

**KATHIAWAR HAND EMBROIDERY IN BHAVNAGAR: A  
HISTORICAL RESEARCH AND ITS REVIVAL THROUGH  
UPSKILLING**

**April 2023**

**Naina Batra  
B.Des. (Fashion Design)**

**KATHIAWAR HAND EMBROIDERY IN BHAVNAGAR: A  
HISTORICAL RESEARCH AND ITS REVIVAL THROUGH  
UPSKILLING**

**A dissertation submitted in partial fulfillment of the requirement for the  
degree of Masters of Family and Community Sciences**

**By  
Naina Batra**

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

**April 2023**

## TABLE OF CONTENT

Chapter No.	Title	Page No.
	Acknowledgement	i
	Department certificate	iii
	Ethical Compliance Certificate	iv
	Plagiarism Report	v
	Abstract	vii
	List of Figures	ix
	List of Graphs	x
	List of Plates	xi
	List of Tables	xii
I	Introduction	1
II	Review of Literature	4
III	Methodology	33
IV	Results and Discussions	45
V	Summary and Conclusion	82
	Bibliography	
	Appendices	
	Annexures	

## **ACKNOWLEDGEMENT**

Firstly, I am immensely grateful to the Almighty God for providing me with the strength and resilience to pursue my master's research. It has been an enriching and fulfilling journey that would not have been possible without the support and encouragement of many individuals.

I would like to express my deepest gratitude to my guide, advisor Dr. Reena Bhatia, Assistant Professor, Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, whose guidance, encouragement, and support have been invaluable throughout this research. I am also grateful to my co-guide Mr. Sankhadip Bhattacharyya, Temporary Teaching Assistant, PGDFRM, Institute of Fashion Technology, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, for his insightful suggestions and constructive feedback that helped me to refine my ideas and method of study. I am thankful to both for their suggestions in my writing, for the careful revision of the document, and for their consistent support throughout all the stages of work. I am always grateful for my time working with mentors like them.

I extend my heartfelt appreciation to Prof. (Dr.) Uma Iyer, Dean and I/c Head, CT Department, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, provided me with a conducive academic environment and helped me to develop my research skills.

I express my thanks to Prof. (Dr.) Madhu Sharan Former Head, Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, for providing the departmental facilities for my study.

I would like to express my gratitude to the selected subject experts Craft Cluster Coordinator NIFT (Academician) - Dr. Kruti Dholakia, Craft Trainer - Ms. Hiral Lagdhir, Craft Manager - Ms. Tanvi Haldania, Craft Designer and Researcher - Ms. Shohrat Saiyed and Craft Researcher - Ms. Vandita Bhatt for sharing their valuable guidance and suggestions in development of learning content.

My deepest thanks to the NGO Shree Shatrunjay Yuvak Mandal, and their volunteer Mrs. Milauni Shah for providing me with help and support to conduct the training. I would also like to thank the owner of Devanshi Handicrafts, Mrs. Sangeeta Patel for her immense support and guidance in sharing her knowledge and expertise in the craft. I also owe a debt of gratitude to all the craft persons for sharing their stories and details about the craft.

I am deeply grateful to my husband and my mother for being my biggest motivation, whose encouragement and understanding enabled me to pursue my research with dedication and focus. Their unwavering support and love have sustained me through the difficulties of this research journey. I am certainly thankful to my father, and my in-laws who have been a pillar of strength. Their moral support, encouragement, and kind words have kept me going even when the going got tough.

I also want to acknowledge the support of my other family members and friends, who have been providing support. Special thanks to my co-researcher Aastha Shah, for all the help and cooperation during the research and all our visits to Bhavnagar.

Once again, I am deeply grateful to all those who have supported me in various ways throughout this research. Thank you for being a part of my journey.

## **CERTIFICATE**

This is to certify that the research work presented in this dissertation entitled “**Kathiawar hand embroidery in Bhavnagar: A historical research and its revival through upskilling**” in pursuit of a Master’s Degree in Clothing and Textiles is her original bonafide work.

Guide

**Dr. Reena Bhatia**  
**Assistant Professor**

Student

**Ms. Naina Batra**

Co-Guide

**Sankhadip Bhattacharayya**  
**Temporary Teaching Assistant**

**Prof. (Dr.) Uma Iyer**  
**I/c Head**

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

April, 2023



Accredited Grade "A\*" by NAAC

Institutional Ethics  
Committee for Human  
Research  
(IECHR)

**FACULTY OF FAMILY AND COMMUNITY SCIENCES  
THE MAHARAJA SAYAJIRAO UNIVERSITY OF BARODA**

**Ethical Compliance Certificate 2022-23**

This is to certify that the study titled, "**Kathiawar hand embroidery in Bhavnagar: A historical research and its revival through upskilling**" by **Ms. Naina Batra** from the Department of Clothing and Textiles has been approved by the Institutional Ethics Committee for Human Research (IECHR), Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda. The study has been allotted the ethical approval number **IECHR/FCSs/M.Sc./2022/22**.

Prof. Mini Sheth  
Member Secretary  
IECHR













Prof. Shagufa Kapadia  
Chairperson  
IECHR

**Chair Person  
IECHR**  
Faculty of Family & Community Sciences  
The Maharaja Sayajirao University of Baroda







## Document Information

Analyzed document	M.Sc. CT - Dissertation NAINA BATRA.pdf (D164934963)
Submitted	4/24/2023 8:36:00 PM
Submitted by	Reena
Submitter email	reenabhatia-ct@msubaroda.ac.in
Similarity	16%
Analysis address	reenabhataict.msub@analysis.arkund.com

## Sources included in the report

<b>SA</b>	<b>M.S.University of Baroda, Vadodara / 08 Binal Mistry M.SC. DISSERTATION.pdf</b> Document 08 Binal Mistry M.SC. DISSERTATION.pdf (D109975966) Submitted by: reenabhatia-ct@msubaroda.ac.in Receiver: reenabhataict.msub@analysis.arkund.com		4
<b>SA</b>	<b>M.S.University of Baroda, Vadodara / M.Sc. CT - Dissertation AASTHA SHAH.pdf</b> Document M.Sc. CT - Dissertation AASTHA SHAH.pdf (D164934958) Submitted by: reenabhatia-ct@msubaroda.ac.in Receiver: reenabhataict.msub@analysis.arkund.com		69
<b>SA</b>	<b>M.S.University of Baroda, Vadodara / CT 09 Vaishnavi Vaja.pdf</b> Document CT 09 Vaishnavi Vaja.pdf (D135494741) Submitted by: reenabhatia-ct@msubaroda.ac.in Receiver: reenabhataict.msub@analysis.arkund.com		5
<b>SA</b>	<b>VDGF-13X English CRC Plag check.doc</b> Document VDGF-13X English CRC Plag check.doc (D113147802)		2
<b>SA</b>	<b>BSADS 32 Content final.pdf</b> Document BSADS 32 Content final.pdf (D154611801)		1
<b>SA</b>	<b>SOOF EMBROIDERY.pdf</b> Document SOOF EMBROIDERY.pdf (D143679841)		2
<b>SA</b>	<b>Kathiyavad Embroideries.Ravi Joshi.NIFT.Gandhinagar..pdf</b> Document Kathiyavad Embroideries.Ravi Joshi.NIFT.Gandhinagar..pdf (D143430121)		2
<b>W</b>	URL: <a href="https://en.wikipedia.org/wiki/Saurashtra_(region)">https://en.wikipedia.org/wiki/Saurashtra_(region)</a> Fetched: 4/24/2023 8:41:00 PM		5
<b>W</b>	URL: <a href="https://en.wikipedia.org/wiki/Bhavnagar">https://en.wikipedia.org/wiki/Bhavnagar</a> Fetched: 4/24/2023 8:41:00 PM		4
<b>W</b>	URL: <a href="https://en.wikipedia.org/wiki/Palitana">https://en.wikipedia.org/wiki/Palitana</a> Fetched: 4/24/2023 8:41:00 PM		3
<b>W</b>	URL: <a href="https://www.pib.gov.in/PressReleasePage.aspx?PRID=1785900">https://www.pib.gov.in/PressReleasePage.aspx?PRID=1785900</a> Fetched: 4/24/2023 8:41:00 PM		6
<b>W</b>	URL: <a href="https://dictionary.cambridge.org/dictionary/english/revival">https://dictionary.cambridge.org/dictionary/english/revival</a> Fetched: 4/24/2023 8:41:00 PM		1



<b>W</b>	URL: <a href="https://www.techtarget.com/whatis/definition/upskilling">https://www.techtarget.com/whatis/definition/upskilling</a> Fetched: 4/24/2023 8:41:00 PM	 <b>1</b>
<b>W</b>	URL: <a href="https://www.coursera.org/articles/upskilling">https://www.coursera.org/articles/upskilling</a> Fetched: 4/24/2023 8:41:00 PM	 <b>2</b>
<b>W</b>	URL: <a href="https://www.interaction-design.org/literature/topics/aesthetics">https://www.interaction-design.org/literature/topics/aesthetics</a> Fetched: 4/24/2023 8:41:00 PM	 <b>1</b>
<b>W</b>	URL: <a href="https://www.britannica.com/topic/aesthetics">https://www.britannica.com/topic/aesthetics</a> Fetched: 4/24/2023 8:41:00 PM	 <b>2</b>
<b>W</b>	URL: <a href="https://meera.seas.umich.edu/evaluation-what-it-and-why-do-it.html">https://meera.seas.umich.edu/evaluation-what-it-and-why-do-it.html</a> Fetched: 4/24/2023 8:41:00 PM	 <b>1</b>
<b>W</b>	URL: <a href="https://methods.sagepub.com/reference/encyc-of-research-design/n394.xml">https://methods.sagepub.com/reference/encyc-of-research-design/n394.xml</a> Fetched: 4/24/2023 8:41:00 PM	 <b>2</b>

## Entire Document

KATHIAWAR HAND EMBROIDERY IN BHAVNAGAR: A HISTORICAL RESEARCH AND ITS REVIVAL THROUGH UPSKILLING April 2023  
Naina Batra B.Des. (Fashion Design)  
KATHIAWAR HAND EMBROIDERY IN BHAVNAGAR: A HISTORICAL RESEARCH AND ITS REVIVAL THROUGH UPSKILLING

**91%**
**MATCHING BLOCK 1/113**
**SA** 08 Binal Mistry M.SC. DISSERTATION.pdf (D109975966)

A dissertation submitted in partial fulfillment of the requirement for the degree of Masters of Family and Community Sciences By Naina Batra Department of Clothing and Textiles Faculty of Family and Community Sciences The Maharaja Sayajirao University of Baroda Vadodara April 2023

**75%**
**MATCHING BLOCK 2/113**
**SA** M.Sc. CT - Dissertation AASTHA SHAH.pdf (D164934958)

TABLE OF CONTENT Chapter No. Title Page No. Acknowledgement i Department certificate iii Ethical Compliance Certificate iv Plagiarism Report v Abstract vii List of Figures ix List of Graphs x List of Plates xi List of Tables xii I Introduction 1 II Review of Literature 4 III Methodology 33 IV Results and Discussions 45 V Summary and Conclusion 82 Bibliography Appendices Annexures  
ACKNOWLEDGEMENT

Firstly, I am immensely grateful to the Almighty God for providing me with the strength and resilience to pursue my master's research. It has been an enriching and fulfilling journey that

**64%**
**MATCHING BLOCK 3/113**
**SA** 08 Binal Mistry M.SC. DISSERTATION.pdf (D109975966)

would not have been possible without the support and encouragement of many individuals. I would like to express my deepest gratitude to my guide, advisor Dr. Reena Bhatia, Assistant Professor, Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda,

whose guidance, encouragement, and support have been invaluable throughout this research. I am also grateful to my co-guide Mr. Sankhadip Bhattacharyya, for his insightful suggestions and constructive feedback that helped me to refine my ideas and method of study. I am thankful to both for their suggestions in my writing, for the careful revision of the document, and for their consistent support throughout all the stages of work. I am always grateful for my time working with mentors like them. I extend my heartfelt appreciation to

**70%**
**MATCHING BLOCK 4/113**
**SA** M.Sc. CT - Dissertation AASTHA SHAH.pdf (D164934958)

Prof. (Dr.) Uma Iyer, Dean and I/c Head, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda,

provided me with a conducive academic environment and helped me to develop my research skills. I express my

## **ABSTRACT**

Embroidery is a culturally significant art form with a rich history across many societies. In India, embroidery has been passed down through generations and is primarily practiced by rural communities. Gujarat, specifically Kutch and Saurashtra, were important centers for fine commercial embroidery during the seventeenth century. However, the demand for traditional Kathiawar hand embroidery has decreased in recent years, and younger generations are less interested in learning the craft. This, along with insufficient recognition and support, has resulted in a shortage of skilled artisans and an uncertain future for the tradition.

This study aimed to investigate the historical significance of Kathiawar hand embroidery in Bhavnagar, as well as to evaluate its present state. Furthermore, the study proposed upskilling strategies to revive the craft and contribute to its preservation and revitalization as a vital cultural heritage.

The type of research for the present study is Historical and Applied Research as it involved reconstructing past practices in Kathiawar embroidery and reviving its relevance today. The area of research is Craft appreciation and Skill development since it served as providing a practical solution to the real-world problem of sustaining the livelihoods of women artisans by identifying necessary skills and knowledge and assessing the effectiveness of training through a workshop.

The information on the craft was collected from multiple field visits in Bhavnagar (Bhavnagar city and Palitana taluka in Bhavnagar district). The data was collected in detail about the craft and was documented carefully. For the craft revival through training, the inclusion of the artisans was done only if they were interested to take this craft as a business. The researcher collaborated with Shree Shatrunjay Yuvak Mandal (NGO) in Palitana, which worked for women empowerment and had a developed cluster of artisans, which was taken as a sample considering the need and requirements of the artisans related to the study.

The researcher visited households in Adapar village of Palitana district for the survey as the women embroiderers working under the NGO resided in this village. Keeping in mind

the traditions of Kathiawar embroidery and current product practices of artisans in Palitana, the researcher recognized the prior learning (RPL) of the artisans. The factors analyzed through RPL assessment (Recognition of Prior Learning) were taken as the base for the revival of the craft. The factors analyzed through RPL assessment were incorporated into the training module. These were developed as learning material for the trainees with a larger emphasis on visual presentation and less on written instructions keeping in mind the literacy levels of the trainees.

A training workshop was facilitated for craft revival through Upskilling, in Adapur village in Palitana taluka, Bhavnagar district. The trainees were selected from a sample size of 50 embroidery women artisans from a developed cluster of 150 artisans through a purposive sampling method. These trainees were the trainers themselves of the group and were recognized as the most aware of traditions and craft expertise. Nine (eight embroiders and one sketch artist) trainees were selected from the group of 50 artisans and 'Training of Trainer' (ToT) workshop approach was taken for craft revival through Upskilling. The outcomes of the training were evaluated using an evaluation tool rubrics.

The study focussed on the preservation and revitalization of an important cultural heritage, by reviving traditional crafts using a comprehensive approach that includes training, skill-building, and cultural relevance.

## LIST OF FIGURES

Figure No.	Title	Page No.
2.1	Migration and Cultural exchange in Saurashtra	11
3.1	Research Design planned for the present study	35

## LIST OF GRAPHS

<b>Table No.</b>	<b>Title</b>	<b>Page No.</b>
4.1	Graph representing scores for Product Identification by the embroidery artisans	64
4.2	Graph representing scores for Motif Identification by the embroidery artisans	64
4.3	Graph representing scores for Stitch Identification by the embroidery artisans	64
4.4	Graph representing scores for Thread Identification by the embroidery artisans	64
4.5	Overall performance rating of trainees in colour and finishing aesthetics	79
4.6	Performance rating of components of color aesthetics	79
4.7	Total performance rating in color aesthetics	80
4.8	Performance rating of components of finishing aesthetics	80
4.9	Total performance rating in finishing aesthetics	81
4.10	Comparative analysis in the performances of two factors	81

## LIST OF PLATES

Plate No.	Title	Page No.
2.1	Saurashtra kingdom marked in the map of pre-independent India	5
2.2	United Saurashtra (Kathiawar) State 1947-56	6
2.3	Map of Gujarat highlighting districts of Saurashtra region	6
2.4	Map of Saurashtra indicating Bhavnagar	7
2.5	Map of Bhavnagar district indicating Bhavnagar city and Palitana taluka	8
2.6	Priest-King from Mohenjo Daro	
2.7	Motifs and designs inspired from different rice varieties in Lokbharat tradition	12
2.8	Traditional decorations for the house	14
2.9	Traditional decor articles	15
2.10	Kathi traditions	19
2.11	Mochi traditions	20
2.12	Mahajan traditions	21
2.13	Kanbi traditions	22
2.14	Ahir traditions	23
3.3	Actual Samples for RPL Assessment	39
3.4	Flashcards for RPL assessment	40
4.1	Kathipa style embroidery	47
4.2	Embroidered handbags from the shop at Gandhi Smruti Museum, Bhavnagar	48
4.3	Parda	49
4.4	Existing traditional Kathiawar hand embroidered old articles	51
4.5	Recognition of the prior learning assessment undertaken through home visits	63
4.6	Shree Shatrunjay Yuvak Mandal Retail Store with products for sale	65
4.7	Best embroidery work outcomes recognized as a part of RPL	66
4.8	Embroidery work with least aesthetics recognized as a part of RPL	66

4.9	Existing aesthetics of the embroidery work done for personal use by the cluster	66
4.10	Learning Material 1.1: How to fetch the traditional designs	69
4.11	Learning Material 1.2: How to trace the traditional designs	70
4.12	Learning Material 1.3: How to sketch the traditional designs	70
4.13	Learning Material 2.1: Colour Aesthetics	71
4.14	Learning Material 2.2(a): Finishing Aesthetics - The use of embroidery ring	71
4.15	Learning Material 2.2 (b): Finishing Aesthetics - How to avoid puckering	72
4.16	Learning Material 2.2 (c): Finishing Aesthetics - Threads used as per the traditional embroidery	72
4.17	Learning Material and Took Kit	73
4.18	Training of the sketch artist	74
4.19	Training of the embroidery trainees	75
4.20	Training outcomes of the Sketch artist	77
4.21	Training outcomes of eight Embroidery trainees	78

## LIST OF TABLES

Table No.	Title	Page No.
2.1	Traditional motifs of Talpad embroidery of Saurashtra	13
3.1	Interactions with the Government and Voluntary Organizations	37
3.2	Outline design of the Training Material	42
4.1	Traditional Kathiawar embroidered product details	52
4.2	Design vocabulary of the traditional Kathiawar Motifs	57
4.3	Stitches identified in the traditional Kathiawar Embroidery	61
4.4	Threads used in the traditional Kathiawar embroidery	61
4.5	Training outcomes of the Sketch artist	77



# INTRODUCTION

## **Chapter I**

### **INTRODUCTION**

The art of embroidery is both fascinating and a romantic study. It has a specific place in Indian history and craft practices. Though embroidery may be practiced as a craft, it can be a meaningful and versatile art form that adds beauty and personal expression to people's lives. An embroidery is a beautiful piece of art that also reflects the culture behind it. Embroidery has a rich history in many cultures and has been used for centuries to decorate clothing, household items, and religious or ceremonial objects.

Embroidery is undoubtedly of an ancient origin and probably has existed since 300 B.C. India is said to be one of its origin homes. Embroideries are mentioned in the Vedas and epics and are seen in Buddhist stupas and sculptures, Krishna sculptures, and Ajanta frescos. From ancient times till today, artisans use their natural flora and fauna, events, and raw materials to draw inspiration from, and this goes on to become the basis of a particular style of craft, as well as its defining feature. In this way, traditional crafts have been practiced by rural folk through the centuries to express their creativity and adorn their spaces.

Embroidery has a long history reaching back to prehistoric times in India. Unfortunately, no examples of Indian-needle work prior to the 16th century are known to have survived. Most Indian embroidery from the 16th and 17th century is preserved in European museums. The people in rural areas are primarily committed to the development and continuity of the embroidery craft. It is to the artisan's credit and the intrinsic cultural tradition of ordinary Indians that they have kept the distinctive features of their embroidery while absorbing new ideas.

In India, the craft of embroidery has been passed down through the generations. Throughout the seventeenth century, Gujarat was probably the most important center for fine commercial embroidery in the world for the versatility of embroideries created by artisans of Gujarat. The regions of Saurashtra and Kutch are recognized for their exceptional creative work. The various patterns of embroidery found in different regions enables us to gauge the cultural attainments of the people and their changing civilization. The movements of pastoral Nomads and their settlements in different parts of Gujarat gave a wide variation in embroidery styles.

As the nomadic pastoral groups distributed themselves into settlements, the styles of garments and household decorations could be recognized as a distinct school of embroidery. Different types of embroideries are known in Gujarat, each belonging to a different community. All of these communities have their own, unique style of embroidery, different motifs, and patterns that give them a visual identity.

Kutch in northwestern Gujarat and Saurashtra (Kathiawar) in western Gujarat has the finest embroidery and a variety of styles.

Kutch's work is recognized for the prominent use of chain stitch, open-chain stitch, and mirror work. The best known is the Mochi Bharat, the hook or ari embroidery of Kutch. The Mutvas, Lohanas, Garasias, and Dhanetahs are the most skilled embroiders among the Jat community, while the Sindhis, Harijans, Ahirs, and Rabaris produce an embroidery, which is bolder and more vigorous in style. According to the popular saying, the Mochi community has learned the art of embroidery from the Muslim craftsmen. They had mastered this art with their own adaptability. Their motifs are derived from Mughal and Persian arts, and their designs are based on animal forms. The people of Ahir and Rabari communities use vivid embroidery and mirror work to decorate the dark background of the fabrics. They use mirrors to enhance the beauty of the items that are embroidered with dark-colored thread in herringbone or buttonhole stitch.

The embroideries of Saurashtra or Kathiawar can be recognized with the Kathipa style of embroidery, with the major use of herringbone stitch all over the design. Mirrorwork is less prominent here. The designs are geometric with two crenellated borders, the outer appliqued and the inner embroidered surrounding either a chequerboard pattern, containing repeats of an eight-pointed star pattern, or a regular arrangement of diamonds and triangles. The patterns on their embroidered textiles also depict naturalistic flowers, animals, birds, and human figures, usually outlined with chain stitch and then filled in using herringbone stitch in cotton or silk.

The Kathi embroidery of Kathiawar and the Mahajan and Kanbi schools with their sub-groups of Kadwas and Lewas is the most important in Saurashtra. Some Kanbi farmers of Bhavnagar still work in the Kathipa style, embroidering torans, and todaliyas, but many women of the landowning and merchant communities gave up embroidery long ago.

Kathiawar embroidery is not just a craft, but also a significant aspect of our cultural heritage. The craft has been handed down through generations of artisans, each of whom has contributed to its evolution and preservation. However, in recent years, the demand for traditional embroidery has declined, and younger generations have shown less interest in learning these skills. This trend, coupled with the lack of recognition and support for the craft, has led to a shortage of skilled artisans and an uncertain future for the tradition.

The current study was conducted as a twin research project in which both the researchers simultaneously examined different objectives in the same locale and attempted to contribute to the preservation and revitalization of Kathiawar hand embroidery in Bhavnagar, while also empowering the local artisan community by providing them with training and support they needed to succeed in a rapidly changing market.

### **1.1 Purpose of Study**

The purpose of the research was to explore the historical significance of Kathiawar hand embroidery in Bhavnagar, as well as to examine the current state of the craft and propose ways to revive it through upskilling. The idea was to contribute to the preservation and revitalization of an important cultural heritage and craft, and upskill for greater opportunities.

### **1.2 Broad Objective**

To study the origin and history of traditional Kathiawar hand embroidery in Bhavnagar and bring about the revival through Upskilling.

### **1.3 Specific Objectives**

- 1.3.1 To study the origin and history of Kathiawar hand embroidery
- 1.3.2 To recognize the prior learning (RPL) of the artisans practicing hand embroidery
- 1.3.3 To design and develop training material for Upskilling
- 1.3.4 To conduct and evaluate the training of trainers (ToT)

### **1.4 De-limitations**

- 1.4.1 The preliminary survey was limited to Bhavnagar city
- 1.4.2 The ToT workshop was limited to a village of Palitana taluka associated with a local NGO.

# **REVIEW OF LITERATURE**

## **Chapter II**

### **REVIEW OF LITERATURE**

A survey of the literature was necessary to gain a greater understanding of the craft, which is out of vogue and in the chances of diminishing. The Kathiawar hand embroidery got the attention of only a few researchers, which enables it to be explored more. To get a comprehensive understanding of the Kathiawar hand embroidery, a literature survey was done. The researcher has gone through secondary sources including books, journals, research papers, dissertations, and other online sources in the particular course of study. The literature has been reviewed, and discussed under the following subheadings in accordance with the study's objectives.

