

CHAPTER IV: RESULTS AND DISCUSSION

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The goal of the discussion section is to contextualize the research findings within the milieu of what was previously known about the research problem under investigation, as well as to provide an explanation of any new understanding or insights that emerged as a result of the research.

The present study was undertaken on “*Lambani* Textiles: Evolution and Revival through Innovative Product Development”. The result and discussion for the same has been discussed under following headings:

4.1: Interpreting and understanding of the *Lambani* textiles with focus on the embroidery.

4.1 Tracing the history and migrations of the *Lambani* Community

4.2 Interpretation of relevant literature pertaining to *Lambani* embroidery

4.2: Documenting the repertoire of stitches and interpreting the regional variations

4.2.1 Collection of embroidered samplers with stitch details from the selected locales.

4.2.2 Analysis of the collected samplers in terms of stitches and their technique.

4.3: Designing an innovative product range

4.3.1 Identification of design categories

4.3.2 Designing of the products based on the categories

4.3.3 Development of questionnaire for the preference analysis of the embroidery placement on the product

4.4.4 Analysis of the preference schedule

4.4: Artisan training, skill upgradation and developing the product range

4.4.1 Selection of Locale

4.4.2 Sourcing of raw materials

4.4.3 Training of the artisan for:

4.4.3. i. Understanding of colour palette

4.4.3. ii. Placement of the embroidery

4.4.3. iii. Selection of the stitches

4.4.3. iv. Execution of embroidery and prototyping

4.5. Evaluating the developed products in terms of product preferences, attributes of uniqueness, acceptability and market viability.

4.6 Suggesting tenable strategies for promoting the embroidery

4.6.1. Branding and promotion

4.6.1.i Logo Designing

4.6.1.ii Labeling and Packaging

4.6.1.iii Social Media Presence

4.6.1.iv E-Commerce Platform

4.6.1.v Workshops

4.6.1.vi Product Preview / Presentation

4.6.1.vii Exhibitions

4.1. Understanding and interpreting the Lambani textiles focussing on the embroidery.

Every textile used by the *Lambani* community used to be handstitched and hand embroidered in the earlier times. Over a period of time the regional migrations and distributions mitigated the changes that occurred in their textiles. The researcher has attempted to disseminate these findings with the help of primary and secondary sources used for the study.

4.1.1. Tracing the history and migrations of the *Lambani* Community

Countless tribes continue to migrate across India in quest of food, clothing, and shelter, which they attempt to obtain through hunting, agriculture, herding, and other means. As a result, they're also referred to as "nomadic tribes." (Ghatage, 2006).

The climate of the north-dry west permitted the Banjaras, *Raikaas* (shepherds), *Rabaris* (camel keepers), and other groups to develop. They subsisted solely on livestock. The Banjaras or *Lambanis* were the most well-known nomadic tribe because they organized pack-oxen food transport. The Banjaras were the only "supplying group" and "hauling community" due to their perseverance and reliability in moving things (Choudhary, 2018).

Lambanis are also known as Banjaras, *Gor* Banjaras, *Labhanas*, and *Suglis* in various parts of India. The *Lambanis*, or Indian nomads, carry a legacy of colourful and intricate embroidery that adorns their costumes and textiles. Wandering gypsies, the Banjaras or the *Lambanis* in their extravagant and colourful costumes have always been fascinating and a source of speculation. Their existence in terms of their costumes, hairstyle, jewelry, occupation, and cuisine is shrouded in profound mystery. They are conspicuous wherever they go, carrying with them narratives of their existence and sojourns. Their elaborate costume and textiles incorporate a plethora of embroidery stitches and colours.

They are primarily found in the Indian states of Maharashtra, Karnataka, Telangana, Andhra Pradesh, Tamil Nadu, Gujarat, Madhya Pradesh, Odisha, and West Bengal. *Gor* Banjaras speak a unique language known as "*Gorboli*," which is also known as "*Lamni*," "*Lambadi*," "*Gormati*," and "*Banjari*." (Naik & Dhananjay, 2020).

They have oral literature and cultures, but no written literature because their language does not have a script. As their history and traditions are not written down, historians and anthropologists have found it difficult to chronicle their past. Anthropologists' curiosity and society notion are linked while retrieving community narratives and diverse discourses. Writing the background of societies that did not have written records necessitates gathering information from various, often improbable sources, such as local documents. There are additionally a few current sources to validate the data.

As per the information collected from the secondary sources several anthropologists and historians claim that origins and background of Lambanis is lost in vagueness. The worded history and documents of the *Lambanis*' presence in Indian landscape can be traced back more than 700 years. Several legends and unheard and unwritten stories about this community have left many ethnographers and anthropologists with unanswered questions about this community's aborigines. Between 600 and 350 B.C., the *Lambanis* lived throughout the sixth century B.C. and transitioned to the Khyber and Bolan passes. They were thought to be from Pakistan and Baluchistan, both of which were once part of India. They are believed to have migrated from Afghanistan's Gor Province with the Mughal army and assisted them in carrying goods. Finally, they camped in Rajasthan, from where they travelled throughout India (**Kwon & McLaughlin, 2016**).

The trajectories as traced by eminent historians and anthropologists indicate that these communities might have migrated from Greece with Alexander's army or with the Mughal army during their invasions on India. As these people used to carry the essential items for the army they were of great importance during the army's sojourns to different places. Also, they played a crucial part in the intra trade within India much before their occupations dwindled due to the introduction of railways by the East India Company. Being a trading community, which used to make things available for people travelling difficult terrains this community lost its occupation.

As their transitions took place from Afghanistan, to Baluchistan and Sind in Pakistan to West provinces in India the textiles and the embroidery bears resemblances to those of the aforementioned regions. Also, the elements used in the embroidery bear similarity especially the coins, shells and mirrors.

The embroidery used to be a leisure time activity for the women of the household of these communities including the *Lambanis* as they embroidered all the textiles used for their daily purposes including everything from clothing, bags to animal coverings, weapon coverings and games. The embroidery was an activity taught to a girl at a tender age to be able to collect her dowry when she grows up. The girl painstakingly embroiders every piece of cloth which she would carry with her as the dowry wealth. Hence there is an emotional, psychological and skill-based connection of the *Lambani* women with their embroidery.

The secondary and the primary sources helped the researcher to accumulate and interpret the data for compiling the results and findings of the study.

4.1.2 Interpreting relevant literature pertaining to *Lambani* embroidery

To understand and interpret the *Lambani* textiles and the embroidery done on them it was necessary to trace the origin of this community and the evolution of the embroidery craft. From the secondary sources it can be deduced that throughout the beginning of time, Banjara embroidery, also known as *Lambani* embroidery, has fought to stay alive. Banjaras or *Lambanis* are nomadic people, therefore their magnificent embroidery, which uses a wide variety of stitches and a stunning palette, is mostly unknown to the outside world. But despite its obvious superiority to India's other beautiful embroideries, this one hasn't gotten the attention it deserves. Formerly only used for women's dresses and household items, efforts are now being focused towards applying the *Lambani* embroidery to a wider range of products in an effort to create awareness regarding it and keeping the craft alive.

During the study the researcher did an exploratory survey by using the snowball technique to identify the places, people and organizations who are engaged in *Lambani* embroidery. The researcher was able to collect pictorial evidence of the textiles used by the *Lambani* community from primary sources such as *Pawar Vasti* and *Harappani Gor Mahila Kala Vikas Mandal*, *Ambajogai*, *Beed Dist*, Maharashtra, *Yellamma Thanda*, *Manchal Mandal*, *Rangareddy Dist*, Telangana, *Sabala Handicrafts*, *Bijapur*, Karnataka, *Mariamanahalli Thanda*, Hospet, Karnataka and personal collection of *Mr. Manubhai Kavadiya*, Banjara House, Delhi.

Lambani textiles are known for their intricate geometric embroidery, which often features squares, rectangles, and circles. *Lambanis*, who painstakingly embroider their fabrics, know how valuable they are, which is why, when a cloth becomes worn out, they don't throw it away but instead make something practical out of it, such as pouches or belts for bags. In this way, their textiles can demonstrate that they practice eco-friendly lifestyle (Kwon & McLaughlin, 2016).

As per the division of the embroidered textiles in the review of literature of the study the researcher tried to get photographic evidence of the textiles which have been

preserved by the community and she connected with the sources which could help her with the investigation.

The various textiles of the *Lambani* Community that were categorized fell in the following groups:

4.1.2.i: The *Lambani* dress

4.1.2.ii: Rectangular or square fabrics

4.1.3.iii: Bags and pouches

4.1.4.iv: Belts and Bands

4.1.5.v: Textiles for animal adornment

4.1.6.vi: Games

4.1.7.vii: Weapon coverings

4.1.2.i: The *Lambani* Dress

The *Lambani* dress consists of the *Kachali* (the blouse), *Phetiya* (the skirt), and the *Chatiya* (the veil). This dress is an elaborate combination of embroidered patches and has a conspicuous appearance. The researcher gathered evidences regarding the various constituents of the *Lambani* dress from her visits to the various locales of her study.

As observed by the researcher the *Lambanis* are proud of their cultural inheritance of a distinctive dress vocabulary but off late it appears that their social life has been affected by the same forces that are reshaping the more developed parts of our society. Example: Seeping in of synthetic fabric instead of khaddar or cotton and frugality in the use of embroidery.

Every part or piece of the *Lambani* dress was assembled using hand stitches in the earlier days but now these are being tailored. The hand stitched garment would take 4 to 6 months as it was completely hand finished and embroidered elaborately. Even the cutting of the cloth was done with a sickle.



**Plate 4.1: Cutting of the cloth using a sickle rather than the modern scissors
(Dandekar, 1981).**

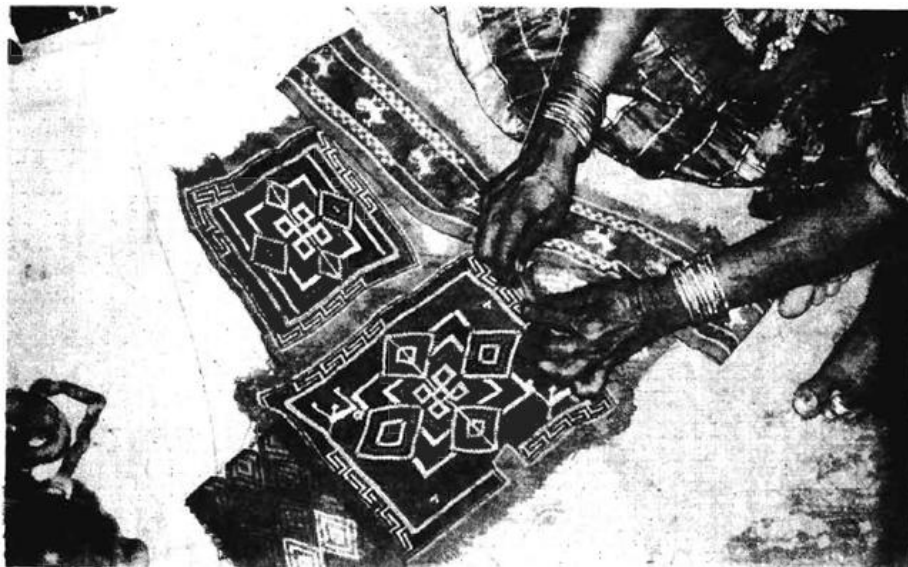


Plate 4.2: Joining of the *chhati*, *peti* and *bahi* of *kachali* (Dandekar,1981).

4.1.2.i.a. *Kachali*

The *kachali*, the backless blouse fastened with strings (*dori*) is a simple yet elaborate garment worn by the *Lambani* women. Simple, because it does not take intensive pattern making skills to construct it and is an amalgam of patches which define its structure. Elaborate, because it has a riot of embroidery and embellishments such as mirrors, coins, buttons and beads attached with it.

Each piece of the *kachali* is embroidered separately before being attached to the other pieces to form the blouse. The size and placement of the pieces, as well as the method of embellishment, vary by region. For example, the width of *chhati*, the piece that covers the breasts, is broad in some regions and narrow in others. It is also a symbol of a woman's marital status. More flaps have been added to the *kachali* given at the wedding. These flaps are known as *kariya* and are added to blouse.

- *Thinkli/ Mandav*: Above-the-breast flaps.
- *Khariya*: Above-the-shoulder flapping.
- *Peti*: Flaps covering the navel

Earlier the *kachali* was assembled by using hand stitches but now it is made by the local tailors.

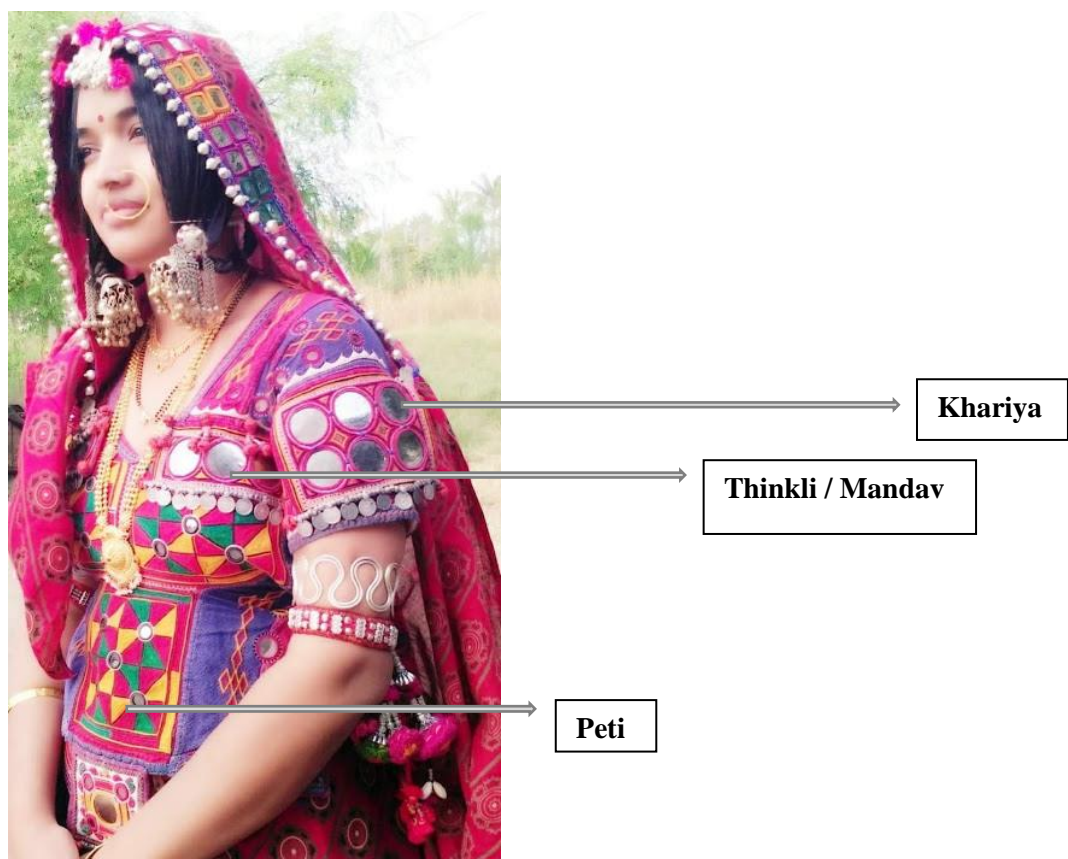


Plate 4.3: The extra flaps(karya) added to the *kachali* of a married woman.

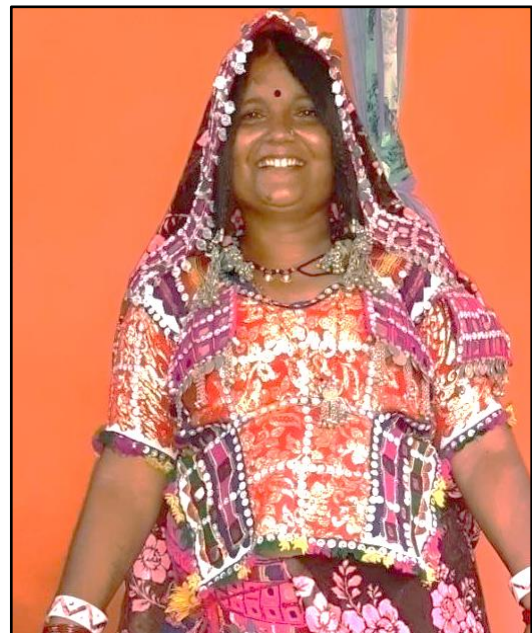
Pawar Vasti , Beed, Maharashtra



Plate 4.4: Kachali: Sabala Handicrafts, Bijapur, Karnataka



**Plate 4.5: Kachali, Mariamanahalli
thanda, Hospet, Karnataka**



**Plate 4.6 : Kachali, Mariamanahalli
thanda, Hospet, Karnataka**



Plate 4.7: *Kachali ,Yellamma thanda, Rangareddy dist, Telangana*



Plate 4.8: *Kachali ,Yellamma thanda, Rangareddy dist, Telangana*



Plate 4.9: *Kachali from North Karnataka, The Textile Museum, Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda*

4.1.2.i.b: Phetiya

The skirt also known as *phetiya* comprises of 5 pieces in the order *lepo*, *ghero*, *sabab*, *lawan* and *dori*. It is also assembled together after all the pieces are embroidered separately. The *lepo* or the waistband of the *phetiya* is elaborately embroidered. There are two more variations of the skirts worn by the *Lambanis* which are the *ghagra* (it does not consist of the *lepo* and is a simple skirt fastened with a drawstring) and the *langara* (it does not have too much flare and is less decorated)



Plate 4. 10: Lepo (waist band), Sabala Handicrafts, Bijapur, Karnataka



Plate 4.11: Phetiya from North Karnataka, The Textile Museum, Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda



Plate 4.12 (left): *Ghaghra* . *Yellamma thanda*, Telangana

Plate 4.13 (below): *Langara*: *Sandur Kushala Kala Kendara*, Bellary, Karnataka



4.1.2.i.c *Chatiya*:

The veil worn by the *Lambani* women known as the *chatiya* is a head covering which is embroidered and appliqued. The festival *chatiya* has a strip called *gungta* which frames the face of the wearer. The *gungta* is heavily decorated with beads, coins and embroidery and is an integral part of the *Lambani* dress. The *Lambani* women never cover their face from view.

The *chatiya* is a combination of applique work with embroidery in contrasting colours which adds further to the beauty of the *Lambani* dress.



Plate 4.14 : *Chatiya with Gungta*
Deverakoda, Telangana



Plate 4.15 : *Chatiya with Gungta*
Pawar Vasti, Maharashtra



Plate 4.16: *Chatiya without gungta*
Pawar Vasti, Maharashtra



Plate 4.17: *Chatiya with a narrow gungta*
Pawar Vasti, Maharashtra



Plate 4.18: *Chatiya* from North Karnataka without a *gungtaa*, The Textile Museum, Department of Clothing and Textiles, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda

The field research in Maharashtra, Karnataka, Telangana, and Tamil Nadu shed light on many facets of the *Lambani* dress . Informal interviews and audio/video recordings with the respondents from the community also helped, and findings are discussed below:

- **Dress and embroidery:** The study noted geographical differences in *Lambani* attire, but found that all of them conveyed a similar story through their embroidery and styling. *Lambanis* in Maharashtra wore more ornate, dense, and detailed needlework on their clothes, while the researcher observed a marked change as she traveled south towards Karnataka, where the embroidery became more watered down and sparse. In the past few decades synthetics have penetrated into the *Lambani* dress to make *phetiya*, *kachali*, and *chatiya*, particularly among the elderly who maintained some semblance of the traditional attire. Further south through Telangana and Tamil Nadu, the researcher noticed a decrease in the amount of embroidery and also the volume of the *phetiya*. The majority of the women now dress in sarees and other forms of comfortable wear. It was also observed that they sometimes tied scarf on their head which was knotted at the back (very similar to the ones worn by the gypsies around the world) instead of wearing a *chatiya*.



Plate 4. 19: (Above) the scarf with a knot tied at the back. Sandur, Karnataka.



Plate 4.20: (Right) Lambani dress. Dharmapuri, Tamil Nadu

- **Embellishments:** Embellishments also changed region wise. The researcher found that pompoms and coins were utilized more frequently in Maharashtra than in any other location. White beads and diamond or square mirrors are commonly used to create the illusion of a denser *kachali* in Telangana. In Karnataka, however, the *kachali* was adorned with buttons too. In northern Karnataka, the *Lambanis*, made use of larger mirrors than the rest of the state. It was also observed that the embroidery was used sparingly in the attire in Tamil Nadu. The study's investigator also observed that machine stitches were employed for the applique work.
- **The Current Scenario:** Due to external influences including social stigma associated with the garment, exposure to technology, education, and the desire to be accepted by society, traditional clothing is becoming increasingly obsolete. In addition to the aforementioned drawbacks, many members of the younger generation and some members of the older age also complain that traditional clothing makes it difficult to do everyday tasks around the house and workplace. In the past, they lived as a transhumant community, frequently embarking on journeys to new locations, oftentimes navigating dense forests and treacherous mountainous terrain. Due to the heavy usage of mirrors, the garment served primarily as a means of concealment from woodland animals. Because it was so cumbersome to wash, the garment was only washed seldom. The use of saris and churidar-kameez has forayed now into their semi nomadic lives which relies on seasonal migrations for work to agricultural fields and construction sites.



Plate 4.21: *Lambani* women from Dharmapuri in Tamil Nadu in their daily wear

The researcher communicated with Mr. Manish Khavadiya from Banjara house, Delhi as he possessed a vast original collection of various textiles associated with the *Lambanis*. As narrated by Mr. Manish Khavadiya, “My father *Mr. Manu Bhai Khavadiya* started doing business at a very young age. When he was 10 years of age, he started going with his uncles to sell butter oil in Hyderabad city and at the age of 12-13 he started doing his butter oil business on his own. While he was doing the seasonal business, his father would take him for farming as well, as they were growing water melons and musk melons. At the time the laborers working for them were *Lambani* gypsy tribe of Andhra Pradesh. He was looking for something new and suddenly one of his uncles showed him the way and guided him towards the Banjara embroidery and textiles work. This was a turning point in his life and in the starting he went to people who had small stocks of Banjara textiles and worked with them but it never satisfied him and he started traveling in the south and central India region where the Banjara people were residing but most of them were doing small jobs as farmers and daily wage laborers. He started working with them and travelling with them in the interiors of *thandas*. Slowly and steadily he became well-known amongst them and some of them started collecting pieces from *Lambanis* for him and would sell him the pieces when he reached them. He would then sell most of it but would always keep a few pieces for himself for his collection. Later he had people coming with gunny bags of banjara textiles to him and he would not leave a single piece and would buy everything. Cutting the long story short he has one of the rarest collections of Banjara textiles.” Hence, the researcher requested Mr. Manish Kavadiya to allow her to publish the photographs in her research work and he complied willingly with it.

The researcher during her field visits was unable to trace many of the textiles which were used by the *Lambanis* in the earlier times. One possible reason for it could be attributed to the dramatic shift in their occupation to make their ends meet, where now they mostly work as laborers in agricultural fields and construction sites. Moreover, the embroidery is not as lucrative as the seasonal labor. Hence, they do embroidery only during the times they do not go for the seasonal labor work. It was further observed that the embroidery has become more commercial and suited in best interest for sale purpose whereas earlier each piece was a handcrafted masterpiece which was solely made for the household and ceremonial purposes.

4.1.2.ii: Rectangular or square fabrics

The rectangular and square fabrics that served several purposes as household textiles in the past are no longer in use, and even if they are, the embroidery is not as intricate as it once was. The use of *phulia-gala* is still prevalent in all regions because it is a necessary accessory during festivals.



**Plate 4.22: *Phulia-gala*, Deverakonda
Telangana**



**Plate 4.23: *Phulia- Gala*, Yellamma
Thanda, Telangana**



**Plate 4.24: *Phulia-gala* from personal album of Ms Vijaya Pawar, Pawar Vasti,
Beed, Maharashtra**

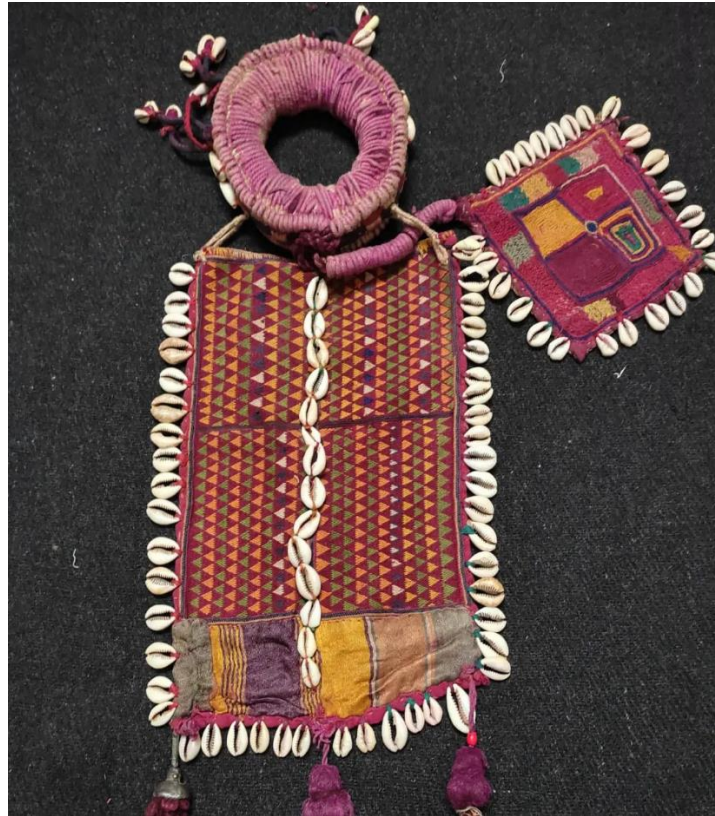


Plate 4.25: *Phulia -Gala*. Karnataka, Personal collection of Mr. Manubhai Khavadiya

These pieces are used at the time of marriages and ceremonies for carrying pots. Most of the times one can find just find the gala without the head gear and head patch.

4.1.2.iii: Bags and Pouches





Plate 4.26: *Sunchi*, Personal collection of Mr. Manubhai Khavadiya

These are used for keeping belongings. These are given as dowry gifts at the time of marriages. These bags are from southern India Andhra Pradesh and Karnataka. These bags were made in early 1920-1940 time line.



Plate: 4.27: *Dataniya/ Kanshiya* from Karnataka, Personal collection of Mr. Manubhai Khavadiya

These are given as dowry gifts at the time of marriage to the bride and the groom. These pieces are in a set of two. In this one piece is used to keep neem tree stick used to brush teeth and the other is used to keep makeup for the bride. These pieces are 40-60-year-old.



Plate 4.28 :Marriage bag, Personal collection of Mr. Manubhai Khavadiya

These bags are worn by the groom at the time of marriage. These pieces were made approximately in early 1910.



**Plate 4.29 : Kalchi: These are bags to store bread/ chapati from Andhra Pradesh,
Personal collection of Mr. Manubhai Khavadiya**



Plate 4. 30: *Kalchi*: Bag to store bread/ chapati.



Plate 4. 31: *Jumer / Jholanu Yellamma Thanda*. Telangana

Jumer / Jholanu is used to carry coconut to the temple as an offering to the deity.
Yellamma Thanda, Telangana

4.1.2.iv: Bands and Belts



Plate 4.32: *Gaddi Patta*: Andhra Pradesh and Karnataka , Personal collection of Mr. Manubhai Khavadiya

These two pieces are approximately 70-80 years. These pieces were ritual waist belts.

4.1.2.v: Textiles for Animal Adornment

These textiles have become obsolete in the present times. This can be attributed to change of occupation and lifestyle from being traders who used the bullocks extensively for travelling and trading from one place to another to a more stagnant lifestyle now. They have now transited to other occupations such as working in agricultural fields and construction sites as laborers. Further it can be also added that due to lack of time these articles are no more produced.



Plate 4. 33: *Sandhiya*: Used to decorate the forehead of the bullock.

Yellamma Thanda, Telangana

4.1.6: Games



Plate 4.34: *Lambani* women playing the game of *chopat*, Ambajoagai, Beed, Maharashtra, Personal album of Ms Vijaya Pawar



Plate 4.35: Game of *Chopat*, Yellamma Thanda, Telangana

4.1.2: vii. Weapon Coverings



**Plate 4.36 : *Bhalakhol* : Covering for the sharp ends of the spear.
*Pawar Vasti, Ambajogai, Beed, Maharashtra***

Based on the information that the researcher obtained from the primary sources, it can be concluded that many of the textiles that were utilized in the earlier times have are not used anymore and it can be attributed to the following factors:

- i. The education has led them to explore for more lucrative alternatives of livelihood. Hence they refrain from embroidery.
- ii. The younger generation is not interested in or does not intend to pursue the craft of needlework, which is a major identity marker of the community.
- iii. A great deal of the textiles that were produced do not serve any useful purpose in the modern era. For example: weapon coverings.
- iv. Rather than pursuing it as a craft for household purposes, it has now developed into a craft for livelihoods, as many of the *Lambani* women who are skilled in the craft have got engaged with NGOs and unorganized craft clusters. This has allowed the craft to develop into a craft for livelihoods, rather than a craft for household purposes.
- v. There are other low-skilled professions for which the artisans get paid more than needlework does, so they go for these menial works instead of needlework.

