

To study the modifications and new prospects in Kathiawar stitches on cushion cover

■ RITU GARG

Received: 03.10.2016; Revised: 04.11.2016; Accepted: 14.11.2016

■ **ABSTRACT :** In our country the art of embroidery is an ancient's art and has been existing as an inheritance from one generation to the next generation. Although it has reached great heights many times but there have also been signs of its decay. Even than its importance has never been minimized to any extent. Indian embroideries are not the products of individual craft men. The first and foremost task of any research is to throw light on unknown or little known facts and figures so as to discover, explain and record accurately related past events and the status of the past phenomena. My research aims at doing the same and showing the facts related to embroideries. Research will also describe the new prospects and modifications in Kathiawar stitches. The present study is a sincere attempt of the researcher to create a product (only cushion cover) using Kathiawar embroidery and assessing its consumer acceptability according to the market trend. The traditional motifs embroidery was collected from various sources such as books, museums and artisans of Kathiawar. Twenty two motifs of Khatiawar embroidery were evaluated by judges at 2 level. The result revealed that that modern and traditional design, first preferences given by judge and students given to modern modification and when the modified sample were shown to women they also like it.

Author for Correspondence :

RITU GARG

Faculty of Home Science, Sri Ram Group
of Colleges, MUZAFFARNAGAR (U.P.)

INDIA

Email : ritu77.garg@gmail.com

■ **KEY WORDS:** Kutch embroidery, Cushion cover

■ **HOW TO CITE THIS PAPER :** Garg, Ritu (2016). To study the modifications and new prospects in Kathiawar stitches on cushion cover. *Asian J. Home Sci.*, 11 (2) : 415-424, DOI: 10.15740/HAS/AJHS/11.2/415-424.

Embroidery, the heritage continues to enchant us today as much as it did ages ago. Blending the old with new, experimenting with styles and surfaces, and gaining impetus from technology, it is poised to hold sway over the world of fashion" Lehri (2006).

Embroidery is the art of using stitches as a decorative feature in their own right by embellishing fabric or other material with design stitches in strands of threads or yarns using a needle. Embroidery may also

incorporate other material such as metal strips, pearls, beads, quilts and sequins (Namrata and Naik, 2008). It forms an art style of beautiful drawing, harmonious colour, sprightly line and elaborate needle skill. It is an expression of self, rendered with patience, brilliance and dedicated hard work. The origin of Indian textiles can be traced to the Indus valley civilization. The art of embroidery is clearly of the Eastern origin and is of such ancient lineage that our knowledge of it stretches into pre-historic ages. The needlework tradition dates back

to 2300 BC to 1500 BC and has been richly inherited by various regions, each having a special style and an individual inspiration. With the discovery of bronze needles at the site of Mohenjo-Daro (2500 BC to 1700 BC), it is evident that there was knowledge of needlecraft long ago (Crill, 1999).

The regional and cultural diversity of regions can be easily noticed in their unique styles through the peculiar types of threads, colours and motifs related to nature, religion and everyday life of people-representing the culture and lifestyle of their community. Each state in India is unique by itself as far as embroidery and its variegated designs are concerned. Today all over India classic embroideries are practiced by different castes and classes *viz.*, Kantha of Bengal, Kashida of Bihar, Kutch and Kathiawar of Gujarat, Chamba Rumal of Himachal Pradesh, Kasuti of Karnataka, Kashida of Kashmir, Embroidery of Manipur, Appliqué craft of Orissa, Phulkari of Punjab, Chikankari of Uttar Pradesh and Embroidery of Rajasthan (Naik and Byadgi, 2010).

Embroidery may embellish something useful such as a garments, dress, accessory or household article, It may be for decoration only such as an on embroidered wall hanging, or have symbolic significance in an ecclesiastical setting (Mera, 1979). In our country the art of embroidery is an ancient's art and has been existing as an inheritance from one generation to the next generation. Although it has reached great heights many times but there have also been signs of its decay. Even than its importance has never been minimized to any extent. Indian embroideries are not the products of individual craft men. Enveloped in a shell of inward looking egocentricity, searching for method of self-expression. It is an art of people indicating that skills are not in the hands of individuals but have spread and taken road through time, through generation and through communities.