#### **2.1 Theoretical Research Review**

#### **2.2 Related Research Review**

#### **2.1 Theoretical Research Review**

The theoretical review is subdivided further under the following heads:

2.1.1 History and Geography of Saurashtra

2.1.2 History and Geography of Bhavnagar

2.1.3 Kathiawar Embroidery and its Communities

2.1.4 NGOs and Government Institutions

2.1.5 Revival through Upskilling

(a) Revival

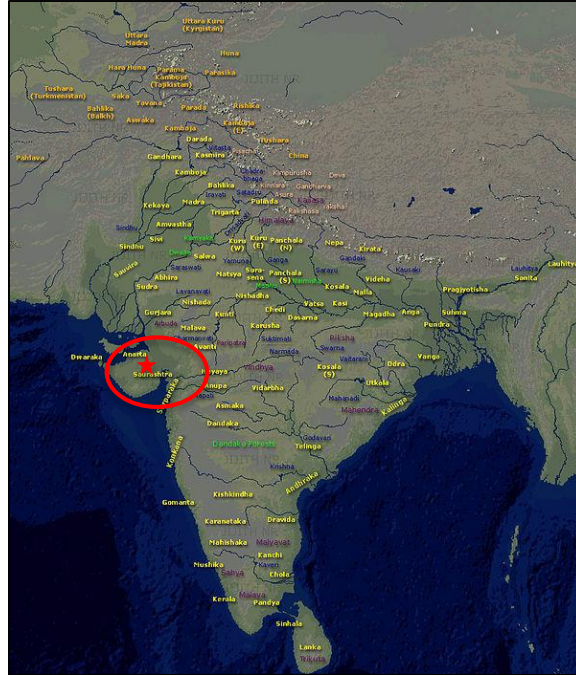
(b) Upskilling

(c) Methods of training

(d) Types of training needs

2.1.6 Aesthetics and its Importance

### 2.1.1 History and Geography of Saurashtra



**Plate 2.1:** Saurashtra kingdom marked in the map of pre-independent India

Source: <https://upload.wikimedia.org/wikipedia/commons/thumb/e/e4/EpicIndia.jpg/600px-EpicIndia.jpg>

In Sanskrit, Saura means Sun and Rashtra means country. It means, the country of the Sun, and there were 12 sun temples in ancient times in this region. According to a few experts, the name Saurashtra is derived from Saura Rashtra. *Sau* means 100 and *rasthra* means languages, hence Saurashtra is made up of 100 languages. Saurashtra is also known as Sorath or Kathiawar. ([https://en.wikipedia.org/wiki/Saurashtra\\_\(region\)](https://en.wikipedia.org/wiki/Saurashtra_(region)))

Saurashtra is the name of a peninsula in Gujarat, India, on the Arabian Sea coast. On February 15, 1948, 217 princely kingdoms of Kathiawar including the former Junagadh State joined after India gained independence in 1947. This resulted in the creation of the state of Saurashtra. Its original name, the United State of Kathiawar, was renamed to Saurashtra State in November 1948. Shri Vallabhbhai Patel spent a lot of time attempting to convince the regional kings and petty subas to support him (totaling 222 in Saurashtra alone). When Maharaja Krishna Kumar Sinhji of Bhavnagar State voluntarily offered Sardar Vallabhbhai Patel his large and royal empire of Bhavnagar/Gohilwar, Bhavnagar

became the first state in the country to join the union of India. During that time, the capital of Saurashtra was Rajkot. On 1 November 1956, Bombay state joined with Saurashtra (Plate 2.2). Gujarat and Maharashtra were created in 1960 as distinct states following the linguistic division of Bombay. The state of Gujarat was given control over the whole area of Saurashtra, including Junagadh and Sorath.



**Plate 2.2:** United Saurashtra (Kathiawar) State 1947-56

source: <https://en.wikipedia.org/wiki/File:SaurashtraKart.jpg>

There are 10 districts in Saurashtra (Plate 2.3), including Amreli, Bhavnagar, Botad, Devbhoomi Dwarka, Gir Somnath, Junagadh, Jamnagar, Porbandar, Rajkot, and Morbi. The peninsula's other name is Kathiawar, after the Kathi Darbar, which formerly ruled much of the area, and Sorath is the peninsula's southernmost point. Rajput clans, Kathi Durbars, Muslim dynasties, and other land-owning families governed this area.



**Plate 2.3:** Map of Gujarat highlighting districts of Saurashtra region

source: <https://sgbrb.org/images/map.jpg>



### 2.1.2 History and Geography of Bhavnagar



**Plate 2.4:** Map of Saurashtra indicating Bhavnagar

Image source: <https://www.veethi.com/places/gujarat-bhavnagar-district-282.htm>

Bhavnagar is the fifth largest city in Gujarat. The former princely state of Bhavnagar was also known as Gohilwad, “Land of the Gohils” (the clan of the ruling family). During pre-independence era, Bhavnagar was the main and the largest state in the region erstwhile known as Gohilwad. Maharaja Bhavsinghji founded the state of Bhavnagar near Vadava village in 1743. As per the Hindu calendar, the day Bhavnagar was founded was the third of vaishakh. The erstwhile princely states of Palitana and Vallabhipur are now a part of the district. Maharaja Shree Krishna Kumar Sinhji was the first king to merge his state with the Union of India, at the behest of Shree Sardar Vallabhbhai Patel.

The Gohil Rajput of the Suryavanshi clan faced severe competition in Marwar. Around 1260 AD, they moved down to the Gujarat coast and established three capitals: Sejakpur (now Ranpur), Umralla, and Sihor. Sejakpur was founded in 1194. In 1722–1723, the forces led by Khanthaji Kadani and Pilaji Gaekwad attempted to raid Sihor but were repelled by Maharajah Bhavsinghji Gohil. After the war, Bhavsinghji realized the reason for the repeated attack was the location of Sihor. In 1723, he established a new capital near Vadva village, 20 km away from Sihor, and named it Bhavnagar after himself. It was a carefully chosen strategic location because of its potential for maritime trade. Naturally, Bhavnagar became the capital of Bhavnagar State. In 1807, Bhavnagar State became a British protectorate.

The old town of Bhavnagar was a fortified town with gates leading to other important regional towns. It remained a major port for almost two centuries, trading commodities with Mozambique, Zanzibar, Singapore, and the Persian Gulf. Bhavsinghji ensured that Bhavnagar benefited from the revenue that was brought in from maritime trade, which was

monopolized by Surat and Cambay. As the castle of Surat was under the control of the Sidis of Janjira, Bhavsinhji brokered an agreement with them, giving the Sidis 1.25% of the revenue by Bhavnagar port. Bhavsinhji entered into a similar agreement with the British when they took over Surat in 1856. Whilst Bhavsinhji was in power, Bhavnagar grew from a small chieftainship to a considerably important state. This was due to the addition of new territories as well as the income provided by maritime trade.

Bhavsinhji's successors continued to encourage maritime trade through Bhavnagar port, recognizing its importance to the state. Bhavsinhji's grandson, Vakhatsinhji Gohil, further expanded the territory when he took possession of lands belonging to Kolis and Kathis, obtained Rajula from the Navab Saheb Ahmad Khan, and merged Ghogha Taluka into the state.

In 1793, Vakhatsinhji conquered the forts of Chital and Talaja and later conquered Mahuva, Kundla, Trapaj, Umrala, and Botad. Bhavnagar remained the main port of the state, with Mahuva and Ghogha also becoming important ports. Because of the maritime trade, the state prospered compared to other states. During the late 19th century, the Bhavnagar State Railway was constructed. This made Bhavnagar the first state that was able to construct its railway system without any aid from the central government, which was mentioned in The Imperial Gazetteer of India. (<https://bhavnagar.nic.in/history/#:~:text=During%20pre%2Dindependence%20era%2C%20Bhavnagar,was%20the%20third%20of%20vaishakh.>)

### **Geographical Details of Bhavnagar city and Palitana taluka in Bhavnagar district**



**Plate 2.5:** Map of Bhavnagar district indicating Bhavnagar city and Palitana taluka

Image source: <https://districts.ecourts.gov.in/bhavnagar/location-map>

It is also known as Gohilwar since the Gohil Rajputs dominated the majority of the Bhavnagar district. The administrative headquarters are in Bhavnagar city. The eleven Talukas in Gujarat's Bhavnagar District are Bhavnagar, Botad, Gadhada, Gariadar, Ghogha, Mahuva, Palitana, Talaja, Sihor, Umralla, and Vallabhipur.

Palitana is a city in Bhavnagar district, Gujarat, India. It is located 50 km southwest of Bhavnagar city and is a major pilgrimage center ("shashwat tirth") for Jains. It is first of the two vegetarian cities in the world.

Palitana is associated with Jain legends and history. Adinath, the first of the Jain tirthankaras, is said to have meditated on the Shatrunjaya hill, where the Palitana temples were later constructed.

The Palitana State was a princely state, founded in 1194. It was one of the major states in Saurashtra, covering 777 km<sup>2</sup>. In 1921 it had 58,000 inhabitants in 91 villages, generating a ₹744,416 revenue.

Palitana is the world's only mountain that has more than 900 temples. The Palitana temples and whole mountain are considered the most sacred pilgrimage place (*tirtha*) by the Jain community, and is the world's largest Temple Complex. There are more than 3000 temples located on the Shatrunjaya hills, exquisitely carved in marble. The main temple on top of the hill is dedicated to the first *Tirthankara* Rishabhanatha (Rishabhadeva). The temples were built by generations of Jains over a period of 900 years, from the 11th century onwards. The Anandji Kalyanji Trust associated with the Kasturbhai Lalbhai group manages the temples. From the foot of the hill to the top there are about 3,800 stone steps to facilitate climbing.

The temples are exquisitely carved in marble, veritable prayers in stone. To an observer, these appear to be ivory miniatures when seen from a distance. Created by master craftsmen, the most important temple is that of the first teerthankara, Shri Adishwar. It has ornate architectural motifs, though in its overall plan it is simpler than the Choumukh. Other notable temples are those of Kumarpal, Vimalshah and Sampriti Raja. Kumarpal Solanki, a great Jain patron, probably built the earliest temple. The temple has a fabulous

collection of jewels, and these can be seen with special permission. The temples date from 11th to the 20th century. From 1865 to 1910 it was ruled by King Dhanpat.

Adapur is a Village in Palitana Taluka, Bhavnagar district of Gujarat state in India. It covers an area of 5.5033 sq.km. It is located 60 km from the district headquarters in Bhavnagar and 5 km from the sub-district headquarters in Palitana. As per the Population Census 2011, the total population of Adapur is 3,353 out of which 1,724 are males and 1,629 are females thus the average sex ratio of Adapur is 945. There are 547 families residing in the village of Adapur. In 2011, the literacy rate in Adapur village was 67.63%, compared to 78.03% throughout Gujarat. The literacy rate for men in Adapur is 80.03%, compared to 54.34% for women (<https://www.censusindia.co.in/villagestowns/palitana-taluka-bhavnagar-gujarat-3858>).

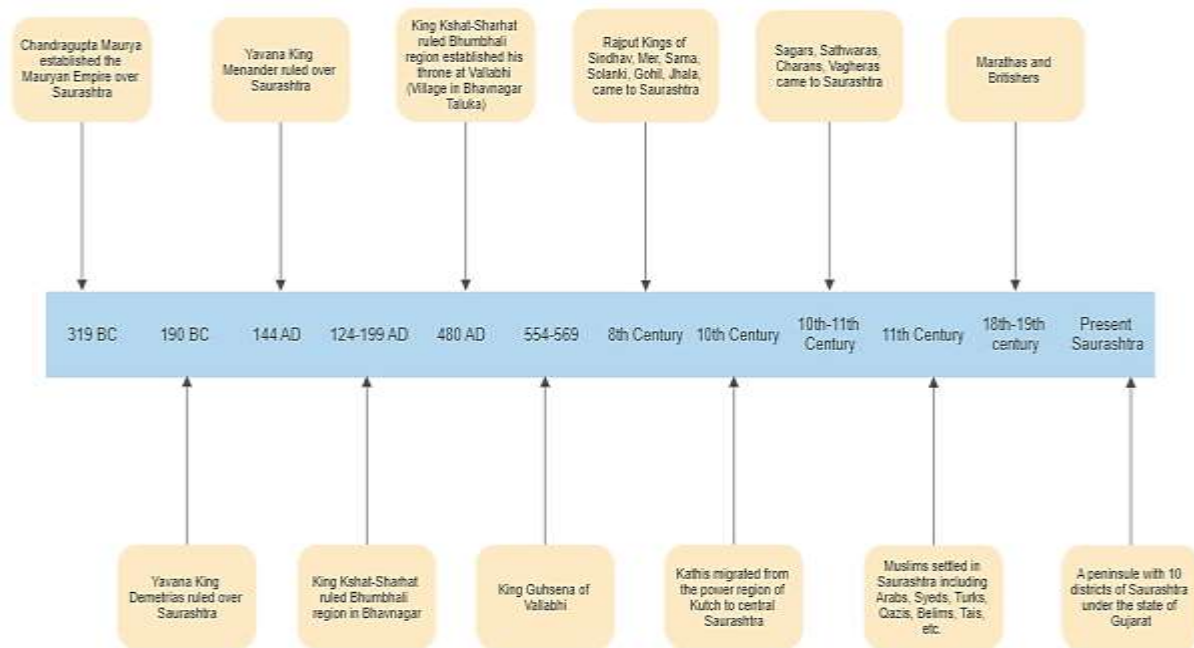
### **2.1.3 Kathiawar Embroidery and its Communities**

According to Khodidas Parmar (1999), Saurashtra was originally inhabited by Koli, Ahir, Bhopa, and other indigenous people around 2000 BC. Later, around 1400 BC, the Yadavas from Mathura arrived and settled in the region, establishing the city of Dwaraka. However, there is limited information available about who inhabited Saurashtra after the destruction of the Yadavas, which is believed to have occurred in the 6th or 7th century AD. The Republic of Saurashtra is mentioned in the 6th or 7th century, but further details are not provided.

Saurashtra has a diverse history of various people and cultures from different regions and time periods. In 326 BC, Alexander the Great invaded India with the Yavanas, and later Chandragupta Maurya established the Mauryan empire over Saurashtra in 319 BC. The Yavana kings, Demetrius and Menander, also ruled over Saurashtra in 190 BC and 144 AD, respectively. King Kshat-Sharhat ruled the Bhumbhali region near Ghoga from 124 to 199 AD, today the people live in the Sharath-Kharak Bhavnagar district.

In 480 AD, the Gupta emperor Skandgupta died and with him the Gupta empire collapsed, and the governor of Saurashtra Senapati Bhattarake Vijay Singh became independent and established his throne at Vallabhi in Saurashtra. Maitrak King Guhsena of Vallabhi married the shehzadi of the Iranian emperor Noshirvan (554 to 569 AD), which brought Iranian

traditions to Saurashtra. The Rajputs of Valakul were prominent in the 8th century, after which Saurashtra was divided into smaller kingdoms. During this time, various Rajput kings came to Saurashtra, including Sindhav, Mer, Sama, Solanki, Gohil, and Jhala.



**Figure 2.1:** Migration and Cultural exchange in Saurashtra

In the 10th century, the Kathis migrated from the power region of Kutch to Central Saurashtra. Other groups such as Sagars, Sathwaras, Charans, Vagheras, Kapols, Oswals, Porwads, and various Brahmins settled in Saurashtra in the 10<sup>th</sup>-11<sup>th</sup> century (over the last thousand years). Additionally, various groups such as Khattris, Lohanas, Bhatias, Muslims, Makranis, Sindhia, Sidi, Khants, Saranias, Mochis, Chamars, and Gamechavairs arrived in Saurashtra during the middle ages.

Muslims began to settle in Saurashtra from the eleventh century, including Arabs, Syeds, Turks, Qazis, Belims, and Tais. In the 18th century, the Marathas and in 1808, the British arrived in Saurashtra. The people of Jatanta brought their artistic heritage to Saurashtra and kept their culture alive by taking something new from the art culture of the Talpad tribes. As a result, Saurashtra is a melting pot of many castes and provinces, with an immense richness of composition and cultural diversity.

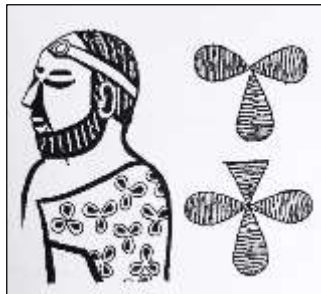
## **The Integration and Cultural Exchange of Talpad People in Saurashtra Region:**

‘Lok Bharat’ is a unique creation of the subterranean people of Saurashtra. Lokbharat is the name given to Talpad embroidery and has been employed for personal use, clothing, and ornamentation, particularly among lower caste groups like farmers, herders, and peasants. Other types of Talpad art were known as 'folk art' or 'fork art craft' and the tradition spread as the Talpad Desibharat of Saurashtra. Lokbharat tradition embroidery is done with mainly dori tako (stem stitch), gaaj tako (buttonhole stitch), adiya fatiya or desi tako (elongated darn stitch) besides libiya, and jhawla. Stitches are specially filling stitches.

Long ago, in the land of Saurashtra, the original Aryan people of Talpad lived along the river banks. They were a diverse group, with Aryans, Mongolians, Austrians, Ahir, Nagas, Koli, Rabaris, Padhars, and others gradually mixing and merging over the centuries. The Talpad Aryan people were skilled in many things, including agriculture, cattle-rearing, trade, and shipping. They had a strong fortress culture, which helped them protect their land and their way of life.

Over time, the Talpad people continued to thrive, even as new groups of people invaded in Saurashtra. The land saw many invasions. Through it all, the people of Talpad continued to celebrate their unique culture, drawing inspiration from the diverse groups around them. Today, Saurashtra remains a place of great richness and diversity, with a Lokbharat that is full of beauty and wonder.

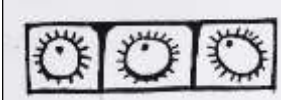
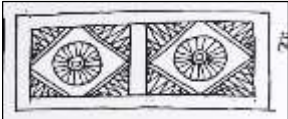

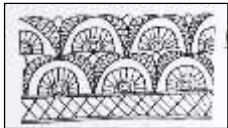
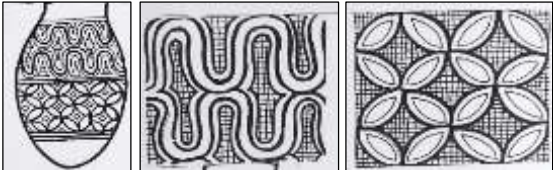
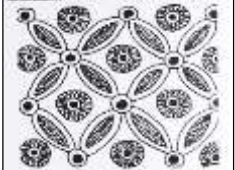
Exploring the formation of Lokbharat tradition through the lens of Talpad people's ancient historical culture:



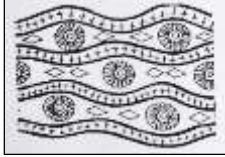

**Plate 2.6:** Priest-King from Mohenjo Daro

Embroidery has been an integral part of Indian culture since ancient times. In the River Kantha civilization, people in Sindh, Saurashtra, and Kutch wore embroidered clothing. The tripartite pattern found on the priest-king from Mohenjo Daro suggests that it may have been Indian. The embroidery tradition continued in Saurashtra, where the Titida-bhaat style is still practiced. Even during the Vedic period, which dates back to around 1500 BC, small and large stitches, tebha, and sunai were used for embroidery with needles and thread. This shows the deep-rooted association of embroidery with Indian culture. Traditional motifs are used in embroidery, which is still relevant today and reflects the rich heritage of India. Table 2.1, shows the traditional motifs of Talpad embroidery of Saurashtra and their historic associations.

**Table 2.1:** Traditional motifs of Talpad embroidery of Saurashtra

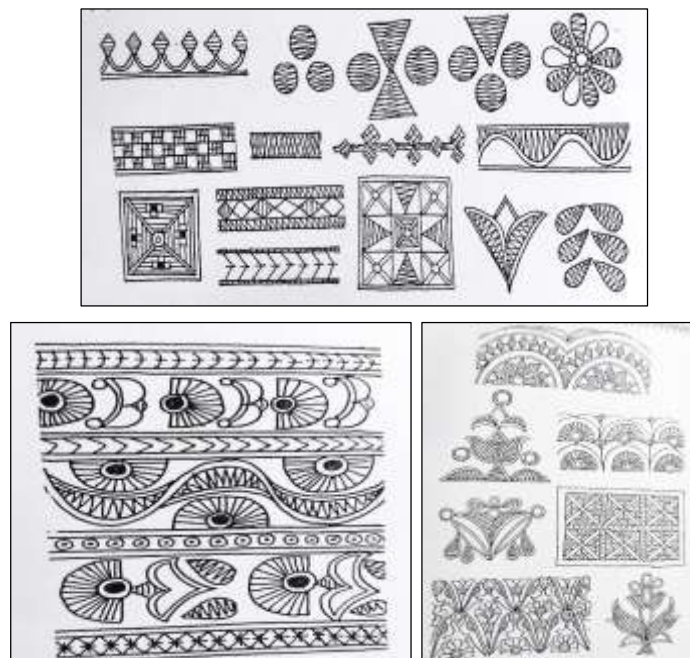
	<i>Surajbil</i> depicted on Lothal earthenware
	<i>Chopatdi</i> rice filling in padhra
	Lothal tradition of scratched rice on broken vessels
	<i>Khota Kevda</i> rice of lokbharat
	Rice depicted on a jar found in Mohenjo daro
	<i>Gherabandhi</i>



	<p><i>Parakhi Sadra</i></p>
	<p><i>Chipiya-vel</i></p>

The Apabhramsha Chitrashaili paintings, which were created between the eleventh to fifteenth century AD, served as the primary source of inspiration for the Rangpurani style embodied in Saurashtra's folk art. The Kathi and Mochi Bharata tradition also drew inspiration from these paintings and incorporated similar shapes, colors, and textures in their art. In Gujarat, there was a lot of bharat (embroidery) during the Sultanate period in the 15<sup>th</sup> century as well as the Mughal period from the 16th to 18th century. During this time, India has also seen a variety of colors in addition to the influence of Iranian, Kashmiri, and Afghani rice designs.

Below shown are some decorative use of ancient rice varieties used as motifs in Lokbharat tradition:



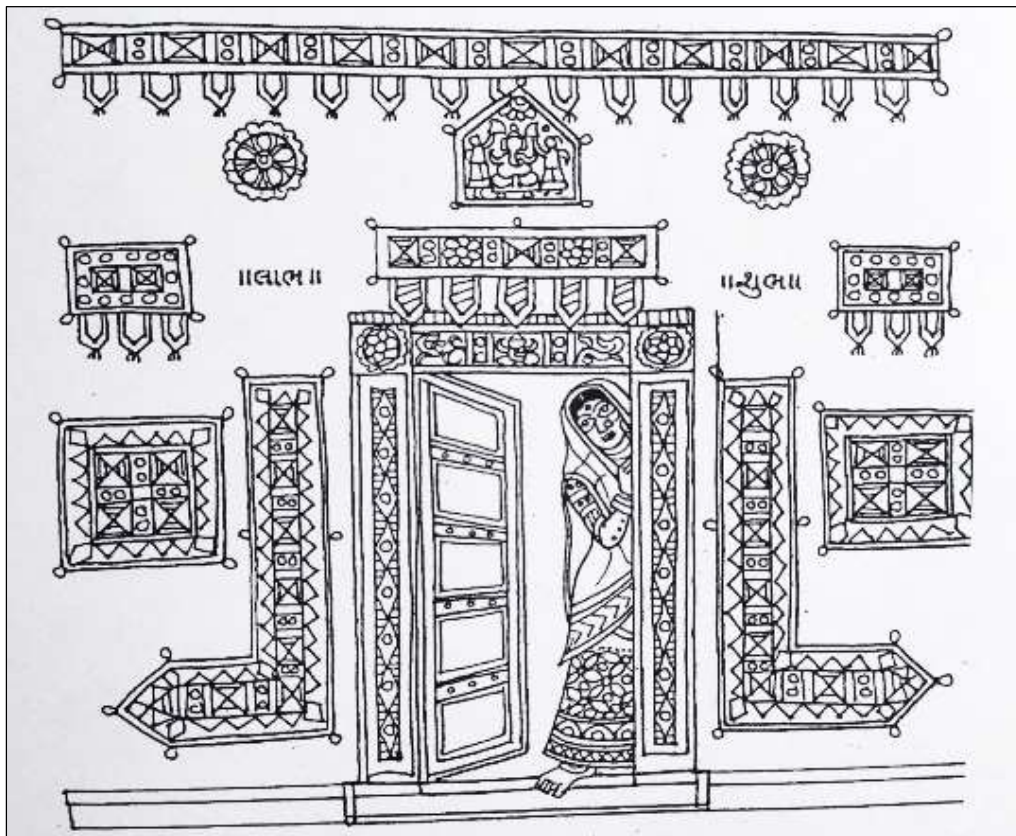
**Plate 2.7:** Motifs and designs inspired from different rice varieties in Lokbharat tradition

Source: (Parmar, 1999)

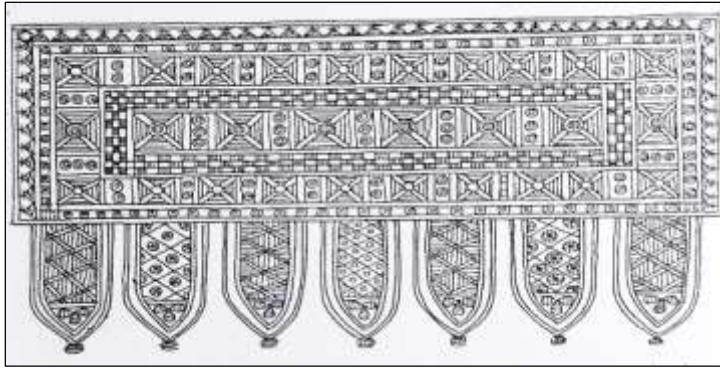


According to Khodidas Parmar (2018), from the end of the nineteenth century to the forties of the twentieth century (from the late 1800s until the 1940s), Saurashtra was filled with a lot of folklorism. After the beginning of the twentieth century, as education increased in the communities, folk and peasants left the village to work in the factories of the city, gradually the filling from the female complex began to decrease. Today in Saurashtra, Lokbharat is being done to some extent only in communities like Kharak, Mori, Kardia, Koli, Kanbi, Paliwal, Iyer, Bharwad, the rest of the castes have almost stopped filling.

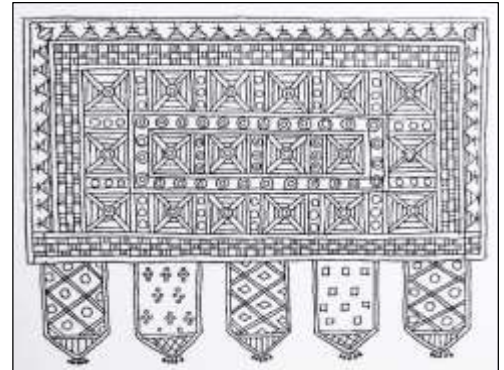
The practice of filling the decorations for the houses comes from the traditions among the farmers, villagers, and the other lower castes throughout the Gujarat. In the secular tradition of Gujarat, this practice of decorating the house is very ancient. Among the decorations on the door entrance is Kandhi at the top, Ganesha Sthapana below it, Round shaped Todaliya on its either sides, Toran on the top of the door, Pantoran/Tarpadiya the on either sides of Toran. Pachhipatti on the three sides of the door below Toran, L-shaped Chitariya/Sankhia besides the two sides of the door, Chakla on both sides of Chittariya.