The production of utilitarian goods that were entirely hand-made and intended for personal use was the primary goal of textile production in ancient times. These goods were also intended to serve as dowry wealth for the young women living in the household. The craft, however, has been greatly watered down as a result of the development of new technology and easy ways to mimic what existed before, which has resulted in the obsolescence of a great number of these works of art.

4.2: Studying the repertoire of stitches and semiotics of *Lambani* embroidery and the regional variations in them.

Many objects bear the imprint of the history and so is the folk tradition of a community. The *Lambanis* have a thriving folk needlework tradition. They have inherited a distinct set of stitches and patterns that are unmistakably theirs and unrelated to the work of any other group. With their bold presentation and use of symmetry and play, these embroidered design ideas easily fit into a current design ethos. Thus, embroidery functions as a language by employing colour, pattern, stitch, and ornamentation as a semiotic system of communication.

4.2.1 Analysing the stitch vocabulary of the *Lambani* embroidery and interpreting the regional variations in them.



The *Lambanis* are a close-knit community that is difficult to penetrate because they do not appreciate encroachment from outsiders. As a result, determining the starting point for the research was initially difficult for the researcher. After conducting an extensive survey on the internet, the researcher attempted to contact *Sandur Kushala Kala Kendra (SKKK)* in Karnataka's Bellary district as she was aware of it but did not have the contact. Once the researcher got access to the contact person Mr. Pravin Naik, Manager at SKKK, she contacted him. After much persuasion and building trust, the researcher was able to gain permission to visit SKKK. Following the researcher's visit to SKKK and Mariamanahalli *Thanda*, the researcher was able to extract information and details from *Lambani* embroidery artisans in other states using the snowball technique in order to gain an in-depth understanding of the traditional craft of embroidery, which is the defining characteristic of *Lambani* textiles. The researcher had always found the *Lambanis'* simple yet elaborate stitched embroidery to be quite fascinating, so the journey filled with expectation and exploration began. Following her visit to *Sandur Kushala Kala Kendra (SKKK)*, and the leads given by Mr. Pravin Naik, the researcher sought permission for visiting other regions. Hence, started another journey filled with anticipation from Sabala *Handicrafts in Bijapur*, Karnataka. Furthermore, the researcher visited *Harappani Gor Banjara Mahila Vikas Mandal* and adjoining *thandas Pawar vasti and Laman Vasti in Ambajogai*, Beed, Maharashtra, *Yellamma thanda in Rangareddy District*, Telangana, and *E.P thanda and Yeri Thanda* in Dharmapuri, Tamil Nadu. The researcher faced inhibitions as well as community inclusion, which aided her in obtaining samples from the above three states but she could not get one from Maharashtra.

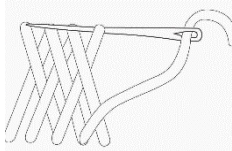



By conducting informal interviews with the artisans, the researcher was able to investigate the many dimensions of the *Lambani* embroidery. These interviews also aided the researcher in comprehending and interpreting the reasoning behind the use of the numerous needlework elements. It also helped with regional interpretations of the embroidered designs and ornaments.

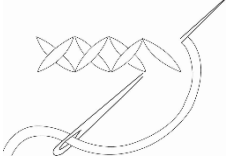

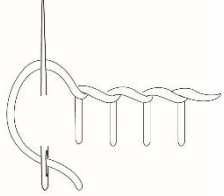

For this phase of the study the artisan from various states were visited and requested to embroider samplers of the basic stitches used by them. These were collected

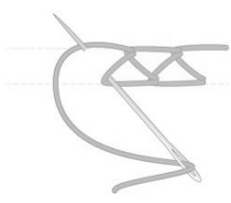


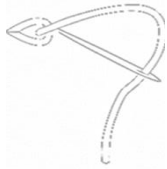

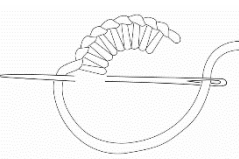

and interpreted in terms of the stitches and the embellishments used for ornamenting the surfaces.

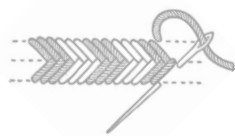

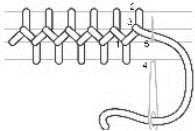

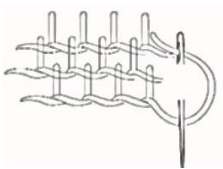

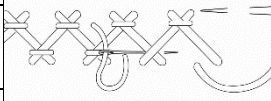
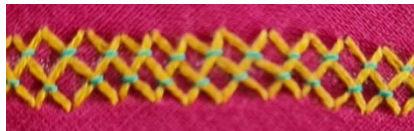


**Table 4.1: Common stitches used in *Lambani* embroidery
in Maharashtra (M), Karnataka (K), Telangana (T), and Tamil Nadu (TN)**

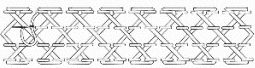

Sr. No	Type of stitch	Colloquial Names region wise		Technical Drawing	Specimen
1.	Running stitch	M	Poso teko		
		K	Poso teko		
		T	Poso teko		
		TN	Poso teko		
2	Back Stitch	M	Bakiya		
		K	Bakiya (Ulta Dora)		
		T	Bakiya		
		TN	Bakiya		
3	Chain Stitch	M	Vel		
		K	Vele		
		T	Vele		
		TN	Sangli		
4	Herring-bone Stitch (distance d)	M	Vadati Kaleni		
		K	Kal		
		T	Kalani		
		TN	Kalani		

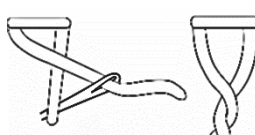



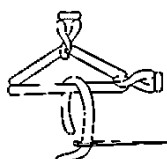

5	Herringbone Stitch (close)	M	Relo		
		K	Relo		
		T	Reyla		
		TN	Rela		
6	Feather stitch	M	Not used		
		K	Soniya Tang		
		T	Chind Teka		
		TN	Ragi Stitch		

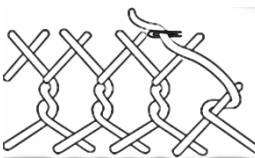

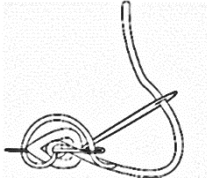

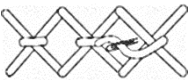

Sr. No	Type of stitch	Colloquial Names region wise		Method	Specimen
7.	Cross stitch	M	Dhaniya		
		K	Kalyani		
		T	Kalani		
		TN	Kalani		
8	Buttonhole stitch	M	Kaajacha taaka		
		K	Khilan		
		T	Khilan		
		TN	Killan		
9	Closed feather stitch	M	Not used		
		K	Saada Jawliya		

		T	Zinjani		
		TN	Leaf stich (colloquial name unknown)		
10	Closed feather stitch (variation)	M	Not used		
		K	Bermali Maki		
		T	Vatli		
		TN	Not used		
11	Laizy daisy	M	Not used		
		K	Pote		
		T	Pote		
		TN	Vittu Sangli		
12	Buttonhole stitch in circular form	M	Buriya		
		K	Buriya		
		T	Buriya		
		TN	Buriya		

Sr. No	Type of stitch	Colloquial Names region wise		Method	Specimen
13.	Fishbone stitch	M	Matsyacha Kantyaacha taanka		
		K	Angli		
		T	Maalikaanth		
		TN	Not used		
14.	Cretan stitch	M	Sasyar daant		
		K	Sasyadaant		
		T	Sasyadaant		
		TN	Not used		
15.	Buttonhole stitch in rows	M	Gaader		
		K	Jaali		
		T	Jaali		
		TN	Jaali		
16.	Herringbone with couching at the crosses	M	Kaleni		
		K	Kalyani		
		T	Teka		
		TN	Aanda		
17	Satin Stitch	M	Gadder		
		K	Gadri		
		T	Gaddar		

		TN	Garder		
18	Quilting with interlacing (has many variations)	M	Vegarno		
		K	Vegro		
		T	Kalchi		
		TN	Vegaro		

Sr. No	Type of stitch	Colloquial Names region wise		Technical drawing	Specimen
19.	Combination of back and cross	M	Maki		
		K	Maki		
		T	Maki		
		TN	Maki		
20.	Applique	M	Katta		
		K	Katta		
		T	Champa		
		TN	Katta		
21	Combination of back and cross and chain	M	Nakra		
		K	Nakra		
		T	Nakra		
		TN	Nakra		
22		M	Jawlya		

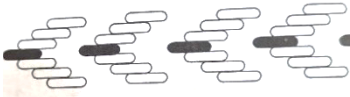

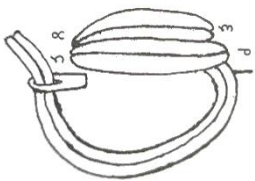

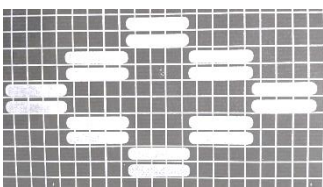
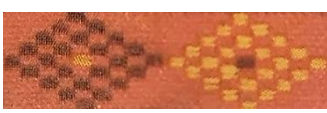
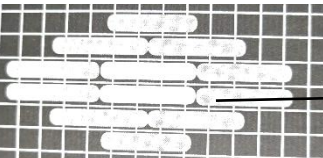

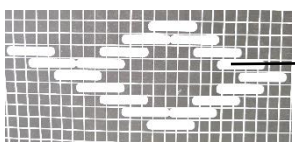

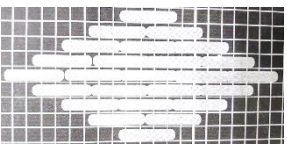

	Honeycomb stitch	K	Jawlya		
		T	Jawlya		
		TN	Jawlya		
23	Combination of stitches (double Lazy Daisy stitch)	M	Pote		
		K	Pote		
		T	Kodiya Pote		
		TN	Kodiya pot		
24.	Combination of stitches (Cross stitch with a couching at the cross)	M	Ektaangi kaleni		
		K	Aado dora		
		T	Aado dora		
		TN	Aanda		

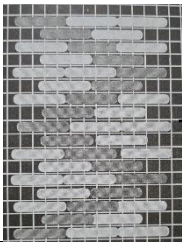
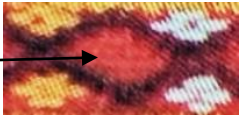




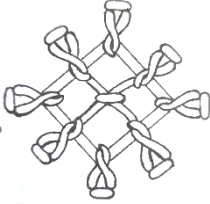

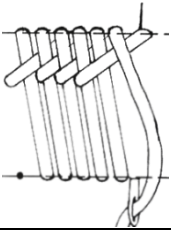

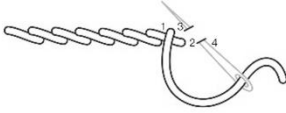

4.2.1.1. Analysis of the *Lambani* embroidery stiches from the states of Maharashtra, Karnataka, Tamil Nadu and Telangana.

As per records, Museums in England, Switzerland, Japan, and India all have *Lambani* embroidered textiles, yet it is difficult for collectors, museums, and even for the *Lambanis* themselves to attribute these textiles to a specific place. Typically, they show reluctance to spread the word about their embroidery-related skills and techniques. There's a certain amount of secrecy.

4.2.1.1.i. Maharashtra: During the visit to *Ambajogai, Pawar Vasti* approximately 325 kms from Pune, in the Beed district, the researcher was able to interact with Dr. Sriram Pawar and Mrs. Vijaya Pawar who run the *Harappani Gor Mahila Kala Vikas Mandal* which is an NGO working towards training and empowerment of the *Lambani* women. Mrs. Pawar also took the researcher to *Laman Thanda at Ambajogai*. Though, the informal interviews, photographs and video recording helped the researcher immensely, she was unable to retrieve a sampler of the varied stitches used in Maharashtra due to some resistance from the participants. Hence, she analysed the stitches used in Maharashtra with the help of a book written by Dr. Sriram Pawar titled, '*Paramaprik Gor Banjara Stree Kashidakari, Bharatkaam Evam Hasthkala*' which is written in Marathi. The book and the photographic evidences collected helped the researcher to interpret the embroidery.

Table 4.2: Stitches specific to Maharashtra

Sr.No	Type of stitch	Colloquial Names	Technical drawing	Specimen
1	Variation of running stitch	Sud Bharat		
2	Variation of back stitch	Bakiyavaadi Pote		
3	Counted thread embroidery	Saraatya		
4	Counted thread embroidery	Bejonya		
5	Counted thread embroidery	Aakdi		
6	Counted thread embroidery	Naaral		

Sr.No	Type of stitch	Colloquial Names	Technical Drawing	Specimen
7	Counted thread embroidery	Chungali fuli		
8	Double cross stitch	Tanaka		
9	Combination of back and cross	Paanch Maakivalo Nakra		
10	Combination of back and cross	Aath Maakivalo Nakra		
11.	Long and short cross stitch	Ek Suir Khilan		
12	Stem Stitch	Dhaandaa		

Source: (Pawar, 2018)

Major findings are as follows:

- (i) The stitch vocabulary of Maharashtra is almost similar to rest of the regions visited by the researcher, apart from few stitches which are typical of this region.
- (ii) There is an extensive use of counted thread embroidery/ brick stitch. This adds to a denser look to the embroidery



Plate 4.37: Counted thread work/ Brick stitch, *Harappani Gor Banjara Mahila Vikas Mandal*

- (iii) The execution of embroidery is more detailed and denser, and it places a significant amount of focus on a single stitch throughout each region. It does not have too many stitches merged to produce the design.
- (iv) The use of the stitches in segments or compartments can also be observed, where each compartment is filled with chain stitch(*vele*).



Plate 4.38 : Chain stitch done in compartments



Plate 4.39: Stitches done in compartments, *Harappani GorBanjara Mahila Vikas Mandal*

- (v) The patterns are geometrical with the extensive use of squares, lozenges, triangles and zigzag lines.



Plate 4.40 and Plate 4.41: Geometric patterns in the embroidery of Maharashtra, *Harappani GorBanjara Mahila Vikas Mandal*

It is possible to further conclude that despite similarities in the stitches, the embroidery from Maharashtra has its own character due to the employment of dense work, geometry, and counted thread work. These elements are absent from the embroidery of the states of Karnataka, Telangana, and Tamil Nadu. This adds up as a distinctive feature to the embroidery of Maharashtra. There are stitches which are used in other states but not in

Maharashtra such as lazy daisy stitch, feather stitch and its variations. Overall the quality and the finesse of the embroidery is par excellence.

4.2.1.1.ii. Karnataka:

The researcher visited *Sandur Kushala Kala Kendra* (SKKK), *Sandur*, approximately 30 kms from Hospet and also *Mariamahanalli thanda* in Hospet followed by *Sabala Handicrafts* in Bijapur. These regions of Karnataka also had few variations. The sampler with the names of the stitches was procured from an Artisan named Ravi Kiran from *Huvinahadgalli*, *Vijaynagara* and *Sabala Handicrafts* in Bijapur, as the researcher faced resistance from SKKK. She could only manage to get a sampler with mixed stitches from SKKK. The observation and analysis of the embroidery of this region can be summated as follows:

- i) The quality of embroidery at SKKK is comparatively better in quality than that of *Sabala* handicrafts and *Huvinahadgalli*, in terms of the execution and subtlety of the stitches.



Plate 4.42: Sampler Ravi Kiran Huvinahadgalli



Plate 4.43: Sampler Sabala Handicrafts Bijapur

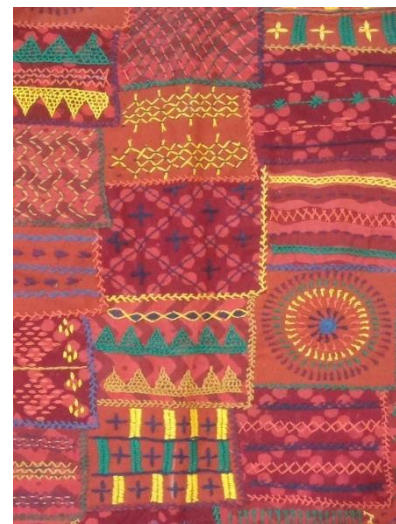


Plate 4.44: Sampler Sandur Kushala Kala Kendra Sandur

- ii) Extensive use of lazy daisy stitch (*Pote*), Interlacing stitch (*Vegro*) and combination of back and cross stitch (*Maki*) can be seen with different variations. The use of small motifs in these stitches can be seen in the sample from SKKK.

Lazy daisy Stitch (*Pote*)



A

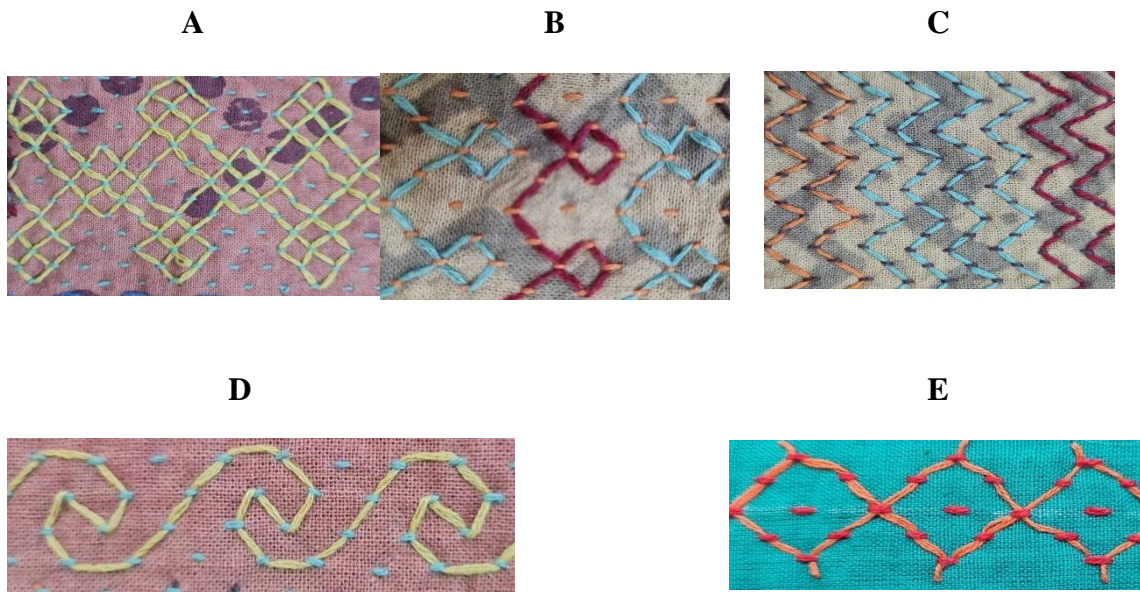
B

C

D

Plate 4.45 (A, B, C and D) : Variations of Lazy Daisy Stitch (Used as a formation of diamond, used with chain stitch, used with running stitch and used with a combination of *maki*)

Interlacing Stitch (*Vegro*)



A

B

C

D

E

F**G**

Plate 4.46 (A,B,C,D,E,F and G) :Vegro (Interlacing stitch): Top to bottom 13 *dora*, continuous filling, 5 *dora*,13 *dora* and 8 *dora vegro*

The stitch known as *vegro* is used frequently in *Lambani* needlework in Karnataka . The number of lines that are used to construct the running stitch determines the nomenclature given to the running stitch: 3-*dora*, 5-*dora*, 7- *dora*, 9-*dora*, 11-*dora*, and 13-*dora*. After that, various patterns are fashioned by interweaving the threads with the floating stitches. This stitch is used extensively in the *Lambani* needlework that is done in the state of Karnataka.

**A****B****C**

The Maki stitch is another one of the peculiar stitches that can be found in *Lambani* embroidery. It is a combination stitch that consists of a cross stitch and a back stitch being worked together. In addition, it can be combined with other stitches, such as the *buriya* (blanket stitch), the *kalani* (cross stitch), and the *pote* (lazy daisy stitch).

Plate 4.47 (A, B, C, D): Combination of back and cross stitch (Maki)

Apart from the above stitches there are various combinations of stitches used in *Lambani* embroidery from Karnataka.



Plate 4. 48

**Combination of closed feather stitch with blanket stitch
(saada jawliya jaali)**



Plate 4. 49

**Combination of herringbone stitch with blanket stitch
(relo kilan)**



Plate 4.50

**Combination of blanket stitch and back stitch
(buriya bakiya)**



Plate 4 .51

Variation of back stitch (bakiya)

Thus, it can be inferred that the *Lambani* embroidery practiced in Karnataka features design that is more linear in nature and a stunning combination of many stitches, including a variety of single stitches coupled with other stitches in order to produce a pattern.



Plate 4.52: A saree from SKKK embellished with myriad stitches

4.2.1.1.iii. Tamil Nadu:

The researcher attempted to acquire approval for her study from the *Porgai* Artisans Association, which is an NGO operating in *Sittilingi* Valley in Tamil Nadu and employing *Lambani* artisans, but she was unsuccessful. Therefore, with the assistance of the snowball technique once more, the researcher was able to gain access to Mr. Babu Naik, who had previously worked with *Porgai* and who, at the present time, has started a small unorganized cluster called *Buriya* with the *Lambani* women of *thandas* located in Dharmapuri, which is 312 kilometres away from Chennai. Hence the researcher visited *Yeri Thanda* and *E, P Thanda* in Dharmapuri where the *Lambani* community resides. With the help of Mr. Babu Naik the researcher was able to get a sampler made with all the stitches used in the *Lambani* embroidery in Tamil Nadu. From the sample obtained it was evident that most of the stitches used in Tamil Nadu were the basic stitches which are common to the *Lambani* embroidery except for few stitches such as *garder* (Romanian stitch), *suthi* (knotted blanket stitch) and *illai* stitch (satin stitch in form of a leaf).



A



B

Plate 4.53 (A and B): *Garder* Stitch and its variation from Tamil Nadu



Plate 4. 54: *Suthi* stitch



Plate 4.55: *Illai* stitch

According to the researcher's informal interview with Mr. Babu Naik and the *Lambani* artisans at the *E.P Thanda* and *Yeri Thanda* in Dharmapuri, Mr. Naik is still collecting and convincing the artisans to pursue the craft. The financial resources for production are one of his major challenges. He approached many government organizations and banks for financial assistance, but he claims that because the *Lambanis* in Tamil Nadu fall into the backward class (B.C) category, as opposed to other states where they fall into the Scheduled Tribe (S.T), there are no welfare schemes or loan facilities. Hence, it's a daily ordeal for him.

4.2.1.1. iv. Telangana

The researcher further visited *Yellamma Thanda, Manchal Taluka, Rangareddy District*, approximately 56 kms away from Hyderabad where she met Mrs. Laxmi Khetawat, *Lambani* embroidery master artisan trained under the Craft Council of Telangana (CCT). Laxmi has 30 artisans under her wing whom she has trained in the craft of *Lambani* embroidery.

The researcher found Laxmi very enthusiastic and she was ready to disseminate the knowledge and the skill of the craft further so that there is awareness regarding the craft. The major challenges faced by Laxmi was that in spite of excellent quality of work she was unable to produce new products to cater to the urban market and the new trends.

The most positive aspect, though, was that they were open to new ideas and willing to incorporate them into their work.

According to the findings of the researcher, the needlework from Telangana made use of the identical stitches that were employed in the embroidery from the other places that were examined. The execution of the needlework, which consisted of creating geometric designs by combining a number of different stitches, was the primary differentiating factor. In addition, the quality of the embroidery was quite high, had uniformity and a great level of refinement. It was observed that with the basic stitches the artisan created single butties.

The researcher requested Laxmi for a sampler of stitches which was used for embroidery by them. Soon within a month's time Laxmi sent two samplers to the researcher which had an exhaustive collection of the basic stitches with its further permutation and combinations and the colloquial names.



Plate 4.56 and 4.57: Samplers from *Yellamma Thanda*, Telangana

Table 4.3: Butties used in *Lambani* Embroidery at *Yellamma Thanda*, Telangana



Plate 4.58: *Char Maki Nakra Butty*



Plate 4.59: *Maki Nakra Butty*



Plate 4.60: *Kuchu Nakra Butty*



Plate 4.61: *Jaali Butty*



Plate: 4.62:21 *dot muggu*



Plate: 4.63:9 *dot 4 flower muggu*



Plate 4.64: *7x1 dot muggu*



Plate: 4.65: *Khadpa Butty*



Plate 4.66: *Bakya Malirkant Nakra line*



Plate 4.67: *Jwalya with Nakra butty and mirror*



Plate 4.68: *Running stitch with 9 dot (pote) butty*



Plate 4.69: *Running stitch with Nakra butty*



Plate 4.70: *Teka with 9 dot butty*



Plate 4.71: *Zinjani wale vele*



Plate 4.72: *Kalani border: with vele, nakra, pote*



Plate 4.73: *Running stitch with nakra butty*

The researcher also visited Mr Laoji Naik of Banjara Textiles at *Deverakonda*, 103 kms from Hyderabad. The quality of embroidery and the products manufactured by Banjara Textiles were poor. Moreover, there were lots of compromises done in terms of embroidery and products to sell them at a cheaper price in the market.

Thus, after analysing samples from all the four states a general conclusion can be made that there are several stitches which are common among the *Lambani* embroidery from these states which ties them with a common thread and is strong identity marker. But the researcher observed few regional differences.

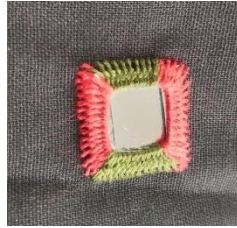
1. In Maharashtra there is use of geometric patterns where a square is divided into several compartments and then furnished with embroidery
2. Major regional difference was found in Maharashtra with the use of brick or counted thread embroidery, elaborate use of cross stitch and satin stitch.
3. The embroidery Tamil Nadu had very minor differences with the use of stitches such as *illai* (leaf stitch), *suthi* (knotted blanket stitch) and Romanian stitch which was known as *Garder* whereas *Gadder* is a term used for satin stitch in other states.
4. The embroidery from Karnataka formed linear patterns with several different stitches. All the stitches used were the common stitches used in the *Lambani* embroidery.
5. The highlighting difference found in the embroidery of Telangana was the use of *buttis* in different forms and execution of border with the use of different stitches.
6. The embroidery from Maharashtra was denser where the base cloth was barely visible.
7. The interlacing stitch (*vegro*) which is a distinct stitch used in the *Lambani* embroidery was common to all the states.

Thus, it can be concluded that in spite of the different regional settlements in diverse locations, the *Lambanis* have managed to keep their rich and exquisite craft intact and distinct. Their embroidery is consistent throughout various regions, except for few variations and holds a visual identity and is recognizable.

4.2.3: Understanding the semiotics of the *Lambani* embroidery



Shells or Cowries



Mirror



**Beads: used extensively
in Telangana**



Metal beads



Coins



Tassels or phundas



Applique work / katta



Buttons: Used in Karnataka



Titri

Plate 4.74: Elements used in the *Lambani* embroidery

- Steps in attaching the mirrors

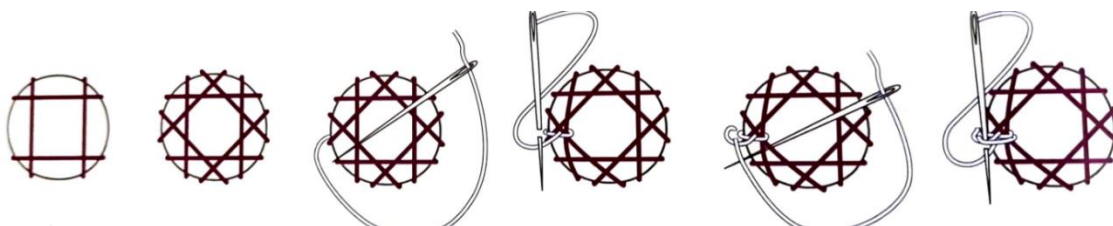


Figure 4.1: Steps in attaching a mirror



Plate 4.75 : Maki stitch : commonly used around the mirrors to enhance them

The way the embroidery of the *Lambanis* is a visual treat so are the elements used along with the embroidery. Each carrying a designated meaning and integrating itself into their dress, textiles and embroidery. In India, adornment plays an important role in a variety of contexts, but not limited to the following: to entice gods, again for purpose of community safety, to define ethnic origin, to reveal the everyday lives of a community and its history, and to disclose these facets of the community's earlier history. With the use of ornamentation, even people who are impoverished or who belong to lower castes are able to achieve a sense of dignity as well as a significant position in the social hierarchy. A large amount of embellishment and ornamentation may be seen woven into the fabric of rural India's architecture.

