

LAMBANI TEXTILES: EVOLUTION AND REVIVAL THROUGH INNOVATIVE PRODUCT DEVELOPMENT

Synopsis of Proposed Thesis

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1 Introduction

Numerous tribes across India continue to wander from place to place for satisfying their biogenic needs of food, clothing and shelter, which they attempt to fulfill through hunting, agriculture, herding, etc. They, therefore, are commonly known as 'nomadic tribes'. The nature of nomadic tribes in India and the causes of their nomadism, however, are different. It is rather difficult to determine the origin of the various nomadic tribes. Ancient Indian scriptures contain certain references to these tribes. With the changing times, however, the causes of their nomadism too have changed. (Ghatage, 2006)

Once a nomadic community the Lambanis have now become semi settled people with seasonal migrations. They wander place to place in search of a livelihood. They are believed to have migrated to India from the Gor Province in Afghanistan and then forming their base in Rajasthan before transitioning to other provinces Pan India. Trading in salt and grains facilitated their move to states such as Maharashtra, Karnataka, Telangana. They have their own language, culture and a unique social structure. Settled in small hamlets called *Tandas*, they now temporarily migrate to different places for economic lucrativeness.

Lambanis aka Banjaras, *Gor Banjaras*, *Labhanas*, *Suglis* are known with 26 more names in different regions of India. The Lambanis, Indian nomads carry with them a legacy of colorful and elaborate embroidery which adorns their costumes and other household textiles. The wandering gypsies, the Lambanis in their elaborate and colorful costumes have always been very intriguing and full of speculation. Their elaborate costume and textiles embody myriad embroidery stitches and colors.

The origin and history of Lambadas or Lambanis is very vague and ambiguous. The written history and records of the Banjara's visibility in the Indian Terrain can be traced more than seven hundred years ago. Several legends and unheard and unwritten stories regarding this community has left many ethnographers and anthropologists posed with questions about the aborigines of this community (Rathod, n.d.). These unclear explanations have further

complicated the understanding of their historical transition as there are many theories and conclusion regarding their origins and evolution. Despite this, it may be argued that this community has experienced rough weather all through the concomitant processes of migration and transition. Banjara community retains its influence down the centuries to shape and reshape the course of political history in India. (Nagaveni, 2015)

They moved into the south largely with Mohammad Tughluk's army. And Aurangzeb employed a large Banjara horde in order to supply food grains to his army. From the middle of the eighteenth century, the Banjaras gradually renounced their nomadic life and became sort of seminomadic and started settling down on barren land which was, in part, wasteland in the vicinity of the respective villages or in the forest tracts wherever available. The hunt for greener pastures and lucrative jobs made them seasonal migrants. They settled in small hamlets called *Tandas* outside the boundaries of the cities. (Rathod, n.d.)

The railways were introduced in British India in 1853 by the East India Company. The British colonialism had uprooted them from their nomadic trade, culture and social life by branding them as criminal tribes. Ambiguous explanations given by the community historians have further complicated the clear-cut understanding of the process of historical transition. (Dr.Naik M.D, 2020)

They speak their distinct language known as "*Gorboli*" which is also called "*Lamni*". "*Lambadi*", or "*Gormati*", or "*Banjari*". They have their oral literature and traditions, but do not have any written literature because of not having a script for their language. As their history and tradition are not in written form, it has become difficult for historians and social scientists to chronicle their past. (Dr.Naik M.D, 2020)

The embroidery traditions among these groups are still strong and each possess a set of designs and stitches very distinctive. Like a language or a regional accent, clothing and embroidery flag identity. Although declining in number, Banjara women continue to make and wear traditional dress. The materials used constantly evolve and change based on what is appealing and what is available.

1.1 Research Questions

The ornate Lambani embroidery is deeply embedded in the lives of this nomadic community, who can be found Pan India. There has been meagre documentation done especially towards the embroidery of this community. Hence it has been a catalyst in adding to questions regarding this embroidered craft and its evolution.

- 1.1.1. How has the migrations and transits and the cross-cultural interactions affected the Lambani Community?
- 1.1.2. What are the reasons for the Lambani embroidery to get categorized into a languishing craft?
- 1.1.3. What are the changes in the costumes, textiles and the stitch vocabulary due to regional settlements?
- 1.1.4. Will Design Intervention and Product Development contribute towards revival of the languishing craft?
- 1.1.5. What could be the effective strategies for creating awareness and acceptability towards the Lambani embroidery?

