যমে প্রযুক্তিগুলিকে বোঝা। এই গবেষণা নাদিয়ার কিছু হ্রাসমান তাঁত খাতের সমস্যা এবং কারণ চিহ্নিত করতে সাহায্য করবে।

ভূমিকা:

নাদিয়া জেলার তাঁত শিল্প পশ্চিমবঙ্গের সমৃদ্ধ ঐতিহ্য, সংস্কৃতি এবং দক্ষতার প্রতীক। এর অনন্য বস্ত্রের জন্য পরিচিত, এই অঞ্চলের তাঁতিরা প্রজন্ম থেকে প্রজন্মে তাঁদের দক্ষতা অর্জন করেছেন। তবে, ঐতিহাসিক গুরুত্ব এবং অর্থনৈতিক সম্ভাবনা থাকা সত্ত্বেও, তাঁত শিল্প অনেক চ্যালেঞ্জের সম্মুখীন হচ্ছে যা তার স্থায়িত্ব এবং বৃদ্ধিকে হুমকির মুখে ফেলছে। এই নথিকরণে নাদিয়ার তাঁত শিল্পের বর্তমান অবস্থা বিশ্লেষণ করা হবে, যেমন কিছু তাঁত খাতের হ্রাসের কারণ।

উদ্দেশ্য:

1. ঐতিহ্যবাহী তাঁত এবং পণ্যগুলির (বুনন, সুতো, রং, নকশা) ধরণগুলি অধ্যয়ন করা।
2. নাদিয়া জেলার শিল্পের বর্তমান অবস্থা বিশ্লেষণ করা।
3. নাদিয়া জেলার তাঁত শিল্পের পরিস্থিতি বিশ্লেষণ করা।
4. SWOC বিশ্লেষণের মাধ্যমে প্রধান সমস্যাগুলি খুঁজে বের করা।

ক্ষেত্র পরিদর্শন: নাদিয়া জেলা (রানাঘাট। ও II, শান্তিপুর, ফুলিয়া, নবদ্বীপ, রাজাপুর/নাকশিপাড়া)।

| Sr. No | প্রয়োজনীয়তা | বিশেষ বিবরণ |
|--------|--------------------|-------------|
| 1. | নাম: | |
| 2. | গ্রাম, ব্লক, জেলা: | |
| 3. | বয়স: | |
| 4. | লিঙ্গ: | |

সাধারণ তথ্য

1. আপনি কতদিন ধরে এই শিল্পের সাথে জড়িত?
2. আপনার শিল্পের আকার কত? (কর্মচারীর সংখ্যা)

অপারেশনস

3. আপনার শিল্প প্রধানত কোন ধরনের পণ্য উৎপাদনে বিশেষজ্ঞ?
4. আপনার শিল্পে উৎপাদন প্রক্রিয়াটি কেমন?
5. আপনার শিল্প কি স্থানীয়ভাবে উৎপাদন করে?

আর্থিক ও অর্থনৈতিক দিক

6. আপনার কোম্পানির বার্ষিক টার্নওভার কত?
7. এই শিল্পটি কত বছর ধরে পরিচালিত হচ্ছে?
8. উৎপাদিত পণ্যের মূল্য নির্ধারণ কীভাবে করেন?
9. আপনি কি কখনও সরকারি বা এনজিওর সহায়তা পেয়েছেন? যদি হ্যাঁ, কিভাবে?

বাজার ও বিক্রয়

10. প্রধানত কোন বাজারে আপনি আপনার পণ্য বিক্রি করেন?
11. আপনার শিল্পের পণ্য প্রচারের জন্য কীভাবে কাজ করেন?
12. আপনি কি পাইকারি বিক্রেতা/ খুচরা বিক্রেতা/ উৎপাদক? আপনি কি অন্য ব্যবসায়ীদের কাছ থেকে কাঁচামাল সংগ্রহ করেন?

চ্যালেঞ্জ ও সমাধান

13. আপনার শিল্প পরিচালনার ক্ষেত্রে কী কী চ্যালেঞ্জের সম্মুখীন হন?

14. পণ্যের পরিসীমা কী? উৎপাদনের সময় কি কোনো সমস্যা হয়?
15. জীবনধারার পরিবর্তনের কি কোনো প্রভাব আপনার শিল্পের উপর পড়েছে?

ভবিষ্যৎ পরিকল্পনা

16. আপনার শিল্পের ভবিষ্যৎ সম্পর্কে আপনার দৃষ্টিভঙ্গি কী?
17. আগামী পাঁচ বছরে আপনি আপনার শিল্পকে কীভাবে দেখতে চান?

ব্যক্তিগত তথ্য

18. আপনাকে এই শিল্প শুরু করতে কী অনুপ্রাণিত করেছিল?
19. কোনো আন্দোলন বা প্রতিবাদ হয়েছে? আপনার শিল্পের সাথে সম্পর্কিত কোনো গল্প শেয়ার করতে পারেন?
20. আপনি এবং আপনার কর্মীরা কি এই ক্ষেত্রে সন্তুষ্ট?