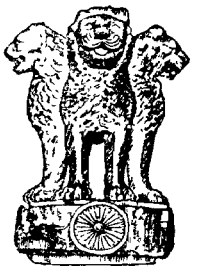
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VOLUME XV

UTTAR PRADESH

PART VIIA

HANDICRAFTS SURVEY MONOGRAPH NO. 6

General Editor
P. P. BHATNAGAR
of the Indian Administrative Service
Superintendent of Census Operations, Uttar Pradesh

COTTON TEXTILES INDUSTRY
IN
UTTAR PRADESH
with special reference to
MAU NATH BHANJAN, AZAMGARH

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CONTENTS

Page

Foreword .. i

Preface .. v

SECTION I

COTTON TEXTILES INDUSTRY IN UTTAR PRADESH .. 1

SECTION II

COTTON TEXTILES INDUSTRY AT MAU NATH BHANJAN (AZAMGARH)

Chapter

I. Introduction .. 13

II. Workers engaged in Craft .. 15

III. Raw Materials, Tools and Technique .. 19

IV. Designs .. 23

V. Cost of Production .. 24

VI. Marketing .. 26

Appendix

I. Statistical Tables .. 27

II. List of Brokers & Commission Agents in Mau Nath Bhanjan .. 29

III. Schedule of Industries and Crafts .. 31

LIST OF TABLES

		Page
TABLE I	Number of Industrial Units and Number of Persons employed in Production	27
TABLE II	Distribution of Artisans	27
TABLE III	Distribution of Articles by Material used	27
TABLE IV	Designs	27
TABLE V	Marketing	28
TABLE VI	Cost of Production	28
TABLE VII	List of Skilled Craftsmen	28

MAP, PHOTOGRAPHS AND DIAGRAMS

I. **Map**

Notional map showing location of Mau Nath Bhanjan — *Facing page* 13

II. **Photographs** — *Between pages*

1. Charkha (Spinning wheel) — 8- 9
2. Worker at the loom — 8- 9
3. Dyeing the yarn — 18-19
4. Sizing the yarn — 18-19
5. Bobbins — 18-19
6. Arranging the warp — 20-21
7. Weaving in progress — 20-21
8. Jacquard loom — 20-21
9. Saree of *Anchari* design — 22-23
10. Saree of *Booti* design — 22-23
11. Saree of *Hathi Parh* Design — 22-23
12. Saree of *Pipine* Design — 22-23

III. **Diagrams**

Warping — 8- 9

Distribution of artisans by Caste — 14-15

FOREWORD

One of the first steps to be taken in the First Five Year Plan was the establishment of six Boards for the promotion of handicrafts, village and small industries: (1) The Khadi and Village Industries Board ; (2) The All-India Handicrafts Board ; (3) The All-India Handloom Board ; (4) The Central Silk Board ; (5) The Coir Board ; and (6) The Small Industries Board.

The rapid expansion of the activities of these Boards which concentrated not only on production and techniques, but also on organisation, extension, credit, marketing, and export, consolidated and enlarged the position that the household industries sector had so long enjoyed in the nation's economic life. It was this fact that forced itself upon the preparations for the 1961 Census and demanded that household industry should be separately investigated for a proper accounting of the nation's manpower, resources and its specific contribution to the national income. The 1961 Census therefore asked a special series of questions on household industry, input of family and hired labour, and the periods over which household industry is conducted. It was felt, however, that an enumeration of the total number of establishments and their industrial classification would be incomplete without a proper description of what they produce and how they produce. It was important to make an assessment of the limits of rigidity within which traditional skill operates. This could be obtained by studying the caste, occupational, social and economic stratifications, the limitations of credit and marketing facilities, the dominance of custom over contract, the persistence of traditional tools and design forms, the physical limitations of transport, communication and mobility, the inability to adopt new lines or adapt to changing circumstances. It was important also to make an assessment of the limits of flexibility that traditional skill is capable of, because the transformation of traditional skills to modern skills is easier said than done and a thorough study may well reveal that it is perhaps cheaper from the social point of view to develop industrial skills from scratch than to try to graft traditional skill on alien soil. A rather tragic case of failure to make what would on the face of it seem a minor adjustment cast its heavy shadow on the nation when it was discovered that goldsmiths used to working on 22-carat gold all their lives felt sadly helpless when asked to work on 14-carat, so narrow and unadaptable were the limits of their skill and proficiency and so rudimentary the tools and equipment with which they and their forefathers had worked. This fiscal accident revealed that tools are even more important than skills.

An early opportunity was therefore taken in February 1960 to suggest to State Census Superintendents, that the Census provided a unique opportunity for conducting and documenting a survey of this kind. As such a survey was quite outside the usual terms of reference of Census work it was thought prudent cautiously to feel one's way with the thin end of the wedge of what would, it was hoped, prove to be an exciting pursuit. It was therefore considered the wiser course to wait until the State Census Offices felt so interested that they would no longer take the inquiry as an imposition but rather want to do it on their own and ask for the necessary staff and equipment. This office, too, in its turn, could make use of the interval to organise and elaborate the design of inquiry in order to feed the appetite that work in progress would serve to whet. Because it was a labour of love, sought to be unobtrusively thrust on one's colleagues and because the inquiry itself was so vast that normally it would demand in any country as big a set-up, if separately established, as the Census organisation itself and that over a much longer period, and because it was almost a pioneer venture, nothing like it having been undertaken since the 1880's, it was decided to move towards a build-up by stages, to let the inquiry unfold itself only as fast as my colleagues chose to ask for more.

Thus, in the first circular of 18 February 1960, it was suggested that the inquiry might be conducted through the agency of the Development Department, the State Director of Industries, the Director of Tribal Welfare, the Registrar of Cooperative Societies, and other organisations concerned with the promotion of household industry. A draft questionnaire containing 30 questions in three parts was recommended for canvassing. It was suggested that information on this questionnaire, village by village and area by area, might either be obtained through the regular departmental channels of the State Government, or through the newly set up Census organisation, or through the hierarchy of the newly-created Panchayets. Stress was laid on the need of photographic documentation and illustration of designs, shapes and forms not only by photographs but with the help of line drawings or sketches together with a full description of the materials used.

Almost the whole of 1960 and the first half of 1961 were spent in organising and taking the census count, although several States even during this period had not allowed the grass to grow under their feet but made exploratory studies and decided in their minds how the inquiry should be organised. A series of regional conferences held in Trivandrum, Darjeeling and Srinagar in May and June 1961 revealed much enthusiasm among State Superintendents to proceed with the survey, but the need of separate staff and equipment was felt at the same time as the realization dawned that this was much too serious an inquiry to be treated casually and left to be achieved through the usual administrative channels and State Census Superintendents proceeded to augment their staff with qualified research and investigating officers, technical persons, photographers, artists, draughtsmen and other trained personnel.

This was followed by rapid progress in coordination between the Central and State Census offices in the matter of exchange and processing of information, documentation and investigation, of assisting each other with trained investigators and in editing and finalizing drafts, layouts, presentations.

Mention has been made of a questionnaire in three parts and thirty questions. The idea was to make a beginning with empirical, analytical studies based on a structured questionnaire which would replace general descriptive accounts that had obtained so far. The primary aim was to obtain a picture as much of the artisan himself as of his craft, to obtain a perspective of the artisan and his craft in his social and economic setting, the extent to which tradition bound him and the winds of change ruffled him, the extent of his mobility and immobility, the conditions of market, credit, new contacts and designs in which he operated, the frame of new as well as traditional producer-customer relationships in which he still worked, and how far he was ready to pierce his own caste-tribe socio-economic cocoon and make a break through to new opportunities promised by the Five Year Plans. The aim was to hold up the mirror to hereditary skills struggling with the dialectics of tradition and change.

Thus the first part of the questionnaire, purporting to be a village schedule, sought to take account of the size and population of the village, its remoteness from or proximity to centres of trade and commerce, in short, the degree of isolation in which the artisan worked, and the relative strengths of various communities in the village which would afford clues to social interdependence and the prevalence of the *jajmani* system. The second part was devoted to artisan communities in the village : the several castes of artisans, the number of families in each, the total number of workers, males and females, the extent of cooperative activity among them, the extent of dependence upon employers and of wage or contract labour. There were questions on the raw materials used, the means of their procurement, the possible extent of dependence on others for raw materials, the extent of the material that artisans can handle within the limits of their skill. There were other questions on the exchange and flow of designs, the use of colours, the ancientness of the craft and legends associated, the colonization of the craftsman, on patrons and customers and on social and economic contact with the world inside and outside the village. There were specific questions on the workshop itself and particularly the tools and the source of supply of these tools, because it was felt that tools decide everything and are the surest index of inertness or flexibility. Separate blocks of questions were designed to bring out the ramifications of artisan castes throughout the country and the ways they sustained themselves, the type of clientele they catered for, the extent to which they operated on money or barter or service, how specialized their craft was, how wide the market, how dependent they were on their socially preordained clientele and how restricted the latter was by the seemingly unalterable laws of social custom ; the extent to which they could operate in the open market, the range of their wares and the sizes to which these were ordinarily restricted either by the limits of their own skill or the length of their customers' pursestrings. Inquiries were to be made about the operation of middlemen and of cooperative societies, the people who gave new designs and demanded new products. Finally the several stages of production of the articles themselves were to be fully described including the final and finishing stage and a list of very skilled craftsmen of each community was to be furnished. The third part was devoted specially to tribal communities and designed to find out how self-sufficient or dependent they were on the production and supply of manufactured goods, the extent to which they produced themselves or depended on others, their contacts with other communities and the specific forms of production and commerce through which these contacts were maintained.

Particular emphasis was laid on the need of obtaining as full an account as possible of unique regional design differentiations as they reflect not only the very culture patterns of the country but the persistent inventive faculties of the craftsmen. The importance was emphasised of giving full attention to articles of domestic use as it is in their shapes, designs and forms that the culture patterns and traditional skills persist most tenaciously.

Simultaneously with the investigation of specific crafts, State Superintendents proceeded to compile a comprehensive list of all types of handicrafts obtaining in their State. As for the specific Crafts to be investigated several tables were devised from the structured questionnaire in order to guide investigators toward pointed observation and analysis, to enable them to write, not just general descriptions, but with their eye on the object and on facts.

Investigations conducted between September 1961 and May 1962, including a study group of all States and the Social Studies Division in December 1961 at Delhi, stimulated many of the States into going in for a much enlarged schedule. The revised village schedule itself, the counterpart of the first part of the February 1960 schedule, contained 19 large sections containing elaborate and probing questions. The Family Schedule for practising artisan families similarly contained 19 main questions each subdivided into many questions. The Family Schedule for non-practising artisan families contained 21 questions. There were schedules for the study of cooperative societies, of production-cum-training centres, and of consumer's preference. This enlarged schedule of investigation, in the formulation of which the States themselves actively assisted, was greatly welcomed. The surveys that will appear in this series will therefore consist of two main types : (a) those based on the original short schedule and (b) those based on the much enlarged schedule. In some cases Census Superintendents felt enthused enough to scrap the work based on the original short schedule and do it over again on the enlarged schedule. In the meantime much experience was gained on the analysis of facts and figures to clothe each observation with plenty of authentic information so that the reader could make his own judgement instead of being expected to see all the time through another pair of eyes.

This programme of survey of handicrafts and household industries has been fortified by several ancillary surveys, each one of which would deserve major attention. Along with the survey a compilation has been made of all handicraft centres in each State and an inventory prepared of skilled craftsmen. Photographic and other documentation has been built up to constitute what may now be regarded as the most considerable repository in the country. Elaborate and

accurate maps of craft centres in taluks, tehsils and districts are either ready or under preparation. A full census of all fairs and festivals, weekly hats and markets, throughout India, has been taken and is being published for the first time. Andhra Pradesh has embarked upon a project of chronicling the social and religious antiquity and uniqueness of every fair and festival. A separate volume will be devoted to each district which promises to be of the utmost value to sociologists and orientalists. A full and complete inventory, replete with sketches and measurements of every object, has been prepared of exhibits in museums of tribal crafts in India. There has been a fairly satisfactory survey of houses and buildings, indigenous architectural designs and use of local building material of the whole country. All this has been entirely a labour of love, patiently organised and executed under great strain and in disregard of health and comfort, for which I take this opportunity of expressing my appreciation and grateful thanks to my colleagues.

New Delhi
July 30, 1964.

Asok Mitra
Registrar General, India.

PREFACE

At the 1961 Census, a detailed study of household industries and industrial establishments was undertaken. Special questions on household industry and working establishments were introduced in the Household Schedule and the Houselist with a view to obtaining a sort of frame for all kinds of industries in the country. This information was further supplemented by the detailed survey of a few handicrafts. For Uttar Pradesh the following handicrafts were selected:—

(i) Cotton Taxtiles
(ii) Silk Textiles
(iii) Pottery
(iv) Woollen Carpets and Blankets
(v) Leather Footwear
(vi) Basketry
(vii) Brass and Copperware

2. This survey was conducted in two parts. One was a General Survey carried out in every village, and the other was a special survey undertaken at the following selected places noted for these handicrafts.

(i) Cotton Textiles at Mau Nath Bhanjan, District Azamgarh
(ii) Silk Textiles at Mubarakpur, District Azamgarh
(iii) Pottery at Khurja, District Bulandshahr, and Chunar, District Mirzapur
(iv) Woollen Carpets at Shahjahanpur and Woollen Carpet at Muzaffarnagar
(v) Leather Footwear at Kanpur
(vi) Basketry at Allahabad
(vii) Brass and Copperware at Varanasi

3. The General Survey was conducted by the planning staff, *viz.*, Block Development Officers, Assistant Development Officers (Industries), Assistant Development Officers (Panchayats), Panchayat Inspectors, Village Level Workers and Panchayat Secretaries, to whom training was imparted by the regional Deputy Superintendents. A draft Village Schedule for collecting the desired information had been circulated by the Registrar General, India in February, 1960. Its printed copies in Hindi together with instruction were supplied to districts by the middle of 1961. Regional Deputy Superintendent remained in close touch with the work and undertook the scrutiny of filled-up Schedules. The information contained in the Schedules was processed and analysed in the Social Studies Unit at Lucknow for being utilised in the writing of Monographs.

4 Investigators were appointed for the Special Survey. The Village Schedule was adopted with necessary modifications. It was decided to fill-up one Schedule for every establishment except where it was impracticable on account of the large number of establishments. In such cases it was thought sufficient to conduct the Survey on Stratified Random Sampling basis, covering 150-250 randomly selected units. Samples were drawn from the Houselist after correcting it through an actual count in *mohallas*.

5. This volume has two Sections, *viz.*, Cotton Textiles Industry in Uttar Pradesh and Cotton Textiles Industry at Mau Nath Bhanjan, District Azamgarh. Sarvashri S. A. Shastri and S. C. Sharma, investigators collected the data in 1961-62 by filling up Schedules of all units engaged in the manufacture of Cotton Textiles at Mau Nath Bhanjan. Shri R. I. Verma, Deputy Census Superintendent, of the Uttar Pradesh Civil Service, personally visited the centre for acquiring first-hand knowledge of the handicraft. He is responsible for supervising the investigation, analysing the data and drafting the report. The draft monograph was revised by him in the light of comments received from Dr. B. K. Roy Burman, Officer on Special Duty (Handicrafts and Social Studies) in the Office of Registrar General, India.

6. Opinions expressed and conclusions reached by the author of this monograph are based on the results of the investigation. They are his own and do not reflect the views of Government in any way.

P. P. Bhatnagar
Superintendent of Census Operations,
Uttar Pradesh

Lucknow:
The 27th, May 1964

SECTION I

COTTON TEXTILES INDUSTRY IN UTTAR PRADESH

COTTON TEXTILES INDUSTRY IN UTTAR PRADESH

The Cotton Textile is the most universal of all the crafts practised by a large number of weavers scattered throughout the State. It is the largest cottage industry and can easily be organised with small capital and skill. There is perhaps no village of importance in the State that has not its own colony of weavers. The value of exquisitely colourful handmade cotton fabrics is recognised for they cater to the aesthetic taste and also remind us of our precious heritage.

The industry plays an important role in the economy of the State. It provides employment to more than one million people engaged, directly or indirectly, in the craft. They produce different varieties of fabrics ranging from course *garha* to fine ornamental sarees. It also provides occupation to people who have absolutely no work to do in between the agricultural seasons or when they have a great deal of leisure. The women, young and old, especially when they are poor spin and weave in their spare time and thereby supplement the family income. The printed handloom fabrics are an important source of earning foreign exchange. They are exported to U. S. A., United Kingdom and other European countries through the Export Trade Division of Government, U. P. Handicrafts.

