

**DOCUMENTATION OF TRADITIONAL EMBROIDERY
OF MEGHWAL COMMUNITY**

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**DOCUMENTATION OF TRADITIONAL EMBROIDERY
OF MEGHWAL COMMUNITY**

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Requirements for the Degree of Master of Family and
Community Sciences**

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CERTIFICATE

This is to certify that the research work presented in this dissertation entitled “**Documentation of traditional embroidery of Meghwal Community**” in pursuit of a Master’s Degree in **Clothing and Textiles** is her original bonafide work.

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ABSTRACT

Embroidery has long been regarded as a significant art form in the country. The western and northern regions of the country are among the richest in terms of embroideries. Gujarat and Rajasthan have long been known for their handicrafts including embroidery.

The present study was an attempt to trace the origin of Meghwal embroidery, to reflect the present status of the art of Gujarat and Rajasthan. Documentation of the craft should not be one off the activity, it should be a continuing process and therefore the research focused on SWOC analysis of the art and recommendation based on SWOC analysis for the sustainability of the art. To fulfill the objectives a descriptive research design was planned and data was collected through interview schedule, field survey, observation, photography, recordings. At present the art is mainly being practiced in two districts Kutch (Gujarat) and Bikaner (Rajasthan). Total 110 artisans were selected 55 from each district and two NGOs were selected as sample and were taken, the criteria of selection was based on their involvement for Meghwal embroidery and from these 3 artisan were taken as case study 2 from Kutch and 1 from Bikaner as no other artisans were willing to share more information.

The study's primary goal was to document the Meghwal Community's traditional embroidery. According to the findings, the origin and development of the Meghwal are thought to have descended from the Indus Valley civilization. The migration of the Meghwal community has occurred over several centuries. Farming, wood carving, and leather work were the most common male occupations. Women's main occupations, aside from housework, were embroidery and weaving. Initially, the embroidery was done for the products for personal use and dowry. The motifs and motif development using floral and geometric patterns were a distinguishing feature of this art. According to the artisans, there was no significant difference in the embroidery practiced in Rajasthan and Kutch. The details of the style of traditional embroidery art, as well as information on traditional and existing motifs, colour combinations, stitches, threads, and other raw materials was studied. In this embroidery

generally six stitches *Pakko, Khareek, Kambira, Suff, Naren, Mukka* were used. Base fabric was cotton and now it has been changed to silk, Mashru, linen. Cotton embroidery thread and silk floss was used for embroidery. Geometrical motifs with different placements were used. Earlier embroidery was done without tracing the design but nowadays they are tracing the design and doing the embroidery. The embroidered products include traditional apparels and utility items like bags, slippers, pillow covers, chappals.

According to the artisans and reviews, Meghwal embroidery can be identified by its motifs and method of execution and motif development. Every embroidery community has its own style, method, and motifs. The stitches are the same, but the identity of the embroidery practiced by the community is reflected in the motifs' character and development, i.e., the way the stitches are used in the development of the motif.

SWOC is the tool to identify the status of any art, and help in upliftment and sustainability of the art. The SWOC analysis revealed that Meghwal embroidery has some strengths like a completely handmade process, unique designs, raw material being easily available. Looking at the opportunities identifies challenges face can be overcome. Challenges faced at present were basically lack of awareness among the masses, less popularity, less returns in terms of wages leading to less motivation.

Product range of any art is an important tool to popularize the art. In this study, the products made in the past and present were also studied. It was found that traditionally it was done women's apparel only for household use, so the use was confined. Later it was taken to business and utility items were made which got some place in the market and embroidery is seen in the market without much awareness. So, there is a need for more product range and tagging of the products to capture a wider market. Waist coats were designed and prepared to guide the artisans for new product range.

This study will be a good document to refer for the students, researchers, fashion designers and historians. Also with interaction, artists will be motivated for development of new products.

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CHAPTER-I

INTRODUCTION

Since the beginning of time, traditional and innovative arts and crafts have enlivened the world. Textiles were created out of necessity, just like all other crafts, but they have always been used as an identification tool for both the maker and the wearer.

Apart from fabric, cloth or textile's primary efficacy of protection and decoration, it has always been an essential record-keeping tool revealing cults, communities, cultures, regions, and religions as they are produced using unique processes, motifs, and raw materials interwoven with climatic conditions, social norms, and cultural ethos.

The rich textile heritage has been treasured by the Indian subcontinent for all time. By continuing their trades as time and technology advanced, both native-born and migrant populations have always placed the nation in an omnipotent position. It has never experienced a slump thanks to the fusion of various art forms, symbols, and imagery instead expanding its scope and projecting an image of the Indian way of life. Textiles, which primarily served as a layer of protection for the body, have evolved over time to include ornamentation techniques that were developed out of a need to embellish the fabric. Indian artisans have been producing rural and urban crafts since the dawn of time. The artisans produced items for different socioeconomic classes, making simple items for everyday use and opulent examples upon request for the privileged and noble classes. (24)

Embroidery is an art and handicraft that is done for decorating fabric or any flexible material using needle and thread. Indians are world famous for their magnificent workmanship and most beautiful textiles, especially the embroideries. Unity in diversity can be observed not only through culture, custom but also in costume and decoration. Each state has its unique embroidery

expressing the lifestyle of the inhabitant people, their occupation, custom, thoughts, beliefs, and likings. The use of embroidery to decorate clothes has been around since man began to wear clothes and its origin can be traced far back to the Iron Age. This journey began when primitive man discovered that he could use thread to join pieces of fur to make clothes. As a natural progression, he also discovered that the same thread could be used to make decorative patterns on the cloths. Each country has its own distinctive style of embroidery, which incorporates the culture and imagery from its history and tradition. Embroidered clothing was also considered to be a symbol of wealth. (17,14)

In the western region, a thought of embroidery invariably directs one to think of Kutch in Gujarat. The magnificent grandeur, beauty, and distinctiveness of the Kutch embroidery have raised the eyebrows of craft lovers not only in India but across the globe. For the peasant woman of Gujarat, the needle is her pen; her paintbrush with which she gives expression to her creativity and reiterates her relationship with religion and nature. Kutch, is one of the richest regions imbued with a variety of embroidery. Kutch, a single district is situated in the north-west of Gujarat. The adjoining regions touching the boundaries of Kutch have influenced its cultural as well as craft heritage phenomenally. A large number of communities who migrated due to some reasons have settled in various pockets of Kutch. The majority of them continued to practice their craft even after migration in order to maintain and carry forward their cultural heritage; simultaneously fulfilling their economic needs. This enriched Kutch with varied types of crafts and folklore that eventually made Kutch a craft hub of Gujarat. Kutch has not only introduced but defined craft in its true sense for Gujarat and beyond the boundaries of the state. Kutch has presented craft to the world in its divine form - with the language that is inaudible, but enunciate; abstract, but not unclear. It is the reflection of the deep-rooted creative forces in material format. (16)

Myriad styles of Kutch embroidery displayed a rich textured map of regions and ethnic groups. Each style a distinct combination of stitches, patterns, and colours, was shaped by historical, socio-economic, and cultural factors.

Embroidery beyond practical wealth is a blatant expression of culture. What is merely a piece of art, decoration or status for others is a medium to communicate self and status. Embroideries, for artisans, link hearts and create bonds within society. Different styles of embroidery demarcate various communities, sub-communities, and social statuses within the community.

But when it comes to the Northwest regions of embroidery one think of Rajasthan. Rajasthan, a princely state in northwest India bordering Pakistan, has been rightly called the treasure throne of Indian handicrafts. Here, where the Thar Desert burns the land, people seem to compensate with riotous colours and exuberant form, creating a sense of luxuriance through their art. There is a profusion of hues in the buildings, the clothing, and in the embroideries of the region. Rajasthan is known for its rich cultural heritage, and embroidery is an integral part of it. The traditional Rajasthani embroidery work was done on cotton, silk, or velvet with a variety of fine stitches. The embroidery designs were floral, geometrical, or mythological and showed court scenes or devotees praying at a shrine in much the same way as these were depicted in the painting. The rulers were invariably patrons of the arts. Danka embroidery is a centuries-old metal embroidery from Rajasthan. The term Danka is used to refer to small pieces of metal, originally gold or silver. The fabric is stretched on a wooden frame, and the Danka pieces are stitched on it as per the design with strands of gold and silver strands. Another embroidery art form from Rajasthan is Heer Bharat embroidery, which is widely acclaimed for its beautiful mirror work along with beads using red, yellow, and pink as the predominant colours. Rajasthani embroidery is synonymous with its colourful and artsy look. Vivid colours and lively embroidery reflect the charm of its people and the warmth of the state. Embroidery has always been an innate part of the clothing culture of Rajasthan. (41,20)

Among the arts and crafts of Gujarat and Rajasthan, one of them is an art practiced by the Meghwal community. Due to its location on the migratory routes from Pakistan to India, the Thar desert has been subject to a variety of cultural influences that have shaped its crafts. The Meghwal migrated from Pakistan to Kutch and Rajasthan and from Rajasthan to Kutch. Embroidery

forms a key component of their visual culture as it is executed on products that are worn or given during marriage and on dowry objects. The embroidery makes the use of mirrors and is characterized by its refined craftsmanship, dense coverage, rich colours, and elaborate motifs and finished edges. Meghwal embroidery may be broadly classified as Pakko and kachho. Pakko embroidery utilizes geometrical forms densely covered embroidery of chain stitch variations and herringbone stitch as Pakko and Naren. Kachho embroidery is distinguished by its counted thread techniques such as suff, Khareek, Kambira and mukka. (30)

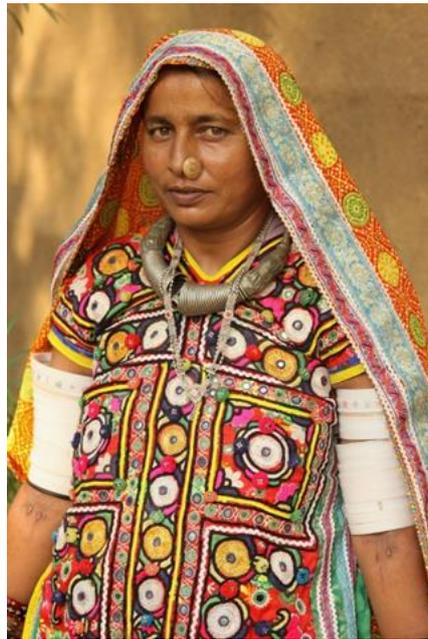


Fig-1: Meghwal community women

(Source: Buy Set of 2 Handmade Dolls From the Meghwal Tribe of Kutch
Online in India - Etsy)

1.1 PURPOSE OF THE STUDY

India is well known for its rich traditional arts, craftwork and culture. The craftsmen are still following their traditional methods in designing the artwork and this is what makes their artwork quite unique. Some of the embroidery works are languishing and if not properly documented it will vanish over a period of time. One of these languishing embroideries is Meghwal embroidery.

The purpose of the study is to document the embroidery process and make people aware that it is different from the embroideries practiced and detail about the intricacy and development and create a detailed database.

This study will provide detailed and systematic information which will be helpful to students, historians, fashion designers, and researchers.

1.2 OBJECTIVES OF THE STUDY

1.2.1 To study the origin and development of Meghwal embroidery.

1.2.2 To identify the main characteristic features of Meghwal embroidery.

1.2.3 To document the embroidery process, tools and equipment used for the embroidery.

1.2.4 To study the present status of Meghwal embroidery.

1.3 LIMITATIONS OF THE STUDY

1.3.1 The study is limited to Kutch district of Gujarat and Bikaner district of Rajasthan.

1.3.2 The study is limited to Sumrasar, Bhiyandiara and Rudramata village of Kutch.

1.3.3 The study is limited to Bajju, 7ad village and Gokul village of Bikaner.

CHAPTER-II

REVIEW OF LITERATURE

The review of literature is an essential component of research that has helped the researcher to become familiar with the studies conducted in the related areas. The present study deals with the documentation of traditional embroidery practiced by the Meghwal community. The literature survey was sourced from journals, websites, books, and dissertations relevant to the related research area. It was observed that during the process of secondary data collection, there was a lack of theoretical literature directly related to the art.

The collective summary of the gathered information is presented in two sectional divisions:

2.1 Theoretical Review

2.1.1 Languishing Crafts of India

2.1.2 History of Embroideries

2.1.3 Embroideries of India

2.1.4 Embroideries of Gujarat

2.1.5 Embroideries of Rajasthan

2.1.6 Meghwal community

2.2 Research Review

2.2.1 Researches related to embroideries in India

2.2.2 Researches related to the Meghwal community and embroidery

2.1 Theoretical review

Craft, according to the dictionary, denotes skill; art; trade, or workmanship. Craft is derived from the German term Kraft, which means "strength, power, or ability." Craft work is a skilled occupation: any type of craft must involve the use of a technique, but not necessarily mechanical technology. Craft implies the use of human intelligence, and the word craft usually refers to the use of the human hand. The craftsman had tools at command but to the extent that the tools themselves, independent of human guidance, accomplish a task, one doesn't talk about craftsmanship. Thus, the craft is involved where the man or human skill plays a role. However, in India, the craft is strongly associated with art, and thus craft examples were usually considered to be a specimen of folk art or people's art. Unlike art, the concept of craft has historically been associated with the creation of useful objects. A craftsman's piece should normally be worth its intended purpose, whereas an artist's work is typically devoid of sensible function. According to the great enlightened philosopher Immanuel Kant's aesthetics, "works of art were intrinsically final: they appeal purely at the level of the imagination and aren't good for any practical utility except cultivation of the human spirit." Whether the artist had something to say consciously or subconsciously, it was present in the finished piece. Thus, art was purely an expression of creativity with no intention or conscious effort to be useful, whereas the craft examples produced by craftsmen were essentially sensible in which an effort had been made to introduce aesthetic appeal. These two characteristics of craft, that it involved the application of intelligent skill (often handwork), and that it frequently resulted in the production of useful objects, were uncontroversial, but they still don't get us very far in distinguishing craft from art. Anyone who creates his or her own unique design is an artist whose medium is a specific craft. (45)

2.1.1 Languishing Crafts of India

Arts and crafts can be found in the market and Museums once they have been removed from their natural environments. Three types of arts and crafts can be found in these two regions. First, there are the "living" crafts, which as the name suggests refer to all items that are still being produced locally, for individual

use, as well as for sale, by skilled artisans in each region. Other arts and crafts, now referred to as "languishing crafts," have suffered from the onslaught of modern life with its mechanization and mass media culture. These include the arts and skills that are still practiced and known but are quickly diminishing in importance and appeal to the general public. Regeneration or revival calls for unique design, technical, or marketing inputs, all of which are occasionally being used. As long as the artisan community has access to traditional knowledge, no craft or skill can be considered to be completely extinct. However, many items are no longer in use. and a lot of skills are neglected because they require a lot of work or money to produce. These items can be found in national, state, private, and specialized crafts museums across the nation. We must keep in mind that although manufacturing and design may be extinct, the skill may still exist because artisan communities still hold on to "traditional knowledge" and frequently transmit it orally. Each of these categories reveals a crucial element of the peoples' way of life. The tourist can thus examine how various societies' identities are reflected in their clothing, home decor, tools for farming and hunting, musical instruments, baskets, furniture, cooking vessels, and toys.

2.1.2 Origin and history of embroidery

Embroidery probably has its origin in the daily needs of humanity. The problem of how to join the edge of a fabric together must have arisen very early, as so many oriental embroideries may be treated decoratively. Fine bone needles found on sites of the upper Paleolithic period were perhaps intended for sewing garments from skins, but they could have been used for embroidery. Before perusing the Indian Embroidery, one should first get an insight into the origin and history of world embroidery. It is an established fact that embroidery originated in the East and the art existed in China and Japan. The earliest traces of actual embroidery were small gold plaques in the shapes of animals and rosettes evidently intended to be sewn to cloths which have been found in the eastern Mediterranean region in southern Russia on sites dating from the 3rd to 2nd millennium B.C. The richly decorated textiles, perhaps embroidered or possibly of tapestry, were depicted in Assyrian and Persian relief, Greek vases,

also found across the borders of China. Fragments of embroidered cloth dating from early times were found in Europe and Asia. Pieces of tapestry of leather and felt excavated from burial mounds in the Altai Mountains dating from the 4th century B.C. showed amazing dexterity in the art of applique. At that time, seven different kinds of cloths were used, one to depict a horse, a rider and a griffin where the work done with horse hair using very fine needles had a strong folk element. Another to portray a garden, dating from the 4th or 5th century A.D. originating probably from Eastern Mediterranean country, was decorated with rows of amazingly natural looking trees. A fragment of embroidery from the Sassanian dynasty of Persia in the 6th century portrayed men with details of jewellery and clothes along with trees. (2,3,10)

It is important to note that India's trade links with other countries have been a Gateway to Indian Embroidery. In gaining an understanding of Indian embroidery it was imperative to consider India's position in relation to other countries and its past trade, invasions and migration patterns. As a result, of these factors changes have been considerable, at least during the twentieth century. In the early part of the century, any study of India would have involved the whole sub-continent, but this area had now been divided into Pakistan, Bangladesh and India. The natural movement of people throughout the subcontinent determines the type of embroidery found in these countries despite the formation of national boundaries. (25)

Needles were found at all excavation sites in India dating from the third millennium B.C. Figurines found at both Harappa and Mohenjo-daro were clad in embroidered garments. The sculptures Bharhut and Sanchi dating from the 2nd and 1st centuries B.C. show figures in embroidered veils and headbands. Strabo, the Greek geographer based his account of India in the diaries of Megasthenes, ambassador to the court of Chandragupta Maurya in the 4th century B.C. described Indians as dressed in robes worked in gold and richly flowered muslin. In the 13th century, Marco Polo the Venetian traveller who visited India on his way back from China wrote on the leather mats of Gujarat that were made of red leather depicting birds and beasts in gold and silver thread sewn very subtly.

Probably the major influence on Indian textiles including embroidered textiles was the Persian taste and tradition which prevailed during the Mughal Empire (1526-1756). Other significant influences came from the Europeans, including the British.(8)

From the 16th century onwards a professional style of court and trade embroideries emerged from this region. During the Mughal periods embroidery was given much importance. The Mughal emperors, being great aesthetes naturally took pride in their appearance and paid attention to their clothes. The Ain-i- Akbari described Akbar's wardrobe as, "his majesty pays much attention to various stuffs hence Iranian- (Persian), European and Mongolian articles of wear are in abundance". Skillful masters and workmen have settled in the country to teach the people an improved system of manufacture. The imperial workshops in the towns of Lahore, Agra, Fatehpur, and Ahmedabad in Gujarat turned out many masterpieces of workmanship while the figures and patterns, knots and variety of fashions which now prevail, astonish experienced travellers. His Majesty had himself acquired in a short time a theoretical and practical knowledge of the whole trade, and on account of the care bestowed upon them the intelligent workmen of this country soon improved. The imperial workshops furnished all those stuffs which were made in other countries. "In 1663 Francois Bernier, the French traveller, visited the court of Aurang Zeb and described the imperial workshops, "There were besides some large halls which are the 'kar-kanays'(karkhanas), where the craftsmen worked. However, his age saw the beginning of the decline of the country to seek new patrons and to blend their own skills with those existing locally.(8)

2.1.3 Embroideries of India

The craft of embroidery involves using various types of threads to create eye-catching patterns on cloth. Using designs and stitches in strands of thread on yarn with a needle, embroidery is the art of using stitches as an ornamental feature on fabric or other materials. Pearls, beads, sequins, and other materials can also be used in embroidery. The art of embellishing fabric with motifs, patterns, and abstract designs is called embroidery. The type of embroidery

depends on the fabric that serves as its foundation and whether the design is stitched through or on top of it. There are numerous regional embroidery styles used in India, which vary according to the materials and regions used. India has a strong, elegant embroidery tradition. India's states and regions each have their own distinct styles. Not only is needlework used to decorate fabrics, but also stories from the community, motifs drawn from the natural world, religious inscriptions, the state of the economy, etc. Below is a list of some of the embroidery:

Kashida

Kashida is an embroidery style from Kashmir that is practiced by men folk of the region. The charming natural surroundings of Kashmir are the inspiration for the intricate needlework. The base material comes in a variety of colours, including white, blue, yellow, purple, red, green, and black, and is either cotton, wool, or silk. Depending on the item to be embroidered, wool, silk, or cotton embroidery threads are used to complete a Kashida. Darning stitch, stem stitch, satin stitch, and chain stitch are the primary stitches used. The motifs used portray the natural elements, including the abundant flora and fauna of the Kashmir region. Birds like magpies and kingfishers, as well as flowers, butterflies, maple leaves, almonds, cherries, grapes, and plums, are common motifs. Saris, shawls, dress materials, bags and home goods like bed sheets, and cushion covers are created using kashida embroidery. (39,10,26)

Phulkari

The embroidery technique known as phulkari was developed in Punjab. It is used and embroidered in different parts of Punjab namely Jalandhar, Amritsar, Kapurthala, Hoshiarpur, Ludhiana, Ferozepur, Mukatsar, Bhatinda and Patiala. The women of Punjab engage in a lot of needlework, which is important in a woman's life from her marriage until her ascension to heaven. Handspun and handwoven Khaddar that has been dyed in red, blue, rust, brown, black etc. The embroidery is done with a soft, untwisted silk thread called "Pat." The thread comes in a variety of colours orange, blue, yellow, and red. The fundamental stitch used is the darning stitch, which is applied to the fabric's backside. Stem,

chain, and herringbone stitches may be used to outline motifs and borders. The motifs used are geometric and floral and they are typically stylized and geometric. Typically, one motif is left unstitched or stitched in an unusual colour. This design, known as "nazarbuti," is thought to ward off the evil eye. Phulkari is an important part of the bridal trousseau and is worn as a veil or wrap by women on special occasions such as Karva Chauth, a festival celebrated in North India for the longevity of husbands. On religious occasions, a particular pattern of Phulkari is also used as a canopy. Currently, Phulkari is done on bed linen and apparel such as tops, tunics and skirts, cushion covers, and saris. (39,10,26)

Chamba Rumal

An embroidery from Himachal Pradesh that dates to the fifteenth century is called a Chamba Rumal. In Buddhist literature and the Jataka Tales, this embroidery is practiced in Pathankot, Chamba, and other isolated villages of Himachal Pradesh. The most beautiful needlework, known as "needle painting" by the Romans, was produced in Chamba. Two different types of unbleached cotton fabric, lightweight, delicate muslin or handspun, hand-woven, and coarser khaddar are used for the embroidery. The embroidery is done using untwisted, colored silk threads called "Pat" in vivid hues like red, yellow, green, blue, crimson, and purple. The embroidery is reversible because it uses double satin stitching to simultaneously fill in the motif on both sides of the fabric. The themes adopted were influenced by Pahari paintings of Lord Krishna and his playful antics. The embroidery also features images of the Himalayan region's flora and fauna. Tiger, goat, deer, horse, peacock, and parrot are examples of typical motifs, as are flowers, shrubs, willow and cypress trees, and musical instruments like the sitar, tabla, veena, and tanpura. On a piece of cloth that is square, embroidery is done. On the rumal, the motifs are arranged to depict scenes from Lord Krishna's life. Popular themes include Kaliya daman, Rasamandala, and Rukmini haran. The rumal has floral borders on each of its four sides. The rumal was traditionally used to conceal food prasad that was presented to gods and goddesses. Additionally, it was customary to give embroidered rumals as wedding gifts. Nowadays, Chamba embroidery is done

on fabrics such as silk, polyester, or terry cot and is used to make blouses, caps, slippers, cushion covers, and other items. Himachal Pradesh also exports embroidered silk wall hangings. (39,14)

Parsi Embroidery

As the name suggests, Parsi embroidery is practiced by the Parsi community living in Mumbai. Besides the satin stitch, french knots are used that imparts texture to the fabric, resembling small beads fixed on the fabric. The motifs are derived from Persian, Chinese, Indian and European cultures. The range of motifs from nature includes flowers like chrysanthemums, peonies, lilies, and lotus; foliage like cherry, weeping willow, and pine; birds like cranes and peacocks, and butterflies. Other important motifs are inspired by Chinese architecture and the portrayal of Chinese human figures and scenes from daily life. The Parsi gara is an embroidered sari that has heavily embellished borders on all its four sides; the Parsi embroidery is done on garas (sari) and jhablas. A time-consuming embroidery, the richly embroidered Parsi garas are regarded as heirlooms. Though the embroidery is becoming extinct, attempts are being made to revive the craft and produce fast-selling products like scarves, bags, and other accessories. (39)

Chikankari

Chikankari is a fascinating embroidery practiced in Lucknow, Uttar Pradesh. It is believed that Nur Jahan, wife of Mughal emperor Jahangir embroidered a cap for her husband, and hence popularized this craft of white-on-white embroidery. The embroidery is done on fine white cotton fabric with untwisted white cotton or silk thread. The stitches used in Chikankari are satin stitch, stem stitch, back stitch, herringbone stitch, button hole, and pulled thread work or jali. A bakhia like effect is also produced by a minute applique work called Katao, in which the same fabric as the back-ground material is used for appliqueing small cut-out pieces. The designs are based on floral motifs found in nature, such as flowers, creepers, and lace-like patterns. Shadow work is a common design element in every Chikankari piece. Herringbone stitching is used to produce a light and dark effect by casting a shadow of a lighter colour on the right side of

the fabric while also giving the motif an outline. Traditionally, the embroidery was done primarily for summertime wear for men, such as kurtas, bandis, and choga. Presently Chikankari is being explored for apparel as well as home products on different fabrics like crepe silks, chiffons, georgettes and cotton polyester blends. Modern Chikankari has a wider colour palette than traditional Chikankari, ranging from pastels to bright hues, in addition to the traditional white-on-white embroidery. (39,14,26)

Zardosi

Zardozi, the gold and silver embroidery is practiced in Lucknow, Agra, Varanasi, Bareilly, Bhopal, Delhi and Chennai. The craft flourished under the patronage of the Mughal courts. Under the rule of Aurangzeb, the royal patronage stopped and this led to the decline of the craft. Because raw materials were expensive and scarce, craftsmen were unable to complete the embroidery on their own. Many artisans left Delhi in search of employment and went to the Punjabi and Rajasthani courts. The craft experienced yet another setback with the industrialization of the 18th and 19th centuries. The Indian government only took action to promote zari embroidery after gaining independence in 1947. The embroidery is done on different fabrics like velvet, satin and silk with a variety of zari threads and materials like badla (the untwisted wire), salma (stiff finely twisted circular wire) gijai (twisted metallic wire), dabka (zig-zag coiled wire), sitara (small circular disc), pearls and coloured beads. The different stitches used in Zardozi are chain stitch, stem stitch, and satin stitch. A hook or an awl is used to execute the embroidery. The motifs used are floral, birds, animals and geometrical. Zardozi is to be worked in two distinct styles. The first, karchobi, is distinguished by the density of its stitches on a heavy base material such as velvet or satin. It is usually seen on garments like coats, tent coverings, furnishing and canopies. The second is kamdani, the lighter, more delicate work, which is well-known in Rajasthan. Kamdani adorns elegant fabrics like silk and muslin. Although this kind of work is considered to be most suitable for scarves and veils, these days it is most visible on bridal wear in India. Zardozi was traditionally done to ornament wall hangings, bedcovers, cushion covers, curtains, palanquin covers, trappings for elephants, bullocks and horses,

canopies, shoes, jackets, purses, boxes etc. The embroidery continues to be one of the most favored ornamentations for decoration of apparel such as lehenga choli, sari etc. Presently, it is also explored on different types of base materials like jute to develop trendy products like bags and decorative fashion accessories. (39,14,10)