- **Shells/ Cowries:** They frequently added to the religious and symbolic meaning. Shells, in particular, are not only valuable as currency, but they are also considered lucky and are frequently used to appease Laxmi, the Hindu goddess of wealth. Shells were widely believed to have the power to ward off evil, aid in the control of natural forces, treat illness, and increase fertility.
- **Mirrors:** Mirrors has many connotations in the *Lambanis* culture. It is representation of the solar energy. Mirrors have deep ties to solar worship and reproductive rituals due to their ability to reflect and magnify the sun's rays. To create barriers that prevent malevolent forces from accessing the body, mirror embroidery is often placed on the *kaachli* over the breasts and reproductive organs. It was also used to scare away the animals when the *Lambanis* halted in the forests during their migrations. Further it serves the purpose of warding of the evil eye.
- **Beads:** Beads are only used in Telangana to add more volume to the surface of the embroidery.
- **Coins:** Coins have always been a marker of a *Lambani* women's dowry wealth. Coins are commonly pierced while being used to construct jewelry or when being

sewed onto garments in conjunction with needlework due to the widespread and long-held belief that coins carry the power to cure illness and ward off evil.

- **Tassels/ *Phundas*:** *Phundas* are small tassels that can be woven from wool or cotton and are manufactured from yam. They typically used as edging at the bottom of their *chatiyas* (veils) as well as their blouses.
- **Applique / *Katta*:** Both floating designs and a border made of triangles can be created using the appliqué technique. They are constructed using blind hemming, and the pointed edge may or may not include a *nakra* stitch. It is standard practice to place these designs, which resemble a temple, on the borders of skirts and bags.
- **Buttons:** Small plastic buttons are a recent addition to the embroidery and they are used in a line on the *kaachli* .
- ***Titri*:** *Titri* is used at the edges of the *chattiya* and also on the *kacchali* for the purpose of embellishment.

4.2.4: Embroidered craft with similar visual language as the *Lambani* embroidery

Both the *Lambani* and *Rabari* nomadic communities traveled from Central Asia to India via Afghanistan and reached Rajasthan, according to historical accounts and the *Lambanis* further dispersed into various regions whereas the *Rabaris* occupied the Kutch region of Gujarat. *Lambani* and *Rabari* embroidery are quite similar. Running stitch, herringbone, blanket, and chain stitch are employed extensively in both embroideries, making them similar. Mirrors, cowries, and plastic buttons enhance the resemblance. *Lambani* embroidery is often confused for *Rabari* embroidery due to its mirror work, however its shells and coins and stitch vocabulary are unique. *Lambani* embroidery features linear and geometrical designs while *Rabari* embroidery has geometric and naturalistic motifs.



Plate 4.76: *Lambani* and the Kachhi embroidery (<https://gaatha.com/lambani-embroidery/>)

Because of the mirror work and few common stitches, *Lambani* embroidery is frequently confused with Kutchi (*Kacchi*) embroidery; however, shells and coins are unique to *Lambani* embroidery. *Lambani* embroidery has a unique set of stitches (Gaatha, 2010).

Giraf is a type of Afghan embroidery that consists of multiple square stitches that resemble the cross-stitch and is frequently used to create elaborate and dense patterns on borders. Both of these embroidery techniques are commonly used on home décor items such as bedspreads, curtain borders, and wall hangings. It resembles the Kalani stitch used in the *Lambani* embroidery (Shanker & Raja, 2017).

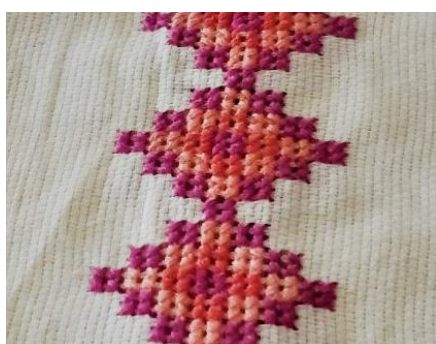


Plate 4.77: *Giraf*: Cross Stitch (Shanker & Raja, 2017).



Plate 4.78: *Kalani*: Cross Stitch Harappani. Beed, Maharashtra

Gulatlaz is distinguished by the use of bright threads to create geometric pointillism patterns. Black thread is frequently used to highlight colours and patterns. *Gulatlaz* is most commonly seen on purses, caps, and cushion covers (Shanker & Raja, 2017).

All of the stitches used in the Afghan embroidery are a combination of satin, slanting, blanket, cross, chain, herringbone and Holbein stitches and their variations (Malik & Jaglan, 2017).



Plate 4.79: *Gulatlaz* : Counted thread work, Baluchistan, (Shanker & Raja, 2017).



Plate 4.80: Counted thread work/ Brick stitch, Harappani, Beed, Maharashtra

The *Lambani* brick stitch/counted thread needlework is akin to the work of Central Afghan Hazara embroiderers. A few small envelope bags in the Musée du Quai Branly collection in Paris are stitch and pattern identical to *Lambani* embroidered pieces from Northern Maharashtra. The resemblance could indicate that the *Lambani* s migrated from India to Afghanistan during an early exodus. Alternatively, the influence could be more recent, resurrected when the *Lambanis* served as commissariat for an Afghan campaign (Kwon & McLaughlin, 2016).

The *Jat* community of Kutch is said to have migrated from Persia to Kutch via Baluchistan in the 12th-13th centuries. As a result, the embroidery they created was similar to that of Baluchistan. There were differing perspectives on the *Rabari* native. Similar to *Lambani* community this community is also thought to have descended from Jaisalmer. It is also thought that the community came from Afghanistan via Baluchistan.

Others, however, believe they are Sindhi. The Baluchi embroidery too uses a vast range of stitches like running, stem, buttonhole, detached interlacing, satin, pattern darning and herringbone which are few of the stitches also used in *Lambani* embroidery.

Sind, Pakistan, and Kutch, Gujarat, India both are desert areas that can only support a small population. As a result, racial groups have sporadically moved between and within a region over generations. Thus, such circumstances of cultural exchange, factors that influence created by communities interacted with specific regional embroidery styles in a variety of ways over time, refracting into a variety of styles (Fisher, 2006).

Hence, it can be concluded from various historical accounts of the migrations of these nomadic communities and their intermingling with the natives of the particular region has resulted in many similarities in stitch vocabulary, semiotic language of the embroidery and somewhat similar textiles.

4.3: Designing of an Innovative product range

Change is the only constant. Hence, when it comes to a craft too, it needs to evolve with the changing times integrating innovative designs and products for a contemporary and urban market.

4.3.1. Identification of design categories: The ideation to develop innovative product categories led the researcher to conceptualize two categories of products as follows:

- **Apparel:** In this category the researcher ideated different silhouettes of tunics. Tunic is a universal garment which is a current trend and a very versatile garment that can be worn over different lengths of skirts and bifurcated garments. Hence the researcher decided to develop anti-fit tunics for the apparel category with symmetric and asymmetric silhouette in short and long lengths
- **Lifestyle products:** The lifestyle products designed by the researcher were focused on a user centric approach based on day to day requirements of a person. Thus, they were divided into three groups i.e. personal accessories, home décor and office essentials which included an array of products.

The products were designed with the concept of sustainability in mind. The following points were addressed while designing the products:

- **Wastage:** The apparel (tunics) were designed in such a way that there would be minimum to no wastage of fabric. Even the leather was patched up so that wastage could be reduced.
- **Styling:** The researcher designed anti-fit clothing with minimal silhouettes and features such as yokes, pleats, panels, and tucks so as to add more design options in the anti-fit tunics.
- **Dyeing:** Because sustainable design was the primary focus, the selection of dyes for the fabrics used for apparel and lifestyle product embroidery were ingenious natural dyes which were organic and ecofriendly.
- **Organic raw materials:** The researcher attempted to find natural hand spun fabric, hand woven fabric, and veg tanned goat leather (a by- product of the butchery industry). When the vendors for organic vegan leather were contacted, the researcher discovered that they contain a certain quantity of polyurethane. As a result, the researcher sourced vegetable-tanned goat leather.

4.3.2.: Designing of Apparel: The researcher keeping in mind the above brief, further designed 64 tunics both short (32) and long (32) with symmetric and asymmetric silhouettes incorporating yokes, pleats, panels and tucks as the design features.

For the above purpose two google forms were administered. One consisted of questions pertaining to short tunics (Appendix I) and the second form had questions pertaining to long tunics (Appendix II). The forms consisted of closed-ended questions pertaining to the placement of the embroidery and silhouette of the tunic. The tunics were divided into 4 categories: Yokes, Pleats, Panels and Tucks. The responses obtained from the two questionnaires were analyzed statistically with frequency distribution and chi-square test of association.

4.3.3 Development of questionnaire for the preference analysis of the embroidery placement on the product

The questions in Appendix I and II pertained to the placement of the embroidery in the tunics and to understand the preference of the respondents with respect to the *Lambani* embroidery design placement and the silhouette (symmetrical and asymmetrical). This will help the researcher not only in understanding the preferences of the respondents but will also help to unveil and check for the association if any between

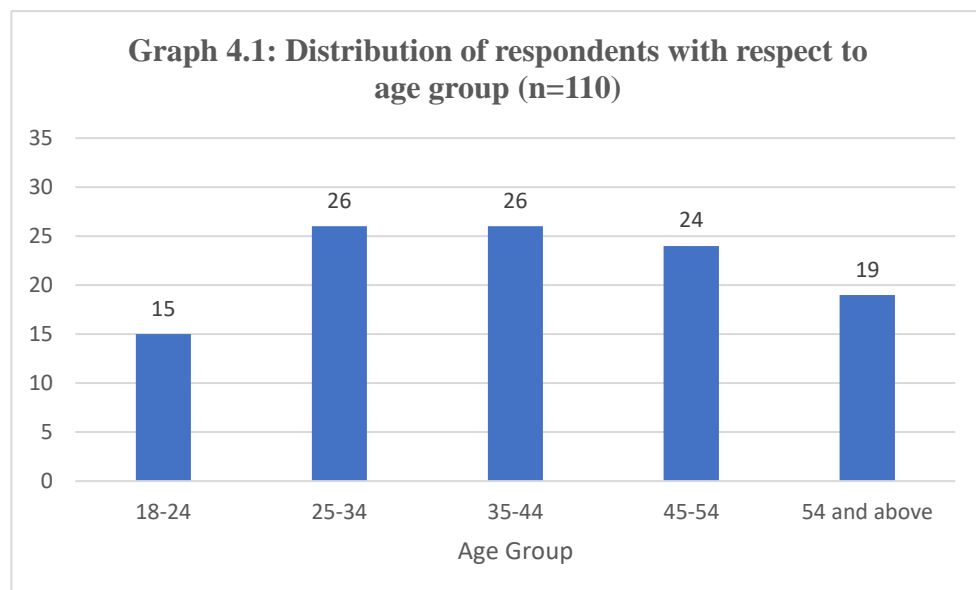
occupation, age and gender with that of preference. This plays an important role in making any product popular and ensure the visibility and demand in the market

The data collected from the Appendix 1 (Short Tunics) was responded by 110 respondents and Appendix II (Long Tunics) recorded 101 responses respectively. Further data analysis was performed to understand the relationship between different variables and design category, and proportions with respect to certain important variables were tested using appropriate statistical test.

4.3.4 Analysis of the preference schedule (Appendix I- short tunics)

The results for Appendix I pertaining to short tunics is displayed and discussed as follows:

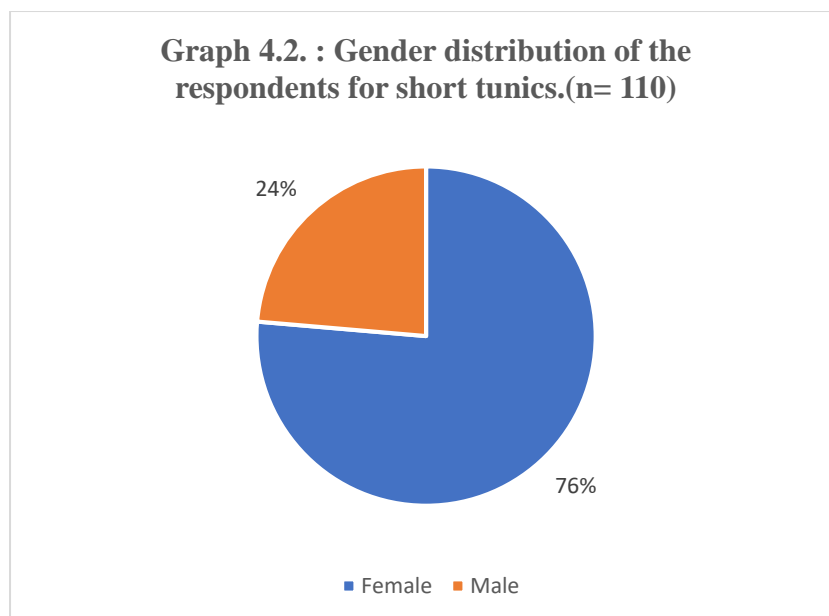
4.3.4.i: Age of the respondents



Highest response was from two age groups 25-34 and 35-44 followed by the elder age groups (45-54 and 54 and above) while response from the youth age group was the least among all.

4.3.4.ii: Gender of the respondents

Classifying the response with respect to gender as expected response from the female was high but at the same time a notable percentage (24%) of male respondent also took part in the survey and had submitted the responses. Same is displayed in the pie chart below.



4.3.4.iii: Occupation of the respondents

Respondents from the academic background were the highest to respond to the conducted survey. While designer, craftpreneur and employed were moderate in the size followed by the students from the college/university and the least was from the homemaker. This wide variation will be helpful in understanding the preferences of respondents.

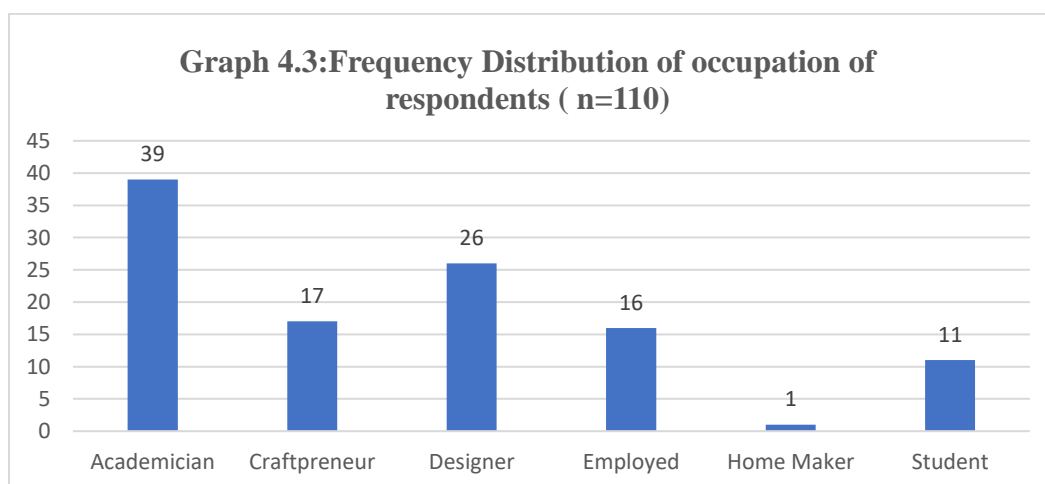


Table 4.4: Bivariate table for the age and occupation of the respondents

Age Group	Occupation						Grand Total
	Academician	Craftpreneur	Designer	Employed	Home Maker	Student	
18 - 24	2	2	4	6	0	1	15
25-34	9	5	5	5	0	2	26
35-44	14	1	7	2	0	2	26
45-54	8	2	6	3	1	4	24
54 and above	6	7	4	0	0	2	19
Grand Total	39	17	26	16	1	11	110

Based on the above bivariate table it is clearly observed that highest frequency is from the academicians of age group 35-44. While lowest is from home maker and students.

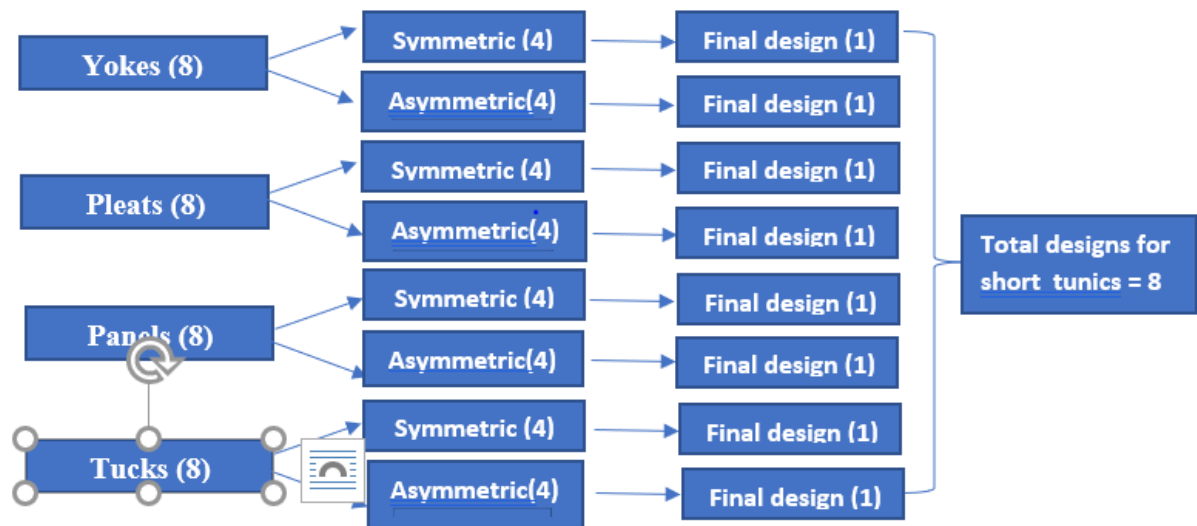


Figure 4.2 : Process of selection of short tunics

The same process was followed for the long tunics as well resulting in 8 long tunics. Thus a total of 16 tunics

4.3.4.iv: Preference of respondents for the short tunics

The respondents were asked for their preference for the short tunics sketched in the symmetric and asymmetric subcategory for each of the category.

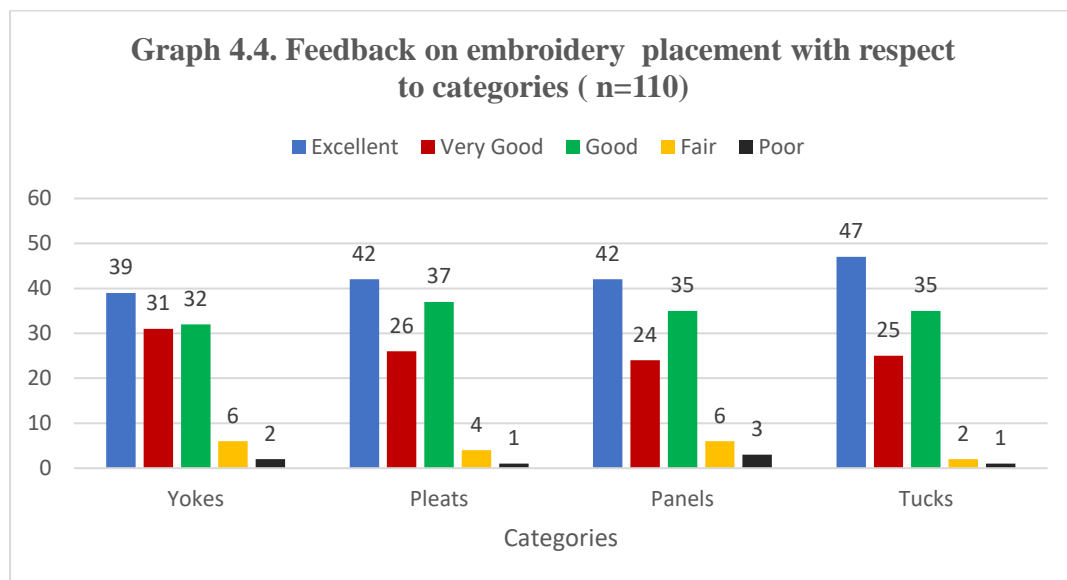
Table 4.5: Frequency distribution of the preference of respondents with respect to categories, design placement (symmetric, asymmetric) and type for short tunics (n=110)

			Symmetric		Asymmetric	
		Design	Frequency	Percentage	Frequency	Percentage
Category 1	Design A: Yokes	Design A1	38	35%	52	47%
		Design A2	72	65%	58	53%
		Total	110	100%	110	100%
	Design B: Yokes	Design B1	55	50%	31	28%
		Design B2	55	50%	79	72%
		Total	110	100%	110	100%
Category 2	Design A: Pleats	Design A1	47	43%	37	34%
		Design A2	63	57%	73	66%
		Total	110	100%	110	100%
	Design B: Pleats	Design B1	57	52%	64	58%
		Design B2	53	48%	46	42%
		Total	110	100%	110	100%
Category 3	Design A: Panels	Design A1	46	42%	59	54%
		Design A2	64	58%	51	46%
		Total	110	100%	110	100%
	Design B: Panels	Design B1	53	48%	70	64%
		Design B2	57	52%	40	36%
		Total	110	100%	110	100%
Category 4	Design A: Tucks	Design A1	45	41%	70	64%
		Design A2	65	59%	40	36%
		Total	110	100%	110	100%
	Design B: Tucks	Design B1	69	63%	64	58%
		Design B2	41	37%	46	42%
		Total	110	100%	110	100%

Above is the summarized table which consists of frequencies (absolute values) and percentage corresponding to design with respect to categories of symmetrical and asymmetrical silhouettes. The design A1 and A2 had the same silhouette but a different embroidery placement and so was the case for B1 and B2 in each sub category of symmetric and asymmetric tunics. From the 4 tunics in each sub category the one which

had the highest frequency was selected for embroidery and construction. Thus, selecting one from Symmetric: A1, A2, B1 and B2. For example, in the category of yokes with symmetrical design the corresponding frequency was A1-38, A2-72, B1-55 and B2- 55. Hence, A2 has the highest frequency and got the best response. Similar evaluation was done for all the categories with its subcategories and finally 8 tunics (marked in bold) were selected.

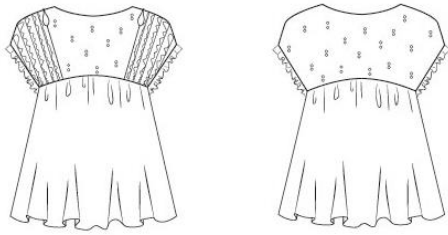
4.3.4.v. Feedback of the respondents for the embroidery placement for short tunics



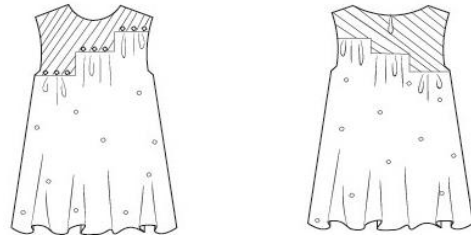
Overall, as frequency of excellent is high It can be concluded from the above table that a majority of respondents found the placement of embroidery in short tunics excellent between the range of 39 % to 47 %. The rest of the responses were in the category of very good and good. Very few responses were obtained in the fair and poor category, which indicates that the respondents definitely liked the placement of the embroidery in the tunics.

The final 8 short tunics which were selected by the respondents through the google forms are displayed in Fig 4.3.

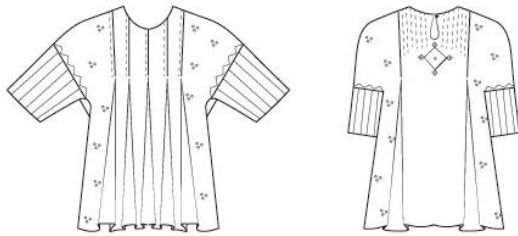
Category I: Yokes: Symmetric Design A2



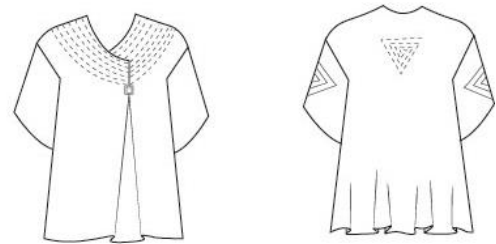
Category I: Yokes: Asymmetric Design B2



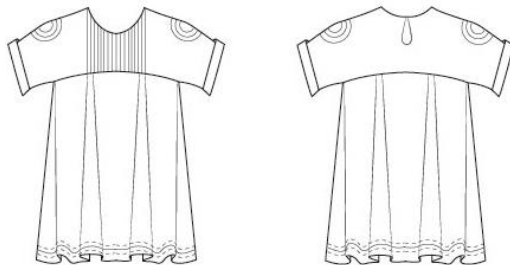
Category 2: Pleats: Symmetric Design A2



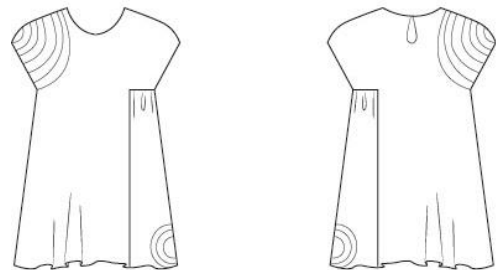
Category 2: Pleats: Asymmetric Design A2



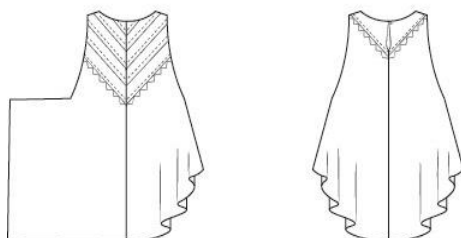
Category 3: Panels: Symmetric Design A2



Category 3: Panels: Asymmetric Design B1



Category 4: Tucks: Symmetric Design B1



Category 4: Tucks: Asymmetric Design A1

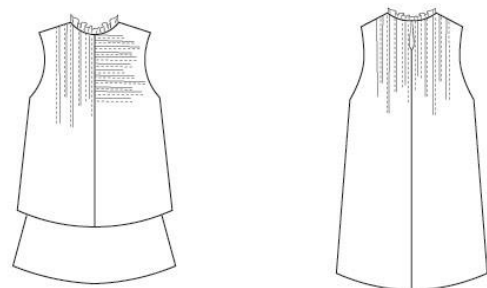
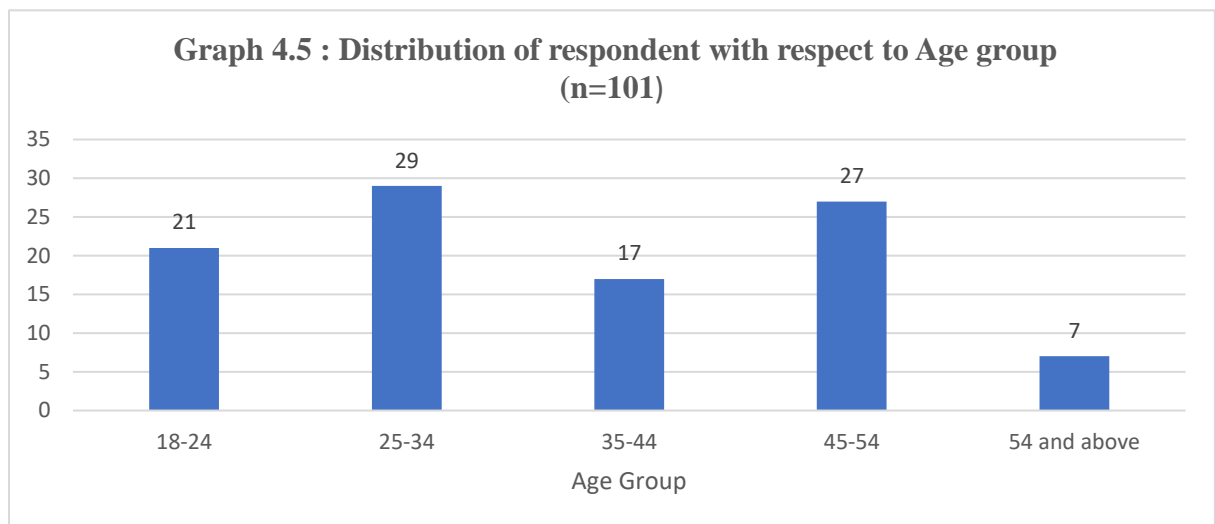


Figure 4.3 Selected 8 short tunics

4.3.5 Analysis of the preference schedule (Appendix II- long tunics)

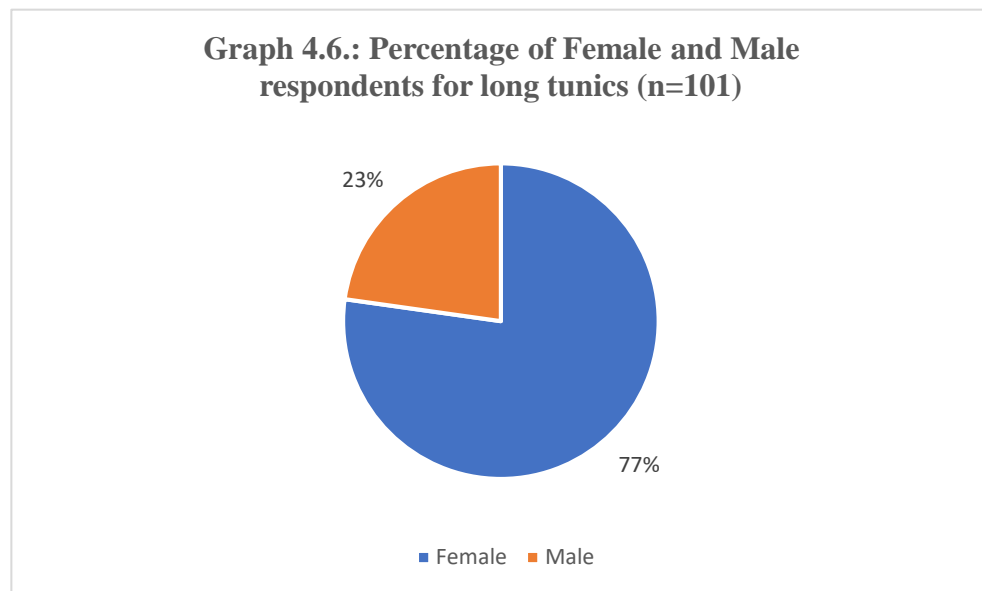
For the selection of the long tunics the same process was followed and the google forms (Appendix II) were administered to the respondents where 101 respondents gave their valuable inputs. Further data analysis was carried out to understand the distribution of the respondents with respect to age group, gender, and occupation and check association between the variables with the placement of embroidery on the tunic.

