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ODE TO THE FABRIC OF DESERT: THE SANCTUARY WAY

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ABSTRACT

This article is based on my observation over a span of five years, on the making of fabric of desert "Kota Doria" – an epitome of Indian traditional knowledge, unique for its warp and weft, enduring power and mystique. This field study comprised of 150 respondents from different actors of the cluster. Conversation was carried out with weavers in particular women weavers, master weavers and dyers in the villages of Kaithun, Siswadi, Mangrol, Roteda and Sultanpur of Rajasthan. Interviews were conducted with the government representatives, local panchayat and Members of Kota Doria Hadauti Foundation. Besides this, study of various wellknown reports of its intervention in the Kota cluster was also carried out. The views expressed in this article are those of the author and should not be attributed to the cluster and affiliation bodies. It provides a glimpse of the grassroots realities which were very different from theoretical perspectives thereby urging the need for greater conservation of 'Weavers skills - The intangible heritage' and strategize weaver's village as 'Weaver's Sanctuary'-a model tourist site for cluster sustenance.

KEYWORDS

Traditional Knowledge, Weaver's sanctuary, Uniqueness, Artisan skill.

ODE TO THE FABRIC OF DESERT: THE SANCTUARY WAY

The Rich Traditional couture, 'Kota Doria' has survived the changing fashion norms, to emerge among the most resilient fashion statements, recognised and appreciated the world over. On one hand these fabrics have paved their way into the ramp shows as well as a wide range of fashionable garments like saris, suits, stoles, scarves, and furnishings but on the other hand the weavers and their magical fingers are now becoming an endangered species. The communities traditional knowledge comprising of collective wisdom and 'artistic, aesthetic and creativity- skills' are lost each day. Weavers cease work as earnings in this sector are now only 'labour-based' and not 'skill-based', giving no incentive to pursue their traditional practices. Ethnicity is the mantra used in attracting and retaining consumers in an overcrowded marketplace. Given today's instant communication facilities, coupled with the speed of imitation, the market is flooded with look-alike products. The need of the hour is to safe guard, the whole biodiversity from collapse, preserve the community's traditional knowledge and prevent the mushrooming growth of look alike Kota Doria.

THE GENESIS OF DEVELOPMENT

According to the weavers, Kota Doria's origin as a craft is shrouded in mystery but several tales have passed on by way of mouth for generations. The fact is that, it is known after the erstwhile Kota State from where it originated. Kota Doria's existence has been attributed to the relatively humid geographical conditions of the area. It is said that the craft spread to nearby villages as a result of girls from Kaithun –considered as the epicentre of craft, marrying in other villages. During the times of Prince Jagat Singh in the late 17th century, silk got introduced in the fabric and thereafter the cotton-silk composite structure having the square check pattern evolved. It was used as a turban cloth of nine to ten inches width. Later it got converted into a short sari or 'odhana' (traditional fabric woven by Indian women) of 36 inches width. Around the pre-independence period it further, got converted into a 46-inches wide sari. The zari (a thin golden colour thread), which earlier formed the end of the turban, started getting placed on the borders or at the pallu (end-portion) of the sari. This fabric's demand increased as it was considered as 'auspicious' among the Oswal community residing in Rajasthan, Kolkata and various parts of India. Thus even though beginning of this exquisite fabric is mired into mystery and not much is known in written form about the exact date or period of the initiation of Kota Doria in its present form it has captured the hearts and minds of the high fashion conscious youth both domestically and internationally.