1.2 Rationale of the study

The study is useful in interpreting and appreciating the cultural philosophy of the Lambani embroidery and its semiotics. The research elucidates valuable information on evolution of Lambani embroidery and its stitch repertoire.

As they say time and tide waits for none, it has affected and brought changes to these ethnic communities and culture tremendously in every aspect. No one is barred from accepting this evolution in terms of social structure, technological influences, dilution of the culture and furthermore.

Hence a need was felt for an in-depth understanding of the Lambani community especially focusing on their etymology, evolution, migration and changes in the costumes and textile in terms of embroidery.

The study intends to introduce the aesthetic values of the cultural heritage belonging to Lambani community by establishing the original identity through their traditional embroidery.

Furthermore, it aims to discover the extent to which modernity and migration has influenced the embroidery of the Lambanis within the core of tradition and the challenge of the sustenance of the traditional stitches as it is coined as a languishing craft.

The study also focusses on product development and training of the artisans to understand the concept of smart designing. It also intends to expose and train the artisan to have confidence in utilizing the traditional embroidery to create a range of innovative products which while adding a contemporary and commercial value can still retain the visual identity of the traditional embroidery. Moreover, there is very little documentation of the stitches used in the Lambani embroidery in their dialect.

Marketing and promotion of the artisan products aids in creating awareness regarding the products. With the advent of virtual platforms, it has further accelerated the process of marketing these products to a larger segment of consumer. Hence various mediums such as a digital platform and social media will help awareness regarding the craft, help in building a brand and also help in developing a sustainable strategy for the artisans to get perennial benefits from the craft.

1.3 Objectives of the study

The specific objectives of the study were structured as follows:

- 1.3.1 To understand and interpret the Lambani textiles focussing on the embroidery.
- 1.3.2 To study the repertoire of stitches used in Lambani embroidery and the regional variations in them.
- 1.3.3 To train and empower the artisans through skill up-gradation.
- 1.3.4 To develop an innovative range of products for commercial purpose.
- 1.3.5 To execute tenable strategies for promoting and propagating the embroidery.
- 1.3.6 To evaluate the developed products in terms of product preferences, attributes of uniqueness, acceptability and market viability.

1.4 De-Limitations of the study

The study is limited to only four states of India: Maharashtra, Karnataka, Telangana and Tamil Nadu.

2 Review of Literature

One of the most integral and vital chapter in a dissertation is the review of literature. It lays the foundation, plays a pivotal role and also provides validation for the research undertaken. The literature review here offers a broader perspective to the available literature and looks into the existing relevant research work. Thus, it collates the data available from various resources like books, online databases, personal collections, and journals and discusses the Lambani embroidery in terms of the traditional textiles, stitch vocabulary, semiotics of embroidery.

Lambani aka Banjaras as known by most of the population is a destitute and marginalized tribe who were a nomadic tribe in the ancient times. Now they have either settled down or become semi nomadic. This community carries with it a rich lineage of embroidery which have passed down to the generations in form of their exquisitely embroidered textiles and the art of embroidery. The embroidery is on the verge of diminishing and considered as a languishing craft.

Hence this chapter explores the embroidery from the perspective of its existence, evolution and development under the following:

2.1. Textiles: A Language of Identity

2.2 Nomadism: The Indian Context

2.3 Lambani/ Banjara community in India

- 2.3.1 Evolution of the Lambanis
- 2.3.2 Socio Cultural Study of the Lambani community
- 2.3.3 Lambani Costumes and Textiles
- 2.3.4 Stitch Vocabulary of the Lambani Embroidery
- 2.3.5 Semiotics of Lambani embroidery
- 2.3.6 Process of Embroidery

2.4 Embroidered craft with similar visual language as the Lambani embroidery.

2.5 Present status of the Lambani embroidery.

2.6 Design Interventions, Sustainable livelihoods, Co-design and Value Addition.

2.7 Role of E-commerce and social media in contributing towards craft awareness and sustenance.

2.8 Gap Analysis

Based on the available literature the researcher was able to identify the gaps in the data that was assimilated to form the basis of the research.

- The lack of availability and ambiguity of literature regarding the Lambani community and its craft and dearth of studies that have been conducted to collate the data on the Lambani embroidery. These could be contributed to the factors such as migration (which is inherent part of the Lambani community), influence of regional settlements and interaction with the other communities, pressure to mingle and communicate with the local inhabitants and technological influences.
- The regional transitions have contributed largely to the development of larger stitch vocabulary of the embroidery which as per literature states about 14 types of stitches only. The semiotics of the embroidery also changed a little with the regional settlements and availability of the materials.
- Though there have been attempts to create diversified products with the embroidery it was found that few studies have really focused on the product development and innovation. The conventional products made were typically sarees, blouse pieces, bags, cushion covers, pouches and stoles.
- This society due to the caste system deeply engraved in our system still carries the tag of a de-notified community and has been a neglected lot. Hence this community resides in *Tandas* far away from the vicinity of the cities.
- This community exists in pockets in various states of India and has very little to nil support from the government for their upliftment.
- In spite of being a vibrant and exquisite embroidery, this embroidery does not relish any mention in the traditional embroideries of India and is lesser known to the population.