4.3.5 i . Age of the respondents



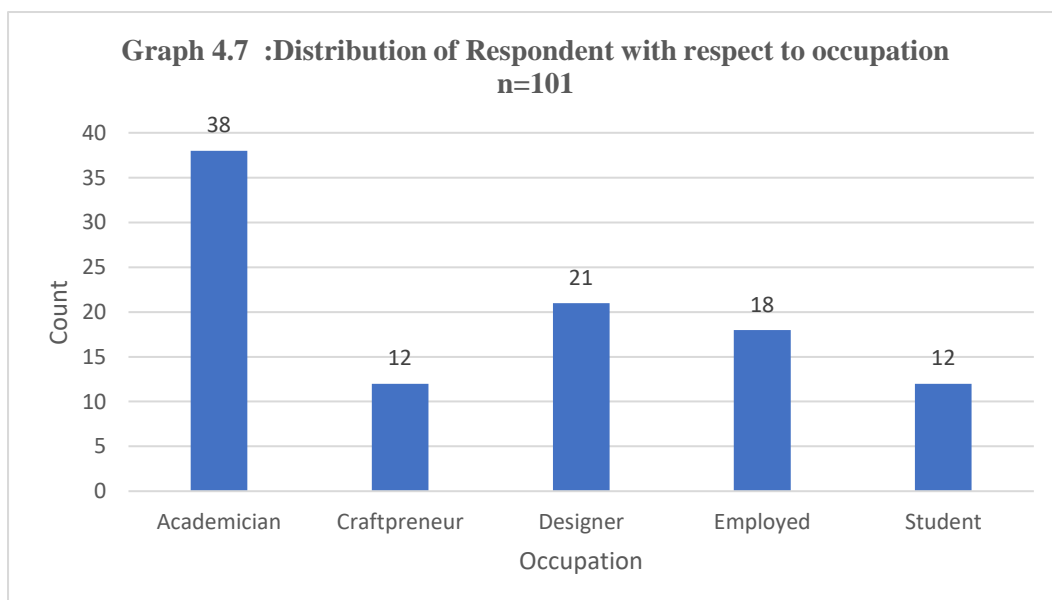
From the above graph it is observed that 25-34 and 45-54 age had the highest number of respondents followed by 18-24, 35-44 and lastly above 54. In total around 57% of contribution comes together from age group 25-34 and 45-54.

4.3.5.ii. Gender of the respondents



In the study the proportion of the female was high in comparison of male. 77% of them in the study were female while remaining 23% were male as represented in the pie chart in above figure.

4.3.5.iii. Occupation of the respondents



Looking at the occupation of the respondents it was observed that highest number of them belonged to academician category followed by designers which are 20% of the total respondents, 18% were from employed background while 12% each from craftpreneur and students.

Table 4.6: Bivariate table showing age and occupation of the respondents

Age group	Occupation					Grand Total
	Academician	Craftpreneur	Designer	Employed	Student	
18-24	2	4	7	6	2	21
25-34	8	3	6	8	4	29
35-44	11	0	3	2	1	17
45-54	15	4	3	2	3	27
above 54	2	1	2	0	2	7
Grand Total	38	12	21	18	12	101

Above bivariate table showed the count of the respondents with respect to age group and occupation. It is clearly visible that academician from age group 25 to 54 have the highest frequency followed by the designer and employed between age group of 18 to 34. While other remaining group had frequency 4 or less than it. To understand the concentration and the distribution easily frequency is shown in the form of heat map above.

4.3.5.iv: Preference of respondents for the long tunics

The respondents were asked for their preference for the long tunics sketched in the symmetric and asymmetric subcategory for each of the category.

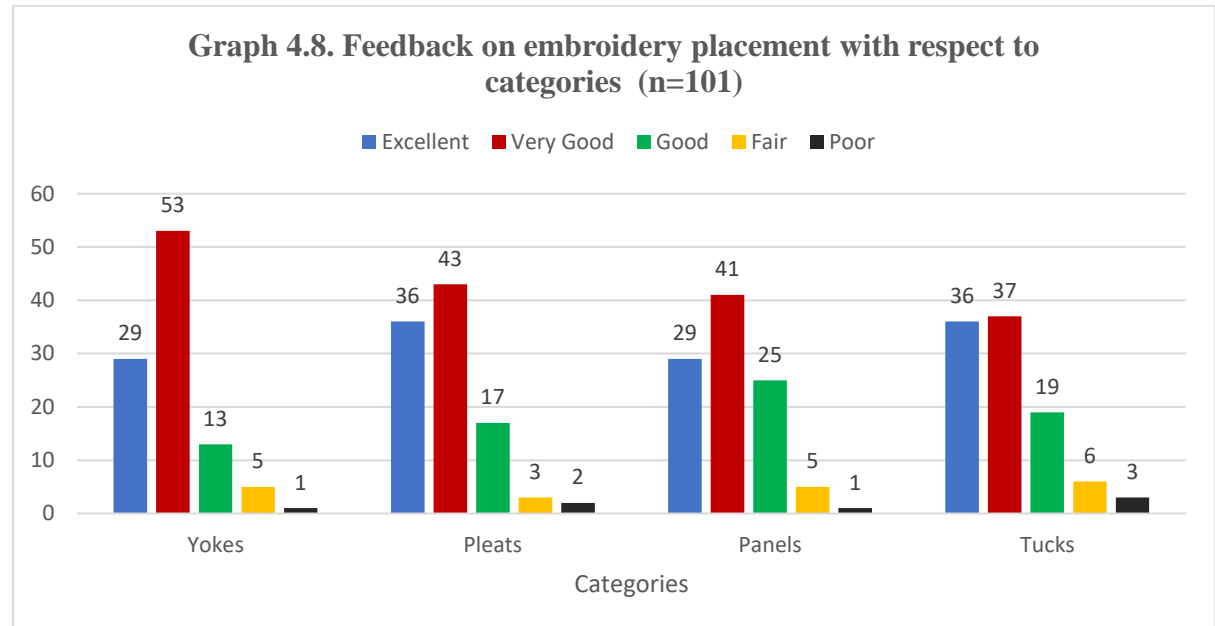
Table 4.7: Frequency distribution of respondents with respect to categories, design placement (symmetric, asymmetric) and type for long tunics

		Design	Symmetric		Asymmetric	
			Frequency	Percentage	Frequency	Percentage
Category 1	Design A: Yokes	Design A1	56	55%	71	70%
		Design A2	45	45%	30	30%
		Total	101	100%	101	100%
	Design B: Yokes	Design B1	64	63%	43	43%
		Design B2	37	37%	58	57%
		Total	101	100%	101	100%
Category 2	Design A: Pleats	Design A1	62	61%	61	60%
		Design A2	39	39%	40	40%
		Total	101	100%	101	100%
	Design B: Pleats	Design B1	42	42%	59	58%
		Design B2	59	58%	42	42%
		Total	101	100%	101	100%
Category 3	Design A: Panels	Design A1	39	39%	40	40%
		Design A2	62	61%	61	60%
		Total	101	100%	101	100%
	Design B: Panels	Design B1	42	42%	71	70%
		Design B2	59	58%	30	30%
		Total	101	100%	101	100%
Category 4	Design A: Tucks	Design A1	30	30%	46	46%
		Design A2	71	70%	55	54%
		Total	101	100%	101	100%
	Design B: Tucks	Design B1	42	42%	49	49%
		Design B2	59	58%	52	51%
		Total	101	100%	101	100%

The above table displays the categories of tunics with the most preferred designs in the symmetric and asymmetric silhouettes which gave an insight to the researcher for the designs to be considered in product designing. While below table 4.14 summarizes the

frequency and percentage of the respondents towards their preference for the placement of the embroidery in the designed tunics in individual categories.

4.3.5.v. Feedback of the respondents for the embroidery placement for long tunics



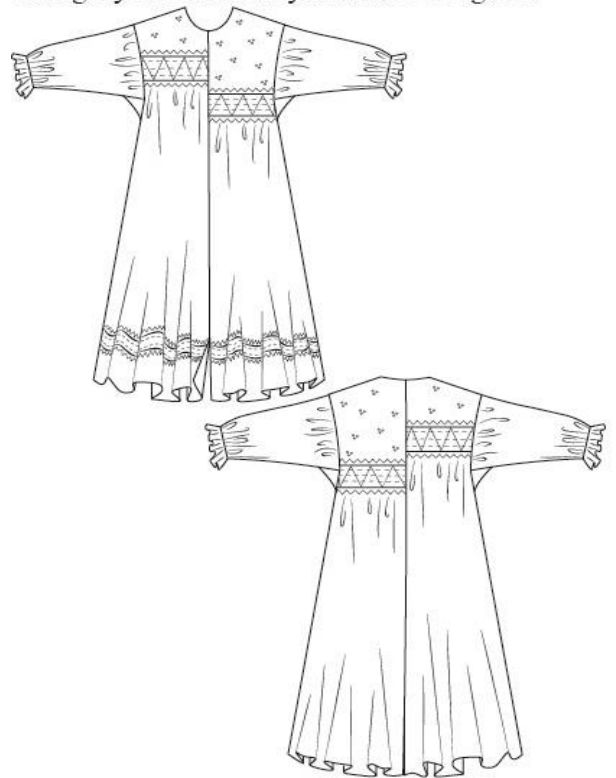
The above graph reflects that the respondents found the long tunics very good. Overall, as frequency of very good is high. Hence, it can be concluded from the above table that a majority of respondents found the placement of embroidery in long tunics very good between the range of 37% to 53 %. The rest of the responses were in the category of excellent and good. Very few responses were obtained in the fair and poor category, which indicates that the respondents definitely liked the placement of the embroidery in the tunics.

The final 8 long tunics which were selected by the respondents through the google forms are displayed in Fig 4.4.

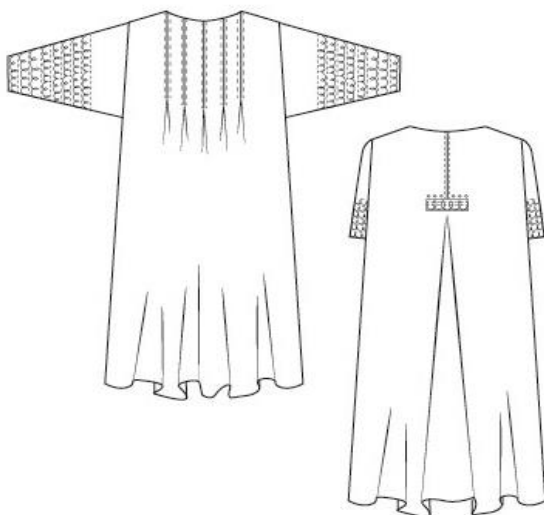
Category I: Yokes: Symmetric Design B1



Category I: Yokes: Asymmetric Design A1



Category 2: Pleats: Symmetric Design A1



Category 2: Pleats: Asymmetric Design A1



Category 4: Tucks: Symmetric Design A2



Category 4: Tucks: Asymmetric Design A2



Category 3: Panels: Symmetric Design A2



Category 3: Panels: Asymmetric Design B1



Figure 4.4: The selected 8 long tunics

Table 4.8: Summary of the selected short and long tunics

Tunic type	Category	Design selected	Symmetric		Design selected	Asymmetric		N
			Frequency	Percentage		Frequency	Percentage	
Short	Yokes	A2	72	65%	B2	79	72%	110
	Pleats	A2	63	57%	A2	73	66%	
	Panels	A2	64	58%	B1	70	64%	
	Tucks	B1	69	63%	A1	70	64%	
Long	Yokes	B1	64	63%	A1	71	70%	101
	Pleats	A1	62	61%	A1	61	60%	
	Panels	A2	62	61%	B1	71	70%	
	Tucks	A2	71	70%	A2	55	54%	

For the ease of execution and further administration of the preference schedule towards the preference of tunic designs the tunic design in each category were numbered 1-16.

Table 4.9: Numbering of the tunics

Sr No	Category	Type	Silhouettes	Selected Design	Corresponding Number
1	Yokes	Short	Symmetric	A2	1
			Asymmetric	B2	2
2	Pleats	Short	Symmetric	A2	3
			Asymmetric	A2	4
3	Panels	Short	Symmetric	A2	5
			Asymmetric	B1	6
4	Tucks	Short	Symmetric	B1	7
			Asymmetric	A1	8
5	Yokes	Long	Symmetric	B1	9
			Asymmetric	A1	10
6	Pleats	Long	Symmetric	A1	11
			Asymmetric	A1	12
7	Panels	Long	Symmetric	A2	13
			Asymmetric	B1	14
8	Tucks	Long	Symmetric	A2	15
			Asymmetric	A2	16

Further, chi-square test of association which is also known as the test of independence was applied to understand the association between social parameters (age, gender, occupation) and the placements of the embroidery with respect to categories and type. All statistical methods applied in this study were computed with the help of MS Excel (Office 365) and SPSS (Version 27) (Statistical Package for the Social Sciences)

Chi- square test of Independence

Chi-square test of association, also known as chi-square test of independence, used when one is interested in finding out the relationship between two categorical variables or categorical variable and a numerical variable. Here, in the present study the interest of the researcher was to find association of gender, age and group with other variables which are listed below in the table.

Formula: $\chi^2 = (O - E)^2 / E$

Hypothesis that was formulated for both long and short tunics is as follows:

H₀: There is no association between placement of design and age, gender, and occupation.

H₁: There is association between placement of design and age, gender, and occupation.

Based on the p-value the decision of rejection and acceptance of the null hypothesis was taken. As per the rejection criteria if p-value is greater than alpha value (level of significance) which is here 5% (0.05), we do not reject the null hypothesis and if p-value is less than alpha value, we reject the null hypothesis.

Table 4.10: Summary of p-value for all categories and design placements with respect to social parameters for short tunics.

	Variable	p-value	p-value
		Symmetrical	Asymmetrical
Category 1 (Yokes)	Age VS Design A	0.746	0.764
	Age VS Design B	0.462	0.765
	Gender VS Design A	0.159	0.75
	Gender VS Design B	0.654	0.246
	Occupation VS Design A	0.235	0.001
	Occupation VS Design B	0.157	0.645
Category 2 (Pleats)	Age VS Design A	0.438	0.635
	Age VS Design B	0.604	0.51
	Gender VS Design A	0.078	0.904
	Gender VS Design B	0.813	0.691
	Occupation VS Design A	0.239	0.688
	Occupation VS Design B	0.045	0.485
Category 3 (Panels)	Age VS Design A	0.337	0.413
	Age VS Design B	0.619	0.35
	Gender VS Design A	0.333	0.67
	Gender VS Design B	0.813	0.654
	Occupation VS Design A	0.838	0.51
	Occupation VS Design B	0.507	0.741
Category 4 (Tucks)	Age VS Design A	0.994	0.151
	Age VS Design B	0.816	0.991
	Gender VS Design A	0.115	0.235
	Gender VS Design B	0.045	0.333
	Occupation VS Design A	0.78	0.542
	Occupation VS Design B	0.803	0.418

In table 4. p-value with respect to the categories and design is summarized and by observing those values the researcher can make out that if p-values are greater than 0.05 then null hypothesis (H_0) is not rejected and if p-value is less than 0.05 (alpha value) then null hypothesis is rejected which means there is association. Considering this we can observe that under category 1 occupation Vs design A in asymmetrical association was present. Similarly, for category 2 occupation Vs design B under symmetrical association between occupation and design exists and in category 4, Gender VS design B under

symmetrical association between gender and design exists. The researcher did not have enough evidence to reject null hypothesis. Hence, it can be concluded that in majority there was no association between age, gender and occupation on the categories and design placements of the short tunics.

Table 4.11: Table summarizing p-value for all category and design placement with respect to social parameters for long tunics.

	Variable	p-value	p-value
		Symmetrical	Asymmetrical
Category 1	Age VS Design A	0.368	0.6
	Age VS Design B	0.936	0.195
	Gender VS Design A	0.551	0.418
	Gender VS Design B	0.092	0.921
	Occupation VS Design A	0.058	0.873
	Occupation VS Design B	0.08	0.15
Category 2	Age VS Design A	0.998	0.82
	Age VS Design B	0.231	0.052
	Gender VS Design A	0.359	0.359
	Gender VS Design B	0.668	0.786
	Occupation VS Design A	0.674	0.512
	Occupation VS Design B	0.635	0.606
Category 3	Age VS Design A	0.888	0.289
	Age VS Design B	0.265	0.289
	Gender VS Design A	0.954	0.591
	Gender VS Design B	0.451	0.93
	Occupation VS Design A	0.85	0.405
	Occupation VS Design B	0.691	0.886
Category 4	Age VS Design A	0.205	0.199
	Age VS Design B	0.538	0.391
	Gender VS Design A	0.786	0.821
	Gender VS Design B	0.068	0.006
	Occupation VS Design A	0.011	0.898
	Occupation VS Design B	0.932	0.8

From above table it was found that social parameters didn't have any association with respect to design categories and placement of design expect in the category 4 where gender had association with design B of asymmetric type while occupation had association with design A with symmetric type as p-value corresponding both were less

than alpha values 0.05. The researcher did not have enough evidence to reject null hypothesis. Hence, it can be concluded that in majority there was no association between age, gender and occupation on the categories and design placements of the short tunics.

Varied positive suggestions were received from the respondents towards the designing which included excellent. simple design, market friendly, good approach etc. whereas there was also a suggestion that the sketches could have been rendered with colour. There were contradictory opinions towards the use of embroidery as some respondents felt that there should be frugal use of embroidery whereas some felt there should be more use of embroidery. There were good reviews stating that the embroidery and the silhouettes were balanced. Suggestions were also there to experiment with men's wear. Overall the responses were very good towards the placement of the embroidery designs and the silhouettes.

4.4: Artisan training, skill upgradation and developing the product range

4.4.1 Selection of Locale: The researcher performed an extensive field study in the regions of Maharashtra, Karnataka, Telangana and Tamil Nadu and the data that was obtained through informal interviews was analysed. She further tried to understand the lacuna in terms of branding, market visibility, social media presence, web presence, need for design inputs and artisan training in the regions visited by her. A summary of the information that was gathered is expressed in a tabular form as below:

Table 4.12: Analysis and Interpretation of data collected from the regions visited by the researcher

	Harappani Gor Banjara Mahila Vikas Mandal	Yellamma Thanda	Deverakonda	Sandur Kushala Kala Kendra (SKKK)	Sabala Handicrafts	Buriya
State	Maharashtra	Telangana	Telangana	Karnataka	Karnataka	Tamil Nadu
Brand	Yes	No	No	Yes	Yes	Yes
Market Visibility	Yes	No	No	Yes	No	No
Social Media Presence	Yes	No	No	Yes	No	Yes
Website	Yes	No	No	Yes	Yes	No
Need For Design Inputs	No	Yes	No	No	No	Yes
Artisan Training	No	Yes	No	No	No	Yes

The above table clearly exhibits that the two regions visited by the researcher i.e. *Yellamma Thanda* in *Rangareddy* district of *Telangana* and *Buriya, Dharmapuri* in *Tamil Nadu* were the two regions which needed the above inputs and held the potential for further exploration. The purpose of the research was to develop innovative products which are user centric and eco-friendly. Hence the quality of embroidery held great importance for the researcher. After zeroing down on the aforesaid regions by the researcher, a comparison was done regarding the accessibility to the region and the quality of embroidery. It was felt that *Yellamma Thanda* was the best possible choice for the researcher in terms of developing innovative products using *Lambani* embroidery due to the quality of embroidery done at *Yellamma Thanda*, which was comparatively more intricate with good craftsmanship, accessibility to the *Thanda* and, most importantly, the artisans were pro-active and self-motivated.



Plate 4.81: Yellamma Thanda

<https://www.mapsofindia.com/maps/tehangana/tehsil/ranga-reddy.html>

Yellamma Thanda has close proximity to *Ibrahimpatnam*, Telangana. It is at a distance of approximately 56 kms situated in *Manchal Mandal*, *Rangareddy* District, Telangana. Hence it was more convenient for the researcher for her daily commute to the *Thanda*.

After selection of the locale the researcher tried to analyze the strength, weakness, opportunities and challenges pertaining to it . The summation of the SWOC analysis is as follows:

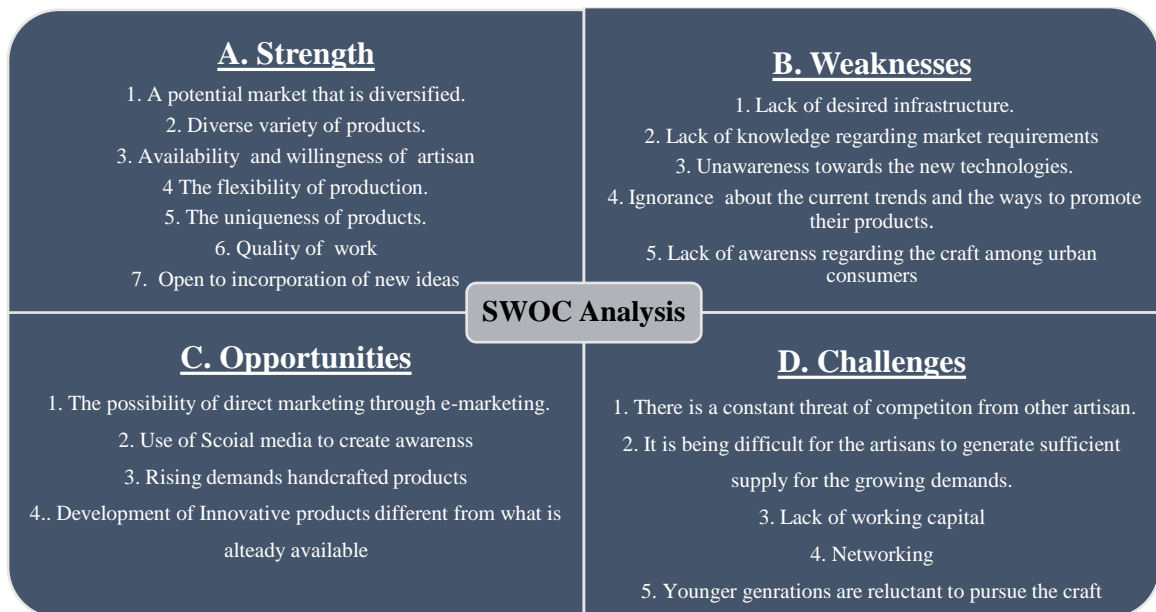


Figure 4.5: SWOC Analysis of *Lambani* embroidery of *Yellamma Thanda*

The SWOC analysis helped the researcher to understand the weaknesses and the challenges faced by the artisan at *Yellamma Thanda* and based on the strengths what opportunities it held for further development and also as a locale of study for the researcher.

4.4.2. Sourcing of raw materials

4.4.2.i. Sourcing of the fabric: As the researcher laid emphasis on designing of sustainable product designing, Kala cotton (organic hand spun and hand-woven fabric) was procured from Kutch woven by *Ramjibhai Maheshwari*, dyed in four colours of natural dyes like *Manjistha* (*Rubia tinctorum*), *Anar* (*Punica granatum*), *Indigo* (*Indigofera tinctoria*) and *Ratanjot* (*Alkanna tinctoria*) were sourced for the Apparel (tunics). The width of the fabric was 42 inches and it had a count of 40s, priced at 400/meter.



Plate 4.82: The fabric swatches of the selected four colours

Apart from the above the Anchor cotton threads that were used for the embroidery were sourced from Hyderabad and Mirrors from Mr. Kasim in Kutch.

4.4.2.ii: Sourcing of leather: For the category of Lifestyle products vegetable tanned goat leather (devoid of any chemical treatments) was sourced from *Umrabhai Lakha* in Kutch and the embroidery was done on indigo dyed Khadi, again sourced from Kutch from *Rajeshbhai Vankar*.



Plate 4.83: Vegetable tanned leather product



Plate 4.84: Khadi fabric dyed in indigo used for the embroidery of lifestyle

4.4.3: Training the artisans through skill up-gradation.

A group of 10 artisan including a master artisan were selected for training by the master artisan herself. A fifteen-day skill upgradation programme was held from July 1, 2022 to July 25 2022. The artisans were trained to understand the nuances for developing a commercially acceptable contemporary product.

Profile of the Master Artisan:

At the tender age of eight, Smt. Khetawat Laxmi of *Yellamma Thanda*, was taught by her grandmother the art of Banjara embroidery. Subsequently, in *Yellamma Thanda*, she participated in the pilot Banjara embroidery training program established by the Crafts Council of Andhra Pradesh. She has also participated in the CCAP and FICCI-led Entrepreneurship Development Training Course. Her participation in several seminars and design development programs for traditional Banjara embroidery has allowed her to experiment with new patterns and colour schemes in her work. Smt. Khetawat Laxmi has secured the highest standards of excellence in the execution of her orders and those of other members of the *Yellamma Thanda* with her years of experience and superb stitchery abilities. Many women's groups in the *Yellamma Thanda* cluster and the adjacent villages have benefited from her training. The *Surajkund Mela*, *Dilli Haat*, and shows in Bengaluru, Hyderabad, London, and Tehran are just few of the places where her Banjara needlework has been displayed.



**Plate 4.85 : The Master Artisan Laxmi Khetawat from *Yellamma Thanda*,
Telangana**



Smt. Laxmi Khetawat
(Master Artisan)



Darjan Khetawat



Kesi Sabavat



Bichani Sabavat



Rupli Sabavat



Lalita Sabavat



Buji Jato



Laxmi Sabavat



Kaika Khetawat



Vijaya Sabavat

Plate 4.86 : The Master Artisan and the group of artisans

4.4.3.i. Understanding the colour palette

Colour palettes are utilized by fashion designers to create a cohesive look for their collections. Colour palettes, when employed properly, serve as the visual backbone of a brand, ensuring solidity and creating a user experience that is both gratifying and pleasurable. The colours used in the *Lambani* embroidery are very loud and vibrant. Sometimes these colours may not be very appealing for an urban consumer. Hence it was important to introduce the artisan to more innovative and contemporary approach towards the choice of colours to increase the potential market viability of the products.