Kasuti

Kasuti embroidery is practiced in Karnataka. The embroidery is essential and considered an auspicious craft, is executed by women. In ancient times, every bride would own a black silk sari, Chandrakali sari, with Kasuti embroidery done on it. The embroidery is done on hand-woven cloth of darker colour usually black with cotton threads in different colours like red, orange, purple, green, yellow, and blue. Four basic stitches are used: gavanti, double running stitch that creates the same effect on both sides of fabric; Murgi, zig-zag running stitch that works in a stepwise manner; Negi, a simple running stitch that produces a weave-like effect, and Menthi, the cross stitch that gives a heavier appearance. The embroidery threads used are drawn from the old silk sari borders. The motifs are inspired by religion, architecture, flora and fauna, and objects of daily use. Some examples are star-shaped designs, chariots and palanquins for deities, tulsi pot holders, cradle, sacred bulls, deer, elephants, peacocks, horses, and lotus. The embroidery uses a combination of horizontal, vertical, and diagonal stitches. The motifs are not traced on the fabric and the embroidery is executed by counting the yarns on the base material. Traditionally the embroidery was done on Ilkal sari and other apparel items like women's blouses and children's bonnets. Presently Kasuti embroidery is also done on home products like cushion covers, bedcovers, curtains, and accessories like handbags, mobile pouches, belts etc. (39,14,10)

Lambani Embroidery

Lambani embroidery is practiced by the lambada's or lambanis, the Banjaras of Bellary and Bijapur in Karnataka and Hyderabad in Andhra Pradesh. The colourful embroidery was done by the women to decorate their costumes namely phetia or skirt and kanchali or blouse. The embroidery is done on hand-

woven cloth in dark blue or red colour. The embroidery is done with colourful threads using basic stitches like herringbone stitch, chevron stitch, cross stitch and running stitch, combined with applique. The embroidery is further embellished with mirrors, cowrie shells, beads, coins, and silver trinkets. The motifs are mainly geometrical with grid-like patterns. The embroidery uses a combination of stitches and appliqué, along with mirror work and other embellishments like cowrie shells and coins. In the past, lambani women embroidered their garments and other utility products like pouches and bags. Nowadays, embroidery is done on a variety of products like cushion covers, bedcovers, wall hangings, garments, and accessories like bags, headbands, waist belts, etc. (39)

Kantha

Kantha is an embroidery style that originated in West Bengal. In the past, it was used to transform old used fabric into an embroidered textile. The embroidery is executed on layers of old white cotton saris that are stitched together with a simple running stitch in white thread. The motifs are traced and embroidered is done using different coloured threads. The embroidery threads used are drawn from the old sari borders. The basic stitch used is running stitch along with satin stitch and chain stitch. The motifs used are lotus flowers, floral scrolls, a tree of life, creepers; animal and bird forms; fish, sea monsters, mermaids, ships, submarine scenes; domestic articles like mirrors, pitchers, nut crackers, umbrella, musical instruments and human figures like gods and goddesses, horseman, fisherwoman etc. different embroidery layouts are followed in Kantha. Some examples are a central motif and tree of life on all four corners, motifs arranged in panels, or a big central panel and smaller motifs placed around. Kanthas were mainly used as quilts and also offered to special guests to sit or sleep on it. It was presented to the bride and groom as well as used to wrap valuables and gifts. other uses of Kantha include bags for keeping money and book covers. Nowadays, Kantha embroidery is done on a single layer of white or coloured fabric base using contemporary motifs. The product range includes jackets, stoles, dupattas, saris and suit materials. (39)

Sujani

Sujani is an embroidery style practiced in parts of Bihar, namely Muzaffarpur, Bhusra, Madhubani, and Patna. Similar to Kantha, the embroidery was traditionally done on layers of old saris and converted into a quilt. In the past, Sujanis or embroidered quilts were made on the arrival of a newborn. The embroidery is carried out on layers of old white cotton saris that are stitched together with a simple running stitch in white thread. The motifs are filled-in with rows of running stitches in coloured threads drawn from the old sari borders. The outlines of the motifs are defined with chain stitches. The motifs used are drawn from daily life and the natural surroundings. Some examples are flowers, plants, elephants, birds, fishes, gods, and goddesses. The contemporary Sujanis are also portraying social concerns like female foeticide, women empowerment, girl child education and domestic violence. The embroidery layout is such that each piece of Sujani tells a story. The motifs are simpler and bolder in comparison to the Kantha embroidery. Traditionally Sujanis were used as baby wraps. Presently the women artisans are doing sujani embroidery on different products like bed covers, cushion covers, wall panels, stoles, dupattas and fashion accessories. (39,14)

Toda embroidery

The Todas are supposed to be remnants of the Greeks who came to India with Alexander the Great and penetrated as far South as the Nilgiris where they settled down. Their women sport a fantastic hairdo. The hair on top of the head is combed smoothly and is then shaped into corkscrew curls that hang down to the shoulders. SO smooth and precise are these curls that it seems impossible to believe that they are not the result of the labors of an experienced hairdresser. The men wear long shawls draped like the ancient Greeks. These are specially woven. They are plain with red and black bands at the ends placed at a distance of about six inches. The Toda embroidery in India is done between the stripes, counting the weft, with stitches clustering together to produce the effect of a weave. The Toda embroidery designs are geometrical in pattern. Since the Todas worship the buffalo, the buffalo horn design is most important. Others are derived from the flowers of the area and from articles like boxes. One design

has been named after an ancient priest and another after a girl who fell from a precipice and lost her life. The colours red, black, green, yellow, orange and white are used in various permutations and combinations in the Toda embroidery works. A clever effect of light and shade is produced by using alternating bands of colour tapering from dark to lighter to light on the top half and then tapering again from light to lighter to dark along the bottom half along a whole row of identical motifs.

Embroideries of Gujarat and Rajasthan

2.1.4 Embroideries of Gujarat

Gujarat embroidery is colourful and vibrant, and it is practised by various communities throughout the state. The most popular embroidery styles are from Gujarat's Kutch region. The embroidery is done with a variety of coloured threads, usually cotton or silk. Depending on the style of embroidery, different stitches are used, such as chain stitch, herringbone stitch, satin stitch, buttonhole stitch, and so on. Another technique used in Gujarat is applique, which involves cutting scraps of fabric into shapes and stitching them to the base fabric. Gujarat tribal communities practice a variety of embroidery styles. Some of them are:

Ahir bharat

Is a former pastoral Indian tribe that is dispersed across the Gujarati regions of Kutch and Saurashtra. Is a well-known member of the large Hindu community and is thought to be a direct descendant of Lord Krishna. The ladies of Ahir families embroidered their traditional costumes- skirts and Kanjari (backless blouse) during their off seasons. The entire Kanjari is covered in mirrors and motifs developed using chain stitch. Known to take a lot of time. Ahir embroidery is distinguished by its excellent design, aesthetics, and motif balance. The open chain stitch, executed in yellow or white yarn, is used to outline the ornamentation, adding colour and vibrancy. Strong and resistant to easy disintegration are the stitches. The stitches are strong and don't disintegrate easily. .(13,23)

Rabari

Rabari was nomadic or semi nomadic. There are three types of sub-Castes namely Dhebaria, Vagadia, and Kachhi. The women are renowned for creating exquisite embroidery that is impressive and representative of their nomadic lifestyle. Rabari embroidery depicts the mythology, beliefs, culture, and way of life of the Rabaris in a pictorial manner. Each subgroup has its own distinctive hand embroidery vocabulary made up of chain, back, and herringbone stitches. Their embroidery combines square, triangular, rectangular, diamond, colonial and circular mirrors. To edge corners, they use thread fringes and beads. For their own use, the Rabaris who settled and owned agricultural lands produced more advanced goods. For homes, huge wall drops and chandarvas with elaborate embroidery were made. Even their cattle were festively decorated. .(13,23)

Sodha Rajput

The Sodha Rajput community used to live in Sindh, Pakistan but have now mostly migrated to Kachchh, India. They are primarily farmers but with their migration from Sindh as late as 1971 during the Indo-Pakistan war, they have been left with some of the least fertile land. Sodhas are one of several subgroups of the larger Hindu Rajput community and retain strong links with Sindh through intermarriages. Fiercely patriarchal customs and traditions characterize this traditional protector-warrior community. Control over the movement of women in public has led to various ironic role reversals, such as men fetching water for the women from the village well. The Sodhas own little land and like all farmers in Kachchh, they have been severely affected by the drought. Most men now work as labourers. (13,23)

Mutva

This style of embroidery is done by the Mutva subgroup of Maldhari community. The women are highly skilled and they specialise in single-thread embroidery. They create geometric designs using a combination of stitches like the pakko, suf and ari along with mirrors and create an aura effect with running back stitch, usually in white which look like fine beads from a distance. They

use tie-and-dye surfaces to complement their embroidery. It was observed that Mutwa artisans were using Pakko and Kachho embroidery in same article combined together, though they even practised both the embroideries separately. Both the variations were observed to have been used equally in the articles included in the study.(13,23)

Jat

The Jats are a group of people who live in Pakistan and north-western India. (Haryana, Gujarat, Kutch and Rajasthan). They used to make a living by herding or farming. Because of the Jats diversity, they may be Hindus, Muslims, or Sikhs. The Kutch Jats are well-known for their embroidery work, which takes many forms. One of the most well-known forms of Kutch Jat embroidery is distinguished by the use of counted thread work in geometric patterns with tiny cross stitches. Their work is sometimes enhanced with small mirrors. Kutch Jat embroidery has a wide range of applications. Garasia Jat women, for example, heavily embroider the yokes of their long dresses. When one of their dresses is no longer worn, it is traditionally hung on a tree and allowed to disintegrate. The elaborately embroidered yokes were considered sacred and were not only not sold, but were also left to decompose.(13,23)

2.1.5 Embroideries of Rajasthan

Gota Work

This embroidery originated in Rajasthan. Gota embroidery is crafted using appliqué technique. It is used along with kinari work. In the earlier days, real gold and silver metals were used in Gota embroidery. Later, the embroidery workers started using copper coated with silver as the genuine way of making it was very expensive. In the state of Rajasthan, people wear attires with Gota work during festivals and at auspicious functions. Gota embroidery can be observed mainly on dupattas, saris, turban edges, and ghagras. (41)

Danke-ka-Kaam

Danke-ka-Kaam, earlier known as korpatti-ka-kaam, is a specialty of Udaipur, a small city in Rajasthan. The danka is a small square plate, which is variable in size but is not bigger than 1.5 cm. Earlier, danka was made from pure gold but nowadays, it is made using silver plated with gold. This technique is usually worked on fabrics like satin, chiffon, or silk fabric. The most popular motifs used in Danke-ka-kaam are inspired by nature.(41)

Mochi Bharat Embroidery

Mochi Bharat, a type of embroidery in Rajasthan, is actually employed to adorn leather objects. Mochi Bharat or leather embroidery is a style of embroidery that is common to most parts of this region. Mochi Bharat was actually developed to ornament leather objects and is usually created on shoes, animal saddles, and trappings. In addition, gold and silver zari is greatly employed on accessories like leather belts, bags, and wallets.

Usually, soft leather is used in this type of Rajasthani embroidery as it is easy to work on. Lately, however, the Mochi Bharat style of embroidery has also found its way into the decoration of textiles like cotton, silk, and velvet. Rajasthani women are often seen in a ghagra and choli ornamented with this style of embroidery. Mochi Bharat is employed through the fine chain stitch. Simple line patterns of leaves and flowers are created in zari thread. In the villages, bolder patterns are preferred, where the entire surface is covered with brilliant colours, and the design is highlighted through contrasts. The design is often cut out on paper and then pasted onto the surface to guide the embroidery. In other cases, motifs are block-printed on the material with fugitive dyes, before it is embroidered.(41)

Mukke-ka-Kaam Embroidery

Mukke ka kaam is a type of embroidery in Rajasthan using gold or silver thread. Mukke ka kaam, a type of embroidery in Rajasthan extensively uses gold and silver threads to make the fabrics even more attractive. The gold and silver metal

threads are known as mukke-ka-kaam which produces stunning embroideries that are used widely in Rajasthan. Mukka is the local name for metallic gold or silver thread that is wound around a core of the cotton fibre. Both golden and silver mukka is used in this embroidery work. This style is mostly done in the Thar belt of Rajasthan, especially among the Sindhi Musalman and Meghwal communities. The metal thread for Mukke ka kaam is doubled, laid on the fabric and couched down by stitching with another thread. The couching is skilfully executed so as to reveal the maximum surface area of the metallic yarn. In addition to coiling, various other stitches like buttonholes and outline stitches are also used for filling in the designs.(41)

Quilting Embroidery

Quilting and patchwork are embroidery techniques of Rajasthan that are used on various kinds of articles. Quilting and patchwork are highly renowned textile crafts in Rajasthan. These techniques are employed in the creation of a variety of articles, starting from apparel to soft furnishings. The ralli or quilt is the best known of all these items that involves patchwork and quilting. The ralli is made from white material, the top layer of which comprises new fabric. The lower folds that cannot be seen are made with old garments, an excellent instance of the thrifty nature of the artisans. The ralli is appliquéd in decorative designs with brightly coloured sections and cut out patterns. As in many traditional societies, Rajasthani women lead somewhat restricted lives. With the exception of a few pastoral and tribal communities, their interactions are usually limited to the confines of their homes and villages. Embroidery, thus, becomes the expression of a woman's artistic temperament. In fact, activities focused within the household have led to development of a variety of arts and crafts. These are often leisure time activities after the daily chores are done, around the home, in the fields and any other area that falls within their domain. It is then that the needles come out and ply busily until sundown.(41)

2.1.6 Meghwal community

Meghwal are originally from Marwar (Rajasthan). Now they also live in parts of western Gujarat, near the Pakistan border. People from the tribe are also living in Pakistan. Traditionally, the Meghwals lived close to Muslim families.

The latter influenced the embroidery patterns and techniques of the Meghwals. The Meghwals worship Ramdevpir. Meghwals live in groups and move around in small hamlets. They lived in mud brick huts which are painted on the outside with colourful geometric designs, and decorated with detailed mirror inlay. You would often find a pot (kalash) placed at the top of the hut believed to ward off evil spirits and bring good luck. Women of the tribe have always been famous for their embroidery skills and are master cotton and wool weavers. Men were traditionally wood carvers and leatherworkers. Only a few men of the community still work with leather. Not only is the work very tedious but it hardly pays hence it is not an economically viable option for the villagers who seek sustenance from it. Unfortunately, simple manual labour pays approximately the same if not more. (13)

2.2 Research Review

The research-related review was collected from various unpublished master's dissertations, and doctoral thesis from the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda. Different journals were also reviewed for research papers.

Dholakia, K. (2012) in her study, "Prevailing status of Kutch embroideries and artisans: scope of its sustainability and promotion", attempted to document the embroideries of Kutch in terms of craft detail, socioeconomic conditions of the artisans, the role of government and non-government organizations in uplifting the crafts, their markets, and their prevalent marketing practices. The purposive random sampling method was used to select samples. A multi-method approach was used to collect data. It was found that different types of embroideries practiced in Kutch were community specific. The majority of the artisans were unaware of the craft's origin and history and most of them adopted embroidery as a secondary source of income along with their main family occupations such as cattle breeding and farming. The majority of them were associated with NGO's and working on a piece-rate basis. Only Pakko and kachho embroideries practiced by Meghwal community could survive traditionally as well as commercially, the rest either survived domestically or commercially, whereas

Pakko embroidery of Halay potra, Pathan, and Rayasi potra was extinct as it could not be sustained either traditionally or commercially. (13)

Patel, N. (1987) “A study of embroideries of Kutch and Kathiawar”, the investigator studied the present status of embroideries, beadwork and applique work of Kutch and Kathiawar. Four well-known cities—two from Kutch, Bhuj and Mandvi, and two from Kathiawar, Bhavnagar and Jamnagar—were the only ones included in the study. It has been discovered that motifs still exist but have been replaced by fashionable looks. Their primary embroidery thread colours were red, (maroon, yellow, green, orange, brown, navy blue and Magenta). Untwisted silk and cotton threads were purchased from Bombay, Ahmedabad, and Surat and used for embroidery. They employed human, animal, bird, floral, geometric, and animal motif designs. Swastik means to welcome visitors. They produced chakla (a square piece), chandarva (a rectangle piece), toran (a window hanging), batavo (a tablecloth), chaddar (a bed sheet), bhitiya (a wall hanging), and ochhad, among other things. (Large embroidered panel). The amount of embroidery and the size of the article determine how long it takes to complete one item. Each week, 800-1000 articles are produced overall. Their artwork included beadwork, which included dolls, indhonis, coconuts, torans, pathipatis, and various birds like parrots, peacocks, and sparrows. The motifs used included animal, bird, geometric, floral, and human forms. The majority of the applique work is done by Kathi, Mahajan, and Rabaris. For items used in the home, it was done. There were geometric, floral, animal, and bird themes used. Nowadays, applique work was widely used on clothing and was very popular. Kutch and Kathiawar embroideries were not only popular in Gujarat, but also throughout the country, and they were exported.(28)

Jadeja. R.C, (2021) researched on the depiction of traditional Kashmir embroidery motifs of India. This study attempted to document and depict traditional embroidery motifs of India. Twenty-five motifs of Kashmir Embroidery were documented. These were depicted and evaluated by the panel of judges consisting of five fashion designers, five textile designers, and five academicians through a ranking scale. The motifs were analysed by the judges

for the selection of the top ten motifs each of Kashmir Embroidery on five-point rating scale on aesthetics of motifs. Total 10 designs were depicted by the researcher and were evaluated by the panel of judges consisting of five fashion designers, five textile designers and five academicians. The motifs were judged in terms of suitability of the traditional embroidery. From the result it can be analysed that the traditional motifs were highly appreciated which shows that there should be change in the form of design. The depicted motifs were traditional, innovative and creative. (19)

Ojha, S., Kashyap, R., (2013) A documentation and exploration of mukke-ka-kaam: the metal embroidery of Rajasthan. This study aims in documenting the motifs of Mukke Ka-Kaam embroidery of Barmer region of Rajasthan and to explore the tools and techniques used in executing this embroidery. This heritage is presently under extinction henceforth, an attempt is made to preserve this cultural heritage of art and craft. For the collection of data, a structured interview schedule was prepared and information was collected from the artisans. This craft is done by Meghval and Sindhi Muslims Community. There is a need for traditional embroideries to be popularized. An effort has been made to develop it in to an industrial craft in order to save the everlasting art a reminiscent beauty of the past.(20)

Tiwari, G., Kashyap, R., (2022) Historical perspective of embroidery in Barmer. This research was conducted to trace the origin of traditional embroidery craft by the women artisans of Barmer Rajasthan. The western part of Rajasthan was selected for conducting the study, specifically Barmer district located in the region of Thar desert. Data collection was done using snowball technique. The data collected revealed that embroidery is mainly practiced by the Meghwal community. The findings of the study revealed that the artisans brought the embroidery craft from Sindh with them as refugees during the war time in the regions of Barmer Rajasthan. This traditional craft is more than two hundred years old as reported by the oldest women artisan associated with the craft. Due to unfavourable climatic conditions in the region of Thar Desert it is very difficult to lead life specifically on the basis of agriculture, therefore the

women artisans are practicing the traditional embroidery craft as a source of earning income by preparing products made up of traditional embroideries. Though the tradition of transferring the skill of embroidery from mother to daughter is still a mandatory ritual in each household of Barmer.(36)

Rustagi, S., (2020) studied the influence of socio-cultural factors on craft skills of pattu weavers of Barmer, Rajasthan. This paper assesses the social and cultural factors that have significantly influenced the skills of pattu weavers of Barmer, thus resulting in design evolution of pattu. Pattu is woven by Meghwals and it is used by people of all communities. The Pattu weavers of Barmer have adapted their weaving skills along with the changing social-cultural environment. The influence is evident with the change in designs in pattu weaving. Significant development of craft skill occurred after pattu weavers from Sind migrated and settled in border districts of Rajasthan after India-Pakistan wars of 1965 and 1971. Economic liberalization post 1991 had major influence in the adjoin districts which indirectly impacted the weaving proficiency to some extent. The craft skills of the pattu weavers have evolved swiftly in the last decade for there is complete transition in the pattu ecosystem. They no longer cater to the local requirement utilizing local resources but work for the external market. The young weavers have adapted themselves to the new market requirement.(31)

Arora, R., (2018) Embroidered Articles: A Journey from Past to Present, this study is focused on surface analysis on design basis; their usage and present status of these articles. Different embroidered articles were made for day-to-day life. The craft from region gets strong foothold only when it is imbibe in its daily life needs and social customs. The exquisite chamba embroidery was a fitting example of an endearing folk culture of chamba which was patronized by the royalty. In chamba the handicraft of embroidery was dependent almost entirely on one of the social customs of the people. The development of the craft came to a fine state of perfection, and was preserved in different form like religious textiles, apparel and other utilitarian household objects. The religious embroideries are coverlets, gaumukhi (beads cover), book wrapper, while cholies (blouses) patka (waistband), caps are in the group of apparel and wall

hanging, pillow cover, hand fans, chaupad spread. Usually, the articles were worked differently unlike rumals with respect to raw material, stitches, designs and motifs. The layout of the articles depended on the shape, size and utility. Varied designs and motifs were imaginatively created in articles comprising of floral, bird animal which can be free hand curved designs and geometrical patterns. Both variations were given different treatment in drawing, stitching, colour, subject etc, which becomes its characteristic features. Mostly articles were worked in single sided stitches excluding coverlets and hand fans. The stitches most frequently used were single sided darning stitch in long and short stitches, satin stitch, stem stitch, chain stitch, double cross stitch and herring bone stitch. (4)

CHAPTER-III

METHODOLOGY

The main aim of the present study was to document the embroidery practiced by the Meghwal community. To acquire in-depth authentic data regarding the embroidery practiced by Meghwal community. The researcher studied various aspects of the embroidery that includes motifs, colours , raw material used, process and marketing details, using different methods and tools.

The methodology adopted for conducting the present study has been discussed under the following heads:

3.1 Research Design

3.2 Preliminary survey for the existence of art

3.2.1 Literature review

3.2.2 Visits to Organization

3.3 Selection of sample

3.4 Data Collection

3.4.1 Preparation of research tool

3.4.2 Primary source for data collection

3.4.3 Secondary source for data collection

3.5 Analysis of data

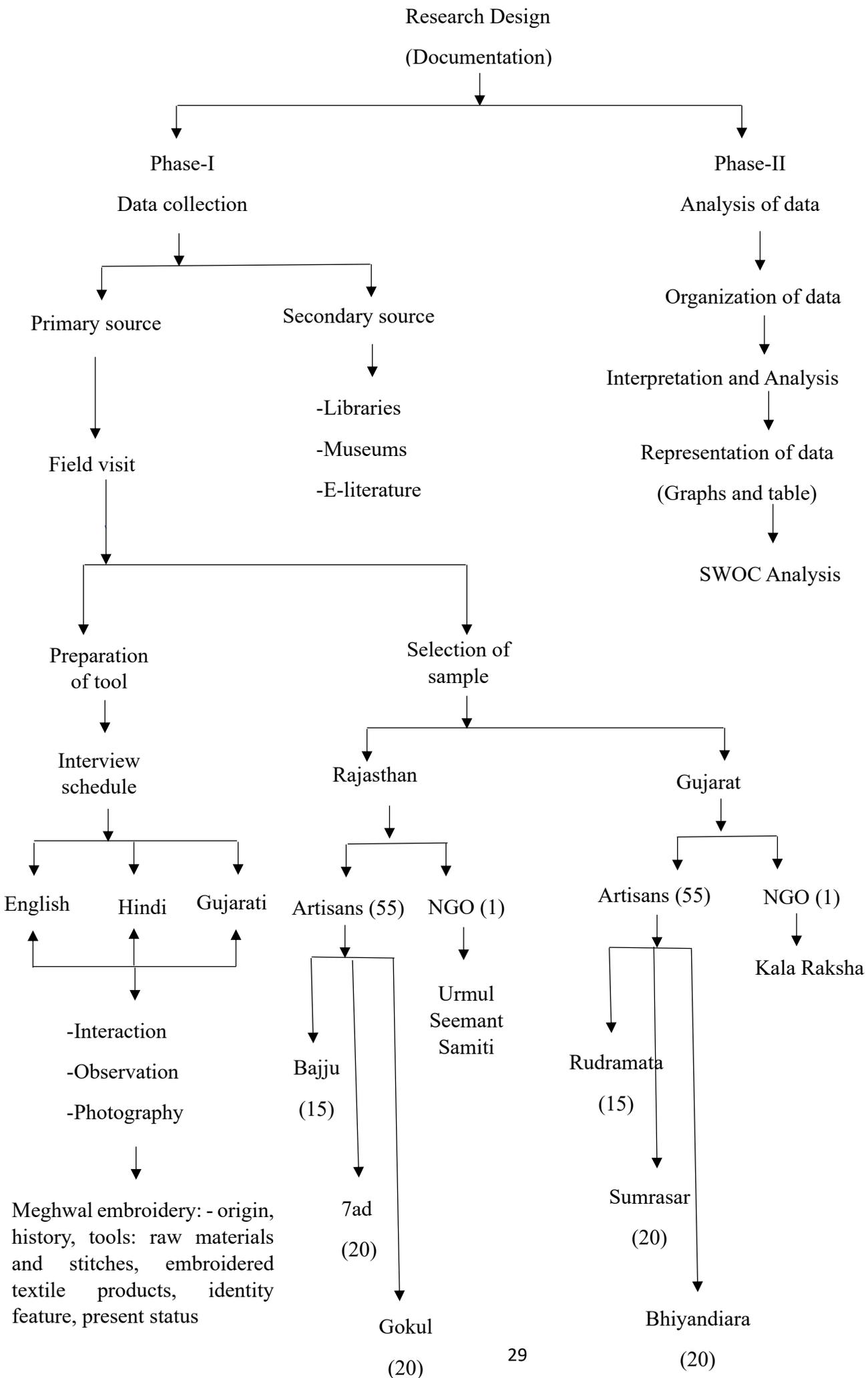


Fig 2: Research Design

3.1 Research Design

The available literature gave very limited information about the art. As per the objectives of the study, the data was collected from the community that is practicing this art, the NGOs who are making this available to the consumers, and cases of the artisans who are still practicing this embroidery in its original ways. To fulfill the objectives of the study, a descriptive research design was prepared, and research was carried out according to the design.