- Lack of awareness regarding the Lambani embroidery could be a contributing factor towards the diminishing of the craft, through now there are a number of people working towards its revival, the need of the hour is innovation and diversification of product design

3.Methodolology

The chapter elucidates information with regards to the methodology used in the research. It was an exploratory research as there is very meagre information and written records regarding the textiles of Lambani community.

3.1. Operational Definitions

3.1.1. Lambani: An all in one blanket term used in the research to define the various names by which they are addressed region wise to identify and define this community.

3.1.2. Languishing Craft: The craft which are being practiced but, on the wane, due to local and global forces. These crafts are dwindling due to the lack of adequate pay, artisan migrating for seasonal labor and limited skills being passed on to the newer generation.

3.1.3: Evolution: It refers to any kind of gradual transformation specific to regional migrations and settlements. It also encompasses the region-specific influences on the embroidery and raw materials

3.1.4: Revival: It refers to the concentrated efforts by which, in this case specifically Lambani embroidery can come around or recuperate from being known as a diminishing craft form.

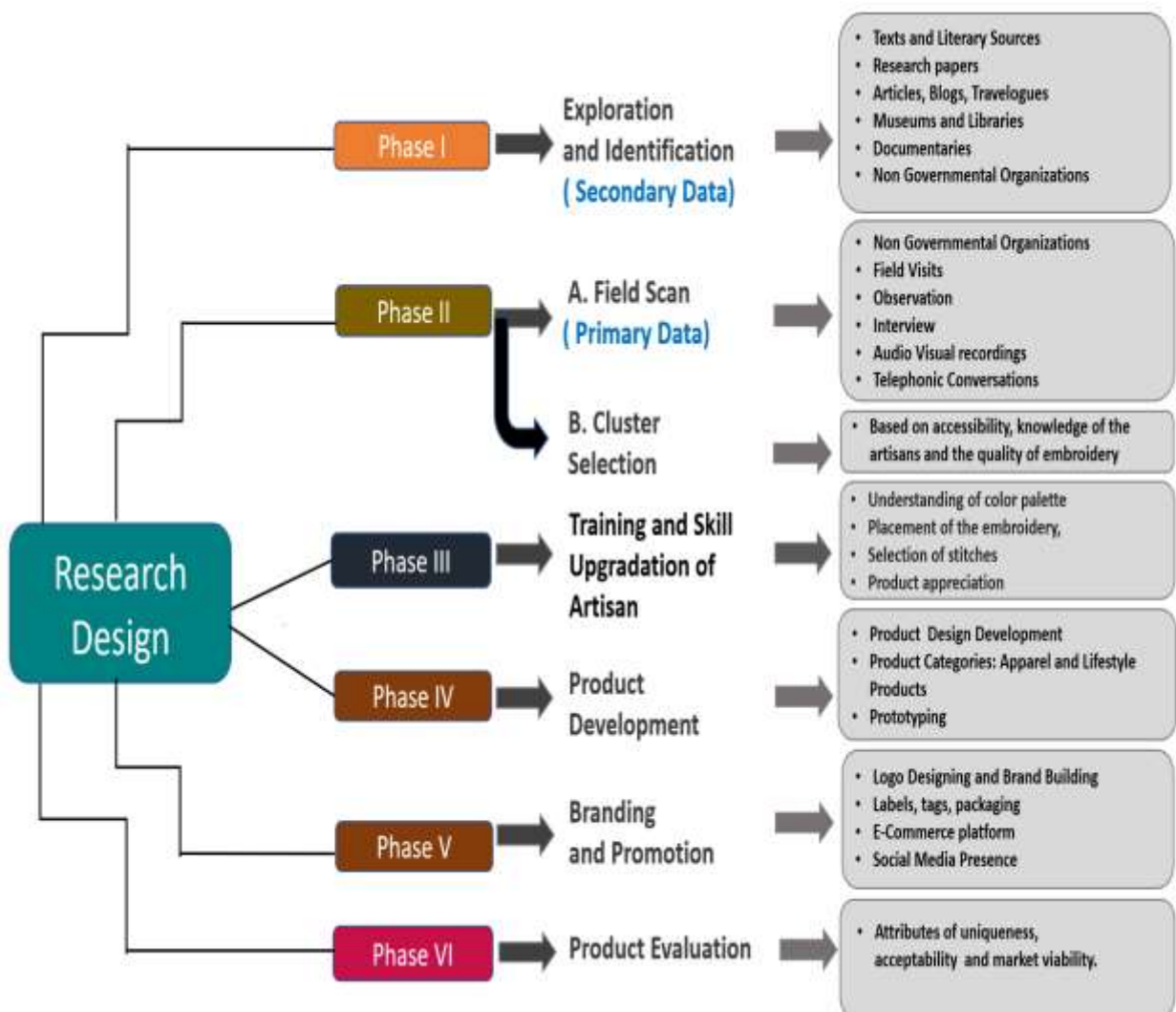
3.1.5: Product development -- also called new product management (NPD)-- is a process that involves the conceptualization, design, development, and marketing of recently developed or recently relaunched goods or services. The entire process of creating a product, from conception through market launch, is referred to as product development.