The precise History of embroidery has become obscure due to perishable nature of fabrics. But information regarding this art can be gathered from the statues, paintings, literature and archeological findings. Fine bone needle, found in the archeological sites of upper Paleolithic period and were perhaps used for stitching garments made of skin but could have been used for embroidery as well. Rosettes and animals shapes in the form of small gold plaques meant to be sewn on to fabric found in earliest evidences of embroidery. These

data back to third and second millennium BC. At Mohenjo-Daro were found needles made of bronze, which apparently were used for the purpose of needlework (Gosh, 1993).

Motif is the most basic unit with the help of which a design or a composition is made. Motifs are often inspired from nature and are also closely linked to natural, cultural, religious and socio-economic factors prevailing in any society. A motif is the most basic unit or the smallest unit of pattern. Motifs are repeated in different ways to create patterns and these patterns are repeated to create a design. Motif has a distinct identity of its own in a pattern or design. Each motif is generally developed from a geometrical shape or a combination of different geometrical shapes.

Kathaiwar embroidery :

Sindh, Kutch and Kathiawar now known as Saurashtra are three places of Gujarat where cultivators do embroidery, which has very royal, gorgeous and grand look. All these embroideries collectively called as Kutch work.

Gujarat ! A name which conjures a myriad images sun drenched, colour splashed. Agente friendly people the ages and diverse cultures. It has gorged a unique identity of its own. The embroideries are very neat and pleasing and hence people like to wear them, the embroidery is so fine and delicate in its appearance.

Gujarat boasts some of the most colourful and exquisite handicraft of India. The mirror work embroidery of Kathiawar hand woven and hand printed textile, bead-work of Saurashtra and woolen and felt-rags in bright colour. In Gujarat, embroidery seems to pervade all aspects of life. Decorating the hose is a ritual especially the door way the ornamented panel over it being a sign of good omen called toran. It is a long embroidered piece from which are suspended small flaps, each with a motif and from corners also hand embroidery pieces called pachitatties.

– Motifs used birds, flowers, animal and human figures are the main motifs seen in Kutch embroidery. The main difference between the three places is that Kutch uses chain; stitch, Sindh uses Sindhi Taropa; and Kathiawar uses herring bone and mirror work.

– Types of stitches used in kutch work all main stitches of kutch work from different parts are combined and made into six types of embroideries. They are :

Heerbharat :

It is done with twisted silk threads. It mainly uses long and short darning stitches.

Abblabharat :

It is the mirror work done with button hole stitches.

Chain stitch :

Tiny small looped stitches are generally used to fill the designs.

Applique work :

It is never done on wearing dresses. It is mostly done with bright colour fabric patches on light coloured background. They are used to decorate the temple articles and home textiles and other decorative items.

Motibharat :

This bead work is mostly done by tribes of Gujarat. The specialty of this work is that, cloth is never used as background. Beads are looped on thread and made into different designs and figures. They are sometimes used as patches or hangings on other fabrics. Hence, materials required to do this work are needle, thread and lots of colourful beads.

Sindhi taropa :

It is also known as interlaced work. There are two segments in doing this work. The first segment involves the formation of long stitches into the fabric forming the skeleton of the stitch. In the second segment the thread is interlooped in prescribed format into the skeleton to complete the work.

Fabrics :

Mostly cotton fabrics used to make the women's costumes forms the background cloth. For making decorative articles much thicker cloth is used. -Threads Dark and bright coloured silken floss is used to make stitches on the dark backgrounds. The traditional colours are blue, red, green, yellow, black, ivory and pink. The overall appearance of the work is so bright but never been gaudy. -Accessories Beads and mirrors are the main accessories used along with the bright coloured silken threads. Sometimes, metal coins are used as hangings at the edges.

Products :

Ghaghra, Choli, and Orhni worn by the women of Gujarat are beautifully embroidered using Kutch work. Men's Pagadis – headgear, festive kurta are also enriched with this embroidery. Decorative items like bags, torans, cushion covers, bed spreads, table cloths, lamp shades, files, letter holders etc are all the products of kutch work.