**Plate 2.8:** Traditional decorations for the house



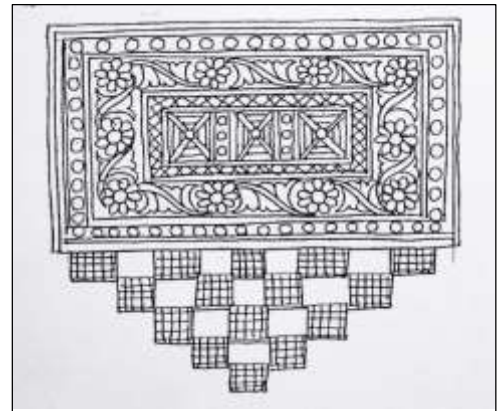
a. Toran (Kathi, Mahajan)



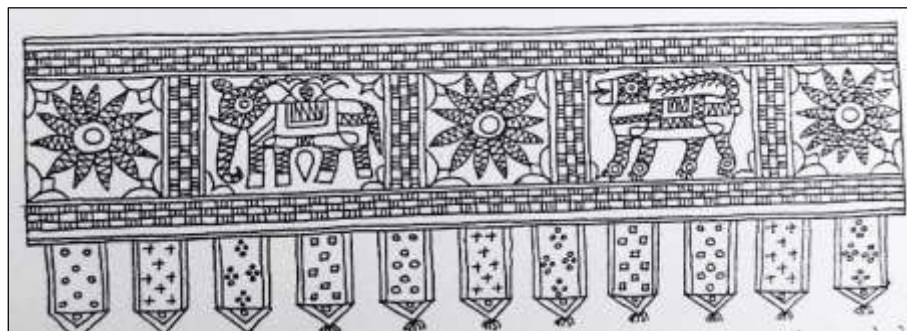
c. Pantoran/Tarpadiya (Kathi, Mahajan)



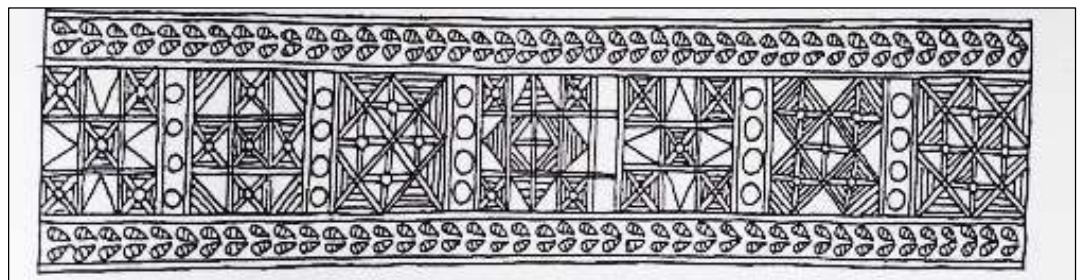
b. Toran (Ahir, Satwara)



d. Pantoran/Tarpadiya (Ahir, Satwara)

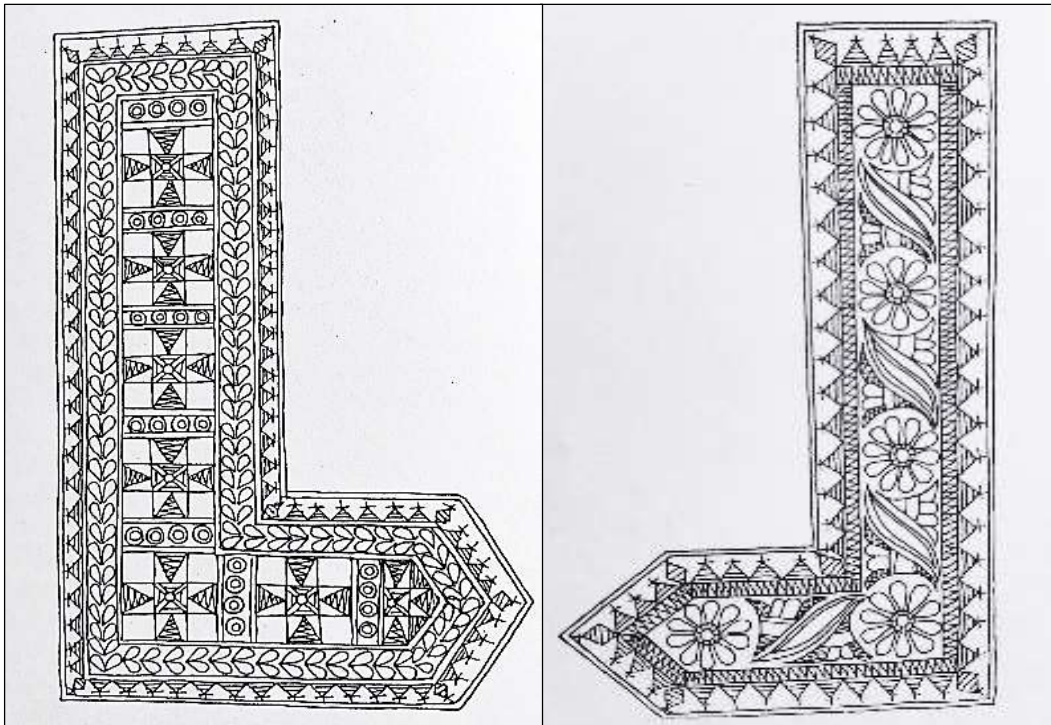


e. Kandhi



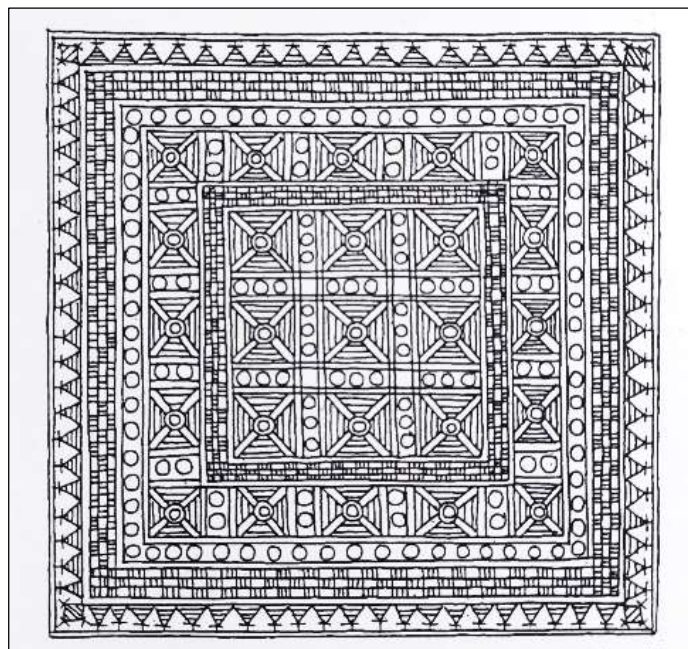
f. Pachhipatti





g. Chitariya/Sankhiya (Gohilwar)

h. Chitariya/Sankhiya (Ahir, Koli)



i. Chakla (Kathibharat)

**Plate 2.9:** Traditional decor articles

Source: (Parmar, 1999)

### **Communities in Kathiawar Embroidery:**

According to Nanavati J.M. (1966), Saurashtra territory has a number of schools that flourished in urban and rural and some of these survive to this day. The belief that the embroidery of Kathiawar, Kutch, and Sind is very similar is, not supported by field studies. There are a few points of contact between Sind and Kutch, and between Kutch and Saurashtra. However, they do not go far in obscuring the individuality of each other. The different schools of Kathiawar embroidery are described below:

#### **Kathi School**

Kathi community, one of the oldest and most significant traditions in Saurashtra, a region in western India. The Kathis are known for their three Shakhat (royal) clans, which migrated from Kutch in the 14th century. The Kathis have played an important role in the history of Saurashtra and have contributed to the region's rural culture. Today, the Walas are concentrated in several villages in the Amreli district, while the Khachars are found in Jasdan, Than, Chotila, Gadhada, Botad, and Pahad. The Khumans, another Kathi sub-caste, have their headquarters in Vanda, Shena, and Bhamodara, among other villages. Additionally, the passage mentions several Auratiya (non-royal) Kathi sub-castes, including Dadhal, Bashya, and Jebaliya.

The early examples of Kathi embroidery, dating back a century, typically used black handspun cloth as a background, with brightly colored silk threads prominently displayed. The dominant colors used were deep crimson and velvety violet, balanced with touches of golden yellow, white, and green. In later years, the use of bluish grey cloth replaced black as the background. However, the style shifted towards shrill colors such as deep orange, dark blue, and purple in silk fibres, with unshapely figural work indicating a decline in taste and style.

By the beginning of the 20th century, Kathis appeared to have abandoned their traditional embroidery practices altogether. Kathi embroidery is known for its unique stitch called elongate darn or adiya fatiya which produces vibrant results. It is commonly used to embellish household items such as chaklas, torans, pachhipatis, and suraj-sthapans. The

most impressive piece of Kathi embroidery is the bhiya, a wall hanging that combines a pachhipati with embroidered chaklas suspended in a beautiful pattern.

The patterns in Kathi embroidery fall into two categories: geometric and figurative. The geometric motifs are organized into 8ft square boxes and resemble prehistoric designs from Sand and Baluchistan, as well as patterns found in the terracottas of the Kushan and Gripe periods, and in the temples and mosques of the Solanki and Sultanate periods in Gujarat. The figurative class of patterns depicts scenes from marriage ceremonies, such as Krishna and Rukhmani, processions with chariots, cavalry, elephants, camels, trumpeters, and escorts, as well as the marriage pandal and auspicious Ganesh. Episodic depictions from the Ramayana and Puranic legends are also commonly portrayed.

Kathi embroidery borders typically include patterns such as chequers, chevrons, and lozenges, as well as floral and bird motifs, and symbols such as sun-disks. The Kathi community has a long history of worshipping the sun god.



Pachhipati: Kathibharat



Chakla: Kathibharat

**Plate 2.10:** Kathi traditions

Source: (Parmar, 1999)

### **Mochi School**

When Kathis gave up their tradition of embroidery, they began patronizing another school, which employed Mochi embroiderers to prepare embroidered articles for Kathi brides. Mochis used silk cloth and thread in colors such as red and steel blue. They used high-quality threads in a variety of colors, with popular stitches including

the darn and chain stitches for outlines and karamphuls for filling figures. The embroidery features motifs such as buttis, floral forms, peacocks, and parakeets, which are typical of Kutch works, but with some local variations. The surrounding environment and the preferences of their patrons also influenced the designs.

In the past, Kathi embroidery included scenes of royal life and mythology, and now these same designs were also found in Mochi embroidery. Purses, Chaklas, Pillow covers, personal garments like a boy's sleeves of a blouse are also embroidered in mochi tradition.

In the late 19th century, mochis in central Saurashtra and Junagadh area were patronized by the ruling Rajput, class to make articles like skirts and children's trousers. The motifs and composition of their work were similar to those of late Mughal miniatures, with small buttis, floral borders, peacocks, and parakeets. They then started making their own house décor using a cheaper cotton cloth and working mostly on chaklas. Their work was distinct from other mochis.



Chakla: Mochibharat

**Plate 2.11:** Mochi traditions

Source: (Parmar, 1999)

### **Mahajan School**

This work is represented by the work of Mahajan or commercial communities as the Shrimali Vaniks, the Som Vaniks, & Lohanas. Articles they prepared were chaklas, chandarvos, ulechs, torans, pankothalis, tarpariyas and todaliyas. Machine-made cloth was



used, and surface satin and chain stitches were employed. Silk floss of high quality was the preferred thread, with herringbone stitch used in rare cases. Surface Satin stitch was used. Their earlier specimens come very near to Kathi examples. Few members of their community were employed under Kathi landlords. Hence, their styles are influenced and they copied Kathi mannerism. However, later they retained other unusual Kathi affiliation and retained only the chessboard and diaper pattern.

Mahajan embroidery was popular for home decorations but declined after World War II due to changes in social conditions and the unavailability of high-quality silk floss. Relatives of Mahajans in coastal regions had embroidery influenced by Bombay and Parsi society, while a local offshoot at Bhavnagar used indigenous motifs but employed canvas stitch.



Chakla: Mahajanbharat

**Plate 2.12:** Mahajan traditions

Source: (Parmar, 1999)

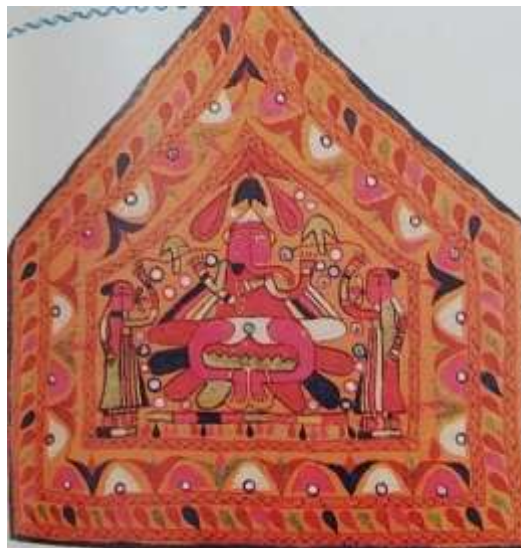
### **Kanbi School**

The Kanbis are peasant communities located in the Saurashtra region of India. There are two sub-groups within the Kanbis, Kadwas and Lewas, and both are involved in embroidery. Kadwas are mainly found in Central Saurashtra and Western Sorath. When creating their embroidery pieces, they tend to use colors such as yellow, deep orange, and

white, and prefer cotton threads in colors like red, carmine, bluish green, and purple. The stitches used are primarily darn, chain, and herringbone. Common motifs include peacocks, parakeets, and various flowers such as kewadaphul and mango shoot. The appearance of Kadwa work is both tropical and visually striking.

In addition to chaklas, which are embroidered pieces used as floor coverings, Kadwa Kanbi women also create torans, todaliyas, and ulechs, which are used to cover piles of quilts. They also enjoy creating embroidered decorations for their bullocks. One unique piece of embroidery is the Ganesh Sthapana, which features an image of the Hindu deity Ganesh and is offered worship by both the bride and the groom.

The Lewa Kanbis in the Gohilwad area, also known as Golwadia Kanbis, are known for their intricate and precise embroidery work, particularly in areas like Bhavnagar, Garidhar, and Kundla. Their broad embroidered borders on petticoats (chaniya cholis) are especially admired. They use cotton fabric as the base and cotton threads in stitches such as darn, chain, and some interlacing stitches. The Lewa Kanbis have developed unique motifs that mix geometric patterns with other designs. Interestingly, the embroidery work of the Karadiya Rajputs and Palewal Brahmins in the area, both of whom are peasants by profession, closely resemble that of the Lewa Kanbis.



Ganesh Sthapana: Kanbi bharat

**Plate 2.12:** Kanbi traditions

Source: (Parmar, 1999)



## **Khant School**

Another school of peasant embroidery as presented by that of the Khants of Sorath and Valak area of Talja Taluka. Their workmanship and the kind of embroidery reflects mixed culture.

## **Ahir School**

These are peasant communities of Saurashtra. They are divided into eleven subgroups. Principles ones are Machchhuya in Morvi area, Sorathiya in Sorath territory, Pancholi in Gohilwad. They prepare pieces of home decorations as well as personal clothings. In their workmanship, influences from Kanbis and Mahajan sources are clearly discernible, but their colors are superior to Kanbis.



**Chakla : Ahir bharat**



**Ulech : Ahir bharat**



**Ganesh Sthapnana : Ahir bharat**

**Plate 2.13:** Ahir traditions

Source: (Parmar, 1999)

### **Rabari School**

The Rabaris are the residents of the coastal areas of Sorath and the Gir Region. It has a tradition of its own in embroidery. Their work reflects a mixture of a number of different trends.

### **Bharwad School**

The Bharwads or the Maldharis (cowherds) are the dairy men in hilly Gir area. Their work reflects unlimited use of mirrors together with uneven & featureless motifs in their work.

### **Charan School**

The Charans were patronized by the princely states of the pre-independence days and Kathi landlords. Their work is influenced by the area where they live. They have their sub-groups distributed in different tracts of Saurashtra, Nesu in Gir, Parajiya in Halar and Jharkhand, Tumbel in Barada, and Avarkachcha in Okhmandal.

Their early work is influenced by the Kathis and the Mochi school. But more often their workmanship is mediocre, their figures are shaky and lack the touch of true folk. The darn and the interlacing stitches are more popular with them.

### **Satwara School**

Satwaras are the tribes of Halar area now covered by Jamnagar district. As with the Kanbis, the Satwara women folk remain engaged in needle work and when they find time. Personal garments, particularly the *ghagras* and *gadahari (odhni)* are carefully embroidered.

### **Aboti School**

These are Aboti communities of Dwarka & Madhavpur. In their work they displayed more coherence with Satwaras. The number of articles prepared by them is limited to *toran* and *chaklas*.

### **Sagan School**

These communities reside in parts of Halar and Sorath territories. They have a diffused effect in their embroidery and use cheap cotton thread for work.

## **Waghers School**

The Waghers of Okhamandal, are well known for their valour and veracity, and they do give attention to embroidery. Generally use white background for embroidery and cotton or silk threads are used. Stitches used are the darn, chain, and button-hole.

According to Gillow and Barnard (2014), women from the Kathi landowner caste were the earliest practitioners of the Kathipa style. They switched from embroidery to beadwork about a century ago, and they started hiring skilled Mochi artisans to make embroidery for them. The majority of the Kathipa artwork that can be found today is the product of the Mahajan or Bania merchant group in the Bhavnagar area, which imitated the Kathi style. The Kanbi farmers of Bhavnagar continue to embroider torans, todaliyas, pachhipati, chaklas, chandarvo, and pantorans in the Kathipa style. The communities of Kadwa Kanbi and Lewa Kanbi in central and southern Saurashtra, as well as the Ahir, Satwara, Mehr, and Aboti communities in northwestern Saurashtra, are all well known for their embroidery skills. Their embroidered fabrics typically include naturalistic floral, animal, and human patterns. Usually outlined in chain stitch and then filled in using herringbone stitch in cotton or silk floss (heer) with an elongated darn stitch that runs in both vertical and horizontal directions. Sometimes herringbone stitch is used in combination with the elongated darn stitch.

Some of the most important characteristics of all the folk embroideries of Gujarat are the images of Lord Ganesh, embroidered at the centre on white background. Often with his bowl of sweets, his companion rat, his two wives Riddhi and Siddhi, and a border of flowers and birds, or else of animals, is often worked around the edge of the Ganeshtapana.

### **2.1.4 NGOs and Government Institutions**

#### **(a) Ministry of Skill Development and Entrepreneurship**

The pilot project launched by the Ministry of Skill Development and Entrepreneurship aims to upskill the cane and bamboo artisans of Nagaland through Recognition of Prior Learning (RPL) assessment and certification in traditional handicrafts. This initiative is

expected to improve the competencies of the unorganized workforce in the area and provide access to existing artisans and weavers to sustain their livelihoods and enhance their skills and technical knowledge. The project targets to upskill over 4,000 craftsmen and artisans and align them with the standardized National Skills Qualifications Framework (NSQF). The initiative will also augment the marketing skills and techniques, promoting traditional and local crafts of cane and bamboo artisans. The upskilling project under RPL will be implemented in different phases, including the selection of artisans and weavers, Training of Trainers (ToT), and upskilling of artisans and weavers through RPL with Bridge Module. The project will also aim at achieving learning outcomes including entrepreneurship development, digital literacy, and communication skills at the workplace, and the development of sales and marketing skills. (<https://www.pib.gov.in/PressReleasePage.aspx?PRID=1785900>)

#### **(b) Niti Ayog Skill Development – Skill Development and Vocational Training**

According to Niti Ayog Skill Development Programme, for Skill development and Vocational training, there are several flexible pathways for individuals to gain qualifications. The time taken to complete the programme will vary based on the individual's background and experience. The duration of the programme may also be influenced by the content and requirements of a particular module and the time availability.

There are three pathways available to individuals seeking to acquire the qualification:

- i. An approved training programme
- ii. A combination of an approved training programme and recognition of prior learning through credit transfer
- iii. Recognition of prior learning that demonstrates the individual's competency for the qualification.

#### **(c) Entrepreneurship Development Institute of India (EDII) - Hastakala Setu Yojana**

The Hastakala Setu Yojana is an innovative project launched by the Gujarat government in 2020 aimed at transforming the rural entrepreneurship ecosystem by reaching out to youths and artisans in the state. The scheme is supported by the Commissioner of Cottage

and Rural Industry and aims to promote and support traditional crafts and artisans in Gujarat.

The scheme conducts entrepreneurship-linked and skill development programmes to help local artisans improve their skills and gain a better understanding of the market. It also engages with craft clusters in different parts of the state to provide support for product development and marketing. The scheme provides technical and financial support to local artisans to help them develop high-quality products that meet the needs of the market, and helps them with marketing their products through various channels such as exhibitions, trade fairs, and online platforms.

The overall goal of the Hasta Kala Setu Yojana is to bring local artisans back to their roots, preserve and promote the rich cultural heritage of Gujarat, and help them gain recognition in national and international markets.

#### **(d) Shree Shatrunjay Yuvak Mandal**

Shree Shatrunjay Yuvak Mandal is a non-governmental organization (NGO) based in the district of Bhavnagar, Gujarat.

The NGO run by the Jain community, has undertaken an initiative to empower women and improve their livelihoods in the Bhavnagar district of Gujarat. Their primary focus is on providing opportunities for local artisans, particularly women, to earn a living from their craft skills. The NGO store, located in Palitana taluka, showcases products embroidered, painted, and stitched by village women from Adapur. This not only provides a market for the artisans but also helps preserve the traditional skills and crafts of the region.

Additionally, the NGO provides opportunities for the youth to learn about traditional craft practices, helping to pass down these skills to future generations. By supporting the artisans and promoting their products, the NGO is contributing to the economic and social development of the region. Moreover, their efforts towards preserving traditional skills and crafts also contribute to the preservation of the cultural heritage of the region. Shree Shatrunjay Yuvak Mandal is making a significant contribution towards women

empowerment and the upliftment of the rural communities in the Bhavnagar district of Gujarat.

### **2.1.5 Revival through Upskilling**

#### **(a) Revival**

According to Cambridge dictionary, the definition of revival is ‘the process of becoming more active or popular again’ or ‘a process in which something starts to grow, develop, or become successful again’. (<https://dictionary.cambridge.org/dictionary/english/revival>)

Revival, in scientific terms, refers to the process of restoring an organism or a system to a living or functional state after a period of dormancy, inactivity, or apparent death. Revival is a fascinating area of scientific research that has many practical applications, from preserving endangered species to developing new medical treatments.

#### **(b) Upskilling**

Upskilling is a workplace trend that facilitates continuous learning by providing training programs and development opportunities that expand an employee's abilities and minimize skill gaps. Upskilling focuses on improving current employees' skill sets, usually through training, so they can advance in their jobs and find different roles and opportunities within the company. (<https://www.techtarget.com/whatis/definition/upskilling>)

Upskilling means learning new and enhanced skills that relate to your current role. It's about “leveling up” your skills. Upskilling and reskilling are two terms that tend to go hand in hand. Whereas upskilling involves elevating your current skill set, reskilling involves learning new cross-functional skills. With reskilling, you may be able to move into a new role or widen the scope of your current role. (<https://www.coursera.org/articles/upskilling>)

Revival through upskilling is a process of revitalizing a particular skill or trade by improving the skills and knowledge of its practitioners. It involves providing education and training to individuals working in a particular field or craft to enhance their abilities and keep up with changes and advancements in their industry.

The concept of revival through upskilling is particularly relevant in situations where a particular skill or trade may be declining in popularity or losing relevance due to changes in technology or market demand. By upskilling practitioners, the hope is that the skill or trade can be revived and made more sustainable, attractive, and economically viable.

The benefits of revival through upskilling are numerous. It can help to keep traditional skills alive, preserve cultural heritage, and create opportunities for individuals to make a living from their craft. It can also lead to innovation and the development of new techniques and approaches, which can make a particular skill or trade more adaptable to changing circumstances.

In conclusion, revival through upskilling is a way to breathe new life into traditional skills and trades, ensuring that they remain relevant and valued in an ever-changing world.

### **(c) Methods of Training**

Training method refers to a way or technique for improving the knowledge and skills of an employee for doing assigned jobs perfectly. Methods of training can be broadly classified into two main categories:

1. Instructor-led training: This includes training methods where learners are taught by an instructor or trainer, who may be present in the same room or delivering the training remotely through virtual platforms. Examples of instructor-led training include classroom training, simulation training, coaching/mentoring, training of trainer (ToT), workshop, and on-the-job training.
2. Self-directed training: This includes training methods where learners take responsibility for their own learning, set their own learning goals, and work independently to achieve them. Examples of self-directed training include e-learning, self-paced learning, and reading books, articles, or other educational materials.

### **The Training of Trainer (ToT) Model**

The Training of Trainers (ToT) model is intended to engage master trainers in coaching new trainers that are less experienced with a particular topic or skill, or with training

overall. A ToT workshop can build a pool of competent instructors who can then teach the material to other people. Instead of having just one trainer who teaches a course for a long time, there are multiple trainers teaching the same course at the same time in the ToT model. This means a new participant typically gets to watch an experienced trainer teach, complete the exercises, and then practice teaching segments to other participants.

An educational program for a small group of people that focuses on techniques and skills in a particular field that has long-term benefits.