A General Survey of handloom industry in the State was undertaken by the Census Organisation in 1961-62. It was conducted through the agency of the Planning Department. The particulars were collected through a Village Schedule of Industries and Crafts prescribed by the Registrar General, India. The Schedules in Hindi were sent to districts and were filled-up by the Village Level Workers or Panchayat Secretaries. Units manufacturing cotton fabrics in the urban areas were not taken into account in the survey. On the basis of the information contained in the filled-in Schedules, a set of seven Tables was prepared and used for interpreting the data so collected. In addition, the information contained in Table B-IV Part C (showing Industrial Classification by Sex and Divisions, Major Group and Minor Group of Persons at work, other than Cultivation) prepared in connection with the 1961 Census was also utilised.

An intensive study of cotton handloom Industry at Mau Nath Bhanjan (Azamgarh) was taken up separately by the Census Organisation through a well-trained investigator.

WORKERS IN THE INDUSTRY

Workers engaged in the manufacture of handloom industry in the rural areas of the State were only taken into account in the General Survey. Child workers were not enumerated though they assist their parents in different processes of manufacture of cotton fabrics. The Table given below gives the number of villages surveyed, the number of households and the workers engaged in the craft with sex breakdown :

State/District	Total No. of Villages	No. of Families	WORKERS		
			Persons	Males	Females
UTTAR PRADESH	**3,320**	**62,822**	**183,119**	**104,240**	**78,879**
1. Uttar Kashi	3	4	5	5	..
2. Almora	7	191	816	453	363
3. Naini Tal	10	413	860	495	365
4. Bijnor	269	8,690	25,225	14,303	10,922
5. Moradabad	199	6,233	17,013	10,113	6,900
6. Budaun	45	805	2,219	1,260	959
7. Rampur	18	400	906	646	260
8. Bareilly	43	817	2,093	1,345	748

State/District	Total No. of Villages	No. of Families	WORKERS		
			Persons	Males	Females
9. Pilibhit	121	519	1,436	898	538
10. Shahjahanpur	12	250	253	127	126
11. Dehra Dun	3	11	29	17	12
12. Saharanpur	36	1,511	5,168	2,792	2,376
13. Muzaffarnagar	291	3,253	9,974	5,771	4,203
14. Meerut	417	5,764	15,056	9,246	5,810
15. Bulandshahr	179	2,623	6,183	3,629	2,554
16. Aligarh	278	2,966	8,487	4,809	3,678
17. Mathura	81	869	2,245	1,299	946
18. Agra	35	241	563	330	233
19. Etah	54	685	2,230	1,260	970
20. Mainpuri	28	237	548	288	260
21. Farrukhabad	16	291	980	586	394
22. Etawah	40	1,896	5,810	2,860	2,950
23. Kanpur	47	315	882	524	358
24. Fatehpur	10	82	288	146	142
25. Allahabad	42	712	2,807	1,645	1,162
26. Jhansi	36	1,511	5,168	2,792	2,376
27. Jalaun	67	541	1,316	732	584
28. Hamirpur	31	209	887	475	412
29. Banda	11	156	254	139	115
30. Kheri	6	300	301	174	127
31. Sitapur	33	2,116	5,968	3,484	2,484
32. Hardoi	8	100	446	244	202
33. Unnao	16	417	1,106	625	481
34. Lucknow	12	236	780	384	396
35. Rae Bareli	17	105	427	198	229
36. Bahraich	2	28	73	46	27
37. Gonda	12	566	1,411	733	678
38. Bara Banki	33	1,731	5,066	2,536	2,530
39. Faizabad	96	1,757	6,258	3,431	2,827
40. Sultanpur	50	517	1,871	1,008	863
41. Pratapgarh	31	986	2,894	1,614	1,280
42. Basti	219	5,835	19,170	10,248	8,922
43. Gorakhpur	43	944	2,583	1,450	1,133
44. Deoria	12	199	640	388	252

State/District	Total No. of Villages	No. of Families	WORKERS		
			Persons	Males	Females
45. Azamgarh	89	2,388	7,270	4,491	2,779
46. Jaunpur	63	505	1,462	931	531
47. Ballia	52	470	1,694	939	755
48. Ghazipur	82	1,537	3,647	2,121	1,526
49. Mirzapur	13	90	351	210	141

The handloom industry was found in 3,320 villages of the State. The number of families involved was 62,822 with 183,119 persons (104,240 males and 78,879 females) engaged in it as a household industry. The districts with the highest number of families engaged in hand weaving are Bijnor (8,690 families with 25,225 weavers), Moradabad (6,233 families with 17,013 weavers), Basti (5,835 families with 19,170 weavers), Meerut (5,764 families with 15,056 weavers), Muzaffarnagar (3,253 families with 9,974 weavers), Aligarh (2,936 families with 8,487 weavers), Bulandshahr (2,623 families with 6,183 weavers) and Azamgarh (2,388 families with 7,270 weavers). The number of families and workers engaged in the craft is small in Uttar Kashi (4 families and 5 weavers), Dehra Dun (11 families and 29 weavers), Bahraich (28 families and 73 weavers), Fatehpur (82 families and 288 weavers) and Mirzapur (90 families and 351 weavers). The family unit, on an average, consists of 3 weavers. The work involves manual labour and, therefore, the male weavers exceed the female weavers in all the districts of the State. The percentage of male weavers, on the whole, is 56.9.

The Table given below based on the Table B-IV Part C prepared for the 1961 Census gives the number of workers engaged in the manufacture of cotton fabrics on the handlooms (Industrial Code No. 235) by sex, both at Household and Non-household industry, in the rural and urban areas.

State/Division/District	Rural				Urban				Total
	Household Industry		Non-household Industry		Household Industry		Non-household Industry		
	Males	Females	Males	Females	Males	Females	Males	Females	
UTTAR PRADESH	112,901	54,780	5,200	399	38,413	25,974	3,549	427	241,643
Uttarakhand Division	23	12	1	..	..	..	2	..	38
1. Uttar Kashi	18	10	..	..	..	..	2	..	30
2. Chamoli	5	1	1	..	..	..	..	..	7
3. Pithoragarh	..	1	..	..	..	..	..	..	1
Kumaon Division	325	122	5	..	169	45	18	..	684
4. Tehri Garhwal	9	4	4	..	..	..	..	..	17
5. Garhwal	1	3	1	..	3	1	..	..	9
6. Almora	6	..	..	..	1	..	5	..	12
7. Naini Tal	309	115	..	..	165	44	13	..	646
Rohilkhand Division	26,914	8,497	567	74	3,532	1,999	165	46	41,794
8. Bijnor	14,847	5,260	343	72	1,084	554	24	12	22,196
9. Moradabad	7,780	2,478	107	..	1,835	1,023	71	5	13,299
10. Budaun	1,429	263	15	-	64	219	20	12	2,022

State/Division/District	Rural				Urban				Total
	Household Industry		Non-household Industry		Household Industry		Non-household Industry		
	Males	Females	Males	Females	Males	Females	Males	Females	
11. Rampur	360	90	58	..	329	169	29	17	1,046
12. Bareilly	1,549	284	13	1	144	11	19	..	2,021
13. Pilibhit	634	86	2	1	5	..	3	..	731
14. Shahjahanpur	315	36	29	..	71	23	5	..	479
Meerut Division	26,135	8,272	789	48	5,173	3,567	627	82	44,693
15. Dehra Dun	76	142	13	..	2	..	21	9	263
16. Saharanpur	3,345	865	115	15	704	426	55	3	5,519
17. Muzaffarnagar	6,327	1,740	40	1	625	309	34	35	9,111
18. Meerut	11,337	4,300	344	24	3,733	1,991	448	22	22,199
19. Bulandshahr	5,050	1,234	277	8	109	841	69	13	7,601
Agra Division	11,260	1,550	587	32	1,650	963	106	30	16,178
20. Aligarh	5,200	703	488	21	491	99	44	6	7,052
21. Mathura	2,645	252	13	..	20	21	33	4	2,988
22. Agra	1,394	200	22	9	101	80	22	20	1,848
23. Etah	1,443	208	50	2	984	627	7	..	3,321
24. Mainpuri	578	187	14	..	54	136	..	..	969
Allahabad Division	3,408	1,096	113	8	1,369	1,259	580	37	7,870
25. Farrukhabad	327	25	28	8	124	140	268	33	953
26. Etawah	838	228	17	..	1,175	1,041	11	..	3,310
27. Kanpur	606	175	20	..	..	59	285	3	1,148
28. Fatehpur	303	131	22	..	21	12	..	..	489
29. Allahabad	1,334	537	26	..	49	7	16	1	1,970
Jhansi Division	2,911	821	4	..	1,407	315	19	8	5,485
30. Jhansi	1,302	357	..	..	1,087	200	12	4	2,962
31. Jalaun	731	191	3	..	117	37	2	2	1,083
32. Hamirpur	753	236	1	..	180	61	..	2	1,233
33. Banda	125	37	..	..	23	17	5	..	207
Lucknow Division	4,420	1,857	92	2	1,091	720	108	8	8,298
34. Kheri	91	41	..	..	..	..	..	..	132
35. Sitapur	1,722	660	1	1	516	396	5	..	3,301
36. Hardoi	1,487	822	9	..	559	322	79	3	3,281
37. Unnao	708	126	63	1	1	..	1	..	900
38. Lucknow	221	75	1	..	12	2	23	5	339
39. Rae Bareli	191	133	18	..	3	..	..	..	345
Faizabad Division	13,880	9,181	351	23	6,547	5,974	762	70	36,888
40. Bahraich	1	4	6	..	..	..	..	3	14

State/Division/District	Rural				Urban				Total
	Household Industry		Non-household Industry		Household Industry		Non-household Industry		
	Males	Females	Males	Females	Males	Females	Males	Females	
41. Gonda	337	34	38	1	..	2	7	..	429
42. Bara Banki	7,391	5,136	1	7	1,257	1,428	63	1	15,284
43. Faizabad	5,139	3,406	231	8	5,290	4,544	692	166	19,476
44. Sultanpur	521	324	14	1	..	..	..	..	860
45. Pratapgarh	491	277	51	6	..	..	..	..	825
Gorakhpur Division	24,674	18,731	1,613	79	12,582	10,251	255	31	68,216
46. Basti	9,943	9,595	92	26	24	14	4	..	19,698
47. Gorakhpur	1,881	1,398	283	8	2,169	391	86	11	6,227
48. Deoria	381	321	16	6	2	2	2	..	730
49. Azamgarh	12,469	7,147	1,222	39	10,387	9,844	173	20	41,561
Varanasi Division	8,951	4,641	1,078	133	4,893	881	907	15	21,499
50. Jaunpur	327	598	360	23	2	2	2	..	1,313
51. Ballia	1,042	661	55	3	87	28	7	3	1,886
52. Ghazipur	3,233	1,927	181	46	205	86	1	2	5,681
53. Varanasi	3,720	1,346	327	61	4,578	673	892	10	11,697
54. Mirzapur	629	109	155	..	21	3	5	..	922

Hand weaving is mainly practised in villages. 71·6 per cent weavers are in the rural areas and the remaining 28·4 per cent in cities and towns. Males predominate in the craft. The percentages of male and female workers respectively are 66·3 and 33·7. Female weavers are comparatively more in cities and towns than in villages. In the rural area, 66·3 per cent weavers are males and 33·7 per cent females as against 61·2 and 38·8 per cent respectively in cities and towns. The percentage of weavers working on their homes is 94.8. 94.1 per cent weavers in the urban and 96.8 per cent in the rural areas were found engaged in the household industry.

The districts having the largest number of weavers engaged in the manufacture of handloom fabrics are Azamgarh (41,561), Meerut (22,199), Bijnor (22,196), Basti (19,698), Faizabad (19,476) and Bara Banki (15,284). The hill districts have the smallest number of weavers. Gorakhpur Division is at the top with 68,216 weavers followed by Meerut (44,693) and Rohilkhand (41,794). The lowest number of weavers are in Uttarakhand (38) and Kumaon (684) Divisions.

The figures given in the two Tables—Table B-IV Part C and the Table prepared from the information available from filled-in Schedules—show wide variations which may be due to the following reasons :

(i) The survey and the Census figures do not relate to the same period of reference. Table B-IV Part C was prepared from the figures collected at the 1961 Census. The survey was conducted after the Census enumeration was over.

(ii) It is likely that some of the villages where the number of artisans was too small or the existence of the craft was not within the knowledge of the Panchayat Secretaries or Village Level Workers, were inadvertently left unsurveyed. There was almost no possibility of any such omission at the time of Census enumeration.

(iii) In Table B-IV Part C only those persons were included who returned manufacture of cotton fabrics as their main occupation while in the survey those who practised it as a secondary occupation were also included. In some districts, the number of persons enumerated at the survey was, therefore, larger than that entered in Table B-IV Part C.

The Table given below shows the distribution of workers castewise in the craft. It is based on the information collected through the filled-in Schedules of General Survey.

Name of Caste	Persons
1. Ahir	134
2. Brahmin	223
3. Bora	816
4. Chamar	227
5. Dafli	2
6. Dhanuk	92
7. Dharkar	318
8. Dhunia	109
9. Fakir	170
10. Gaderia	12
11. Gond	8
12. Jatav	874
13. Joriya	6
14. Julaha	122,351
15. Kadari	9
16. Kewat	24
17. Koli	8,502
18. Kori	31,458
19. Kurmi	10
20. Kshatriya	39
21. Lohar	40
22. Muslims	17,474
23. Mahor	16
24. Mahajan	9
25. Naddaf	35
26. Orah	6
27. Pasi	49
28. Rajput	2
29. Rajbhar	4
30. Raijwa	5
31. Sheikh	41
32. Teli	24
33. Vaish	27

The weavers are mainly *Julahas* constituting 70·5 per cent of their population in the State. Weaving is the traditional occupation of this community. They are skillful depending entirely on weaving for their livelihood. They display strong clannish feelings and help one another in times of need. The children are generally given religious education which fosters an outlook congenial to the traditional craft of the family. The Koris are also in good number accounting for 13·6 per cent of the population of weavers. They are Hindus and many of them claim to be in the craft since the time of Kabir. It is difficult to say on what grounds their claim is based for Kabir lived in the 16th century while the Koris are in the craft since time immemorial.

Other important communities engaged in the craft are Muslim (17,474), Koli (8,502), Jatav (874) and Bora (816). The higher castes like Brahmin, Vaish, Kshatriya and Rajput have also taken to hand weaving; their number being 223, 27, 39 and 2 respectively.

COTTON

The ordinary cotton known as *kapas* is generally grown in the State. It is sown in the beginning of July sometimes mixed with other crops like castor, *arhar* (Cajanhs indicus), *mung* (Phaseolus mungo) and *urd* (Phaseolus Oconitifolius). Excessive rainfall and frost are harmful to the crop. Waterlogging in the cotton fields is specially damaging to the standing crop. Picking lasts for about four months from October to January.

According to the Directorate of Agriculture, cotton was sown in 157,681 acres in the State in 1960-61. It is estimated that 39,680 bales of cotton were produced during the period. The Table given below gives the production and the area under cotton sowing districtwise for 1961-62 :

District	Area (in acres)	No. of Bales (392 lbs. each)
1. Bijnor	9,946	245
2. Moradabad	3,663	113
3. Budaun	1,821	520
4. Rampur	185	6
5. Bareilly	80	2
6. Pilibhit	7	..
7. Shahjahanpur	5	..
8. Dehra Dun	38	12
9. Saharanpur	8,799	2,798
10. Muzaffarnagar	11,130	3,539

	District	Area (in acres)	No. of Bales (392 lbs. each)
11.	Meerut	23,126	7,354
12.	Bulandshahr	34,253	11,601
13.	Aligarh	28,043	5,480
14.	Mathura	23,198	5,029
15.	Agra	3,222	581
16.	Etah	3,517	634
17.	Mainpuri	359	65
18.	Farrukhabad	490	95
19.	Etawah	1,933	376
20.	Kanpur	4,382	852
21.	Fatehpur	114	22
22.	Allahabad	126	24
23.	Jhansi	9	2
24.	Jalaun	330	64
25.	Hamirpur	44	9
26.	Banda	1	..
27.	Kheri	16	3
28.	Unnao	1	..
29.	Naini Tal	730	142
30.	Bara Banki	2	..
31.	Gorakhpur	67	13
32.	Deoria	36	7
33.	Mirzapur	8	2
	Total	157,681	39,680

It would appear from the above Table that the main cotton growing areas are Saharanpur, Muzaffarnagar, Meerut and Bulandshahr in Meerut Division ; Aligarh, Mathura, Agra and Etah in Agra Division; Bijnor, Moradabad and Budaun in Rohilkhand Division and Kanpur and Etawah in Allahabad Division. The area under cotton sowing was small in Jhansi (384 acres), Gorakhpur (103 acres), Lucknow (17 acres), Faizabad (2 acres), and Varanasi (8 acres) Divisions. It is not grown in the hill districts of the State except in the plains of district Naini Tal.

The cotton grown in the State is the short-stapled cotton which is not good for quality weaving. The Directorate of Agriculture has chalked out an elaborate scheme for improving the quality of cotton grown in the State and eventually to replace it by American and Egyptian varieties. They have been tried with success in districts Bijnor, Meerut, Muzaffarnagar and Bara Banki.