3.2 Preliminary survey for the existence of art

The purpose of the preliminary survey was to gather the initial information and check the availability of resources and artisans engaged in the practice of Meghwal embroidery.

3.2.1 Literature Review

The literary sources chosen were corresponding to the research topic, which was an investigation of the existence of Meghwal embroidery from Rajasthan. This literature survey was conducted through previous research, books, and the world wide web.

3.2.2 Visits to Organization

In order to obtain preliminary information about the art the investigator visited organizations working with this art. A personal visit was done to Bajju village, 7ad village, and Gokul village of Bikaner. An NGO from Bikaner named Urmul Seemant Samiti had been also visited. The information gathered from there was extremely useful to the investigator, in learning about the past and present status of the art, as well as for obtaining information about the craftsmen engaged in this art. From here, the investigator found out that this art is practiced in Gujarat also.

3.3 Selection of sample

As per the preliminary survey, it was observed that the community involved with Meghwal embroidery was not organized. So, the selection of the sample was done through the snowball sampling technique. It was also found that Meghwal embroidery was practiced in Gujarat state also. In Rajasthan, it was mainly practiced in Bikaner and Kutch (district) in Gujarat. Two NGOs were taken for the case study, as they are still working with the traditional form of art for the purpose of marketing and craft sustenance. The selected samples were from Sumrasar (10), Rudramata (15), and Bhiyandiara (15) villages in Kutch (Gujarat) and Bajju (10), Gokul (20) and 7ad (20) villages in Bikaner (Rajasthan). The case studies were done to get information about the origin and embroidery in its original form.

3.4 Data collection

3.4.1 Preparation of research tool

In view of the objectives, the investigator felt a need to frame an interview schedule in order to obtain in-depth information and maintain a systematic record of the data collected. An interview schedule was the most reliable tool in light of the objectives since a direct conversation with the interviewee would facilitate first-hand data collection effectively. The interview schedule included a series of open-ended and closed-ended questions. It was prepared in different languages- English, Hindi, and Gujarati. The interview schedule prepared consisted of the following items:

Demographic details: It includes name, address, contact details, age, gender, languages known, income, status, occupation, education, etc.

Art Details: It includes the craft details where questions pertaining to origin and history, transfer of skill and number of family members engaged in the embroidery, details about any formal training sessions, if any, and their advantages. Also includes data on components: motifs, raw materials, colour combinations, stitches used and products made were collected. Details related to designing, tracing (transfer of the motif on fabric), embroidering, cutting,

stitching and finishing of the product and raw materials (fabric, threads, needles, mirrors and other embellishments) used were also part of the survey.

Marketing details: It includes the details about their existing market for selling their products, the process of procuring the orders, and details regarding their access to any international market.

3.4.2 Primary source for data collection- Field Visit

For collecting data from primary sources interview schedule was used as a research tool. Data was collected through multiple field visits. Personal interaction, as well as observation methods, was used. The data was collected with the help of an interview schedule. The interview schedule was prepared and after getting ethical approval from the ethical committee, it was administered to the selected population. The interview of the craftsmen was done in Hindi and Gujarati language as per the convenience of the craftsman. Collection of the data obtained was translated into English while organizing and analysing. Data was supported by photography and recording. iPhone was used for photography and recording. The artifacts developed by the artisans were acquired and photographed as per convenience.

3.4.3 Secondary source for data collection

The secondary data was collected in order to get information about the art in detail from the existing literature. The data was also collected from NGOs and libraries includes:

(a) Journals, books, thesis, and dissertation from the following libraries:

- Clothing and Textiles Department, Faculty and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat.
- The Hansa Mehta Library, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat.
- Population Department, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat.

- Central Library, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat.

(b) Museum

- Living and Learning Design Centre (LLDC), Ajrakhpur, Kutch-Bhuj, Gujarat

(c) World Wide Web

3.5 Analysis of data

The collected data was organized. The incomplete data was deleted and grouped with the complete data. The organized data was interpreted and followed by detailed analysis. The results thus obtained were represented by diagrams and tables followed by detailed discussions. For the sustenance of any art SWOC (Strength, Weakness, Opportunity, Challenges) analysis is necessary. So based on the results, a SWOC analysis was done.

CHAPTER-IV

RESULTS AND DISCUSSION

The results of the study are discussed according to the fulfilment of the objectives and are presented under the following subheads:

4.1 Demographic detail of the respondent

4.2 Origin and history of the Meghwal community and embroidery

4.2.1 Meghwal community

4.2.2 Meghwal embroidery

4.3 Details of Meghwal embroidery of Rajasthan and Gujarat

4.3.1 Stitches and motifs

4.3.2 Raw materials

4.3.3 Colour combinations

4.3.4 Motifs development with respect to the stitches practiced in different Communities

4.3.5 Identification Feature of Meghwal Embroidery

4.4 Case study

4.4.1 Artisans engaged in Meghwal embroidery

4.4.2 Non-Governmental Organization

4.5 SWOC Analysis

4.1 Demographic details of the respondents

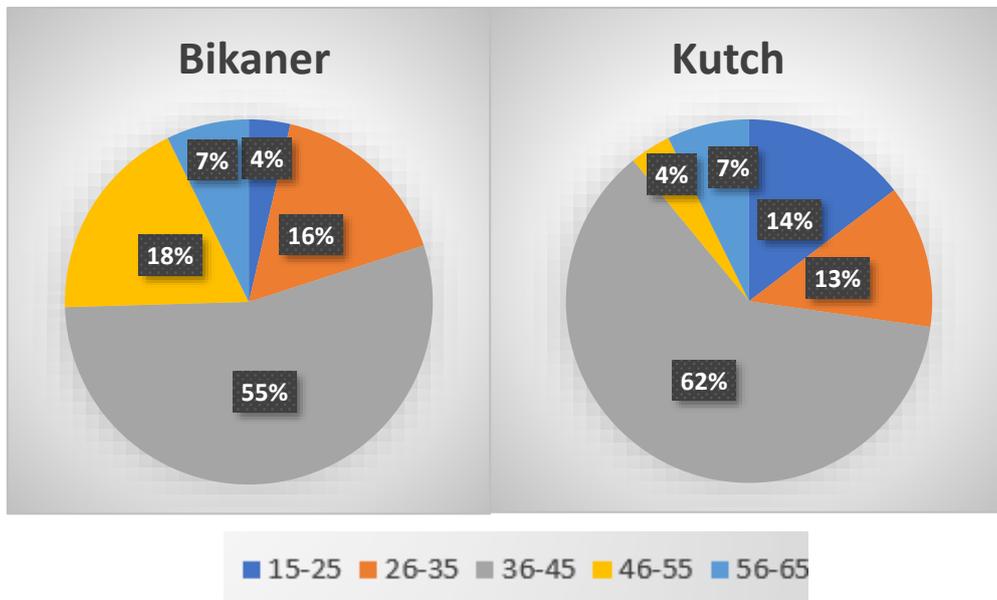
From the review, it was found that majority of the Meghwal community is settled in Bikaner in Rajasthan and Kutch in Gujarat, so the respondents were selected from both states. A total of 110 respondents (artisans) were included in the study of which 55 respondents were from each state. Demographic detail of the artisans is also one of the factor in understanding the status of the craft. Following table summarizes the components of demographic details of the respondent

Table-1: Demographic details of the respondents of Bikaner and Kutch

n=110

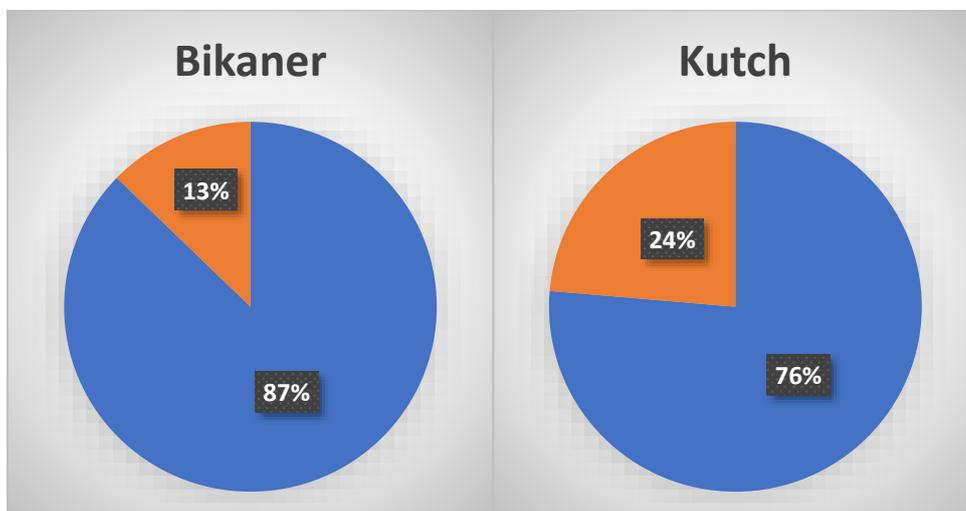
Components		Bikaner		Kutch	
		Number	Frequency (%)	Number	Frequency (%)
Age	15-25	02	04	08	14
	26-35	09	16	07	13
	36-45	30	55	34	62
	46-55	10	18	02	04
	56-65	04	07	04	07
Gender	Female	48	87	42	76
	Male	07	13	13	24
Residential Status	Local	43	78	30	60
	Migrated	12	22	20	40
Monthly Income	Less than Rs. 10,000	0	0	0	
	Rs. 10,000-15,000	41	75	25	45
	Rs. 16,000-20,000	09	16	28	51
	More than Rs. 20,000	05	09	02	04
Occupation Other than embroidery	None	46	84	43	78
	Business	0	0	07	13
	Service	0	0	0	0
	Student	0	0	05	9
	Any other	09	16	0	0
Education	None	37	67	40	73

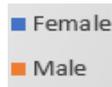
	Primary	12	22	11	20
	Secondary	06	11	03	05
	Graduation	0	0	01	2
	Any other	0	0	0	0



Graph-1: The age structure of artisans

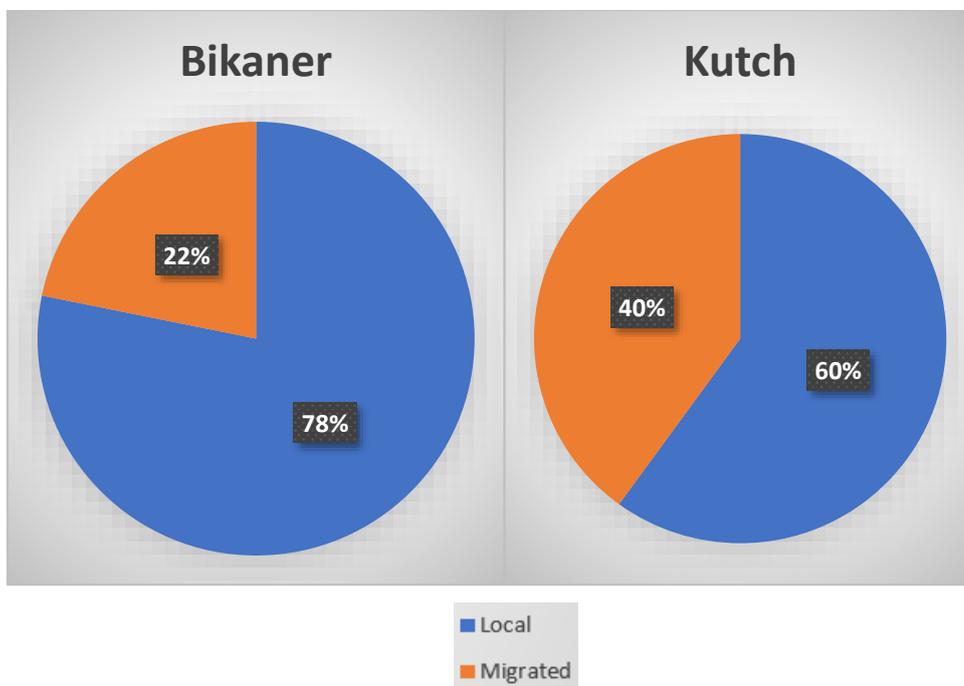
Graph-1 gives the age structure of all who participated in the study. It includes the age of the artisans of Kutch and Bikaner. The majority of the respondents were from the age group of 36-45 years which was 55 percent from Bikaner and 62 percent from Kutch. This indicates that middle age population of the artisans are more willing to share the knowledge and are looking forward for discussion about their traditional embroidery.





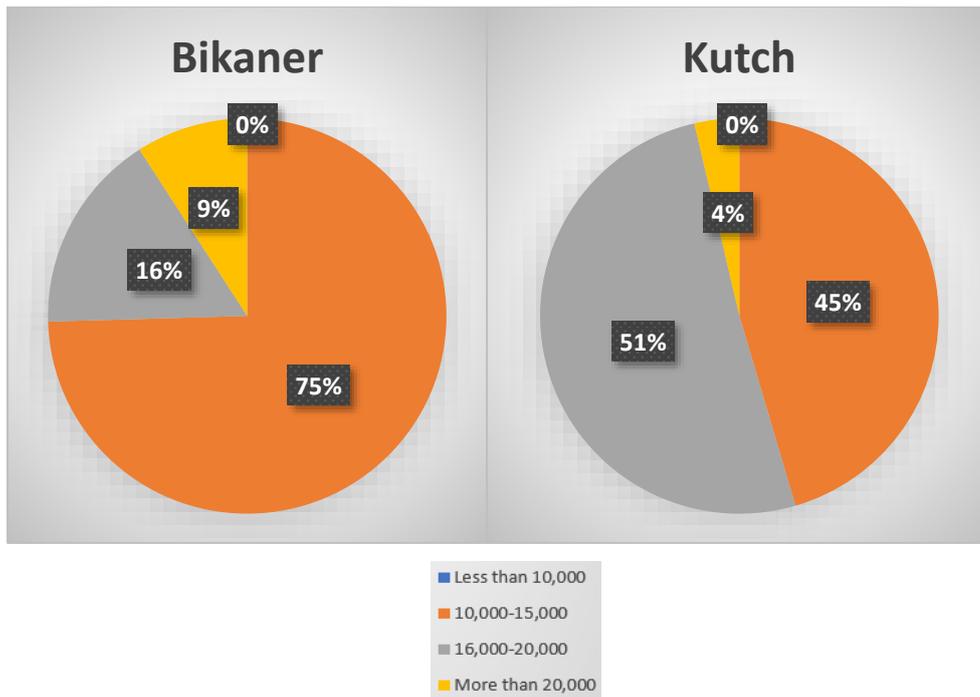
Graph-2: Genders of artisans

Graph-2 Includes the gender details of all who participated in the study. It includes the gender of the artisans of Kutch and Bikaner. The majority of the respondents were females which was from Kutch it was 76 percent and Bikaner it was 87 percent. Though traditionally the embroidery was done by the women folk only, but over a period of time men have also ventured into this profession. The high ratio of females involved with this art is also reflected in the group of the respondents selected for the study.



Graph-3: Residential Status of artisans

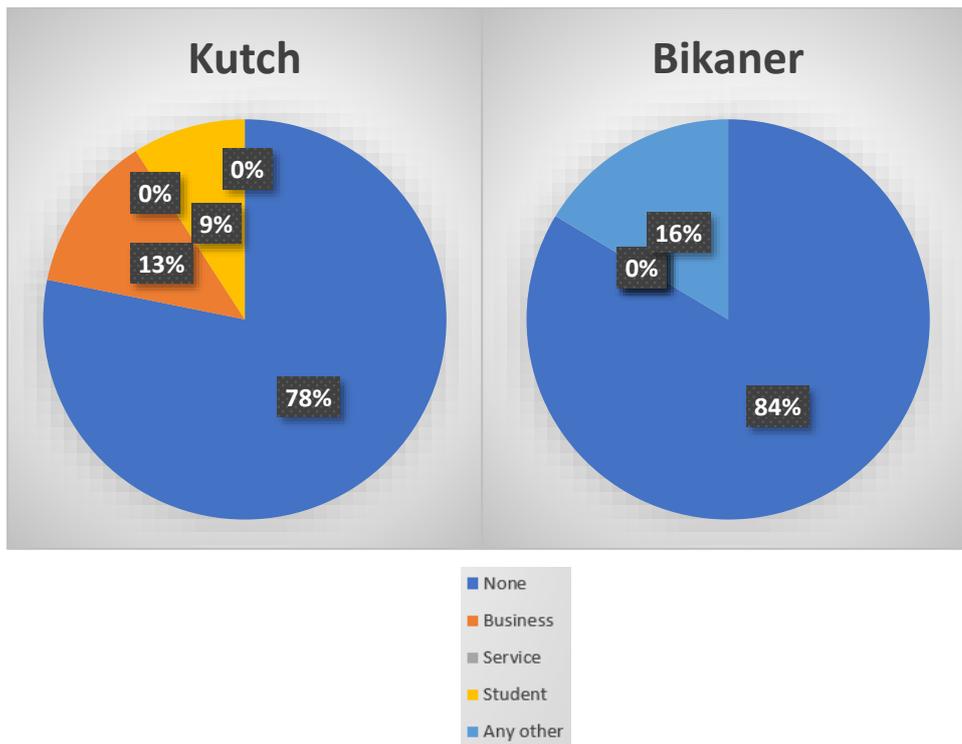
Graph-3 Includes the residential status details of all who participated in the study. According to the data the 60 percent artisans of Kutch are local and 40 percent of the artisan are migrated either from Rajasthan or Pakistan. Whereas in Bikaner 78 percent of the artisans are local and 22 have migrated from Pakistan to Bikaner.



Graph-4: Monthly Income of the artisans

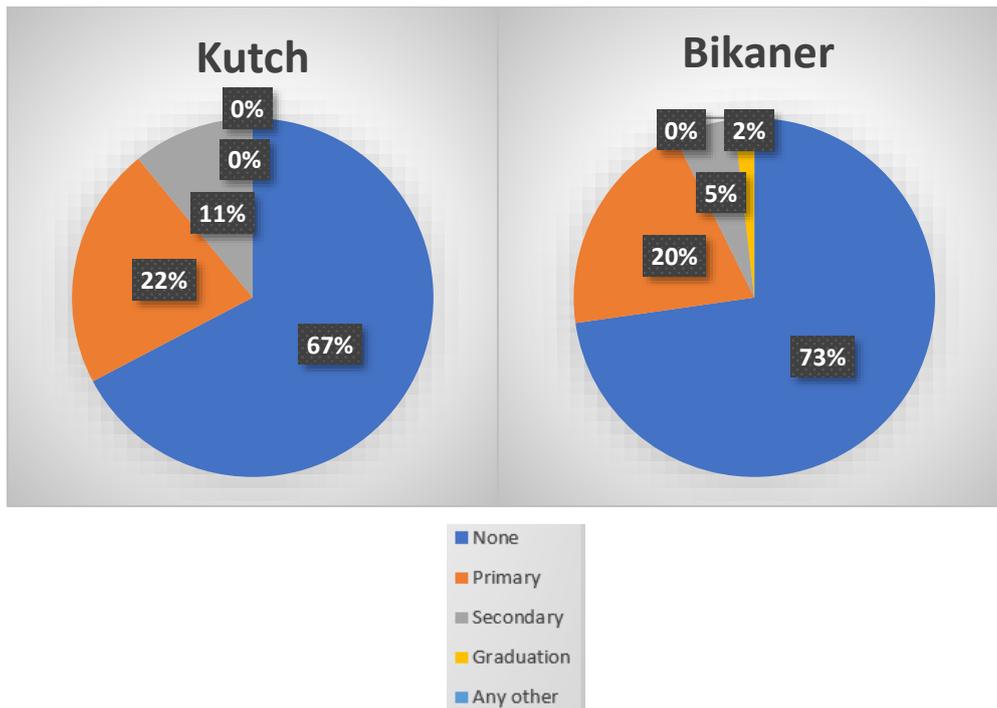
From the graph above it was observed that from Kutch, 45 percent respondent's monthly income was between Rs.10,000-15,000, 51 percent between Rs.16,000-20,000 and only 4 percent of the respondents were having income more than Rs 20,00 whereas 75 percent respondents income was between Rs.10,000-15,000, 15 percent was between Rs.16,000-20,000 and only 9 percent of the respondents were having income more than Rs20,000 which was from Bikaner. From both the districts none of the respondents has income less than 10,000.

The majority of the artisans were earning between Rs. 10,000-20,000 per month. They were not satisfied with their earnings and wanted to have increase in income. In Bikaner there was not much disparity in income among the artisans. The majority of them were earning between Rs. 10,000-15,000 per month. But in Kutch, it was observed that a good number of artisans were earning more than Rs, 15,000 per month. This indicates that embroidery is more in demand from the artisans of Kutch as compared to the artisans who have stayed back in Rajasthan.



Graph-5: Occupation of artisans

From the graph above, it was observed that majority of the artisans have stuck to the embroidery as their profession in both the states. From Kutch, the young people have continued their study along with this profession and some of the artist have ventured into business of selling their own products. While the majority of artisans in Bikaner have stuck to the embroidery as their sole profession, few of them are engaged in other work like helping in farming for their income.



Graph-6: Education details of artisans

From graph 6, it was seen that majority of the respondent from Kutch and Bikaner are not educated. But now they feel formal education is necessary along with the skills to survive and flourish in this present scenario and their children need to be educated. They were willing to send their children for higher education. Some of the artisans had primary level education and few up to secondary level. In Kutch, one of the artisan was a graduate and a few others with education up to primary or secondary level. There was a need to develop a system of formal education which supports the artisan's family to be educated. Formal education is an integral element for the development of any individual leading to developed society including cultural development.

Table-2: Knowledge of different languages (multiple answer question)

Language	Kutch Frequency	Rajasthan Frequency
Gujrati	13	0
Hindi	10	42
English	5	0
Any other	72	58

From the data collected about the knowledge of different languages among the artisans, it was observed that from the artisans of Kutch all the respondents knew "Kacchi", "Marvadi" and "Sindhi", and only 10 of them knew Gujarati, 08 knew Hindi and because of some international customers 4 knew English also. From Bikaner all the respondents knew "Marvadi" and none of them were familiar with Gujarati and English, 40 of 55 participants knew Hindi. This indicated that they were interacting with local people only. For any culture or business to flourish it is very much necessary to have communication from the outside world for which language is the most important aspect. In Kutch, extended communication through language was observed which was an indicator of progress.

Table-3: Use of social media by the respondents (multiple choice)

Social media	Kutch Frequency	Rajasthan Frequency
WhatsApp	27	18
Facebook	6	4
Instagram	14	7
Any other	5	6
None	48	65

Table-3 includes the details regarding are respondents familiarity with any social media. From Kutch 35 of the respondents didn't knew how to use any of the social media. From remaining 20, only 4 of them was aware of Facebook, 10 knew Instagram and 4 of them were aware about other apps like you tube, and 20 of them used WhatsApp. From Bikaner 36 of the respondents didn't knew how to use any of the social media and only 2 knew about Facebook, 4 knew Instagram and 3 of them were aware about other apps like you tube, and 10 of them used WhatsApp. Awareness of social media was observed amongst the artisans though with less number. For the development of any art, its progression and popularisation, nowadays social media is playing a very important role and has proved to be an effective tool also. From the above data

it was observed that there was need to run programmes to create awareness about the social media and training of the artisans.

4.2 Origin and history of Meghwal embroidery

From the review of literature and its inputs from the respondents participating in the research following information was gathered about the origin of Meghwal Community.

4.2.1 Meghwal community

The origin of the Meghwal people and their historical background has been much debated among the Meghwal community living in different geographical settlements. However, the question of origin has remained unanswered. Different geographical and cultural groups of Meghwals, who have come to known to as “Meghwar”, “Meghwal”, “Megh” or “Meghval” usually trace their origin to ancient Indian history. The birth of the Meghwal is often traced back to Indus valley civilization, probable before the arrival of the Aryans. The most popular theory about their origin is they all belong to prime ancestors, “Megh rishi”, who was created by God. The term Meghwal also called as Meghwars is derived from the Sanskrit words ‘*Megh*’ that means cloud or rain and ‘*War*’ means those who pray. They claim that they are the people who pray for rains. There are two perspectives about the origin of the community which has come out from the data. One, there were considered as the decedents of the Megh rishi who worshipped rain and the other claims that they were born from the feet of Brahma indication the lower level in the caste system followed. The other name or titles give to this community were "chamar" and "vankar" which was according to the profession they were in. In every period it was changing according to the occupation. Starting from 'Dedh', then "Maysharya", then "Meghwal", then "Harijan" and finally "Dalits".

Kabir saheb was the important saint for them. However, the community started worshipping the idols due to the influence of the Brahmins. Meghwal community believes that all God are equal and they bow down to every Gods. They were followers of Sanatan Dharm. They had a humanitarian approach and saw everyone as equal. They worship people who have done things for the

community. According to them Veer Meghmaya gave his life to get the basic human rights and dignity for the community, Rama Pir was a social reformer who fought for equality. Megh Rishi and Rohidas have done things for the community.

It was traced back, that during 17th century Meghwal Community was found scattered in the regions from Rajasthan to Sindh. After the 1947 partition, the community was also divided between India and Pakistan. As informed by the artisans and literature reviewed it was found that till 1971, Meghwal community mostly resided in Rajasthan in India and Sindh in Pakistan. After the Indo-Pak war in 1971, Meghwal community was spotted in Kutch. This population has migrated from Sindh as well as Rajasthan, so majority of the Meghwal community were found in Rajasthan and Gujarat in India. Another review states that the birth of Meghwal community originally was in the Sindh and after that community started migrating to Gujarat, Rajasthan, Madhya Pradesh, Kashmir, Mumbai and Pakistan. So, there is no cultural tradition which is common to whole community. (18)

The population census of Meghwal community of 2011 according to the review is in Rajasthan it is 30,60,418 from that in Bikaner it comprises of 2,66,827 from that 2,41,021 are living in rural area and 2,58,06 are living in urban area, whereas in Gujarat it is 2,215,318 from that in Kutch it comprises 1,70,235 from that 1,24,001 are living in rural area and 4,62,34 in urban area.



Fig 3: Traces of Meghwal Embroidery

(Source: Meghwal community location map - Google Search)

Their traditional occupation was agricultural farming, cattle-herding and weaving. Some of them were doing embroidery also. They had a unique pattern of embroidery which was identified as "Meghwal " embroidery. Initially the embroidery was done on the apparels for household use and later it found its place in the trousseau of the bride. Over a period of time the number of artisans reduced but those who were still engaged in this art made it a profession and started selling the embroidered pieces and making it on demand.