Trainings and workshops are three or more hours long and have highly effective transfer skills.

- i) Technical Assistance: A tailored guidance to meet the specific needs of a site or sites through collaborative communication between a specialist and the sites. Technical assistance takes into account site-specific circumstances and culture and can be provided through phone, mail, e-mail, Internet, or in-person meetings.
- ii) Presentations: A speech or visual display tailored to specific audiences such as school administrators, faculty, education and health professionals, adolescents, parents, college students, legislators, or community groups.
- iii) Information Session. A presentation or other instructional activity delivered in a short period of time that focuses on a specific topic.

Workshops are used for training in various areas and involve interactive activities and exercises to apply learning. They can be delivered in different formats and can range in length depending on the learning objectives. Workshops are an effective method of training for developing practical skills, promoting teamwork and collaboration, and fostering engagement and active learning. Information and presentations are delivered in a short period of time (30 minutes and no more than 3 hours) and focus on a specific program topic. (<https://www.cdc.gov/healthyschools/trainingtools.htm>)

#### **(d) Types of training needs**

A training need refers to a gap between an individual or organization's current skills, knowledge, or performance and what is required or expected to achieve a specific goal or



objective. Identifying training needs is important because it helps determine what type of training is required to fill the gap and improve performance. Addressing training needs is critical for professional and organizational development, as it ensures that individuals and teams have the necessary skills, knowledge, and abilities to meet current and future challenges and objectives.

There are three main types of training needs:

1. **Organizational Training Needs:** This type of training is identified by an organization to meet its goals and objectives. It may include leadership development, team building, or specific technical or professional skills required for the organization's industry or sector.
2. **Job Task Training Needs:** This type of training is identified based on the specific tasks and responsibilities of a particular job role. It may include areas such as operating specialized equipment, using software or technology, or complying with industry regulations or standards.
3. **Individual Training Needs:** This type of training is identified based on an individual's personal or career development goals. It may include improving communication skills, developing leadership abilities, or enhancing technical or professional skills to progress in their career.

It's important for organizations to identify and address all three types of training needs to ensure employee development and meet individual and organizational goals. A training needs assessment can help identify areas where training is needed and what type of training will be most effective.

### **2.1.6 Aesthetics**

According to the Cambridge dictionary, the definition of aesthetics is 'relating to the enjoyment or study of beauty' or 'intended to improve someone's appearance' or 'the particular style of appearance that something or someone has'.

Aesthetics is a core design principle that defines a design's pleasing qualities. In visual terms, aesthetics includes factors such as balance, color, movement, pattern, scale, shape and visual weight. Designers use aesthetics to complement their designs' usability, and so enhance functionality with attractive layouts. (<https://www.interaction-design.org/literature/topics/aesthetics>)

Aesthetics, also spelled esthetics, the philosophical study of beauty and taste. It is closely related to the philosophy of art, which is concerned with the nature of art and the concepts in terms of which individual works of art are interpreted and evaluated.

The field of aesthetics is wider in scope than the philosophy of art, which is just one part of it. Aesthetics is concerned not only with understanding the nature and value of art but also with how we respond to the beauty and ugliness of the world around us. In other words, aesthetics is about exploring our emotional and intellectual reactions to all kinds of objects and experiences, both natural and man-made. By studying aesthetics, we can gain a deeper understanding of what makes things beautiful, or ugly, and how we can appreciate them more fully. (<https://www.britannica.com/topic/aesthetics>)

The importance of aesthetics lies in its ability to enhance our appreciation and enjoyment of art, design, and the world around us. It allows us to engage with our senses and emotions in a profound way that can lead to a deeper understanding of ourselves and the world. Aesthetics provides us with the tools to analyze and appreciate the beauty in the world, whether it is through a work of art, a sunset, or a piece of architecture. Moreover, aesthetics is not only limited to the artistic world, but it is also present in everyday life. For example, the design of a car or a building, the color scheme of a website, or the layout of a room can all be influenced by aesthetic principles. By understanding aesthetics, we can create better-designed products, spaces, and experiences that are more visually appealing and functional. Aesthetics plays an important role in our perception and appreciation of art and design. It provides us with a framework to understand the beauty in the world and enhances our ability to create and appreciate it.

# METHODOLOGY

## **Chapter III**

### **METHODOLOGY**

The present study *Kathiawar hand embroidery in Bhavnagar: A historical research and its revival through Upskilling* was conducted to document the origin and history of Kathiawar embroidery, and to revive the Kathiawar embroidery craft through Upskilling. Keeping in mind the traditions of Kathiawar embroidery and current products of artisans practiced in Palitana, the researcher recognized the prior learning of the artisans. Based on the parameters of the prior learning, a training workshop was facilitated for craft revival through Upskilling. The Upskilling was done through ‘Training of Trainer’ (ToT) workshop and the training outcome was evaluated. The type of research for the present study is Historical and Applied Research since it involves the reconstruction of the past practices in Kathiawar embroidery through analysis of primary and secondary sources and understand the historical trends to revive its impression on the present.. Also, it includes the practical application of research to solve real-world problem of the women artisan of sustaining their livelihood through revival of traditional Kathiawar embroidery in commercial use. All this was achieved by identifying the specific skills and knowledge needed for success in the artisan industry, and assessing the effectiveness of training imparted through workshop method. The area of research is Craft appreciation and Skill Development.

The procedure followed to carry out the present study is divided in the sections as follows:

#### **3.1 Collection of preliminary information**

#### **3.2 Research Design**

#### **3.3 Origin and History of the craft**

##### **3.3.1 Selection of sample**

##### **3.3.2 Preparation of the tool**

##### **3.3.3 Collection of data**

##### **3.3.4 Analysis of data**

#### **3.4 Recognition of Prior Learning (RPL)**

##### **3.4.1 Preliminary survey**

##### **3.4.2 RPL Assessment**

3.4.3 Selection of trainees

**3.5 Design and Development of the Training material**

3.5.1 Design the outline of the training material

3.5.2 Layout and development of the training materials

3.5.3 Evaluation of the training material

**3.6 Training for Upskilling**

3.6.1 Training of selected trainers

3.6.2 Evaluation of training outcomes

**3.1 Collection of preliminary information:**

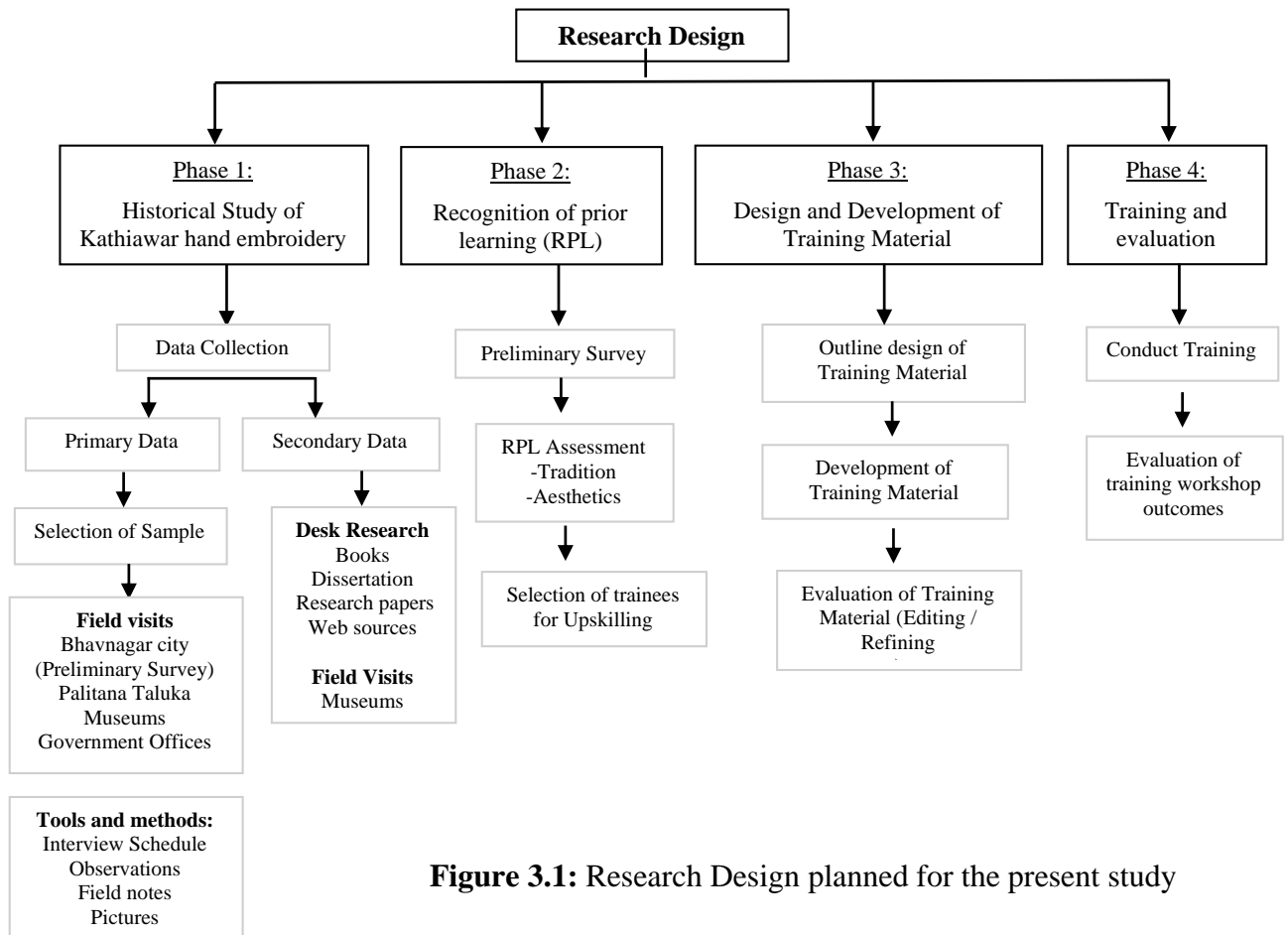
The study was conducted in Bhavnagar district of Gujarat to approach the research problems of the Kathiawar embroidery craft and its community. It was a part of the concurrently conducted research by set of two researchers simultaneously fulfilling different objectives of the same craft and community issues.

The preliminary field visits were made to Bhavnagar city by the researcher, to know the existence, and spread of the embroidery craft along with its associated historical records. Before making a field visit several opinion leaders were approached, the information provided by them served as guidelines to identify the locale for preliminary visits.

In the process, the privileged observers guided the researcher to visit respective households, museums, micro-businesses, and government institutions. Gandhi Smriti Museum, The Hansa Mehta Library of The Maharaja Sayajirao University of Baroda, Vadodara, the Department of Clothing and Textiles library of the Faculty of Family and Community Sciences were visited to fetch much needed information to comprehend the feasibility of the study. Snowball technique was used to identify the households practicing Kathiawar embroidery and relevant information from the field was collected through informal interviews and observations.

These were recorded in the form of field notes, audio notes, and short videos. Other online sources were used as the secondary source of information.

### 3.2 Research Design



**Figure 3.1:** Research Design planned for the present study

### 3.3 Origin and History of the craft

#### 3.3.1 Selection of sample

The selection of areas in Bhavnagar district for data collection was based on the concentration of the artisans. Through preliminary field visits, a few areas were identified through local connections, which included Sarita Society, Kaliyabid, Bortalav, and Fulsar in Bhavnagar city. The respondents who were comfortable and willing to participate in the research, were interviewed by the researcher.

For the craft revival through training, the inclusion of the artisans was done only if they were interested to take this craft as a business. Through preliminary studies, the researcher found that the artisans residing in the urban areas of Bhavnagar were not fulfilling the inclusion criteria of the study due to which the researcher collaborated with Shree Shatrunjay Yuvak Mandal (NGO) and shifted their study to Palitana taluka in Bhavnagar district. The NGO works for women empowerment and had a developed cluster of artisans, which was taken as a sample considering the need and requirements of the artisans related to the study.

The NGO had a cluster of 150 women working under them, out of which a little over 50 women worked in embroidery, and the rest were involved in painting, stitching, finishing, and quality control. The researcher visited 20 households in Adapar village for the survey as the women embroiderers working under the NGO were residing in this village. Every household had 2 -3 women working on embroidery. The data was collected from the artisans as per the requirement of the study.

### **3.3.3 Preparation of tool:**

An interview schedule (Appendix 1) was framed using open-ended questions for the documentation of the craft that contained detailed questions related to the background information of the artisans, and embroidery details for the history and origin of the craft.

### **3.3.4 Collection of data**

The data was acquired mostly through observations, interviews, and experiences gained during field visits to Adapar village in Palitana, Bhavnagar District, Gujarat. Data collection for the current study was obtained from both primary and secondary sources. The primary data was collected through purposive sampling from field visits to Adapar village in Palitana taluka as the women working under NGO were residing in this village. The data was recorded through photographs, field notes along with drawings where necessary.

The secondary sources for data were from the Clothing and Textiles Department Library, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda.

Hansa Mehta Library of the Maharaja Sayajirao University of Baroda. The Gandhi Smruti Museum and Library of Bhavnagar, Calico Museum in Ahmedabad, Clothing and Textile Department Museum, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda. The other online sources were used as a secondary source of information.

### 3.3.5 Analysis of data

All the data collected was systematically analyzed according to the purpose and objectives of the study. Detailed information on the traditional embroidery including motifs, colours, threads, tools, and procedure was documented. The data was represented through suitable tables, graphs, and plates.

## 3.4 Recognition of Prior Learning (RPL) for craft revival

The objective of the study was to upskill the local artisans to enhance their embroidery skills through RPL assessment. The purpose of the RPL assessment was to revive the craft and upskill artisans based on the embroidery traditions and current product aesthetics. For the RPL assessment, it was important to select a group of artisans and gauge their knowledge of Kathiawar embroidery traditions and their current product aesthetics. The factors analyzed through the RPL study, were taken as the base for the revival of the craft.

### 3.4.1 Preliminary Survey

Through the preliminary survey in Bhavnagar city, it was observed that the artisans who were practicing Kathiawar embroidery come from well-equipped families. They had neither any interest nor the need to take this craft ahead as a business. The researcher tried connecting with NGOs working in Bhavnagar for craft revival. Below is the table of Government and Voluntary Organizations that were contacted and visited:

**Table 3.1:** Interactions with the Government and Voluntary Organizations

Sr. No.	Name of the Organization	Contact Person
1.	Leela Usha Mahila Utkarsh Trust, Bhavnagar city	Mrs. Mini Soni



2.	India Skill Academy, Bhavnagar city	Mr. Puneet Rathod
3.	Bhagini Mandal, Bhavnagar city	Ms. Vasantben
4.	Hastakala Setu Yojana, Bhavnagar city	Ms. Bhartiben, Mr. Vishnu bhai
5.	Shree Shatrunjay Yuvak Mandal, Palitana Taluka Bhavnagar District	Mrs. Milauni Shah, Mr. Harsh Shah

From the listed organizations in Table 3.1, Shree Shatrunjay Yuvak Mandal was selected as it already had an embroidery cluster with basic skill competency for the craft and was most convenient for the researcher to conduct training for Upskilling which was also a need shared by the selected NGO Shatrunjay Yuvak Mandal; which was working on women empowerment in Palitana taluka, Bhavnagar district and already giving work to the women in their embroidery cluster.

A survey was conducted to select the trainees for the craft revival in Adapar village of Palitana. A sample size of 50 women artisans was selected for the preliminary survey through a purposive sampling method.

### **3.4.2 Recognition of Prior Learning (RPL) Assessment**

The researcher selected a sample size of 50 for the RPL assessment through a purposive sampling method. The RPL assessment was based on two factors for the revival of the craft; gauging the knowledge of Kathiawar embroidery traditions and the current product aesthetics of the artisans practicing embroidery. The information on knowledge of traditions in terms of traditional products, motifs, stitches, and thread was collected through a questionnaire. The researcher collected a few actual traditional products (Plate 3.3) from the owner of Devanshi Handicrafts Mrs. Sangeeta Patel, and also pasted many product images of size A4 on flashcards, to show it to the artisans at a closer distance such that they can hold it in hand to touch and feel too and make them identify the products, motifs, and stitches from those samples and the flashcards. Their response was collected through an open-ended questionnaire (Appendix II) which contained the inquiry about the identification and naming of traditional products, motifs, stitches, and threads used in traditional Kathiawar hand embroidery.



(a) Chakla

(b) Parda

(c) Pantoran



(d) Mobile Pouches

(e) Todaliya

(Stitched using old patches of traditional

### Plate 3.3: Actual Samples for RPL Assessment

Plate 3.4, shows the images of the flashcards with different traditional product images. The pictures of more than 100-years-old traditional products were collected during the data collection survey of the craft from different sources like books, households, and artisans in Bhavnagar city and Palitana taluka (Adapar village) of Bhavnagar district. The observation method was used to gauge the embroidery aesthetics of the current products made by the artisans. The factors listed to account for aesthetics, were evaluated by the researcher and the guide Dr. Reena Bhatia. The products were carefully observed and the point at which Upskilling is required was determined. The factors analyzed through the RPL assessment were taken as the base for the training for revival of the craft.



(a) Chakla

(b) Toran

(c) Chakla

(d) Parda



**Plate 3.4:** Flashcards for RPL assessment

### 3.4.3 Selection of Trainees

From the RPL assessment, it was observed that there was a need to upskill the artisans with Kathiawar embroidery traditional designs and embroidery aesthetics.

Upskilling means providing someone with more advanced skills through additional education and training. The researcher felt the need to upskill the trainees with traditional embroidery and persons involved in the area of development of the design for embroidery.

The ‘Training of Trainer’ (ToT) workshop was conducted for Upskilling. The trainees were selected from a sample size of 50 embroidery women artisans from a developed cluster of 150 artisans through a purposive sampling method. These trainees were the trainers themselves of the group and were recognized as the most aware of traditions and craft expertise. Nine (eight embroiders and one sketch artist) trainees were selected from the group

of 50 artisans and training the trainer approach was taken for craft revival through Upskilling.

### **3.5 Design and Development of Training Material**

The designing and development of the training material was done based on the factors analyzed through the skill gap study keeping in mind the traditions and aesthetics of design for the revival of the craft through Upskilling.

#### **3.5.1 Design the Outline of the Training Material**

Through the RPL assessment of their traditional embroidery knowledge, and observations of the current embroidery done on products by the artisans, the researcher analyzed that the products lacked traditional embroidery designs and its aesthetics.

The researcher identified the stages for the embroidery process at the NGO, which involved cutting, printing, embroidery, and stitching. The researcher prioritized the need to create the training material for two stages: the printing stage and the embroidery stage, as it would help them acquire new designs and skills to improve their product quality ultimately helping them to succeed in the commercial marketplace.

At the printing stage, the prints of the current products lacked the traditional embroidery designs, so the component for the development of traditional designs was included, which involved sketching, tracing, and making repeats of the designs. At the embroidery stage, the embroidery on the current product suggested there was a need to train in aesthetics in terms of colour sense, embroidery finishing in terms of puckering, the use of embroidery ring, and thread used as per traditional embroidery.

Therefore, the training material was divided into two parts: the development of traditional designs and aesthetics for embroidery. The training material was made for each component outlined for Upskilling to be provided to the trainees.

The Material was developed with the trainers' literacy levels in account; since the women who embroidered did not know much how to read or write, a larger emphasis on visual

presentation and less on written instructions were placed in the development of the training material. Hence, made the understanding of the idea as simple as possible.

**Table 3.2:** Outline design of the Training Material

<b>Framework of the Training Material</b>		<b>Timings</b> 3 pm to 5 pm (2 hours/day)
<b>Sr. No.</b>	<b>Content</b>	<b>Days</b>
Training Material 1	Development of the traditional designs at the Printing Stage: 1.1 How to fetch the traditional design 1.2 How to trace the traditional design 1.3 How to sketch the traditional design 1.4 How to create linear repeats of a design	2
Training Material 2	Aesthetics of Embroidery at the Embroidery Stage: 2.1 Colour Aesthetics 2.2 Finishing Aesthetics: 2.2(a) The use of embroidery ring 2.2(b) How to avoid puckering 2.2(c) Threads used as per traditional embroidery	8

### 3.5.2 Layout and Development of the Learning Materials

Upon building the outline of training material, the researcher focused on the idea of organizing and creating the content. The layout was created using the PowerPoint program from Microsoft Office (software application). Landscape orientation was used for the slide size. The majority of the content was centered on the visual presentation as required by the learning material, and just a small number of notes were described in the Material.

Along with English, Gujarati was chosen as the language for the notes on purpose, considering the language of the locals. For the convenience of the various readers, each note was written in English and then translated into Gujarati.

The visuals necessary for illustrating the concept were used in the development of a large portion of the learning material. The shape tool of the application software used was also largely used to create the forms that were needed at specific locations throughout the content creation stage.

### **3.5.3 Evaluation of the Training Material**

Learning materials were examined through evaluation from the subject experts to improve its effectiveness. Five subject experts, having at least five years of experience in the respective area were selected for evaluation of the learning material (Appendix 3). The created evaluation form was validated for its content prior to its use by expert from the field of education. The developed learning material were evaluated for the following parameters:

1. Clarity
2. Quality
3. Attractiveness

The evaluation of the learning material was divided into three criteria namely Clarity, Quality, and Attractiveness. Clarity criteria was in connection with the clarity of the concept through the visuals in the learning material and the language used. The quality criteria was related to the image quality used, the font type and font size. Attractiveness criteria was used to assess the layout and colors used in the learning material. The results of the experts' judgement were expressed as qualitative remarks.

The comments and suggestions from the experts were taken into consideration and any revisions required were done accordingly for the prepared learning material.

## **3.6 Training for Upskilling**

In the present study 'Training of Trainer' (ToT) workshop was held to upskill the selected trainees from the existing cluster of 50 embroidery artisans working for the NGO Shatrunjay Yuvak Mandal in Palitana taluka of Bhavnagar district in Gujarat. These trainees were the senior most and were recognized with expertise in hand embroidery. Eight women who were involved in the embroidery and one person who handled printing was selected for the training with inputs given by the privileged observer in direct contact with the women artisans.

### **3.6.1 Training of the Selected Trainers**

The training was conducted in Adapar village in Palitana for 10 days at the Manufacturing unit of the NGO. The time for the training was selected at the convenience of the trainees from 3 pm to 5 pm. The duration of the training was kept for two hours a day.

In the first two days of the training, the training was conducted to cover the listed outline for the printing stage; the development of traditional designs, which involved fetching and sketching the traditional designs and making repeats of the traditional motifs. The training was given to the sketch artist who develops the design and prints, for developing the traditional designs.

The rest of the training covered the embroidery stage, which included training in finishing aesthetics in terms of colour sense, embroidery finishing in terms of puckering, the use of embroidery ring, and thread used as per traditional embroidery. The training was given to the eight women trainees for embroidery.

The training material was developed and provided to the trainers along with a tool kit for training. The tool kit included an embroidery ring, cotton embroidery threads, a needle, and mirrors for trainees to embroider and A4 size plain paper, butter paper, a pencil, an eraser, a sharpener, and a scale for the sketch artist.

### **3.6.2 Evaluation of Training Outcomes**

The evaluation of the outcomes of the training was done through an evaluation tool rubric (Appendix 4). For all the outcomes, the performance rating was divided into five levels of achievement. Each criteria was scored out of five points. Scoring for all the points achieved from 1-5, had different achievement levels. Here are the scoring and their level of achievement: 5 points: Exemplary, 4 points: Accomplished, 3 points: Proficient, 2 points: Developing, and 1 point: Novice.

The outcomes of the sketch artist and embroidery artists were evaluated separately. The data for the scores achieved was analysed and represented graphically.

# **RESULTS AND DISCUSSION**



## **Chapter IV**

### **RESULTS AND DISCUSSIONS**

The research was undertaken to study the origin and history of Kathiawar embroidery and revive the craft through Upskilling. The Upskilling of the artisans was done through workshops. The factors analyzed through RPL (recognition of prior learning) assessment were taken as the base for the revival of the craft. The factors analyzed were incorporated into the training module. These were developed as learning material for the trainees. The training was conducted in Adapur village in Palitana taluka, Bhavnagar district and the outcomes of the training, were evaluated using an evaluation tool rubrics. Another researcher from the same batch also conducted the study concurrently in the given location, but with different objectives. The pertinent primary data gathered concurrently with the other research study was helpful in achieving the corresponding research objectives.

This chapter describes the results of the undertaken research. The data collected from the field and desk research has been analysed and discussed.

The findings of the study are presented in the following sections:

#### **4.1 Origin and history of the Kathiawar embroidery craft**

##### **4.1.1 The Kathiawar embroidery craft and its historical traces**

##### **4.1.2 Documentation of the historical craft**

#### **4.2 Recognition of Prior Learning (RPL)**

##### **4.2.1 RPL Assessment**

##### **4.2.2 Selection of Trainees**

#### **4.3 Design and Development of training material**

##### **4.3.1 Development of training material**

#### **4.4 Training Workshop and Evaluation**

##### **4.4.1 Training of the Trainers**

##### **4.4.2 Evaluation of training outcomes**

## 4.1 Origin and history of the Kathiawar embroidery craft

### 4.1.1 The Kathiawar embroidery craft and its historical traces

After conducting a preliminary visit to Bhavnagar city and communicating with local experts and reviewing relevant literature, it was discovered that Kathi people were the originators of Kathiawar embroidery in the 14th century. Later they trained Mochis who were the migrants from Kutch to Saurashtra, they started making articles for Kathis. They were mostly employed in the preparation of embroidered goods for the dowry' of Kathi brides. Mochis used fine silken cloth in a variety of colours for the background, the most common of which were cerise red and steel blue.