GINNING

The ginning is done by an implement having two rollers, the upper and the lower geared together by an endless screw. The upper roller is usually of iron and the lower one is of wood fitted into two wooden uprights about two feet in length inserted into a flat piece of wood which serves as the base of the machine. A piece of wood is fixed at right angles to the base for greater stability. The workman turns the handle with one hand and with the other presses cotton between the two rollers which are so fixed as to press tightly against each other. The floss is caught between the rollers and is separated from the seeds which are too hard and large to pass between the rollers and fall down on the side of the Workman while the floss passes through and falls on the opposite side. The seeds and floss are prevented from mixing by a piece of cloth fixed to the two uprights so as to hang down below the rollers.

CLEANING

The ginned cotton is usually cleaned by the person who spins it. He picks out the dirty and immature cotton and also removes the seeds which have found their way from the fibre. The cotton is then handed over to the professional cleaner called *dhuna* who causes a tightly stretched string to vibrate in a heap of cotton thus opening the matted masses of floss and shaking out dirt, dust and other impurities. The instrument used for the purpose is called *dhunki* made of wood about a yard in length. It consists of bow of hard wood to the one end of which is attached a wooden board of the shape of a quadrant. A string usually of gut passes over a bridge of wood attached to the other end of the bow and is tied to the end of the board. A loop of string under which the left hand is passed to hold the *dhunki* and a wooden *muthiya* about 12 inches long which is very much like an ordinary dumb-ball, complete the instrument. The *dhuna* fixes the instrument in a place sheltered from the wind. He holds the bow with the left hand under the loop so that the string may just touch the cotton and with the *muthiya* twangs the string so that it vibrates and strikes the cotton. Each twang gives out a musical note, scatters and disintegrates the masses of cotton into flossy condition and at the same time all the dust and dirt fall out. The cotton thus cleaned is collected and is brought back to its former

position. The *dhuna* repeats the process two or three times for its proper cleaning.

SPINNING

The *puni* (sliver of cotton) is then elongated and twisted with the help of a *charkha* (spinning wheel). The main parts of *charkha* are the wheel and the spindle known as *takwa*. It is connected by an endless string with the wheel which is supported on a pair of uprights about 2 feet high. The uprights are at a distance of one feet from one another. They have two holes into which the axle is inserted; at each end being 8 to 12 spokes. The end of each spoke is then joined by string to the ends of the two nearest spokes at the opposite end of the axle. The *takwa* is usually 12 inches in length supported on two wooden uprights into which are fixed horizontally two smaller pieces of wood. The spindle projects about 8 inches beyond the support and is connected with the wheel by an endless spring.

It is easy to operate the *charkha*. The operator turns the driving wheel and presents the cotton in the form of a wick or spool to the point of the spindle. It is caused to rotate rapidly. At the same time the left hand is drawn up with the fingers simultaneously pushing out a little of the cotton of the *puni*. The rotating spindle twists the cotton as it is drawn out thereby producing yarn which is allowed to roll round it. When the projecting point of the spindle is full, the spun thread is removed and is then wound into skeins with the help of a *paraita*. It consists of a central stick, to the one end of which are fastened the curved pieces of which the other ends are attached to the circular piece. The central stick is fixed into a hole in a heavy lump of dried mud so that it may rotate easily when rotated by hand. The thread is thus wound round the frame of bamboo sticks of *paraita*.

The hand-spun yarn is coarse, easily recognised for its unevenness. It is generally used for coarse weaving. The coarse cloth has the advantage of resisting the old method of washing in the country. For quality weaving, the mill yarn obtained from Kanpur, Ahemadabad and Bombay is used.

PREPARATION OF YARN AND WEAVING

The processing of yarn may be briefly described as follows :

(i) The winding process consists of transfer of yarn from hank to *nara* or *nari* (bobbin) which are well-sized reels made of *bamboo* or some other kind of reed and are hollow. The transfer is effected with the help of *charkha* (spinning wheel).

(ii) The next process is the bleaching of yarn done to remove the natural gum and other impurities by boiling the hanks with soap and little soda. The hanks are dried in the sun.

(iii) The hanks are dyed in the aniline dyes which are cheap and easily available. The effect of these dyes is brilliant. The dyeing of the yarn like bleaching is done either in the house or at bleaching and dyeing centres, wherever available.

(iv) The sizing of the warp is done to give it glaze and adhesiveness. Generally the starch is made from fine wheat flour and the warp thread is immersed in starch water and is then dried. Sometimes a paste is made with rice gruel and the thread is soaked to stiffen it. The starch is also made of barley or *juar* flour. After the sizing, the hanks are dried in the sun and the winding is done on the bobbins.

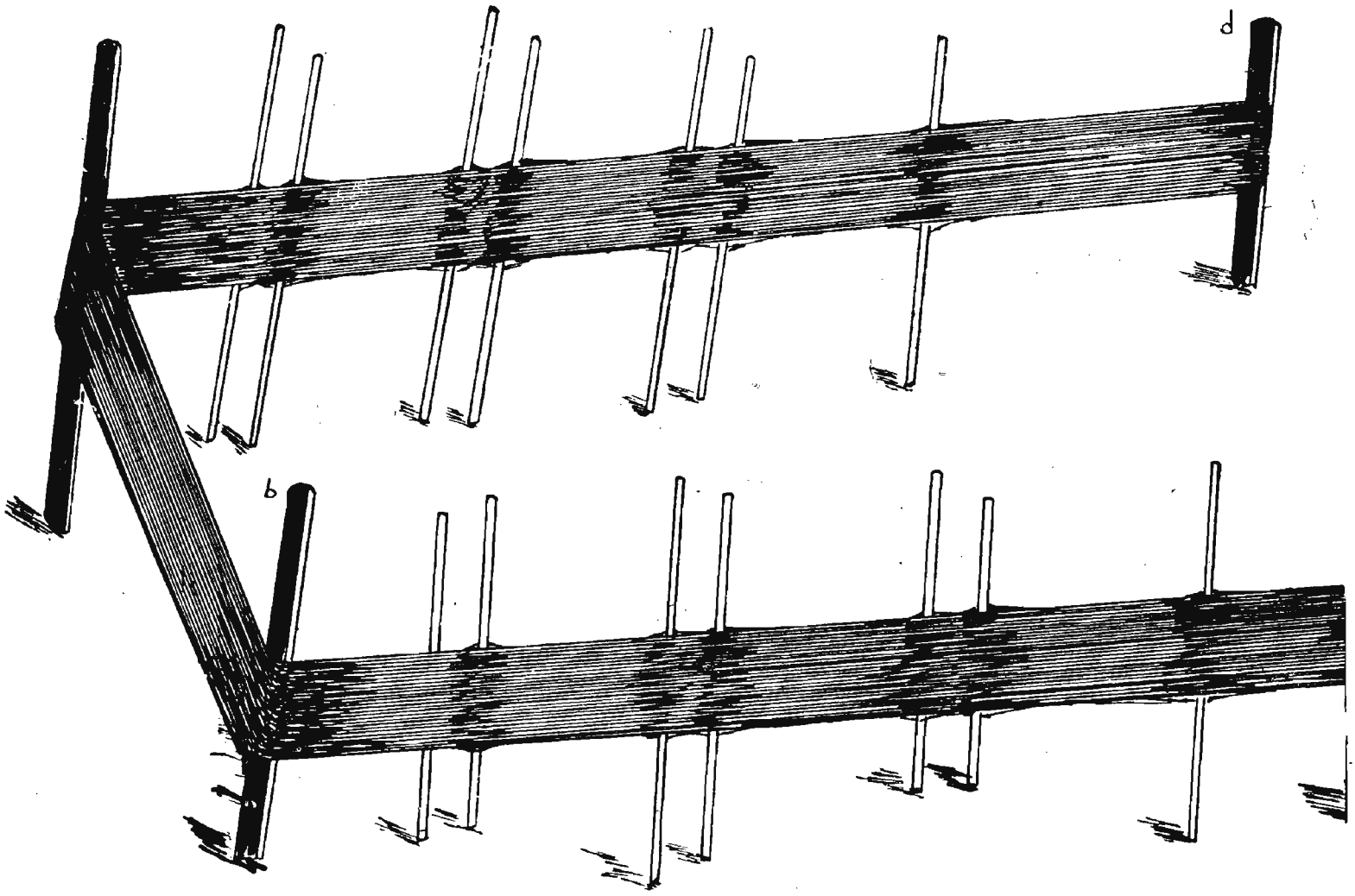
(v) The system of stick warping is widely prevalent in the preparation of long warps in the State. The method is to stick posts in the ground in a row to the length of the warp and to spread two threads from end to end, one on each side and crossing them on the posts. Some weavers follow the improved method and carry the reeds in a frame and lay out many ends at a time. A few have a fixed creel of bobbins from which the ends are drawn and laid out on a series of pegs on a wall.

(vi) The thread used for weft is transferred from the *paraita* to *nari* (reed bobbin about three inches in length) by means of *charkha*. It is finally transferred to the bobbin of the shuttle which works the weft (*bana*).

KINDS OF LOOM IN USE

The weavers still adhere to the old-fashioned pit loom which is simple in construction. It consists of :

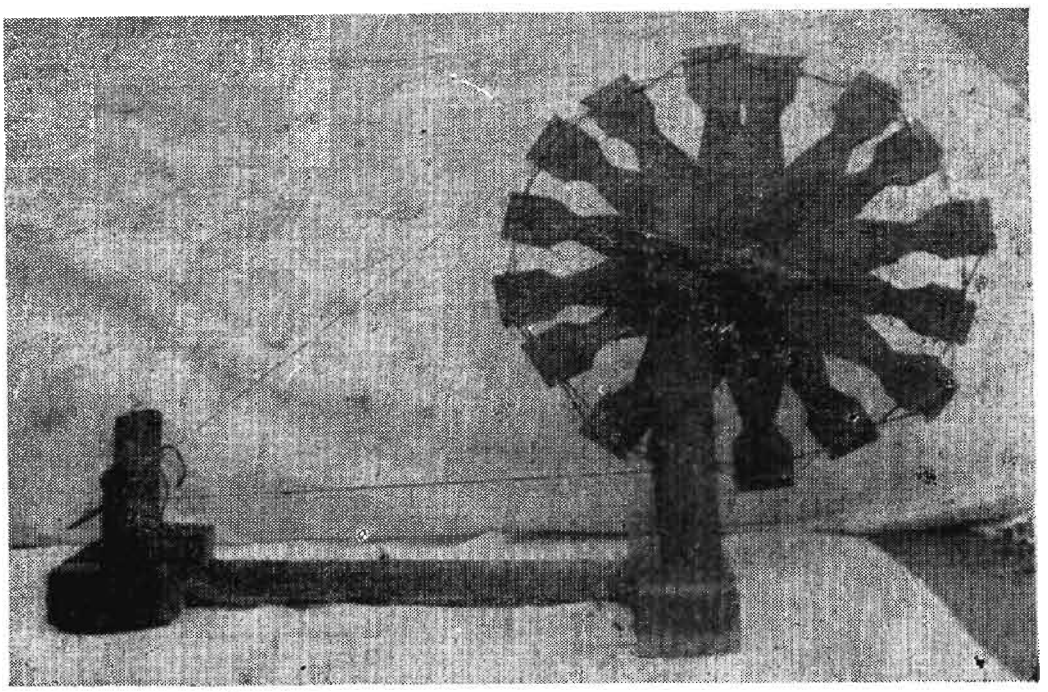
(1) a wooden slay with bamboo reed;
(2) two shafts with cotton string healds;
(3) a warp beam which can be let out with the help of a cord;
(4) a take-up beam on supports;
(5) a pair of pedals placed in a pit in the ground where the weaver sits and operates them by his feet.



"WARPING"

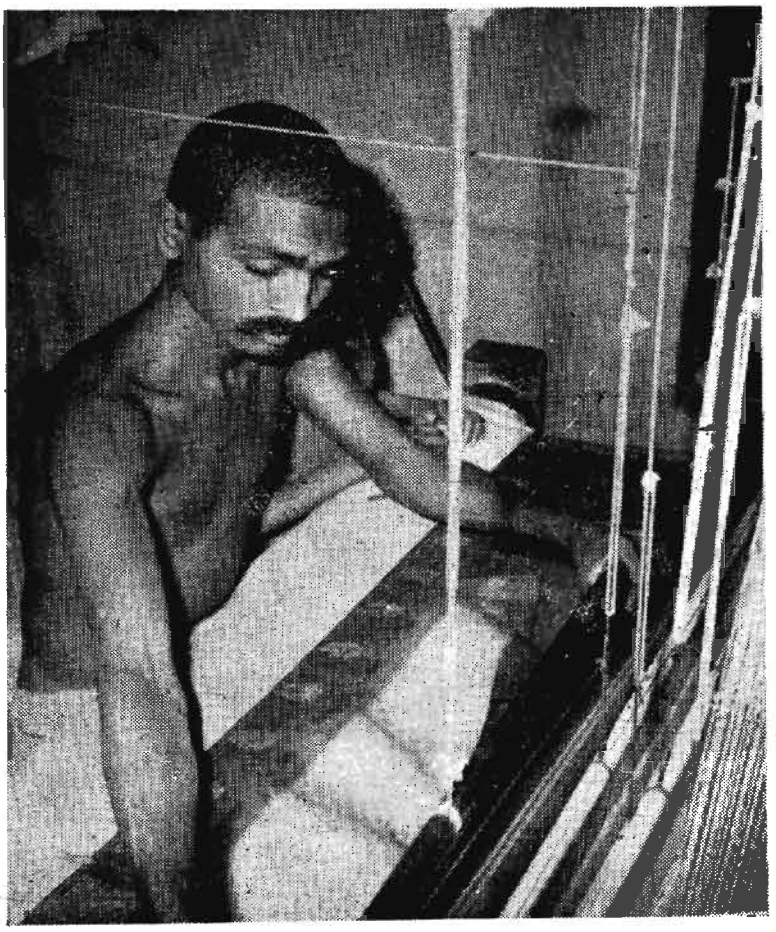
Arranging the Warp Threads

Plate No. I



Charkha (Spinning wheel)

Plate No. II



Worker at the loom

The pit loom can easily be operated and is usually hung from four upright bamboos.

The throw-shuttle and the fly-shuttle looms are improvements on the pit loom. In the throw-shuttle loom, the shuttle is thrown from side to side and beating is done by pulling the slay with hand. The fly-shuttle loom has a slay with shuttle boxes at the ends and the shuttle is pushed from end to end across the slay by pickers attached to a string arrangement pulled with right hand from side to side while beating is done by pulling the slay with the left hand.

The loom used for weaving cotton sarees and other fabrics at Mau Nath Bhanjan (Azamgarh) is the hand Jacquard loom in which figured designs are woven by a mechanical selection of healds controlled by perforated cards for each design. Given the Jacquard attachment and the cards practically any design can be woven by hand.

FABRIC

The cotton fabrics woven in the State differ in fineness of yarn used in their weaving, colour and arrangement. The variations are also due to the various patterns produced by use of different coloured yarns and by the hand embroidery done on cotton fabrics. The woven fabrics have been classified into different groups detailed below :

1. *Plain woven materials*—The materials of this class are rough made usually of hand-spun yarn. The typical products are *garha*, *gazi* and *adhotar* chiefly used by the poorer classes. *Garha* is warm and durable and is used for making jackets, *dhoti*, wrappers, *razai* (quilt) covers, etc. for men and *lehangas* and bodices for women. It is also used as a ceiling cloth. In some districts *garha* is finer than *gazi* and in others, it is the reverse. *Garha* and *gazi* are never bleached and are always of a pale fawn colour. *Adhotar* is loosely woven than *garha*. It is used by the poorer classes for clothing, sheets, etc.

Dhoti, *dupatta*, *chadar* and *pagri* are names of garments. They are all rectangular pieces of cloth made of machine-made or hand-spun yarn. *Dhoti* is a loin cloth worn by men. The poor use *dhotis* made of hand-spun thread. Some wear *lungi* which is a small waist cloth worn between the legs and tied round the waist. The *dhoti* is wrapped round the lower part of the body with its front portion gracefully caught up between the legs and attached to the waist at the back. *Dupatta* is a sort of scarf worn loosely over the shoulders by the females. *Pagri* is a piece of cloth worn over the head while the *chadar* is a large piece of thick coarse material used as sheet. These garments are white except the *dupatta* which is occasionally embroidered and may be white or coloured.

2. *Plainly woven coloured fabrics—Dobra* is loosely woven with the hand-spun coloured yarn and is usually a coarse check used for floor covering, etc. *Dosuti* appears to be an alternate name for *dobra*. The name is given for any material in which the warp and weft are of double yarn.

Shirts, *kurta*, saree and *lehanga* are garments made either of machine-spun or of the coarse hand-spun yarn. The quality of the yarn is responsible for the wide variance in the price range.