GLOBAL PRESENCE

Bibi Russel, a well known figure in the European fashion world, seems to be the first person who made Kota Doria go contemporary. Her show "Renaissance Weaves" in January 2007 at Jaipur earned unimaginable applause and accolades for the weavers and then there was no looking back for the fabric. In May 2010, Puja Rajvanshi of Kota exhibited her collection tunics made of Kota Doria for winters at the Indian Premier London Fashion Week. The Kota Doria product range is under constant innovation not only by reputed Indian and International designers but also by some of the leading industries, such as Fabindia, Soma, Mother Earth, Weaver's Studio, Handloom Heritage, Upada Saree Ltd, Zari and Sheetal. Designers Digvijay Singh's 'Geometrees -100 per cent organic fabrics' and Nimish Shah's, 'GOT' certified organic fabric fashion collection depicts the transformation in the taste of contemporary designers over the synthetic options. It has heavily drawn attention of media too. 'HandEye' the American craft magazine, in their 21st April edition had featured special article on Kota Doria. Thus this yarn has made possible the weaver's handloom a style statement.

CURRENT OUTPUT

The annual production of Kota Doria is estimated at One lakh and twenty thousand saris at full capacity with 2000 looms. One sari is composed of five and a half meters of fabric with minimum price of ₹ 450. The annual Value of the product is estimated at ₹ 45.9 million. This is based on an assumption that only plain fabric is being prepared, the value of fabric with ornamentations would be at least 60% more than that of the plain fabric. Each household has one handloom and generally two to three people from each family are dedicated to work in the loom. Each handloom accommodates one 'bundle' of yarn at a time. The 'bundle' of yarn is 30 yards long and makes five saris. It generally takes 20-25 days to weave 30 yards of plain Kota Doria saris and up to 30 days to weave 30 yards of elaborate saris. The weaver spends almost eight hours daily on this activity.

UNIQUENESS

Kota Doria is known for its fineness, transparent look and durability. It is perhaps the only fabric, which uses cotton as well as silk in predefined proportions in the warp as well as weft to produce unique square check patterns known as 'Khat'. In the 'Khat' pattern, stress is applied on cotton yarns, so in spite of the fact that the silk yarns are not degummed here; still there is a sheer texture in the fabric instead of fabric getting brittle. The fabric was also known by Kota -Masuria as the finest check in the Khat pattern resembled the 'Masur' lentil seed. The delicate and porous nature of the fabric makes it more convenient for surface ornamentation techniques like batik, tie-and-dye and embroidery work. The Khats are made so skillfully that the fabric becomes transparent.

The popular combinations presently in production are:

a) Cotton x Cotton b) Cotton x Silk c) Tussar Silk x Tussar Silk.

The Cotton- Cotton variety has 90- 96 'Khats' across the fabric width of 46 inch with approximately two Khats found in an inch, both in transverse as well as longitudinal directions. Each Khat has 30 threads in both the directions, thus there are approximately 60 ends per inch and 60 picks in the fabric.

Cotton- Silk variety has three variations based on the number of 'Khats' in the 46 inch width of the fabric:

1. 300-'Khat' variety: Having 285-300 'Khats' across the width with transverse dimension, five to six (70-84 ends/inch) and longitudinal dimension of five to six (70-84 picks/inch).
2. 350-'Khat' variety: Having 325-350 'Khats' across the width with transverse dimension, seven to eight (98-112 ends/inch) and longitudinal dimension of six to seven (84-98 picks/inch).
3. 400-'Khat' variety: Having 385-400 'Khats' across the width with transverse dimension nine to ten (126-140 ends/inch) and longitudinal dimensions eight to nine (112-126 picks/inch).

Each khat in above varieties has 14 threads (eight of cotton and six of silk yarns) both in transverse and longitudinal directions, hence number of ends and picks per inch can be ascertained. The 'Khat' thus needs to be protected. Technically speaking, it is not possible to create a structural pattern in a fabric using a simple two-pedal loom. However, it is the fine skill of the weavers of this region that a structural pattern is created in Kota Doria fabric with just two pedals. This prompted the Kota Doria Development Hadauti Foundation (KDHF), with the help of the United Nations Industrial Development Organisation (UNIDO) to apply for a Geographical Indication (GI). In July 2005, under the Geographical Registration Act 1999, GI was granted to Kota Doria, covering both the area of production as well as the handloom process that creates these traditional products. The logo of Kota Doria is shown in Figure 1. The attributes of uniqueness like Scarcity (resource is widely not available), Superiority (fulfills customer's need better than competitors), Inimitability (cannot be easily copied), Durability (long life) and Substitutability (does not have viable alternative) not only makes the resource valuable but these core competencies help to establish competitive advantage for sustainability.