By the end of the nineteenth century, the reigning Rajput aristocracy and affluent Mahajans patronized Mochis, particularly in central Saurashtra and Junagadh. Further, this style of work was also replicated by Mahajans, though their tradition diverged greatly from that of the Mochi also their requirements varied and included items like skirts and trousers for children. The majority of the embroidery was done with the herringbone stitch, with a fairly regular geometric arrangement that included a chess board and geometric designs. The stitches were done in both horizontal and vertical directions, creating the delightful illusion of two colours. A typical Mahajan piece would feature an arched border (kangra) topped by a peacock foot-print (mor-pagala), followed by rectangular mirror bands.

Today, the Kanbis represent the majority of Saurashtra's peasant communities; both of its two sub-groups, the Kadwas and the Lewas, value embroidery. The Kadwas are found in central Saurashtra and Western Sorath meanwhile, the Gohilvad Lewa Kanbis (also known as Golwadia Kanbis) are found in Bhavnagar and Kundla. Kadwa Kanbis frequently use themes that are inspired by nature; birds such as peacocks and parakeets, flowers such as *Kevada phool*, and a wide range of other flower shoots and vegetal creepers. Lewa Kanbis has created many types of motifs as well as a separate language of phrases. Often the same phrases have distinct meanings in separate sub-castes like padre and sogtha, one motif but different names, also chitariya, sankhiya, wakhiya are the names of an L-shaped door hanging, but has different names. Some motifs like *Kodi-phool*, *wataka-vel*, *adadhiya*, *sikal-kevada*, *hathi-goti* and other patterns are more widely utilized.

The Mahajan or Bania merchant group in the Bhavnagar region, who emulated the Kathi style, is responsible for the majority of the Kathipa artwork that is still in existence today. The Kanbi farmers of Bhavnagar embroidered torans, todaliyas, pachhipatti, chaklas, chandarvo, and pantorans in the Kathipa style (Plate 4.1). Their embroidered fabrics typically include naturalistic floral, animal, and human patterns. Usually outlined in chain stitch and then filled in using herringbone stitch in cotton or silk floss (heer).



**Plate 4.1:** Kathipa style embroidery

Source: Gillow and Barnard, 2014

During the field visits, the researcher collected the details of the embroidery craft from the museums, households, and artisans of Bhavnagar city (urban area) and Adapur village in Palitana taluka, Bhavnagar district. The initial samples for the referral of Kathiawar hand embroidery [were observed from the shop](#) at Gandhi Smruti Museum and were around 30 years old (embroidered by Darbar community). The [curator](#) revealed the information about the craft, and it helped the researcher to identify the embroidery and the stitches employed for the particular craft. Plate 4.2 reveals the very first samples found during the field survey.





**Plate 4.2:** Embroidered handbags from the shop at Gandhi Smruti Museum, Bhavnagar

According to information gathered from women in Bhavnagar city (in Sarita society, Kaliya bid, Bortalav) this hand embroidery craft was found to be far older than 100 years. However, no one knows when the craft was first introduced to their family. During the survey, many old items like parda, toran, todaliya, chakla were discovered, ranging in age from over 20-100 years old.

The majority of those who responded in Bhavnagar city were from the Kanbi (Lewa Patel and Kadwa-Patel sub-groups) community and a few among the Darbar and Mahajan communities. The embroidery work of the Kanbis was found to be of superior quality to that of the Darbar community in Bhavnagar city.

All the respondents of Palitana (Adapur village) belonged to the Koli community. Their work of embroidery was exceptional and revealed the traditions of their beautiful culture (Plate 4.4). According to the villagers, creating these artworks was practiced to decorate their houses both regularly and on auspicious occasions like festivals, weddings, or other events. The art of making this craft was transferred from grandmothers/mothers to their daughters. These old articles were embroidered and prepared by the mothers and given to the daughters when, after marriage, they would leave for their husband's houses. The women described that they gave it to their daughters as a gift or dowry when they left their house after the wedding. The embroidery was done on a complete set of articles and was offered to the daughter. The articles were the pieces of decorations right from the entrance of the door, to the rooms inside the house, and even the marriage canopies were hand embroidered. Some women described that this showed the skills of the women of the family, and was used for decoration purposes. Some described that they embroidered just as their hobby in the past.



**Plate 4.3:** Parda

Source: Gillow and Barnard, 2014

Khodidas Parmar in his book “Lokbharatni Sarjat” published in year 1999, states the practice of filling the decorations for the houses comes from the traditions among the farmers, villagers, and the other lower castes throughout the state of Gujarat. In the secular tradition of Gujarat, this practice of decorating the house is very ancient. Among the decorations on the door entrance is *Kandhi* at the topmost, *Ganesha Sthapana* below it, Round shaped *Todaliya* on its either sides, *Toran* on the top of the door, *Pantoran/Tarpadiya* the on either sides of Toran. *Pachhipatti* on the three sides of the door below Toran, L-shaped *Chitariya/Sankhia* besides the two sides of the door, *Chakla* on both sides of *Chittariya*, (plate 2.8)

An illiterate women around 90 yrs old, of Adapur, too narrated the similar story that it is a very ancient tradition to decorate our homes with embroidered textiles. The beautiful traditional articles; the *torans* and *todaliyas* richly embroidered were hung at the entrance of the doors. The L-shaped *chitariya/sankhiya*, and the long *pachhipatti* on either side of the door were beautifully embroidered using silk or cotton threads. The walls and ceilings were covered with panels of embroidered cloth, known as the *chaklas*. The marriage canopy, including *chandarovs*, *ulech*, *kandhi*, and *parda*, for all the auspicious occasions. They believed that these served as welcome signs and symbols of good luck and wealth. The decorations for animals were also embroidered in a wide range including *singhrotia* (horn covers), *mathavatti* (forehead), and *jhul* (back).

As narrated by a local village woman Kantuben Makwana, a 66-year-old woman from Adapur village of Palitana, Bhavnagar believes this craft of embroidery is older than 100 years. She has seen her two older generations working on this craft. She herself started working on this craft at the age of 15 and has worked in the craft for 45 years. She explains how they used to have free time and could easily find time for embroidery in the past. However, since the death of her husband in the past few years, she had to take care of their farms, their children, and the family together. She struggles to find an ideal time for her stitching today because of all of her other responsibilities, due to which she does not practice the craft today.

Kanchanben Makawana, 54 years old woman (Adapur village, Palitana) described how she had to take care of her family and agricultural activities while her husband relocated to cities in search of better employment prospects to deal with the price inflation. She began working on this craft when she was relatively young, between the ages of 10 and 12, but she currently has time shortages due to heavy workload.

Many other women share similar stories of household responsibilities that they are burdened with. If however, they find time to do something, they do not follow the traditional practices and do not embroider old articles today. They embroider something, which is more contemporary. Today, these women no longer have the same amount of time to dedicate to their embroidery work. Even if some women work, they are working on modern designs and not traditional ones.

Mrs. Sangeeta Patel, a respondent who belongs to Bhavnagar city, but got married in Baroda city, explained the details about the craft. She has seen her two older generations working on the craft and the craft is much older than 100 years. However, even she does not know who initiated the craft in the family. She herself had been working on the craft since a very young age. She is also the owner of Devanshi Handicrafts (online business) in Baroda. Her valuable response helped the researcher largely in understanding the traditional aspects of the craft like traditional products, traditional motifs, traditional stitches, and threads used. She possessed some 30 to 100 years old traditional articles of Kathiawar hand embroidery that her grandmother or mother had worked on prior. Plate 4.4, shows some existing old articles that were found during the survey in Bhavnagar city and Palitana taluka.





100 years old, Chakla



100 years old, Singhrotia



70 years old, Parda



Around 50 years old, Kandhi



Around 30-40 years old, Ulech



Around 30-40 years old, animal coverings



**Plate 4.4:** Existing traditional Kathiawar hand embroidered old articles

#### 4.1.2 Documentation of the historical craft



The information about the historical craft of Kathiawar embroidery was collected during the preliminary field visits and museum visit in Bhavnagar city, Textile Art Museum of the Department of Clothing and Textiles, The Maharaja Sayajirao University of Baroda, field visits in Adapur village in Palitana taluka, Bhavnagar district. The practicing artisans and privileged observers in the respective locale provided valuable information about the various

products of the craft with their names and their uses. Many old samples were found during the visits to museums and artisan homes; the information received about the craft was carefully documented with all the local names of articles, its use, and other description of size, base fabric, weave, embroidery thread along with the source of information and its image. (Table 4.1)

**Table 4.1:** Traditional Kathiawar embroidered product details




Sr. No.	Product	Product Image
1.	<p><b>Name:</b> <i>Toran</i></p> <p><b>Description:</b> It is around 40-year old hand embroidered <i>Toran</i>.</p> <p>A <i>Toran</i> is hung at the entrance of homes or rooms and is believed to ward off evil spirits and bring positivity and auspiciousness into the house.</p> <p>It features a rectangular shape with intricate colourful embroidery.</p> <p><b>Size:</b> 36 inches, 40 inches.</p> <p><b>Base Fabric:</b> White Cotton Poplin</p> <p><b>Weave:</b> Plain weave</p> <p><b>Embroidery thread:</b> Cotton</p> <p><b>Courtesy:</b> Kanchanben Makwana, Village Adapur, Palitana-Bhavnagar</p>	
2.	<p><b>Name:</b> <i>PanToran</i></p> <p><b>Description:</b> It is around 30-year old hand embroidered <i>PanToran</i>.</p> <p>A <i>PanToran</i> is hung at the entrance of doors, beside each side of the <i>Toran</i>. Like <i>Toran</i>, it is a symbol of welcome and prosperity. Its shape is square; however, it is less wide than the <i>Toran</i>.</p> <p><b>Size:</b> 20"x 20", 22"x 22".</p> <p><b>Base Fabric:</b> White handspun cotton</p> <p><b>Weave:</b> Plain weave</p> <p><b>Embroidery thread:</b> Silk (Resham/Heer)</p>	






	<p><u>Courtesy:</u> Sangeetaben Patel from Bhavnagar, Devanshi Handicrafts, Vadodara</p>	
3.	<p><b>Name:</b> <i>Chakla</i></p> <p><u>Description:</u> It is around 50-year old hand embroidered <i>Chakla</i>. A richly embroidered <i>Chakla</i> is a decorative piece used at the entrance of the house door on either side of the <i>Toran</i>. It is also used on the inside walls of the bedroom or living room. Usually used for decorating the house during festivals or marriages. It is a square-shaped flat product, with all four sides equal in length. The product has various sizes.</p> <p><u>Size:</u> 12" x 12", 24" x 24".</p> <p><u>Base Fabric:</u> White handspun cotton</p> <p><u>Weave:</u> Plain weave</p> <p><u>Embroidery thread:</u> Silk (Resham/Heer)</p> <p><u>Courtesy:</u> Sangeetaben Patel from Bhavnagar, Devanshi Handicrafts, Vadodara</p>	
4.	<p><b>Name:</b> <i>Rumal</i></p> <p><u>Description:</u> It is around a 10-year-old embroidered <i>Rumal</i>. An embroidered <i>Rumal</i> is a square piece of cloth that can be used as a table cover.</p> <p><u>Size:</u> 12x12 inches, 24x24 inches.</p> <p><u>Base Fabric:</u> White cotton poplin</p> <p><u>Weave:</u> Plain weave</p> <p><u>Embroidery thread:</u> Silk (Resham/Heer)</p> <p><u>Courtesy:</u> Geetaben Vavadi, Village Adapur, Palitana- Bhavnagar</p>	

<p>5. <b>Name: <i>Todaliya</i></b>  <b>Description:</b> It is around a 30-year-old embroidered <i>Todaliya</i>. It is a type of wall hanging, which is hung beside <i>Toran</i> or <i>Chitariya</i> on either side of the entrance door.  <b>Size:</b> 15 inches diameter  <b>Base Fabric:</b> White cotton poplin  <b>Weave:</b> Plain weave  <b>Embroidery thread:</b> Silk (Resham/Heer)  <b>Courtesy:</b> Sangeetaben Patel from Bhavnagar, Devanshi Handicrafts, Vadodara</p>	
<p>6. <b>Name: <i>Chitariya/Wakhiya/Sankhiya</i></b>  <b>Description:</b> It is around 25-year-old hand embroidered <i>Chitariya</i>. A richly embroidered <i>Chitariya</i> is an L-shaped large decorative piece, used at the entrance of the house door on its either side. Usually used for decorating the house during religious ceremonies or marriages.  <b>Size:</b> 54" length, 8" wide, 12"-14" base width (extension)  <b>Base Fabric:</b> White handspun cotton  <b>Weave:</b> Plain weave  <b>Embroidery thread:</b> Silk (Resham/Heer)  <b>Courtesy:</b> Vandana ben, Village Adapur, Palitana- Bhavnagar</p>	
<p>7. <b>Name: <i>Parda</i></b>  <b>Description:</b> It is a 75-year old hand embroidered <i>Parda</i>. A <i>Parda</i> is used to hang on the entrance of doors or the backdrop of a Marriage canopy. The size of the product depends on the length and width of the door or canopy.  <b>Size:</b> 54" length, 42"width  <b>Base Fabric:</b> White handspun cotton  <b>Weave:</b> Plain weave  <b>Embroidery thread:</b> Cotton  <b>Courtesy:</b> Geeta ben Vavadi, Bhavnagar city</p>	



<p>8. <b>Name: <i>Ulech / Chandarvo</i></b>  <b>Description:</b> It is around 50-year old product.  An <i>Ulech</i> or <i>Chandarvo</i> is used for the purpose of marriage or other ceremonial functions.  <b>Size:</b> 60” width, 80” length.  <b>Base fabric:</b> Off-White Cotton Poplin  <b>Weave:</b> Plain weave  <b>Embroidery thread:</b> Cotton  <b>Courtesy:</b> Kantuben Makwana, Village Adapur, Palitana-Bhavnagar</p>	
<p>9. <b>Name: <i>Kandhi</i></b>  <b>Description:</b> It is around 50-year old product.  During weddings and other ceremonial events, a <i>Kandhi</i> is placed on the sides of the <i>Ulech</i>. It can also be used on the partition wall of two rooms in the house.  <b>Size:</b> Various sizes 6,7,9,12,20 mts wide.  <b>Base fabric:</b> Off-White Cotton Poplin  <b>Weave:</b> Plain weave  <b>Embroidery thread:</b> Cotton  <b>Courtesy:</b> Kantuben Makwana, Village Adapur, Palitana-Bhavnagar</p>	
<p>10 <b>Name: <i>Jhul</i></b>  <b>Description:</b> It is around 50-year old product.  A <i>Jhul</i> is one of the decorations of the animals. It is animal (Ox) clothing, which is a covering for his back. Locally known by the name: <i>Badad ni Jhul</i>, meaning Ox’s back cover.  <b>Size:</b> 1m wide, 42” length  <b>Base fabric:</b> Off-White Cotton Poplin  <b>Weave:</b> Plain weave  <b>Embroidery thread:</b> Sefa dora (Matte Silk)</p>	

	<p><u>Courtesy:</u> Kanchanben Makwana, Village Adapur, Palitana- Bhavnagar.</p>	
11	<p><b>Name:</b> <i>Singhrotia</i>  <u>Description:</u> It is around 50-year old product.  A <i>Singhrotia</i> is the animal's (Ox) horn covers. Embellished with small and large mirrors with beautiful and colourful hand embroidery.  <u>Size:</u> 16"length, 12" wide  <u>Base fabric:</u> Maroon Cotton Poplin  <u>Weave:</u> Plain weave  <u>Embroidery thread:</u> Cotton  <u>Courtesy:</u> Kanchanben Makwana, Village Adapur, Palitana- Bhavnagar.</p>	
12	<p><b>Name:</b> <i>Mathavatti</i>  <u>Description:</u> It is around 50-year old product.  A <i>Mathavatti</i> is the animal's (Ox) forehead covers. The product has been embellished with small mirrors all over.  <u>Size:</u> 12" length, 14" wide  <u>Base fabric:</u> Black Cotton Poplin  <u>Weave:</u> Plain weave  <u>Embroidery thread:</u> Cotton  <u>Courtesy:</u> Kanchanben Makwana, Village Adapur, Palitana- Bhavnagar.</p>	
13	<p><b>Name:</b> <i>Chaniya</i>  <u>Description:</u> It is a more than 100-year-old product.  A <i>Chaniya</i> is clothing for women. It is a skirt women wear below the blouse (<i>choli</i>)  <u>Size:</u> Varies as per the height of the wearer  <u>Base fabric:</u> Red Cotton Poplin  <u>Weave:</u> Plain weave  <u>Embroidery thread:</u> Cotton  <u>Courtesy:</u> Jalpaben, Village Adapur, Palitana- Bhavnagar.</p>	

14	<p><b>Name:</b> <i>Pachhipatti</i></p> <p><b>Description:</b> It is an around 30-year-old product. A <i>Pachhipatti</i> is hung at the immediate sides of the door. It is a long piece of decoration, 5-6 inches in width.</p> <p><b>Size:</b> Varies as per the height of the door</p> <p><b>Base fabric:</b> Red Cotton Poplin</p> <p><b>Weave:</b> Plain weave</p> <p><b>Embroidery thread:</b> Silk</p> <p><b>Courtesy:</b> Sangeetaben Patel from Bhavnagar, Devanshi Handicrafts, Vadodara</p>	
----	--	---

### Traditional Kathiawar Motifs


Motifs captured from the actual traditional articles were classified as Geometric, Natural and Mythological, which are shown in Table 4.2 with the Design vocabulary shared by the custodians of the traditional Kathiawar embroidered articles.

**Geometric Motifs:** The motifs which appeared in different basic shapes of geometry like a triangle, square, circle, and rectangle were considered as Geometric motifs












**Natural Motifs:** The motifs which were a reflection of elements from nature like flowers, leaves, trees, and animals were categorized under natural motifs.










**Mythological Motifs:** The motifs which appeared as reproduction of figures of the deities were included under the mythological motifs.







**Table 4.2:** Design vocabulary of the traditional Kathiawar Motifs

Sr. No.	Design vocabulary	Associated Motif Image	Description
GEOMETRIC MOTIFS			
1.	Kodi Phool		Kodi means shell, kodi is arranged in a manner that looks like a Kodi phool.



2.	Limbodi Soto		The inspiration is taken from a neem tree fruit.
3.	Adhadiya		Adhadiya is something which is half filled
4.	Khajuro		Inspiration from the Palm date leaves
5.	Pandri/Sogtha/Mor-Pagala		Inspiration is from the peacock's feet
6.	Kangri		Kangri is said to border design
7.	Sikal		Sikal is a round motif, circled around the mirror outside
8.	Purna Sikal		Purna is a a wavy motif around the Sikal, in combination it is Purna Sikal
<b>NATURAL MOTIFS – Floral motifs in combination with animal and geometric motifs</b>			
9.	Hathi Goti		Hathi refers to the elephant, and goti refers to to the flower
10.	Watkavel		Created with wave shaped border (adakhadi) on both sides of square and with a sikal in middle
11.	Butt Mogro		Inspired by the nature. The opening of a Jasmine flower is depicted in the motif
12.	Phool Kevada		Phool is a flower and Kevada is a curvy V-shaped figure motif









13.	Kevada		Curvy V-shaped figure motif		
14.	Bakkal Maasli		The inspiration is from the shape of a fish called Bakkal Maasli		
15.	Vel				
NATURAL MOTIFS – Animals and floral motifs					
16.	Hathi		17.	Ghodo	
18.	Hiran		19.	Khiskoli	
NATURAL MOTIFS – Birds and Floral motifs					
20.	Seenha		21.	Popat	

22.	Mor	 
MYTHOLOGICAL MOTIFS		
23.	Ganeshji	 
24.	Laxmiji	
25.	Kanhaiya	


The Kathi embroidery typically uses geometric patterns. The motifs classically included were a combination of floral, geometric, and animal motifs. There were several positions where mythological motifs were emphasized especially in home décor articles like Parda, Kandhi, Ulech/Chandarvo.




**Table 4.3:** Stitches identified in the traditional Kathiawar Embroidery

Sr. No.	Image	Local Names	Common Name
1.		<i>Sankadi</i> (yellow thread)	Chain Stitch
2.		<i>Aamdo</i> (pink thread)	Stem Stitch
3.		<i>Bavadiya</i> (white thread)	Interlacing Stitch
4.		<i>Kachh bavadiya</i> (blue thread for mirrors)	Mirror Work with Interlacing Stitch
5.		<i>Gaaj taka</i> (Pink colour circle)	Buttonhole Stitch
6.		<i>Sadu bharat</i> (Multiple coloured shapes)	Compact Herringbone Stitch filled in different shapes
7.		<i>Sarvadiya</i> (Cross lines in yellow and green)	Double Cretan stitch in combination with Running Stitch
8.		<i>Jhavla</i> (Turquoise and white colours)	Couching on open satin stitch

**Table 4.4:** Threads used in the traditional Kathiawar embroidery

Sr. No.	Images	Threads	Local Names
1.		Silk floss	<i>Reshami Dora /Heer</i>

2.		Cotton thread	<i>Sefa dora</i>
----	---	---------------	------------------

## 4.2 Recognition of Prior Learning (RPL)

Assessing the prior learning of the embroidery artisans associated with the NGO, Shree Shatrunjay Yuvak Mandal, helped in identifying areas where they lacked knowledge or skills. This further helped in designing the relevant content of the training material specific to the needs of the artisans for Upskilling. Recognizing and valuing prior learning of the artisans, additionally boosted their confidence and they were encouraged to continue learning newer skills or same skills in a newer way that which could help them to work for potential market requirements of traditional Kathiawar embroidery.

### 4.2.1 RPL Assessment

The RPL assessment was done in Adapur village of Palitana taluka, Bhavnagar district. This stage fulfilled how much were the artisans aware and had knowledge of their craft tradition because the revival was about traditional Kathiawar embroidery.

For the two factors of RPL assessment, gauging the knowledge of Kathiawar embroidery traditions and the current product aesthetics of the artisans practicing embroidery, the researcher visited the households of the artisans for the information required about their prior learning in embroidery.

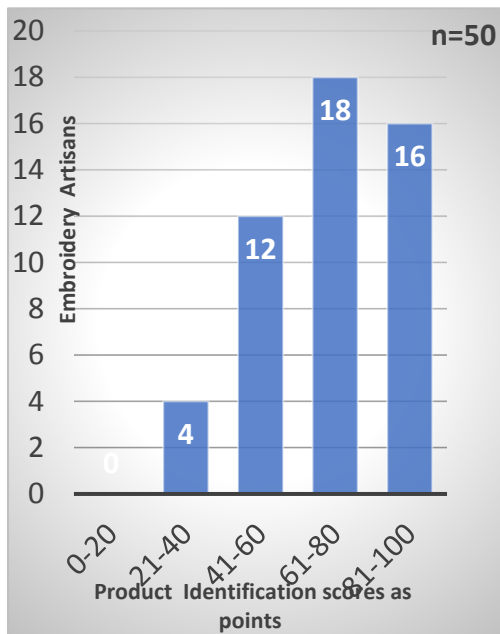
The current product aesthetics was captured from their embroidered products made for self and for the NGO. The first factor, traditional knowledge of Kathiawar embroidery was gauged through a questionnaire, which had four components of Kathiawar embroidery tradition to be checked for the awareness of its traditional products, traditional motifs, traditional stitches, and traditional threads used.



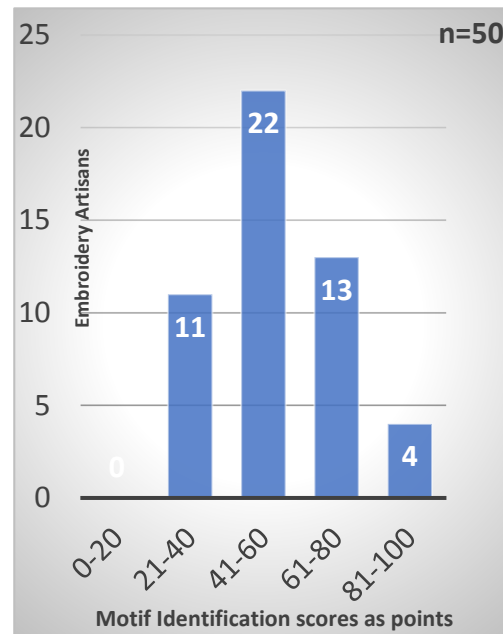
**Plate 4.5:** Recognition of the prior learning assessment undertaken through home visits

Along with the flashcards, a few actual traditional Kathiawar embroidered articles were carried to show it to the artisans. They had to identify the traditional products, its motifs and stitches from those articles and flashcards. Every individual response was personally collected through one to one interaction. The embroidery artisans had to name as many traditional products, motifs, stitches, and threads they could from the shown traditional articles and flashcards. Every respondent secured 5 points for each answer given correctly. For each product, motif, and stitch, six correct answers were required respectively to score full 30 points for each while for thread only two correct answers were required to secure full 10 points. For example: If the embroidery artisan was able to identify the name of 8 products, 7 motifs, 5 stitches, 2 threads correctly then: she would secure 30 points in product awareness (as she identified at least required 6 numbers of products), 30 points in motif awareness (as she identified at least required 6 numbers of motifs). Respondent secured 25 points in stitch awareness (as she identified less than required 6 numbers; 5 points for each stitch). 10 points for awareness of threads used traditionally (since required names of 2 thread types was identified correctly).

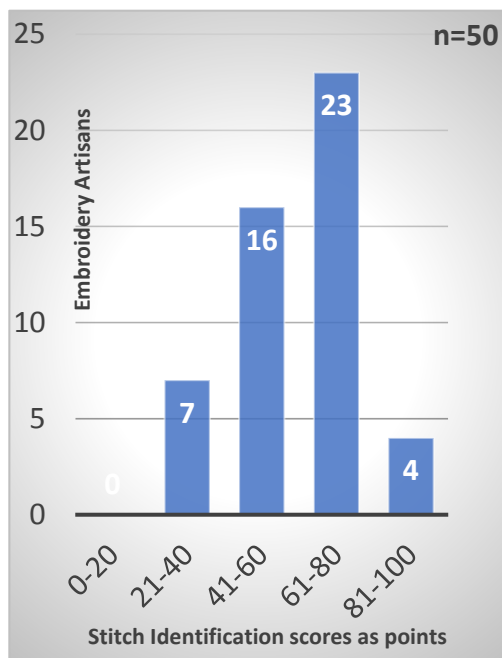
The researcher interpreted and analysed all the responses as points scored. The graph below represents the results of the RPL assessment of 50 artisans practicing embroidery in the Adapar village. These graphs represent the knowledge of artisans in identifying the traditional Kathiawar hand embroidery products, motifs, stitches, and threads.