Saree is commonly worn by women in the State. Like *dhotis*, sarees are coarse or fine. They are differently coloured and either have borders at the edges or have coloured stripes passing across the centre of the cloth lengthwise. There are sarees with stripes and checked patterns known as *charkhana* sarees. The price of a saree varies even more than that of a *dhoti*.

Saree is a graceful garment wrapped round the legs, the lower and upper portions of the body and the head. The loose hem of the saree is called *anchal*. A saree is about 5½ yards in length and about 50 inches in width.

3. *Striped patterns—Doria, churia, charkhana* and *arha* refer to the striped patterns. *Doria* is striped while *charkhana* is a checked cloth for there are, in each of the threads which go to form the stripes, four ordinary threads.

4. *Dari—Dari* is a smaller carpet made of thick thread woven together. They are durable and can be washed. *Dari* is generally striped with blue and white varying according to weight, size and texture. They are generally used by well-to-do and middle classes.

Newar is used for cots and its tape is usually made of country threads. A *newar* tape maker is not able to earn enough and, therefore, its weaving is not widespread.

Among the people, there is still a love for simple loom-made clothes. Till about the last decade,

men and women in villages wore handloom fabrics but in recent years they show signs of changing taste and are gradually taking to mill-made cloth.

GOVERNMENT SCHEMES FOR THE DEVELOPMENT OF HANDLOOM INDUSTRY

The Directorate of Industries is taking an active interest in the promotion and development of handloom industry in the State. The following schemes deserve special mention in this connection :

1. Scheme for setting up a Co-operative Spinning Mill at Etawah
2. Industrial Co-operative Scheme
3. Loans and Grants Scheme
4. Central Design Centre
5. Government U. P. Handicrafts
6. Quality Marking Scheme

1. Scheme for setting up a Co-operative Spinning Mill at Etawah

The State being an overall deficit area in regard to production of yarn, the Government of India has granted a licence for setting up a Co-operative Spinning Mill at Etawah with 12,000 spindles. The mill is being set up with a view to ensure timely and regular supplies of good quality yarn at reasonable rates to the handloom weavers. The total investment in setting up the mill is estimated at Rs. 68 lakhs which is being collected as share money from the industrial co-operatives and individuals. The work of setting up the mill is in progress.

The total number of mills in the State engaged in the spinning of yarn is 14. They produced 66 million kilograms of yarn during 1961—62 of which 45 million kilograms was produced in Kanpur alone.

2. Industrial Co-operative Scheme

The promotion of industrial co-operatives has been accorded a significant place in the Five Year Plans for ensuring rapid and balanced development of village small-scale industries. The Industries Department shares with them to the extent of 50 per cent of the cost of construction of workshops and also distributes tools and implements of improved variety. It looks into the day to day problems of these societies and takes steps to promote their development. The U.P. Industrial Co-operative Association, Limited, Kanpur is an apex co-operative organisation of the State. It was registered in 1952. It helps its affiliated societies in the marketing of their products, procures raw materials like cotton and yarn, dyes and chemicals, etc. and stands surety for its member-societies in the disbursement of grants and loans. Similarly, the U. P. Industrial Co-operative Bank provides financial assistance to these societies. The statement given below shows the districts with the number of societies in them. The figures provided by the Deputy Registrar, Industrial Co-operative Societies, Kanpur relate to the year 1962-63.

	District		Number of Societies
1.	Pithoragarh	..	1
2.	Garhwal	..	2
3.	Naini Tal	..	10
4.	Bijnor	..	71
5.	Moradabad	..	108
6.	Budaun	..	17
7.	Rampur	..	27
8.	Bareilly	..	33
9.	Pilibhit	..	9
10.	Shahjahanpur	..	11
11.	Dehra Dun	..	6
12.	Saharanpur	..	25
13.	Muzaffarnagar	..	33
14.	Meerut	..	60
15.	Bulandshahr	..	29
16.	Aligarh	..	44
17.	Mathura	..	43
18.	Agra	..	28
19.	Etah	..	22
20.	Mainpuri	..	9
21.	Farrukhabad	..	57
22.	Etawah	..	43
23.	Kanpur	..	37
24.	Fatehpur	..	8
25.	Allahabad	..	26
26.	Jhansi	..	48
27.	Jalaun	..	28
28.	Hamirpur	..	8
29.	Banda	..	5
30.	Kheri	..	7
31.	Sitapur	..	37
32.	Hardoi	..	25
33.	Unnao	..	17

District		Number of Societies
34. Lucknow	..	9
35. Rae Bareli	..	9
36. Bahraich	..	11
37. Gonda	..	10
38. Bara Banki	..	41
39. Faizabad	..	51
40. Sultanpur	..	8
41. Pratapgarh	..	16
42. Basti	..	77
43. Gorakhpur	..	54
44. Deoria	..	22
45. Azamgarh	..	83
46. Jaunpur	..	30
47. Ballia	..	17
48. Ghazipur	..	28
49. Varanasi	..	28
50. Mirzapur	..	3

3. Loans and Grants Scheme

Under this scheme, financial assistance is given to individuals and co-operative societies for helping the development and expansion of small scale and cottage industries in the State. The scheme was started in 1947-48. Three types of loans are advanced under the scheme according to the cost of the project. Loan for a project, the cost of which does not exceed Rs. 10,000 is sanctioned by the District Magistrate in consultation with the District Industries Committee out of funds placed at his disposal. Projects costing more than Rs. 10,000 are considered by the State Loans and Grants Committee which sanctions loans up to Rs. 15,000 only. Applications for loans exceeding Rs. 15,000 and up to rupees one lakh are forwarded with the recommendations of the Director of Industries to the U. P. Financial Corporation which is the sanctioning and disbursing authority for these amounts. The rate of interest chargeable on loans up to Rs. 25,000 is 3 per cent, above Rs. 25,000 up to Rs. 50,000, 4 per cent and above Rs. 50,000 up to Rs. one lakh, 5 per cent per annum. Loans up to Rs. 15,000 are payable in seven years in six monthly instalments and above Rs. 15,000 in ten equal annual instalments. The recovery commences from the second anniversary of the date of drawal of loan by the loanee.

4. Central Design Centre

The artisans, more especially the weavers, stick to the traditional designs. They are not conversant with the changing trend in them. The Directorate of Industries has attached a Design Survey Section to the Central Design Centre, Lucknow for improvement in existing designs in textile—both printed and woven-brassware, pottery, woodwork, embroidery, etc. A Design Survey Officer has been appointed under the scheme whose main task is to carry out a survey and record all existing designs in these crafts and to introduce new designs according to latest trends both in the country and abroad. There is some improvement in designs of the woven fabrics due to the help rendered by the Central Design Centre, Lucknow.

5. Government U. P. Handicrafts

The Government of Uttar Pradesh has set up the Government U. P. Handicrafts for solving primarily the problems of workers in cottage industries, not only in regard to the marketing of goods and adoption of designs but also to guide them in planned production in close conformity with the demand and changing tastes. The State Marketing Organisation helps the craft by giving wide publicity to its products in the country and abroad.

6. Quality Marking Scheme

The Quality Marking Scheme was introduced in the State in 1948. It aims at standardising the quality of various cottage and small scale industries as well as handicrafts. The scheme has contributed significantly towards the supply of standard goods as well as creating ample scope for employment. It is a voluntary scheme and provides an opportunity to manufacturers desirous of producing goods according to the prescribed standards. They have to execute an agreement bond to abide by certain terms and conditions, besides furnishing security to the satisfaction of Director of Industries. The technical personnel consisting of a superintendent, an examiner and a viewer specially trained in the line, are posted at the Inspection Depots in order to examine the raw materials and goods at various stages of production and on finish. The finished goods conforming to the prescribed specifications only are approved and stamped by the technical staff with a special 'Q' seal, a popular symbol for the 'U. P. Government Quality Certification Mark'.

The Quality Marking Scheme examined and approved 3,007,531 yards of handloom cloth valued at Rs. 3,592,166 during 1961-62.

ALL INDIA HANDLOOM BOARD

There are at present 1,353 weavers' Societies in this State which are helped by the All India Handloom Board. It gives share capital loans to societies through the U. P. Industrial Bank Limited at 2½ per cent interest. The Board also sanctions grants for improved appliances, dye houses, sale depots, pattern making factories and calendering plants. It helps the Quality Marking Scheme and promotes the marketing of handloom cloth by providing funds for rebate to consumers. During 1960-61, the Board disbursed a sum of Rs. 226,125 as share capital loan and Rs. 732,000 as working capital loan besides Rs. 227,200 as loan and grant for improved appliances, Rs. 130,000 for opening new sale depots and Rs. 1,407,386 as rebate on sale of handloom cloth.

GENERAL

The handloom industry in the State with 269,000 registered looms has made phenomenal progress in the production and sale of handloom cloth. The implementation of several development schemes has greatly benefitted the industry.

The Government of India have decided to raise the quantum of working capital loan from Rs. 300 to Rs. 500 per loom. It is available from the Reserve Bank of India. The share value of weavers' co-operative society has been raised from Rs. 50 to Rs. 100 for cotton weavers on condition that loan from Central assistance will be, to the extent of, 75 per cent of the share value. The period of payment of share capital loans has also been extended from 2 to 4 years.

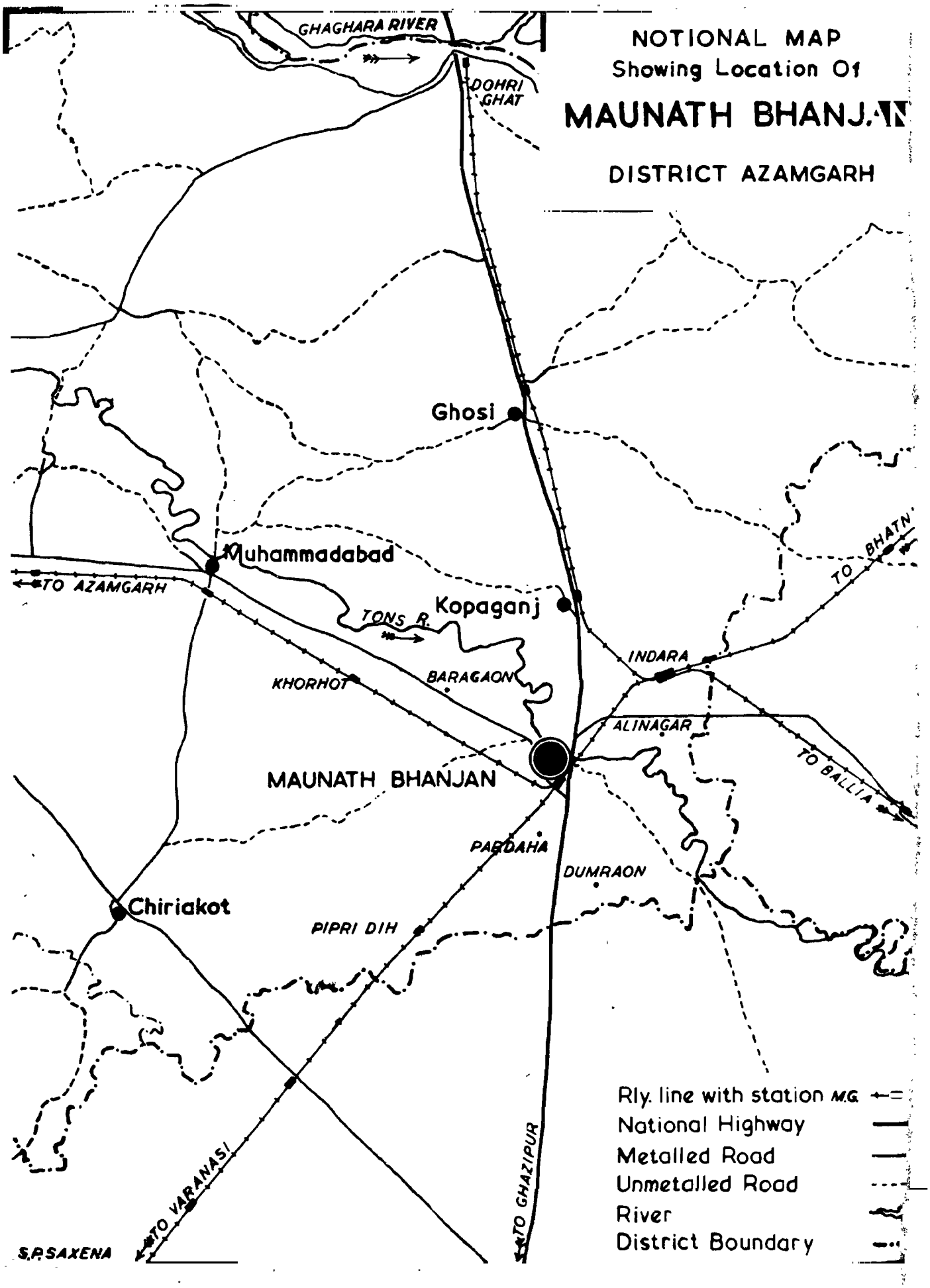
The number of Handloom Weavers Co-operative Societies in the State is 1,370 comprising 121,186 members. 532 production-cum-marketing societies operated in the State in 1961-62. They produced 108,941,098 yards of handloom cloth worth Rs. 103,548,985 during the period.

The co-operative societies were given financial assistance for setting up dye houses for better dye of yarn and fastness of colours. There were 66 dye houses scattered all over the State in 1961-62. They dyed 180,829 lbs. of yarn between April 61 and February 62. The Government Dyeing, Bleaching and Finishing Factory at Mau Nath Bhanjan (Azamgarh) calendered 4,384,181 yards of cloth and bleached and dyed 6,809 lbs. and 19,167 lbs. of cloth respectively during the same period.

Part of the handloom goods are sold through the Government U.P. Handicrafts and its branches, within and outside the State. The total sales effected through this organisation between April 61 and February 62 valued at Rs. 595,077 for 295,500 yards. The sale depots under the control of various co-operative societies scattered all over the State numbered 187. They sold 5,341,871 yards of cloth worth Rs. 5,655,537 during the period.

SECTION II

COTTON TEXTILES INDUSTRY AT MAU NATH BHANJAN (AZAMGARH)


NOTIONAL MAP
Showing Location Of
MAUNATH BHANJAN
DISTRICT AZAMGARH
GHAGHARA RIVER
DOHRI GHAT
Ghosi
Muhammadabad
TO AZAMGARH
Kopaganj
TONS R.
KHORHOT
BARAGAON
INDARA
TO BHATNI
ALINAGAR
TO BALLIA
MAUNATH BHANJAN
PARDAHA
DUMRAON
Chiriakot
PIPRI DIH
TO VARANASI
TO GHAZIPUR
S.P.SAXENA
Rly. line with station M.G.
National Highway
Metalled Road
Unmetalled Road
River
District Boundary

CHAPTER I

INTRODUCTION

Mau Nath Bhanjan, a flourishing town about 27 miles in the north-east of Azamgarh is an important centre of hand-woven cotton textiles in Uttar Pradesh. It is famous for the manufacture of cotton sarees known for their purity of colours and weaver's skill. The town lies on the Shahganj-Ballia section of the North Eastern Railway. Metalled roads connect it with Azamgarh, Ballia and Varanasi. It is a municipal town with a population of 48,785 persons (1961 Census).

An intensive survey of handloom industry of Mau Nath Bhanjan was undertaken by the Census Organisation in 1961-62. A well trained investigator prepared a list of establishments by actually locating them on the spot for no authentic and up to date list of these establishments was readily available. The investigator combed the whole town and took about a month to make the list as complete as possible. The list of establishments revealed that there were as many as 3,007 units engaged in the manufacture of cotton fabrics as a household industry. The idea of total survey was given up partly on account of the large number of establishments and partly because of the paucity of time and trained staff. The survey was, therefore, conducted on sample basis. The simple random sample method based on the selection of random start was adopted. The effective samples came to 200. The investigator separately collected particulars on institutions like co-operative societies, servicing centres for bleaching and dyeing, establishments of brokers, wholesale centres, etc.

The information was collected through a Schedule prescribed by the Registrar General, India and was adopted with some modifications to suit local conditions. The Schedule has been reproduced as Appendix III in this volume. In order to keep errors to the minimum, the investigator was given intensive training in the details in filling of Schedules. Detailed discussions were also held with him to ensure uniformity in the information collected through them. Written instructions were prepared explaining the concepts, definitions as well as the approach adopted in this survey and these were supplied to the investigator for guidance. All this care yielded results and the percentage of errors in the filling of Schedules was reduced substantially.