METHOD OF PRODUCTION

According to the weavers Kota Doria fabric production process involves (a) preparation of yarn which includes activities like winding, wrapping, dyeing and sizing (b) preparation of loom which includes activities like drafting, denting, design setting and weaving. The entire production processes is carried out manually and artistically on very traditional and age-old pit looms with a throw shuttle technique. The raw material from natural fibers namely cotton and silk are used in the entire process. Cotton yarn of 80s to 120s counts mainly of combed quality are bought in from Ahmedabad, and Mumbai while silk yarns of 20/22 D to 13/15 D are brought in from Bangalore. Besides, zari from Surat, jute and other fancy yarns from nearby areas are also used in lesser amount for motif, weft insertions or other ornamental purposes. The weavers further mentioned that recently the subsidy on raw materials was removed. It was wonderful and heartening for me to witness the production activities step by step. Weavers explained very each step in detail with enthusiasm.

Winding was the primary process of transferring the yarns from the hank onto bobbins for warp and pims or sirkies for the weft. They obtained cotton in the form of hanks (lachhis). They showed me a small swift consisting of rotor wheel which was attached to a harness of conveyor belt at the other end. Then they rotated the wheels by hands resulting in the rotation of the spindle and transferring of the thread from hank to the spools. This is followed by Warping wherein, a predetermined length of warp with number of the threads as required for the whole fabric is obtained. Here they placed the wooden pegs along the length of the yarn and then tied a thick rope below it to a pair of iron pegs which is dug into the ground fully stretching the rope on each end so that a continuously crisscrossed set of two yarns may be obtained. Generally they said, warp of 31-36 yards is prepared for producing five saris of six yards each or four saris with blouse, of seven yards each. Margin for shrinkage and wastage is carefully kept in mind during the process.

I noticed involvement of two person's here, one of them was twisting the yarns with the help of a heald (locally called as 'Hattha'), which has the yarns passing through it, and the other person was holding the creel (locally called as 'Pinjras') which consisted of the spools of the yarns. Both of them then took turns round the pegs. The number of turns taken depends on the number of 'khats' of the sari and the creel's capacity to obtain yarns in the warp. Usually The Kota Doria sari comprises of 300 Khats, each khat comprises of eight cotton and six silk yarns thus resulting into 2400 cotton and 1800 silk yarns in the warp. These yarns are then collected in the form of ball. This entire activity is performed by the non-weaving family members of the village in the open spaces near their home.

Wrapping leads to Dyeing activity. It is the manual process of coloring the material by dipping them in warm bath of dye. Dyers allow the dye to be fixed once that is done it is followed by washing and drying. I found the dyer very ecofriendly in nature as they used natural shades only like VAT, Naphthol, Direct and Reactive. Their artistic rich experience was reflected in the colourful spectrum of fabric carried out by tying and dyeing in different shades to produce the tie-dye effect in the fabric.

This is followed by imparting the yarn enough strength, surface glaze and stiffness by a process called as sizing. This helps to withstand the beating of the reed during the weaving process as no further ironing or finishing of the sari is done in the later stage. In Sizing paste of rice ('Maandi') and the juice of a special wild variety of onion which renders a soft feel to the yarn is made. This is then applied using special brushes made up of a particular type of coniferous leaves brought in from Kashmir. According to the weavers, Sizing is done only for cotton yarns and is highly a painstakingly process.