The first and foremost task of any research is to throw light on unknown or little known facts and figures so as to discover, explain and record accurately related past events and the status of the past phenomena. My research aims at doing the same and showing the facts related to embroideries. Research will also describe the new prospects and modifications in Kathiawar stitches.

Purpose of the study :

The present study is a sincere attempt of the researcher to create a range of product (only cushion cover) using Kathiawar embroidery and assessing its consumer acceptability.

A literature is reviewed by the researcher, which gives an idea of the work done in the field of the study and helps in keeping in touch with the recent developments. It helps in acquiring information about the studies conducted in the field project against unnecessary duplication and guides in carrying out the investigation successfully and it makes the researcher familiar with the topic. A few studies that have been conducted on Kathiawar embroidery over the years are quoted as below:

Kwalra (1982), reported in her study role and scope of Embroidery in the export oriented manufacturing units has studied traditional designs and techniques of countries to which Indian Embroidered garments are exported. Her research revealed that embroidery of mostly all the countries has always been linked with the early Indian culture.

Gandotra (1988), carried a study on Kashmiri embroidery and concluded that embroidery was done on the articles of apparel use and household articles by both males and females with males in larger number, it was done on woolen, silk, linen and terracotta material. The common motifs being embroidered were floral and birds. They used staple woolen, silk and tinsel threads. She concluded that various numbers of stitches were used in Kashmir embroidery.

Dhaliwal (1991), conducted a study on Zerdozi

work of Agra. It was found that embroidery was done mostly on purses panels for walls, caps, bets, jewelry boxes, and brochures it was done on material like velvet tissues, terracotta, silk and synthetic. The commonly used motifs were peacock and Taj Mahal. Main stitches being used were satin stitches, long and short, laid or chain stitches.

Abrol (1995), conducted a study on Kashmiri embroidery in Jammu and effect of migration on this embroidery. It was concluded that Kashmiri Artisans migrated temporally to Jammu due to Terrorism in Kashmir with main aim of earning money.

Agrawal (2004), revealed on chikankari of Lucknow the results indicated that all sorts of articles were being embroidered like suits, saris, napkins, bed covers and luncheon set with this embroidery. The base material used were organdy, rudia, muslin, viol, two by two, casement, artificial silk and American georgette. Light colors were preferred for this embroidery as compared to dark colours. Stitches properly used were herring bone, French knot, button hole, back and stem stitch.

Naik and Vastrad (2008), made an attempt to revive the negi motifs of kasuti embroidery by way of automation mentioned in an article on 'Protection and revival of traditional hand embroidery, kasuti by automation'. The authors cited that among the four types of stitches of kasuti embroidery viz., Gavanti, Murgi, Negi and Menthi, negi was the stitch which is rarely used and is gradually becoming extinct since it involves skill, patience, expertise and intricacy. GC Kala 2000 with interface Paint Shop Pro (PSP) software was used for automation and handloom with jacquard attachment of 180 needle capacity was employed for incorporating the automated negi motifs on the sari. It was concluded that the technology of computerizing negi motifs and woven with the help of jacquard shedding mechanism on the handloom, that hastened production rate as well as retained the traditionality.

Byadgi (2009), did investigation on digitizing conventional patterns of Gujarat embroidery and product development with the main objective of modifying and digitizing conventional Gujarat embroidery motifs and incorporating in hand woven Dharwad saris. In total, five Dharwad polycotton saris were woven of which one was the hand embroidered (control) and another four were swivel patterned saris produced on handloom with Jacquard shedding mechanism. Thirty working women

and housewives of Dharwad town were interviewed to assess the extent of acceptance for the swivel pattern saris. However, they preferred digitized patterns. The respondents in general opined that the swivel 15 pattern saris were excellent since the designs were very attractive, pleasant, eye catching, unique and first of its kind.

Purpose of the study :

The present study is a sincere attempt of the researcher to create a range of product (only cushion cover) using Kathiawar embroidery and assessing its consumer acceptability.