The enquiry was conducted by interview method. The investigator personally explained the questionnaire to the head of the establishment for eliciting information from him. He was faced with a number of difficulties in conducting the survey. First, the establishments did not properly maintain adequate records. Secondly, the comprehensive nature of information sought in the Schedule called for minute attention. Thirdly, phychological resistance on the part of the small establishments to furnish information required a good deal of persuasion and time for creation of the requisite atmosphere. None the less, it may be said in fairness that the patient approach of the investigator created the necessary confidence in the artisans and they yielded the information without any apparent reservation and the statistical data was collected without difficulty. The Schedules were scrutinised towards the close of the survey and the gaps and inconsistancies found during the scrutiny were referred back to the investigator for rectification and filling of gaps. Sometimes this entailed a revisit to the establishments in order to ensure complete information. The tabulation of the data was then taken up for analysis and for writing the report. The data relate to the year 1961.

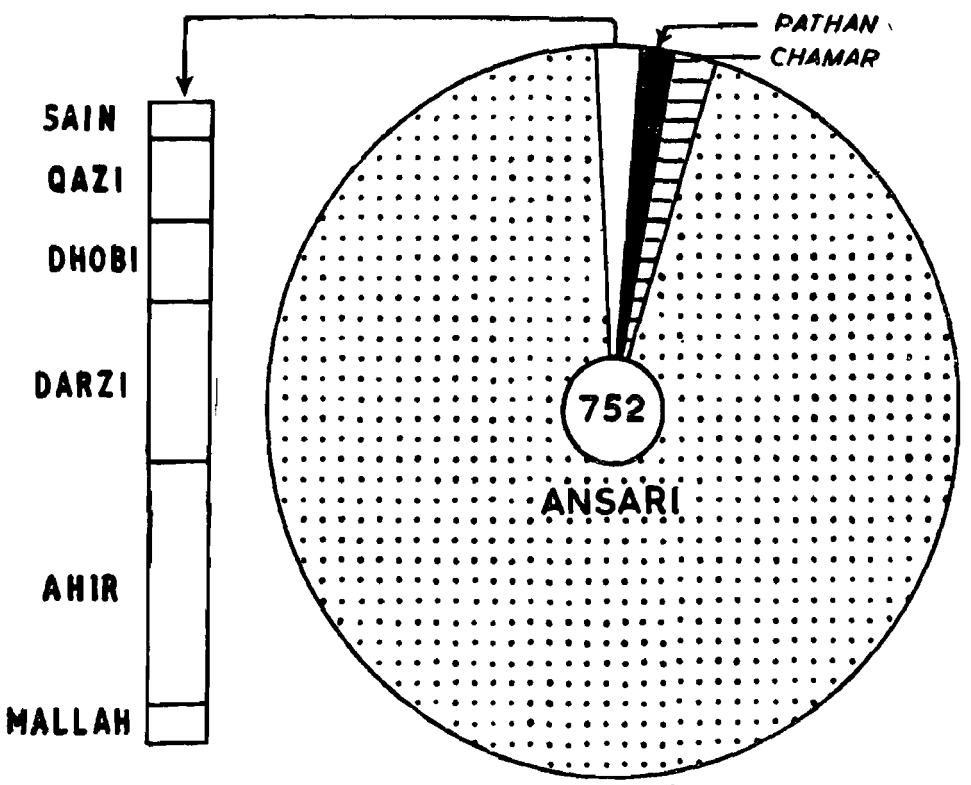
The handloom industry of Mau Nath Bhanjan is old and dates back to the Mughal times. The town was famous for weaving different types of muslin more specially the flowered muslin with small flower sprays arranged in many diverse ways. The manufacture of muslin declined considerably towards the close of the 19th century due to decrease in demand. Majority of weavers were compelled to take to weaving of *dakhini pagris* woven in red or white and sold in the south. The loom used in weaving them was very narrow and the quality was considerably inferior for yarn of low counts was used. The manufacture of *pagris* was not profitable to weavers due to limited demand. There was no dearth of skilled weavers in the town and gradually the manufacture of cotton sarees of different designs, colour and type of border was taken up. Weaving of cotton sarees

is in vogue in the town for over forty years now. Check and striped facrics are also manufactured there but, being coarse, are not popular.

The weavers have not turned to silk weaving because of difficulties in obtaining raw silk and other materials. They are mainly *julahas* concentrated in the town. Majority of weavers work in homes on a small scale with inadequate investment of capital. Some take up employment in workshops on piece-rate basis.

The handloom industry of Mau Nath Bhanjan is faced with a number of problems. The organised co-operation of the weavers is absent. The role of co-operatives in the industry has been inadequate. The absence of marketing agencies has left the artisans on the mercy of brokers and commission agents who dominate a substantial portion of the trade. There is a feeling among the weavers that the industry has not received sufficient help or encouragement from the Government. An attempt has been made in the repot to examine the industry and to make suggestions, wherever necessary, for its development.

DISTRIBUTION OF ARTISANS BY CASTE



CHAPTER II

Workers engaged in Craft

It is estimated that there are 3,007 establishments engaged in weaving cotton sarees and other cotton fabrics at Mau Nath Bhanjan. About 80 per cent weavers are concentrated in the town and remaining 20 per cent are drawn from the neighbouring villages—Salempura, Baragaon, Matloobpur, Sarwan, Belchaura and Pardhan-situated within a radius of two miles from the town. The number of wholetime weavers engaged in sampled establishments (200) is 752. The Table given below gives the number of skilled workers in sampled establishments castewise with sex breakdown :

Caste/Community	Persons	Males	Females	No. of families	No. of families working in own houses	No. of families working as employee
1. Ansari	709	709	..	216	194	22
2. Chamar	15	15	..	12	2	10
3. Pathan	12	12	..	3	3	..
4. Ahir	6	6	..	5	..	5
5. Darzi	4	4	..	1	1	..
6. Dhobi (Muslim)	2	2	..	2	..	2
7. Qazi	2	2	..	1	1	..
8. Sain	1	1	..	1	..	1
9. Mallah	1	1	..	1	..	1
Total	752	752	..	242	201	41

The bulk of the weavers are *Julahas* (Ansari) whose traditional occupation is weaving. They are skillful and display elaborate workmanship in weaving sarees of aesthetic designs. They display strong clannish feelings and in times of need help one another. The *Julahas* give religious education to their children which does not qualify them for any other occupation, technical or administrative. They, therefore, stick to the traditional craft of the family—weaving. The weavers are also drawn from Pathan, Darzi, Qazi, Dhobi, Ahir, Sain, Mallah and Chamar communities. Their number in the craft is small but they represent a cross section of workers belonging to different castes and communities.

Weavers who live in nearby villages generally take employment in workshops working there for eight hours from 9 A. M. to 5 P. M. with break on Friday—the weekly close day. They are supplied raw materials and are paid on piece-rate basis. The workshops are located in the heart of the town near the business centres. They are generally located in the outer portion of the house of the owner and are not well lighted or ventilated. Seldom the weavers are congregated in a common shed. The owner is himself the master weaver and exercises effective supervision over the workers. He retains the entrepreneurial functions and adopts up to date commercial methods in the business. The success of the workshop depends, to a very great extent, on the technical knowledge, financial soundness and business capacity of the owner.

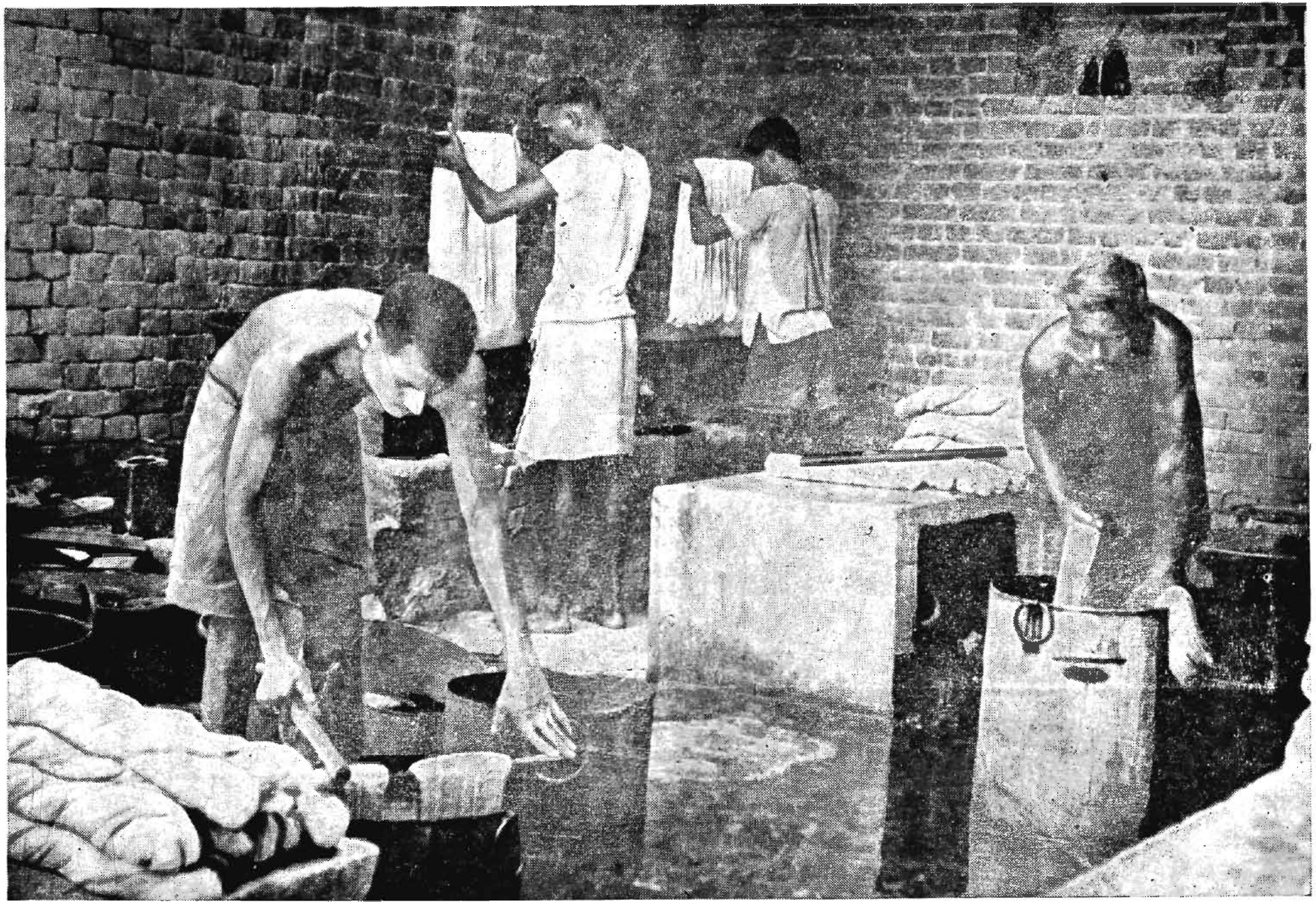
The weaver working in his home owns one or two looms. The entire weaving is done by him. The wife and children assist him in reeling, bleaching and dyeing of yarn. He does not engage paid workers.

Weavers who live in nearby villages generally own land and supplement their income by cultivation. They work in the town in workshops and in their

The working capital of the Society was Rs. 135,000 in 1962-63. The member weavers produced finished goods worth Rs. 300,000 during this period. The sale proceeds amounted to Rs. 250,000.

The Azad Bunkar Co-operative Society was established in June 1958. It is functioning on the same lines as Bunkar Co-operative Society. It has 100 members each owning a share of Rs. 350. It has a sale depot in Kazitola and the Bleaching and Dyeing Centre in *mohalla* Mirza Hadipura. It also supplies raw materials to members and helps them in the marketing of finished products.

Plate No. III



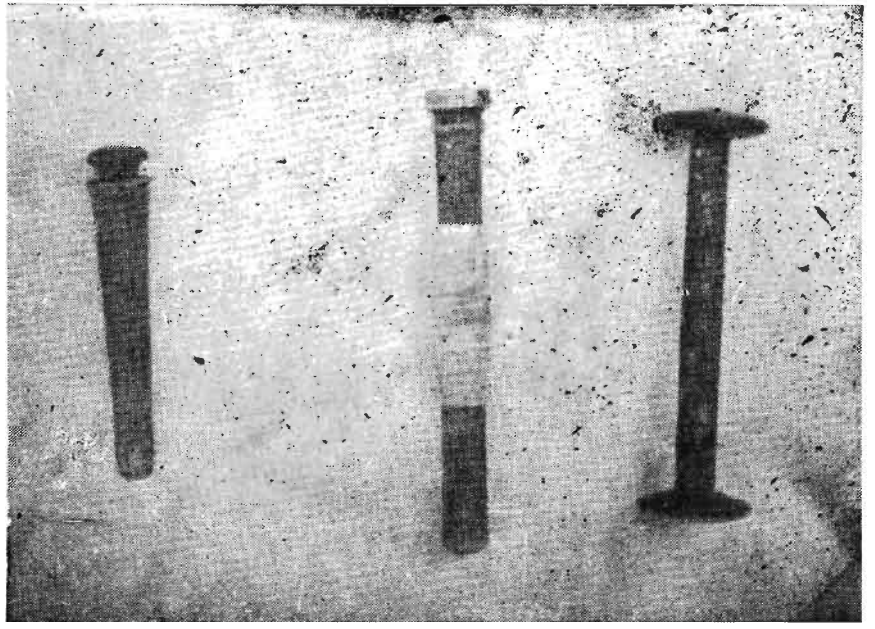
Dyeing the yarn

Plate No. IV



Sizing the yarn

Plate No. V



Bobbins

CHAPTER III

Raw Materials Tools and Technique

Sut or yarn is the main raw material used in the manufacture of cotton sarees at Mau Nath Bhanjan. The hand-spun yarn is coarse, easily recognised for its unevenness and is not used by the weavers. The mill yarn of 40 to 100 counts spun purposely for the handloom fabrics is preferred. The use of fine counts is confined to quality weaving. The wholesale dealers of the town obtain yarn from Bombay, Ahmedabad and Kanpur for supply to weavers.

WINDING

The yarn reaches the weavers in hanks of thread, each containing 840 yards. Two classes of threads, the warp and the weft, are usually prepared by them for weaving a saree. The warp must necessarily pass through a series of preparatory processes before weaving. The weaver opens the hanks of thread for transferring the yarn to *paraita* which consists of a central stick, to the one end of which are fastened the curved radiating pieces of which the other ends are attached to the circular piece. The central stick is fixed into a hole in a heavy lump of dried mud so that it may rotate easily when rotated by hand. The hank is placed on the *paraita* which revolves by hand and the yarn is bound from the hank to its cone. The object of winding is to obtain a continuous thread of considerably greater length than that contained in a hank and to place it in a compact condition suitable for subsequent operations.

BLEACHING

The skeins received from the mills are yellowish and are not sufficiently soft. Degumming is performed by dipping these skeins in cold water, then transferring them to a soap solution kept at boiling point for fifteen minutes and rinsing them thoroughly with the aid of sticks. The wet skeins are then removed and thoroughly dried. To secure greater whiteness, the yarn is boiled in a solution of impure carbonate of soda and slaked lime. A solution of 200 grams of carbonate of soda and slaked lime in 35 lbs of water is prepared for bleaching 1,000 grams of yarn. The skeins are soaked for several hours in cold water before bleaching. They are immersed in a large vat containing boiling solution and are thoroughly rinsed with the help of sticks removing all dirt and gum. The skeins are immersed in cold water and then dried in sun.

DYEING

The sarees are made of coloured yarn in the town. The weavers use aniline dyes which are cheap and easily available. They do not possess durability although the effect is brilliant. The method of dyeing of yarn is simple. The colour is prepared in a big vat by dilution of dye in water added to proportion and is boiled. The hank is hung through a rod into the boiling solution so that its lower portion remains in it and by gradual rotation of the rod the entire hank, in the course of time, is passed through it. The hank is squeezed and is dried in a place not open to sun.

Majority of weavers send yarn for bleaching and dyeing either to the Government Bleaching and Dyeing Factory or to other centres spread all over the town. There are about 150 bleaching and dyeing centres run by well-to-do weavers. Those who cannot afford simply wash the yarn with soap in the house. The bleaching and dyeing charges are between Rs. 3 to Rs. 4 per 1,000 grams of yarn depending on the quality of dye and the material used for bleaching. Roughly, the bleaching and dyeing charges for a saree, on an average, work out to about Re. 1.

SIZING

The warp yarn is then starched for stiffness and glaze. The hanks are dipped into the starch generally made from fine white wheat flour and are rubbed with the palms for the starch to penetrate into the core of the fibres. The method of hand sizing is widely prevalent in the town.

PREPARATION OF BOBBINS

The yarn is wound on to suitable sized reels called the *nara* for the warp. They are about 5 inches long made of bamboo or some other kind of reed and are hollow. The *nara* is put on the free end of the spindle of the *charkha* (spinning wheel) to which is tied the end of the thread which is upon the *paraita*. Then, holding the *paraita* in one hand, the weaver turns the

wheel of the *charkha* with the other. The thread which has already been connected with the *nara* slowly winds off the *paraita* on to it. The reel is replaced as it gets filled. The thread is now ready for the next operation—warping.