Now they were busy in drafting. I saw all the cotton and silk individual threads being drafted through the double clasped country cotton heald (locally called as 'Ranch') of the loom and dented through the bamboo reed (locally called as 'Fani'). These reeds are brought in from Banaras. Around one hundred and ten reeds are used in order to produce a unique check pattern popularly known as Khat with weft threads. The pattern of laying the threads in cotton silk variety is highly skillful. It comprises four threads of cotton, two threads of silk, both in warp way and weft way. Silk threads are taken one by one through the dent of the reed making the transparent background whereas two threads of cotton pass through one dent of the reed forming a very compact check pattern relatively coarser known as Khat, which are woven across the width of the saris. The Khats so formed does not get flattened even after putting the fabric in water. This is followed by design setting. The design setting of Kota Doria sari is mainly based on the extra-weft pattern of weaving using jacquard or dobby. For the purpose of producing floral patterns, or any other intricate designs in the pallu, border and body of the fabric, the desired paper designs are first made on the graph papers and then transferred to the fabric. Dobby is used for ground motif and for fine small borders in the saris and is upto 16 plates, however jacquard is being used for making exquisite borders of the saris and pallus of the saris and is of 120 hooks. The design setting is then followed by weaving in pit loom by throw shuttle technique.

CORE CLUSTER ACTORS CONCERN

Geographical area of the cluster is shown in Figure 2. Kota Doria are made in many villages located in Kota, Bundi and Baran districts of Rajasthan. With a total strength of 2500 weavers the oldest and biggest concentration of 1400 weavers is in Kaithun. Other major places of concentration of weavers are Kotsuwan with 35 weavers, Sultanpur with 25 weaver's, Mangrol with 100 weavers, Siswari with 50 weavers, Kapren with 15 weaver's and Roteda has 150 weavers. Although Kota Doria Development Hadauti Foundation (KDHF), was primarily set up to manage the GI and undertake verification activities, it is now structured as an umbrella organization for the cluster consisting of weavers, dyers, warpers, and sizers. I noticed that around 70 percent of people engaged in the cluster belonged to Ansari Muslims community, with production based mostly in homes. Production was undertaken by weavers of which seventy five percentage constituted women. These weavers have their families and the looms living in cramped houses, most of which are 'kuchha' rainwater seepage and poor working conditions affects the production most of the times. The women said that the education level in the weaver's community was quite low, with some not even completed secondary school. Lack of education lead to unawareness of the many benefits available to them, one among them during my visit was the issue of Bunker (weaver) identity card. They also complained about weak eye sight and expressed their ignorance about health benefits available to them. Their basic monthly wages varied from ₹ 1500-2000 for plain sari and for zari sari from ₹ 2500-3000. Weaver of village Sultanpur had a different concern they all worked under a government initiative called Rajasthan Khadi Sanstha Sangh (RKSS) which provides the weaver families with handlooms. The weaver families

under this initiative just produce plain saris and fabric, which RKSS buys back from them. However, the weavers have to travel to Kaithun to get the raw materials as well as to sell the woven product with no travel reimbursement. This reduces the already minimal amount they receive for the woven products. What surprised me was that many institution realised the need to create awareness, build confidence and synergy among women workers but these institution could not work with women workers directly without first getting acceptance from the community. Master Weavers bought raw material at wholesale rates from the mills and provided the same to the weavers attached to them. Kaithun had a population of 47 master weavers, who not only procure saris from the weavers of Kaithun but also from Kotsuwan and other weaving villages. Master Weavers developed marketing linkages with the traders of Kota, boutique owners of other cities who provided designs and colours to them and in turn bought the finished product. However, traders often did not pay for products supplied on a weekly basis as their transactions were of longer-term, this affected the weavers payment too. Some of the smaller master weavers resorted to direct sales in various cities by door-to-door selling. The master weavers said that they had to bear expenses on their own in order to travel to different cities and to participate in various exhibitions to sell their products. However, selling all products is not guaranteed as it depends on the demand in the market at that particular time, which means there is no certainty of a constant flow of income for them.