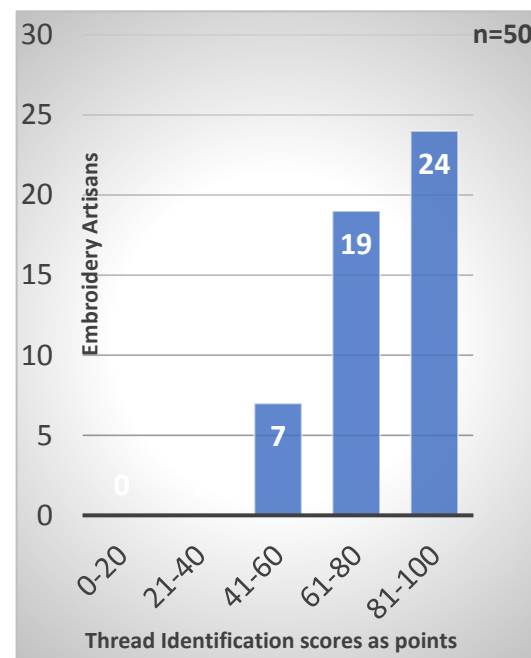
**Graph 4.1:** Graph representing scores for Product Identification by the embroidery artisans



**Graph 4.2:** Graph representing scores for Motif Identification by the embroidery artisans



**Graph 4.3:** Graph representing scores for Stitch Identification by the embroidery artisans



**Graph 4.4:** Graph representing scores for Thread Identification by the embroidery artisans



For the second factor of RPL assessment, observation method was used to gauge the embroidery aesthetics of the current products made by the artisans. It was important to know the skill set of the artisans for the purpose of Upskilling. The women artisans embroidered the products for the NGO Shree Shatrunjay Yuvak Mandal. It was observed that the embroidered products mostly included small and large size *Batwa* pouches, a few Cushion covers, and a few *Khes*. A *Khes* is a type of traditional clothing, worn by the men in the Jain community during their worship hours in their temple. The other products in the store were hand-painted too which were sold in their retail outlet (Plate 4.6).



**Plate 4.6:** Shree Shatrunjay Yuvak Mandal Retail Store with products for sale

The privileged observers associated with the research closely observed the products made by the artisans either for personal use or commercially. These products were evaluated in terms of the existing aesthetics in embroidery which included workmanship, motif and stitch harmony, threads and texture harmony, colour harmony, neatness in fabric handling. The Plate 4.7 show few of the best outcomes of the work from the whole set of 50 commercially done work whereas Plate 4.8 shows the most unaesthetic outcomes of the commercially done work. Plate 4.9 represents the aesthetics in embroidery done on products for self or home use. The visuals presented in these plates mirror the aesthetics that exists in general in the given cluster.



**Plate 4.7:** Best embroidery work outcomes recognized as a part of RPL



**Plate 4.8:** Embroidery work with least aesthetics recognized as a part of RPL



**Plate 4.9:** Existing aesthetics of the embroidery work done for personal use by the cluster

The points of observations thus made for the embroidery work done by them are as follows:

1. The commercial embroidery work was done only on raw cotton and for home or personal use the fabrics used were polyester cotton blends.
2. The embroidery lacked traditional motifs and patterns especially those in commercial work.
3. The colour palette used lacked harmony.
4. Thick strands of threads were used for the commercially done embroidery work resulting in bold work.... What was it for home use
5. The embroidery lacked finishing not just on the face of the fabric but on the back side. ... can you describe in detail this point
6. Thread puckering was quite frequent in the embroidery done for home use
7. The traditional stitches were rarely used in the commercial work except the kachh bavadiya stitch which showed prominently. Which stitches were prominently used for home use

The factors analyzed through the RPL assessment were taken as the base for the craft revival and were included in the training to be imparted for the upskilling. It was observed that the upskilling was required at different stages of product making. Hence, the training through workshop method were planned and training material developed keeping in mind the factors of RPL assessment.

#### **4.2.2 Selection of Trainees**

The ‘Training of Trainer’ (ToT) approach was selected for the revival of the craft. Out of the sample size of 50, nine artisan trainers (8 embroiders and 1 sketch artist) who also possessed good leadership qualities and coordinated well with the entire cluster were selected for upskilling training workshop as per the inputs provided by the privileged observer of the group.

The names of the selected embroidery trainers are Sonalben, Jalpaben, Jamnaben, Roopaben, Ruchi, Mansiben, Mamtaben, and Riddhi.

## **4.3 Design and Development of training material**

### **4.3.1 Development of training material**

The content of the training material was designed and created to minimize the skill gaps of working artisans and retain the information it contained; as it was important for the craft revival of traditional Kathiawar hand embroidery.

Two modules were developed for the training.

#### **Module 1: Development of the Traditional Designs at the Printing Stage**

Learning Material 1.1: How to fetch the traditional designs

Learning Material 1.2: How to trace the traditional designs

Learning Material 1.3: How to sketch the traditional designs

#### **Module 2: Aesthetics of Embroidery at the Embroidery Stage**

Learning Material 2.1: Colour Aesthetics

Learning Material 2.2: Finishing Aesthetics

- (a) The use of embroidery ring
- (b) How to avoid puckering
- (c) Threads used as per the traditional embroidery

It was necessary to use a hands-on, visual method that was both culturally relevant and simple to understand when creating training materials for a small group who did not know how to read and write. Hence, workshop method was deemed fit to upskill the trainers who could further train the cluster.

The ability to upskill the existing embroidery trainers for craft revival and better livelihoods was achieved by embracing regional customs and designs, offering embroidery kits for practice, and collaborating with the local NGO Shree Shatrunjay Yuvak Mandal, Palitana.

Following are the procedures on what and how the training material was developed:

**Visual aids:** The researcher used pictures, diagrams, and actual samples to demonstrate traditional products, motifs, embroidery techniques, threads, and other components of aesthetics like the use of colors, the use of threads, the use of ring, and other small finishing



tips. The visual aids were particularly important for illiterate artisans who would otherwise struggle to understand written instructions. Text used in the least was with reference to smaller, easier-to-understand steps. Only simple language was used and any technical terminology was avoided.

**Local examples used:** Only local traditions and designs were incorporated into the training materials, since the main aim was revival of the Kathiawar embroidery and this would help to build pride in their local culture and encourage artisans to develop their own unique style which has reference to their own culture.

**Hands-on training:** The artisans were provided hands-on training opportunities to upskill the artisans and help in minimizing their two fold skill gap; for revival of Kathiawar embroidery craft and for better livelihoods. This was done through a ten day workshop of two hours each with the leader artisans who worked directly with the artisans in the cluster.

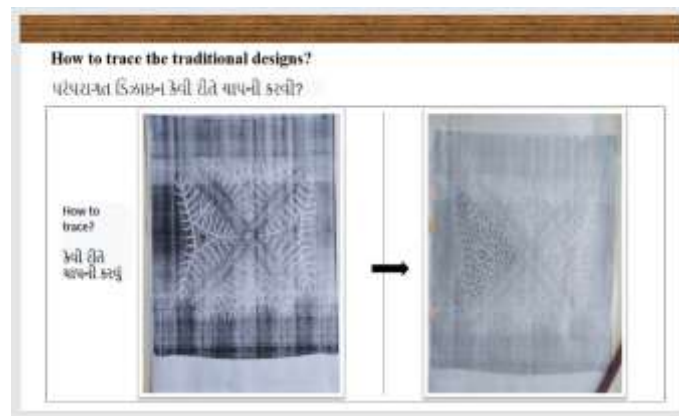
**Provided embroidery tool-kit in collaboration with local NGO:** The trainees were provided with an Embroidery tool-kit which contained learning booklet, ample materials, such as fabric, thread, needles, and other tools needed to upgrade their skills and build confidence. Collaboration with local NGO Shree Shatrunjay Yuvak Mandal ensured that the training is culturally appropriate and relevant to the local context. The necessary items in the tool –kit for training was also provided by them except the learning material which was prepared by the researcher.



**Plate 4.10:** Learning Material 1.1: How to fetch the traditional designs

For craft revival, it was important to incorporate traditional motifs in the embroidery. This image illustrates the base from which traditional designs can be derived. Women have

antique, traditional items in their houses, so the designs could fetch from old articles and the same design could be used for new products.



**Plate 4.11:** Learning Material 1.2: How to trace the traditional designs

This shows how to trace a traditional design from a traditional product's photocopy print. The traditional pattern is then traced onto the butter paper.

Plate 4.12 shows learning material 1.3, the steps involved in sketching a traditional design.

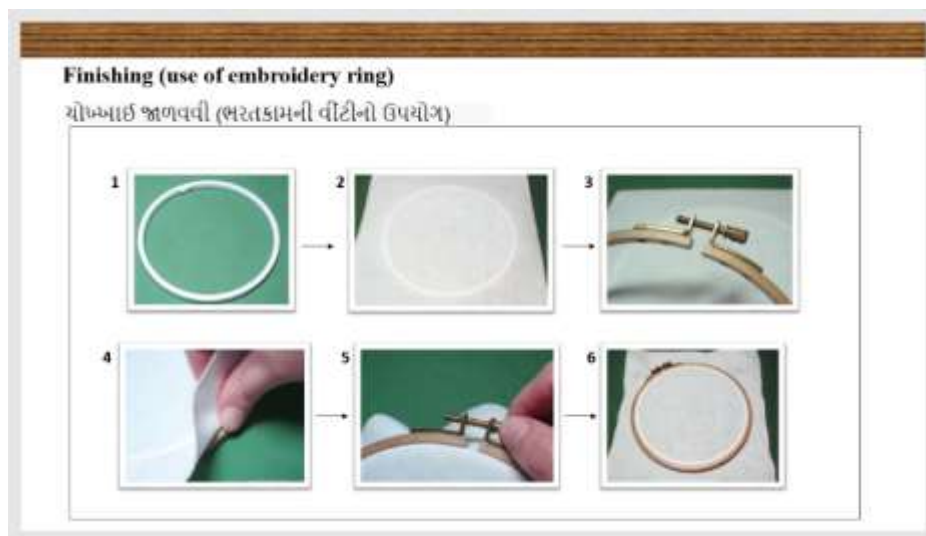


**Plate 4.12:** Learning Material 1.3: How to sketch the traditional designs

Plate no. 4.13 shows learning material 2.1, which is the understanding of the basic colours. The context of how the colours are formed, the colour wheel, the cool & warm colour palette, and the colour schemes were explained in this segment. This was basically to understand the colour aesthetics for using the right colours of thread in the embroidery to get the required colour palette.

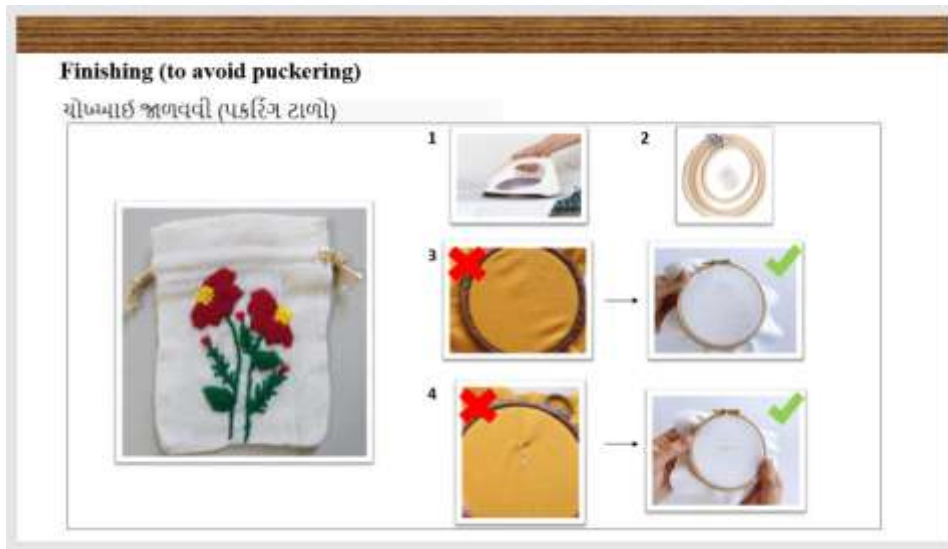


**Plate 4.13:** Learning Material 2.1: Colour Aesthetics



**Plate 4.14:** Learning Material 2.2(a): Finishing Aesthetics - The use of embroidery ring

Plate 4.14 shows unit 2.2(a), the use of an embroidery ring for proper finishing in the embroidery. The section demonstrates the steps for fitting cloth in the ring for embroidery.



**Plate 4.15:** Learning Material 2.2 (b): Finishing Aesthetics - How to avoid puckering

Plate 4.15 shows unit 2.2(b), which illustrates methods to prevent puckering while embroidering. Starting with the use of ironed fabric, correct ring sizing and adjustment of the ring for proper finishing, and preventing thread puckering in embroidery.



**Plate 4.16:** Learning Material 2.2 (c): Finishing Aesthetics - Threads used as per the traditional embroidery

Plate 4.16 shows unit 2.2(c), which highlights effective thread usage. This was to explain embroidery's thread strand count determines the final outcome and how the pattern will appear. The embroidery provides a polished appearance and a correctly filled pattern with the correct use of thread.

## 4.4 Training and Evaluation

### 4.4.1 Training of the Trainers

Training refers to the process of learning and acquiring new knowledge, skills, and abilities through logical instruction and practice. It was an approach adopted to upskill embroidery artisans that aimed to improve their aesthetics and effectiveness in making traditional Kathiawar embroidery.

"Training the Trainer" (ToT) method was used to upskill the artisans for the current research. The training took place in Adapur village in Palitana taluka in Bhavnagar district. Different modules were developed for the training. The training was provided to eight trainees at the embroidery stage and one printer employee for the development of traditional designs.

The tool kit and the learning material were provided to the trainees for the training.



**Plate 4.17:** Learning Material and Took Kit

The tool kit included an embroidery ring, cotton embroidery threads, a needle, and mirrors for trainees to embroider and A4 size plain paper, butter paper, a pencil, an eraser, a sharpener, and a scale for the sketch artist. The training method included lectures, demonstrations and discussions, and the printed material served as a part of the learning aid.

**Training of the Sketch Artist:** First, the sketch artist was given training. Design fetching, design tracing, and design sketching were taught for 30 minutes each. The researcher also described and illustrated on the paper, for improved comprehension and subject matter clarity.



In the concept of design fetching, it was described how the older products from their homes could be employed to retrieve traditional motifs or border designs from those old products.

Design tracing explained: how to build the same motif or design border by photocopying the old product and then tracing it. Design tracing was to be used when the old product's motif or border design was selected.

Sketching explained, how to draw the traditional motif directly on the paper, either by hand or with tools.

Plate 4.18 displays the training session pictures of the researcher and the sketch artist



**Plate 4.18:** Training of the sketch artist

**Training of the Embroidery Artisans:** The second training was given to embroidery artisans. Colour aesthetics and finishing aesthetics were taught to eight trainees.

The concept of colour aesthetics was explained, for the fundamental understanding of colours. The notion of colour formation, the colour wheel, the cold and warm colour palettes, and colour schemes. This was explained to understand the colour aesthetics for the right selection of thread colour in the embroidery to get the required colour palette.

Finishing aesthetics explained how to utilize an embroidery ring for appropriate embroidery finishing. The researcher practically demonstrated the steps for fitting the cloth in the ring for embroidery. The researcher also demonstrated how to embroider without puckering. Starting with ironed fabric, precise ring sizing and ring adjustment for optimum finishing, and eliminating thread puckering in embroidery.

The researcher taught how to use threads effectively. This was done to show how the thread strand count in embroidery impacts the final output and how the pattern will appear. With the proper thread use, the embroidery creates a polished appearance and a correctly filled pattern.

Plate 4.19 displays the training pictures of the researcher and the embroidery trainees.



**Plate 4.19:** Training of the embroidery trainees

The embroidery was executed in the form of a band. The motifs and border design for the revival of Kathiawar hand embroidery were executed with traditional aspects in a band

shape. According to a product market analysis completed by the twin project's co-researcher, these bands were created for multipurpose application on a variety of modern products

During the training sessions, the module was discussed, and the embroidery band work was given away to the trainees to complete the embroidery. All trainees received the fabric, each 11 inches long and 3 inches wide. After 8 days of execution, the completed bands were gathered. The outcome was assessed and appraised, using a rubric evaluation method.

#### **4.4.1 Training Evaluation**

This stage involved the evaluation of the training outcomes, using an evaluation tool rubric. Once the training was conducted, the outcomes were examined and evaluated. The trainer evaluated the trainees on a designed rubrics for the elements taught and its reflection in the outcomes as seen in embroidered bands.

Evaluation is a process that critically examines a program. It involves collecting and analyzing information about a program's activities, characteristics, and outcomes. Its purpose is to make judgments about a program, to improve its effectiveness, and/or to inform programming decisions.

Rubrics are descriptive scoring systems that allow observers to assign a numeric value to a piece of work or a performance. While rubrics or scoring guides are most often associated with the field of measurement, specifically performance assessment, the use of such assessment tools can be applied more generally to any research endeavor in which one intends to apply a rating or a score to a complex task, product, or process. (<https://methods.sagepub.com/reference/encyc-of-research-design/n394.xml>)

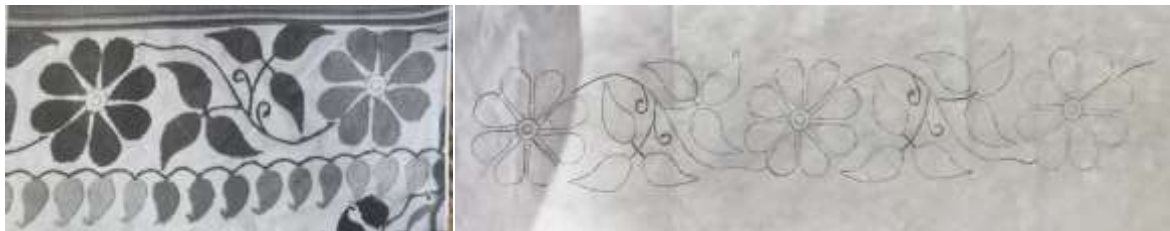
For the present study, Rubric was used as an evaluation tool for the performance assessment (Appendix 4). The researcher with the help of her guide developed the rubric. Each factor of the RPL assessment had a specific set of criteria to be rated in the rubric. It specified the details of each level of performance for each criteria.

The outcomes of trainees were evaluated separately. For the sketch artist, the performance was rated based on the outcomes of fetching of design, tracing of design, and sketching of



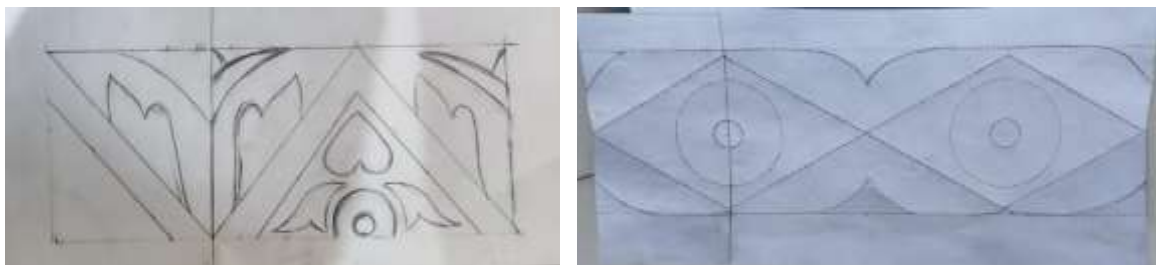
design. For the embroidery trainees, the performance was rated based on the outcomes of color aesthetics and finishing aesthetics.

For all the outcomes, the performance rating was divided into five levels of achievement. Each criteria was scored out of five points. Scoring for all the points achieved from 1-5, had different achievement levels. Here are the scoring and their level of achievement: 5 points: Exemplary, 4 points: Accomplished, 3 points: Proficient, 2 points: Developing, and 1 point: Novice. Plate 4.20, shows the outcomes of the sketch artist for fetching the design, sketching the design and tracing the design.



(a) Fetching the design

(b) Tracing the design



(a) Sketching the design

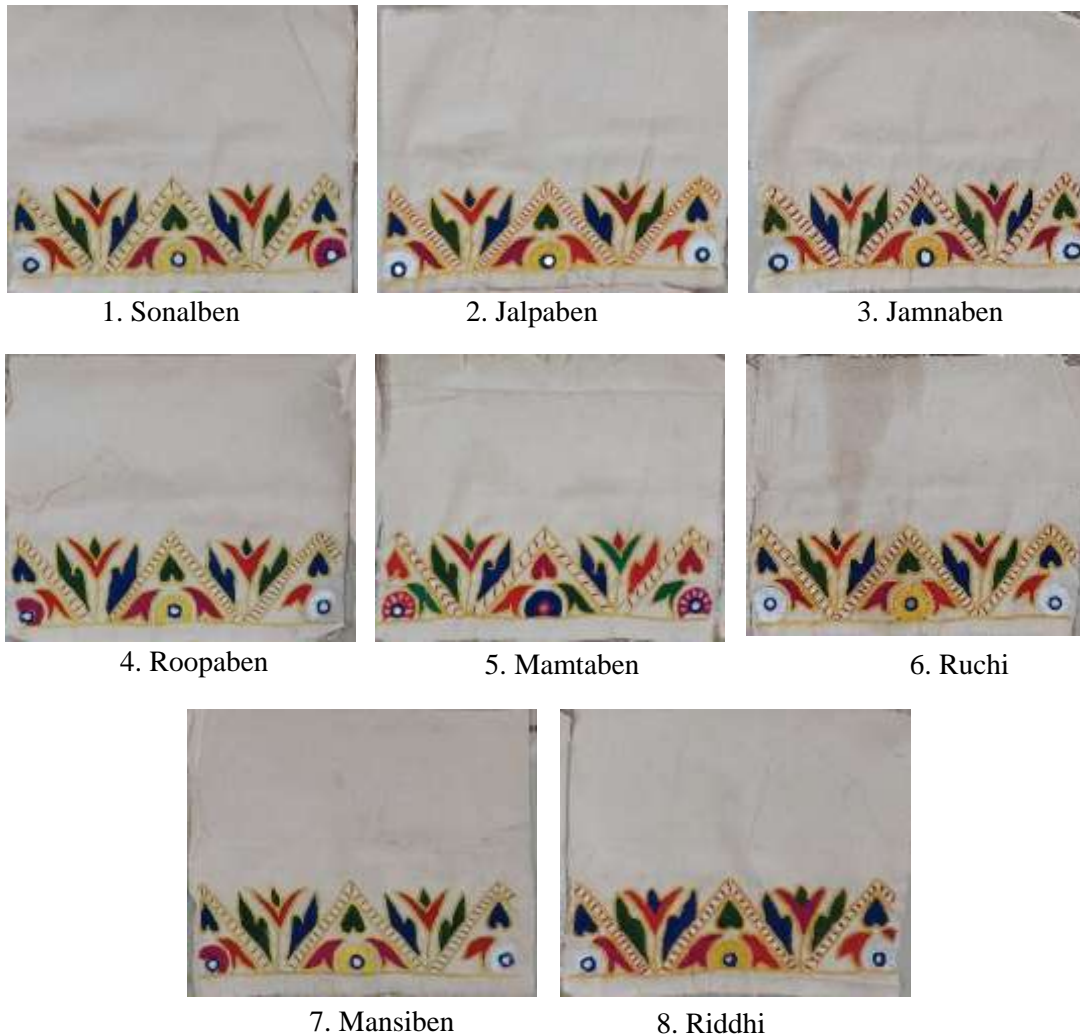
**Plate 4.20:** Training outcomes of the Sketch artist

Fetching of design was evaluated as: (a) the ability to select appropriate traditional design. Sketching of the design was evaluated in 4 parts: (a) attention to detail, (b) proportions and scaling, (c) outline of the shape, (d) ability to create repeat units. Tracing of the design was evaluated in 4 parts: (a) accuracy in tracing, (b) cleanliness of the design. To demonstrate the performance outcomes statistically, following table is used to show the achievement level of the trainee from the rubric (Appendix 4)

**Table 4.4:** Training outcomes of the Sketch artist

<u>Name</u>	<u>Fetching of design</u>	<u>Sketching of design</u>	<u>Tracing of design</u>	<u>Score</u>
Ajay	5	5,4,4,4	5,5	32

Table 4.4 demonstrates the scores achieved by the sketch artist for different modules. In majority the scores achieved are 4 and above. It shows the performance level of the sketch artist was overall exemplary. Plate 4.21, shows the outcomes of the embroidery trainees. These are eight samples of eight trainees for Design-1. All these samples were evaluated with a rubric (Appendix 4).