ARRANGING OF THE WARP THREAD

The primitive system of stick warping is still prevalent at Mau Nath Bhanjan. It consists in fixing on the ground, in pairs, light bamboo sticks, 3 feet long with a space of 4 feet between successive pairs. A stout stick is firmly fixed on the ground at each extremity to bear the strain of the warp in preparation. The *tanihara* (arranger of warp threads) takes two *salai* (long iron needle on which the *nara* rests loaded with thread) and goes to the open space where a frame with has been put up for the arrangement of warp threads. He walks up and down the line intervening the thread between the bamboos in such a way as to pass the thread outside the first and inside the second stick of each pair of sticks, then passes it round the stout stick at the end and returns, laying the yarn in the reverse order. The length of the line and the number of bamboos depend upon the length of the warp it is intended to be produced. The set of intersections between a pair of sticks is called *santhi*. The sticks are removed when the warping is completed and slender bamboo rods are inserted to keep the two sets of thread from the two *salai* separate. This will keep the croissage (intersection) intact. The warp with slender bamboo rods inserted in them is rolled up and is brought to the loom for the next process.

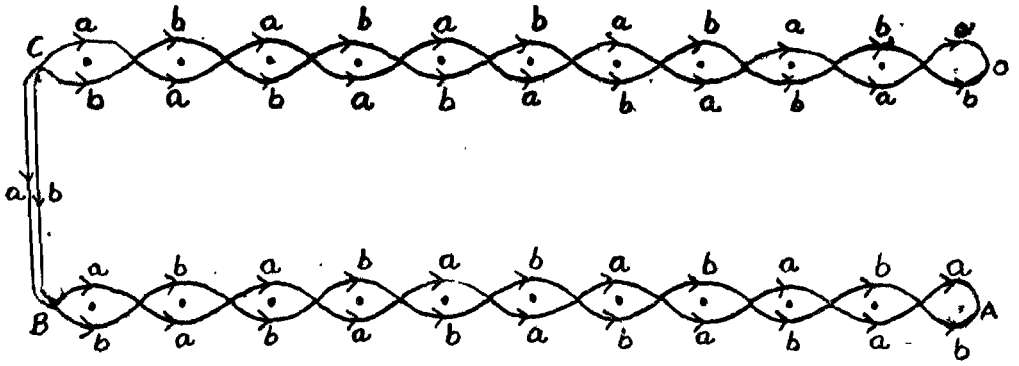
PREPARATION OF WEFT THREADS

The yarn used for weft is transferred from the *paraita* to *nari* (reed bobbin about three inches in length) by means of a *charkha*. The thread is ultimately transferred to the bobbin of the little boat-like shuttle which works the weft (*bana*).

WEAVING

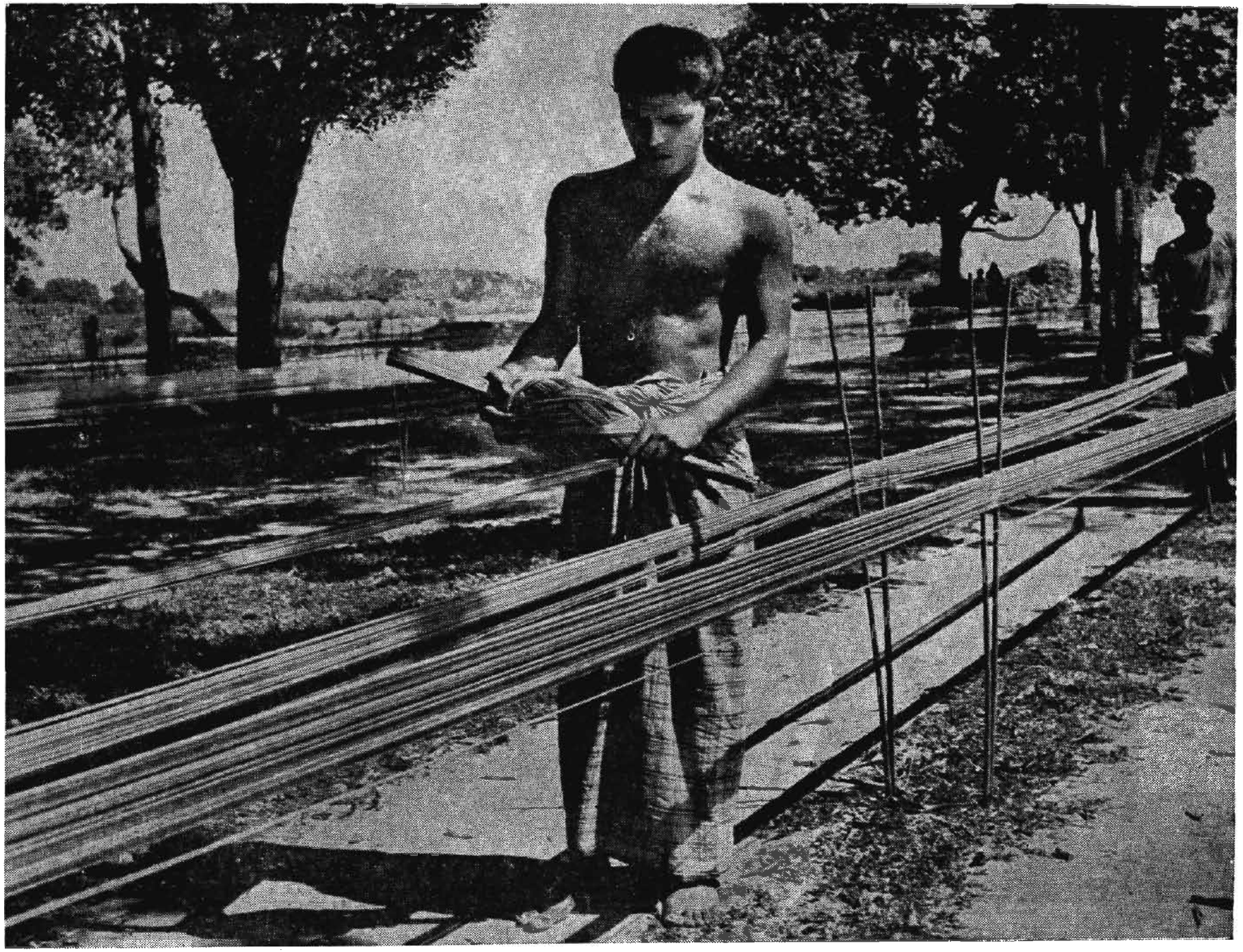
The loom used by the weavers is the fly shuttle loom with Jacquard attachment. It is arranged under cover, being raised but a few inches above the level of the ground. The weaver sits in a pit some 18 inches deep so that the beam is immediately over his thighs. The loom consists of a beam made of some heavy wood called *lapetan* or *tur* on which the cloth as it is woven is wound up. At each end a stout iron rod projects which is let into corresponding holes in a firmly fixed block of wood so that the beam may rotate. At a short distance from each end two holes are bored at right angles through the beam into which a stout stick is inserted whose end rests on the ground. The purpose is that the requisite tension may be maintained in the warp while the beam is rotating.

The heddle (*bai* or *baiser*) consists of a pair of sticks connected by a series of pairs of loops of well-waxed cotton thread, the upper loop passing through the lower. The warp threads are passed through both loops *i.e.*, through the somewhat circular apertures formed when the two sticks are moved towards each other slightly. The two heddles are suspended from a beam overhead. To this are attached two cords supporting a pair of stout sticks, and to the ends of these are attached by cords the heddles. To



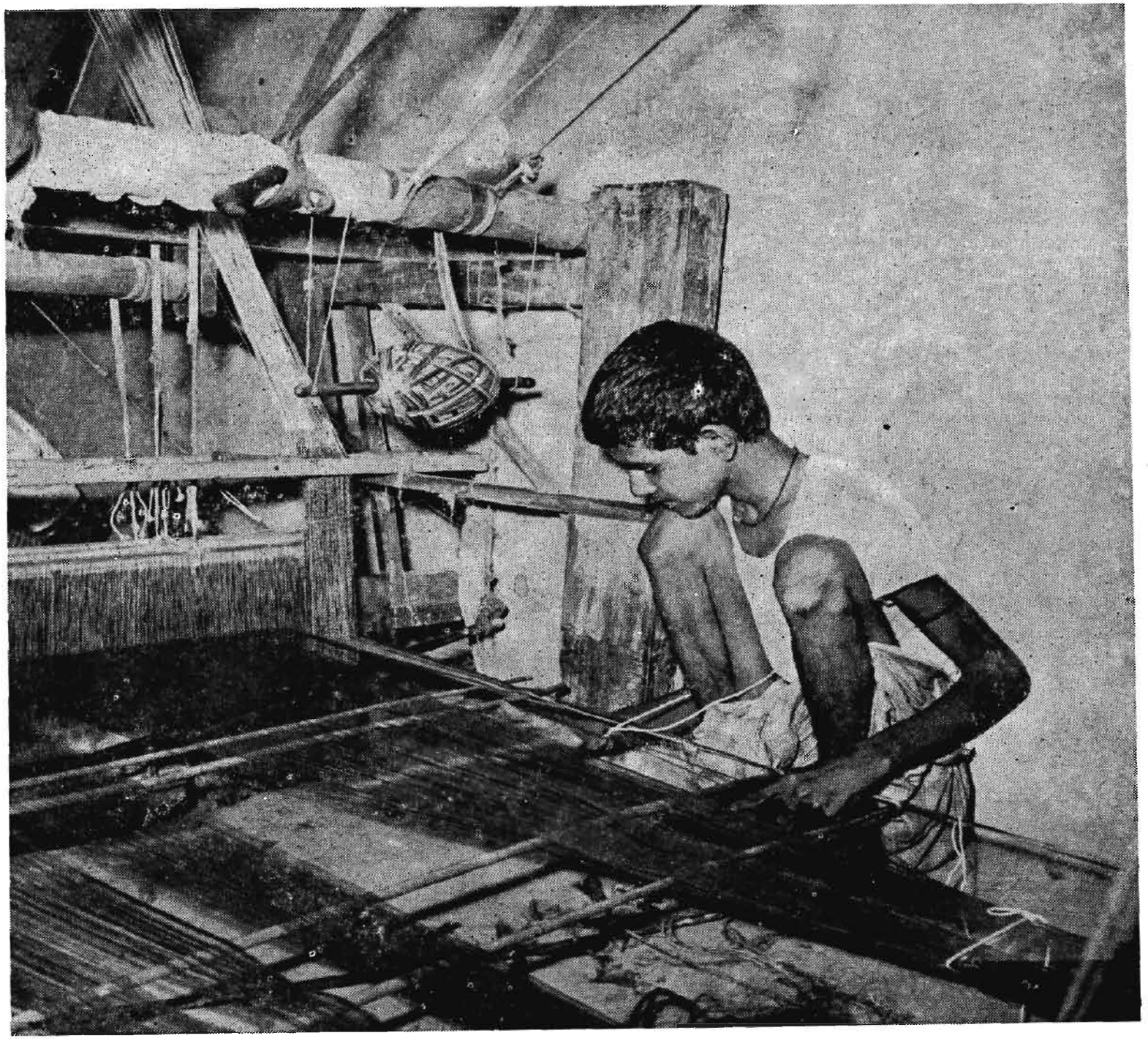
Diagramatic representation of warping

Plate No. VI



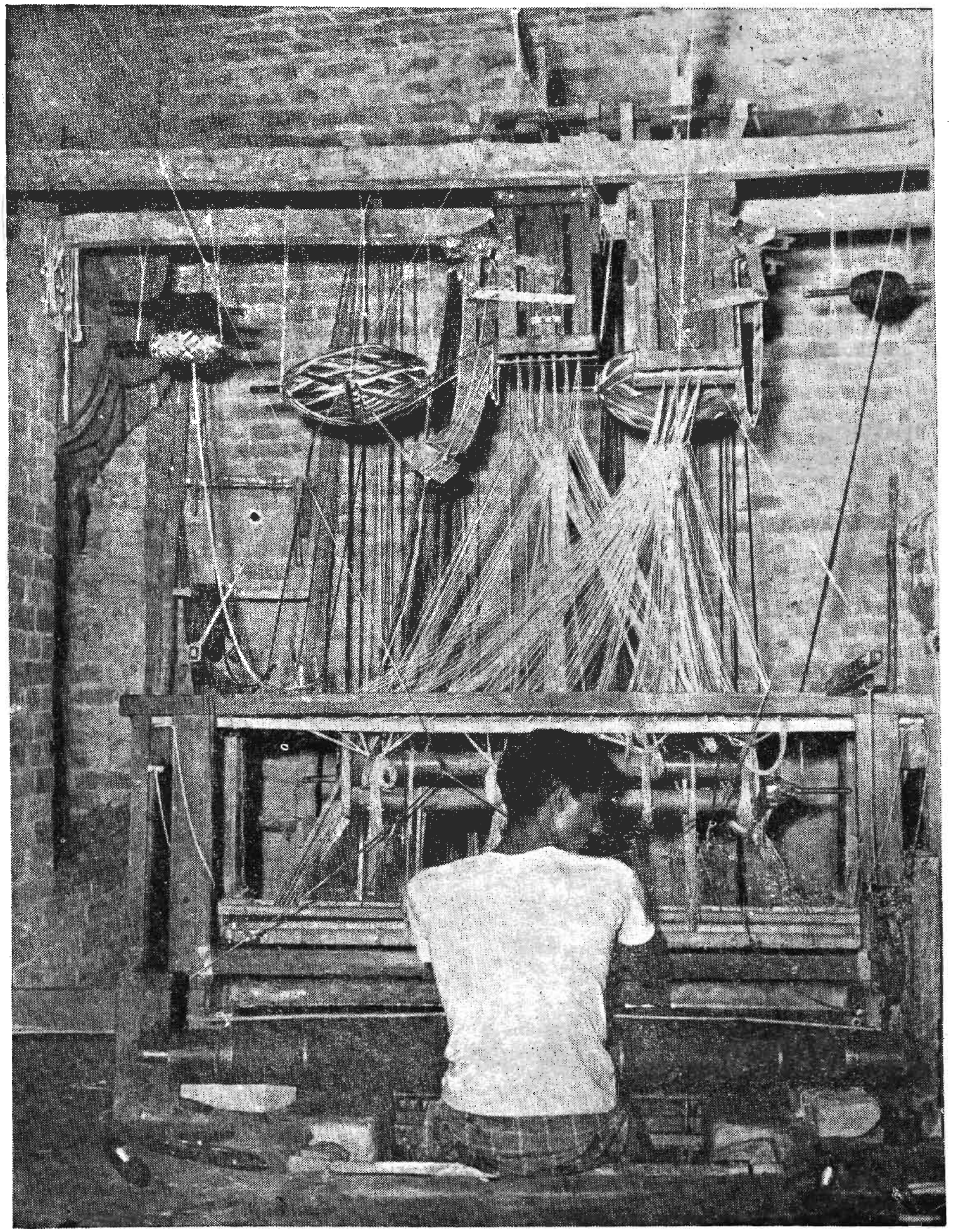
Arranging the warp

Plate No. VII



Wearing in Progress

Plate No. VIII



Jacquard loom

keep the loops of the heddles duly stretched, to each is attached below a piece of wood and to the middle of each of these are attached short pieces of wood which are depressed alternately by the toes of the weaver, the arrangement of the parts of the loom, being such that these pieces are within easy reach of his toes as he sits at his work. If more than one pair of heddles are used, the method of support is the same.

The slay (*hattha*) helps in driving home each successive thread of weft. It is suspended by two cords from the roof and consists of two beams, the upper being so shaped for convenience of holding. These are connected together so that the *rachh* can play horizontally whereby all strain on the warp due to incorrect suspension of the slay is avoided. The *rachh* consists of a comb of thin flat (split) pieces or reed. These are placed side by side, each being tied to its neighbour by string above and below, the thickness of the string gives sufficient space between the successive 'teeth'. Two or more warp threads according to convenience are inserted in each division of the *rachh*. There is a smooth beam of wood on which the warp is supported.

As the process of laying the warp on the loom is very tedious, it is usual to do it once only. A sufficient length of warp thread is left unwoven to pass through the heddles and *rachh*, and the new warp is simply attached to the old, each thread being twisted (not knotted) on the old warp. It is obvious that so long as the same arrangement of heeddles is adhered to and the same breadth of cloth is woven, no change is required.

The whole length of the warp is spread out horizontally on the loom according to the space available. The warp is kept stretched properly by the arrangement known as *bhanjhni* and consists of three smooth and stout bamboos placed over and below the warp and tightly bound together, so that the threads can not slip between them. To the ends of the *bhanjhni* are attached two cords. A single rope is attached to a peg (*hathela*) which is within easy reach of the weaver's right hand. As weaving proceeds and more warp is required, the weaver loosens the rope attached to the peg and winds the woven cloth on to the beam. The remaining warp which has not yet been stretched horizontally between the beam and *bhanjhni* is hung loosely over a bamboo.