About 70 per cent weavers knew the benefits of being GI-registered and were enthusiastically weaving in the Kota Doria GI logo on the clothes made by them. Fake Doria sellers were now forced to sell under names like Kota Cotton. It is another matter that only one case has been filed against traders dealing in fake Kota Dorias, due to poor awareness about the procedure for filing a complaint. These non-genuine duplicate products are comparatively sold at a lower price thereby throwing threat to the livelihood of weavers. Master weavers expressed their displeasure in KDHF inactive role in creating awareness about filing complaint. The other grievance about the umbrella organisation was that it did not cover the entire universe in terms of various brochure distribution.

Master weavers further said that they do not engage in exporting Kota Doria directly. This is mainly done by big retailers. Number of weavers are decreasing in the cluster, so they are unable to meet export demand of high quality standards timely. Mostly Plain Kota Doria fabric is exported as the demand for elaborate saris in particular is low. Once the fabric goes there, it is made into different types of clothing and household products. As a result, many weavers have left the profession because they get paid less to weave plain cloth.

Besides weavers and master weavers, 10-15 families of the cluster are involved in sizing and washing. Kaithun has 12-15 raw material suppliers who procure cotton, silk and zari from the wholesalers or production centres and stock the same to supply to the master weavers. There is one raanch maker and 10-15 Raanch fillers, three graph designers, six dyers, 10-15 loom mechanics and about 50 traders dealing in Kota Doria saris have their shops in Bhairu Gali (a small lane of around 75 meters length and 3 meters wide) of Kota.

The institutions that provide activity-oriented support to the cluster includes Rajasthan Handloom Development Corporation (RHDC), Rajasthan Rajya Bunkar Sahkari Sangh, Weavers Service Centre (WSC) and District Industries Centre. The other institutions that can be linked with the cluster are Development Commissioner (Handlooms), Textiles Committee, Handloom Export Promotion Council, Cotton Textile Research Associations, Cotton Textiles Export Promotion Council (TEXPROCIL), Design Institutes, Rajasthan Small Industries Corporation (RSIC). Besides this Financial Institutions like SIDBI and NABARD, Rural Non-Farm Development Agency (RUDA) and District industries centre (DIC) have also been closely associated with the cluster. Figure 3 Depicts DIC's Common facility centre planning for welfare of weavers for the year 2009-2010. The main objective of the planning as told to me by its officials were social and economic upliftment and easy availability of raw material. The planning would be carried out in two phases. The First Phase comprises of imparting training to weavers, making availability of raw material and marketing of finished products while the second Phase comprises of selection of 100 weavers, bringing them to a common platform called as facility centre wherein land would be provided by municipal corporation.

'TRADITIONAL KNOWLEDGE' - THE INTANGIBLE HERITAGE

One of the beliefs is that the Doria saris were originally woven in Mysore, and from there, some weaver families were brought to Kota due to the patronizing efforts of the then Kota Prince, Rao Kishore Singh (1684 - 1695). All these 'Living Human Treasures' involved in the production of Kota Doria involving number of process are carrying on their age-old traditional craft with high level of skills, patience and concentration and passing on the skill to their new generation. In this cluster, the local ethnicity of origin, traditional and cultural skills of the weavers, traditional knowledge and the 'hand-factor' are the USP of the intangible cultural Heritage. While the cramming of the yarns is mechanically achieved in the reed of the warp way, it is only the inherited skills of the weavers that helps them throw silk as well as cotton yarns along the width according to the design requirements and beat the cotton yarns double and keep the silk yarns lightly beaten to evolve the square check. It is this inherited skill and the evolving 'Khat' pattern that is so unique that no words would be sufficient to explain it. You cannot learn a skill just by listening which is a part of oral tradition. Social identity and memory, learning by doing are crucial in the transmission of skills from generation to generation which is reflected in finishing process given to yarn during sizing activity. The tradition of weaving stayed alive only in Kaithun and its nearby villages, due to the spread of its marriage route, each girl getting a loom as part of her 'dowry', not only as a source of livelihood for the whole family but also preservation of biological diversity of this indigenous communities. This culture if continues lead to village societal happiness, an important parameter in Human development. Conscious efforts also has to be made to save the old graph designs by the designers to prevent mass extinction of local ethnic and distinctive appeal in the traditional motifs of the weavers ecosystem.