Those who are still practicing has also contemporised the motifs and products.

This happened because of two major factors:

- i. Migration- due to which influence of the local art was also there.
- ii. Demand- according to the demand of the customer they comprised on the intricacy and colour combination of the embroidery.

4.2.2 Meghwal embroidery

The Meghwal people are known for their contribution to embroidery and the textile industries. Traditionally, the Meghwals lived close to Muslim families. The latter influenced the pattern and techniques of Meghwal embroidery.

Tracing the history from the literature reviewed, not much written or oral history is available about the origin and development of Meghwal Embroidery.

Majority of the respondents were unaware about the origin and history of the embroidery practiced by them. The artisans were practicing the craft ever since they remember. From childhood they have learned this art step by step using part of this on different base materials. The occupation of the community was mainly farming. Men were traditionally wood carvers and leather workers. Women were primarily engaged in embroidery which had its own characteristics. The characteristic features of the Meghwal embroidery were its geometric patterns (which were never traced but embroidered beautifully), use of multicolour threads and mirrors.

Along with embroidery they use to do cotton and wool weaving. The interest in embroidery has been embedded so much in the community that the motifs and materials for embroidery can be seen around them in different aspects of their living.

The traditional house of Meghwals named “Bhunga” are made of mudbrick and painted on the outside with colourful geometric designs, decorated with detailed mirror inlay. In rural areas, they still practiced it and decorated their “Bhunga” with intricate mirror inlay designs.



Fig 4 (a) Inner part



Fig 4(b): Outer part

Fig4: Mud bricks huts (Bhungas)

(Source: Mud Painting Bhungas Kutch (esamskriti.com))

The Meghwal embroidery was done by manipulating the running stitch in different ways combined with the stem stitch, chain stitch and back stitch. The embroidery done was so intricate that base fabric was not visible.



Fig 5(a): Khareek embroidery



Fig 5(b): Pakko embroidery

Fig 5: Meghwal Embroidery

(Source: Meghwals and Ahirs of Kutch — Google Arts & Culture)

(Details of embroidered traditional dress, ornamented with mirrors, Meghwal tribal style, Kutch region, Gujarat, India Stock Photo | Adobe Stock)

This whole work was given a great emphasis with the use of mirror different sized big, medium, small and round in shape. Embroidery was done with great skill to form the design. The base material used for embroidery was cotton generally in dark shades. They used threads of different colours, beautiful designs and mirrors and other reflecting options. The material was in great demand at the time of festivals because of the colours. Mirrors were an essential component of Meghwal embroidery. The embroidery was done on items that were worn or provided during marriage, as well as on dowry pieces.

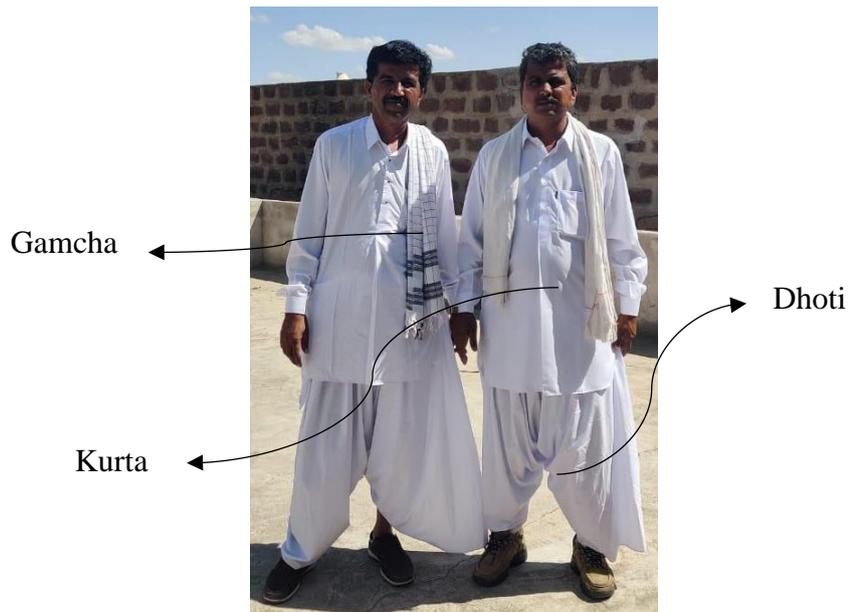


Plate 1: Traditional garment of man.

Traditional garments of the man were “kurta”, “dhoti” and “gamcha”. And no use of embroidery was there on costumes.

The traditional garments of the women were “Kanjari”, “dupatta” and “Ghagra” which were made by themselves. This was supplemented with the jewellery which was made of silver, gold and precious stones and features unique designs and patterns. Pieces of jewellery included rings, necklaces, earrings, bangles, bracelets and anklets.

In their traditional costume the "Kanjari" of the women was backless and tied with string at back and then it was covered with “Dupatta” and worn with ghagra and for girls it had both front and back and it was worn only with “Ghagra”.



Fig 6(a): Woman



Fig 6(b): Girls

Fig 6: Meghwals traditional costume

Source: (Meghwal tribe hi-res stock photography and images - Alamy)



Earrings

Nose ring



Necklace

Bangles

Fig7(a): Earring and Nose ring

Fig7(b): Necklace and Bangles

(Source- india - gujarat | Meghwal tribal woman (Gujarat). Jewellery.... | Flickr)

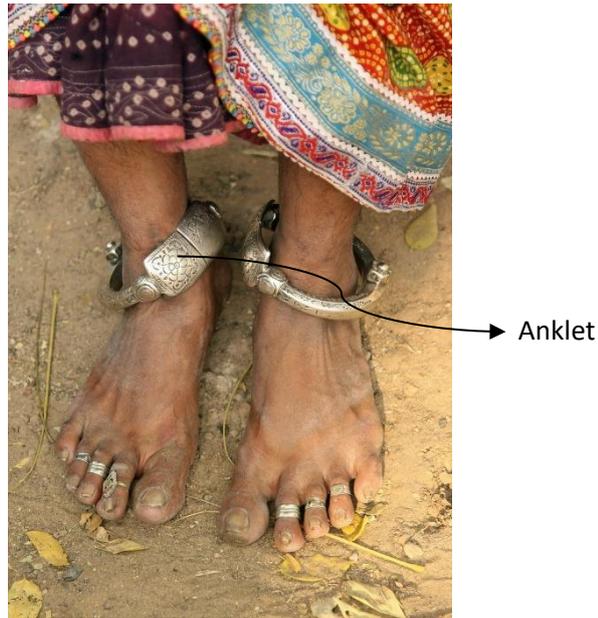


Fig 7(c) Anklet

Fig7: Meghwals traditional jewellery
(Source: (Pinterest))

4.3 Details of Meghwal embroidery of Rajasthan and Gujarat

During field visit it was observed that there was not much difference in the embroidery pieces done by the artisans of Gujarat or Rajasthan. This may be due to the reason that artisans of Kutch are migrated artisans and have connection with Rajasthan.

In Rajasthan, the artisans had an opportunity of being trained by the NGO (Urmul Seemant Samiti) in Bikaner. A training was provided by the NGO to the artisans of the Meghwal community with an objective to upskill their knowledge about colour combination and layout of the motifs. And also helped them to increase their income and production.

Whereas artisans of Gujarat who participated in the research didn't had any formal training. But change in the layout and use of shades, tint and tones of colours of the threads used for the embroidery was observed in the products made by artisans from both the states.



Fig 8(a): Traditional



Fig8(b): Contemporary

Fig 8: Style of embroidery

(Source: Meghwal Embroidery of Rajasthan – Asia InCH – Encyclopedia of Intangible Cultural Heritage)

(Source: Meghwal tribe hi-res stock photography and images - Alamy)

It was observed that principles of design such as rhythm, emphasis, proportion and balance were followed by the artisans while planning the layout, motifs arrangement and colour combination. Though they did not pursue any formal training on design. According to the artisans, the arrangement and size of the motifs varied as per the article to be embroidered.

4.3.1 Stitches and motifs

According to the analysis of data provided by the artisans, for Meghwal embroidery the following six stitches were used: *Pakko*, *Naren*, *Kambira*, *Mukka*, *Khareek* and *Suff*.

As said by the artisans there was no change in the traditional motifs. Some artisans have introduced new designs but the new designs were developed by modifying the traditional motifs only. The traditional motifs have not changed but the placement has changed and are combined with different stitches. The layout of the motifs was done, as the consumer wanted but if there was demand, then the layout was done according to the demand of the customer.

The details of the stitches and motifs are as follows:

Pakko

Paako means solid, and is a tight square chain and double buttonhole stitch embroidery.

- For embroidery, initially, the sketch was created in the mud with needles, and the artisans used to refer to the design from that and create the embroidery, but now the design was traced on fabric and then embroidered.
- The motifs were primarily floral and generally arranged in symmetrical patterns and generally was done with **Outline** - Double satin stitch/Chain stitch, **Filling**- Square chain stitch, **Mirror**- Button hole/square chain stitch, Romanian stitch
- pakko was used in motifs like *Bhoriful*, *Badam tak*, *Rano bandh*, *Tak chopad*, *Char buiti no gul*, *Butti*, *Tak bhavariyo*.



Plate 2: Pakko

Badam tak: Motifs derived from fruits such as *Badam*; a local term used for



Plate 3: Badam tak

almonds, Border with an alternate arrangement of *Badam* and mirror was known as *Badam tak*. This motif was created using mirrors and two colours of threads were used to develop the motifs. Mostly white colour was used in the outer portion.



Char butti no gul means four leaf-shaped petals arranged in square form and a mirror placed in the center so it looks like a flower. In this motif, different colours of threads were used. The same colour of thread was used in the opposite direction. Outline of the motif was done with black colour.

Plate 4: Char butti no



Rano bandh: To develop this motif mirrors were used in the center and either different colours were used or all the mirrors were done

with the same colour and then the outline was created with white colour.



Bhori ful: Bhoriful was a floral motif that depicts the look of flowers. To create this motif multiple colours of threads were used and are in the flower form. And usually black with white colour thread was used for the outline of the motif.

Plate 6: Bhori ful

Tak bhavariyo: Border with alternate arrangement of *bhavariyo* and mirror



was known as *tak bhavariyo*. To create this motif three colours of threads were used and are developed using mirrors.

Plate 7: Tak bhavariyo

Kambira

Kambira was a square formed with the zigzag lines. This embroidery was done without tracing the design. It was embroidered in a concentric manner.

- The stitches used to create this embroidery was single and double running stitch and satin stitch.
- Motifs used: *khudi taco*



Plate 8: Kambira or khudi



Plate 9: Khudi taco

Suff

Suff is a painstaking embroidery based on the triangles. *Suff* was done by counting the warp and weft yarns of the cloth. Each artisan imagined their designs and then counted it out in reverse. Skilled work thus required an understanding of geometry and keen eyesight. The embroidery was a geometric pattern developed by arrangements of triangles in different orders and sizes to build up a motif.

- Stitch used for motif development: single satin stitch for filling

- Motifs : chakki, sangi, golada, bhakhiya, lat, suff, kaggar, fadi

Single
satin
stitch



Plate 10: Suff



Plate 11: Chakki

Chakki: To develop the motifs, 2-3 colours of threads were used. The Centre part of the motif was created with a single colour and for the outer part different colours were also used.

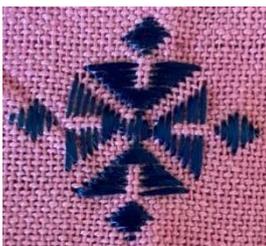


Plate 12: Sangi

Sangi: This motif was developed using a single colour. Created in the form of a diamond made using triangular form, it was the variation of *chakki motif*.



Plate 13: Golada

Golada: The motif was in the square form created by mirroring and joining two triangles with their base. Single colour was used to develop this motif.



Bakhiya: It was nothing but the backstitch. But *Bakhiya* was their traditional name. Used for the outline of the embroidery done.

Plate 14: Bakhiya



Lat: This motif was created with a vertical line with triangles at the end. It was done in two colours.

Plate 15: Lat

Khareek

Khareek was a geometric style and was done by counting the threads. In this style, the artisan works out the structure of geometric step patterns with an outline of black squares without marking. For outline-Back stitch and for filling- single satin stitches were used.

- Motifs were called *Sakhdi* or *Khareek ji butti*



Plate 16: Khareek



Sakhdi or Khareek: It was created in the geometric stepform. Multi colours were used to create this motif.

Plate 17: Sankadi or khareek

Neran

Neran was a triangle-shaped unit which resembled the shape of an eyebrow as explained by the artisans. The single unit was multiplied to get the required shape and motifs. These motifs were made with the geometrical arrangement. the For outline- Double satin stitch/Chain stitch, for filling- Square chain stitch a and for mirror- Buttonhole stitch were used.

- Motifs used: Bonto



Plate 18: Neran



Bonto: This motif was developed using single colour or multiple colours, both. The colour combination was not fixed. Any combination was used by the embroiderer.

Plate 19: Bonto

Mukka

It was in the circular form. As said by the artisans it was practiced without any tracing of the design. Stitch was couching stitch and motif was known as *Gheni*. It was done with silver and golden colour. It was the depiction of a coin.

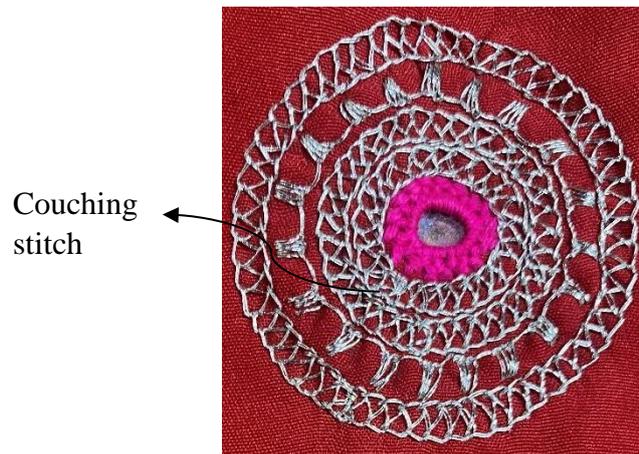
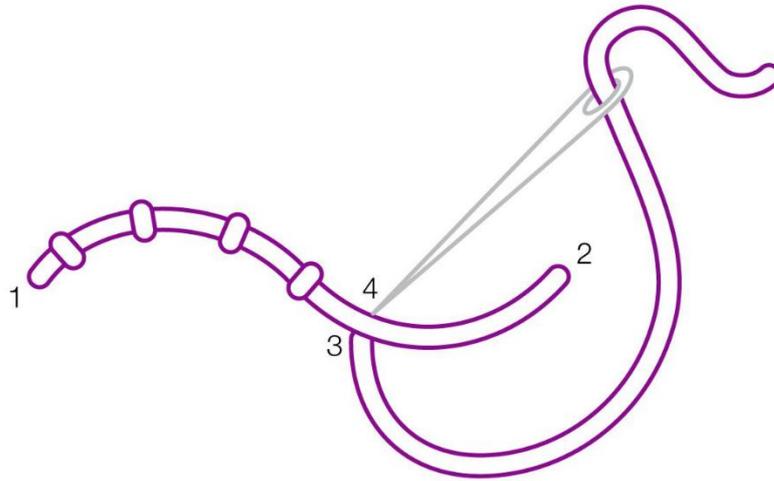
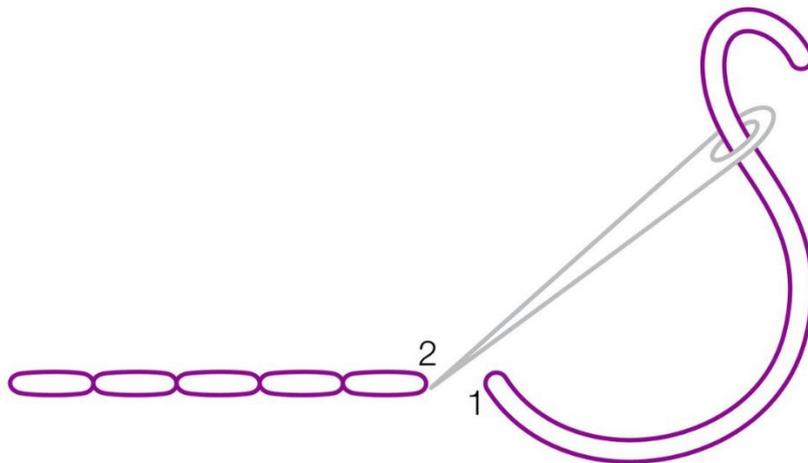


Plate 20: Mukka

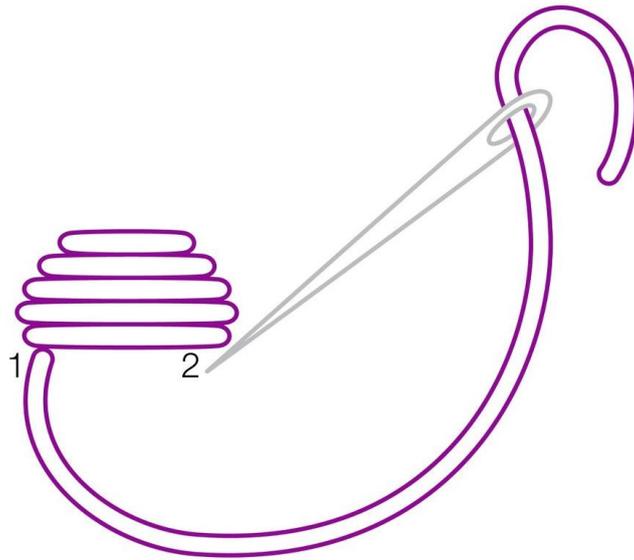
Sketch of stitches



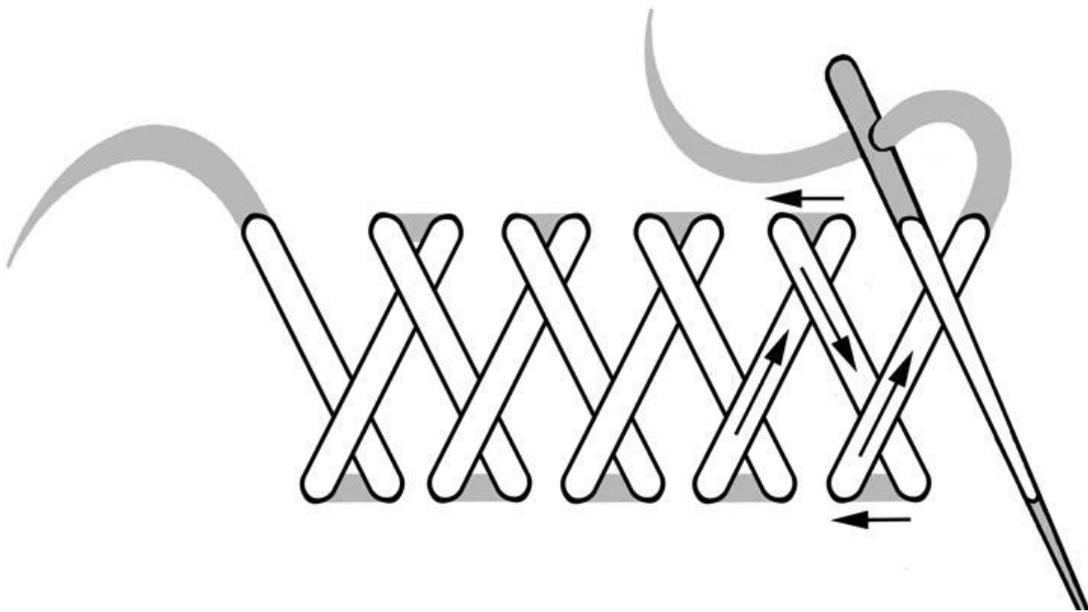
(a) Couching Stitch



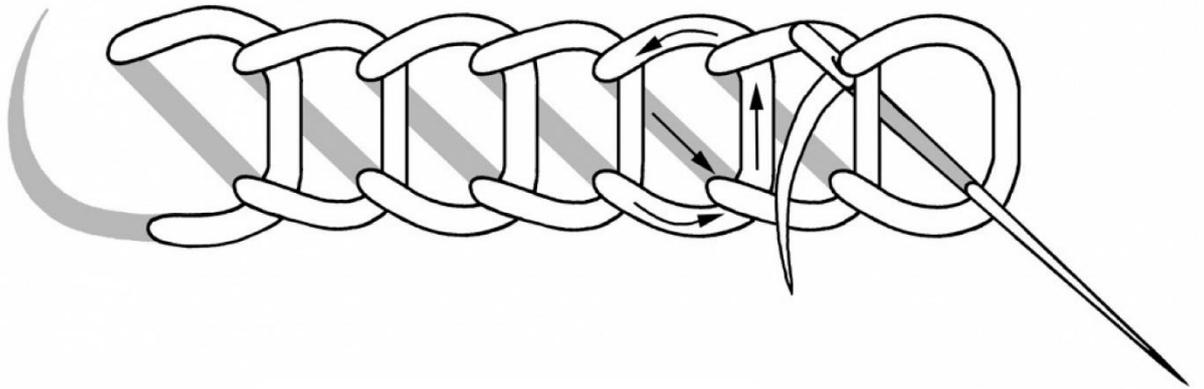
(b) Back Stitch



(c) Satin Stitch



(d) Herringbone Stitch



(e) Open chain Stitch

4.3.2 Raw materials

The complete process of doing the embroidery was handmade. The basic raw materials used presently were the same as they used traditionally.

4.3.2.1 Fabric: Earlier handwoven cotton was used which the artisans used to weave by themselves but now it is sourced for the market. Also, as per the demand silk, Mashru, and Chanderi fabrics were used for base material.



Plate 21: Hand-woven

4.3.2.2 Threads: Cotton threads and silk floss were used. But *mukka* embroidery was done using golden and silver zari threads.



Fig 9: Cotton threads



Fig 10: Silk floss

4.3.2.3 Needle: Needle is the basic tool for embroidery. According to the artisan, if the needle is not of the size they want then they find it difficult to embroider and take more time in completing the samples. Needles used were of 5,7 and 9 numbers.



Fig 11(a): Needle- 5



Fig 11(b): Needle-7



Fig 11(c): Needle- 9

Fig 11: Needles

4.3.2.4 Mirrors: Mirrors were used to give emphasis to the embroidery done. It depended on the size of the embroidered portion in the products. Only round shape mirrors in different sizes were used.



Fig 12: Mirrors

No embroidery ring was used for embroidery

4.3.3 Colour combinations

Colour combinations of embroidery were vibrant, bright and contrasting. Black was generally used for the outline of the motifs in the overall layout. As informed by the artisans the colour combinations used earlier were green, blue, red, yellow. But now varieties of colours were used as per the availability in the market. The change of the colours and colour combination was done according to the market demand and availability. No fashion forecast was followed by the artisans. They decide the colour combination on their own.

4.3.4 Motifs development with respect to the stitches practiced in different Communities

In Meghwal embroidery, basically six stitches namely *Pakko*, *Naren*, *Kambira*, *Khareek*, *suff*, *mukka* were used for different motifs. The same stitch was used by the embroiderers of other communities also. The comparative study for the stitches used for the same motif revealed the following results:

The communities doing the embroidery in similar stitches were:

1. Halay potra community
2. Node community
3. Mutva community
4. Sindhi memon community
5. Jat community

A. Motifs done in pakko stitch by different communities:

- Meghwal community: *bhori ful*, *badam tak*, *rano bandh*, *tak chopad*, *char butti no gul*, *tak bhavaliyo*.
- Halay potra community: *bhori ful*, *ful*, *trekhune valo ful*, *nade ju gul*
- Node community: *Bhori ful*, *aath khuiye vali butti*, *bhuli ji butti*, *fulada*, *dabali*
- Mutva community: *Che tang valo farua*, *jim vala farua*, *chokadi*, *valo fargo*, *khudi valo fargo*, *badami farua*, *molado*, *chakkan*, *bhoti*, *tre fangadi vali chakkan ji butti*, *chopad*, *gul*, *pakke ji butti*, *dhoran*.
- Sindhi memon community: *Taadi valo gul*, *sat handa valo gul*, *tevrani ful*, *siniye nu ful*, *paida*, *bachado pitado*, *badami pitado*, *bhiraniya bandh*, *dhari*.
- Jat: *fuladi*, *gheta singh*, *limbodi*, *aabko*, *ghodi*, *butto*, *madi chopad*, *adh butti*, *khil ful*, *ful*, *oothado*, *chher*, *chambh tak*, *jaat tak*, *baliyaj*, *riraniya bandh*.

Only *bhori ful* motif was common among all the communities practicing the *pakko* stitch.

Bhori ful: The motif *bhori ful* was floral motif. The motif embroidered by the Meghwal community was circular in shape and the outline was done with black colour and multi-colours were also used to develop the motif, Whereas, in Halay potra community it was in square form, outline was done with white colour and two colours for filling. While in Node community the petals were in diamond shape and petals were radially repeated to obtain the look of the *Bhoriful* and outline was done with black and motifs were filled using multi-colours thread. While the motif developed by Meghwal community and Halay potra is simpler than the motif developed by Node community



Fig 13: Meghwal community



Fig 14: Halay potra community



Fig:15 Node community

Badam tak, Rano bandh, Mor, tak chopad char butti no gul, tak bhavariyo, motifs were the motifs only used by the artisans of the Meghwal community only. No other community has these motifs.