Objectives :

The specific objectives of the study are as follows:

- To study the historical development of Kathiawar embroidery.
- To study the what kind of accessories used in Kathiawar embroidery motifs.
- To design and develop product using Kathiawar embroidery in traditional and modern style.
- To compare the modern and traditional style designing of Kathiawar embroidery.
- To study the consumer acceptability after prepared designs.

Hypotheses :

Based on the above stated objectives, the present study is to test a number of hypotheses (listed below)

- H₁ Traditional embroideries are the original preference of consumers at all times.
- H₂ Traditional design can be made more attractive and beautiful by making some changes in threads, colours or accessories.
- H₃ Modern look in traditional design is the all time taste of consumers.

■ RESEARCH METHODS

The present study demands a judicious mix of secondary and primary data.

The secondary data has been collected from published research papers, research articles in national and international journals, seminar reports, newspapers, books, departmental publications and working papers. Useful literature, secondary data and bibliography have been collected also from different libraries and centres

by spending considerable times.

The present investigation focuses on the new prospects and modifications in Kathiawar stitches (with special reference to cushion cover designing), which environs Muzaffarnagar (Rural and Urban) as the base. For the purpose of sampling, Researcher has been chosen cushion cover to prepare the sample and the cushion cover has been cream in colour and of cotton cora fabric (This information of threads, colors and fabric has gathered by researcher during survey only).

Preparation of cushion cover :

First of all researcher purchased 5.5 meter Cloth for cushions cover from Gandhi Dham (Gujarat). Researcher was purchased all threads from this city during my visit time, than traced the one selected design on each cushion cover. Now those cushion covers were prepared with selected coloured threads, after then researcher was stitch these cushion covers for complete look.

(The Researcher did survey in Gujarat before doing this research and collected many basic facts. The Researcher surveyed the markets in the State, met the Artisans and learnt a lot from them).

The traditional motifs of Kathiawar embroidery were collected from various sources such as books, museums and artisans of Kathiawar. After the selection of the best motif of embroidery, a total of 21 design were developed through accessories (Traditional / Regional Colours and Threads has been used in all samples).

Researcher has prepared 21 sample of Kathiawar stitch. In Kathiawar stitch 1 sample has been of traditional stitch and rest 20 samples has been prepared by using different accessories (Gold small ball, Water small ball, Copper cutting small pipe, water yellow small ball, Gold small pipe, water copper small pipe, silver football, Antique ball, Red pipe, Firozi ball, Gold cutting dholak, Silver dholak, Light green ball, Black Ball, Water copper ball, Copper ball, Silver sequence, Gold sequence, Purple small ball, Black small pipe), to give them a new look.

When all samples have been ready then researcher has been used the evaluation process to judge the result of this study. The evaluation process have been used at 2 levels.

– Researcher has been made all the prepared

samples (Total 21, out of which 1 is traditional and rest 20 are of modified of both embroideries stitches) judge by M.Sc. –Clothing and Textiles students of Shri Ram Girls College, Muzaffarnagar and has record their judgments on the type of samples.

– In same manner researcher has been evaluated the samples by 4 textiles experts of 4 institutes of universities and record their judgment. These were the names of institutes-

- G.B.A.A Pantnagar University, Pantnagar.
- Kurukshthra University, Kurukshthra.
- Lady Irwin College, New Delhi.
- Institute of Home Economic, New Delhi.

To judge the prepared sample, rank method have been used which are as follows :

Excellent	1
Very Good	2
Good	3
Satisfactory	4
Poor	5

After this, Researcher has been meet 100 women of Rural and Urban areas of Muzaffarnagar and were like to know whether they were interested in buying the selected best samples or not. As a result, researcher were know that if some modifications was one in traditional design than the consumer were preferred it or not and the sample have been sold at better price or not.

The data were collected with the help of a well–designed self–made questionnaire and record responses, Researcher has been used interview method also. Each respondents was approached personally to solicit information through this questionnaire.

Limitation :

- Embroideries are restricted to Kathiawar embroidery.
- Only cream Base colour used in Kathiawar embroidery.
- Only CORA cloth used as a base material in sample (Cushion cover) .
- Designing work will be done by hand stitch.
- The development of product range has been limited to one product *i.e.* cushion cover.