TOURISM BOOST FOR VILLAGES--- EXPLOITING DESI GRANDEUR

When we think about The City Kota, three things that come in the mind are Kota Doria, Kota stone and Kota coaching. The pace at which the coaching centres have flourished and contributed unremarkably to the Kota's economy is incomparable to the age old Kota Doria's production. Much has been said and done to revive this vanishing traditional craft. Then the question arises why is younger generation of these weaver families not willing to continue in the weaving profession. Why are they opting for other types of employment, especially opportunities presented by the National Rural Employment Guarantee Scheme (NREGS). Why are the weavers committing suicide. My first hand field assessment thrust that a lot has to be executed for the weavers ecosystem to emerge from present crisis.

For sustainable development it is essential to promote sustainable tourism here. Kota as such reigns supreme among tourists for holding gala celebrations during Dussehra Festival and for hosting Chambal adventure sports. The flows of tourism traditionally concentrated on a these limited set of popular destinations. Tourists are looking for diverse destinations to explore 'Weavers Sanctuary' at Kota can be touted one among them. Visit to weaver's sanctuary can offers a viable alternative for these indigenous populations to receive income in a way that protects their resources from exploitation. For this to happen, the imperative is to have a national policy to promote Globally Sustainable tourism. In case of Kota Doria most of the consumer I found were not even aware of its uniqueness even after purchase, Sustainable Tourism can educate, both domestic and foreigners about the Khat preparation, Eco friendly dyes used and rich artistic skills involved in the preparation of Kota doria.

One of the initiative of the Ministry of Rural Development to underpin their commercial success as well as to preserve cultural identity and diversity was the launch of Kota Grameen Haat (A traditional concept of weekly or monthly market). In these haats, weavers of that particular region come and sold their products. It is generally a mobile and transient arrangement. Another strategy for poverty alleviation and sustainable development was Mela (It is larger in size compared to haat and sells a wider variety of commodities). Mela involves transparent management comprising of a safe and healthy working environment for producers. It also helped in producers' independence by developing commercial relations to deal fairly and respectfully with trading partners. It worked on the principle of equal pay for equal work by women and men. Kota Gramin Haat foundation stone was laid on a area of 1.5 hectare on 10th May 2003 by Honorable Industry Minister Dr Chandrabhan. It was functional on 15th March 2005. The Mela attracts hundreds of tourists who flock to see and buy the exquisite saris. Prior to the allotment of stalls, several visits to Haat were undertaken by a team of officials to ensure that the allotment was done in a fair and transparent manner. The infra structure includes 10*10 pakka 25 stalls with tubelights and fans, a training centre, food plaza, toilets, drinking water supply and a rest shed for the tourists. The participants were provided with dormitory type of accommodation. A committee of officials was specially constituted to look into all issue pertaining to transport and lodging facilities of the participants. The publicity of the Mela was done through the advertisements given in the National and local Newspapers both in Hindi and English language. Cultural programmes were organized after the inaugural function.

Unlike other fair in Rajasthan Kota Doria fair exhibitions was extraordinary, unique and full of amusements. This fair would be popularly known as paradise for the Fashion with conscience. But these fair were held in Kota city efforts should be made to shift the same at the geographical location of the cluster – 'weavers sanctuary'. A major challenge before the government is to attract private investment for developing tourism-related infrastructure in this remote yet exotic locale. The new tourism policy of should have provisions for public-private partnership for tourism-related infrastructure development in rural areas.

CONCLUSION

India Inc is shining on the global map. While the organised sector is enjoying all the benefits and making remarkable growth, much needs to be done to uplift and meet the demands of the unorganised sector in the country. The traditional approach of welfare activities by the State and intervention of non-profit civil society organisations is increasingly losing relevance due to issues of sustainability. Dependence on external grants or funding support for empowering people and bringing them out of abject poverty is not increasingly being perceived as a viable option beyond specific timeframe and limited geographical boundaries. What is required is a mechanism addressing 'Bottom of the Pyramid' or a model that sustains its activities by way of profit generation and is equally compassionate towards social good. Turning weavers village to a model ecofriendly ethnic tourist site known as Weavers Sanctuary is the answer key.