Table 4: Motifs done in “Pakko” stitch by different communities

Meghwal	Halay potra	Mutwa	Sindhi memon	Jat	Node
 <p>Badam tak In this motif the mirror</p>	 <p>Ful Depicted as a flower.</p>	 <p>Che tang val farua</p>	 <p>Tadi valo gul Created repeating the “tadi”, leaf like shape.</p>	 <p>Fuladi Depicted by narrow triangles repeated radially such that</p>	 <p>Aath khuiye vali butti Motif with</p>

<p>used is developed using open chain stitch and the outline of the mirror is done with white colour and two colours of threads are used.</p>	<p>To create this motif the colours used in the petals are not used in a symmetrical form. and the mirror embroidered is done with button hole stitch and black coloured outline is created.</p>	<p>This motif is used as a border</p>	<p>and different colours are used.</p>	<p>narrow tip of the triangle facing towards the center. Mirror is placed in center. and outline is done by white colour</p>	<p>eight corners.</p>
 <p>Rano Bandh The motif depicts that a king in a jail</p>	 <p>Trekhune valo ful Flower delicted with three petals</p>	 <p>Jim vala farua Inspired from wooden pestle</p>	 <p>Sath handa valo gul Half circular shape and when repeated known as handa valo gul</p>	 <p>Gheta sing Inspired by horns of sheep</p>	 <p>Bhuli ji butti inspired from a nose pin</p>

 <p>Mor Looks like a peacock</p>	 <p>Nade ju gul Interconnected with farai (seed pot) a term derived from ground</p>	 <p>Chakkan Curved petal motif</p>	 <p>Tevrani ful Flower depiction made by 5-6 petals surrounding a mirror</p>	 <p>Limbodi aanko Diamond shaped unit repeated to form a square. Center is embroidered with mirror</p>	 <p>Fuladi Circular motif with repetition of triangles</p>
 <p>Tak chopad Four directional patterns. If mirror placed in center is known as tak chopad</p>	 <p>Gul Floral motif</p>	 <p>Ghodi Inspired from leather used in farms. Depicted as diamond shape in centre and V shaped flipped horizontally</p>		 <p>Dabali Means precious container depicted with outer circle</p>	
 <p>Char butti no gul Flower with four butti</p>	 <p>Pakke ji butti Butta was used to fill the surface</p>				

 <p>Butti</p> <p>Depicts the flower</p>					
 <p>Tak chopad</p> <p>Done with two colours</p>					

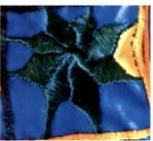
B. Motifs done in “Suff” stitch by different communities:

Meghwal community: *chakki, sangi, golada, bhakhiya, lat, suff, kaggar, fadi*

- Halay potra community: *sufadi, ghodi, suf ja ful.*
- Node community: *suf ja ful, suf ji butti, kachhe jo bandh.*
- Mutwa community: *golaido, kachhe ji butti.*

The “*suff*” stitch of Meghwal embroidery was different from the other communities. The motifs of every community practicing “*suff*” was different as shown in the table. The colour combination was also different in each motif. In Meghwal the motifs were simple and in other communities the motifs developed were very compact.

Table 5: Motifs done in “Suff” stitch by different communities

Meghwal	Halay potra	Node	Mutwa
 <p>Chakki Composed of eight rhomboids and triangles</p>	 <p>Sufadi Motif created by placing diamond shape over a triangle.</p>	 <p>Suff ja ful Filled with four different colours</p>	 <p>Golaido Developed circular in shaped.</p>
 <p>Sangi Depiction of chakki motif half rhomboids were used with diamonds</p>	 <p>Ghodi Depicted the ladder used in farms</p>	 <p>Suf ji butti Filled up all the triangles with different colours</p>	 <p>Kachhe ji butti Was the arrangement of stem, leaf and flower</p>
 <p>Golada Developed in diamond shape</p>	 <p>Suf ja ful Seven petal floral motif, wherein each petal was long diamond shaped</p>	 <p>Kachhe jo bandh used as a border</p>	
 <p>Bhakhiya Variation of back stitch used to create border</p>			

 <p>Lat Motif is developed using vertical line with triangle at the end.</p>			
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C. Motifs done in “Naren” stitch by different communities:

- Meghwal community: *bonto, naren ji butti*
- Halay potra community: *neran jo gul, neran ji nanadi butti, neran jo bandh, tani ja butta.*
- Node community: *neran ji butti*
- Sindhi memon community: *neran ful, neran jo goto, neran jo bandh.*

In *Naren* stitch, motif of the Meghwal and Node community was the same but the name of the motif was different. The *Naren* of Meghwal community could be identified with the mirror. In both the communities the way of developing mirror was different. In Meghwal embroidery bright colours were used and in Node community light colours were used. The thread used by Meghwal community was silk floss and by Node community was cotton thread. The triangles created by Meghwals were with same colour whereas in Node different colours were used. In Meghwal the outer v shaped motif was either developed with two shades of colour or with one and in Node multiple shade were used.



Fig16: Node community



Plate 22: Meghwal community

Table 6: Motifs done in Naren stitch by different communities

Meghwal	Halay potra	Node	Sindhi memon
 <p>Bonto This motif was developed using single colour or multiple colours</p>	 <p>Naren jo gul developed in circular form. different colours are used.</p>	 <p>Neran ji butti The arrangement of motifs is done in a circular form using mirror as a center.</p>	 <p>Neran ful Circular motif created by repetition of triangular units representing eye brow</p>
	 <p>Neran jo bandh two slant lines were forming triangles throughout the border</p>		 <p>Neran jo bandh motif used as a border</p>

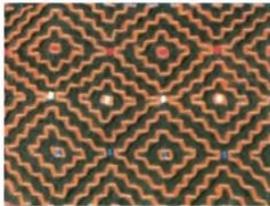
	 <p>Tani ja butta The border was forming right angle near the overlapping points. The corner created and the shape embroidered to fill up the corner was known as Chukh and square arrangement formed by chukh placed at each corner was known as Tanija butta.</p>		 <p>Neran jo goto Multiple Neran fill was placed together</p>
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D. Motifs done in “Kambira” stitch by different communities:

- Meghwal: *khudi taco*
- Halay potra: *bo ghar no kambiro*

For *kambira*, the motifs were the same for both the communities, but by Meghwar community bright colors were used to develop *kambiro* and was combined with *khudi seba*. Satin stitch was done using white colour and in halay potra community only the motif known as *bo ghar no kambiro* with satin stitch was done with different colours.

Table 7: Motifs done in “Kambira” stitch by different communities

Meghwal	Halay potra
	

<p style="text-align: center;">Kambiro</p> <p>Developed using running stitch. white colour thread is used for satin stitch</p>	<p style="text-align: center;">Bo ghar no kambiro</p> <p>Developed using running stitch. different colours of threads are used for satin stitch</p>
<div style="text-align: center;">  </div> <p style="text-align: center;">Khudi taco</p> <p>developed using running stitch and diamond shapes is created between running stitch.</p>	

E. Motifs done in “khareek” stitch by different communities:

Meghwal: *sankadi*

Halay potra: *adhd khareek, kharek, bhindudi kharek ji butti*

Mutwa: *kharek ji butti, katariye ji sar.*

For, *Khareek* the motifs developed by Meghwal community are geometric and mirrors are included and at ends of the sakadi is filled with white and created motif is using two or one colour thread. and satin stitch is done with one colour. While in other communities they use multiple colours and embroidery the motif in different forms.

Table 8: Motifs done in “Khareek” stitch by different communities

Meghwal	Halay potra	Mutwa
<div style="text-align: center;">  </div> <p style="text-align: center;">Sandki or Khareek</p>	<div style="text-align: center;">  </div> <p style="text-align: center;">Adhd Khareek Different colours are used</p>	<div style="text-align: center;">  </div> <p style="text-align: center;">Kharek ji butti Butta is developed</p>

Created using one or two colours and is in diamond form		
	 <p>Bhindudi kharek ji butti Created in the form of butta</p>	 <p>Katariye ji sar Border is developed with triangle shape motif</p>
	 <p>Kharek Depicted Kharek in diamond shape</p>	

E. Motifs done in mukko bharat stitch by different communities:

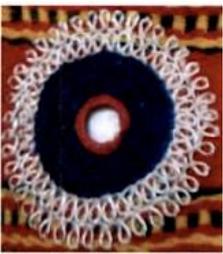
Meghwal: *gheni*

Mutwa: *pakatadi, be bundi vali kungri, gheni*

Sindhi memon: *zarmar, chokadi, chakri*

In *mukko* stitch, *gheni* motif was done by the Meghwal embroidery which was different from the other communities. Compared to other communities the motif was not much complex. The colours used were the same by all the communities practicing *mukka*.

Table 9: Motifs done in mukko stitch by different communities

Meghwal	Mutwa	Sindhi memon
 <p data-bbox="411 573 507 607">Gheni</p> <p data-bbox="331 611 587 719">Embroidered using couching stitch. Depicts like a coin.</p>	 <p data-bbox="734 611 861 645">Pakatadi</p> <p data-bbox="670 649 925 757">Embroidered using couching stitch. Depicts like a coin.</p>	 <p data-bbox="1074 604 1193 638">Zarmar</p> <p data-bbox="986 642 1289 710">Work practiced around neckline</p>
	 <p data-bbox="651 976 941 1010">Be bundi vali kungri</p> <p data-bbox="651 1014 941 1122">Embroidered at the border in the horizontal line</p>	 <p data-bbox="1082 1014 1185 1048">Chakri</p> <p data-bbox="1010 1052 1265 1160">Embroidered using couching stitch. Depicts like a coin.</p>

From the above comparison, it was concluded that globalization and liberalization has played a very important role in the evolution of embroidery. Artisans sometimes incorporate motifs they liked from their fellow artisans from other communities. Style may change during copying and learning. Once that was accepted by the community or consumer nowadays that became the part of their embroidery. Also, there is no GI tag given to the Meghwal embroidery, no claims can be made as to the features of the Meghwal embroidery. The documents are basically based on oral narration and the majority of the community people have agreed. There may be a difference of opinion on this but here the data has been represented from the data collection by the researcher and supported by the literature reviewed by her.

4.3.5 Identification Feature of Meghwal Embroidery

Meghwal embroidery can be identified from its motifs and the style of developing motifs. Each community has its own distinct style of practicing so does Meghwals have. So, the distinct styles were the way in which the stitches and the colours were used. Traditionally the artist would transfer her imagination on the mud floor with a stick. Once convinced, she would embroider on fabric looking at the design on the floor without tracing the design on the fabric. To date many of them were embroidered without tracing the designs on fabric. Due to migration and developed communication, there was the addition of some terminologies and stitches which were used by other communities. It was necessary to understand the identifying features of the Meghwal embroidery and how it was similar and dissimilar to other embroideries.

In Meghwal embroidery the use of round mirrors was there; no other shaped mirrors were used. The mirror was developed using buttonhole stitch or button hole/ square chain stitch, Romanian stitch, and lazy daisy stitch. while in other communities the mirrors were developed with only buttonhole stitch. and the outline of the mirrors was done using white colour.

The number colours used in Meghwal embroidery to develop a motif were either two colours or three, not more than three colours were used. The colour combination was done according to the base fabric and in a systematic manner. In Meghwal embroidery, the use of pompoms made of thread with beads in the center was observed.

The motifs used were floral and geometric. The development of the motifs always started from the center. For the outline of motif black colour thread was used. The motifs developed in each stitch like *Pakko*, *Khareek*, *Naren*, *Mukko*, *Kambira*, *suff* were developed very neatly so that each and every thread used can be counted and seen and the base fabric was not seen. The motifs were simple as compared to motifs done by other communities

4.4 Case Study

In the absence of substantial review of literature, the efforts were made to collect data from the persons who were dealing with this art at present. Apart from collecting information from the artisans, case study of artist was done to gather more information. The artists and NGOs who still used the traditional method for their work were selected. As this embroidery was practiced both in Gujarat and Rajasthan the sample included people from both the states.

4.4.1 Artisans engaged in Meghwal embroidery.

Artisan-1 (a)

**Bhoja Kesha Marvada,
Sanjot Nagar, Rudramata village,
Bhuj-Kutch.**



Plate-23: Bhoja Kesha
Marvada

Bhoja Kesha Marvada was a 55 years old artisan who is engaged with Meghwal embroidery art. He migrated to Rudramata village in 2001. Before that he was staying near the border at the place which is known as “black hill”. He had completed his study till 7th class only. He could speak and understand *Gujarati, Hindi, Sindhi and Kachhi*. He had 1 daughter who was married and 3 sons (married), all of them were engaged with this art.

Bhoja Kesha Marvada’s whole family was involved in this art. He was living in his own house. He worked from his home only and owned a brand-named “Karan Handicrafts”. The embroidery on the products was done by the ladies of their house, his wife Pababen Marvada and daughter in laws. He was also engaged with leather craft as it was the traditional occupation of the community and he was still practising that art. He learned this art from his father and started practicing it since he was 12 years old. In his family this art of embroidery was being practiced from many generations of which he was not aware of. According to him his ancestors started practicing this art before the war of 1971.

At that time, it was done for dowry purposes, but now it was being practiced to make products for local, domestic and international markets. He informed that nowadays people do not prefer to do hand embroidery as it requires very hard work and is not easy to learn by everyone unless they are motivated or interested to learn it. According to him, he is not sure that the future generation will be involved with this art and will take the art ahead or not and if taken ahead the art will be practiced the same intensity and level as he was doing. Bhoja Marvada said that he was not much aware about the history but the art was practised along with farming to add to their income. The products made by him were made with embroidery patches stitched skilfully on leather.

Artisan -1(b)

**Karan Marvada,
Sanjot Nagar, Rudramata village,
Bhuj-Kutch.**



Plate-24: Karan Marvada

Karan Marvada is the elder son of Bhoja Kesha Marvada. He was interviewed to know if there is any difference in thoughts, knowledge and commitment to this art between two generations.

Along with his father he was also involved in this art. He could speak and understand *Hindi, Gujarati, Sindhi and Kachhi*. He had 2 children and both of them were studying.

He owned a house in a very good condition.

Their house was called “Bhungas”. This art has been like custom as it has been practiced from many generations and he started practicing this art at the age of 13. He got knowledge and technical know-how of this art from his father. He made the product on which surface ornamentation was of embroidery. The embroidery was done by the ladies of his house. When the ladies were free from their household work at that time, they would do embroidery. According to him also the origin of art was for their personal use and dowry purpose. He said that their generation had taken up this art work but he is not sure whether the future

generation will take up that or not. They feel bored and find it monotonous and are not motivated to do embroidery. He had received awards for his work. He sold his products through social media, in different exhibitions, and from his home. He also worked with Dharohar foundation which is located in Baroda- this NGO gave them the opportunity of selling their products at different places and promoting the art. Though both the artisans worked independently, the method of working and making products were the same as they belonged to the same family. The products made by them were purse, chappal, bags.

Artisan-1 (c)

**Pababen Bhoja Marvada,
Sanjot Nagar, Rudramata village,
Bhuj-Kutch.**



Plate-25: Paba ben
Marvada

Paba ben was interviewed to gather information about the details of the art as she was the one who was doing embroidery Paba ben Marvada was 54 years old artisan and the oldest in her family. She was not aware of much of the history and never bothered to know about that. Whatever knowledge she had was that it was done on costumes which were part of the bride's trousseau and on their traditional garment. She learned the art from her mother and grandmother at the age of 12. She could understand and speak *Gujarati* and *Kacchi* language. She was the wife of Bhoja Kesha Marvada and had three sons, all of them were involved in the art of leather art. Along with the household work she practiced this art. She worked 6-7 hours per day. But when some occasion or festival was there, she doesn't do embroidery. According to her, earlier the raw materials (base fabric) were also developed by them and nowadays it was sourced from the market. She was not hopeful that this legacy will be taken ahead by their precedes. The younger generation in the whole community doesn't seem interested in taking up embroidery work. The products developed by her were cushion covers, dupatta, Kanjari, ghagra. She

prepared embroidered swatches which were used for surface ornamentation on leather products developed by her husband.

Details of the Art:

As told by Pababen, there are no machines used for embroidery; everything was done by hand. Basically, all the traditional motifs were used. The placement of the motifs depended on the design they desire and also as per the consumer's demand. She worked with all the traditional stitches like Khareek, *Kambira*, *Pakko*, *Kachho*, *Mukka*, and *Naren*. Each piece of embroidery work had a different stitch and motif combination, and products were made with various colour schemes and fabrics of various colours. Mostly, cotton was used to make the products, but other materials were also used depending on consumer's demand. The embroidery was done using mukka ka dhaga, silk threads, and cotton threads. Some embroidery was done directly on the fabric without tracing, while for others it was done by tracing. She puts in 7-8 hours a day at work. They produce items, from 1" to 70-80". She was flexible and accepted the modification as per the client's demand.

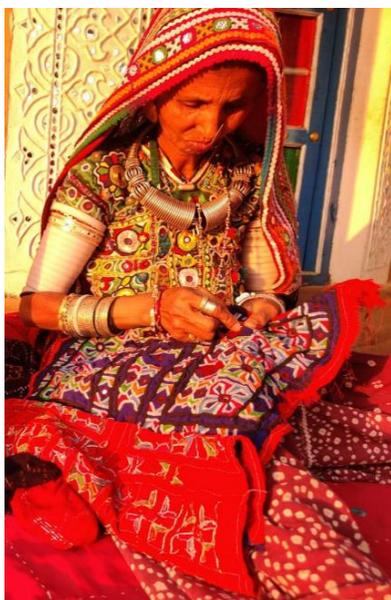


Plate 26(a)



Plate 26 (b)

Plate 26: Ladies practicing embroidery

Product details: -

Limited products were made using craft. Products developed were mainly

- a. Bag
- b. Kanjari
- c. Dupatta
- d. Pillow cover
- e. chappal
- f. purse

a. BAG



Plate 27(a): Bag

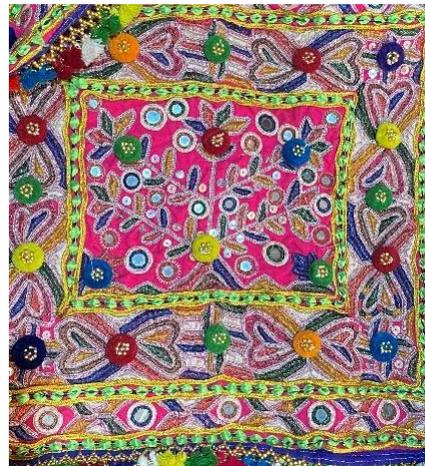


Plate 27 (b): Center view

Plate 27(b): Center view



Product name: Bag

Stitched used: “*Pakko and Mukka*”

Colours used: Green, Pink, Silver, Purple

Raw materials used: cotton fabric, cotton threads, mirrors

Motifs: *Badam tak, Rano bandh*

This above product was known as “Bag”. The centre part was developed using motifs “*chaar butti no gul*”, “*badam tak*”, “*ful*” with colour combination of silver, pink, green, purple, maroon. In the center of the motifs of *pakko* and Mukka. At the sides lace and tassels made of beads and threads were used to give heavy look to the bag. Pompoms were placed between the motifs developed. This product was developed for their personal use and for local, domestic and international market.

b. KANJARI (1)



Plate 28(a): Kanjari



Plate 28(b): Center view



Plate 28: Kanjari

Product name: Kanjari

Stitched used: “*Mukka, Pakko*”

Colours used: Golden, Silver, Pink, Green, Blue

Raw materials used: Cotton Fabric, Mukke and cotton ka dhaga,

Motifs: *Gheni, Rano bandh, char butti no gul*

This above product was known as “Kanjari”. It was backless and was tied with string at the back. The neckline was in v-shape. The centre part was developed using motifs “*Gheni*”, “*rano bandh*”, “*char butti no gul*” with colour

combination of golden, silver, pink, green, yellow, purple, maroon. In the center of the garment, motifs of *pakko* was used and in lower part of center as a border “*mukka*” stitch was used. The motifs were repeated to fill the space. At the sides lace and tassels made of beads and threads were used to give heavy look to the garment. Pompoms were placed between the motifs developed. This product was developed for traditional attire for women and for dowry purpose.

b. KANJARI 2



Plate 29(a): Kanjari



Plate 29(b): center view



Plate 29: Kanjari

Product name: Kanjari

Stitched used: “*Khareek*”

Colours used: Red, Blue, Green, Orange, Red

Raw materials used: Cotton fabric, Cotton threads, mirrors

Motifs: *Sakhdi*

In this Kanjari the centre part was developed using geometric pattern. Motifs were known as “*sankdi or Khareek*”. The stitch used was “*Khareek*”. The embroidery developed was done using red, blue, pink, green, orange and outline is done with black colour. Mirrors were finished using buttonhole stitch. The motifs were repeated to fill the space. And for more surface ornamentation tikki was used around the pattern. The hemline of the garment was finished with pleated fabric lace. This product was developed for girls who were not married.

c. DUPPATTA



Plate 30: Dupatta



Plate 30(a): Center view



Plate 30: Dupatta

Product name: Dupatta

Stitched used: “Naren”

Colours used: Pink, Yellow

Raw materials used: Silk, Cotton threads, mirrors

Motifs: *Bonto*

The above product was known as dupatta. the centre part was developed using the motif “*bonto*”. The stitch used was “*Naren*”. The embroidery developed was done using red, white, grey, yellow, orange and outline is done with black colour. Mirrors were finished using buttonhole stitch. The motifs were repeated to fill the space. The hemline of the Dupatta was finished with tassels made of threads. This product was developed for their personal use and for local, domestic and international market purpose.

d. Cushion cover



Plate 31(a): cushion cover



Plate 31(a): centre view



Plate 31: cushion cover

Product name: Pillow cover

Stitched used: “Kambira”

Colours used: Pink, green, brown, maroon

Raw materials used: Cotton threads, Cotton fabric

Motifs: “*Khudi taco, khanreek*”

The above product was known as :pillow cover”. the centre part was developed using the motifs “*khudi taco*” and “*khareek*” . The stitch used was “*Kambira*”. The embroidery developed was done using pink, green, brown, white colour . The motifs were repeated to fill the space.. This product was developed for local, domestic and international market purpose.

e. chappal



Plate 32(a): Chappal



Plate 32(b): center view



Plate 32: Chappal

Product name: Chappal

Stitched used: “Naren”

Colours used: Pink, Yellow

Raw materials used: Leather, Cotton threads, Cotton fabric

Motifs: *Bonto*

The above product was known as chappal. The centre part was developed using the motif “*bonto*”. The stitch used was “*Naren*”. The embroidery developed was done using white, grey and outline is done with black colour. To develop this product patch was used on leather. This product was developed for their personal use and for local, domestic and international market purpose.

f. purse



Plate- 33(a): side view

Plate 33(b): front view

Plate 33(c) center view

Plate-33: Purse

Product name: Purse

Stitched used: “*Pakko*”

Colours used: Pink, green, purple, yellow

Raw materials used: Cotton threads, Cotton fabric, leather

Motifs: *Bhori ful*

The above product was known as chappal. The centre part was developed using the motif “*Bhori ful*”. The stitch used was “*Pakko*”. The embroidery developed was done using pink, purple, black, yellow and outline is done with black colour. To develop this product patch was used on leather. This product was developed for their personal use and for local, domestic and international market purpose.

Marketing of the products:

All of them were working together and were involved with an NGO (Dharohar) and also exhibited their products in different exhibitions. They were getting some amount of support from governmental and non-governmental organizations also. They have adapted e-marketing but are not using it much. They sold their products from their home and had local, domestic and international clients.

Artisan-2

Geetaben Bhannani,

Sumrasar, Bhuj-Kutch.



Instagram, Facebook, and WhatsApp broadcasts are all a boon for the artisans of today's generation, who have taken these platforms to market their products. One of them is Geetaben Bhannani who was a 36 years old artisan practicing the art of embroidery. She could speak and understand *Hindi* and *Gujarati*. She had her speciality in "Stuff" embroidery and she created beautiful samples. She had a daughter and a son. Both of them were studying. Tracing her journey, she said, I learnt embroidery as it was practiced all around me. The art of embroidery was taught to her by her mother when she was 10 years old. In her community, the skill was transferred from one generation to other. Her family migrated from Pakistan and her husband informed them that they left their home in Pakistan in 1971 in hope that on this side of the border, they would feel safe at home and life would be easy. But life was equally tough here, as the land they had arrived in was not capable of supporting livelihood. Her Husband Mukesh Bhannani helps her in development of products. Geeta ben said that she was not aware about much of the origin of the art but according to her it had been practiced before 1971. She doesn't want her children to be engaged with this art and wants them to be educated and do other work apart from this.

Details of the Art:

She worked with traditional motifs but nowadays because of demand some new contemporary designs were developed by her. They are dhingli(doll) and ooth (Camel) using the traditional motifs.

She said that- she does not trace any motifs before creating the design. She directly embroiders on the products in the required size only. The threads used were silk floss and the fabric used was hand woven cotton, linen and Mashru.



Plate 35: Practicing embroidery

Limited products were made using this art. products developed were mainly

- A. Stole
- B. Toran
- C. Purse
- D. Sling Bag
- E. Batwa
- F. Mobile cover

A. STOLE



Plate 36(a): stole



Plate 36(b): center view



Plate 36: stole

Product name: Stole

Stitched used: “Suff”

Colours used: green, grey, pink, black

Raw materials used: handwoven cotton, cotton threads

The above product was known as stole. the centre part was developed using the motifs “golado”, “chakki”, and “Sangi”. The stitch used was “Suff”. The embroidery was done using red, grey, green, black colours. The motifs were repeated to fill the space. The hem of the stole was finished using tassels made of thread. This product was developed for local, domestic and international market.

B. TORAN



Plate 37(a): center view



Plate 37(b) toran

Plate 37: Toran

Product name: Toran

Stitched used: “Khareek”

Colours used: pink, red, green, yellow, blue

Raw materials used: Handwoven cotton, silk floss threads, mirrors

in the above product toran, the centre part was developed using the motifs “Khareek”, “sankadi”. The embroidery developed was done using pink, green, yellow, blue, red colours threads. The motifs were repeated to fill the space. The

hem of the sole was finished using the outline of mirror. This product was developed for their personal use and for local, domestic and international market.

C. PURSE



Plate 38(a): purse

Plate 38(b): center view

Plate 38: purse

Product name: Purse

Stitched used: “Suff”

Colours used: orange, blue, white, green, pink

Raw materials used: cotton fabric, silk floss thread

In this purse, the center part it is developed using the motif “*golado*” the motifs are repeated to fill the space. The embroidery is developed using orange, blue, white, green and pink colour. The product is finished by using strips of the fabric around the embroidery. This product was developed for local, domestic and international markets.

D. SLING BAG



Plate 39(a): sling bag

Plate 39(b): center view

Plate 39: sling bag

Product name: Sling bag

Stitched used: “Khareek”

Colours used: red, brown, white, orange, green

Raw materials used: cotton fabric, silk floss thread, mirrors

In this sling bag, the center part is developed using the motif “*khareek*” the motifs are repeated to fill the space. The stitch used is “*khareek*”. The embroidery is developed using red, brown, white, green and orange colour. The product is finished by using border of mirrors around the embroidery. This product was developed for local, domestic and international markets.

E. BATWA



Plate 40(a): batwa



Plate 40(b): center view

Plate 40: batwa

Product name: Bautva

Stitched used: “Suff”

Colours used: green, black, red, pink, yellow

Raw materials used:

the above product known as “Batva”, the center part is developed using the motif “*chakki*” the motifs are repeated to fill the space. The stitch used is “*suff*”. The embroidery is developed using red, green, pink, black and yellow colour. The product is finished by using tassels made of threads and string used was

made using fabric and finished with tassels made of thread. This product was developed for local, domestic and international markets.