To the stick immediately behind the heddles a pair of weights is usually attached to depress the warp and prevent the stick working down on to the heddles as it otherwise would do on account of the vibrations produced in weaving. Next to these are usually two or more plain sticks followed by one or more similar sticks, the ends of which are connected by threads.

To keep the woven cloth stretched to the proper breadth, a pair of instruments consisting of two pieces of thin straight sticks are employed. The one end of these sticks are sharply pointed and the other ends are connected by cord. Sliding on the sticks are two pieces of cord or wire. The sharp points are inserted in the selvages of the woven cloth, and the cord pieces are slid to such a position that the distance between the sharp points is that of the full breadth of the cloth. It will be seen that the nearer the two pieces of cord are to the ends of two pieces of sticks connected by cord, the wider will be separation between the two sharp points of the sticks. Two of these are always in use, and as more cloth is woven, the hinder one is removed and put in front.

The shuttle known as *dhirki* is like a canoe in shape and is made of wood with very smooth glazed surface. Along the centre is a thin iron pin which can be lifted up at will. On to this, the *nari* on which the weft yarn has been wound is slipped and fastened down. The weft yarn is always moistened before weaving. There is a hole through the side of the *dhirki* on the inner side of which is attached with wax a smooth glass head to reduce friction. The end of yarn is put close to the inner side of this head and sucked through by the weaver.

The loom has a Jacquard attachment with which any design can be woven by hand. With the Jacquard attachment figured designs are woven by a mechanical selection of healds controlled by perforated cards for each design. A brief description of the mechanism of the Jacquard is given below :

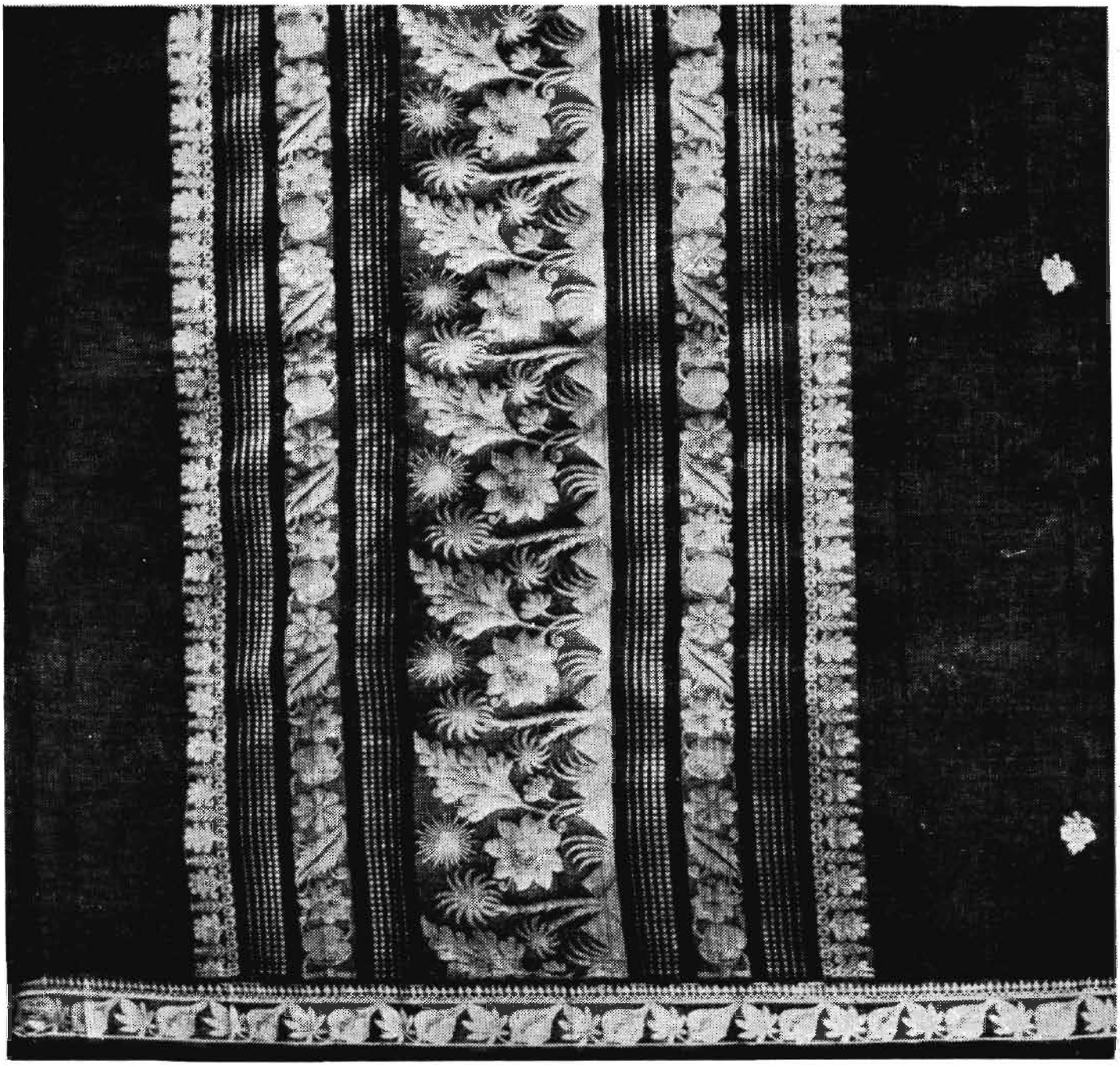
In a Jacquard machine, the warp threads are raised by rows of upright wires called hooks. These are bent at both extremities and are normally supported upon a botton board which is perforated to permit the neck cards from the harness beneath to be attached to the hooks. Each of a series of horizontal needles is provided with a loop and a crank. The straight ends of the needles protrude about one quarter of an inch through a perforated needle board but the looped ends rest upon bars. A wire passed through all the loops of the needles which form one vertical line limits the extent of their lateral movement

and small helical springs infringe upon the loops of the needles with sufficient force to press them and their hooks forward. A frame called a griff rises and falls vertically by a traddle which the weaver actuates with the foot. This frame contains a blade for each line of hooks. When the blades are in their lowest position, the hooks are free and vertical with their heads immediately over them. Hence an upward movement given to the griff would lift all the hooks and thereby all the warp threads. Only certain hooks, however, must be lifted with the griff and the selection is by a quadrangular block of wood called a cylinder and cards are placed upon it. Each face of the cylinder has a perforation opposite each needle so that if the cylinder is pressed close to the needle board, the neddle points will enter the holes in the cylinder and remain undisturbed. But if a card which is not perforated in every place is interposed between the cylinder and the needles, the unpunctured parts of the card close-up some of the holes in the cylinder and prevent corresponding needles from entering them. Each needle so arrested is thrust back by the advancing card ; its spiral spring is contracted and its hook is lifted. If at this moment the griff ascends, its blade will engage the heads of all vertical hooks and lift them but those that are tilted will remain unlifted. As soon as the pressing force of a card is removed from the needles, the spring restores both the needles and hooks to their normal positions. Cards are perforated by a special machine from a painted design after which they are laced into a chain and passed over conical pegs upon the cylinder ; the number required to weave any pattern equals the number of weft threads in that pattern. As the griff rises with vertical hook. a shed is formed and a thread of weft is passed across the warp. The griff then descends and the operation is repeated but with a new combination of lifted threads for each card. A Jacquard may contain from 100 to 1,200 hooks and needles.

After the warp has been spread on the loom and all the instruments used made ready, weaving begins. The weaver gives motion to the loom through the treadles by his feet. The treadles (*paunsar*) are in the lower part of the loom situated in the pit. By working the treadles the weaver raises or lowers the threads of the warp. The heddles, the treadles, the Jacquard and the threads of the warp are all interconnected and each alternate motion of the foot for raising or depressing the warp threads forms a shed. There are shuttle boxes at the ends and through the shed the shuttle is pushed from end to end across the slay by pickers attached to a string arrangement pulled with right hand from side to side while beating is done by pulling the slay with the left hand. The process is continued and as the weft thread passes from side to side, now over one set of warp threads and under another and then under the first set of threads and over to the other set, the net work which forms the fabric is produced. At the same time the bobbins (*nari*) on which *kela* or *chinia* is wound is passed by the weaver through the shed. The process is repeated in quick succession working out an elaborate design on the saree.

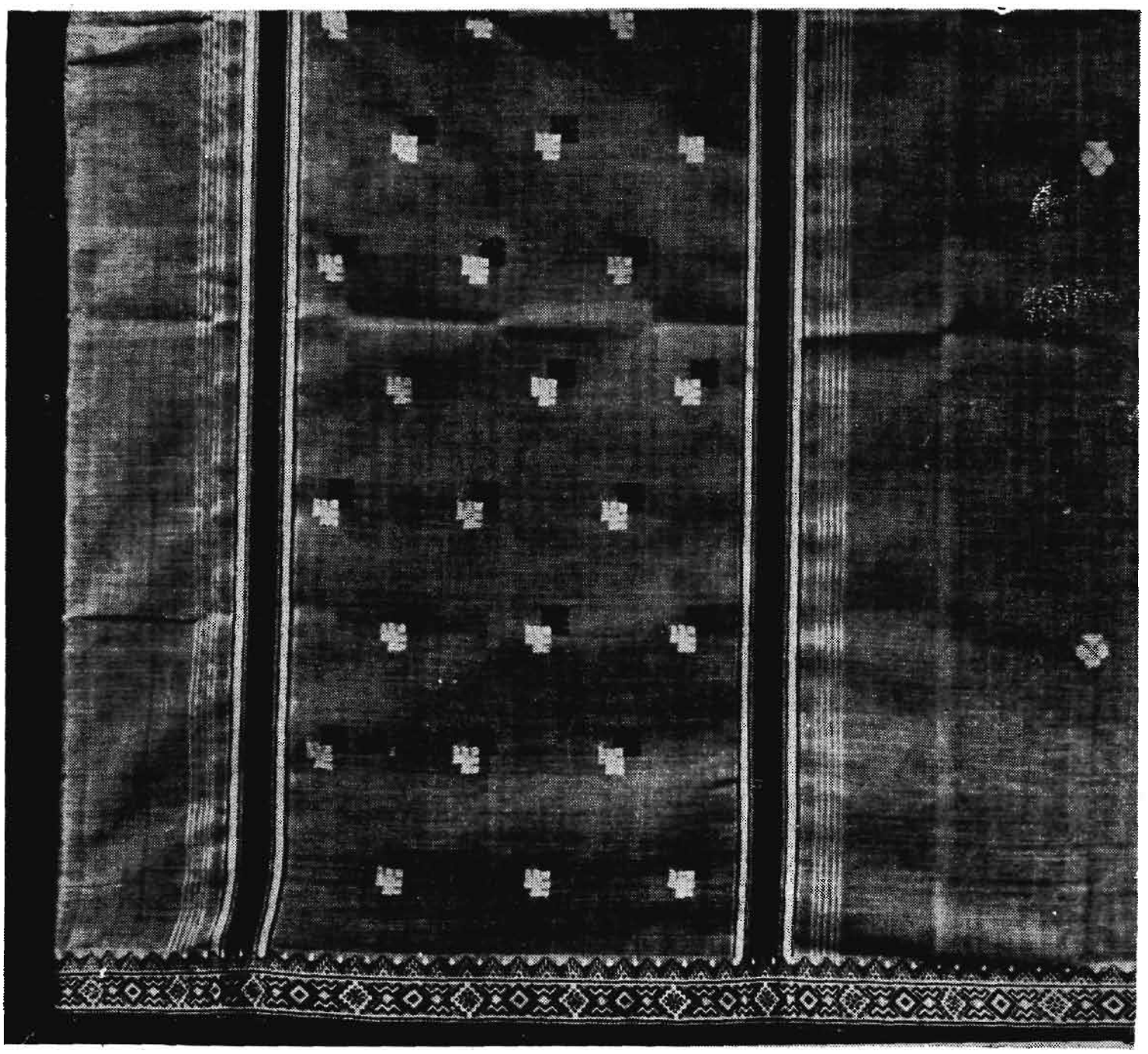
When the saree is woven, it is taken off the loom, folded and sold to the broker.

Plate No. **IX**



Sari of *Anchari* design

Plate No. X



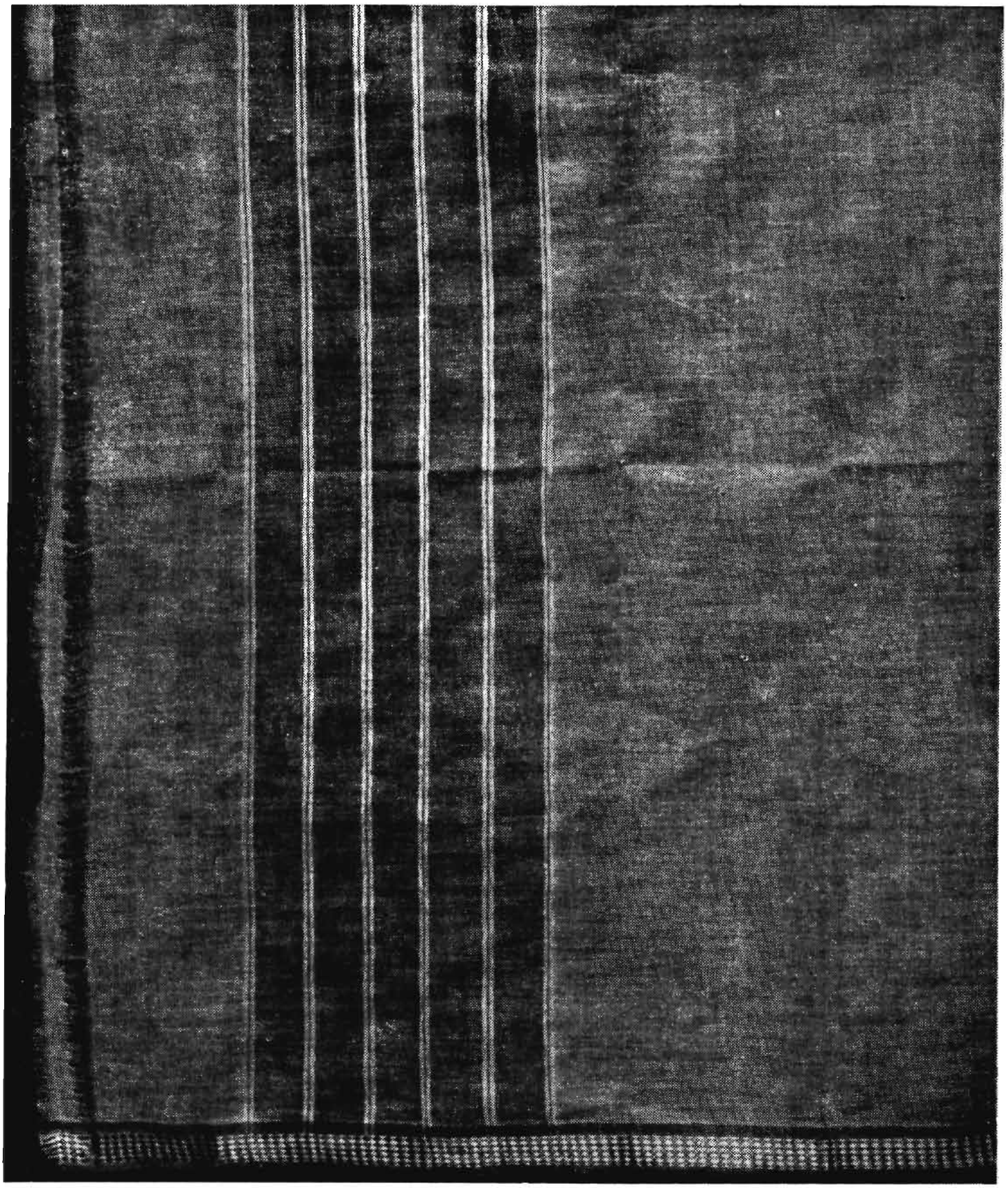
Sari of *Booti* design

Plate No. XI



Sari of *Hathi Parh* design

Plate No. XII



Sari of *Pipine* design

CHAPTER IV

Designs

The cotton sarees of Mau Nath Bhanjan are popular. Each kind of saree has special name according to its design, colour and type of border. Thus we hear of *anchari, hathiparh, pipine* and *skat* sarees having variegated borders. The field design of *anchari* generally consists of star-shaped *butis* either scattered all over or arranged in diagonal lines. The *butis* are interwoven with silver or gold-plated thread in white or old gold; the field colour generally being a deep purple or flaming red, orange, dark blue or shot with dark red and blue. The end piece called *anchal* is very ornamental decorated with leaves, *butis*, flowers, etc. The saree is usually five and half yards in length and forty four inches in width. The field is left plain in some sarees but the end piece is richly decorated with *butis* and floral ornamentation.