A creative approach was formulated to help the artisan to understand the use of various coloured threads on the fabrics which were to be used for developing the tunics. The artisan was first shown all the four fabrics by the researcher and then given the wide choice of coloured Anchor skeins they were asked to select the colours that would go with a particular coloured fabric. The brief was to choose only 3 to 5 colours for the clientele age between 25-25(short tunics) and 36- 45 (long tunics). They came up with varied combinations of coloured threads. With the help of a group discussion the researcher discussed with each one of the ten artisans regarding their choice of colour and finally with the consensus of the master artisan Laxmi Khetawat the final colours that would go for the short and long tunics were selected as follows:

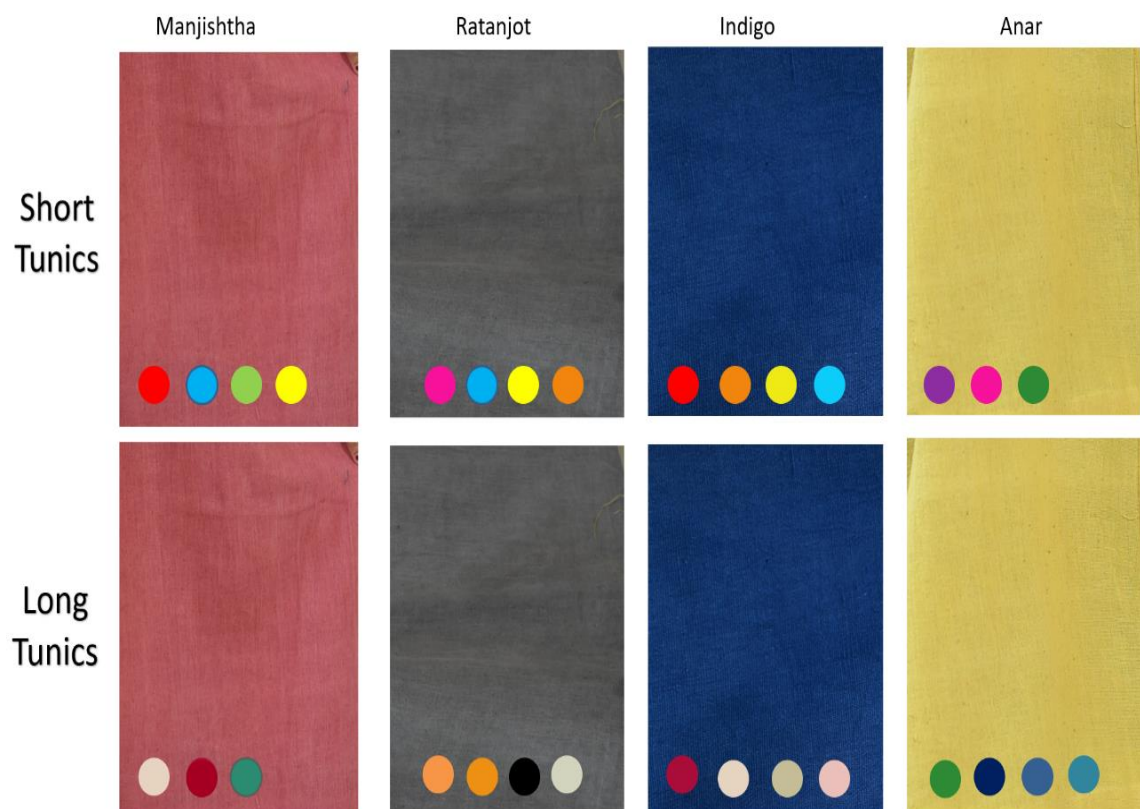


Plate 4.87 : The different coloured threads selected for the execution of the embroidery



Plate 4. 88 : Selecting the coloured thread for the embroidery

4.4.3.ii. Placement of the embroidery

The designed tunics were divided in four sub categories of yokes, pleats, panels and tucks under the category of symmetrical tunics and asymmetrical tunics. Based on the responses for the placement of the embroidery obtained in both the categories of short tunics and long tunics, finally the ones with the best responses in each sub category were selected resulting in 8 short tunics and 8 long tunics.

Further in discussion with the master artisan the placement of the embroidery was finalized based on the obtained results and the design. The master artisan then with the use of white glass pencil and a ruler marked the areas which were to be embroidered as per the design of the tunic. The researcher keeping in mind minimum wastage of fabric marked the pieces for the tunics.



Plate 4. 89 : Marking of the design for embroidery

4.4.3.iii. Selection of the stitches

The *Lambani* embroidery has myriad stitches, the researcher had to pick and choose the ones to be used on the final 16 tunics. Furthermore, the challenge was to create something that was not cliché but innovative while still retaining the ethnic essence. As a result, the researcher chose stitches that could blend together while retaining the essence of *Lambani* embroidery. The embroidery was not kept very dense as the researcher thought it may not appeal to an urban consumer.



Plate 4.90: Discussion on selection of stitches

4.4.3.iv. Execution of embroidery and prototyping

The researcher, taking into account each designs' requirement for minimal fabric waste, first cut the fabric into pieces and bundled it up before beginning the embroidery. After being packed, the pieces were unwrapped one by one so that the master craftsman could designate the marked areas to the artisan, where the embroidery had to be executed. Each artisan followed the instructions of the researcher and the master artisan, who then based on the markings, completed the embroidery. The pieces of one tunic depending on the number were divided among 4 to 5 artisans. It took at least 2 to 3 days for them to finish one tunic. The working hours for the embroiderers were 10 a.m. to 5.00 p.m. with a break of one hour for lunch. Hence, per day they worked for 6 hours. At a time, embroidery of two tunics was executed by the artisans. It took 25 days to finish the embroidery of the tunics, furthermore it took 10 days to finish the embroidery for the lifestyle products.



Plate 4.91 : The artisan executing the embroidery



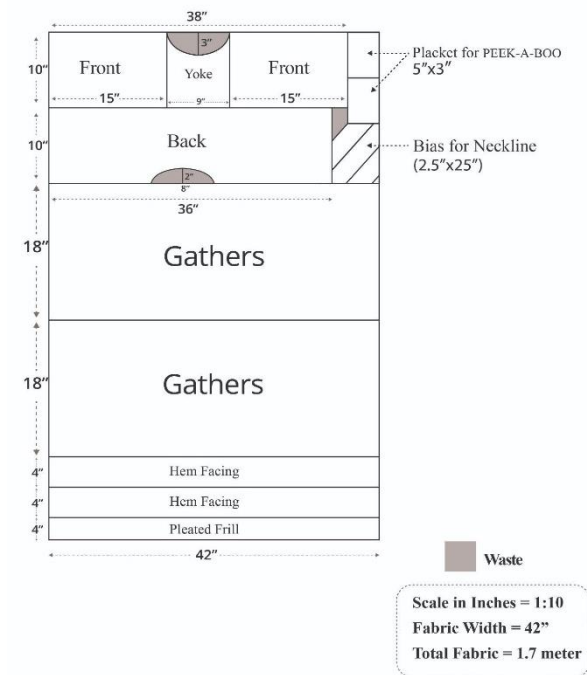
Plate 4. 92 : The artisans executing the embroidery

4.4.3.i. Prototype (Apparel- Tunics) : After the embroidery was complete on the tunic pieces, they were again bundled up and handed to the dressmaker. The researcher worked closely with the dressmaker in Vadodara to ensure that the tunics had a good finish. The pattern placement and the final photograph of the tunics that were developed for each category are as follows:



A

B



C

Figure 4.6: Tunic 1: Layout of pattern pieces

Plate 4.93(A.B.C) : Tunic 1- Yokes:
Symmetrical

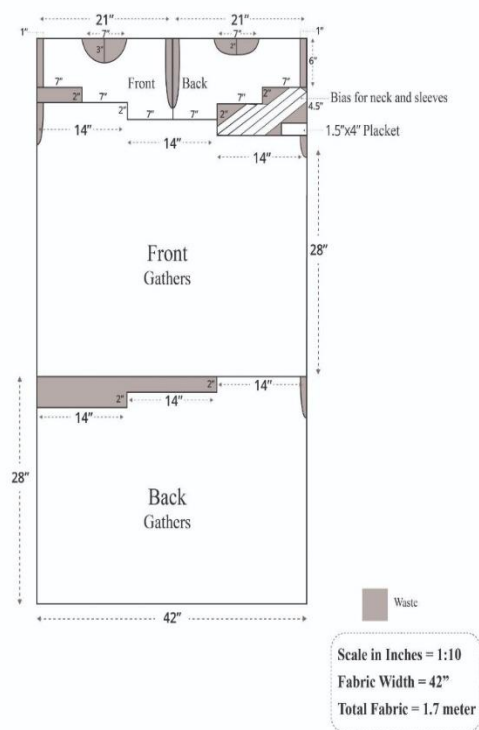


Figure 4.7:Tunic 2:Layout of pattern pieces/

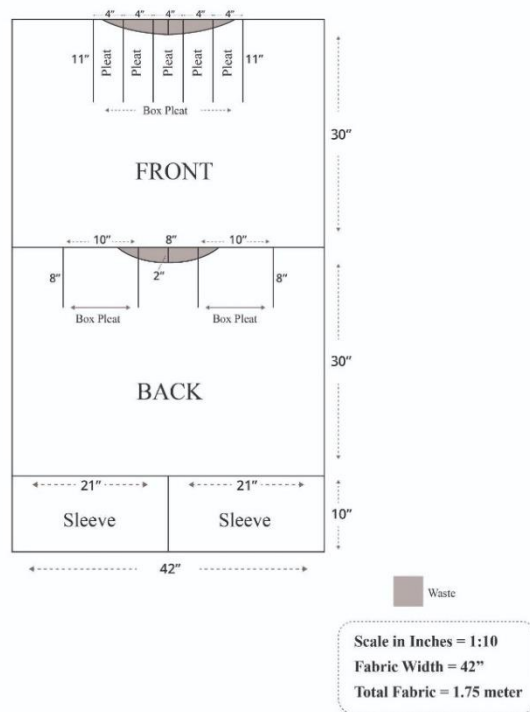
Plate 4.94(A,B,C) : Tunic 2- Yokes:
Asymmetrical



A



B



C

Figure 4.8 : Tunic 3: Layout of pattern pieces

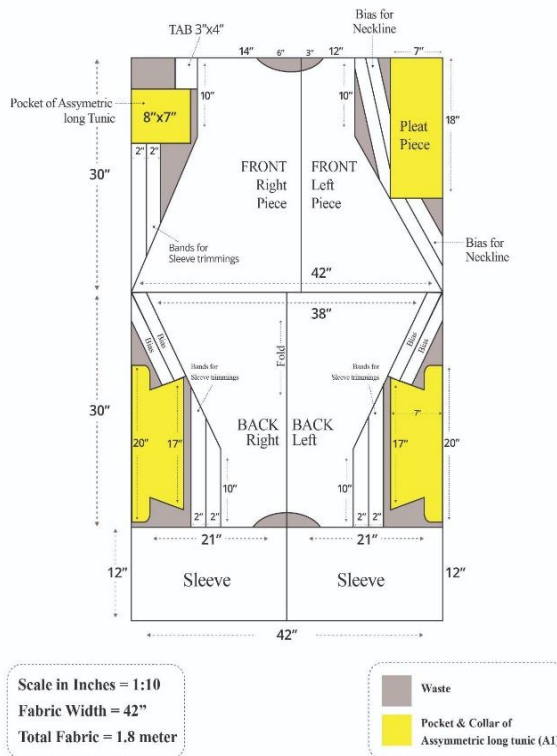
Plate 4.95(A,B,C). : Tunic 3- Pleats: Symmetrical



A



B



C

Figure 4. 9: Tunic 4: Layout of pattern pieces /

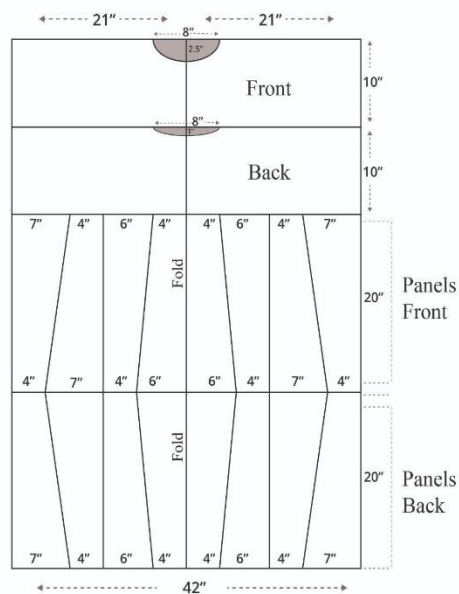
Plate 4.96(A,B,C): Tunic 4- Pleats:
Asymmetrical



A



B



C

Figure 4.10: Tunic 3: Layout of pattern pieces/

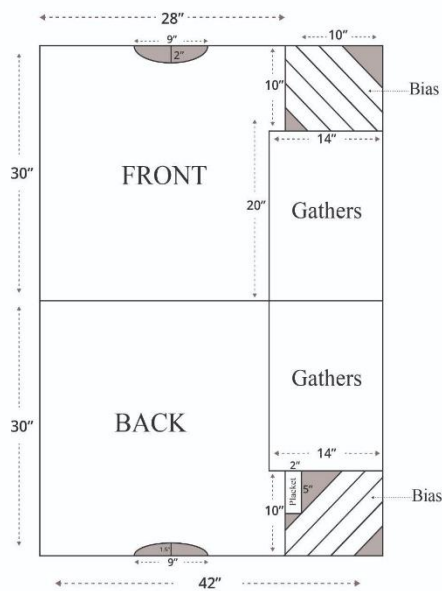
Plate 4.97(A,B,C) : Tunic 5- Panels: Symmetrical



A



B



C

Scale in Inches = 1:10
Fabric Width = 42"
Total Fabric = 1.5 meter

Figure 4.11: Tunic 6: Layout of pattern pieces/

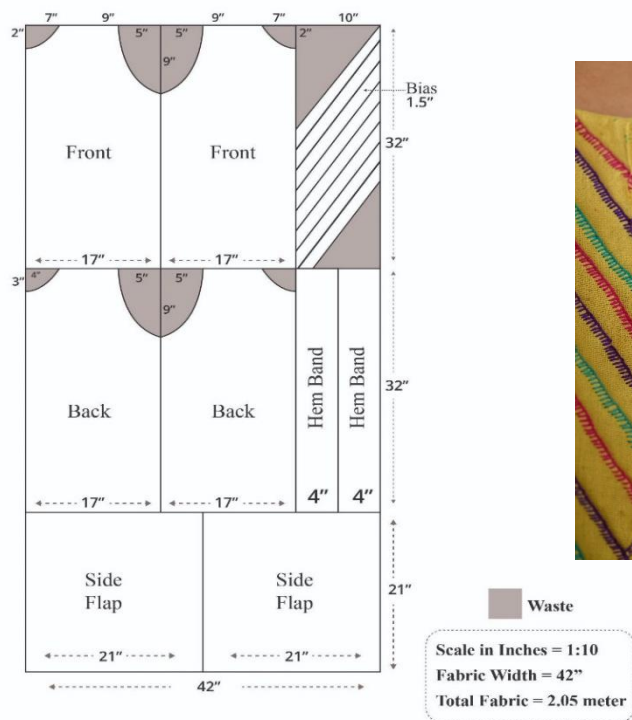
Plate 4.98 (A, B, C): Tunic 6- Panels:
Asymmetrical /



A



B



C

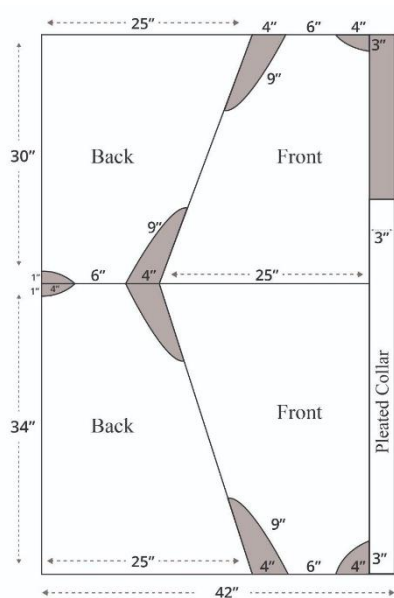
Figure 4.12 : Tunic 7: Layout of pattern pieces / Plate 4.99(A,B,C): Tunic 7- Tucks: Symmetrical



A



B



C

Waste

Scale in Inches = 1:10
Fabric Width = 42"
Total Fabric = 1.6 meter

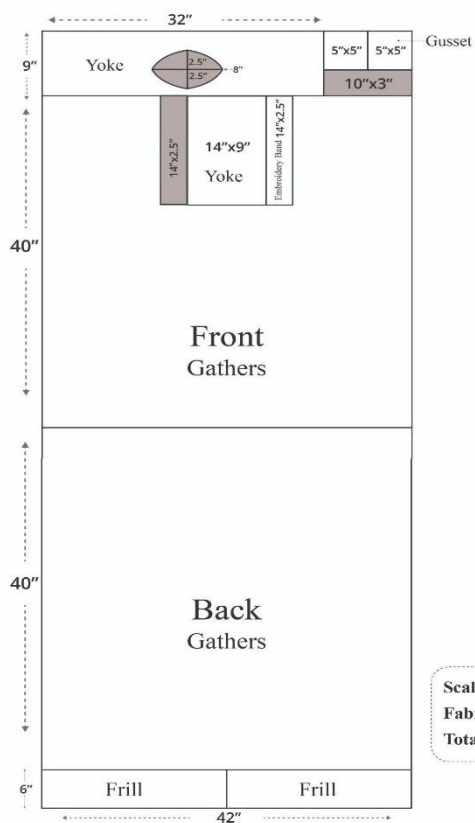
Figure 4.13: Tunic 8: Layout of pattern pieces / Plate 4.100(A,B,C):Tunic 8 - Tucks: Asymmetrical



A



B



C

Figure 4.14: Tunic 3: Layout of pattern pieces /

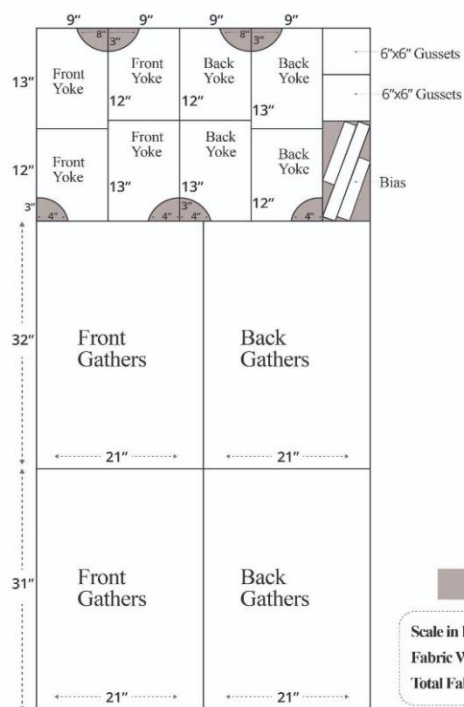
Plate 4.101(A,B,C): Tunic 9-
Yokes: Symmetrical



A



B



C

Figure 4.15: Tunic 3: Layout of pattern pieces /

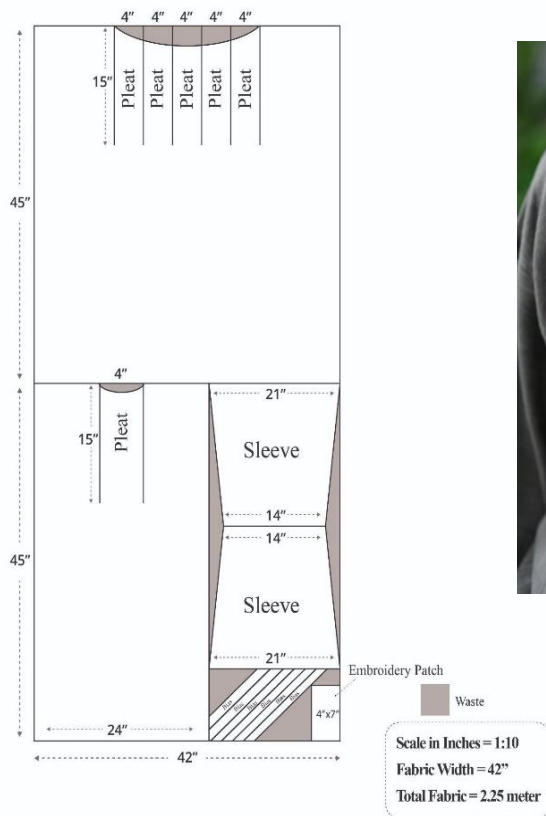
Plate 4.102(A,B,C): Tunic 3- Yokes: Symmetrical



A



B



C

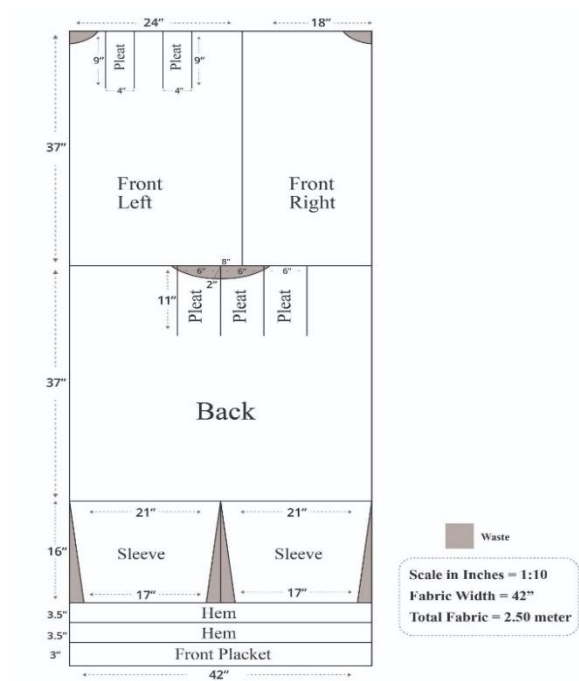
Figure 416: Tunic 3: Layout of pattern pieces/

Plate 4. 103(A,B,C) : Tunic 3-
Yokes: Symmetrical



A

B



C

Figure 4.17: Tunic 3: Layout of pattern pieces /

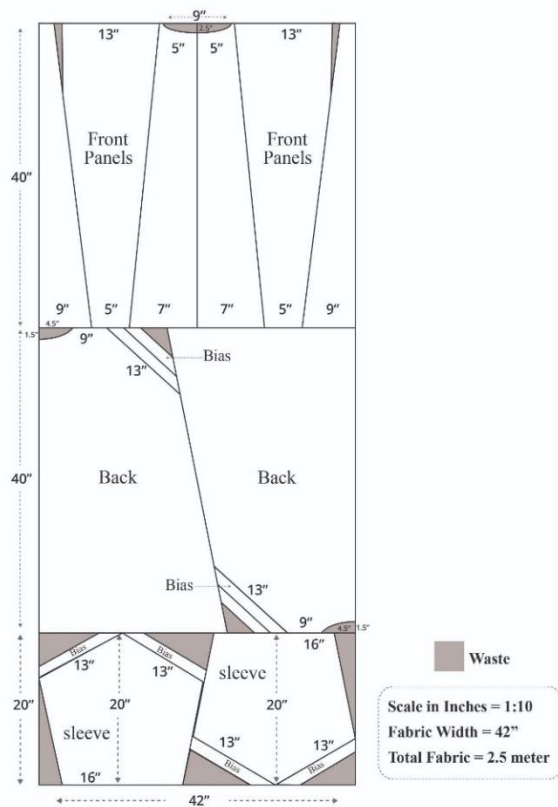
Plate 4.104(A.B.C): Tunic 3- Yokes:
Symmetrical



A



B



C

Figure 4.18: Tunic 3: Layout of pattern pieces /

Plate 4.105(A,B,C) : Tunic 3-
Yokes: Symmetrical

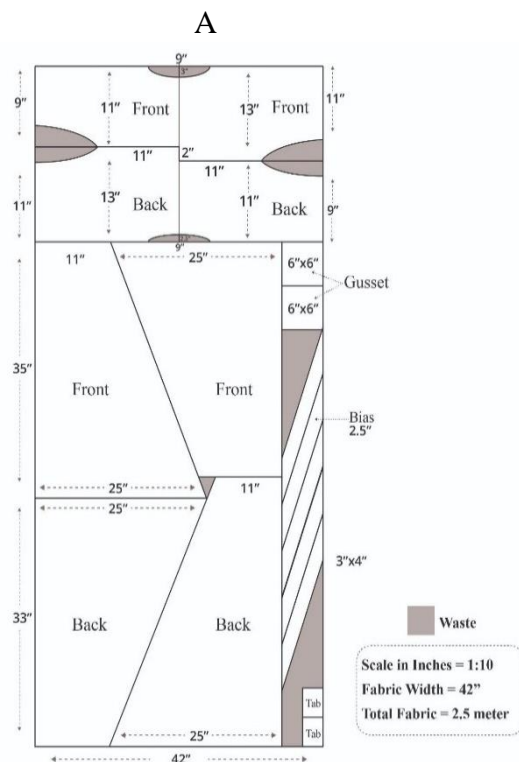


Fig 4.19: Tunic 3- Yokes: Symmetrical /

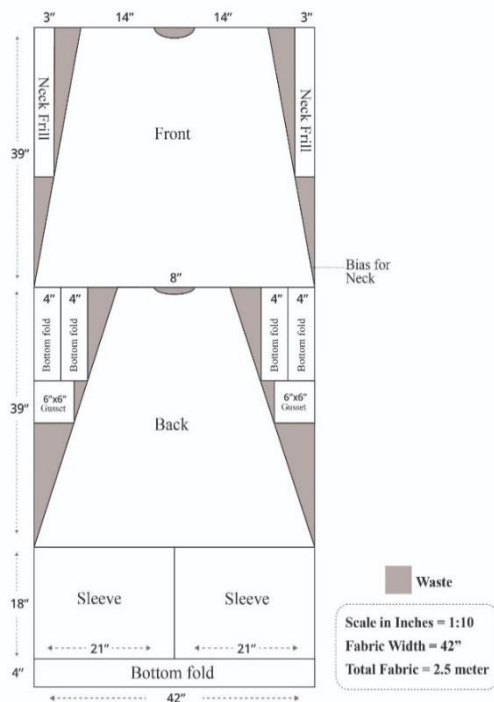
Plate 4.106(A,B,C): Tunic 3- Yokes:
Symmetrical



A



B



C

Figure 4.20: Tunic 3- Yokes: Symmetrical /

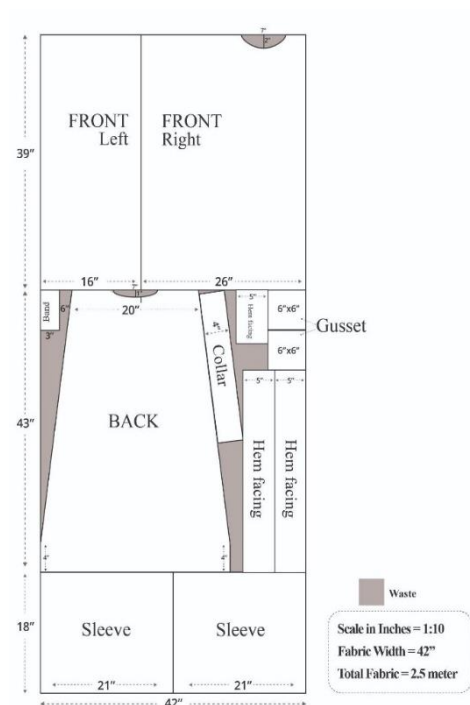
Plate 4.107 (A,B,C). : Tunic 3:
Layout of pattern pieces



A



B



C

Figure 4.21:Tunic 3: Layout of pattern pieces / Plate 4.108(A,B,C) : Tunic 3-
Yokes: Symmetrical /

4.4.3.ii: Prototype (Lifestyle Products): The researcher worked remotely with the embroidery artisan to design patches for various lifestyle products based on measurements for the lifestyle products according to the instruction. The embroidered patches were created with the help of the design inputs and skills provided to the artisan while making the tunics in the apparel category.

Mrs Laxmi Khetawat was sent the measurements for the patches for each product, and the designs for each patch were discussed via video conferencing.

When the patches were finished, they were sent to Kutch to Umrabhai Lakha (the leather artisan) from Kutch. For ease of execution, the sketches and dimensions for the products were discussed with the leather craft artisan through video conferencing.



Plate 4.109: Embroidering lifestyle products



Plate 4.110: Embroidered patch

Umrabhai handcrafted each product with the instructions provided to him with the researcher. Utmost care was taken during the finishing of each product and also keeping the aesthetics in place.

Process of developing lifestyle products using vegetable tanned leather



Plate 4.111: Cutting of leather



Plate 4.112: Attaching embroidery piece



Plate 4.113: Assembling the pieces



Plate 4. 114: Adding the gusset



Plate 4.115 : Adding the



Plate 4.116 : Attaching the belt

- The processed leather was first carefully cut with a metal chisel avoiding areas which were damaged due to infection or insect bite on the skin. There were times when there was a need to attach several patches together to get a continuous piece of leather.
- Based on the design and the dimensions provided by the researcher the leather artisan cut the pieces for the product
- This was followed by stitching the embroidery patch to the leather piece. In case the product had a different shape (as in case of the vase and the footwear) the artisan prepared paper patterns. The leather pieces were then attached together using a chemical adhesive.