■ RESEARCH FINDINGS AND DISCUSSION

The results were analyzed to draw the conclusion and tables were formed for easy understanding. Finally

Kathiawar embroidered whose one preferred traditional style with accessories and original only traditional style two cushion cover were displayed before the judges and evaluation was done by them by giving scores to cushion covers on the basis of clarity of design, Neatness and

overall appeal so as to find out of the best design with thread's colour on the Kathiawar embroidered cushion covers.

Table 1 shows that which sample design (Kathiawar Embroidery) is preferred by the judges. Firstly, Judge -

Table 1 : Sample design (Kathiawar embroidery) preferred by the judges

Sr. No.	Samples	Overall appearance of prepared sample (Kathiawar embroider)valuated by Judges			
		Judge 1	Judge 2	Judge 3	Judge 4
	Traditional Sample of Kathiawar Embroidery (only 1 sample)	Rank 2	Rank 3	Rank 2	Rank 4
1.	Sample 1 (Modified with gold small ball)	7	6	20	12
2.	Sample 2 (Modified with water small ball)	6	10	11	5
3.	Sample 3 (Modified with copper cutting small pipe)	5	2	16	13
4.	Sample 4 (Modified with water yellow small ball)	3	11	3	14
5.	Sample 5 (Modified with gold small pipe)	17	7	9	2
6.	Sample 6 (Modified with water copper small pipe)	14	12	19	15
7.	Sample 7 (Modified with silver football)	21	13	18	6
8.	Sample 8 (Modified with antique ball)	20	5	10	1
9.	Sample 9 (Modified with red pipe)	12	14	17	17
10.	Sample 10 (Modified with firozi ball)	Rank 1	18	21	18
11.	Sample 11 (Modified with gold cutting dholak)	19	17	8	21
12.	Sample 12 (Modified with silver dholak)	15	4	7	17
13.	Sample 13 (Modified with light green ball)	4	16	5	20
14.	Sample 14 (Modified with black ball)	9	15	6	19
15.	Sample 15 (Modified with water copper ball)	18	9	4	3
16.	Sample 16 (Modified with copper ball)	8	Rank 1	Rank 1	Rank 1
17.	Sample 17 (Modified with silver sequence)	11	21	14	11
18.	Sample 18 (Modified with gold sequence)	13	19	15	10
19.	Sample 19 (Modified with purple small ball)	16	20	13	8
20.	Sample 20 (Modified with black small pipe)	10	8	12	9

Note : Evaluation by rank method (Prepared by researcher)

1 (from Lady Irwin College, New Delhi) gave Rank 1 to sample no.10. This sample was modified by firozi ball accessory but judge 1 still liked the traditional sample. So she gave rank 2 to traditional sample of Kathiawar

embroidery. Judge 1 gave rank 3 to sample no. 4 (modified with water yellow small ball). She gave rank 4 to sample no. 13 (modified with light green ball), rank 5 to sample no. 3 (modified with copper cutting small

Table 2 : Sample design (Kathiawar embroidery) preferred by the students of M.Sc. (total of 10 M.Sc. students)