The *skat* is conspicuous by the breadth of its border-coverage bound by two parallel strips about one inch broad ; the intervening portion being covered by a pattern of *bel, butis* or lineal strips. The field has small sprays of flowers scattered all over it. These sarees are produced in many colours with red, pink and blue predominating.

A *pipine* has variegated border with the field left plain or laid with *butis*. The border is about one inch broad with a running floral pattern few inches in length repeated over and over again. This is called *bel* generally used as border in these sarees. Some have coloured borders dyed in brilliant crimson, yellow or blue.

A *hathiparh* has a border on both the ends 8" to 10" wide with running pattern of floral sprigs and leaves. The field is usually plain. Different colours are used in designing the floral pattern. The saree was popular once but it has almost gone out of fashion.

The hand Jacquard loom used in Mau Nath Bhanjan with which any design can be woven by a mechanical selection of healds controlled by perforated cards. The designer selects a suitable design and marks its outline on the cards which are perforated by a special machine. The cards are then laced into a chain for weaving a pattern on the saree. The weaver operates the loom with the treadles and with each alternate motion of his foot a shed is formed. The weaver quickly passes the bobbins on which *chinia* (ordinary artificial silk) or *kela* is wound through the shed. This process is repeated in quick succession working out a beautiful and elaborate design on the saree.

Bulk of hand loom sarees manufactured in the town lack in originality in designs. They also lack in the distribution of colours and subtle colour harmonies. This is because the master designer works in isolation and is not helped to new ideas. He is not a trained designer and does not keep in touch with the changing tastes in designs. Whatever designs he gets is from the wholesale dealers who visit the town or from the brokers.

The value of innovations in designs cannot be over emphasised. It involves the intelligent co-operation of dealers and shops. There should be trained designers in the craft who should be well versed with the technicalities of weaving. They must be imbubed with keenness to look out for new designs and for new colour schemes. If enterprising and intelligent dealers get in touch with the tourists visiting Varanasi, they can get a lot of help from them in this regard. The well-to-do weavers should also secure help from Central Design Centre, Lucknow for designs.

CHAPTER V

Cost of Production

The cost of production of cotton sarees manufactured at Mau Nath Bhanjan depends on the counts of yarn, designs and other materials used. Generally yarn of 40,60,80 and 100 counts is used in their manufacture. The price of yarn varies according to the count affecting the cost of production. An attempt has been made to calculate the cost of production of sarees of *anchari*, *skat* and *polish* designs. It includes the amount spent on raw materials, bleaching, dyeing, and sizing of yarn and payment made to the weaver. The warping is done by the weaver. In rare cases *tanihara* (arranger of warp threads) is engaged for this work. It was found difficult to calculate the amount paid to designer and Jacquard card-maker for the perforated cards of a particular design are used for manufacture of large number of sarees of that design. However, the unaccounted expenditure has been included under the head 'miscellaneous'.

The estimated cost of manufacture of *anchari* is given below :

Item	Quantity (Grams)	Amount (Rs.)
1. Warp thread	125	2.75
2. Weft thread	125	2.50
3. *Gauti*	15	0.50
4. *Chinia*	140	1.00
5. *Kela*	25	0.50
6. Dyeing and bleaching		1.00
7. Skilled weaver		1.50
8. Miscellaneous		0.50
	Total	10.25

The saree is sold through the broker for Rs. 12 the brokerage being 36 Paise yielding a profit of Rs. 1.39 to the weaver. The profit will include his labour charges also if he owns a loom.

The estimated cost of production of a saree of *polish* design is given below :

Item	Quantity (Grams)	Amount (Rs.)
1. Warp thread	125	2.75
2. Weft thread	125	2.50
3. *Gauti* (40 counts)	25	0.25
4. *Gauti* (80 counts)	18	0.40
5. *Chinia*	35	0.50
6. Dyeing and bleaching		0.87
7. Weaving charges		1.50
8. Miscellaneous		0.50
	Total	9.27

The saree is sold through the broker for Rs. 11; brokerage being 33 Paise giving a profit of Rs. 1.40 to the weaver.

The estimated cost of production of *skat* is as follows :

Item	Quantity (Grams)	Amount (Rs.)
1. Warp thread	125	2.75
2. Weft thread	125	2.50
3. *Gauti*	15	0.50
4. *Chinia*	150	1.25
5. Dyeing and bleaching		1.00
6. Weaving charges		1.75
7. Miscellaneous		0.50
	Total	10.25

The saree is sold for Rs. 13. The broker gets brokerage at the rate of 3 Paise per rupee. The net profit to the weaver is Rs. 2.36.

The yarn used in the manufacture of these sarees is generally of 60 counts. The cost of manufacture will increase proportionately if finer yarn is used. The workshop owners purchase yarn from the wholesale dealers but the single weaver is advanced yarn by the broker under whose control he works. He purchases sarees at a discount rate 15 per cent below the cost price, for the yarn advanced to the weaver thus reducing his margin of profit.

SUGGESTIONS FOR BETTER MARKETING

The industry has suffered greatly due to the hold of the middleman who dominates a substantial portion of trade at Mau Nath Bhanjan. The single weaver and the owners of workshops cannot work on their own account for they are entirely within his power. The multi-purpose co-operative societies appear to be the best solution to eliminate his hold from the industry, Through these societies, the weavers could be informed of new demands, of new designs and of cheap raw materials. They can arrange the sale of the manufactured products directly to consumers through the sale depots. The difficulty is that the weavers have been under the control of intermediaries so long that they cannot work on their own account or understand how to work together but with proper handling and education, a beginning in this direction is worth attempting.

CHAPTER VI

MARKETING

Weaving in Mau Nath Bhanjan is run on three systems, each with its own characteristics :

1. The single weaver
2. The owners of workshops who employ skilled weavers
3. The co-operative societies

The single weaver is common in the town working in his home on the loom. He is handicapped for want of capital and raw materials. The well-to-do weavers and brokers, take advantage of the situation and advance money and yarn to him against the finished products. In such a situation, the weaver sells the sarees on discounted rates much below the market rates. The sale of finished products to the middleman is the sole source of finance to the weaver. He is almost entirely within his power and weaves sarees to order. The middleman stocks and sells them at prevailing market rates appropriating all the profits.

The workshop owners do not work on their account. The cotton sarees are not purchased by the consumers directly from the workshops. The manufactured goods are sold through the agency of the middleman. The brokers charge the brokerage on their sale at the rate of 3 Paise per rupee. The institution of intermediaries in the marketing of finished products is powerful and dominates a major portion of the trade. In the absence of marketing agencies, the weavers are at the mercy of the intermediaries and their malpractices.

There are about 250 brokers in the town. A list of the important brokers has been given as an appendix. It is estimated that about 40,000 handloom sarees manufactured every month in the town are sold through them. The earnings of the brokers are, therefore, substantial.

The two unregistered co-operative socities—the Bunkar Co-operative Society and the Azad Bunkar Co-operative Society—supply raw materials to the members on reasonable rates. They also help them in the marketing offinished products which are purchased on fixed rates allowing profits commensurate to the labour and skill of the weaver. The finished products are held in stock by the societies untill the time of sale. They arrange to send them outside specially Bihar, West Bengal and Assam. The consumers and wholesale merchants visiting the town obtain their requirements from their sale depots.

The demand of handloom sarees of Mau Nath Bhanjan is heavy. The town has a good local market. A large number of wholesale dealers specially from Bihar and West Bengal visit the town at the Durga Puja and make wholesome purchases. *Pipine*, *anchari*, *hathiparh* and *skat* sarees in dark red, *gulabi* (pink), *kahi* (dark green), *asmani* (sky blue), dark blue, and *zard* (yellow) colours are popular in Assam and West Bengal. *Melchik* manufactured in dark red, green, blue and *baigni* (violet) colours are greatly in demand in Bihar and in the eastern districts of the State.

TRANSPORT AND ADVERTISEMENT

Mau Nath Bhanjan is connected by North Eastern Railway. The finished products are sent to different parts of the country by rail or by road on trucks.

There is no systematic arrangement for the advertisement of handloom sarees and other fabrics manufactured in the town. The smaller units have not enough funds to advertise their products. The bigger establishments are indifferent to the advertisement of their goods. In order to popularise the handloom fabrics manufactured there, it is necessary to educate the public about them. This can be done effectively by publicity and propaganda. The role of the press in their advertisement can not be minimised. It should be given information about the types of handloom sarees and other fabrics manufactured in the town. An attractive pamphlet giving illustrations of processes and methods of manufacture of different designs of sarees will interest the dealers in the country and will help to make the industry known. The general advertisement of the industry by sending the handloom sarees and other fabrics to important industrial exhibitions and fairs will put it in a strong position.

APPENDIX I

TABLE I : Number of Sampled Industrial Units and Persons employed in Production

Name of Craft	No. of Units Surveyed	WORKERS		
		Persons	Males	Females
Cotton Handloom	200	752	752	..

TABLE II : Distribution of Artisans

Caste/Community	No. of Units Surveyed	WORKERS			No. of Families	No. of Families Working in homes	No. of Families Working in workshops
		Persons	Males	Females			
1. Ansari		709	709	..	216	194	22
2. Chamar		15	15	..	2	2	10
3. Pathan		12	12	..	3	3	..
4. Ahir		6	6	..	5	..	5
5. Darzi		4	4	..	1	1	..
6. Dhobi (Muslim)		2	2	..	2	..	2
7. Qazi		2	2	..	1	1	..
8. Sain		1	1	..	1	..	1
9. Mallah		1	1	..	1	..	1
Total	200	752	752	..	242	201	41

TABLE III: Distribution of Articles by Materials used

Name of Article	Main material	Subsidiary Material	Raw Material (Place from which imported)
Saree	Yarn of 40, 60, 80 and 100 counts	..	Bombay, Ahmedabad and Kanpur
		1. Stipple or *Chinia*	Bombay and Naini
		2. *Gauti*	
		3. Colours	Bombay and Kanpur
		4. Fine wheat flour	Locally available

TABLE IV: Designs

Name of Saree	Source of Design		
	Traditional	Self-designed	Through Middlemen
Buti	..	5	87
Anchari	..	10	49
Pipini	4	5	10
Skat	..	10	20

TABLE V : Marketing

Name of Article	No. of Units producing for Sale in open Market	
	Through Middlemen	Others
Saree	200	..

TABLE VI : Cost of Production

Name of Saree	Cost of Raw Material	Cost of conversion into finished products per Saree	Average Sale Price per Saree	Brokerage	Profit per Saree
Anchari	Rs. 8.25	Rs. 2.00	Rs. 12.00	0.36 P.	Rs. 1.39
Polish	Rs. 7.27	Rs. 2.00	Rs. 11.00	0.33 P.	Rs. 1.40
Skat	Rs. 8.00	Rs. 2.25	Rs. 13.00	0.39 P.	Rs. 2.36

TABLE VII : List of skilled Craftsmen

Caste/Community	Skilled Craftsmen
Julaha (Ansari)	1. Shri Khairul Bashar
	2. Shri Mumtaz Ahmad
	3. Shri Haji Sanaullah
	4. Shri Anwarul Haq
	5. Shri Haji Inamul Haq

APPENDIX II

List of Brokers and Commission Agents in Mau Nath Bhanjan

BROKERS

1. Shri Shafiullah
2. Shri Abdul Hakim
3. Shri Sanaullah Sardar
4. Shri Abdul Azeem
5. Shri Mohd. Shamsuddin
6. Haji Fateh Mohammad Abdul Bari
7. Hafiz Abdul Gaffar Abdul Jabbar
8. Shri Abdul Majeed
9. Munshi Abdul Azeem
10. Shri Mohd. Nazeer
11. Munshi Faizul Rehman
12. Molvi Maqsood
13. Shri Saleem Kotha
14. Shri Abdul Gaffar Neemani
15. Haji Mohammad Reshami
16. Shri Khalil Hisammuddin
17. Hafiz Sanaullah
18. Shri Azeem
19. Haji Manzoor
20. Shri Mustafa Murtaza

COMMISSION AGENTS

1. M/S Neemchand Lalchand
2. ,, Ahsanul Haq Mukhtar Ahmed
3. ,, Rajendra Vishwanath
4. ,, Mewa Ram Sachdeo Prasad
5. ,, Haji Ishaq Mohd. Yakub
6. ,, Brij Behari Lal Kedar Nath
7. ,, Ratan Lal Shiv Karan
8. ,, Dilsukh Rai Jai Dayal
9. ,, Sita Ram & Co.
10. ,, Girdhari Lal Kanhaiya Lal
11. ,, Narsingh Das Chiranji Lal
12. ,, Haji Sirajuddin & Sons
13. ,, Sultan Mushtaq
14. ,, Hardeo Das Mohan Lal
15. ,, Feroz Anwar

CENSUS OF INDIA 1961

HANDICRAFT SURVEY SCHEME

Village Schedule of Industries and Crafts

District | Sub-division

Tahsil | N. E. S. Block (*if any*)

Village | Census Code Number

PART A — GENERAL DESCRIPTION OF VILLAGE

Describe briefly

(*i*) Area of village in acres	(*i*)	
(*ii*) Population	(*ii*)	
(*iii*) Approximate number of families	(*iii*)	
(*iv*) Various sections in the village corresponding to communities and their names	(*iv*)	a. Name of community b. c. d. e. Name of community f. g. h.
(*v*) Distance from nearest railway station (*miles*)	(*v*)	
(*vi*) Distance from nearest main road	(*vi*)	
(*vii*) Distance from P. S./Tahsil headquarters	(*vii*)	

PART B — ARTISAN COMMUNITIES IN THE VILLAGE (*Tribal & Non-Tribal*)

1. Name of caste or community	2. Approximate number of families	3. Total number of adult workers		4. Number of families working under co-operation	5. Number of families working in own houses or in workshops set up by their employers	
		Males	Females		In own houses	In employers workshops
1.						
2.						
3.						
4.						
5.						

6. Names of articles produced. Describe the articles and mention approximate sizes and heights.	7. Main material used	8. Subsidiary material used	9. Whether raw material is imported and if so, from where? What are the main ingredients?
1.			
2.			
3.			
4.			
5.			
6.			
7.			
8.			
9.			
10.			

10. Who gives the designs ?	11. Give the names of the designs.	12. Describe colours used. How are the colours obtained ?
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

13. Tools used (*Describe tools. Give pencil sketches and photographs separately.*)	14. Who makes these tools and from where are they imported?	15. General description of workshop (*Use separate sheet of paper if necessary.*)
1.		
2.		
3.		
4.		
5.		
6.		
7.		
8.		
9.		
10.		

16. When did the community come to this village? Who were the patrons? How old is this craft in this village?	17. Describe legends or myths current on the origin of the community.
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

18. Are there any villages in the neighbourhood where branches of these communities live ? If so, give name of village (s) and community.

19. Do the communities produce for their own use entirely ? Describe whether for domestic or ceremonial purposes.

20. Whether they produce entirely for others in exchange for money or kind. If so, who are the customers and to which communities do they belong ?

    (*i*) Are they for domestic use ?

    (*ii*) Are they for ceremonial or ritualistic purposes ? If so, for which ceremony or ritual ?

21. Whether the communities produce for themselves and for sale ?

    (*i*) Describe types of objects for own domestic or ceremonial use. Mention heights of objects.

    (*ii*) Describe types of objects for sale. Mention heights of objects.

22. Do the communities produce for sale in open markets, *hats* and *melas* ? Mention the markets, *hats* or *melas* and the occasions.

    (*i*) Do they make to the order of middlemen who advance money and undertake marketing facilities ?

23. If there is a co-operative society, are there members in it who belong to different castes ?

24. Give the names of the designs and myths or stories behind the names, *i.e.*, explanation of what the design stands for and the shape or decoration of objects.

25. Describe Production

(Please describe stage by stage and take photographs wherever possible. Photographs should be supplemented by pencil sketches of surface, forms, designs, shapes, colours and processes of paper if necessary for sketches of stages.)

(*i*) First stage

(*ii*) Second stage

(*iii*) Third stage

(*iv*) Final and finishing stage

25. (A) Cost of production, sale price and earnings

(*i*) Price at which raw material is available ;

(*ii*) Cost of conversion into finished products;

(*iii*) The usual sale price of finished goods; and

(*iv*) Wages earned.

26. Give a list of very skilled craftsmen of each community.

VILLAGE SCHEDULE OF INDUSTRIES AND CRAFTS

PART C — FOR TRIBAL COMMUNITIES SPECIALLY

27. Is this a tribe where every household produces things for its own use or the use of the community?

28. Is this a tribe of which only particular sections produce particular things? If so, which sections produce which things? Mention names.

Name of section of Tribe	Name of articles produced

29. Is this a semi-tribal community and does it produce articles for neighbouring tribes? If so, mention the names of the tribes for which they produce and the names of articles.

Name of neighbouring Tribes	Name of articles produced for them

30. Does this tribe produce articles for non-tribal or advanced communities? If so, mention names of these communities and the names of articles.

Names of non-tribal or advanced communities	Name of articles produced for them