F. MOBILE COVER



Plate 41(a): Mobile cover Plate 41(a): center view

Plate 41: Mobile cover

Product name: Mobile cover

Stitched used: “Suff”

Colours used: purple, brown, green, orange, yellow

Raw materials used: silk floss thread, cotton fabric

The above product known as mobile cover , the center part is developed using the motif “*chakki*”, “*suff*”, “*lat*”, “*sangi*”, “*Kaggar*” the motifs are repeated to fill the space. The stitch used is “*Suff*”. The embroidery is developed using red, green, pink, black and yellow colour. The product is finished by using tassels made of threads and string used was made using fabric and finished with tassels made of thread. This product was developed for local, domestic and international markets.

Marketing of the products:

They exhibited their products in different other exhibitions. They have not adapted e-marketing. They sold their products from their home and had local, domestic and international clients. Had some permanent clients and sold her product for the retail market.

Artian-3

Phulwanti Gadhveer,

7ad village, Bikaner.



Plate 42: Phulwantibai Gadhveer

Phulwantibai Gadhveer is 40 years old. Who is engaged with Meghwal embroidery art. She is from Bikaner, Rajasthan. She had completed her studies till class 5 only. She can speak and understand Hindi and Marvadi. She has 3 sons who are studying and 1 daughter who is married. She is the only one who is engaged with this art from her family. She owns her own house and works from home and she also works

for an NGO named Urmul Seemant Samiti. She has also taken training from this Ngo which helped her to increase production, income and to produce better quality goods. She learned this craft from her grandmother and started practicing this craft when she was 10 years old. In her family this art of embroidery is being practiced from many generations of which she is not aware of. She says that the origin of the art was before war She works 5-6 hours a day when she gets free from her household work's. She also runs a sanstha named "Mahila bal vikas".

Details of the Art:

The whole process of embroidery is done by hand. She is capable of making as big as told to her. Embroidery is done apart from her household work when she gets free from it. She also practices this art for an NGO they trace the motifs and gives her for the embroidery and the colour combination is also told by them as per their require she does the embroidery. Phulwanti ben 7-8 hours a day.

Mostly cotton is used but nowadays because of demand of consumers demand silk, Chanderi fabrics are also used. Different embroideries done by her is suff, Khareek, mukka, Pakko, Kambira. Some time embroidery is done direct onto the fabric and sometimes tracing is done.



Plate 43(a)



Plate 43 (b)

Plate 43: Women practicing embroidery

Product Details:

The products developed by her are purse, kurti, chakla. And she also develops products for NGO as per they demand cushion covers, torans, bautva, kurti.

(a) CHAKLA



Plate 44(a): Chakla



Plate 44(b): center view



Plate 44: Chakla

Product name: chakla

Stitched used: “Suff”

Colours used: green, yellow, pink, blue, purple

Raw materials used: cotton fabric, cotton threads

The above product known as mobile chakla, the center part is developed using the motif “*chakki*”, “*suff*”, “*lat*”, “*sangi*”, “*Kaggar*” the motifs are repeated to fill the space. The stitch used is “*Suff*”. The embroidery is developed using brown, green, yellow, pink, blue colours. This product was developed for local, domestic and international markets.

(b) PURSE



Plate 45(a): purse



Plate 45(b) center view

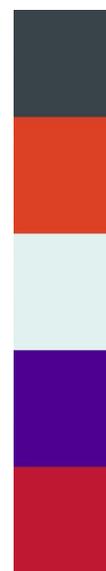


Plate 45: Purse

Product name: Purse

Stitched used: “Pakko”

Colours used: pink, white, green, purple

Raw materials used: cotton fabric, Cotton threads, mirror

The above product known as purse, the center part is developed using the motif “*Badam tak*”: the motifs are repeated to fill the space. The stitch used is “*Pakko*”. The embroidery is developed using red, green, white, purple, orange colours. This product was developed for local, domestic and international markets

(C) MOBILE COVER



Plate 46(a) mobile cover



Plate 46(b) center view



Plate 46: Mobile cover

Product name: mobile cover

Stitched used: “Khareek”

Colours used: pink, blue, green, yellow

Raw materials used: cotton fabric, cotton thread, mirror

The above product known as mobile cover; the center part is developed using the motif “*Khareek*” the motifs are repeated to fill the space. The stitch used is “*khareek*”. The embroidery is developed using red, green, pink, black and yellow, blue colour. The product is finished by using tassels made of threads and string used was made using fabric and finished with tassels made of thread. This product was developed for local, domestic and international markets.

No other artisans were ready to provide their personal information apart from the questions included in the interview schedule. So only one artisan was taken from Bikaner, Rajasthan.

4.4.2 Case study of NGOs (Non-Government Organizations).

NGO- 1

Urmul Seemant Samiti,

Bajju Tejpura,

Bikaner, Rajasthan-334305.

Objective of foundation: To develop a safe and enabling environment for people that ensures good health, education and employment.

Founder: Shri Arvind Ojha

Urmul Seemant samiti is a NGO working for the art and crafts of Rajasthan established in the year 1994. The idea of establishing this NGO was to preserve the traditional livelihood of the communities in the desert. Hence for the upliftment of the artisans and craftsperson and their family condition Urmul Seemant samiti was formed. It was also known by the name Urmul Dessert craft. The organization brings together people, process and technology to revive the traditional crafts.

Urmul desert craft mainly works for revival of the art and crafts and gives marketing channels and support and also develops products. It also organizes workshops for artisans and craftsperson.

It is the retail identity developed as a collective brand to represent the artisans of the Thar. Its objective is to handhold the producer groups supporting the artisans, self-help groups and individual artisans, in navigating through the competitive markets of the world wide web. The production team provides hands-on support to the artisans in procurement, idea generation, skill enhancement, design inputs and even cost. In case some artisans do not wish to undertake the entire process, then they develop all the designs, procure the raw material and provide them work in order to help them sustain their daily income.

The organization is built on the foundation of equality, fairness and happiness. They consistently work towards breaking gender stereotypes and rigid mindsets whether it is in workplaces, village centres or in local communities in Thar. They train and provide more and more opportunities for the women to take centre-stage in decision making and leadership roles. They pay fair wages to the

artisans. Their regular training includes imparting business and production management skills as well as equipping artisans to calculate fair wages on their own, this not only helps them see the value in their work but also enables them to hold their ground while dealing with other parties or customers. The happiness quotient is valued a lot in their system. According to them a piece of art made with a smile on the face is priceless. Their effort is directed towards seeing that smile on the face of the artisan throughout the process - right from when artisans embroider the piece to when they earn their own living and are able to provide for themselves, their children and support their family.

Products by the Artisan with the specification of Urmul Desert

Craft: -



Plate 47(a): Cushion cover Plate 74(b): center view

Plate 47: Cushion cover

Product name: Cushion cover

Stitched used: “Suff”

Colours used: green and blue

Raw materials used: cotton fabric, cotton threads, mirrors

The above product known as cushion cover, the center part is developed using the motif “*sangi*”, “*bhakhiya*” the motifs are repeated to fill the space. The stitch used is “*khareek*”. The embroidery is developed using red, green, pink, black and yellow colour. This product was developed for local, domestic and international markets.



Plate 48: Patch

Product name: patch

Stitched used: “*suff* “

Colours used: green, yellow, pink, orange

Raw materials used: cotton fabric, cotton threads, mirrors

The above product known as mobile cover, the center part is developed using the motif “*golada*”, “*sangi*”, the motifs are repeated to fill the space. The stitch used is “*khareek*”. The embroidery is developed using red, green, pink, black and yellow colour. The product is used as a patch to create any product they the customer wish to . This product was developed for local, domestic and international markets.

NGO- 2

Kala Raksha,

Parkar Vas, Sumrasar,

Kutch-Bhuj, Gujarat- 370001

Objective of foundation: The Trust aims to preserve traditional arts of the region by making them culturally and economically viable. Trust activities are artisan driven. According to them without artisans there can be no traditional arts.

Founder: Prakash Bhanani

Kala Raksha is a NGO working for the crafts of Gujarat established in the year 1993. The idea of establishing was a new model for development through handicrafts: the interlinking of two parts, preservation of age-old traditions, and income generation. Hence for the upliftment of the artisans and their family living conditions the Kala Raksha was initiated. According to the people associated with Kala Raksha: the traditional arts and crafts have changed dramatically in the last few decades. Local villagers are compelled to find new markets as they seek cheaper mass-produced functional wares. Fortunately, the concept of traditional art and crafts has found favour in sophisticated urban markets. Traditional work, on the other hand, must adapt to the new clientele. Furthermore, as the market has grown, innovations must now be faster and less subtle. While entrepreneurial, artisans do not always have adequate knowledge of the tastes of new markets. They lack access to better markets for a variety of reasons, including social attitudes. In this situation, commercialization has resulted in a downward spiral of decreasing quality. It has been recognised that new design is required to make craft sustainable in efforts to revitalise quality. However, this has traditionally been interpreted as a requirement for design intervention, in the form of trained designers providing new designs to artisans. Kala Raksha has signed a MoU with the Department of Clothing and Textiles also for co-designing. Designers have knowledge, whereas artisans have skills. When design or art is separated from craft or labour, the artisan is effectively reduced to the status of a labourer, reinforcing craft's low social standing. Further, most commercialised crafts strive for quick, standardised, and low-cost replication. The strength of hand craft, the personal, handmade quality, is forgotten. The net result is that even when artisans can earn a living by producing contemporary versions, most do not wish their children to be artisans. Surely, design input is needed for new markets. Kala Raksha believes that the approach must be altered to enable the artisan to be significantly involved in both design and craft.

Products by the Artisan with the specification of Kala Raksha: -



Plate 49(a): Batwa

Plate 49(b) center view

Plate 49(a): batwa

Product name: Batwa

Stitched used: “Suff”

Colours used: green, yellow, orange, purple, white

Raw materials used: cotton fabric, cotton threads, mirrors



Plate 50(a): Bag

Plate 50(b): center view

Plate 50: Bag

Product name: Bag

Stitched used: “Pakko”

Colours used: white, yellow, red

Raw materials used: cotton fabric, cotton threads, mirrors

4.5 SWOC Analysis

To understand any art, it is important to know the condition of the craftsman, but also important to study the craft-in-depth. This in depth study and understanding is possible by SWOC analysis which in turn helps in formulating or taking measures for its sustainability.

Following were the outcomes of the SWOC analysis.

STRENGTH

- Unique craft as the technique of making is unique.
- Complete process is hand made no machine is used.
- Zero waste of the products is there.
- Reuse of discarded products is done.
- Not harmful to the environment.
- Raw materials are easily available at affordable price.
- One can be easily trained
- Do not require any specific elaborate workplace.
- Crafts person has skills without any formal training.
- Investment is only for the raw materials, no machinery cost.

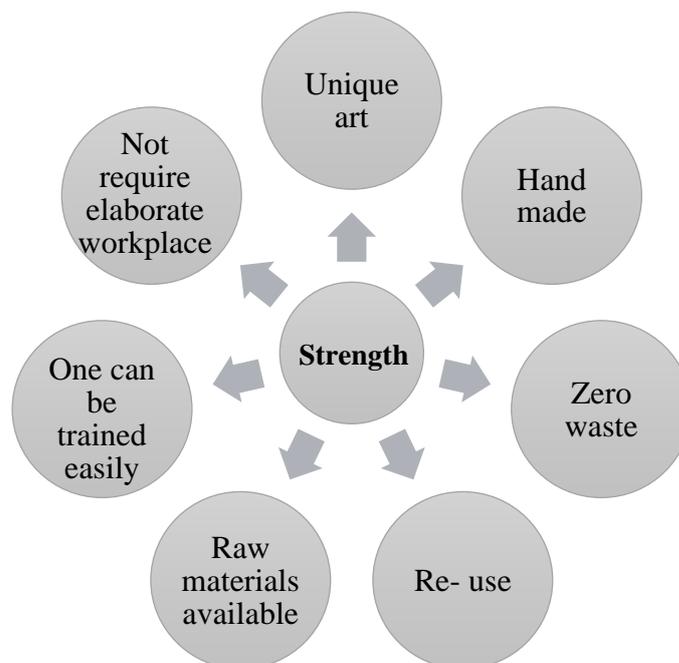


Fig 17: Strength of Meghwal embroidery

WEAKNESS

- Future generation has no motivation to get involve in this art.
- Limited product range with high price range. Though raw material is cheap but with labour the cost of production is high.
- Not motivated to explore new products.
- Other persons don't want to work on this art as it requires lots of time and hard work.
- This art is less popular as people buying the products doesn't know that to which community the art done belongs to.

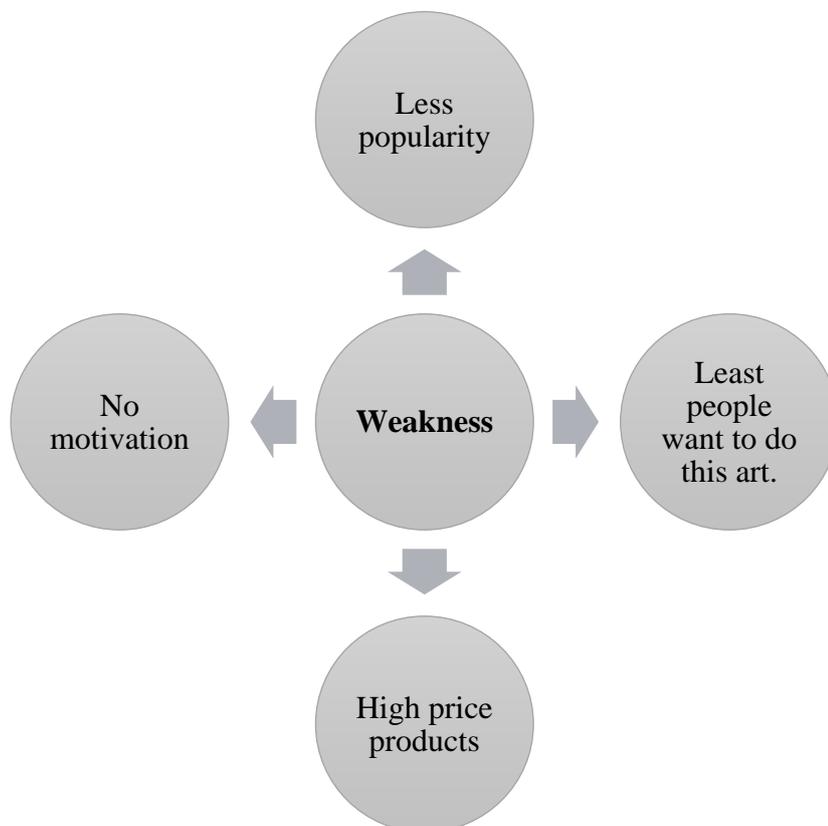


Fig 18: Weakness of Meghwal embroidery

OPPORTUNITIES

- Unique art so product diversification can be done.
- Awareness of the art can be created through exhibitions and organizing workshops.
- Promote as sustainable products.
- Can be linked with e-marketing.

- Motivate people to invest as investment is low.
- Collaboration can be done with some organization for marketing.

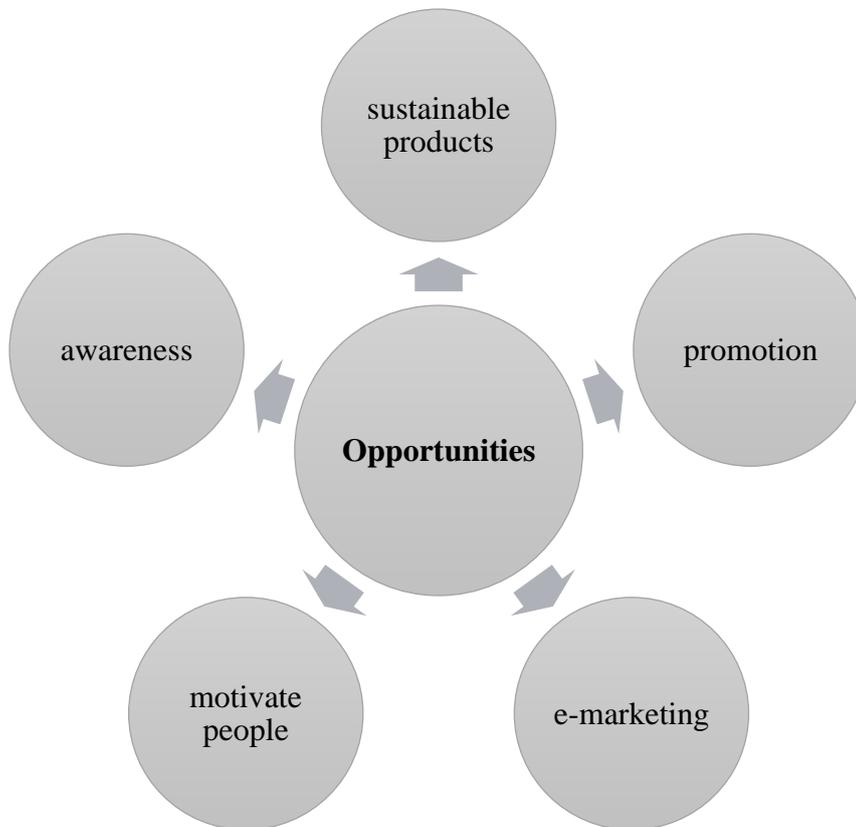


Fig 19: Opportunity of Meghwal embroidery

CHALLENGES

- Lack of awareness about the craft.
- Not popular in the domestic and international market.
- Not much earning from the craft to the craftsman.
- Competition with other popular art.
- Not much support is getting from NGO.

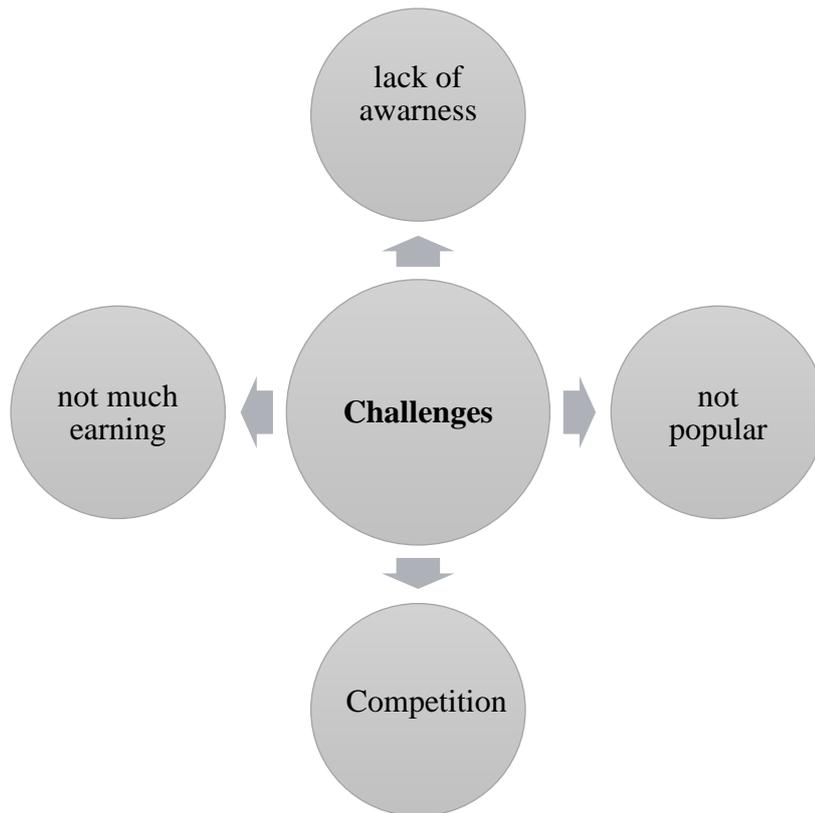


Fig 20: Challenges of Meghwal embroidery

Products range Meghwal Embroidery over a period of time.

This embroidery was initially done by the females of the house during their leisure time. It was done on the traditional garment “Kanjari” which was worn by the women and girls of the community. The embroidery done was very intricate and was embellished by the finally set “mirrors”.



Fig 21(a): Woman



Fig 21(b): girl

Fig 21: Kanjari

(Source: meghwal embroidery traditional dress - Google Search)

Then they started doing embroidery on dowry articles also and it became part of the dowry. With dowry this embroidery also moved to the places where the girls of the community got married. They were reusing the embroidery pieces after the dress was worn out on some of the household articles. It was observed that after 1947, this embroidery came into the market and even men were introduced in this business.

Over a period of time, the embroidery done by women got placed on the leather items, and woven items done by men of the community. Many products like purse, bag, chappal, mobile cover, cushion covers were seen in the market, which have evolved to better quality products.



Plate 51: Mobile cover



Plate 52(a): bag



Plate 53: chappal



Plate 52(b): Bag

Their products are still limited and mainly for household. Researcher has tried to use this embroidery on popular apparel for different market, so waistcoat

were developed. Researcher explained, designed and got the embroidery done by the artisans. The colour combination and material was selected by the guides and researcher. Five waist coats were developed.

Embroidery developed for waist coats.



(a)

(b)

(c)

Plate 54: embroidery samples developed for waistcoat

Waist coats developed

a. WAIST COAT 1



Plate 55(a): Front



Plate 55(b): Back

The waist coat was developed using *Khambira* stitch. for the motif “*kambiro*”.

b. WAIST COAT 2



Plate 56(a): front



Plate 56(b):back

The waist coat was developed using *Naren* stitch. The motif used to develop this was “*Bonto*”, “*sankhadi*”. Running stitch was used as an ornamental stitch.

c. WAIST COAT 3



Plate 57(a): Front



Plate 57(b): Back

The waist coat was developed using *Khareek* stitch. The motif used to develop this were “*khareek*”, “*sankhadi*”.

d. WAIST COAT 4



Plate 58(a): Front



Plate 58 (b): Back

The waist coat was developed using *Pakko* stitch. The motif used to develop this were “*Ful*”, “*Sankhadi*”, “*Badam tak*”, “*chaar butti no gul*”. Front was ornamented with running stitch supplements with mirrors which were used in traditional embroidery.

e. WAIST COAT 5



Plate 59(a): Front



Plate 59(b): Back

The waist coat was developed using *Suff* stitch. The motif used to develop this were “*chakki*”, “*suff*”, “*lat*”, “*sangi*”, “*Kaggar*”. Front was ornamented with motif “*Bhakhiya*” (*back stitch*).

The costing of waistcoat varies from 1500-2000.

Researcher showed these products to the artisans on phone and they were happy to see their embroidery on new products. NGO Urmul Seemant Samiti also wants other apparel to be designed with embroidery. To popularise their art work newer product ranges could be created and can be taken up for exports. Artisans were ready for the orders if they get proper wages for the work done.

CHAPTER-V

SUMMARY AND CONCLUSIONS

5.1 Introduction

Embroidery has always been a significant art form in the country. Embroidery is an art that uses needle and thread to decorate fabric or any flexible material. Indians are world-renowned for their magnificent craftsmanship and most beautiful textiles, particularly embroideries. The county's western and northern regions are among the richest in terms of embroideries. Gujarat and Rajasthan have always been known as an ocean of handicrafts. Among these, one of the most important is embroidery. Various communities used their own embroidery style to decorate personal utility artifacts, which served as their social identity and wealth during the ritual exchange.

Among the arts and crafts of Gujarat and Rajasthan, one of them is an art practiced by the Meghwal community. Because of its location on the migratory routes from Pakistan to India, the Thar desert has been subjected to a variety of cultural influences. The Meghwals moved from Pakistan to Kutch and Rajasthan before returning to Pakistan. Embroidery is an important part of their visual culture because it is used on wedding products and dowry items. Mirror embroidery is distinguished by its fine workmanship, dense coverage, vibrant colours, and elaborate motifs and finished edges. Meghwal embroidery is classified into two types: pakko and kachho. Pakko embroidery employs geometrical forms densely covered with chain stitch variations and herringbone stitch as Pakko and Naren. Suff, Khareek, Kambira, and other elements distinguish Kachho embroidery and mukka counted thread technique.

5.2 Objectives of the Study

5.2.1 To study the origin and development of Meghwal embroidery.

5.2.2 To identify the main characteristic features of Meghwal embroidery.

5.2.3 To document the embroidery process, tools and equipment used for the embroidery.

5.2.4 To study the present status of Meghwal embroidery.

5.3 Review of literature

The review of the literature was done through different sources to understand the art. The literature survey was based on journals, articles, research papers, books, dissertations, thesis, the world wide web, interviews relevant to primary and secondary sources. A collective summary of gathered information was presented in two sections: Theoretical review and related research review.

5.4 Methodology

The present research was a descriptive research design which was divided into two phase-I Data collection and phase-II Analysis of data.

For the study multi-method approach was adopted and data was collected through the snowball technique. For the study, two districts were taken Kutch and Rajasthan. 110 craftsperson were selected from which 55 were from Kutch and 55 were from Bikaner and two NGOs were selected one from Kutch and one from Bikaner. The selection of the sample was done according to the craftsperson and NGOs involved with the art of Meghwal embroidery. Data collection was done by both primary sources and secondary sources using various methods like Field visits, personal interviews, photography, and recordings.

Interview schedule was prepared according to the objectives of the study to collect the primary data from the craftsperson and NGOs involved. Keeping in mind both open and close-ended questions were included in the schedule. The interview was carried out in three languages English, Hindi and Gujarati as per the craftsperson's convenience.

The analysis of data was done through graphs, and tables and was supported by photos and a description was given.

5.5 Results and Discussion

5.5.1 Demographic detail of the respondent.

The majority of respondents were 36-45 years old, with 55% from Bikaner and 62% from Kutch. It indicates that the artisans' middle-aged population is more willing to share their knowledge and is looking forward to discussions about their traditional embroidery. The majority of respondents were females (76% in Kutch and 87% in Bikaner). Though embroidery was traditionally done by women only, men have since entered the profession. The high proportion of women involved in this art is mirrored in the group of respondents chosen for the study. All participants in the study their residential status is included. According to data, 60% of Kutch artisans are local, while 40% are migrants from Rajasthan or Pakistan. In Bikaner, 78% of the artisans are local, and 22 have migrated from Pakistan. Compared to Rajasthan the income of the artisan of Kutch was more and artisan of Kutch were educated till primary in large number than Rajasthan.

5.5.2 Origin and History of the Meghwal Community and Embroidery.

The Meghwal people's origins and historical background have been hotly debated among Meghwal communities in various geographical settlements. However, the question's origin remains unanswered. Meghwals, also known as "Meghwar", "Megh", "Megh", or "Meghval", have a long history in India. Before the arrival of the Aryans, the Meghwals are thought to have descended from the Indus Valley civilization. In the 17th century, the Meghwal community was discovered dispersed across the country in Rajasthan and Sindh. According to artisans and literature reviewed, the Meghwal community lived primarily in Rajasthan, India, and Sindh, Pakistan before 1971. Following the Indo-Pak War of 1971, the Meghwal community was discovered in Kutch. The Meghwal community was concentrated in India's Rajasthan and Gujarat due to migration from both Sindh and Rajasthan. Another review claims that the Meghwal community originated in Sindh before spreading to Gujarat, Rajasthan, Madhya Pradesh, Kashmir, Mumbai, and Pakistan. The community's members now work in a variety of fields, with only a few remaining in the embroidery trade.