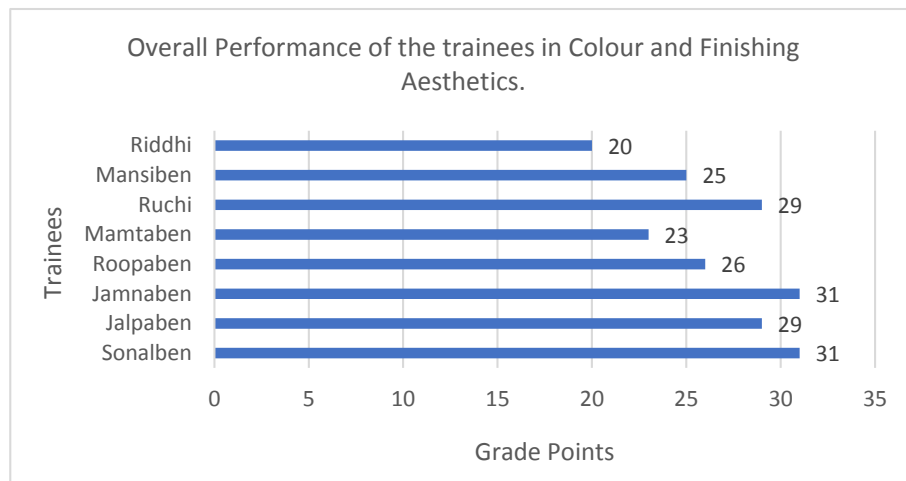
**Plate 4.21:** Training outcomes of eight Embroidery trainees

Color aesthetics was evaluated in two parts: (a) the choice of colors as per the traditional color palette, (b) the execution of the colors to create complex harmonies. Each part carries 5 points, which makes a total of 10 points for grading in color aesthetics.

Finishing Aesthetics was evaluated in 5 parts: (a) puckering, (b) shape and sharpness of design, (c) uniformity of the stitches, (d) precise stitching without overlapping, (e) overall

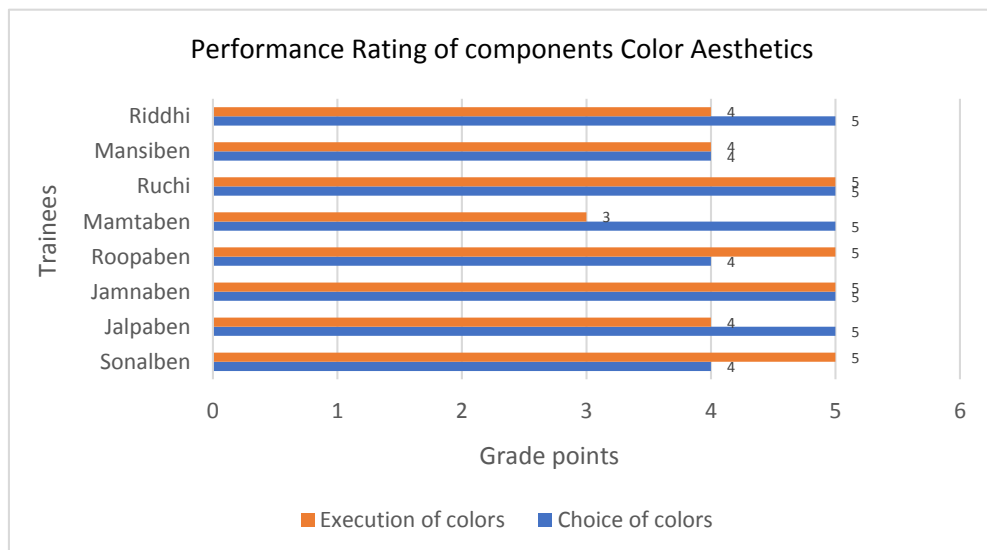
appearance and neatness of the design. Each part carries 5 points, which makes a total of 25 points for grading in finishing aesthetics.

The total grading number becomes 35 points, for the evaluation in totality. To demonstrate the performance outcomes statistically, the following graphs are used to show the achievement level of the trainees.



**Graph 4.5:** Overall performance rating of trainees in colour and finishing aesthetics

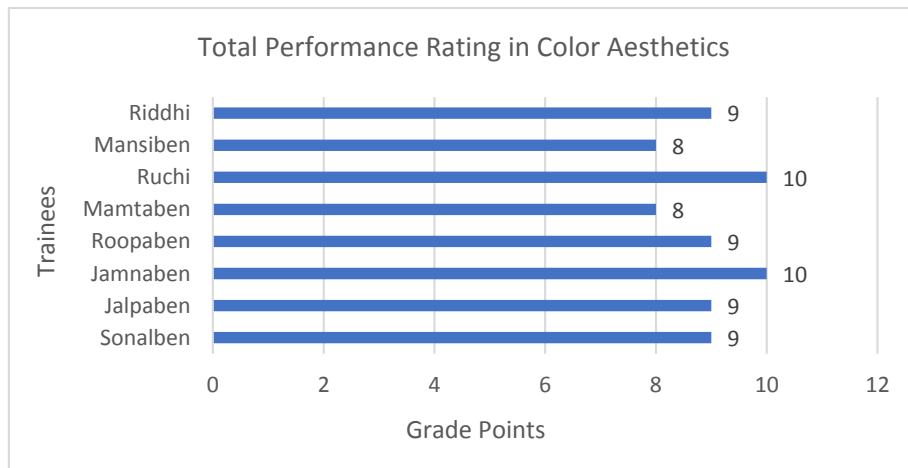
In graph 4.5, out of total 35 points of grading (color aesthetics 10, finishing aesthetics 25), it was noticed that the highest score was at 31, and the least score was at 20. Out of eight, two trainees scored 31, and 5 trainees scored more than 25.



**Graph 4.6:** Performance rating of components of color aesthetics

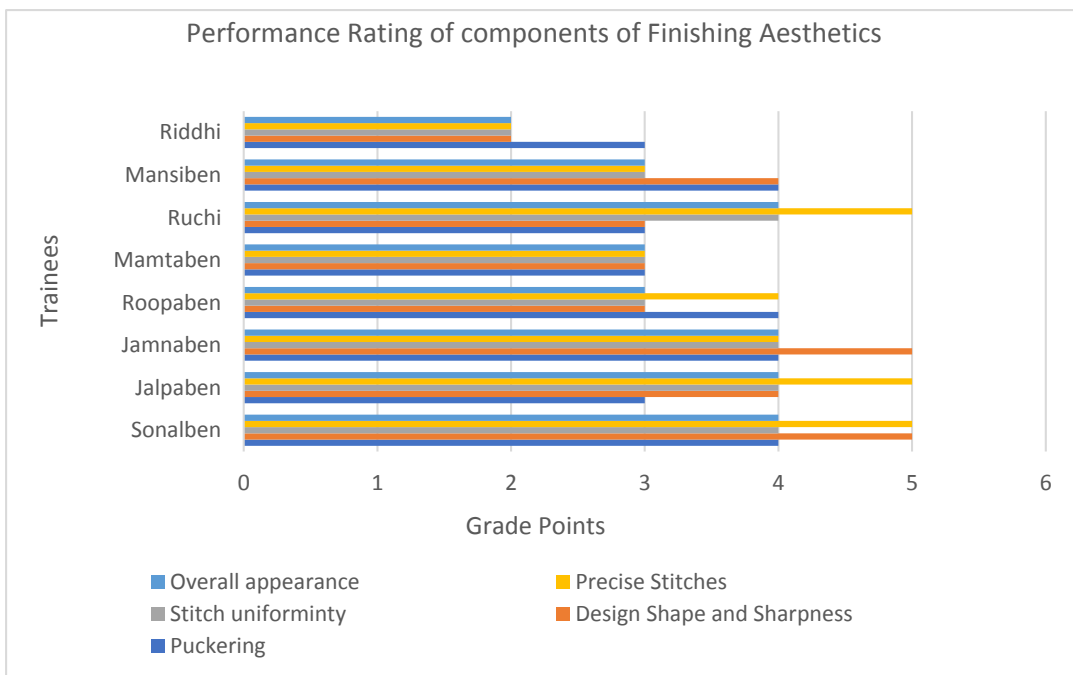
In graph 4.6, it was observed that in the first component of color aesthetics, i.e. choice of colors, five trainees scored 5 points, thus their performance was exemplary. Three trainees scored 4 points, thus their performance level was accomplished. One trainee scored 3 points, thus her performance was proficient.

For the other component, i.e. execution of colors, four trainees performed exemplary and four trainees performance level was accomplished.



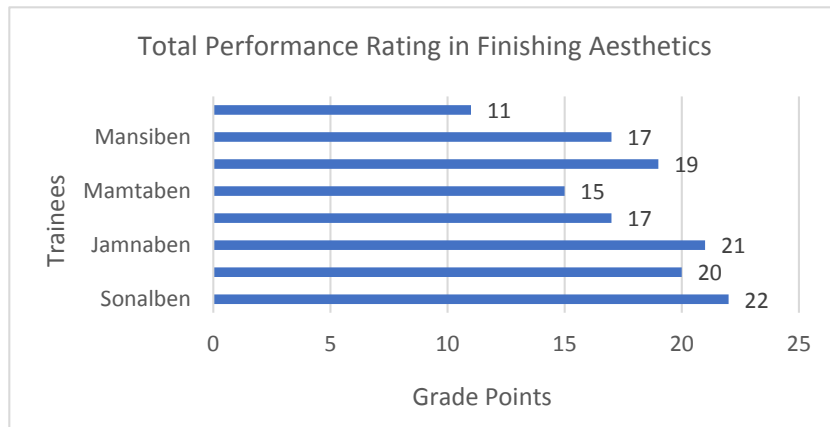
**Graph 4.7:** Total performance rating in color aesthetics

In graph 4.7, out of total 10 points in color aesthetics, two trainees scored 10 points, four trainees scored 9 points, and two trainees scored 8 points.



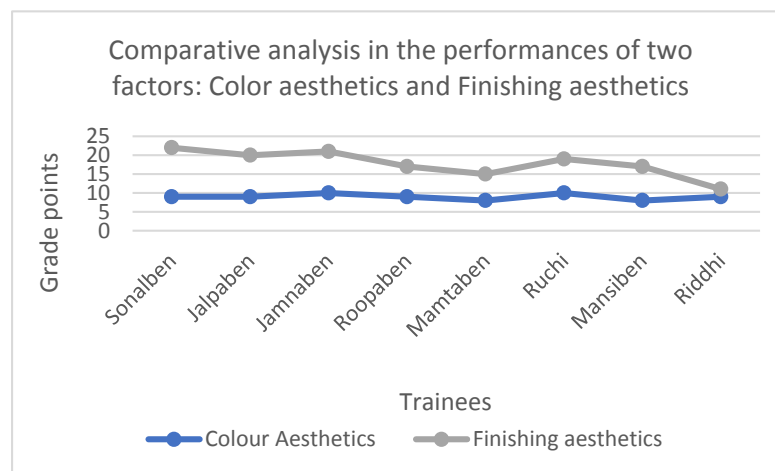
**Graph 4.8:** Performance rating of components of finishing aesthetics

In graph 4.8, five components have been evaluated on the five point scale each. It was observed that, out of five components, the highest scoring of 5 points with exemplary performance was scored only in precise stitches, followed by maintaining shape and sharpness component of the design. While puckering was found to be almost at the same score for most of the trainees. Sonalben performed the highest in finishing aesthetics, and Riddhi performed the least.



**Graph 4.9:** Performance rating of components of finishing aesthetics

In graph 4.9, out of total 25 points in color aesthetics, three trainees scored 20 points and more, Sonalben scored the highest and Riddhi scored the least in finishing aesthetics.



**Graph 4.10:** Comparative analysis in the performances of two factors

The curve of colour aesthetics in graph 4.10 clearly demonstrates that there were little variances in the overall performance of the trainees, who all got nearly identical scores. The varying levels of performances can be seen in the finishing curve. 11 points is the lowest, and 22 points is the highest.

# **SUMMARY AND CONCLUSIONS**

## **Chapter V**

### **Summary and Conclusion**

#### **5.1 Introduction**

Embroidery has a rich history in many cultures and has been used for centuries to decorate clothing, household items, and religious or ceremonial objects. In India, embroidery has a specific place in history and craft practices, and is a meaningful and versatile art form that adds beauty and personal expression to people's lives. The craft has been passed down through the generations and is practiced primarily by people in rural areas. Gujarat was probably the most important center for fine commercial embroidery in the world throughout the seventeenth century, with Kutch and Saurashtra being recognized for their exceptional creative work.

Different types of embroideries are known in Gujarat, each belonging to a different community. All of these communities have their own, unique style of embroidery, different motifs, and patterns that give them a visual identity. Kutch's work is recognized for the prominent use of chain stitch, open-chain stitch, and mirror work. The best known is the Mochi Bharat, the hook or ari embroidery of Kutch. The Kathi embroidery of Kathiawar and the Mahajan and Kanbi schools with their sub-groups of Kadwas and Lewas is the most important in Saurashtra. Kathiawar embroidery is not just a craft, but also a significant aspect of Indian cultural heritage.

However, the demand for traditional Kathiawar hand embroidery has fallen in recent years, and younger generations are less interested in learning these crafts. This trend, combined with the craft's lack of recognition and support, has resulted in a scarcity of experienced artisans and an unclear future for the tradition.

#### **5.2 Purpose of the study**

The purpose of the study was to explore the historical significance of Kathiawar hand embroidery in Bhavnagar and assess its current state. Additionally, the study aimed to propose upskilling strategies to revive the craft and contribute to its preservation and revitalization as an important cultural heritage. By enhancing the skills of local artisans,

the study also aimed to provide greater opportunities for their economic and social development.

### **5.3 Broad Objective**

To study the origin and history of traditional Kathiawar hand embroidery in Bhavnagar and bring about the revival through Upskilling.

### **5.4 Specific Objectives**

- To study the origin and history of Kathiawar hand embroidery
- To recognize the prior learning (RPL) of the artisans practicing hand embroidery
- To design and develop training material for Upskilling
- To conduct and evaluate the training of trainers (ToT)

### **5.5 Methodology**

The present study is an example of historical and applied research that focuses on the documentation of the origin and history of Kathiawar embroidery, and its revival through upskilling in Bhavnagar, Gujarat. The study is categorized as Craft appreciation and Skill Development research.

The study employed a historical and applied research methodology, which involved analyzing primary and secondary sources to reconstruct past practices and understand historical trends, as well as practical application of research to solve a real-world problem of sustaining the livelihood of women artisans through the revival of traditional Kathiawar embroidery for commercial use.

During the preliminary survey, the study used a snowball technique to identify households practicing Kathiawar embroidery in Bhavnagar city, and relevant information from the field was collected through interviews and observations, recorded in the form of field notes, audio notes, and short videos. The selection of areas in Bhavnagar district for data collection was based on the concentration of artisans, and the respondents who were comfortable and willing to participate in the research were interviewed.

For the purpose of the revival of the craft through upskilling, for training the inclusion of artisans was done only if they were interested in taking the craft as a business. The



researcher found that the artisans residing in the urban areas of Bhavnagar were not fulfilling the inclusion criteria of the study, so they collaborated with an NGO in Palitana taluka in the Bhavnagar district. The NGO had a cluster of 150 women working under them, out of which a little over 50 women worked in embroidery, and the rest were involved in painting, stitching, finishing, and quality control. Through purposive sampling, the researcher visited 20 households in Adapar village for the survey as the women embroiderers working under the NGO were residing in this village. Every household had 2 -3 women working on embroidery. The data was collected from the artisans as per the requirement of the study.

For the purpose of upskilling, the researcher recognized the prior learning of artisans. The Recognition of Prior Learning (RPL) assessment was done in Adapur village of Palitana taluka, Bhavnagar district. RPL assessment was based upon two factors: artisans' knowledge of tradition, and the assessment of current products practiced by the artisans.

Based on the factors of the RPL assessment, the learning material was developed by the researcher. The content of the training material was designed, and created to minimize the skill gaps of working artisans, and retain the information it contained; as it was important for the craft revival of traditional Kathiawar hand embroidery.

Two modules were developed for the training.

#### Module 1: Development of the Traditional Designs at the Printing Stage

Learning Material 1.1: How to fetch the traditional designs

Learning Material 1.2: How to trace the traditional designs

Learning Material 1.3: How to sketch the traditional designs

#### Module 2: Aesthetics of Embroidery at the Embroidery Stage

Learning Material 2.1: Colour Aesthetics

Learning Material 2.2: Finishing Aesthetics

- (a) The use of embroidery ring
- (b) How to avoid puckering
- (c) Threads used as per the traditional embroidery

The learning material was evaluated by five experts with at least five years of experience in the field.

In the present study ‘Training of Trainer’ (ToT) workshop was held to upskill the selected trainees from the existing cluster of 50 embroidery artisans working for the NGO Shatrunjay Yuvak Mandal in Palitana taluka of Bhavnagar district in Gujarat. These trainees were the senior most and were recognized with expertise in hand embroidery. Eight women who were involved in the embroidery and one person who handled printing were selected for the training with inputs given by the privileged observer in direct contact with the women artisans.

The evaluation of the outcomes of the training was done through an evaluation tool rubric. For all the outcomes, the performance rating was divided into five levels of achievement. The data for the scores achieved was analysed and represented graphically.

## **5.6 Results and Discussion**

The research is focused on studying the origin and history of Kathiawar embroidery and reviving the craft through upskilling of artisans through workshops.

Historical research on Kathiawar hand embroidery found that Kathis were the first practitioners of Kathiawar embroidery in the 14th century. Kathis trained Mochis, who were afterward employed in the preparation of embroidered items for Kathi’s brides’ trousseau. Today, the majority of Saurashtra’s peasant communities’ value embroidery, with Kadwa Patel and Lewa Patel as sub-groups of Kanbi, and Mahajan or Bania merchant group in the Bhavnagar region who emulated the Kathi style are responsible for the majority of the Kathipa artwork that is still in existence today.

Data collection for the current study was obtained from both primary and secondary sources. From the field survey in Bhavnagar city and Palitana taluka, the initial samples for the referral of Kathiawar hand embroidery were collected from the shot at Gandhi Smruti Museum in Bhavnagar city were around 30 years old. With the further research from various respondents in Bhavnagar city (Bortalav, Sarita Society, Kaliyabid) and in Palitana taluka (Adipur village) study found that the craft is far older than 100 years, with the majority of respondents saying that they have witnessed this craft for two to three generations, but nobody knows the exact initiation of the craft in their family.

The researcher found that the traditional Kathiawar hand embroidery involves using geometric patterns and a combination of floral, animal, and mythological motifs. The research emphasizes on the different stitches used in Kathiawar embroidery, such as *Sankadi* (Chain Stitch), *Aamdo* (Stem Stitch), *Bavadiya* (Interlacing Stitch), *Kachh Bavadiya* (Mirror Work with Interlacing Stitch), *Gaaq Taka* (Buttonhole Stitch), *Sadu Bharat* (Compact Herringbone Stitch filled in different shapes), *Sarvadiya* (Double Cretan stitch in combination with Running Stitch), and *Jhavla* (Couching on open satin stitch).

The RPL assessment aimed to gauge the knowledge of the artisans in identifying traditional Kathiawar hand embroidery products, motifs, stitches, and threads. The researcher used a questionnaire and flashcards along with the traditional Kathiawar embroidered actual samples to test the artisans' knowledge of tradition. The artisans had to name as many traditional products, motifs, stitches, and threads as they could from the shown traditional samples and flashcards, with each correct answer earning them points. The researcher interpreted and analyzed all the responses as points scored and represented the results in the graphs.

The researcher also examined the embroidery aesthetics of the current products made by the artisans; the researcher used the observation method to evaluate the embroidered current products' workmanship, in motifs, stitches, threads, colours, and neatness in fabric handling.

Based on the factors derived from RPL assessment, learning material was developed by the researcher. For the development of the learning material, the researcher used PowerPoint to create a training material outline in landscape orientation with a focus on visual presentations. Gujarati language was used for notes in the learning material, alongside English for convenience. Visuals and shape tools were used extensively in content creation.

The researcher developed two modules for training. Module 1 focused on the development of traditional designs at the printing stage, while Module 2 focused on the aesthetics of embroidery at the embroidery stage. The training materials were designed using a hands-on, visual approach that was both culturally relevant and simple to understand since many

artisans in the cluster were illiterate. Five subject experts with at least five years of experience in the field evaluated the learning material on the basis of three parameters: clarity, quality, and attractiveness.

"Training the Trainer" (ToT) method was used to upskill the artisans for the current research. The training took place in Adapur village in Palitana taluka in Bhavnagar district. Different modules were developed for the training. The training was provided to eight trainees at the embroidery stage and one printer employee for the development of traditional designs. The tool kit and the learning material were provided to the trainees for the training.

First, the sketch artist was given training. Design fetching, design tracing, and design sketching were taught for 2 days (2 hours/per day). The researcher also described and illustrated on the paper, for improved comprehension and subject matter clarity. The second training was given to embroidery artisans. Colour aesthetics and finishing aesthetics were taught to eight trainees.

The embroidery was executed in the form of a band. The motifs and border design for the revival of Kathiawar hand embroidery were executed with traditional aspects in a band shape. During the training sessions, the module was discussed, and the embroidery band work was given to the trainees to complete the embroidery. All trainees received the fabric, each 11 inches long and 3 inches wide. After 8 days of execution, the completed bands were gathered. The trainer evaluated the trainees on a designed rubric, for the elements taught and its reflection in the outcomes as seen in embroidered bands.

The outcomes of trainees were evaluated separately. For the sketch artist, the performance was rated based on the outcomes of fetching of design, tracing of design, and sketching of design. For the embroidery trainees, the performance was rated based on the outcomes of color aesthetics and finishing aesthetics.

The training outcomes were evaluated using an evaluation tool rubric with five levels of achievement, and the data for the scores achieved was analysed and represented graphically.

## **5.7 Conclusion**

The study on the preservation and revitalization of traditional Kathiawar embroidery in Bhavnagar highlights the importance of a comprehensive approach towards cultural heritage preservation. The identification of historical records and traces of its existence, recognition of prior learning (RPL), and Upskilling were all crucial steps towards ensuring the continuity of this traditional craft of Kathiawar embroidery.

The study also underscores the significance of involving the local community in the preservation and promotion of their cultural heritage and provided the scope to contribute to the sustainable livelihoods of women artisans by reviving traditional Kathiawar embroidery for commercial use.

RPL played a significant role in planning a training module for embroidery artisans in several ways, such as identifying the knowledge gaps, customizing the training module to the specific needs of the artisans, taking into account their existing knowledge and skills, and the skills they needed to develop, thus saving time and resources. In addition, recognizing and valuing their previous learning boosted their confidence and also motivated the artisans to continue learning from their own cultural traditions which is a treasure in itself.

The workshop method of training was effective in improving the trainees' skills in traditional embroidery and fetching of traditional designs for sketching. The use of rubrics was helpful in identifying areas for improvement in the training program. The trainees demonstrated high levels of achievement in colour aesthetics, finishing aesthetics, and other aspects of the training. However, there were some variations in the overall performance of the trainees, with some performing better than others.

## **5.8 Scope of the study**

- Documentation of the historical records of Kathiawar hand embroidery and its traces in present Bhavnagar will help generate the interest of researchers, designers and businesses to tap the potentials of this untouched embroidered market.

- Training provided for Upskilling the embroidered artisans to revive the traditional craft of Kathiawar embroidery will contribute to its preservation and revitalization as a vital cultural heritage.
- Community involvement and ownership of the said craft can be key to the long-term success of preservation and revitalization efforts.
- In addition it will provide the artisans with added confidence and skills to bring their craft to market with new approaches to old design creation.

### **Recommendations for further research**

- Combining traditional techniques with modern practices and technologies, to create new opportunities for these artisans and help to ensure the continued vitality of their craft.
- Evaluate the effectiveness of RPL and Upskilling programs in preserving and promoting this craft.
- Examine the role of tourism in promoting traditional craft of Kathiawar embroidery, including the impact of tourism on demand for these products and the potential for tourism to create sustainable income opportunities for artisans.



# **BIBLIOGRAPHY**

## BIBLIOGRAPHY

1. Barnard, N., & Gillow, J. (1991). *Traditional Indian Textiles*. Thames and Hudson Ltd., New Delhi.
2. Chattopadhyaya, K., (1975). *Handicrafts of India*. Secretary ICCR, New Delhi.
3. Chattopadhyaya, K., (1963). *Indian Handicrafts*. Indian Council for Cultural relations, New Delhi.
4. Dhamija, J., (1985). *Crafts of Gujarat*. Mapin Publication Pvt. Ltd. Ahmedabad.
5. Dongerkery, K. S., (1951). *The Romance of Indian Embroidery*. Thacker & Co. Ltd. Rampart Row, Fort, Bombay.
6. Nanavati, J. M., Vora, M. P., & Dhaky, M. A., (1966). *The embroidery and bead work of Kutch and Saurashtra*. Department of Archeology of Gujarat State, India.
7. Patel, N., (1987). *A study of embroideries of Kutch and Kathiawar* (Unpublished master's dissertation). The Maharaja Sayajirao University of Baroda, Vadodra.
8. Parmar, K., (1999). *Lokbharatni Sarjat*. Pravin Prakashan Pvt. Ltd., Rajkot.
9. Rivers, V. (2000). Decoding the divine: Kathi embroideries of Saurashtra. *Textile Society of America Symposium Proceedings*, 783.
10. Vidhale. C. N., (2006). *Development of Household Art Training Modules for Empowerment of Women*. Sant Gadge Baba Amravati University.
11. Ranjan, A., Ranjan, M., (2007). *Crafts of India*. Council of Handicraft Development Corporations , New Delhi
12. Dholakia, K., (2012) *Prevailing status of kutch embroideries and artisans: Scope of its sustainability and promotion*. The Maharaja Sayajirao University of Baroda, Vadodra.
13. Osman. S., et al (2012). New model for teaching and learning traditional craft courseware: Analysis and design phase. *Journal of Theoretical and Applied Information Technology*, 40(1), 1992-8645.
14. Veeranjanyulu. K., (2014). Skill development and enhanced livelihood opportunities through apparel making & embroidery trainings KVK, Kampasagar, Nalgonda District. *International journal of scientific & technology research*. 3(1), 2277-8616.
15. Acharya. A. P., (2015). Innovative traditional Kathiawar embroidery on fashion garment. *International Journal of Science and Research (IJSR)*. 2319-7064.