Sr. No.	Samples/ no.of students	Overall appearance of prepared sample (Kathiawar embroider)evaluated by students									
		1	2	3	4	5	6	7	8	9	10
	Traditional Sample of Kathiawar Embroidery(only 1 sample)	2	3	4	5	6	2	3	2	3	2
1.	Sample 1 (Modified with gold small ball)	14	Rank 1	Rank 1	10	5	3	7	3	20	3
2.	Sample 2 (Modified with water small ball)	15	21	5	9	4	4	6	4	11	4
3.	Sample 3 (Modified with copper cutting small pipe)	3	2	6	8	3	5	5	5	12	5
4.	Sample 4 (Modified with water yellow small ball)	4	10	7	7	2	6	4	6	13	6
5.	Sample 5 (Modified with gold small pipe)	5	11	8	6	10	7	2	7	1	1
6.	Sample 6 (Modified with water copper small pipe)	16	12	2	2	9	8	21	8	14	7
7.	Sample 7 (Modified with silver football)	17	13	3	3	8	9	20	9	15	8
8.	Sample 8 (Modified with antique ball)	18	14	21	4	7	10	19	10	16	9
9.	Sample 9 (Modified with red pipe)	13	15	9	19	17	11	18	11	17	10
10.	Sample 10 (Modified with firozi ball)	6	16	10	20	1	1	17	12	18	21
11.	Sample 11 (Modified with gold cutting dholak)	7	17	11	21	16	12	16	13	19	11
12.	Sample 12 (Modified with silver dholak)	8	18	12	18	20	13	15	14	21	20
13.	Sample 13 (Modified with light green ball)	11	19	13	17	19	14	14	15	2	19
14.	Sample 14 (Modified with black ball)	12	20	14	16	18	15	13	16	4	18
15.	Sample 15 (Modified with water copper ball)	9	4	15	15	21	16	12	21	5	17
16.	Sample 16 (Modified with copper ball)	10	5	16	14	11	17	1	1	6	16
17.	Sample 17 (Modified with silver sequence)	Rank 1	6	17	Rank 1	12	18	11	20	7	12
18.	Sample 18 (Modified with gold sequence)	21	7	18	13	13	19	10	19	8	15
19.	Sample 19 (Modified with purple small ball)	20	8	19	12	14	21	9	18	9	14
20.	Sample 20 (Modified with black small pipe)	19	9	20	11	15	20	8	17	10	13

Note : Evaluation by rank method (Prepared by researcher)

pipe) and gave rank 6 to sample no. 2 (modified with water small ball). Similarly she gave the following ranks to these samples : she gave rank 7 to sample no.1, rank 8 to sample no. 16, rank 9 to sample no. 14, rank 10 to sample no. 20, rank 11 to sample no. 17, rank 12 to sample no. 9, rank 13 to sample no. 18, rank 14 to sample no. 6, rank 15 to sample no. 12, rank 16 to sample no. 19, rank 17 to sample no. 5, rank 18 to sample no. 15, rank 19 to sample no. 11, rank 20 to sample no. 8, rank 21 to sample no. 7. Based on this it can be inferred that judge 1 gave highest preference *i.e.* rank 1 to sample no. 10 on the basis of comfort, clarity of design, labour, cost of preparing sample and good appeal of the ready product.

Judge -2 (from IHE, Delhi) gave rank 1 to sample no. 16, she loved sample modified with copper ball. She loved all modifications and she gave rank 3 to traditional sample. The ranks given to various samples are-rank 2 to sample no. 3, rank 4 to sample no. 12, rank 5 to sample no. 8, rank 21 to sample no. 17, rank 7 to sample no. 20, rank 8 to sample no. 5, rank 9 to sample no. 1, rank 10 to sample no. 2, rank 11 to sample no. 4, rank 12 to sample no. 6, rank 13 to sample no. 7, rank 14 to sample no. 9, rank 15 to sample no. 14, rank 16 to sample no. 13, rank 17 to sample no. 11, rank 18 to sample no. 10, rank 19 to sample no. 18, rank 20 to sample no. 19, rank

6 to sample no. 1, rank 7 to sample no. 5, rank 9 to sample no. 15, rank 8 to sample no. 20.

Judge-3 (from Haryana) gave rank 1 to sample no. 16. She loved sample modified with copper ball. However she also loved traditional sample. The ranks given to various samples are : she gave rank 2 to traditional sample. Rank 4 to sample no. 15, rank 5 to sample no. 13, rank 6 to sample no. 14, Rank 7 to sample no. 12, rank 8 to sample no. 11, rank 9 to sample no. 5, rank 10 to sample no. 8, rank 11 to sample no. 2, rank 12 to sample no. 20, rank 13 to sample no. 19, rank 14 to sample no. 17, rank 15 to sample no. 18, rank 16 to sample no. 3, rank 17 to sample no. 9, rank 18 to sample no. 7, rank 19 to sample no. 6, rank 20 to sample no. 1, rank 3 to sample no. 4, rank 21 to sample no. 10.