Plate 4.117 : Paper pattern for footwear



Plate 4.118 : Sticking the leather pieces with adhesive

- After the adhesive dried, the leather was hand stitched and assembled by the artisan with the help of various stitches *Jodi khann* (straight stitch) and thong stitch (whip stitch) depending on the design.
- Once the product was ready the artisan smeared mustard oil to the product so that it looked finished and polished. The oil also helps in increasing the durability of leather and also adds to its softening.
- The product was finally finished with the use of fasteners/ pompoms/ belts depending on the type of the product.

The photographs of the developed in different categories is as follows:

Lifestyle products

Personal Accessories



A



B

Plate 4.119(A.B): Tote Bag



A



B

Plate 4.120 (A.B): Footwear



A



B

Plate 4.121 (A,B): Neckpiece



A



B

Plate 4.122.(A,B): Glass case



A



B

Plate 4.123. (A,B): Wallet



A



B

Plate 4.124(A,B): Coaster Set



A



B

Plate 4.125 (A.B): Table Lamp



A



B

Plate 4.126(A,B):Serviette Holder



A

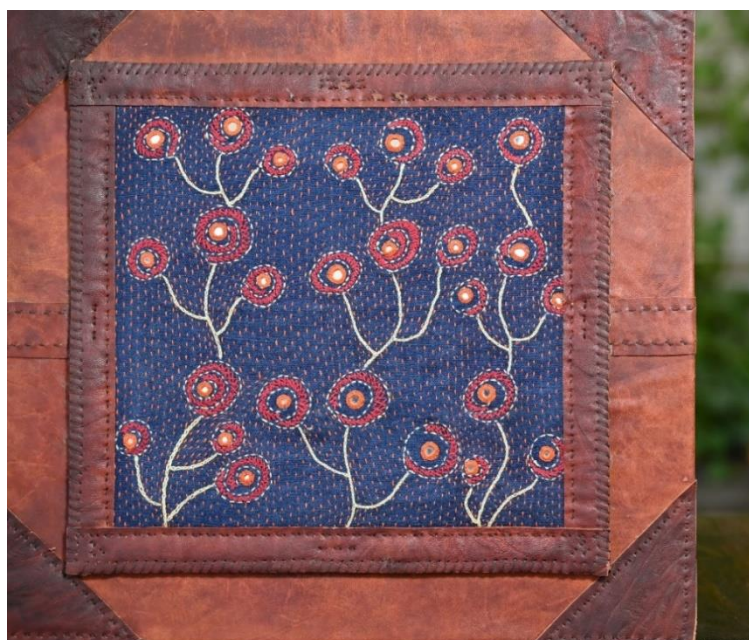


B

Plate 4.127(A,B) : Vase



A



B

Plate 4.128(A.B) : Wall Art



A



B

Plate 4.129(A,B) : Pen Stand with stationary tray



A



B

Plate 4.130(A,B) : Diary Cover



A



B

Plate 4.131 (A,B): Card Holder



A



B

Plate 4. 132(A,B): Laptop Bag



A



B

Plate 4.133 (A,B): Multipurpose Bag

Outcome of Artisan training and Product Development

- Increased opportunities and recognition for the artisan as the craft was exposed to different domain in terms of geographical location.
- The artisan and the researcher were Invited on Board for 23.23designs.in for B to B connection
- They also received Invitation from LLDC museum Kutch, Gujarat during winter festival 2023 for a workshop and exhibition for 5 days, as a part of awareness regarding crafts among pastoral nomads. which resulted in exposure of the artisans beyond on a different level and also awareness amongst the urban consumers regarding a languishing and lesser known craft.
- Invite for holding a 3 day exhibition at *Vasantotsav* organized by the Maharaja Ranjitsinh Gaekwad Institute of Design, The Maharaja Sayajirao University of Baroda, Vadodara.
- Invited for collaboration with Craft Council of Telangana for holding exhibitions and workshops which has further resulted in an offer for training program and workshop for the underprivileged women of Hyderabad for the
- exposure to the craft and further training develop commercially viable products in the month of July, 2023.
- Apart from *Lambani* artisans the value chain also included other artisans which resulted in opportunities for them too.
- Increased opportunity for B to C selling for the artisan and orders for customized as well as developed products.

4.5. Evaluation of the developed products in terms of product preferences, innovativeness, acceptability and market viability.

Testing a prototype is of great relevance while trying to understand the acceptability of a product amongst the consumers. It helps in gauging whether the product is ready to be accepted or not. Hence, the products designed and developed by the researcher were finally evaluated with the help of a google form questionnaire which consisted of closed ended questions related to product preferences, attributes of uniqueness, colour, texture, price and market viability. The products were presented in a

physical mode through product preview/presentation and also mailed to a heterogenous group of respondents. Google forms for physical and virtual mode of presentation of the products helped the researcher to understand whether the objective of designing and developing innovative products with the use of *Lambani* embroidery was achieved or not. The total number of the respondents were 154, where 63 respondents responded via physical mode and 91 respondents responded via virtual mode.

The google form sent to the respondents were divided into three sections:

4.5.1: Respondents' Background

4.5.1.i: Demographic details of the respondents

4.5.1. ii. Awareness of the respondents regarding *Lambani* Embroidery.

4.5.2: Product Category 1: Apparel- Tunics

The above section had questions related to apparels-tunics pertaining to responses towards various attributes of the tunics such as colour of the fabric, texture of the fabric, colour combination of the embroidery, design of the tunics, overall aesthetic appeal and innovativeness.

4.5.3: Product Category 2: Lifestyle products

This section had questions related to the responses for design, colour combination, use of leather substrate and overall aesthetic appeal of the developed product prototypes.

The forms were filled with help of two Product Previews held at the Amphitheatre of Institute of Fashion Technology and Clothing and Textiles Department, The Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. Gujarat respectively. (Appendix III) as well as with the help of google forms mailed (Appendix IV) to a heterogenous group of respondents.



Plate 4.134: Product Preview at the Amphitheatre, Institute of Fashion Technology



Plate 4.135: Product Preview in Department of Clothing and Textiles

.In order to make it easier to make comparisons, the information collected in the Google forms was tabulated in a methodical and logical way. The data collected from the two Google forms were analyzed statistically through frequency distribution and one sample z-proportion test.

The respondents were asked to respond to various parameters of the products on a 5-point Likert scale. The short tunics were numbered 1-8 whereas the long tunics were numbered 9-16 for the ease of filling the google forms for the respondents. Each product was tested individually.

4.5.1: Respondents' Background

The google forms were administered randomly to a heterogeneous group of respondents in the physical mode. The respondents were provided with bookmarks which had a QR-code for scanning, to open the google form. The respondents filled the form while the products were being displayed. The forms with detailed view of the embroidered products were also mailed to the respondents for a wider reach.



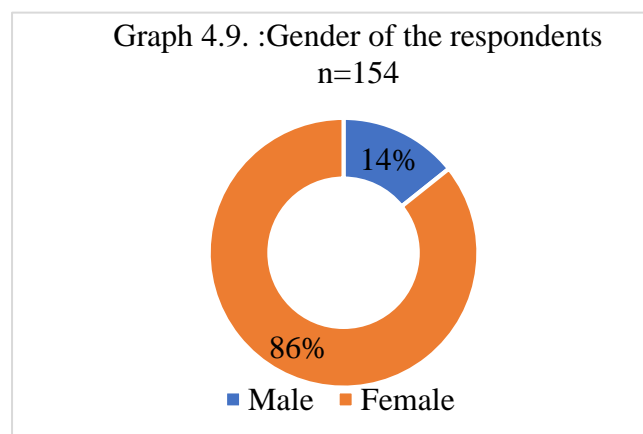
Plate 4.136 : The book mark with QR code

4.5.1.i: Demographic details of the respondents

To understand the preference of the respondents the demographic details are an important aspect of data collection

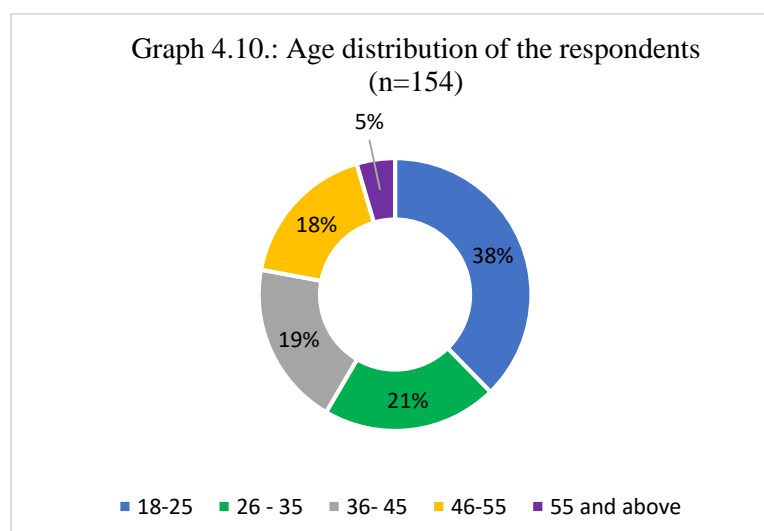
4.5.1.i.a. Gender of the respondents

Responses were collected to understand the gender of the respondents. Distribution of the respondents with respect to n=154, reflected that the majority of the respondents were female with a frequency of 132 whereas the male respondents were only 22 which is 86 % and 14 % respectively.



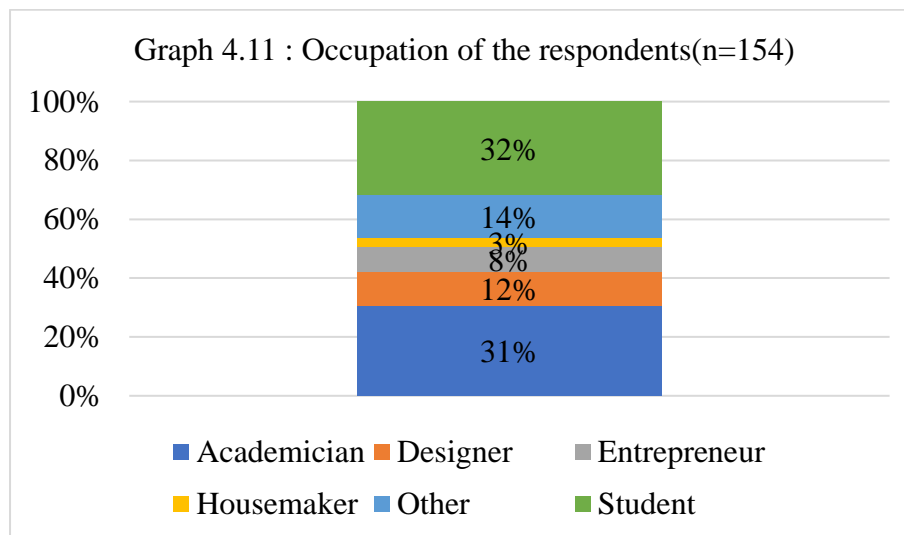
4.5.1.i.b. Age of the respondents

The graph below reflects that majority of the respondents 38% were between the age bracket of 18-25 years, followed by 26-35 years at 21%.



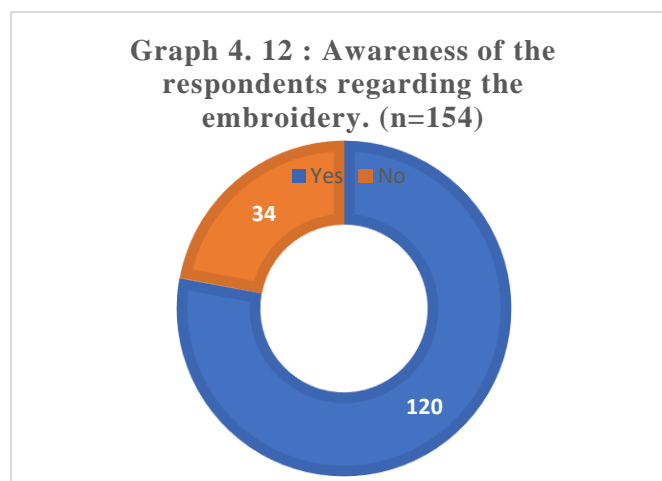
4.5.1.i.c. Occupation of the respondents

The occupation of the respondents was recorded further in the table below, which reflects that a majority of the respondents belonged to the category of the academicians at 31%. The least number of respondents were from the category of home makers at 3%. When the connection between the age (which had the highest frequency in 18-25 years group) and the occupation (which had majority of academicians) was analyzed it can be concluded that majority of respondents were young academicians in the age group of 18-25.



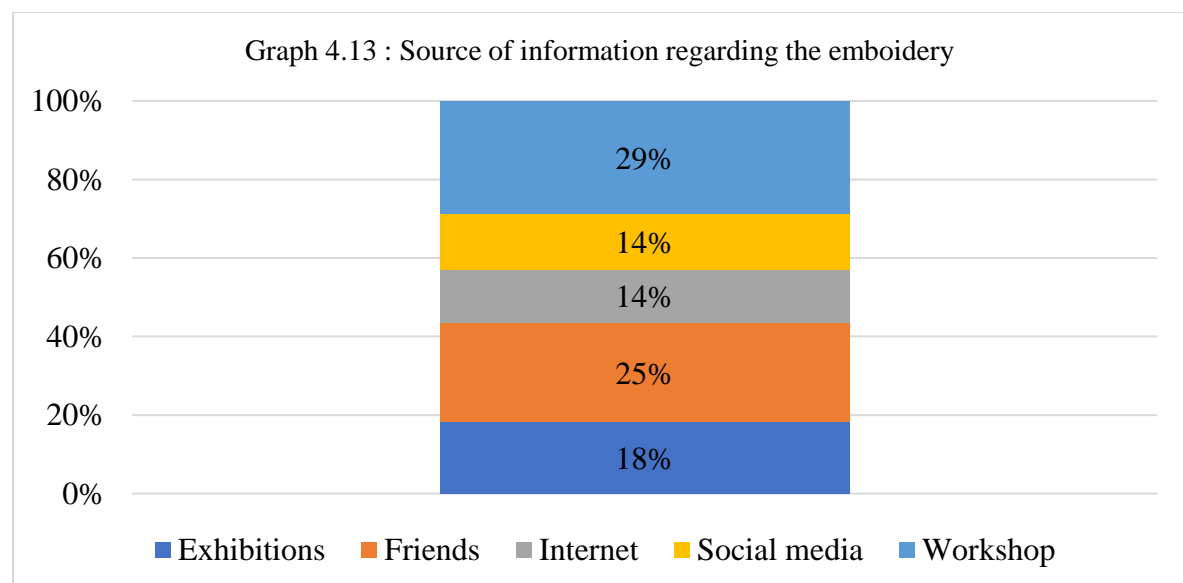
4.5.1.ii. Awareness of the respondents regarding *Lambani* Embroidery.

The respondents were asked whether they were aware of the craft of *Lambani* embroidery, where 132 respondents opined that they had awareness towards it and 22 respondents did not have awareness regarding the embroidery



4.5.1.ii. Source of awareness regarding *Lambani* embroidery

The respondents were further asked regarding the source of information of the embroidery. Majority of the respondents 29 % opined that they had awareness regarding the embroidery by attending workshops whereas 15% responded that they were aware of it through exhibitions. Hence, when the results for the awareness and the source were analyzed it was found that the age bracket of 18-25 years had a large population of students as well as young academicians. From the students' category many of them had attended the workshop just before the product preview held by the researcher towards creating awareness of the embroidery. Thus, the percentage for the workshop could be possibly higher.



4.5.2: Product Category 1: Apparel- Tunics

A prototype is the reflection of the response a product will receive before it is placed in the market. Hence, the prototypes of the 16 tunics were displayed to 154 respondents and their responses were recorded for the attributes of colour of the fabric, texture, placement of the embroidery, colour combination of the embroidery and the overall aesthetic appeal of the tunics

4.5.2.i. Responses towards the colour of the fabric

Studies have reflected that colour is one of the major elements of design which plays an important role in the selection of a garment. The first impression of a garment is majorly guided by its colour.

The respondents were asked to select the colour of fabric used in the tunics on a 5-point Likert scale ranging from like extremely-like moderately-neither like nor dislike–dislike moderately-dislike extremely. This was followed by calculating their scores. The scores below reflect that amongst the short tunics the highest score was achieved by tunic 5 - panels- symmetric whereas the lowest score was observed for tunic 2 - yokes-asymmetrical. Further, when the scores for the long tunics was analysed it was found that tunic 13 - panels- symmetric received the best response with tunic 12 -. pleats-symmetrical. It can be observed from the table that the best responses were recorded by the tunics in the category of panels with the blue colour of the fabric.

Table 4.13 Responses for the colour of the fabric (n=154)

Category		Silhouette	Short		Long	
			Design No.	Score	Design No.	Score
I	Yokes	Symmetric	1	718	9	701
	Pink	Asymmetric	2	696	10	703
II	Grey	Symmetric	3	701	11	703
	Pleats	Asymmetric	4	702	12	699
III	Panels	Symmetric	5	730	13	723
	Blue	Asymmetric	6	728	14	711
IV	Tucks	Symmetric	7	704	15	704
	Yellow	Asymmetric	8	704	16	706

4.5.2. ii. Responses towards the texture of the fabric

The texture of the fabric has a visual appeal while selecting a garment. It contributes to the comfort factor of the garment. The respondents were asked to rate the texture of fabric used in all the 16 tunics with a 5 -point Likert scale. The results of the score obtained by each tunic is presented in the heat chart below.

When the scores of the tunics based on the texture of the fabric was tabulated it was found that the best score was received by tunic 5 - panels-symmetric and the least was for tunic 4- pleats-asymmetric for short tunics. Similarly, the scores for long tunics revealed that tunic 13-panel -symmetrical received the highest score and tunic 12 -pleat-asymmetric got the lowest. Hence, the respondent extremely liked the texture of panels-symmetric in both long and short tunics.

Table 4.14: Scores of tunics based on texture of the fabric (n=154)

Category		Silhouette	Short		Long	
			Design No.	Score	Design No.	Score
I	Yokes	Symmetric	1	711	9	702
	Pink	Asymmetric	2	707	10	700
II	Pleats	Symmetric	3	703	11	700
	Grey	Asymmetric	4	694	12	695
III	Panels	Symmetric	5	720	13	707
	Blue	Asymmetric	6	718	14	705
IV	Tucks	Symmetric	7	699	15	704
	Yellow	Asymmetric	8	703	16	703

4.5.2.iii Responses towards the placement of the embroidery

The strategic placement of the surface ornamentation plays a crucial role in determining the like and dislike for a garment. Hence, the responses obtained from the questionnaires was analysed to understand as to which tunic had the best placement of embroidery.

The score obtained for the 8 tunics in the short and 8 tunics in the long category were recorded with the help of scores which were obtained through the responses achieved on the Likert scale. The tunics in the category of panels- symmetric received the best score among the short and the long tunics. Whereas low scores were recorded for the placement of the embroidery for the both long and short tunics in the category of tucks. Hence, the yellow tunics received a low score in terms of the placement of the embroidery.

Table 4.15: Scores of tunics based on the placement of the embroidery (n=154)

Category		Silhouette	Short		Long	
			Design No.	Score	Design No.	Score
I	Yokes	Symmetric	1	723	9	686
	Pink	Asymmetric	2	682	10	695
II	Pleats	Symmetric	3	708	11	707
	Grey	Asymmetric	4	697	12	696
III	Panels	Symmetric	5	727	13	715
	Blue	Asymmetric	6	703	14	699
IV	Tucks	Symmetric	7	703	15	682
	Yellow	Asymmetric	8	675	16	675

4.5.2.iv. Responses towards the colour combination of the embroidery.

When embroidery is used for embellishing the surface of a garment apart from the strategic placement of the embroidery, the choice of colour combination is equally

important. Hence, the respondents were asked to rate the 16 tunics for the colour combination of the embroidery used in them.

The respondents were asked to rate the tunics for the colour combination of the embroidery used in them on the Likert scale and the scores were then calculated for each of the tunics. The scores followed a same pattern as in above tables especially for tunics in the category of panels with tunic 5 and 13 getting the highest. The lowest scores in the short and long categories were observed for tunic 8- tucked-asymmetric and tunic 9- tucked-symmetric

Table 4.16: Scores of tunics based on colour combination of the embroidery. (n=154)

Category		Silhouette	Short		Long	
			Design No.	Score	Design No.	Score
I	Yokes	Symmetric	1	716	9	674
	Pink	Asymmetric	2	691	10	698
II	Pleats	Symmetric	3	697	11	703
	Grey	Asymmetric	4	689	12	684
III	Panels	Symmetric	5	733	13	720
	Blue	Asymmetric	6	728	14	704
IV	Tucks	Symmetric	7	706	15	688
	Yellow	Asymmetric	8	685	16	684

4.5.2.v. Responses towards the design of the tunics

When a prototype is developed the design of the product plays a major part. If the design is good it is accepted by the majority. To get an idea of which design was liked by the majority compared to the other designs of the tunics, the respondents' opinion regarding the preference for the design of the 16 tunics were asked. From the result it was revealed that tunic 5-paneled-symmetrical and tunic 13- panelled- symmetrical got the highest

score. Hence, a concluding statement can be made that the colour combination of the embroidery definitely affects the design of a garment

Table 4.17: Scores of tunics based on colour combination of the embroidery. (n=154)

Category		Silhouette	Short		Long	
			Design No.	Score	Design No.	Score
I	Yokes	Symmetric	1	706	9	665
	Pink	Asymmetric	2	676	10	683
II	Pleats	Symmetric	3	707	11	690
	Grey	Asymmetric	4	693	12	678
III	Panels	Symmetric	5	718	13	705
	Blue	Asymmetric	6	700	14	700
IV T	Tucks	Symmetric	7	671	15	667
	Yellow	Asymmetric	8	667	16	662

4.5.2.vi. Responses towards the overall aesthetic appeal of the tunics

Finally, the overall appeal of the product is very important. The acceptance of the product is based on the overall aesthetic appeal and defines its success of as a commercially acceptable product. Hence, respondents were asked to rate the overall aesthetic appeal of the tunics on the Likert scale and their corresponding scores were calculated.

The score obtained once again revealed a unanimous result with tunic 5 and 13 getting the highest score. The response for the tunics in category of tucks was low. Hence a general pattern was observed in the scores especially the ones on the higher side with tunic 5 and tunic 13 getting the highest score with reference to all the attributes and an overall low response for the tunics with tucks.

Table 4.18: Scores of tunics based on overall aesthetic appeal of the embroidery.
(n=154)

Category		Silhouette	Short		Long	
			Design No.	Score	Design No.	Score
I	Yokes	Symmetric	1	710	9	679
	Pink	Asymmetric	2	684	10	693
II	Pleats	Symmetric	3	705	11	693
	Grey	Asymmetric	4	696	12	673
III	Panels	Symmetric	5	722	13	706
	Blue	Asymmetric	6	704	14	690
IV T	Tucks	Symmetric	7	674	15	670
	Yellow	Asymmetric	8	667	16	671



Best preferred designs of tunics
 Plate 4.137: (above)
 Tunic 5- tucks- symmetrical
 Plate 4.138: (right)
 Tunic 13- tucks- symmetrical

4.5.2.vii. Opinion of the respondents regarding the price of the product.

The below table reflects that most of the respondents were ready to buy the tunic in the price range of INR 2000-3000 closely followed by the range of INR 3000-4000. Few respondents shared that they would buy the products in the range more than 4000 INR, from the table it was observed that for the tunics majority of the respondents preferred to pay 2000-3000 INR. The price range of the tunics are on the e-commerce page is between 2000-3000 for short tunics and 3000-4000 for the long tunics. Hence it can be concluded that for the short tunics and the long tunics based on the cost price the falls within the range that the respondents were willing to pay.

Graph 4.14 : Price point for purchasing the tunics

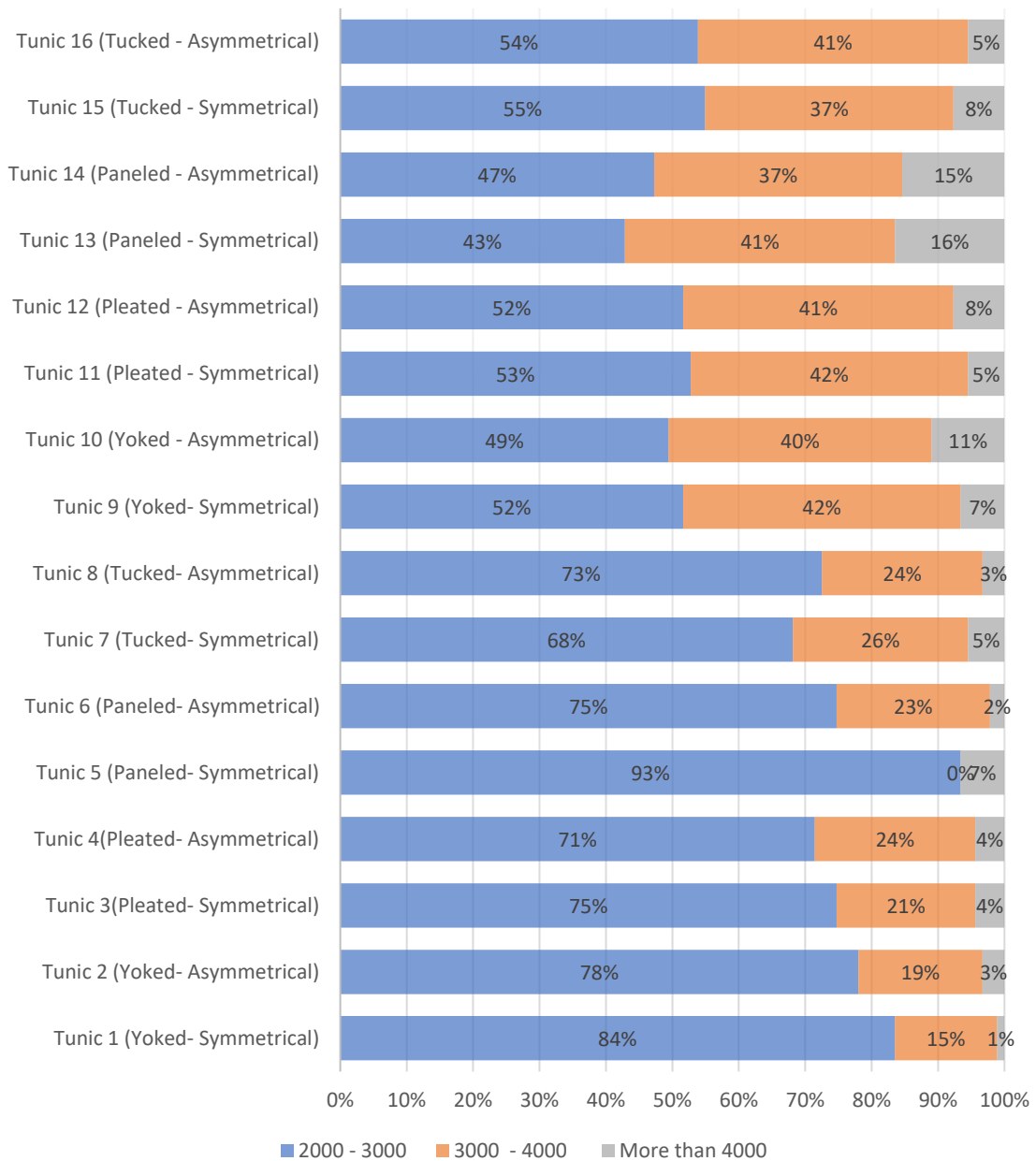
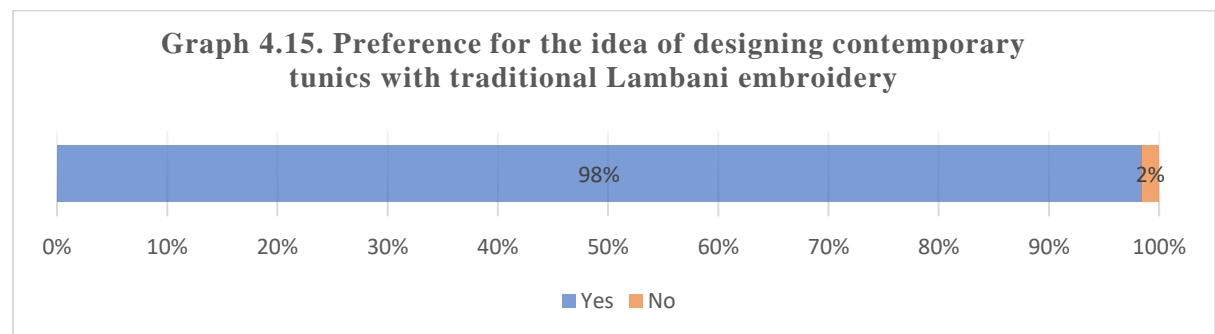


Table: 4.19: Pricing of the tunics

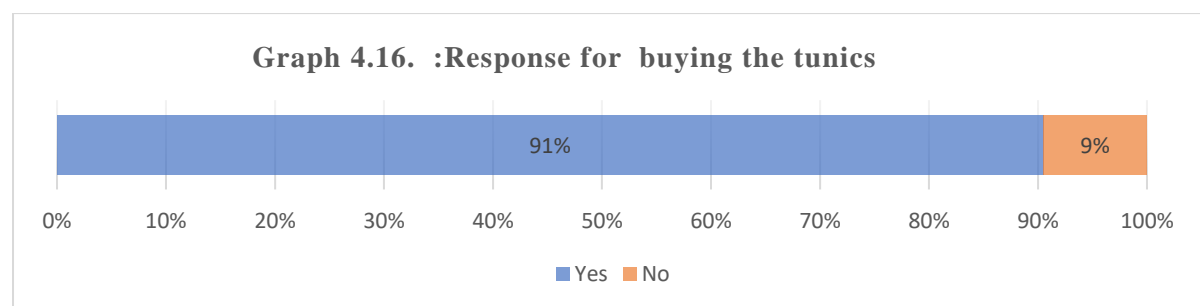
Sr. No	Category	Sub Category	Silhouette	Design	Amount of Fabric (Meters)	Cost of fabric at 400/ meter	Dressmaking Charges (INR) Per tunic	Embroidery wages per tunic (INR)	Cost Price (INR)	Sale Price (INR)	Willingness to pay (INR)
1.	Short	Yokes	Symmetric	1	1.7	680	500	600	1780	2600	2000-3000
2.			Asymmetric	2	1.7	680	500	600	1780	2400	2000-3000
3.		Pleats	Symmetric	3	1.75	700	500	600	1900	2800	2000-3000
4.			Asymmetric	4	1.8	720	500	600	1820	2700	2000-3000
5.		Panels	Symmetric	5	1.5	600	500	600	1700	2800	2000-3000
6.			Asymmetric	6	1.5	600	500	600	1700	2700	2000-3000
7.		Tucks	Symmetric	7	2.05	820	500	600	1920	2600	2000-3000
8.			Asymmetric	8	1.6	640	500	600	1740	2800	2000-3000
9.	Long	Yokes	Symmetric	9	2.4	960	500	600	2060	3900	2000-3000
10.			Asymmetric	10	2.2	880	500	600	1980	3900	2000-3000
11.		Pleats	Symmetric	11	2.25	900	500	600	2000	3800	2000-3000
12.			Asymmetric	12	2.5	1000	500	600	2100	3900	2000-3000
13.		Panels	Symmetric	13	2.5	1000	500	600	2100	3900	2000-3000
14.			Asymmetric	14	2,5	1000	500	600	2100	3700	2000-3000
15.		Tucks	Symmetric	15	2.5	1000	500	600	2100	3800	2000-3000
16.			Asymmetric	16	2.5	1000	500	600	2100	3900	2000-3000

4.5.2.viii: Opinion of the respondents regarding the idea of designing of contemporary tunics with traditional *Lambani* embroidery.