Those who continue to practice have updated the themes and products. Two major factors contributed to this: Migration has had an impact on local art, as has customer demand, and they reduced the complexity and colour combination of the embroidery.

The Meghwals are well-known for their contributions to the embroidery and textile industries. Based on the literature reviewed, there isn't much written or oral history about the origins and development of Meghwal Embroidery. The majority of respondents were unaware of the origins and history of the embroidery they practiced. The artisans have been practicing their craft for as long as they can remember. They have learned this art step by step since childhood, using different base materials. The community's main occupation was farming. Men were traditionally wood carvers and leather workers. Women were primarily engaged in embroidery, which has its own distinct features. The characteristic features of the Meghwal embroidery were its geometric patterns (which were never traced but embroidered beautifully), use of multicolour threads and mirrors. The Meghwal embroidery was made by varying the running stitch and incorporating stem and back stitch shots. The embroidery was so detailed that the base fabric was hidden beneath it. To emphasize the entire work, mirrors of various sizes (large, medium, small, and round in shape) were used. The design was created by expert embroidering. Embroidery was usually done on dark-coloured cotton. They used a variety of coloured threads, beautiful designs, mirrors, and other reflectors. Mirrors are a necessary part of Meghwal embroidery. Embroidery is done on wedding attire and dowry items.

5.5.3 Details of Meghwal embroidery of Rajasthan and Gujarat.

During the field visit, it was observed that there was not much difference in the embroidery pieces done by the artisans of Gujarat and Rajasthan.

5.5.3.1 Stitches and Motifs

According to the analysis of data from the artisans, stitches practiced were Pakko, Naren, Kambira, Mukka, Khareek and Suff.

Motifs that were made using Pakko stitch are Bhoriful, Badam tak, Rano bandh, Tak chopad, Char buti no gul, Butti, tak bhavariyo. Whereas the motifs made using kambira stitch was khudi taco. Chakki, sangi, golada, bhakhiya, lat, suff, kaggar, fadi were the motifs made using suff stitch. While Khareek stitch was used in for developing sankhadi and Khareek ji butti motifs. Naren stitch is known as bonto motif. Mukka stitch was used in the Gheni motif.

5.5.3.2 Raw materials

The embroidery is completely done by hand. The basic raw materials used today are identical to those used in past. Previously, the handspun and handwoven fabric was made by the artisans themselves, but it is now sourced for the market. Silk, Mashru, and Chanderi fabrics are also used. Cotton thread and silk floss was the most commonly used raw material for embroidering items. Mukka embroidery was done with gold and silver zari threads. The needles were the numbers 5, 7, and 9. Mirrors used were in various sizes and only of the round shape. The embroidery rings(hoops) were not used.

5.5.3.3 Colour combination

The embroidery colour combinations were vibrant, bright, and contrasting. To outline the motifs in the overall layout, black was used. Green, blue, red, and yellow were previously used colour combinations, according to the artisans. They are, however, being used as more colours become available on the market. The colours and colour combinations change based on market demand and availability. Fashion forecasts are ignored by the artisans. They select their own colour palette.

According to the artisans and reviews, Meghwal embroidery can be identified by its motifs and method of execution and motif development. Every embroidery community has its own style, method, and motifs. The stitches are the same, but the identity of the embroidery practiced by the community is reflected in the motifs' character and development, i.e. the way the stitches are used in the development of the motif.

5.5.4 Case study

5.5.4.1 Case Study of craftsperson

Artisan 1(a)- Bhoja kesha marvada, sanjot nagar, rudramata village, bhuj-kutch.

Bhoja Kesha Marvada is a 55-year-old craftsperson. Who is involved with Meghwal embroidery art. He migrated to Rudramata village in 2001, previously living near the border at a location known as Black Hill. He learned this craft from his father and began practicing it when he was 12 years old. This embroidery art has been passed down through his family for many generations, which he is unaware of. According to him, his ancestors began practicing this art prior to the 1971 war for dowry purposes, but it is now used to make products for local, domestic, and international markets. People today do not want to work for it because it requires hard work.

Artisan 1(b)- Karan Marvada, sanjot nagar, rudramata village, bhuj-kutch.

Karan Marvada is the elder son of Bhoja Kesha Marvada. Like his father, he engages in this form of expression. This art has been passed down through generations, and he began when he was 13 years old. His father taught him this skill. He has also received recognition for his contributions to this art form and the manufacture of leather goods. He sells his products online, at trade shows, and from his home. He also collaborates with the Dharohar Foundation in Baroda, an NGO that allows them to sell and promote their art in various locations. Despite the fact that both artisans work independently, their working methods and products are identical due to their shared ancestors.

Artisan 1(c) Paba ben Marvada, sanjot nagar, rudramata village, bhuj-kutch.

Paba ben Marvada, the oldest member of her family, is 54 years old. She is unaware of much of the history, but she claims that it was started for dowry purposes and that traditional garments were created. She began learning the art

at the age of 12 from her mother and grandmother. She practices this art in addition to her household duties. She puts in 6-7 hours per day. However, when there is a special event or festival, she does not work. She is the oldest in her family practicing this art.

Artisan -2 Geetaben Bhannani, Sumrasar, Bhuj-Kutch.

Geetaben Bhannani is 36 years old artisan practicing the art of embroidery. She has her specialty in suff embroidery and she creates beautiful samples. The art of embroidery was thought to her by her mother when she was 10 years old. The skill is transferred from one generation to other. According to her, people who left their homes in Pakistan in 1971 in hopes that on this side of the border, they would feel safe and at home. But life was equally tough here, as the land they had arrived in was not capable of supporting livelihood, one of them was her Husband Mukesh Bhannani helps her in the development of products.

Artisan -3 Phulwanti Gadhveer, 7ad village, Bikaner.

Phulwanti Gadhveer is 40 years old. Who is engaged with Meghwal embroidery art. She works from home and she also works for an NGO named Urmul Seemant Samiti. She has also taken training from this Ngo which helped her to increase production, income and to produce better quality goods. She learned this craft from her grandmother and started practicing this craft when she was 10 years old. In her family, this art of embroidery is being practiced from many generations, which she is not aware of. She works 5-6 hours a day when she gets free from her household work. She also runs a sanstha named “Mahila bal vikas”.

5.5.4.2 Case study of NGOs (Non-Government Organizations).

NGO- 1 Urmul Seemant Samiti, Bajju Tejpura, Bikaner, Rajasthan-334305.

The organization aims to develop a safe and enabling environment for people that ensures good health, education and employment, and revival of art. Urmul

dessert craft works for the sustaining traditional skills as livelihood, generating greater interest and visibility of art. They create and strengthen the market by making it marketable and also create a collaborative approach among the craftsperson. They feel it is important to give more support to art. According to them the lack of contact and market support is the main reason the craft is not known much. So, they help to increase the production and income of the craftsperson which aids in promoting this art.

NGO-2 Kala Raksha, Parkar Vas, Sumrasar, Kutch-Bhuj, Gujarat- 370001

The organization's founding concept was a new model for development through handicrafts: the intertwining of two parts, the preservation of age-old traditions, and the generation of income. The Kala Raksha was established to sustain traditional arts and to improve the living conditions of artisans and their families. Traditional work, on the other hand, must evolve to meet the needs of the new clientele. Furthermore, as the market matured, innovations had to become more rapid and less subtle. While entrepreneurs, artisans do not always have a thorough understanding of the tastes of new markets. It believes that the approach should be changed to allow the artisan to be heavily involved in both design and craft. Designers have knowledge, whereas artisans have skills. When design or art is separated from craft or labour, the artisan is effectively reduced to the status of a labourer, reinforcing craft's low social standing.

5.5.5 SWOC Analysis

The results related to SWOC analysis revealed that Meghwal embroidery has some strengths such as uniqueness, a completely handmade process, it has zero wastage, raw materials being easily available and one can be easily trained to develop the workforce.

The weakness of Meghwal embroidery is -that it is less popular, no motivation for artisans, high price range, and few people want to do this art.

There are some opportunities that can be focused on for the development of Meghwal embroidery like- workshops, product diversification can be done, motivating people to do this art, and promoting sustainable art.

Challenges faced by Meghwal embroidery are- lack of awareness, less popularity, less monetary gains due to which artisan's lack interest and motivation in practicing it and not getting enough support from the NGOs.

5.5.6 Products range with Meghwal Embroidery over a period of time.

Earlier the products developed by the community were confined to personal usage for traditional costumes and for giving dowry. The traditional products were kanjari, ghagra and dupatta. In present times they started developing products like mobile covers, purses, and chappal. The products developed were either of leather or fabric, on which the patch of the embroidered piece was used to develop the product or either the self-embroidered fabric was used to develop the products. According to the SWOC analysis done by the researcher, the artisans were not further motivated for product development. So to introduce something new five waistcoats (one for every stitch) were designed and developed by the researcher using the embroidered patches.

5.5.7 Conclusion

The primary purpose of the study was to document the traditional embroidery of Meghwal Community. From the study it can be concluded that the origin and development of Meghwal are thought to have descended from the Indus Valley civilization. The migration of Meghwal community people has occurred over different centuries. For male the main occupation was farming, wood carving and leather work. For women along with the household work embroidery and weaving were the main occupation. The embroidery was initially done for personal use and dowry. The characteristic feature of this art was the motifs and motif development using floral and geometric patterns. As said by the craftsman there is no major change in the embroidery practiced in Rajasthan as well as in Kutch. The study would also give an insight into the style of traditional embroidery art and provide information pertaining to traditional as well as existing motifs, colour combination, stitches, threads and other raw materials.

The researcher attempted a SWOC analysis of the art in present times. The craft strengths like zero waste, and handmade add applause to the craft in the present

times. This complete referral to the SWOC analysis can further facilitate proper artisanal engagements, product development and creating of a proper market. This can suggest a way forward for art engagement leading to the development and sustaining of the art.

5.5.8 Recommendations

- Product and design development can be done.
- Training can be given to the person who is less educated and want to do some work.
- Funding and support from the NGOs should be given.

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ANNEXURE-I

Interview Schedule

The interview schedule is prepared by Ms. Dolly Agrawal, student of the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. The following will be used as a tool for data collection by interview method. The below mentioned survey for documentation will be undertaken as a part of her research entitled '**Documentation of Embroidery Practiced by Meghwal Community**' guided by Prof. (Dr) Madhu Sharan and Ms. Mitali Shah as partial fulfilment of master's program.

[I] Demographic details of the Artisans

1. Name: _____
2. Address: _____
3. Contact details: _____
4. Age: _____
5. Gender: Male/ Female
6. Language known: Gujarati, Hindi, English, Any other _____
7. Familiarity with any social media platforms like Facebook, Instagram, WhatsApp, Any other _____
8. Status: Local/ Migrated
9. Family's monthly income: Rs. _____
10. Occupations other than embroidery: Service, business, student, any other
11. Education: None/primary/secondary/graduation/Any other

[II] Art Details

A. Origin and History:

12. Your idea about origin of this art _____
13. How did you know about this art?
 - a. Ancestors
 - b. Word of mouth
 - c. Literature
 - d. Any other

14. Do you own any samples made by your ancestors? Yes/ No
If yes then how old is this sample.
15. Place of origin of this art
16. Is there any specific use of this embroidery? (Any social or cultural significance)
17. In which parts of the country, this embroidery is done nowadays. Any idea how it propagated and why?
18. How is Meghwal embroidery different from other embroideries?
19. Community who started this art?
20. Any movie where this art has been depicted? Yes/No
If yes, then which movies how and where? In costumes, household textiles, any other.
21. Who was the founder of this art/ or was founded by the community itself?
22. Any source of inspiration for this art.

B. Details of the articles made

Name of the articles	Uses	Catering to the market		
		local	domestic	foreign

C. Transfer of the skills:

23. What are the influencing factors that made you do this embroidery?
- Traditional art handed down from one generation to other
 - You were interested in the craft
 - Anyone suggested you
 - Your initial training
 - It pays well

f. Any other

24. Who taught you this art?

a. Grandmother

b. Mother

c. Relatives

d. Self-learning

e. Training

f. Any other

25. At what age did you start working on this art? _____ Years.

26. Number of family members engaged in this art at present _____

27. Have you received any formal training in this art? Yes/ No

If yes, give details

Type of training	Agency/institution giving training	Duration

28. How has this training helped?

a. Increase production

b. Increase income

c. Produce better quality goods

d. Reduce wastage

e. Produce new designs

f. To use new materials

g. Any other, please specify

D. Motifs

29. which motifs were used earlier and the significance for using it, if any and who provided the motifs?

30. Do you have the choice of motifs and colours? Yes/No

If no, who gives the specifications?

31. Have you introduced any new designs or colours? Yes/No

If yes, from where you got the designs and why you introduced it?

32. Do you often change the traditional motifs?
33. Any traditional motifs which are not used now? Reason if any.
34. What types of motifs are used at present? Animal, Bird, Human, Geometric, Floral and leaf, Any other. Are they different from traditional motifs? If yes then how
35. Is there any criteria for selection of motifs?
36. Is there any defined layout for arrangement of motifs in the embroidery.

E. Stitches

37. Details of the stitches used.

Types	Size	How it is used		
		Outline	For highlighting	Filling

38. Number of stitches used per inch.

Intricate motifs	To fill normal space	Open motifs

F. Colours and colour combinations

39. What were the colours earlier used for embroidery? Why?
40. Presently which colours are used? Why is there a change in colours?
41. Do you follow any fashion forecast in selecting the colours?
42. Do you select the colours on your own or as per the customer's choice?

G. Details of the production process

Processes	Use	Catering to the market		
		Local	Domestic	Foreign
Designing				
Tracing				
Embroidery				
Cutting				
Stitching				
Finishing				

H. Details regarding the raw materials

Type of raw material	Uses	Catering to the market			Procured from	
		local	domestic	foreign	Manufactured at home	Purchased from
Fabric used						
Threads used						
Needles used						
Mirror used						
Other Embellishments						

[III] MARKETING DETAIL

43. How do you get orders?

44. Do you sell yourself the products or give to retailers or wholesalers.

45. Where do you sell your products?

46. Which is the permanent place of selling your products?

47. Do you have an international market for your products?

If yes, list of clients.

Thank you for sparing your time. Your inputs will be very useful for the research.

Ms. Dolly Agrawal

Prof. (Dr) Madhu Sharan

Ms. Mitali Shah

Researcher

Guide

Co-Guide

ANNEXURE-II

साक्षात्कार अनुसूची

साक्षात्कार अनुसूची सुश्री डॉली अग्रवाल द्वारा तैयार की गई है, जो सी क्लोथिंग और वस्त्र विभाग परिवार और सामुदायिक विज्ञान संकाय, महाराजा सयाजीराव विश्वविद्यालय बड़ौदा, वडोदरा की छात्रा हैं। निम्नलिखित के लिए एक उपकरण के रूप में उपयोग किया जाएगा आंकड़ा संग्रहण साक्षात्कार विधि द्वारा। प्रलेखन के लिए नीचे उल्लिखित सर्वेक्षण किया जाएगा नामक उनके शोध के एक भाग के रूप में 'डॉक्यूमेंटेशन ऑफ एम्ब्रायडरी प्रैक्टिस्ट बाय मेघवाल कम्युनिटी' मास्टर कार्यक्रम की आंशिक पूर्ति के रूप में प्रो. (डॉ.) मधु शरण और सुश्री मिताली शाह द्वारा निर्देशित

[I] जनसांख्यिकीय विवरण कारीगरों का

1. नाम: _____
2. पता: _____
3. संपर्क विवरण: _____
- 4। उम्र: _____
- 5। लिंग: पुरुष/महिला
6. ज्ञात भाषा: गुजराती, हिंदी, अंग्रेजी, कोई अन्य _____
- 7। किसी भी सोशल मीडिया प्लेटफॉर्म जैसे फेसबुक, इंस्टाग्राम, व्हाट्सएप, कोई अन्य _____
8. स्थिति: स्थानीय / विस्थापित
9. परिवार की मासिक आय: रुपये _____
10. कढ़ाई के अलावा अन्य व्यवसाय: सेवा, व्यवसाय, छात्र, कोई अन्य
11. शिक्षा: कोई नहीं/प्राथमिक/माध्यमिक/स्नातक/कोई अन्य

[II] कला विवरण

उद्देश्य: • मेघवाल कढ़ाई की उत्पत्ति और विकास का अध्ययन करना।

ए। उत्पत्ति और इतिहास:

12. इस कला की उत्पत्ति के बारे में आपका विचार

13. आपको इस कला के बारे में कैसे पता चला?

- a. पूर्वजों
- b. की जुबानी
- c. साहित्य
- d. कोई अन्य

14. क्या आप अपने पूर्वजों द्वारा बनाए गए किसी नमूने के स्वामी हैं? हाँ/नहीं

यदि हाँ तो यह नमूना कितना पुराना है।

15. इस कला का उद्गम स्थल

16. क्या इस कढ़ाई का कोई विशेष उपयोग है? (कोई सामाजिक या सांस्कृतिक महत्व)

17. आजकल देश के किन-किन भागों में यह कढ़ाई की जाती है। कोई विचार यह कैसे प्रचारित हुआ और क्यों?

18. मेघवाल कढ़ाई अन्य कढ़ाई से कैसे भिन्न है?

19. समुदाय इस कला की शुरुआत किसने की?

20. कोई ऐसी फिल्म जिसमें इस कला का चित्रण किया गया हो? हाँ/नहीं

, तो कौन सी फिल्में कैसे और कहां? वेशभूषा में, घरेलू वस्त्र, कोई अन्य।

21. इस कला के संस्थापक कौन थे / या समुदाय द्वारा ही स्थापित किए गए थे?

22. इस कला के लिए प्रेरणा का कोई स्रोत।

ख. बनाई गई वस्तुओं का विवरण

की वस्तुओं का नाम	घरेलू उपयोग	बाजार में खानपान		
		स्थानीय	घरेलू	विदेशी

सी. कौशल का हस्तांतरण:

23. वे कौन से प्रभावशाली कारक हैं जिनकी वजह से कढ़ाई कर रहे आप ?

एक। एक पीढ़ी से दूसरी पीढ़ी को सौंपी जाने वाली पारंपरिक कला

b. आप शिल्प

सी में रुचि रखते थे। किसी ने आपको सुझाव दिया है कि

डी. आपका प्रारंभिक प्रशिक्षण

ई. यह अच्छा भुगतान करता है

च। कोई अन्य

24. आपको यह कला किसने सिखाई?

एक। दादी

बी. माँ

सी। रिश्तेदार

डी। स्वयं सीखना

ई। प्रशिक्षण

एफ। कोई अन्य

25. पर काम करना शुरू किया कला? _____ वर्षों।

26. में लगे परिवार के सदस्यों की संख्या कला वर्तमान में _____

27। क्या आपने इसका कोई औपचारिक प्रशिक्षण प्राप्त किया है कला? हां/नहीं

यदि हां, तो विवरण दें

का प्रकार	देने वाली एजेंसी/संस्था	अवधि

28. इस प्रशिक्षण ने कैसे मदद की है?

- एक। उत्पादन बढ़ाएँ
- B. आय में वृद्धि
- सी. बेहतर गुणवत्ता वाली वस्तुओं का उत्पादन
- D. अपव्यय कम करें
- ई। नए डिजाइन तैयार करें
- f. नई सामग्री का उपयोग करने के लिए
- जी. कोई अन्य, कृपया

डी. मोटिफ्स

29। कौन से रूपांकनों का उपयोग किया गया था और इसका उपयोग करने के लिए महत्व, यदि कोई हो और

किसने रूपांकनों को प्रदान किया?

30। क्या आपके पास रूपांकनों और रंगों का विकल्प है? हां/नहीं

यदि नहीं, तो विनिर्देश कौन देता है?

31। क्या आपने कोई नया डिजाइन या रंग पेश किया है? हां/नहीं

यदि हां, तो आपको डिजाइन कहां से मिले और आपने इसे क्यों पेश किया?

32। क्या आप अक्सर पारंपरिक रूपों को बदलते हैं?

33। कोई पारंपरिक रूपांकन जो अब उपयोग नहीं किया जाता है? कारण यदि कोई हो।

34। वर्तमान में किस प्रकार के रूपांकनों का उपयोग किया जाता है? पशु, पक्षी, मानव, ज्यामितीय, पुष्प और पत्ती, कोई अन्य। क्या वे पारंपरिक रूपों से अलग हैं? यदि हाँ तो कैसे

35. कोई मानदंड लिए रूपांकनों के चयन के?

36। कोई परिभाषित लेआउट रूपांकनों की व्यवस्था के लिए कढ़ाई में

ई। टांके

37। उपयोग किए गए टांके का विवरण।

प्रकार	आकार	इसका उपयोग कैसे किया जाता है		
		हाइलाइट	के लिए	भरने

38। प्रति इंच टांके की संख्या।

जटिल रूपांकन	सामान्य स्थान को भरने के लिए	खुले रूपांकन

एफ. रंग और रंग संयोजन

39। कशीदाकारी के लिए पहले किस रंग का उपयोग किया जाता था? क्यों?

40. वर्तमान में किन रंगों का प्रयोग किया जाता है? रंगों में बदलाव क्यों होता है?

41. क्या आप रंगों के चयन में किसी फैशन पूर्वानुमान का पालन करते हैं?

42. रंगों का चयन आप स्वयं करते हैं या ग्राहक की पसंद के अनुसार करते हैं?

उद्देश्य: कशीदाकारी प्रक्रिया, कशीदाकारी के लिए प्रयुक्त औजारों और उपकरणों का दस्तावेजीकरण करना।

जी. उत्पादन प्रक्रिया

प्रक्रियाओं	उपयोग करें परिधान/घरेलू	खानपान का		
		स्थानीय	घरेलू	विदेशी
डिजाइनिंग				
ट्रेसिंग				
कढ़ाई				
कटिंग				
स्टिचिंग				

फिनिशिंग				

उद्देश्य: कढ़ाई के लिए उपयोग किए जाने वाले कढ़ाई घटकों का अध्ययन और विश्लेषण करना।

एच. कच्चे माल के बारे में विवरण कच्चे माल

के प्रकार	घरेलू उपयोग	बाजार में खानपान			से	
		स्थानीय	घरेलू	विदेशी	प्राप्त घर पर निर्मित	से खरीदे गए
कपड़े गए						
धागे इस्तेमाल किए						
सुई इस्तेमाल किए						
शीशे का इस्तेमाल						
अन्य अलंकरण						

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[III] विपणन विवरण

43. आपको ऑर्डर कैसे मिलते हैं?

44. क्या आप अपने उत्पादों को स्वयं बेचते हैं या खुदरा विक्रेताओं या थोक विक्रेताओं को देते हैं।

45. आप अपने उत्पाद कहां बेचते हैं?

46. आपके उत्पादों को बेचने का स्थायी स्थान कौन सा है?

47. क्या आपके पास अपने उत्पादों के लिए एक अंतरराष्ट्रीय बाजार है?

यदि हां, तो ग्राहकों की सूची।

अपना समय निकालने के लिए धन्यवाद। आपके इनपुट शोध के लिए बहुत उपयोगी होंगे।

सुश्री डॉली अग्रवाल

शोधकर्ता

प्रो. (डॉ.) मधु शरण

गाइड

सुश्री मिताली शाह

सह-गाइड

ANNEXURE-III

ઇન્ટરવ્યૂનું સમયપત્રક

આવ્યું ઇન્ટરવ્યૂનું શેડ્યૂલ સુશ્રી ડોલી અગ્રવાલ, ડીપાર્ટમેન્ટ ઓફ સી લોથિંગ એન્ડ ટેક્સટાઇલ, ફેક્ટી ઓફ ફેમિલી એન્ડ કોમ્યુનિટી સાયન્સ, ધ મહારાજા સયાજીરાવ યુનિવર્સિટી ઓફ બરોડા, વડોદરા દ્વારા તૈયાર કરવામાં છે. માટેના સાધન તરીકે નીચેનાનો ઉપયોગ કરવામાં આવશે માહિતી સંગ્રહ ઇન્ટરવ્યૂ પદ્ધતિ દ્વારા.

ડોક્યુમેન્ટેશન માટે નીચે દર્શાવેલ સર્વેક્ષણસંશોધનના ભાગ રૂપે 'મેઘવાલ સમુદાય દ્વારા પ્રેક્ટિસ એમ્બ્રોઇડરીનું દસ્તાવેજીકરણ' પ્રો.(ડો) મધુ શરણ અને શ્રીમતી મિતાલી શાહ દ્વારા માર્ગદર્શન હેઠળ માસ્ટર્સ પ્રોગ્રામની આંશિક પરિપૂર્ણતા તરીકે હાથ ધરવામાં આવશે.

[I] વસ્તી વિષયક વિગતો કારીગરોની

1. નામ: _____
2. સરનામું:

3. સંપર્ક વિગતો: _____
4. ઉંમર: _____
5. લિંગ: પુરુષ/સ્ત્રી
6. જાણીતી ભાષા: ગુજરાતી, હિન્દી, અંગ્રેજી, અન્ય કોઈપણ _____
7. જેવાસોશિયલ મીડિયા પ્લેટફોર્મ સાથે પરિચિતતા કોઈપણ ફેસબુક, ઇન્સ્ટાગ્રામ
Whatsapp, અન્ય કોઈપણ _____
8. સ્થિતિ: સ્થાનિક/ સ્થળાંતરિત
9. કુટુંબની માસિક આવક: રૂ. _____
10. ભરતકામ સિવાયના વ્યવસાયો: સેવા, વ્યવસાય, વિદ્યાર્થી, અન્ય કોઈપણ
11. શિક્ષણ: કંઈ/પ્રાથમિક/માધ્યમિક/સ્નાતક/અન્ય કોઈ નહીં

[II] કલાની વિગતોનો

ઉદ્દેશ: • મેઘવાલ ભરતકામની ઉત્પત્તિ અને વિકાસનો અભ્યાસ કરવો.

એ. ઉત્પત્તિ અને ઈતિહાસ:

12. આ કળાની ઉત્પત્તિ વિશે તમારો વિચાર

13. તમને આ કળા વિશે કેવી રીતે ખબર પડી?

- a. પૂર્વજોનું
- b. મૌખિક
- c. સાહિત્ય
- d. અન્ય કોઈપણ

14. શું તમારી પાસે તમારા પૂર્વજો દ્વારા બનાવેલા કોઈ નમૂનાઓ છે? હા/ના

જો હા તો આ નમૂનો કેટલો જૂનો છે.

15. આ કળાનું મૂળ સ્થાન

16. શું આ ભરતકામનો કોઈ ચોક્કસ ઉપયોગ છે? (કોઈપણ સામાજિક અથવા સાંસ્કૃતિક મહત્વ)

17. આજકાલ દેશના કયા ભાગોમાં આ ભરતકામ કરવામાં આવે છે. તેનો પ્રચાર કેવી રીતે થયો અને શા માટે કોઈ વિચાર?