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FIGURES

FIGURE 1: LOGO OF KOTA DORIA



TABLES

TABLE 1: GEOGRAPHICAL LOCATION OF THE CLUSTER

	Name of the location	District	Latitude	Longitude
1	Kota	Kota	25.183 °N	75.833 °E
2	Kaithuri	Kota	25.133°N	75.983 °E
3	Sultanpur	Kota	25.283 °N	76.167 °E
4	Kotsuwan	Kota	25.217 °N	76.083 °E
5	Mangrol	Baran	25.333 °N	76.517 °E
6	Siswaili	Baran	25.350 °N	76.350 °E
7	Bundi	Bundi	25.450 °N	75.650 °E
8	Kapren	Bundi	25.417 °N	76.067 °E
9	Keshoraipatan	Bundi	25.300 °N	75.933 °E
10	Mandawara	Kota	25.367 °N	76.150 °E

FIGURE 2: DIC ACTIVITIES FOR YEAR 2010-2011

(A. Project Cost)

S.No.	Particulars	Cost (In Lakhs)
1.	Central & State Government	70.00
2.	Working Capital By Bank	40.00
Total		110.00

(B. Financial Sources)

S.No.	Particulars	Cost (In Lakhs)
1.	Land	Free- By Municipal Corporation
2.	Building	60.00
3.	Machinery	10.00
4.	Working Capital	40.00
Total		100.00

(C. Recurring Expenses)

One family monthly weaves five plain & three colour Zari Kota doria sarees

Capacity : 85%**Working days : 25 days per month**

A.	Raw material	
	i. Raw material 5 plain sarees	
	▪ Cotton thread: 750 grams @ 300 Rs./Kg.	225.00
	▪ Silk Thread: 250 grams @ 1800Rs./Kg.	450.00
	ii. Raw material 5 Jhari sarees	
	▪ Cotton thread Colour: 300 grams @ 350 Rs./Kg.	105.00
	▪ Silk Thread: 100 grams @ 1800Rs./Kg.	180.00
	▪ Jhari: 10 Tola @ 200Rs./tola	2000.00
		2960.00
	Therefore 100 weaver family per Raw Material 100X 2960	296000.00
B.	Water & Electricity 250/- per family	25000.00
C.	Repairs & maintenance 100/- per family	10000.00
D.	Salary & wages (Self- employed)	
E.	Miscellaneous Expenses 300/- per unit	30000.00
F.	Depreciation	
	Building @ 3.39% 20000.00	
	Machinery @ 10% 10000.00	30000.00
G.	Interest on working capital- at 12%	40000.00
	Total recurring Expenses (A to G)	431000.00
	Sales & Income (per month)	
	➤ 5 plain Doria sarees @ 500 Rs./-	2500.00
	➤ 2 zari Sarees @ 2000 Rs./-	4000.00
		6500.00
	Therefore Sales Per 100 Units	650000.00
	Profit per month= Cost – Sales (650000- 431000)	219000.00
	Profit per unit (month)	2190.00

(ACTIVITIES FOR KAITHUN CLUSTER)

S.No.	Particulars	Rs. (In Lakhs)
1.	Construction of showroom	15.00
2.	Raw material & finished Goods	10.00
3.	Rest houses for weavers	10.00
4.	Workshop	10.00
5.	Drinking Water Facility	0.50
6.	Dry cleaning	0.50
7.	Training room with furniture	5.00
8.	Electricity	4.00
9.	Wash room	5.00
		60.00

NAME OF PLAN

- Health Insurance Plan
- Mahatama Gandhi weavers Insurance Plan
- Cash award plan for weavers
- Integrated Handycraft Vikas Plan
- Product Distinctive Plan
- Yarn Bank Plan
- Marketing & Export promotion Plan

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