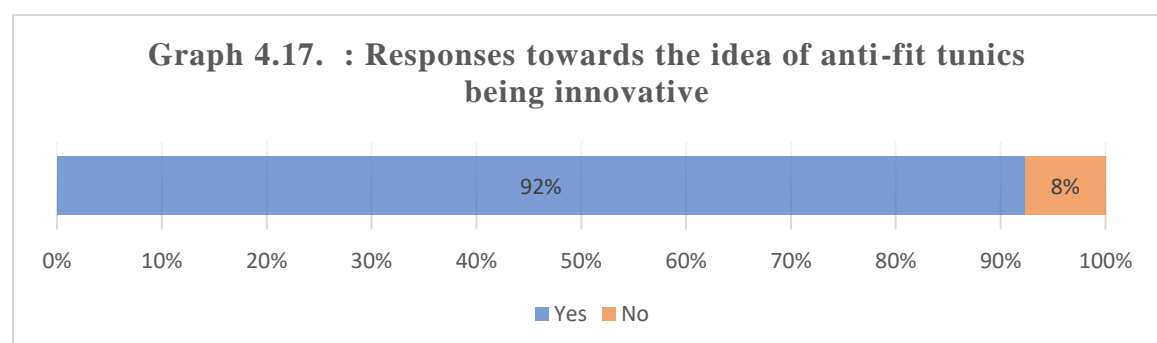
The respondents extremely liked the idea of designing of contemporary tunics with traditional *Lambani* embroidery with a response of 98%.

4.5.2.ix: Opinion of the respondents toward purchasing of the tunics.



The respondents were very positive towards buying the tunics where 91% responded towards purchasing of the tunics.

4.5.2.x: Opinion of the respondents regarding the idea of anti-fit tunics with *Lambani* embroidery being innovative.



92% of the respondents felt that the idea of designing anti-fit tunics is innovative.

4.5.3: Product Category 2: Lifestyle products

To further explore the embroidery other than apparel the researcher also forayed in the area of lifestyle products with 3 categories of products: Personal accessories, Home décor and Office essentials

4.5.3.i: Responses towards the design of the lifestyle products: It can be observed from the following heat map tables regarding the design of the 3 categories of the products that the tote bag and wallet had the highest scores whereas the neckpiece the lowest in the category of personal accessories. The scores for Lamp shade and Multipurpose bag are very high in the categories of home décor and office essentials.

Table 4.20 : Scores for Personal Accessories in terms of design (n=154)

Product	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Tote Bag	600	104	24	0	0	728
Wallet	600	104	24	0	0	728
Glass case	560	132	27	0	0	719
Footwear	490	172	36	2	0	700
Neck piece	445	180	54	4	0	683

Table 4.21 : Scores for Home décor products in terms of design(n=154)

Product	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Lamp shade	555	120	39	0	0	714
Coaster set	540	136	36	0	0	712
Vase	555	112	42	2	0	711
Serviette Holder	510	148	45	0	0	703
Wall art	505	144	48	2	0	699

Table 4.22 : Scores for Office essentials in terms of design (n=154)

Product	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Multi-purpose bag	605	100	24	0	0	729
Lap top bag	600	100	24	2	0	726
Diary Cover	540	144	27	2	0	713
Pen holder with stationery tray	530	136	39	2	0	707
Card organizer	515	140	39	6	0	700

4.5.3. ii. Responses for the colour combination of the embroidery:

The following heat map tables exhibit the products that received the highest and the lowest for the colour combination of the embroidery. From the table it is evident that the results are same as the previous table with the same products i.e. tote bag, wallet, lamp shade and multipurpose bag receiving the highest scores.

Table 4.23 : Scores for Personal accessories in terms of colour combination (n=154)

Product	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Tote Bag	590	104	30	0	0	724
Wallet	575	128	21	0	0	724
Glass-case	540	164	15	0	0	719
Footwear	515	156	33	2	0	706
Neck piece	490	140	54	6	0	690

**Table 4. 24 : Scores for Home décor products in terms of colour combination
(n=154)**

	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Lamp shade	560	136	24	0	0	720
Coaster set	560	132	27	0	0	719
Wall art	555	120	36	0	1	712
Serviette Holder	525	148	36	0	0	709
Vase	540	124	42	2	0	708

Table 4.25 : Scores for Office essentials in terms of colour combination (n=154)

	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Multi-purpose bag	595	104	24	2	0	726
Lap top bag	595	112	15	4	0	725
Diary Cover	550	152	18	0	0	720
Pen holder with stationery tray	545	148	21	2	0	716
Card organizer	525	156	24	4	0	709

4.5.3.iii Responses for the idea of combining organic leather with Lambani embroidery for designing products

The following table too reflected the same score as the previous tables with only difference in the category of office essentials where the laptop bag received the highest score.

Table 4. 26: Scores for Personal accessories in terms of combining organic leather with Lambani embroidery (n=154)

	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Wallet	610	84	30	2	0	726
Tote Bag	590	100	27	4	0	721
Footwear	555	132	27	2	0	716
Glass case	570	108	36	2	0	716
Neck piece	500	144	45	6	0	695

Table 4.27: Scores for Home décor products in terms of combining organic leather with Lambani embroidery (n=154)

	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Lamp shade	550	108	39	8	0	705
Wall art	525	124	48	2	1	700
Vase	535	108	48	8	0	699
Serviette Holder	490	164	42	2	0	698
Coaster set	490	140	57	4	0	691

Table 4.28 Scores for Office essentials in terms of combining organic leather with Lambani embroidery (n=154)

	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Multi-purpose bag	595	108	24	0	0	727
Lap top bag	580	116	27	0	0	723
Diary Cover	535	152	27	0	0	714
Card organizer	520	156	33	0	0	709
Pen holder with stationery tray	535	124	45	2	0	706

4.5.3.iv. Responses for the overall aesthetic appeal of the lifestyle products

In the following heat map tables it is evident that the highest score was with tote bag in the category of personal accessories, lamp shade from home décor and laptop bag from the office essentials

Table 4. 29 : Scores for personal accessories in terms of overall aesthetic appeal (N=154)

	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Tote Bag	585	128	15	0	0	728
Glass-case	570	140	15	0	0	725
Wallet	580	124	21	0	0	725
Footwear	515	156	33	2	0	706
Neck piece	465	156	60	4	0	685

Table 4.30 : Scores for Home décor in terms of overall aesthetic appeal (n=154)

	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Lamp shade	565	116	30	4	0	715
Coaster set	550	124	36	2	0	712
Vase	555	124	27	6	0	712
Serviette Holder	545	128	36	2	0	711
Wall art	525	132	42	4	0	703

Table 4.31 : Scores for Office essentials in terms of overall aesthetic appeal (n=154)

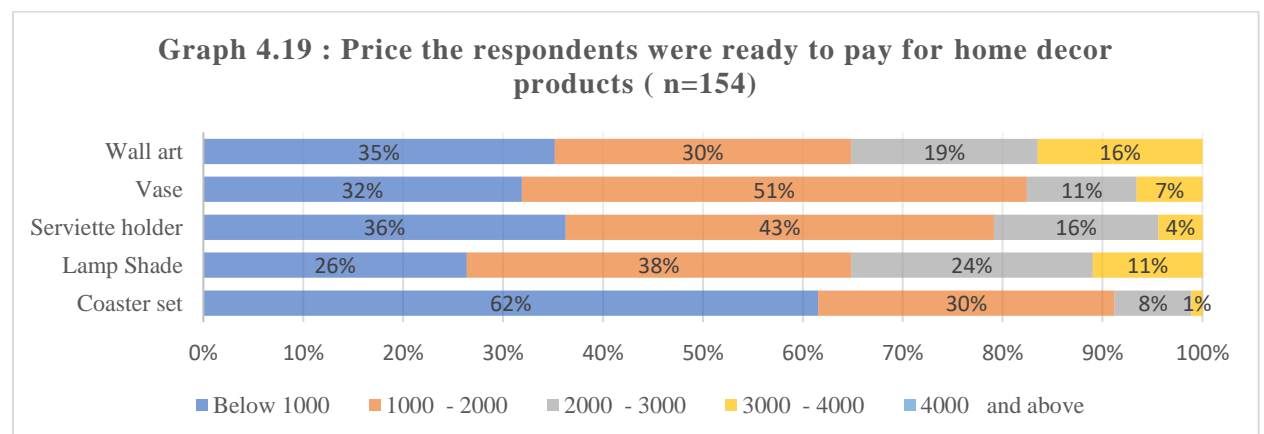
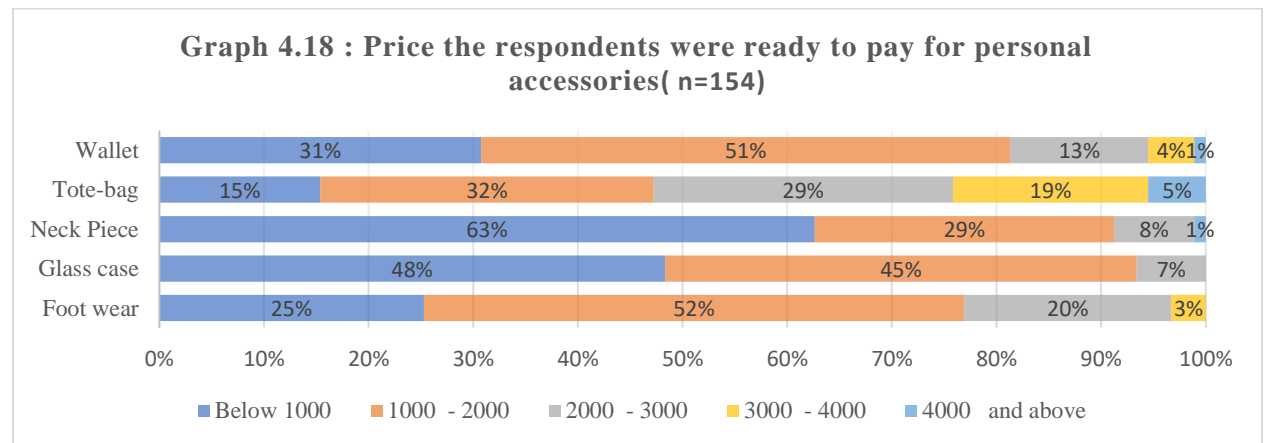
	Like extremely	Like moderately	Neither Like nor Dislike	Dislike Moderately	Dislike Extremely	Scores
Lap top bag	605	96	27	0	0	728
Multi-purpose bag	595	104	27	0	0	726
Pen holder with stationery tray	560	124	27	4	0	715
Diary Cover	515	164	30	0	0	709
Card organizer	510	148	42	2	0	702

It can be observed from the above tables that in general all the products have been liked extremely by the respondents with very negligible score in the section of dislike moderately and extremely. The above table also reveal that the scores for all the products made in the category of lifestyle products scored very high which means they had been highly accepted by the respondents. Overall the wallet and the tote bag in the section of personal accessories received extremely high scores with lamp shade getting

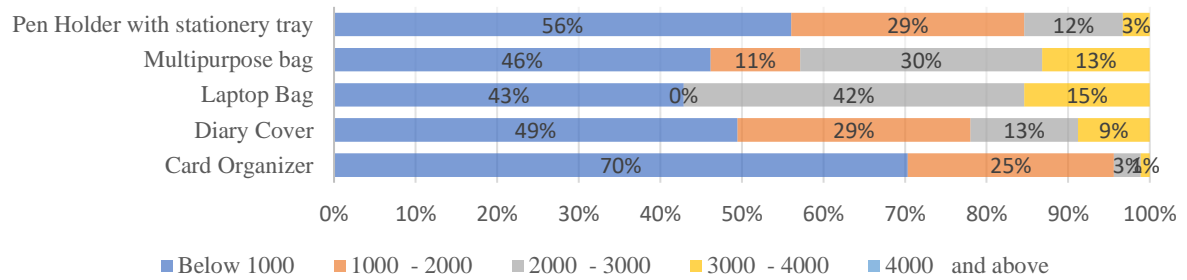
the highest score in the category of home décor and finally multipurpose bag and laptop bag getting high scores in the category of office essentials.

4.5.2.xx: Response to the price that the respondents were ready to pay for the products

The respondents were given different price ranges to select from for their willingness to pay between a certain range. The results of the same are displayed in the graphs below.



Graph 4.20 : Price the respondents were ready to pay for office essentials (n=154)

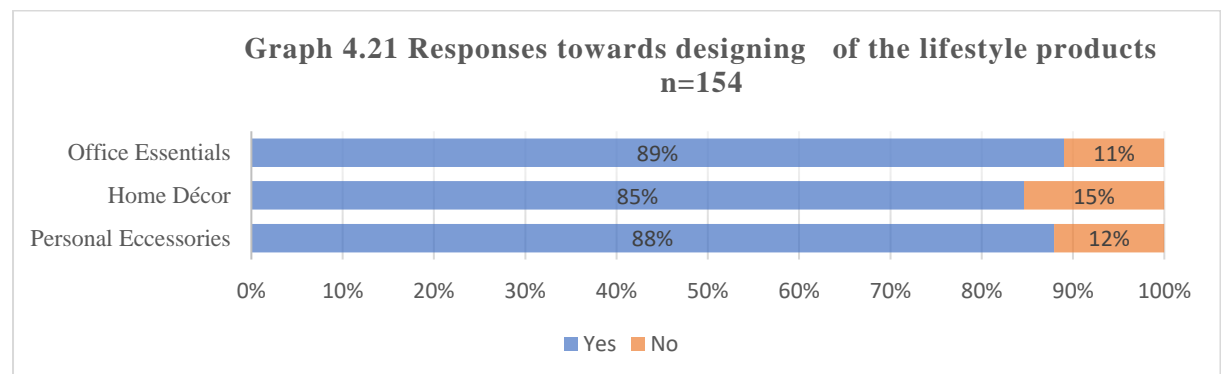


From table no. 4.31 and graph 4.23 it is evident that though the products were extremely liked the respondents were not willing to pay. The researcher would attribute this result to the fact that a majority of the respondents were students and the awareness amongst them for a sustainable product is less. Though there were respondents who were willing to pay the price within the range of that of the product. As displayed in the above tables 15% of the respondents were ready to pay 2000-3000 INR for the laptop bag, 13 % for wall art and 19% for the tote bag.

Table: 4.32: Pricing of the Lifestyle products

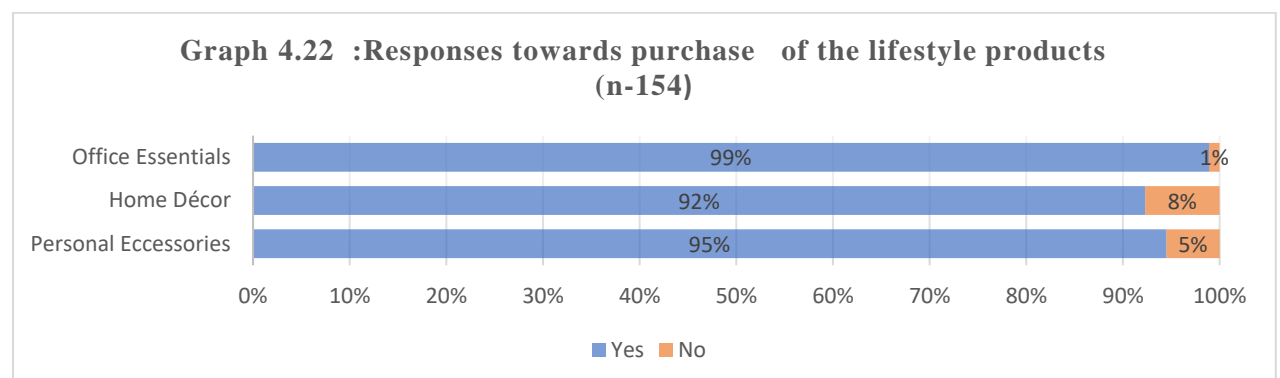
Sr. No	Category	Product	Cost of leather (INR)	Craftsmanship (INR)	Cost of Fabric (INR)	Embroidery wages per product (INR)	Cost Price (INR)	Sale Price (INR)	Willingness to pay (INR)
1.	Personal Accessories	Footwear	700	700	25	400	1125	1700	1000-2000
2.		Glass case	500	500	50	300	1350	1750	Below 1000
3.		Neck piece	150	200	15	100	465	800	Below 1000
4.		Tote bag	1100	800	350	900	3150	4200	1000-2000
5.		Wallet	400	500	150	200	1250	1700	Below 1000
6.	Home Décor	Coaster set	700	700	75	500	1975	2800	Below 1000
7.		Lampshade	800	700	75	600	2175	2800	1000-2000
8.		Serviette holder	600	600	50	400	1650	2300	1000-2000
9.		Vase	600	500	50	300	1350	1700	1000-2000
10.		Wall art	700	800	50	600	2150	2700	Below 1000
11.	Office Essentials	Card organizer	150	300	15	150	615	800	Below 1000
12.		Diary cover	200	300	75	300	875	1150	Below 1000
13.		Laptop Bag	1100	700	300	600	2600	3400	Below 1000
14.		Multipurpose Bag	1400	900	350	900	3550	4300	Below 1000
15.		Pen stand with stationery tray	600	500	60	300	1460	1600	Below 1000

4.5.2.xxi: Opinion of the respondents regarding the designing of lifestyle products with traditional *Lambani* embroidery



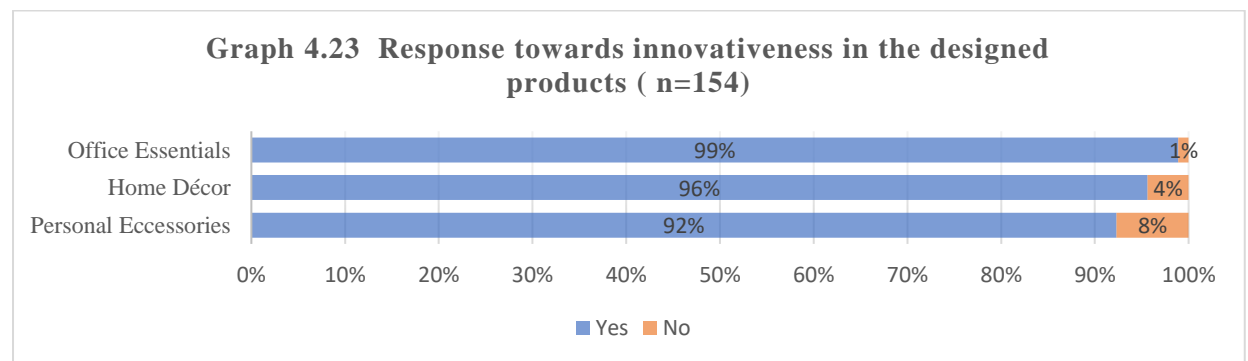
The response for the designing of the lifestyle products with traditional embroidery was received well by the respondents with the percentages for extremely liking them going 85% and beyond.

4.5.1.xxii: Opinion of the respondents regarding purchase lifestyle products with traditional *Lambani* embroidery



More than 90% respondents gave the opinion that they would like to buy the lifestyle products with traditional *Lambani* embroidery.

4.5.1.xxiii: Opinion of the respondents regarding the innovativeness in lifestyle products with traditional *Lambani* embroidery



In all three categories idea of designing different products with the traditional *Lambani* embroidery was found to be highly appealing and also innovative as well. However, ignorable percentage showed that the respondents didn't find it appealing and innovative. As responses were from a heterogeneous background and age group it can expected to have some number of disparities and different response as well.

Testing of hypothesis

In a population instead of number when one is interested in knowing the ratio of success and failure or we can say the proportion of success and failure, a researcher can use one sample z proportion test. Here p is defined as the proportion of success or to which our concern is and want to test the proportion in the population based on the sample that represents the population. Steps involved in conducting this test are to formulate the hypothesis, find the test statistics and compute value based on which decision whether to reject null or alternative is to be taken. Hypothesis framed regarding objective of awareness and formula to compute test statistics value is as follows:

H0: Overall look of product (tunics)with respect to ideal product parameters is not appealing.

H1: Overall look of product (tunics)with respect to ideal product parameters is appealing.

Formula
$$Z = \frac{(P-P_0)}{\sqrt{\frac{(P_0*(1-P_0))}{n}}}$$

Where,

P: observed sample proportio

P₀: hypothesized population proportion

n: sample size

Further based on the p-value the decision about rejecting null hypothesis is taken. General criteria of rejection is if p-value is less than the alpha value then reject null hypothesis other we do not reject null hypothesis. Alpha value is also known as level of significance and its standard values are 0.01,0.05 and 0.1 of which is this study by default value 0.05 is considered.

Table 4.33 : Proportion and p-value with respected to tunics for all parameters (Physical Mode)

Tunics S- Short L- Long		Colour of the fabric	Texture of the fabric	Placement of embroidery	Colour combination of the embroidery	Design of the tunic	Overall aesthetic appeal
Tunic 1 (S) (Yoked- Symmetrical)	Proportion	0.845	0.968	0.984	0.968	0.937	0.952
	p-value	1.32E-09	2.36E-14	2.34E-14	2.36E-14	9.26E-14	2.80E-14
Tunic 2(S) (Yoked- Asymmetrical)	Proportion	0.937	0.968	0.937	0.968	0.968	0.968
	p-value	9.26E-14	2.36E-14	9.26E-14	2.36E-14	2.36E-14	2.36E-14
Tunic (S) 3(Pleated- Symmetrical)	Proportion	0.952	0.937	0.968	0.952	0.968	0.952
	p-value	2.80E-14	9.26E-14	2.36E-14	2.80E-14	2.36E-14	2.80E-14
Tunic (S) 4(Pleated- Asymmetrical)	Proportion	0.968	0.905	0.952	0.921	0.952	0.952
	p-value	2.36E-14	8.22E-12	2.80E-14	8.55E-13	2.80E-14	2.80E-14
Tunic 5 (S) (Paneled- Symmetrical)	Proportion	0.984	0.984	0.984	0.984	1.000	0.984
	p-value	2.34E-14	2.34E-14	2.34E-14	2.34E-14	2.34E-14	2.34E-14
Tunic 6 (S) (Paneled- Asymmetrical)	Proportion	0.968	0.952	0.952	0.968	0.937	0.937
	p-value	2.36E-14	2.80E-14	2.80E-14	2.36E-14	9.26E-14	9.26E-14
Tunic 7 (S) (Tucked- Symmetrical)	Proportion	0.921	0.921	0.937	0.952	0.921	0.937
	p-value	8.55E-13	8.55E-13	9.26E-14	2.80E-14	8.55E-13	9.26E-14
	Proportion	0.952	0.952	0.952	0.952	0.952	0.952

Tunic 8 (S) (Tucked-Asymmetrical)	p-value	2.80E-14	2.80E-14	2.80E-14	2.80E-14	2.80E-14	2.80E-14
Tunic 9 (L) (Yoked-Symmetrical)	Proportion	0.905	0.968	0.921	0.905	0.937	0.937
	p-value	8.22E-12	2.36E-14	8.55E-13	8.22E-12	9.26E-14	9.26E-14
Tunic 10 (L) (Yoked -Asymmetric)	Proportion	0.937	0.968	0.952	0.921	0.952	0.952
	p-value	9.26E-14	2.36E-14	2.80E-14	8.55E-13	2.80E-14	2.80E-14
Tunic 11 (L) (Pleated -Symmetrical)	Proportion	0.937	0.889	0.937	0.921	0.921	0.905
	p-value	9.26E-14	6.82E-11	9.26E-14	8.55E-13	8.55E-13	8.22E-12
Tunic 12 (L) (Pleated -Asymmetrical)	Proportion	0.937	0.937	0.952	0.937	0.937	0.937
	p-value	9.26E-14	9.26E-14	2.80E-14	9.26E-14	9.26E-14	9.26E-14
Tunic 13 (L) (Paneled -Symmetrical)	Proportion	1.000	0.968	1.000	0.984	0.968	0.952
	p-value	2.34E-14	2.36E-14	2.34E-14	2.34E-14	2.36E-14	2.80E-14
Tunic 14 (L) (Paneled -Asymmetrical)	Proportion	0.968	0.984	0.937	0.937	0.937	0.937
	p-value	2.36E-14	2.34E-14	9.26E-14	9.26E-14	9.26E-14	9.26E-14
Tunic 15 (L) (Tucked -Symmetrical)	Proportion	0.968	0.984	0.937	0.952	0.937	0.905
	p-value	2.36E-14	2.34E-14	9.26E-14	2.80E-14	9.26E-14	8.22E-12
Tunic 16 (L) (Tucked -Asymmetrical)	Proportion	0.968	0.968	0.937	0.937	0.921	0.937
	p-value	2.36E-14	2.36E-14	9.26E-14	9.26E-14	8.55E-13	9.26E-14

Table 4.34: Proportion and p-value with respected to tunics for all parameters (Virtual Mode)