16. Kaware, A., (2017). Training module in textile craft for skill development. *International Journal of Home Science*, 3(2), 2395-7476.
17. Agrawal, A., (2018). *Traditional embroideries of India*. A. P. H Publishing Corporation, New Delhi.
18. Chowdhury. F., (2018). Application of rubrics in the classroom: A vital tool for improvement in assessment, feedback and learning. *International Education Studies* 12(1), 1913-9020.
19. Parmar, K., (2018). *Lokbharatma Chitrakala*. Ramanika Zapadia, Surat.
20. Shah, M., (2022). *Design and development of e-content and e-tutorial for teaching and learning of fabric manufacture and design* (Unpublished master's dissertation). The Maharaja Sayajirao University of Baroda, Vadodra.
21. Acharya. A. P., (2015). Innovative traditional Kathiawar embroidery on fashion garment. *International Journal of Science and Research (IJSR)*. 2319-7064.

## WEBLIOGRAPHY

1. *Saurashtra(region).* (n.d.). Retrieved from [https://en.wikipedia.org/wiki/Saurashtra\\_\(region\)](https://en.wikipedia.org/wiki/Saurashtra_(region))
2. *Bhavnagar District Map, Gujarat.* (n.d.). Retrieved from <https://www.veethi.com/places/gujarat-bhavnagar-district-282.htm>
3. *History of Bhavnagar District, Gujarat, India* (n.d.). Retrieved from <https://bhavnagar.nic.in/history/#:~:text=During%20pre%2Dindependence%20era%2C%20Bhavnagar,was%20the%20third%20of%20vaishakh>
4. *Map of Saurashtra region of Gujarat, India* (n.d.). Retrieved from <https://en.wikipedia.org/wiki/File:SaurashtraKart.jpg>
5. *Bhavnagar region*, (n.d.) Retrieved from <https://en.wikipedia.org/wiki/Bhavnagar>
6. *Bhavnagar Culture*, (n.d.), Retrieved from <http://www.gujaratdekho.com/bhavnagar-culture.html#:~:text=Handicrafts%20in%20Bhavnagar&text=Bhavnagar%20is%20famous%20for%20its,metal%2Dembossed%20woodwork%20and%20stonework.>
7. *About Palitana*, (n.d.). Retrieved from <https://en.wikipedia.org/wiki/Palitana>
8. Emily O'Donnel, (2022, December 12). Steps for Conducting a Needs Assessment. Retrieved from <https://www.nichq.org/insight/seven-steps-conducting-successful-needs-assessment#:~:text=A%20needs%20assessment%20helps%20you,targeted%20strategies%20and%20prioritize%20resources>
9. IeduNote, "How to Evaluate a Training Program." (n.d.). Retrieved from <https://www.iedunote.com/evaluate-training-program>
10. Teaching Commons at DePaul University, "Rubrics." (n.d.). Retrieved from <https://resources.depaul.edu/teaching-commons/teaching-guides/feedback-grading/rubrics/Pages/default.aspx>
11. Press Information Bureau, Government of India, Press Release, December 28, 2021. "Recognition of Prior Learning under Pradhan Mantri Kaushal Vikas Yojana (PMKVY) aims to upskill 4,000+ artisans of Nagaland in traditional handicrafts". Retrieved from <https://www.pib.gov.in/PressReleasePage.aspx?PRID=1785900>

12. Patton, Michael Quinn. 1987. "Evaluation: What is it and why do it?" Monitoring and Evaluation. Retrieved from <https://meera.seas.umich.edu/evaluation-what-it-and-why-do-it.html>
13. District Court Bhavnagar, (n.d.), Retrieved from <https://districts.ecourts.gov.in/bhavnagar/location-map>
14. LearnUpon, "What is a Training Module? How to Develop an Online Training Module." (n.d.). Retrieved from <https://www.learnupon.com/blog/develop-online-training-module/#:~:text=What%20is%20a%20training%20module,step%2Dby%2Dstep%20learning>

# APPENDICES



# **Appendix 1**

## **Interview Schedule**

### **ARTISANS**

#### **1. Background information of the artisans**

- Name:
- Age:
- Gender:
- Locality:
- Name of district/town/village from where they belong:
- Religion:
- Caste and community:
- Family members and their names:

### **EMBROIDERY DETAILS**

#### **1. History and Origin**

- How old is the embroidery?
- When did the Kathiawar embroidery originate?
- Who started this embroidery first in the family and when?
- For whom it was done?
- Since how long is the craft in practice?
- Who all practice the embroidery in the family and the reason why?

#### **2. Product Detail**

- What are the different products embroidered?
- What are the old pieces of embroidery?
- What are the new products in demand?
- What products are not in demand today?
- What is the reason for this change in demand?
- What is size of different products?
- What is the standard size for a product?
- What are the different stitches used?
- What are the old stitches?
- What are the new stitches practiced today?

### **3. Pricing**

- What is the least priced product?
- What is the highest priced product?
- What are the different price range of different products?

### **4. Tools required in embroidery (for training programme)**

- What are the different tools used in embroidery?
- Place of sourcing these tools?
- What is the cost of each?

### **5. Fabric and Embroidery thread**

- What is the fabric used?
- What type of thread is used?
- What type of thread is
- What are the traditional thread colors used and reason for their use?
- Do you still use the traditional thread colors?
- What are the new threads used and reason for the change?

### **6. Motifs Used:**

- What are the traditional motifs used in the embroidery?
- What are the new motifs?
- What is the reason for this change?
- What is the most preferred design?

## **PRINTER PERSONNEL**

### **1. Printing Process:**

- What are the tools required for tracing the embroidery design?
- What sheet is used for tracing?
- Which color carbon paper is used for tracing?
- How much time does it take to print one design?

**Appendix 2**  
**Assessment Tool for RPL**

**Your Name:**

1. Name the products from the pictures/samples:

<b>Product</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>

2. Name the motifs from the pictures/samples:

<b>Motifs</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>

3. Name the stitches from the pictures/samples:

<b>Stitches</b>	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>

4. Name the threads used in the pictures/samples:

<b>Threads</b>	<b>1</b>	<b>2</b>

## Appendix 3

### Evaluation tool for the developed learning material

#### 1. Demographic Information

- a. Name of the respondent:
- b. Mobile no:
- c. E-mail id:
- d. City/State
- e. University/Organization/Company
- f. Designation of the respondent
- g. Years of experience in the field

#### 2. Evaluation Response

Sr. No	Evaluation Criteria	Accepted	Rejected	Needs Improvement	Remarks/ Suggestions
1.	<b>Clarity</b> (the quality of being clear or easy to understand)				
	Concept (assessment of concept clarity through visuals)				
	Language (appropriate words used to convey in both languages/translation)				
2.	<b>Quality</b> (the degree of excellence of something)				
	Images (An visible impression in content)				
	Font type (face type of the text)				
	Font size (particular size of the text)				
3.	<b>Attractiveness</b> (the quality of being appealing to the senses)				
	Layout (arrangement of content in a given space)				
	Colors (different sensation on the eye as the result of reflection)				

- Any suggestions:

## Appendix 4

### Evaluation Tool for Training - Rubric

**Training Objective** – To upskill, the trainers engaged in embroidery craft practiced in Adipur village in Palitana Taluka, Bhavnagar District.

No. of trainees – 9 (one sketch artist and 8 embroidery artisans)

Training of Trainers for –

S.No.	Training	Session duration (in min)	Training Method	Teaching Aid	Evaluation method
1.	Fetching of Design	30 mins	Mix-method approach  Lecture, Demonstration, Workshop and Discussion	Flash Cards, Actual Samples, Images and Illustration	Rubrics (grading tool)
2.	Sketching of Design	30 mins			
3.	Tracing of Design	30 mins			
4.	Colour Aesthetics	45 mins			
5.	Finishing Aesthetics	45 mins			

### Score Card

Minimum Score: 0 and Maximum Score:35			
Grade Points	Description	Grade	Range
35	Exemplary	O	Above 30
30	Accomplished	A	26-30
25	Proficient	B	21-25
20	Developing	C	16-20
15	Novice	D	11-15
10	Amateur	E	6-10
5	Scope for Improvement	F	0-5

### Performance Rating Rubric

Criteria	Ratings					Pts
Description	Exemplary (5 points)	Accomplished (4 points)	Proficient (3 points)	Developing (2 points)	Novice (1 point)	
<b>Fetching of Design</b>	a) able to select most appropriate design from traditional textile for the given brief	a) Can select appropriate design from traditional textile for the given brief	a) Can select somewhat appropriate design from traditional textile for the given brief	a) Struggles to select appropriate design from traditional textile for the given brief	a) Unable to select appropriate design from traditional textile for the given brief	
	<b>Shows a deep understanding of traditional designs</b>	<b>Shows a good understanding of traditional designs</b>	<b>Shows a basic understanding of traditional designs</b>	<b>Shows a limited understanding of traditional designs</b>	<b>Shows little or no understanding of traditional designs</b>	
<b>Sketching of Design</b>	a) Sketch shows exceptional attention to detail	a) Sketch shows attention to detail	a) Sketch shows fair attention to detail	a) Sketch shows little attention to detail	a) Sketch lacks attention to detail	
	b) Proportions and scale are perfect, and there are no errors.	b) Proportions and scale are majorly accurate and there are few errors.	b) Proportions and scale are partially correct, with few errors.	b) Proportions and scale are mostly incorrect, with many errors.	b) Proportions and scale are completely incorrect with obvious errors.	
	c) Outlines and shapes are precise	c) Outlines and shapes are nearly precise	c) Outlines and shapes are somewhat precise	c) Outlines and shapes are less precise	c) Outlines and shapes are not at all precise	
	d) Able to create accurate and complex repeat units with ease	d) Able to create accurate repeat units	d) Able to create simple repeat units	d) Struggles to create accurate repeat units	d) Unable to create accurate repeat units	
	<b>Demonstrates a high level of skill and craftsmanship in reproducing the designs</b>	<b>Demonstrates a good level of skill and craftsmanship in reproducing the designs</b>	<b>Demonstrates a moderate level of skill and craftsmanship in reproducing the designs</b>	<b>Demonstrates a low level of skill and craftsmanship in reproducing the designs</b>	<b>Demonstrates poor skill and craftsmanship in reproducing the designs</b>	
<b>Tracing of Design</b>	a) tracing is accurate	a) tracing is mostly accurate	a) tracing is somewhat accurate	a) tracing is inaccurate	a) tracing is significantly inaccurate	
	b) tracing is neat and spotless	b) tracing is mostly neat and clean	b) tracing is somewhat neat and clean	b) tracing is messy and untidy	b) tracing is extremely messy and soiled	
	<b>Demonstrates thorough understanding of design</b>	<b>Demonstrates good understanding of design</b>	<b>Demonstrates basic understanding of design</b>	<b>Demonstrates poor understanding of design</b>	<b>Demonstrates misunderstanding of design</b>	

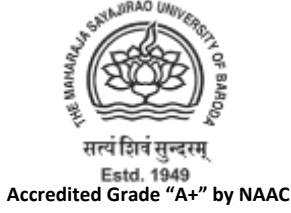


<b>Colour Aesthetics</b>	a) colour choices are exact match to traditional colour palette	a) colour choices are appropriate to traditional colour palette	a) colour choices are somewhat appropriate to traditional colour palette	a) colour choices are less appropriate to traditional colour palette	a) colour choices are not appropriate to traditional colour palette	
	b) uses colour innovatively to create complex harmonies	b) uses colour less innovatively to create complex harmonies	b) uses colour as convention to create simple harmonies	b) uses colour to create harmonies which are less appealing	b) uses colour to create harmonies which are not at all appealing	
	<b>Shows a deep understanding of colour theory and its application</b>	<b>Shows mastery of colour theory and its application</b>	<b>Shows a good understanding of colour theory and its application</b>	<b>Shows a basic understanding of colour theory and lacks its application</b>	<b>Lacks understanding of colour theory and its application</b>	
<b>Finishing Aesthetics</b>	a) Puckering is not at all visible (because stitches are extremely consistent in tension)	a) Puckering is rarely visible.	a) Puckering is somewhat visible	a) Puckering is frequently visible	a) Puckering is consistently visible	
	b) retains shape and sharpness of all designs consistently	b) retains shape and sharpness of most of the designs	b) retains shape and sharpness of some of the designs	b) retains shape and sharpness of fewer designs	b) unable to retain shape and sharpness of designs	
	c) stitches are extremely uniform in size	c) stitches are mostly uniform in size	c) stitches are somewhat uniform in size	c) stitches are less uniform in size	c) stitches are not at all uniform in size	
	d) stitches are precisely placed and do not overlap at all	d) stitches are precisely placed but do overlap at few instances	d) stitches are less precisely placed and do overlap sometimes	d) stitches are less precisely placed and do overlap most of the times	d) stitches are not precisely placed and also overlaps most of the times.	
	e) Overall appearance is extremely neat	e) Overall appearance is almost neat	e) Overall appearance is somewhat neat	e) Overall appearance is less neat	e) Overall appearance is untidy	
	<b>Demonstrates excellent finishing skills</b>	<b>Demonstrates good finishing skills.</b>	<b>Demonstrates satisfactory finishing skills</b>	<b>Demonstrates limited finishing skills</b>	<b>Demonstrates poor finishing skills</b>	

# ANNEXURES

## Annexure 1

### Permission Letter



Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
Fatehgunj Road, Vadodra-390002  
Ph: (+91-0265)2795523

Date: 23/09/22

To,

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Subject: Requesting information for the field study in Bhavnagar

Dear Sir/ Madam,

Greetings from the Department of Clothing and Textiles!

The students Ms. Naina Batra and Ms. Aastha Shah are pursuing Masters' in Clothing and Textiles. In partial fulfilment of their Degree requirements, they have undertaken respective Dissertation titled as:

*"Kathiawar hand embroidery in Bhavnagar: A historical research and its revival through upskilling"*

*"Prevailing status of hand embroidery in Bhavnagar and its sustainability through Product Development"*

To fulfill the stated objectives of the study, authentic preliminary information from your office will facilitate in the data collection from the field. Provision of the requested information, your insights and foresights as a privileged observer will be greatly helpful.

In pursuit of cultural preservation and its growth through academic research, I hereby request you to please spare your valuable time to share required facts and figures with the research students regarding Bhavnagar's census and geographical data, past and present textile craft (embroidery) communities and their socioeconomic status, textile craft entrepreneurs along with their addresses.

Thank you and Sincere Regards,

Dr. Reena Bhatia  
Assistant Professor  
Department of Clothing and Textiles,  
Faculty of Family and Community Sciences,  
The Maharaja Sayajirao University of Baroda

Through,

Prof. Anjali Karolia  
I/C Head and Dean,  
Department of Clothing and Textiles

## Annexure 2

### INFORMED CONSENT FORM FOR THE ARTISANS

STUDY TITLE: **Kathiawar hand embroidery in Bhavnagar: A historical research and its revival through upskilling**

#### PURPOSE OF THE STUDY:

The purpose of the study is to create and implement a training programme for Kathiawar hand embroidery, with special reference to Bhavnagar, in order to preserve the craft and upskill hand embroiders, as well as to provide possibilities for local artisans to earn a greater remuneration and a better living.

#### PROTOCOL OF THE STUDY

If you decide to join this study, you will be required to respond to questionnaires. The experts from the relevant field would be expected to share their expertise of the particular embroidery during the module making and training programme.

#### DURATION

This study will take around one week for the training, each session for around 2 hours a day for every individual. It will be a learning and practice session during the training hours.

#### COSTS

The study only requires your stipulated time. All the costs incurred will be borne by the researcher and there is no financial burden on you for your participation in this research.

#### CONFIDENTIALITY

In the study, your identity will be kept confidential and so are you expected to keep confidential your service given in construction of the product.

#### RIGHT TO WITHDRAW

Your decision to join this study is voluntary. You may quit at any time, for any reason, without notice. We hope you will take part for the entire study period because we need your specialized service to construct the product.

#### VOLUNTARY CONSENT

Your co-operation is important to the success of this study. The participant was given an opportunity to discuss these procedures and ask any additional questions.

### INVESTIGATORS STATEMENT

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

---

Naina Batra

### PARTICIPANT'S STATEMENT

I certify that I have read, or had read out to me, and that I have understood the description of the study. By signing this form, I am attesting that I have read and understood the information given above.

I give my consent to be included as a subject in the study being carried out by Ms. Naina Batra under the guidance of Dr. Reena Bhatia of the Maharaja Sayajirao University of Baroda to ***Kathiawar hand embroidery in Bhavnagar: A historical research and its revival through upskilling***

I understand that the study requires the participant to help in construction of the product. I have had a chance to ask questions about the study. I understand that I may ask further questions. I have been explained to my satisfaction the purpose of this study and I am also aware of my right to opt out of the study any time.

---

Participants Name and Signature

Contact No:

Email:

Date:

### INVESTIGATORS

Guide -Dr. Reena Bhatia  
Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
(M): +919376235666  
Email Id: [reenabhatia-ct@msubaroda.ac.in](mailto:reenabhatia-ct@msubaroda.ac.in)

Naina Batra  
Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
(M): +919860414564  
Email Id: [nainabatra791@gmail.com](mailto:nainabatra791@gmail.com)

Co-Guide - Sankhadip Bhattacharyya  
Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
(M): +919748543869  
Email Id: [sankhadip.b-ift@msubaroda.ac.in](mailto:sankhadip.b-ift@msubaroda.ac.in)

### **Annexure 3**

#### **INFORMED CONSENT FORM FOR GOVERNMENT INSTITUTIONS, LIBRARY AND MUSEUMS**

STUDY TITLE: **Kathiawar hand embroidery in Bhavnagar: A historical research  
and its revival through upskilling**

#### **PURPOSE OF THE STUDY:**

The purpose of the study is to create and implement a training programme for Kathiawar hand embroidery, with special reference to Bhavnagar, in order to preserve the craft and upskill hand embroiders, as well as to provide possibilities for local artisans to earn a greater remuneration and a better living.

#### **PROTOCOL OF THE STUDY**

If you decide to join this study, you will be required to respond to questionnaires. The experts from the relevant field would be expected to share their expertise of the particular embroidery during the module making and training programme.

#### **COSTS**

The study only requires 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 laboratory or any other data, may be published for scientific purposes but will not reveal your name or include any identifiable references to you.

#### **RIGHT TO WITHDRAW**

Your decision to join this study is voluntary. You may quit at any time, for any reason, without notice. We hope you will take part for the entire study period because we need all the information to draw correct conclusions.

#### **VOLUNTARY CONSENT**

Your cooperation is important to the success of this study. Unless many volunteers like you agree to join; this study will not be possible.

#### **INVESTIGATORS STATEMENT**

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

---

Naina Batra

PARTICIPANT'S STATEMENT

I certify that I have read, or had read out to me, and that I have understood the description of the study. By signing this form, I am attesting that I have read and understood the information given above.

I give my consent to be included as a subject in the study being carried out by Ms. Naina Batra under the guidance of Dr. Reena Bhatia of the Maharaja Sayajirao University of Baroda.

I understand that the study requires the participant to respond to the question asked by the investigator and share their experience. I have had a chance to ask questions about the study. I understand that I may ask further questions. I have explained to my satisfaction the purpose of this study and I am also aware of my right to opt out of the study any time.

---

Participants Name and Signature

Contact No:

Email:

Date:

INVESTIGATORS

Guide -Dr. Reena Bhatia  
Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
(M): +919376235666  
Email Id: [reenabhatia-ct@msubaroda.ac.in](mailto:reenabhatia-ct@msubaroda.ac.in)

Naina Batra  
Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
(M): +919860414564  
Email Id: [nainabatra791@gmail.com](mailto:nainabatra791@gmail.com)

Co-Guide - Sankhadip Bhattacharyya  
Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
(M): +919748543869  
Email Id: [sankhadip.b-ift@msubaroda.ac.in](mailto:sankhadip.b-ift@msubaroda.ac.in)



## Annexure 4

### INFORMED CONSENT FORM FOR EVALUATION

STUDY TITLE: **Kathiawar hand embroidery in Bhavnagar: A historical research and its revival through upskilling**

#### PURPOSE OF THE STUDY:

The purpose of the study is to create and implement a training programme for Kathiawar hand embroidery, with special reference to Bhavnagar, in order to preserve the craft and upskill hand embroiders, as well as to provide possibilities for local artisans to earn a greater remuneration and a better living.

#### PROTOCOL OF THE STUDY

If you decide to join this study, you will be required to respond to questionnaires. The experts from the relevant field would be expected to share their expertise of the particular embroidery during the training evaluation.

#### COSTS

The study only requires 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 laboratory or any other data, may be published for scientific purposes but will not reveal your name or include any identifiable references to you.

#### RIGHT TO WITHDRAW

Your decision to join this study is voluntary. You may quit at any time, for any reason, without notice. We hope you will take part for the entire study period because we need all the information to draw correct conclusions.

#### VOLUNTARY CONSENT

Your cooperation is important to the success of this study. Unless many volunteers like you agree to join; this study will not be possible.

#### INVESTIGATORS STATEMENT

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

---

Naina Batra

PARTICIPANT'S STATEMENT

I certify that I have read, or had read out to me, and that I have understood the description of the study. By signing this form, I am attesting that I have read and understood the information given above.

I give my consent to be included as a subject in the study being carried out by Ms. Naina Batra under the guidance of Dr. Reena Bhatia of the Maharaja Sayajirao University of Baroda.

I understand that the study requires the participant to respond to the question asked by the investigator and share their experience. I have had a chance to ask questions about the study. I understand that I may ask further questions. I have explained to my satisfaction the purpose of this study and I am also aware of my right to opt out of the study any time.

---

Participants Name and Signature

Contact No:

Email:

Date:

INVESTIGATORS

Guide -Dr. Reena Bhatia  
Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
(M): +919376235666  
Email Id: [reenabhatia-ct@msubaroda.ac.in](mailto:reenabhatia-ct@msubaroda.ac.in)

Naina Batra  
Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
(M): +919860414564  
Email Id: [nainabatra791@gmail.com](mailto:nainabatra791@gmail.com)

Co-Guide - Sankhadip Bhattacharyya  
Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Maharaja Sayajirao University of Baroda  
(M): +919748543869  
Email Id: [sankhadip.b-ift@msubaroda.ac.in](mailto:sankhadip.b-ift@msubaroda.ac.in)

## Annexure 5

### Booklet 1: Embroidery

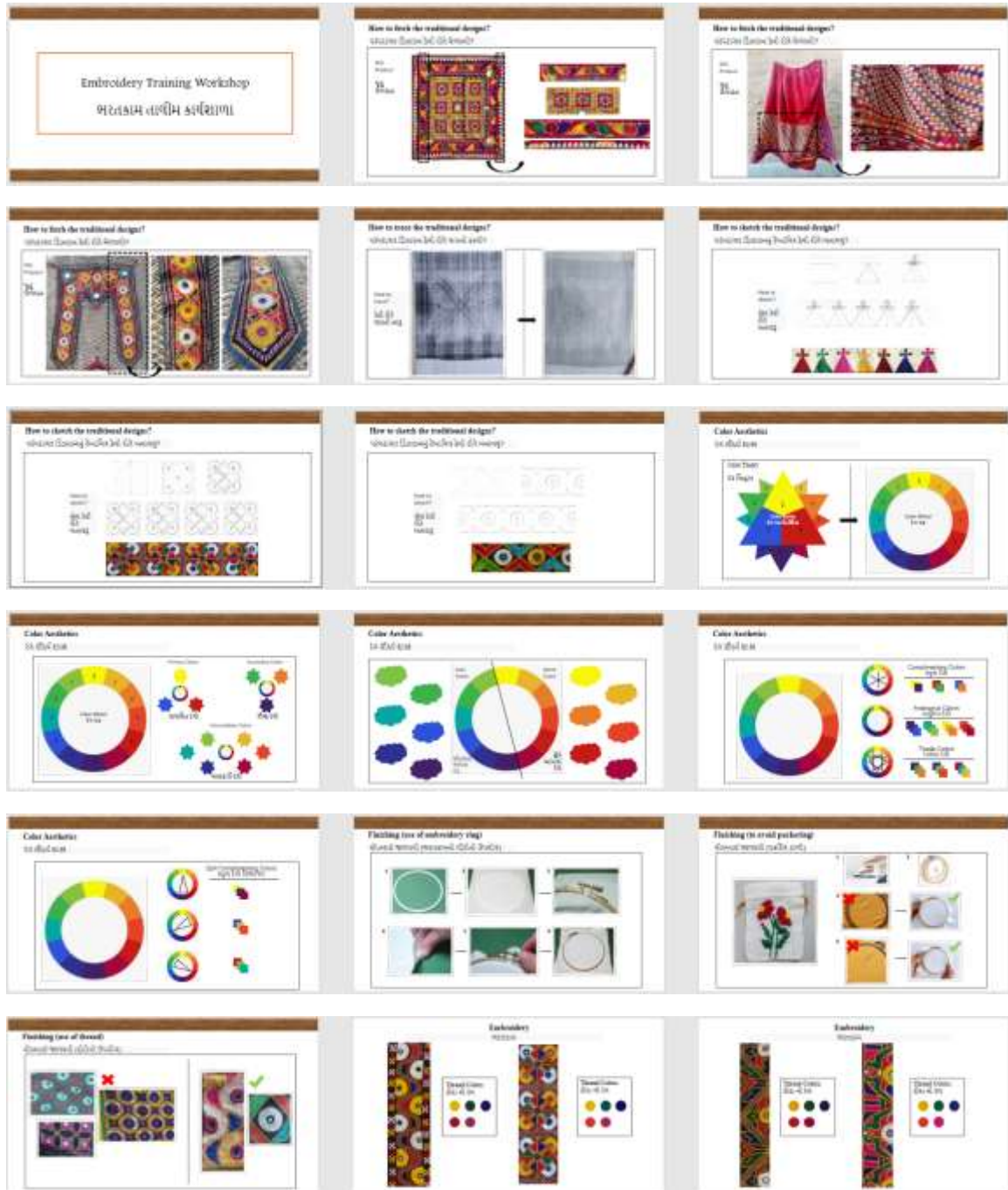


सत्यमेव जयते  
ESTD. 1925  
Accredited Grade 'A++' by NAAC

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

## Annexure 6

### Booklet 2: Learning Material





Department of Clothing and Textiles  
Faculty of Family and Community Sciences  
The Chinese University of Hong Kong