18. મેઘવાલ ભરતકામ અન્ય ભરતકામ કરતા કેવી રીતે અલગ છે?

19. આ કળાની શરૂઆત કોણે કરી?

20. કોઈપણ ફિલ્મ જ્યાં આ કળાનું નિરૂપણ કરવામાં આવ્યું છે? હા/ના

જો, તો પછી કઈ ફિલ્મો કેવી રીતે અને ક્યાં? કોસ્ચુમ, ઘરેલું કાપડ, અન્ય કોઈપણ.

21. આ કળાના સ્થાપક કોણ હતા/ અથવા સમુદાય દ્વારા જ તેની સ્થાપના કરવામાં આવી હતી?

22. આ કલા માટે પ્રેરણાનો કોઈપણ સ્ત્રોત.

b. બનાવાયેલ લેખોની વિગતો લેખોના

નામ	ઘરગથ્થુ ઉપયોગ	કેટરિંગ ટુ માર્કેટ		
		સ્થાનિક	સ્થાનિક	વિદેશી

c. કૌશલ્યોનું સ્થાનાંતરણ:

23. કયા પરિબલો પ્રભાવિત કરે તમને ભરતકામ કરવા માટે છે ?

- a પરંપરાગત કલા એક પેઢીમાંથી બીજી પેઢીને સોંપવામાં આવી
- b. તમને હસ્તકલામાં રસ હતો
- સી. કોઈએ તમને સૂચવ્યું
- ડી. તમારી પ્રારંભિક તાલીમ
- ઇ. તે સારી રીતે ચૂકવે છે
- એફ. કોઈપણ અન્ય

24. તમને આ કળા કોણે શીખવી?

- a દાદી
- બી. માતા
- સી. સંબંધીઓ
- ડી. સ્વ-શિક્ષણ
- ઇ. તાલીમ
- એફ. અન્ય કોઈપણ

25. તમે કઈ ઉંમરે આ કળા? _____ વર્ષો.

26_રોકાયેલા પરિવારના સભ્યોની સંખ્યા કળામાં હાલમાં _____

27.કોઈ ઔપચારિક તાલીમ લીધી આમાં કલા? હા/ના

જો હા, તો વિગતો આપો

તાલીમનો પ્રકાર તાલીમ આપતી	એજન્સી/સંસ્થાનો	સમયગાળો

28. આ તાલીમે કેવી રીતે મદદ કરી છે?

a ઉત્પાદન વધારો

b. આવકમાં વધારો

સી. વધુ સારી ગુણવત્તાની વસ્તુઓનું ઉત્પાદન કરો

ડી. બગાડ ઘટાડવો

ઇ. નવી ડિઝાઇનનું ઉત્પાદન કરો

એફ. નવી સામગ્રીનો ઉપયોગ કરવા માટે

જી.ઉલ્લેખ કરો

ડી. મોટિફિક્સ

29. કયા ઉદ્દેશ્યનો ઉપયોગ કરવામાં આવ્યો હતો અને તેનો ઉપયોગ કરવા માટેનું

મહત્વ, જો કોઈ હોય તો અને

મોટિફિક્સપ્રદાન કર્યા?

30_ શું તમારી પાસે મોટિફિક્સ અને રંગોની પસંદગી છે? હા/ના

જો ના, તો સ્પષ્ટીકરણો કોણ આપે છે?

31_ શું તમે કોઈ નવી ડિઝાઇન અથવા રંગો રજૂ કર્યા છે? હા/ના

જો હા, તો તમને ડિઝાઇન ક્યાંથી મળી અને તમે તેને શા માટે રજૂ કરી?

32_ શું તમે વારંવાર પરંપરાગત હેતુઓ બદલો છો?

33_ કોઈ પરંપરાગત રૂપરેખાઓ જેનો ઉપયોગ હવે થતો નથી? કારણ જો કોઈ હોય તો.

34_ હાલમાં કયા પ્રકારનાં મોટિફનો ઉપયોગ થાય છે? પશુ, પક્ષી, માનવ, ભૌમિતિક, પુષ્પ અને પર્ણ, અન્ય કોઈપણ. શું તેઓ પરંપરાગત ઉદ્દેશોથી અલગ છે? જો હા તો કેવી રીતે

35. કોઈ માપદંડ માટે મોટિફની પસંદગી?

36_ કોઈ વ્યાખ્યાયિત લેઆઉટ મોટિફની ગોઠવણી માટે ભરતકામમાં

E. ટાંકા

37. વપરાયેલ ટાંકાઓની વિગતો.

પ્રકારનું	કદ	તેનો ઉપયોગ કેવી રીતે થાય		
		ફિલિંગ	હાઇલાઇટ કરવા માટે	છે

38. ઇંચ દીઠ વપરાતા ટાંકાઓની સંખ્યા.

જટિલ હેતુઓ	સામાન્ય જગ્યા ભરવા માટેના	ખુલ્લી રચનાઓ

F. રંગો અને રંગ સંયોજનો

39. ભરતકામ માટે અગાઉ કયા રંગોનો ઉપયોગ થતો હતો? શા માટે?

40. હાલમાં કયા રંગોનો ઉપયોગ થાય છે? શા માટે રંગોમાં ફેરફાર થાય છે?

41. શું તમે રંગો પસંદ કરવામાં કોઈ ફેશન અનુમાનને અનુસરો છો?

42. શું તમે તમારી જાતે રંગો પસંદ કરો છો કે ગ્રાહકની પસંદગી મુજબ?

ઉદ્દેશ્ય: • ભરતકામની પ્રક્રિયા, ભરતકામ માટે વપરાતા સાધનો અને સાધનોનું દસ્તાવેજીકરણ કરવું.

G. વિગતો

પ્રક્રિયાની	ઉપયોગ એપેરલ/ઘરગથ્થુ	કેટરિંગનો		
		સ્થાનિક	સ્થાનિક	વિદેશી
ડિઝાઇનિંગ				
ટ્રેસિંગ				
એમ્પ્રોઇડરી				
કટીંગ				
સ્ટીચિંગ				

ફિનિશિંગ				

ઉદ્દેશ્ય: ભરતકામ માટે વપરાતા એમ્બ્રોઇડરી ઘટકોનો અભ્યાસ અને વિશ્લેષણ કરવા.

મ. કાયા માલ અંગેની વિગતો કાયા માલનો

પ્રકાર	ઘરગથ્થુ વપરાશ	માટે બજાર માટે કેટરિંગ			વિદેશીમાંથી મેળવેલ	
		સ્થાનિક	સ્થાનિક	ખરીદેલ	ઘરે	થ્રેડો
બનાવેલ ફેબ્રિકમાંથી સોય						
વપરાયેલ						
વપરાયેલ						
મિરર વપરાયેલ						
અન્ય શણગાર						

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[III] માર્કેટિંગ વિગતો

43. તમે ઓર્ડર કેવી રીતે મેળવો છો?

44. શું તમે તમારી જાતને ઉત્પાદનો વેચો છો અથવા છૂટક વિક્રેતાઓ અથવા જથ્થાબંધ વેપારીઓને આપો છો.

45. તમે તમારા ઉત્પાદનો ક્યાં વેચો છો?

46. તમારા ઉત્પાદનો વેચવાનું કાયમી સ્થાન કયું છે?

47. શું તમારી પાસે તમારા ઉત્પાદનો માટે આંતરરાષ્ટ્રીય બજાર છે?

જો હા, તો ગ્રાહકોની યાદી.

તમારો સમય બચાવવા બદલ આભાર. તમારા ઇનપુટ્સ સંશોધન માટે ખૂબ જ ઉપયોગી થશે.

સુશ્રી ડોલી અગ્રવાલ

પ્રો. (ડૉ) મધુ શરણ

સુશ્રી મિતાલી શાહ

સંશોધક

માર્ગદર્શક

સહ-માર્ગદર્શક

ANNEXURE-IV



Accredited 'A+' by NAAC

The Maharaja Sayajirao University of Baroda
Faculty of Family and Community Sciences
Department of Clothing and Textiles

Informed consent form for Need Assessment

Title: “Documentation of Traditional Embroidery of Meghwal Community”

Investigators

Ms. Dolly Agrawal

Department of Clothing and Textiles
Faculty of Family and Community Sciences
The Maharaja Sayajirao University of Baroda
E-mail Id: agrawaldolly99@gmail.com
(M): +919106007273

Guide: Prof. (Dr.) Madhu Sharan

Professor and Associate Director
Department of Clothing and Textiles and
Textile and Apparel Design (IFT)
Faculty of Family and Community Sciences
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E-mail Id: sharan.madhu-ct@msubaroda.ac.in
(M): +919409699948

Co-Guide: Ms. Mitali Shah

Assistant Professor
Textile and Apparel Design
Institute of Fashion Technology
The Maharaja Sayajirao University
of Baroda
Email Id: shah.mitali-ift@msubaroda.ac.in
(M): +919998768955

Purpose of study: The purpose of the study is to document the embroidery process and make people aware that it is different from the embroideries practiced in kutch. This study

will provide detailed and systematic information which will be helpful to the students, historians , fashion designers and researchers.

Protocol of the study: If you decide to participate the study, you will be required to respond to the interview schedule. The participation is strictly voluntary and requires minimum 1 hour. Data collection will be done in multiple visits.

Costs: The study requires only your time and cooperation. All the costs incurred will be borne by the researcher and there is no financial compensation for your participation in this research.

Confidentiality: In the study, your identity will be kept confidential. The results of the study, including learning material, will be published for effective learning purposes but will not reveal your name or include any identifiable references to you.

Due recognition will be given in the report. Photography and samples will be used with the consent of the owner. Photographs taken and samples collected will be duly acknowledged.

Right to withdraw: Your decision to join this study is voluntary. You may quit at any time, for any reason, with notice. We hope you will take part for the entire study period because we need all the information to draw correct conclusions.

Ms. Dolly Agrawal

Prof. (Dr) Madhu Sharan

Ms. Mitali Shah

Researcher

Guide

Co-Guide

I give my consent to participate in the study and agree to the above mentioned points.

Ms. Dolly Agrawal

Prof. (Dr) Madhu Sharan

Ms. Mitali Shah

Researcher

Guide

Co-Guide

ANNEXURE-V



नैक द्वारा मान्यता प्राप्त
महाराजा सयाजीराव यूनिवर्सिटी ऑफ बड़ौदा
फैकल्टी ऑफ फैमिली एंड कम्युनिटी साइंसेज
डिपार्टमेंट ऑफ क्लॉथ एंड टेक्सटाइल्स

ने आवश्यकता आकलन शीर्षक के लिए सूचित सहमति प्रपत्र

शीर्षक: "मेघवाल समुदाय की पारंपरिक कढ़ाई का दस्तावेजीकरण"

अन्वेषक

सुश्री डॉली अग्रवाल

वस्त्र और वस्त्र विभाग

फैकल्टी ऑफ फैमिली एंड कम्युनिटी साइंसेज

द महाराजा सयाजीराव यूनिवर्सिटी ऑफ बड़ौदा

ई-मेल आईडी: agrawaldolly99@gmail.com

(एम): +919106007273

मार्गदर्शक: प्रो. (डॉ.) मधु शरण

प्रोफेसर और एसोसिएट निदेशक

वस्त्र और वस्त्र विभाग और

वस्त्र और परिधान डिजाइन विभाग (IFT)

परिवार और सामुदायिक विज्ञान संकाय

महाराजा सयाजीराव बड़ौदा विश्वविद्यालय

ई-मेल आईडी: sharan.madhu-ct@msubaroda.ac.in

(एम): +919409699948

सह-गाइड: सुश्री मिताली शाह

सहायक प्रोफेसर

वस्त्र और परिधान डिजाइन

फैशन प्रौद्योगिकी संस्थान

महाराजा सयाजीराव बड़ौदा विश्वविद्यालय

ईमेल आईडी: shah.mitali-ift@msubaroda.ac.in

मो): +919998768955

अध्ययन: का उद्देश्य कढ़ाई प्रक्रिया का दस्तावेजीकरण करना और लोगों को जागरूक करना है कि यह कच्छ में प्रचलित कढ़ाई से अलग है। यह अध्ययन विस्तृत और व्यवस्थित जानकारी प्रदान करेगा जो छात्रों, इतिहासकारों, फैशन डिजाइनरों के लिए सहायक होगा। और शोधकर्ता।

अध्ययन का प्रोटोकॉल: यदि आप अध्ययन में भाग लेने का निर्णय लेते हैं, तो आपको साक्षात्कार अनुसूची का जवाब देना होगा। भागीदारी सख्ती से स्वैच्छिक है और न्यूनतम 1 घंटे की आवश्यकता है। डेटा संग्रह कई यात्राओं में किया जाएगा।

लागत: अध्ययन के लिए केवल आपके समय और सहयोग की आवश्यकता है। किए गए सभी खर्चे शोधकर्ता द्वारा वहन किए जाएंगे और इस शोध में आपकी भागीदारी के लिए कोई वित्तीय मुआवजा नहीं है।

गोपनीयता: अध्ययन में, आपकी पहचान गोपनीय रखी जाएगी। शिक्षण सामग्री सहित अध्ययन के परिणाम, प्रभावी शिक्षण उद्देश्यों के लिए प्रकाशित किए जाएंगे लेकिन आपका नाम प्रकट नहीं करेंगे या आपके लिए कोई पहचान योग्य संदर्भ शामिल नहीं करेंगे।

रिपोर्ट में उचित मान्यता दी जाएगी। मालिक की सहमति से फोटोग्राफी और सैंपल का इस्तेमाल किया जाएगा। लिए गए फोटोग्राफ और एकत्र किए गए नमूनों की विधिवत पावती दी जाएगी।

वापस लेने का अधिकार: इस अध्ययन में शामिल होने का आपका निर्णय स्वैच्छिक है। आप किसी भी समय, किसी भी कारण से, सूचना देकर पद छोड़ सकते हैं। हम आशा करते हैं कि आप संपूर्ण अध्ययन अवधि में भाग लेंगे क्योंकि हमें सही निष्कर्ष निकालने के लिए सभी सूचनाओं की आवश्यकता है।

सुश्री डॉली अग्रवाल

प्रो. (डॉ.) मधु शरण

सुश्री मिताली शाह

शोधकर्ता

गाइड

सह-गाइड

मैं अध्ययन में भाग लेने के लिए अपनी सहमति देती हूँ और उपर्युक्त बिंदुओं से सहमत हूँ।

सुश्री डॉली अग्रवाल

प्रो. (डॉ.) मधु शरण

सुश्री मिताली शाह

शोधकर्ता

गाइड

सह-गाइड

ANNEXURE-VI



NAAC द्वारा मान्यता प्राप्त 'A+'

महाराजा सयाजिराव युनिवर्सिटी ओफ़ बरोडा
इकल्टी ओफ़ इमिली अन्ड कोम्युनिटी सायन्स
डिपार्टमेन्ट ओफ़ क्लोथ अन्ड टेक्सटाइल्स

नीड असेसमेन्ट शीर्षक माटे संमति इर्मनी जाड़ा करी

शीर्षक: “मेघवाल कोम्युनिटीना परंपरागत भरतकामनुं दस्तावेज्जकरण”

तपासकर्ताओ

सुश्री डोली अग्रवाल

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અભ્યાસનો: હેતુ ભરતકામની પ્રક્રિયાનું દસ્તાવેજીકરણ કરવાનો અને લોકોને જાગૃત કરવાનો છે કે તે કચ્છમાં પ્રેક્ટિસ કરવામાં આવતી ભરતકામ કરતા અલગ છે. આ અભ્યાસ વિગતવાર અને વ્યવસ્થિત માહિતી પ્રદાન કરશે જે વિદ્યાર્થીઓ, ઇતિહાસકારો, ફેશન ડિઝાઇનરોને મદદરૂપ થશે. અને સંશોધકો.

અભ્યાસનો પ્રોટોકોલ: જો તમે અભ્યાસમાં ભાગ લેવાનું નક્કી કરો છો, તો તમારે ઇન્ટરવ્યૂના સમયપત્રકનો જવાબ આપવો પડશે. સહભાગિતા સખત સ્વૈચ્છિક છે અને ઓછામાં ઓછા 1 કલાકની જરૂર છે. માહિતી એકત્રીકરણ બહુવિધ મુલાકાતોમાં કરવામાં આવશે.

ખર્ચ: અભ્યાસ માટે ફક્ત તમારા સમય અને સહકારની જરૂર છે. તમામ ખર્ચ સંશોધક દ્વારા ઉઠાવવામાં આવશે અને આ સંશોધનમાં તમારી ભાગીદારી માટે કોઈ નાણાકીય વળતર નથી.

ગોપનીયતા: અભ્યાસમાં, તમારી ઓળખ ગુપ્ત રાખવામાં આવશે. અભ્યાસના પરિણામો, જેમાં શીખવાની સામગ્રીનો સમાવેશ થાય છે, અસરકારક શીખવાના હેતુઓ માટે પ્રકાશિત કરવામાં આવશે પરંતુ તેમાં તમારું નામ જાહેર કરવામાં આવશે નહીં અથવા તમારા માટે કોઈ ઓળખી શકાય તેવા સંદર્ભોનો સમાવેશ કરવામાં આવશે નહીં.

રિપોર્ટમાં યોગ્ય માન્યતા આપવામાં આવશે. ફોટોગ્રાફી અને નમૂનાઓનો ઉપયોગ માલિકની સંમતિથી કરવામાં આવશે. લેવામાં આવેલા ફોટોગ્રાફ્સ અને એકત્ર કરાયેલા નમૂનાઓ યોગ્ય રીતે સ્વીકારવામાં આવશે.

પાછી ખેંચવાનો અધિકાર: આ અભ્યાસમાં જોડાવાનો તમારો નિર્ણય સ્વૈચ્છિક છે. તમે કોઈપણ સમયે, કોઈપણ કારણોસર, સૂચના સાથે છોડી શકો છો. અમે આશા રાખીએ છીએ કે તમે સમગ્ર અભ્યાસ સમયગાળા માટે ભાગ લેશો કારણ કે અમને સાચા તારણો કાઢવા માટે બધી માહિતીની જરૂર છે.

સુશ્રી ડોલી અગ્રવાલ

પ્રો. (ડૉ.) મધુ શરણ

સુશ્રી મિતાલી શાહ

સંશોધક

માર્ગદર્શક

સહ-માર્ગદર્શક

હું અભ્યાસમાં ભાગ લેવા માટે મારી સંમતિ આપું છું અને ઉપરોક્ત મુદ્દાઓ સાથે સંમત છું.

સુશ્રી ડોલી અગ્રવાલ

પ્રો. (ડૉ.) મધુ શરણ

સુશ્રી મિતાલી શાહ

સંશોધક

માર્ગદર્શક

સહ-માર્ગદર્શક

ANNEXURE-VII

Interview Schedule

Respected Ma'am/Sir,

The undersigned is a master's student at the Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda.

The title of the master's dissertation is "**Documentation of Traditional Embroidery of Meghwal Community**"

Purpose of the study

The purpose of the study is to document the embroidery process and make people aware that it is different from the embroideries practiced in kutch. This study will provide detail and systematic information which will be helpful to the students, historians, fashion designer and researchers.

Objectives of the study

Board Objective: To document the embroidery process practiced by the Meghwal community.

Objectives:

- To study the origin and development of Meghwal Embroidery.
- To document the embroidery process, tools and equipments used for the Embroidery.
- To study and analyze the embroidery components used for the Embroidery.

Ms. Dolly Agrawal

Researcher

Prof. (Dr) Madhu Sharan

Guide

Ms. Mitali Shah

Co-Guide

ANNEXURE-VIII

साक्षात्कार अनुसूची

आदरणीय महोदया/महोदय,

अधोहस्ताक्षरी वस्त्र और वस्त्र विभाग, परिवार और सामुदायिक विज्ञान संकाय, बड़ौदा के महाराजा सयाजीराव विश्वविद्यालय में स्नातकोत्तर के छात्र हैं।

मास्टर शोध प्रबंध का शीर्षक है "मेघवाल समुदाय की पारंपरिक कढ़ाई का दस्तावेजीकरण"

अध्ययन

का उद्देश्य कढ़ाई प्रक्रिया का दस्तावेजीकरण करना और लोगों को जागरूक करना है कि यह कच्छ में प्रचलित कढ़ाई से अलग है। यह अध्ययन प्रदान करेगा विस्तार और व्यवस्थित जानकारी जो छात्रों, इतिहासकारों, फैशन डिजाइनर और शोधकर्ताओं के लिए सहायक होगी।

अध्ययन

बोर्ड के उद्देश्य मेघवाल समुदाय द्वारा प्रचलित कढ़ाई प्रक्रिया का दस्तावेजीकरण करना।

उद्देश्य:

- मेघवाल कढ़ाई की उत्पत्ति और विकास का अध्ययन करना।
- कढ़ाई की प्रक्रिया, कढ़ाई के लिए उपयोग किए जाने वाले औजारों और उपकरणों का दस्तावेजीकरण करना।
- कढ़ाई के लिए उपयोग किए जाने वाले कढ़ाई घटकों का अध्ययन और विश्लेषण करना।

सुश्री डॉली अग्रवाल

प्रो. (डॉ.) मधु शरण

सुश्री मिताली शाह

शोधकर्ता

गाइड

सह-गाइड

ANNEXURE-IX

ઇન્ટરવ્યુ શેડ્યૂલ

આદરણીય મેડમ/સર,

નીચે હસ્તાક્ષરિત એ ક્લોથિંગ એન્ડ ટેક્સટાઇલ વિભાગ, ફેકલ્ટી ઓફ ફેમિલી એન્ડ કોમ્યુનિટી સાયન્સ, મહારાજા સયાજીરાવ યુનિવર્સિટી ઓફ બરોડામાં માસ્ટરનો વિદ્યાર્થી છે.

માસ્ટર્સ નિબંધનું શીર્ષક છે "મેઘવાલ સમુદાયના પરંપરાગત ભરતકામનું દસ્તાવેજીકરણ"

અભ્યાસનો

હેતુ ભરતકામ પ્રક્રિયાને દસ્તાવેજીકૃત કરવાનો અને લોકોને જાગૃત કરવાનો છે કે તે કચ્છમાં પ્રેક્ટિસ કરવામાં આવતી ભરતકામ કરતા અલગ છે. આ અભ્યાસ પ્રદાન કરશે. વિગતવાર અને વ્યવસ્થિત માહિતી જે વિદ્યાર્થીઓ, ઇતિહાસકારો, ફેશન ડિઝાઇનર અને સંશોધકોને મદદરૂપ થશે.

અભ્યાસ

બોર્ડના ઉદ્દેશ્યો ઉદ્દેશ્ય: મેઘવાલ સમુદાય દ્વારા પ્રેક્ટિસ કરવામાં આવતી ભરતકામ પ્રક્રિયાનું દસ્તાવેજીકરણ કરવું.

ઉદ્દેશ્યો:

- મેઘવાલ એમ્બ્રોઇડરીની ઉત્પત્તિ અને વિકાસનો અભ્યાસ કરવો.
- એમ્બ્રોઇડરી પ્રક્રિયા, સાધનો અને સાધનોનું દસ્તાવેજીકરણ કરવા
- માટે વપરાતા
- ભરતકામ માટે વપરાતા ભરતકામના ઘટકોનો અભ્યાસ અને વિશ્લેષણ કરવા

સુશ્રી ડોલી અગ્રવાલ

પ્રો. (ડૉ.) મધુ શરણ

સુશ્રી મિતાલી શાહ

સંશોધક

માર્ગદર્શક

સહ-માર્ગદર્શિકા

GLOSSARY FOR TERMS

Aambo- a term used for mango tree.

Art- something that is created with imagination and skill and that is beautiful or that expresses important ideas or feelings

Artisans- A person who makes things skilfully, especially with his/her hands

Bachado pitado- A type of motif embroidered by sidhi memon.

Badam – A term used for almonds.

Badami pitado- A type of motif embroidered by sindhi memon.

Bandh – A term used for border

Bhakhiya- A term used for backstitch.

Bhavariyo- A term used for motif.

Bhori ful – a type of floral motif embroidered by various communities inspired from the flower.

Bonto- a circular shapes formed with 8 triangular shape motif with a mirror placed in center.

Chakkan- a type of curved petal floral motif embroidered by the Mutva community.

Chakki- a motif used to embroider suff.

Chanderi- fabric used for products.

Char butti no gul- a type of floral motif with fur buds.

Che tang val farua- a type of motif embroidered by Mutva community.

Chopad- A term used for four-directional patterns.

Craft- an occupation, trade, or activity requiring manual dexterity or artistic skill

Dungo- a circular motif embroidered by ahir community.

Fadi- a motif used to embroider suff.

Fuladi- a type of circular motif formed with triangles in radial repeats.

Ghagra- Ladies lower garment.

Gheni- a term used for coin

Gheta sing- a motif embroidered by jat community inspired by the horns of sheep.

Ghodi- a motif inspired from the ladder used in farms.

Golada- a motif used to embroider suff.

Handwoven cotton- fabric used for kanjari and other products.

Jim vala farua- a type of embroidery practised by mutwa community.

Kaggar- a motif used to embroider suff.

Kambhira – A square motif formed with zigzag lines.

Kanjari – Ladies upper garment.

Khareek- a term used for date. A type of motif embroidered inspired from date.

Khudi taco- motif created with running stitches.

Lat- a motif used to embroider suff.

Mashru- fabric used for kanjari and other products.

Molado- a type of motif embroidered by Mutva community inspired by wooden pestle.

Mor- a type of motif representing a peacock.

Mukko- a style of embroidery practiced by community.

Nade ju gul- a type of geometrical eight petal floral motif.

Neran- a triangular geometrical shaped motif embroidered.

Neran jo bandh- a border using naren motif.

Neran jo gul- a circular Neran motif.

Oonth- a term used for a camel. Motif inspired from camel.

Pakko- a style of embroidery practiced by the community. The term is derived from the strength of the embroidery.

Rano bandh- a type of motif representing a king in jail.

Sangi- a motif used to embroider suff.

Sankali- a term used to express chain stitch among the community.

Sath nak valo gul- a type of motif embroidered with seven mirrors in a circular manner.

Silk- fabric used for kanjari and other products.

Suda- a term used for a parakeet.

Suf- a term used for triangle.

Tadi- a term used for a leaf-like shape.

Tadi valo gul- a type of motif created by repeating tadi.

Tak- A term used for the mirror.

Tevrani ful- a type of floral motif embroidered by sindhi Memon community inspired from the regional flower growth in sindh.

Trekhune valo ful- a type of floral motif with three petals embroidered.

Zarmar- a type of motif inspired from the necklace worn by sindhi memon community.