Tunics S- Short L- Long		Colour of the fabric	Texture of the fabric	Placement of embroidery	Colour combination of the embroidery	Design of the tunic	Overall aesthetic appeal
Tunic 1 (S) (Yoked-Symmetrical)	Proportion	0.682	0.945	0.945	0.923	0.890	0.934
	p-value	2.14E-05	2.00E-02	1.50E-02	2.23E-02	3.27E-02	6.00E-02
Tunic 2(S) (Yoked-Asymmetrical)	Proportion	0.934	0.923	0.802	0.890	0.780	0.813
	p-value	4.34E-02	0.00E+00	2.50E-09	0.00E+00	3.62E-08	5.97E-10
Tunic (S) 3(Pleated-Symmetrical)	Proportion	0.901	0.934	0.890	0.879	0.912	0.901
	p-value	0.00E+00	0.00E+00	0.00E+00	0.00E+00	0.00E+00	0.00E+00
Tunic (S) 4(Pleated-Asymmetrical)	Proportion	0.912	0.945	0.901	0.890	0.890	0.923
	p-value	0.00E+00	0.00E+00	0.00E+00	0.00E+00	0.00E+00	0.00E+00
Tunic 5 (S) (Paneled-Symmetrical)	Proportion	0.956	0.923	0.923	0.934	0.934	0.945
	p-value	0.00E+00	0.00E+00	0.00E+00	0.00E+00	0.00E+00	0.00E+00
Tunic 6 (S) (Paneled-Asymmetrical)	Proportion	0.967	0.923	0.879	0.912	0.879	0.890
	p-value	0.00E+00	0.00E+00	0.00E+00	0.00E+00	0.00E+00	0.00E+00
	Proportion	0.956	0.934	0.868	0.857	0.769	0.802

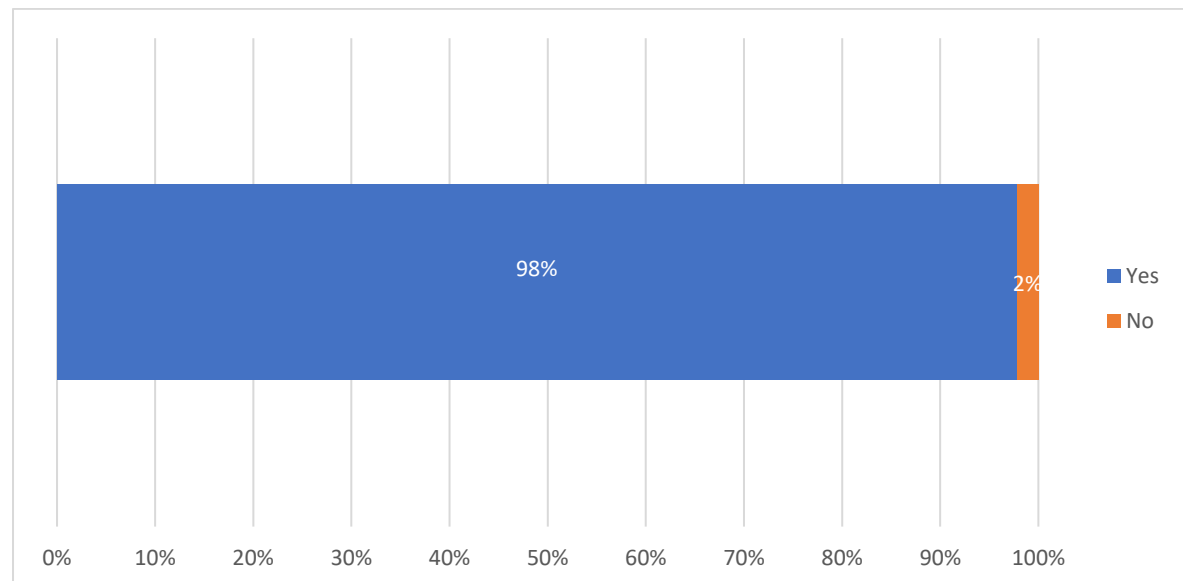
Tunic 7 (S) (Tucked-Symmetrical)	p-value	1.29E-03	0.00E+00	1.00E-13	8.75E-13	1.25E-07	2.50E-09
Tunic 8 (S) (Tucked-Asymmetrical)	Proportion	0.945	0.945	0.791	0.835	0.758	0.747
	p-value	0.00E+00	0.00E+00	9.84E-09	2.73E-11	4.09E-07	1.26E-06
Tunic 9 (L) (Yoked-Symmetrical)	Proportion	0.923	0.901	0.802	0.780	0.747	0.824
	p-value	0.00E+00	0.00E+00	2.50E-09	3.62E-08	1.26E-06	1.33E-10
Tunic 10 (L) (Yoked - Asymmetric)	Proportion	0.912	0.890	0.835	0.868	0.802	0.857
	p-value	1.29E-03	0.00E+00	2.73E-11	1.00E-13	2.50E-09	8.75E-13
Tunic 11 (L) (Pleated - Symmetrical)	Proportion	0.912	0.901	0.901	0.879	0.857	0.879
	p-value	1.29E-03	0.00E+00	0.00E+00	0.00E+00	8.75E-13	0.00E+00
Tunic 12 (L) (Pleated - Asymmetrical)	Proportion	0.868	0.857	0.824	0.802	0.769	0.791
	p-value	1.00E-13	8.75E-13	1.33E-10	2.50E-09	1.25E-07	9.84E-09
Tunic 13 (L) (Paneled - Symmetrical)	Proportion	0.912	0.879	0.868	0.879	0.857	0.868
	p-value	0.00E+00	0.00E+00	1.00E-13	0.00E+00	8.75E-13	1.00E-13
Tunic 14 (L) (Paneled - Asymmetrical)	Proportion	0.923	0.890	0.901	0.879	0.879	0.868
	p-value	0.00E+00	0.00E+00	1.29E-03	0.00E+00	0.00E+00	1.00E-13
Tunic 15 (L) (Tucked - Symmetrical)	Proportion	0.912	0.923	0.824	0.846	0.791	0.813
	p-value	1.32E-03	1.13E-03	1.33E-10	5.19E-12	9.84E-09	5.97E-10
Tunic 16 (L) (Tucked - Asymmetrical)	Proportion	0.901	0.923	0.791	0.835	0.758	0.802
	p-value	1.29E-03	1.13E-03	9.84E-09	2.73E-11	4.09E-07	2.50E-09

Based on the above two tables (table 1 and table2) for all 16 tunics it is very clear that respondents(N=154) liked product extremely with respect to all the attributes as proportion related to liking tunics is more than 70% to 80%. This does not need any justification but to give statistical evidence inferential test was applied and it also revealed the same. As across all parameters for all tunics p-value is less than 0.05, therefore the null hypothesis was rejected at 5% level of significance and it can be concluded that overall look of product with respect to ideal product parameters is appealing

H0: Idea of designing contemporary lifestyle products with traditional *Lambani* embroidery is not appealing.

H1: Idea of designing contemporary lifestyle products with traditional *Lambani* embroidery is appealing.

From the total respondents 98% liked and appreciated the designing of products with traditional *Lambani* embroidery while just 2% didn't find it interesting. Thus, we can say that overall the concept was accepted and idea was unique and innovative as well. Hence the null hypothesis is rejected.



Graph 4.24: Response for whether the idea of designing contemporary lifestyle products is appealing

It was observed that majority of respondents found it extremely appealing above 98 %.

Hypothesis corresponding to the testing the proportion of finding the product appealing or not appealing was framed. In context to which by the means of visualization it was observed that proportion of liking the overall appearance of products was more than 95% as a result it is clearly observable that proportion of disliking was very less as without applying statistical test we could conclude that there is a significant difference between the ratios of like and dislike both in physical and virtual mode both.

4.6: Executing tenable strategies for promoting and propagating the embroidery.

Over the last ten years, the world of crafts has plummeted. The social networking sites and the internet have undoubtedly aided the arts and crafts movement. It's never been easier to reach a large, global audience, regardless of whether one wants

to share their skills or their products. Previously, anyone who wanted to sell their handmade goods needed a physical store, but now all you need is a social media presence and an online bank account to get started. The digital era has transformed craft, embracing visual technologies during the creating, production, and even selling processes. Social media marketing is an effective way for companies of all sizes to reach out to prospective customers. People use social media to discover, learn about, follow, and shop from brands.

4.6.1. Branding and promotion

Creating a brand identity is essential for communicating who you are and what your label stands for to the rest of the world. As a result, the researcher identified a critical need to develop an archetype for the *Yellamma Tanda* embroidery artisan to aid in the propagation of knowledge about the art form which has been categorized as a languishing craft and there is very little awareness amongst the urban consumers regarding it.

4.6.1. i. Logo Designing

A logo can quickly capture the attention of viewers while also communicating a business ethos in an interesting way. A logo is a business's first point of contact with customers. It can pique the public's interest and invite them to learn more about the business if it is well designed. Simply put, successful branding is about telling a story that will influence the emotions of customers. While logo design is only one component of a company's brand, it acts as the basis for the entire narrative upon which the brand has been built. Colours, tones, and fonts are all determined by the story you're attempting to tell, and one's logo sets the stage for this story. Because a good logo is a visually appealing element, the researcher worked to create a brand identity for the artisan and their craft.

The process of logo designing started with speculations on the name for the brand. TAANKAA was one word that first flashed across the mind of the researcher as *Taankaa* means a stitch and a stitch is used to connect two ends of an entity. Hence the thought process of the researcher behind keeping the name *Taankaa* was about bringing together co-creation, collaboration, craft and communities. Also as mirror is an integral and symbolic of the *Lambani* embroidery, it was used as a part of the logo. Running

stiches used in *Lambani* embroidery has also been included in the logo. Further, it has been enhanced by a tagline, “Crafted With Love”.

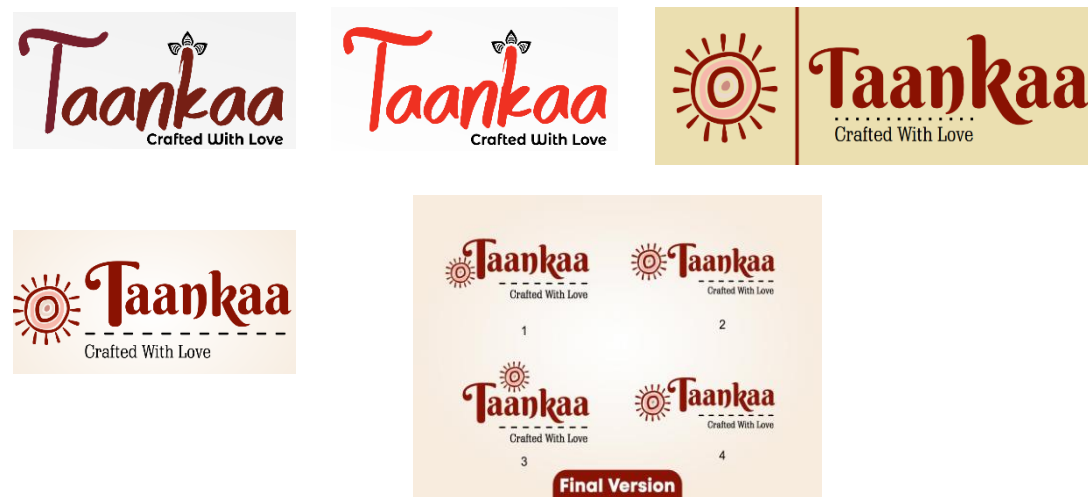


Plate 4. 139: Explorations of Logo designing



Plate 4.140: The final Logo

4.6.1.ii. Labeling and Packaging

Labeling is an important aspect of product marketing. Labeling is important because it helps to draw a customer's attention. It can be coupled with packaging and employed by marketers to entice potential customers to buy the product. A good labelling and packaging can enhance a consumer's shopping experience. As a result, the researcher further looked into the nuances of labelling and packaging. Labels were

designed and sourced from Delhi through contact provided by IndiaMART which included visiting cards, twill tape with printed logo, and hand tags.



Plate 4.141 : Visiting Card



Plate 4. 142 : Labels



Plate 4. 143: Hand Tags

Packaging has its own 5 Ps, which are an excellent tool for understanding and improving the efficacy of a product's packaging. These are the following: Promote, Position, Present, Provide, and Protect. Hence a product can be promoted and positioned in the market with good presentation, providing information and also adding to the protection of the hand-crafted products. The idea of sustainability in product design further led to thinking of ideas of packaging which too contribute to the aspect. Hence, muslin bags were thought of viable option, since they can be further used for other purposes and also to store the product safely. The Muslin bags were procured from Coimbatore, Tamil Nadu in sizes of 8 inch x 10 inch and 12 inch x 15 inch basically to provide for the small and the big products respectively. The labels were stitched onto the seams of the muslin bags and the hand tags with a thank you note was attached with the label so that its visible to the customer who purchases a product.



Plate 4. 144 (A, B): Packaging of the product

4.6.1.iii. Social Media Presence

“Why speak, when you can show?” Social media has taken by storm the way the products are sold in the present times. The videos and the clips showcased on the social media platforms help a small-time entrepreneur for a wider reach and relate better to the potential customers. With the development of various social media platforms, it is now possible to reach a larger audience. Using social media is one of the simplest and most effective ways to assist one’s craft deals on the web. One can use social media posts to acquire new customers and inform people about the brand’s most recent products. It also aids in effective B to C selling as the customer can directly interact with the producers and resolve any of their queries. Hence, it the researcher created an Instagram page and a Facebook page in order to connect with a bigger community with the name taankaaindia.

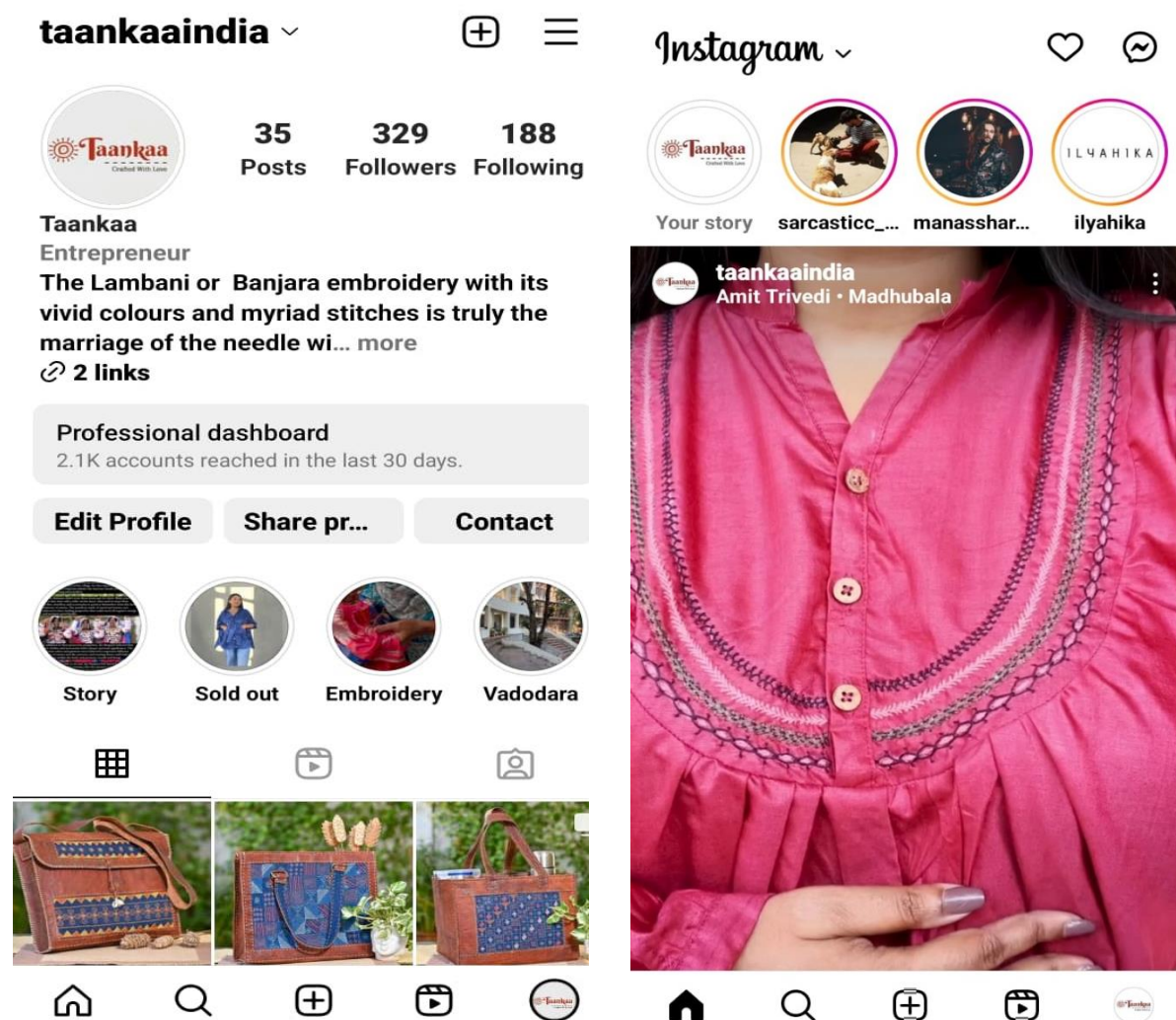


Plate 4.145 (A,B) : Instagram Page

4.6.1.iv. E-Commerce Platform

In today's digital world where most of the communication happens with virtual shopping, an e-commerce platform is quintessential way of marketing the product. As the digital market is currently the most desired platform because it can give a virtual tour to the potential customers by browsing through the assortment of products in few clicks, the researcher reasoned that an e-commerce platform would be great for raising. It is also about engaging a consumer or buyer in an engaging virtual experience. In present times, where purchasing is all about ease, the researcher believed that an e-commerce platform would provide the artisan with due recognition while also assisting them in displaying their products.

Hence, the domain TAANKAA.IN was purchased with the assistance of GoDaddy.com. The entire e-commerce platform was created with WORDPRESS. The researcher also got trained to manage her website in the process which reduced the dependency of the researcher on the web designer. particularly uploading blogs and images of new arrivals. The website was named as www.taankaaindia.in.

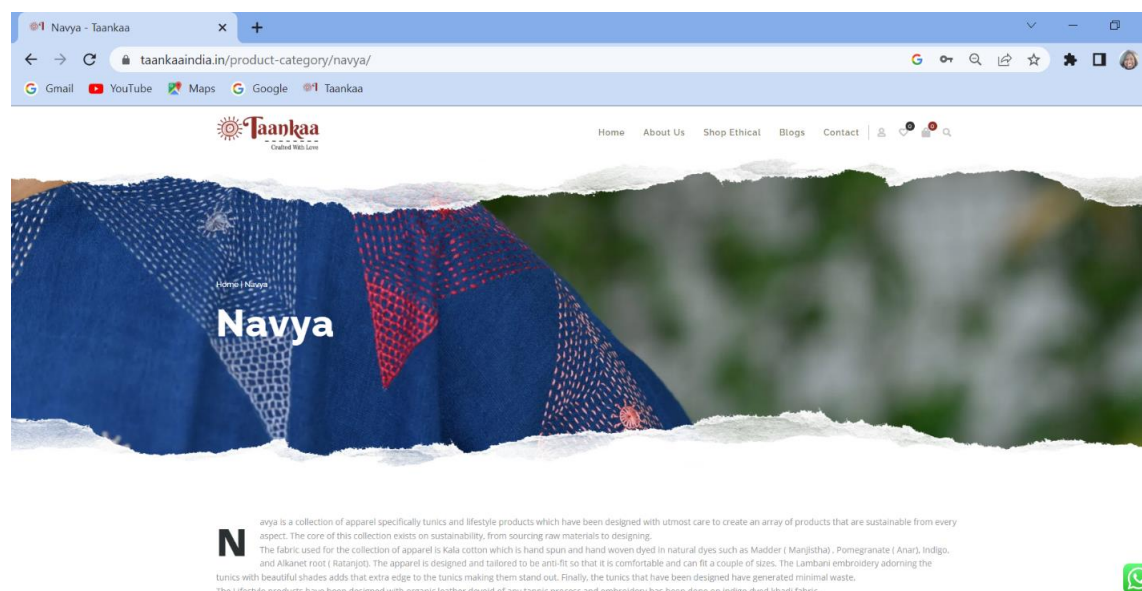


Plate 4.146: E-commerce webpage

4.6.1.v. Workshops

Workshops are one of the most effective ways to disseminate information and raise awareness about a craft among urban consumers and the next generation of design students. Hence, the researcher saw a crucial need to expose design students to the *Lambani* embroidered craft and establish a relationship with the artisan. Seeing the potential in creating awareness regarding the craft the researcher facilitated workshops for the students at The Department of Clothing and Textiles for 3 days and Maharaja Ranjitsinh Gaekwad Institute of Design for 6 days respectively, The Maharaja Sayajirao University of Baroda, Vadodara . Gujarat. During the workshop the students were exposed to the varied stitches used in the *Lambani* embroidery and also introduced them to the potential it holds in being utilized in the making of a commercially viable product. The students had the opportunity to work alongside the artisans and gain practical experience. A workshop was also held at LLDC winter festival at Kutch, Gujarat.



Plate 4.147 : Workshop at Faculty of Family and Consumer Sciences



Plate 4.148 : Workshop at Maharaja Ranjitsinh Institute of Design



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workshop

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19th to 23rd Jan 2023
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Plate 4. 149 : Workshop at LLDC, Kutch

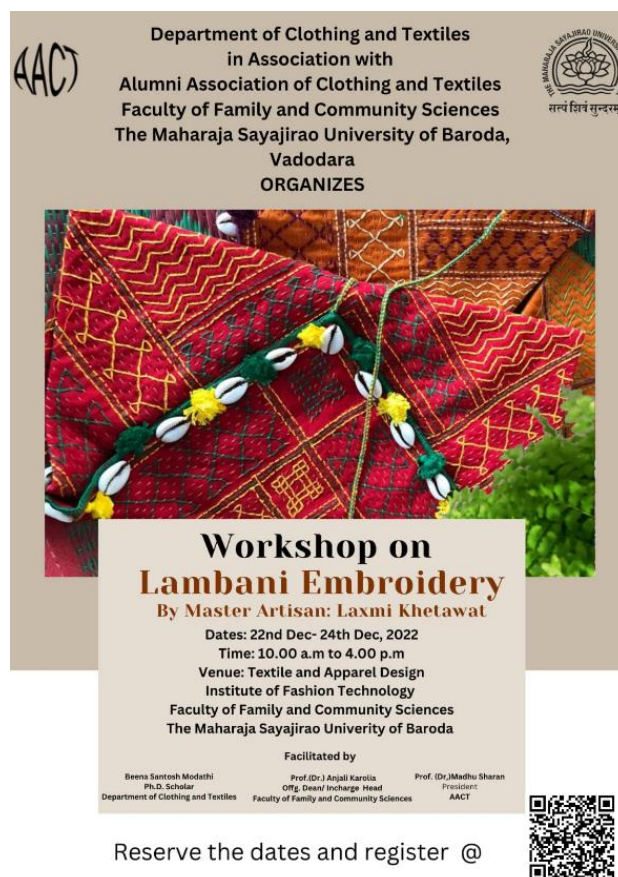


Plate 4. 150 : Workshop at The Maharaja Sayajirao University of Baroda

4.6.1.vi. Product Preview/ Presentation: This is an excellent way by which the audience can be engaged in an experience where they can interact with the designer (researcher) and the artisan and also experience the products in a physical mode. Hence two previews were held at Amphitheatre, Institute of Fashion Technology, and the Seminar room, Department of Clothing and Textiles, The Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara on the December 24 and 26, 2023 respectively. The respondents were given book marks with the branding of Taankaa and the responses were recorded with the help of a QR-code, which would direct them to the google forms. Hence, this attributed to the concept of sustainability through paperless forms.



Plate 4. 151 : Book Marks with QR- code



Plate 4.152 : Product Preview
Institute of Fashion Technology



Plate 4.153 : Product Preview
Department of Clothing and Textiles

4.6.1. vii. Exhibitions

Exhibitions have great potential for reaching the urban consumer as well as creating a conscious consumer who supports local artisans by purchasing their handcrafted products at their price without bargaining in order to push the 'vocal for local'. They serve as a link between rural artisans and affluent urban consumers. A happy customer is the cookie points one earns when they leave the stall.

The researcher further continued to develop more products and participate in various exhibitions.

Exhibitions were held at the Craft Council of Telangana (CCT), N- Convention Center, Hyderabad on 15th and 16th July, 2022 , at the Amphitheatre, The Institute of Fashion Technology, (IFT) , Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara on 24th December, 2022 , at Winter festival “ Saanjha Bazaar”



Plate 4.154 (A,B,C,D) : Products exhibited at Various Exhibitions



Plate 4.155 Exhibition at CCT, Telangana



Plate 4.156 : Exhibition at Vasantotsav, MRID, Vadodara



Plate 4. 157 : Exhibition at LLDC, Kutch



Plate 4.158 : Exhibition at IFT, Vadodara

The press coverage during the product preview added further impetus to create awareness regarding the embroidery. The preview was covered by various medias such as newspaper and television.



Plate 4.159: Gujarat News 18

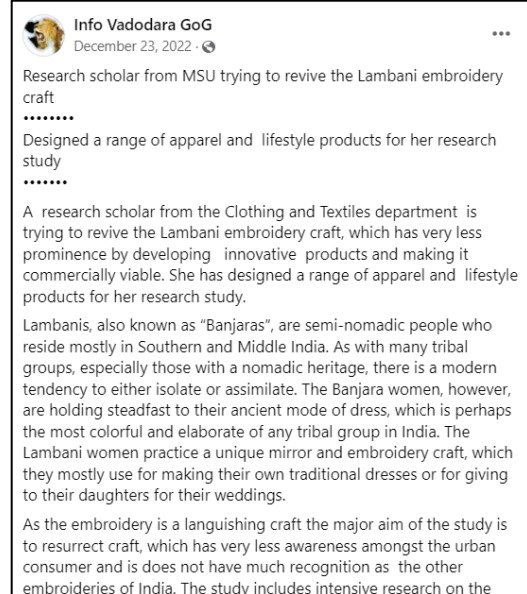


Plate 4.160: Info Vadodara, Govt of Gujarat



Plate 4.161 Sandesh (Newspaper)

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મસયુની ફેક્ટરી ઓફ ફેમિલી એન્ડ કોમ્યુ. સાયન્સની પીએચડી વિદ્યાર્થીની બીના સંતોષ દ્વારા લંબાની આર્ટ પર રિસર્ચ..

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Plate 4.162. Sayaji Samachar

THE TIMES OF INDIA

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Beena Santosh, the PhD scholar, has extensively studied the nomadic community of Lambanis or Gor Banjaras and their textiles which have vibrant and vivid embroidery.

"This nomadic community is settled across India. It is now a semi-settled tribe. Their embroidery was earlier used on household articles," said Beena, who did her PhD under the guidance of professor Anjali Karolia, officiating dean of the Faculty of Family and Community Sciences (FFCS) and in-charge head of the Department of Clothing and Textiles.

Plate 4.163: E- Times of India

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Garments, lifestyle products to revive languishing lambani embroidery

Times News Network

Vadodara: In a bid to revive the languishing craft of lambani embroidery that does not enjoy the status that other traditional embroideries of India have been entitled with, a PhD scholar from MS University's Department of Clothing and Textiles has developed an innovative range of apparel and lifestyle products.

Beena Santosh, the PhD scholar, has extensively studied the nomadic community of Lambanis or Gor Banjaras and their textiles which have vibrant and vivid embroidery.

"This nomadic community is settled across India. It is now a semi-settled tribe. Their embroidery was earlier used on household articles," said Beena, who did her PhD under the guidance of professor Anjali Karolia, officiating dean of the Faculty of Family and Community Sciences (FFCS) and in-charge head of the Department of Clothing and Textiles.

"The history of these Banjara communities is very ambiguous. There is a Gor province in Afghanistan and it is said that they came to India along with the Moghul

army. But since their language - Gor Boli - does not have a script not much is known about their origins," she said.

The denotified tribe is known by 27 names across the country.

Through her research, Beena has developed commercially viable and user-friendly products including apparel and lifestyle products using lambani embroidery deeply imbuing sustainability aspects complying with the sustainable development goals.

"The apparels/ garments have been made with kala

cotton fabric which is naturally dyed and using hand-embroidery. They are anti-fit so that they can suit anybody type and the artisans get a larger customer base," she said.

"The lifestyle products have been combined with organic leathers, which are devoid of any chemicals. The organic goat leather is treated with salt, 'akanda' flower, and bark of babul.

Again, these products are handspun and handwoven naturally dyed khadi. The lifestyle products included office essentials, home décor, and personal accessories,"

she said.

The preview of the innovative products was organized under an event titled 'Bohophilia' on Saturday at the amphitheater of FFCS' Institute of Fashion Technology.

Two artisans - Laxmi Khetavat and Laxmi Sapavat from Yellaamma Tanda, around 60 km away from Hyderabad, also showcased their traditional costumes during the event.

The researcher also conducted a three days training session for budding designers to spread awareness of the craft which is on the verge of extinction.

PhD scholar has extensively studied Gor Banjara community or the Lambanis' rich textile and vibrant and vivid embroidery

Pics: TOI

Plate 4.164: Times of India