Judge 4- (from Pantnagar) gave rank 1 to sample no. 16. She loved the sample modified with copper ball. She gave rank 4 to traditional sample. She was impressed by the beauty of traditional sample. The ranks given to various samples are-Rank 3 to sample no. 15, rank 2 to sample no. 5, rank 5 to sample no. 2, rank 6 to sample no. 7, rank 17 to sample no. 12, rank 8 to sample no. 19, rank 9 to sample no. 20, rank 10 to sample no. 18, rank 11 to sample no. 17, rank 12 to sample no. 1, rank 13 to sample no. 3, rank 14 to sample no. 4, rank 15 to sample no. 6, rank 16 to sample no. 8, rank 17 to sample no. 9,

Table 3 : Consumer (Women) acceptability after Selected sample (Kathiawar embroidery)

Consumer (Women) acceptability after Selected sample (Kathiawar embroidery)		
	Rural area	Urban area
Sample (no.17.)	8	7
Sample (no. 10)	15	11
Sample (no.16)	5	3
Sample (no.5)	10	18
Sample (no.1)	12	11

Note-prepared by researcher

Table 4 : Out of total 21 sample of Kathiawar embroidery how many best samples design is most preferred by the judges/students/customers based on rank

	Sample No.-17	Sample No.-10	Sample No.-16	Sample No.-5	Sample No.-1
Rank 1 (Given by judges)	√	√	√	x	x
Rank 1 (Given by students)	√	√	√	√	x
Rank 1 (Given by customers of rural areas)	√	√	√	√	√
Rank 1 (Given by customers of Urban areas)	√	√	√	√	√

Note : Prepared by researcher after Table 1

rank 18 to sample no. 10, rank 19 to sample no. 14, rank 20 to sample no. 13, rank 21 to sample no. 11.

Table 2 shows that which sample design (Kathiawar embroidery) is preferred by the students of M.Sc. (total 10 M.Sc. students). The ranks given were-Student no. 1 and 4 gave rank 1 to sample no. 17, Student no. 5 and 6 gave rank 1 to sample no. 10, Student no. 7 and 8 gave rank 1 to sample no. 16, Student no. 9 and 10 gave rank 1 to sample no. 5, Student no. 2 and 3 gave rank 1 to sample no. 1.

Table 3 shows that which sample design is preferred by women. On the basis of ranks given by both judges and students are selected 5 common samples which were given rank 1 both students and judges. These samples are sample no. 17, sample no. 10, sample no. 16, sample no. 5, sample no. 1. New is placed these 5 samples before the women which are the ultimate end users of the products and asked that if these designs come in the market, then would they like to purchase them. The women sample contacted here 100, out of which 50 were from urban area and 50 were from rural areas. First, there 5 top samples were shown to women of rural areas. The women liked the samples as follows; 15 women liked sample no. 10, 12 women liked sample no. 1, 10 women liked sample no. 5, 8 women liked sample no. 17.5 women liked sample no. 16. Thus the sample were shown to women of urban areas. The results were -18 women liked sample no. 5, 11 women liked sample no. 10, 11 women liked sample no. 1, 7 women liked sample no. 17, 3 women liked sample no. 16.

Table 4 shows that out of total 21 sample of Kathiawar embroidery. How many best samples design is most preferred by the judges/students/women based on rank. the result shows that sample no. 17, 10, 16, 5, 1 liked very much by every one.

After discussing the results of this study we can say that among the mode of embroidery, first preference was given to modified sampled embroidery .

The findings are systematically arranged here according with objectives of the study which are mentioned below:

Results are regarding the historical development of Kathiawar embroidery :

This can be explained by the fact that both Kathiawar embroidery are historical and also liked very much by all people.

Results are regarding what kind of accessories used in Kathiawar embroidery motifs :

Result shows that to give new look to traditional embroideries a lot of accessories have been used .A lot of different colours have also been used to give them a new look and design. The hypothesis 2 traditional design can be made more attractive and beautiful by making some changes in threads, colours or accessories also match with it.

Results are regarding design and develop product using Kathiawar embroidery in traditional and modern style:

Result shows that to give new look in modern style the cushion covers are prepared in Kathiawar embroidery and the sample have been prepared in traditional and modern design. The H₁ Traditional embroideries are the original preference of consumers at all times also match with this.

Results are regarding to compare the modern and traditional style designing of Kathiawar embroidery and the consumer acceptability after prepared designs :

Result shows that modern and traditional design, first preferences given by judge and students given to modern modification and when the modified sample were shown to women they also like it. The results are also supported by Saini *et al.* (2006); Jain *et al.* (1989) and Muchikar (1986). Hypothesis 3 that is modern look in traditional design is the all time taste of consumers also support this. In this way hypothesis 1 has been found correct that traditional embroideries are the original preference of consumers at all times.

Last but not least :

India has rich cultural heritage most of which is very less explored and known. This is an attempt to explore the traditional embroidery of Kathiawar and develop new designs from them to suit the consumer needs of the present market. Kathiawar has a rich heritage of different types of embroideries. These embroideries are used exclusively to create various articles as per the demand but have not been used in variations in a single product. The new design developed in the research have been a combination of accessories and embroideries to form a different and unique product

which has give a new touch to the tradition.

Today is the world of modernization and industrialization. The conventional method of designing is tedious, time consuming and laborious.

■ REFERENCES

Abrol, Sheetal (1995). A study on Kashmiri Embroidery of Jammu and effect of Migration on this embroidery. M.Sc., Punjab University, Chandigarh, U.T. (INDIA).

Agrawal, M. (2004). Timeless Threads. *Jetwings*, 4 : 142-149.

Byadgi, S. (2009). Digitizing conventional patterns of Gujarat embroidery and product development (M.Sc. Thesis), University of Agricultural Sciences, Dharwad, KARNATAKA (INDIA).

Crill, R. (1999). *Indian Embroidery*. V&A. Publications, LONDON, UNITED KINGDOM.

Dhaliwal, G. (1991). A study on Zordozi work of Agra, M.Sc., Punjab University, Chandigarh, U.T. (INDIA).

Dhamija Jasleen (1970). *Indian Folk arts and crafts*, Indian National Book Trust 25-26.

Gandotra, R. (1988). Kashmiri Embroideries A study in Historic Perspective Master's Thesis, Punjab University. Chandigarh, U.T. (INDIA).

Gosh, K.G. and Ghosh, S. (1995). *Indian textile (Post and Present)*. APH Publishing Co., NEW DELHI, INDIA.

Indian Embroidery, Prakash Books, By Rosemary Crill, Pg. 188 White Work.

Kwalra, V. (1982). A study of role and scope of embroidery in the export oriented manufacturing units (M.Sc.). The Maharaja Sayajirao Gaekwad Unviersity of Baroda, Vadodara, GUJARAT (INDIA).

Lehri, R.M. (2006). *Indian Embroidery- Ethnic & Beyond*. India: Super Book House.

Mehra, T.P.M. (1979). *The Thames and Hudson manual of screen printing* : Thamas and Hudson Ltd., LONDON, UNITED KINGDOM.

Mehta, M. (2001). *Cultural Mosaic of Gujarat*. Tourism Corporation of Gujarat Ltd., GUJARAT, INDIA.

Naik, Shailaija D. (1966). *Tradutuibak Embroideries of India*. A.P.H. Publishing Corporation 5, Ansari Road, Darya Ganj, NEW DEHI, INDIA.

Naik, S.D. and Byadgi, S.A. (2010). Automation of hand Embroidery motifs into self woven designs, *Karnatka J. Agric. Sci.*, 23(4) : 668-672.

Naik, S.D. and Vastrad (2008). Protection and revival of traditional hand embroidery, kasuti by automation. *Indian J. Tradit. Knowl.*, 7(1) : 197-203.

Namrata, M. and Naik, S.D. (2008). ContempORIZED traditional Textiles Made ups- A mode for rural and urban linkage. *Indian J. Tradit. Knowl.*, 7(1) : 208-211

■ WEBLIOGRAPHY

www.carftandartisains.com .

www.Indianembroidery.com .

11th
Year
★★★★★ of Excellence ★★★★★