3.1.6: Tunic: A tunic is a garment, simple in style with the length reaching from shoulders to somewhere between the hips and the knees.

3.2. Research Design

The present study Lambani Textiles: Evolution and Revival Through Innovative Product Development was undertaken to suggest tenable strategies for the revival and awareness of the languishing craft. Furthermore, to design and develop innovative products using the embroidery.

The Research Design for the study was divided to six phases to streamline the study.



Embroidery is a semiotic language which encompasses the ethnicity of the people and reflects their cultural values and traditions. Folk embroidery has always been an integral part of the Indian textile tradition and there are numerous indigenous tribes that have embroidery deeply embedded in their cultural and social system. Lambani textiles and embroidery too has its own semiotic language and ethnic affiliation.

3.3. The Methodology followed by the researcher was as follows:

3.3.1: Phase I: Interpretation and understanding of the Lambani textiles in terms of the embroidery.

The researcher facilitated this phase of the study with the help of collecting data from the primary and secondary sources.

The tools used for extracting information from primary sources were telephonic interviews, informal interviews, interactive sessions, observation, focussed group discussions, audio and video recordings. This information was collected by visiting the regions which were inhabited by the Lambanis in the states of Maharashtra, Telangana, Karnataka and Tamil Nadu and Secondary sources such as museums, libraries and web resources.

3.3.2: Phase II (A): Semiotics of the Lambani embroidery and the regional variations in them.

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.

3.3.2: Phase II (B): Selecting the locale of the study

After visiting the various NGOs and Clusters, Yellamma tanda, Manchal taluka in Rangareddy district of Hyderabad, Telangana was selected for the purpose of conducting the study based on accessibility.

3.3.3. Training and Skill Upgradation of the artisan

A group of 10 artisan including a master artisan were selected for training by the master artisan herself. The artisans were trained to understand the nuances for developing a commercially acceptable contemporary product.

3.3.4: Phase IV(A): Designing for value addition and development of innovative products for commercial purpose.

The designing of products was divided into two categories: Apparel and Lifestyle products.

In the apparel category, 64 designs for anti-fit tunics consisting of Asymmetric and Symmetric silhouettes with embroidery placements were sketched keeping in mind minimal wastage of fabric: 32 (long) and 32(short). These designs were floated through a google form and finally a total of 16 tunics were selected on the basis of the preferences given by 100 respondents in the long tunic category and 110 respondents in the short tunic category. Frequency distribution was used to conclude the preferences for various design placements.

The Lifestyle products were divided into three categories which included Fashion Accessories, Home Décor and Office Essentials, with 5 products in each sub-category respectively. A total of 15 lifestyle accessories were designed.

3.3.4: Phase IV (B): Development of innovative product range for commercial purpose.

3.3.4.1. Sourcing of the raw materials:

As the researcher laid emphasis on designing of sustainable products, Kala cotton (organic hand spun and hand-woven fabric) from Kutch dyed in four colours of natural dyes like *Manjistha*, *Anar*, *Indigo* and *Ratanjot* were sourced for the Apparel (tunics).

For the category of Lifestyle products organic goat leather (devoid of any chemical treatments) was sourced from Kutch and the embroidery was done on indigo dyed Khadi, again sourced from Kutch.

3.3.4.2. Execution of development for Product range

A participatory and collaborative approach was incorporated for the purpose of the product development and with the help of the data collected from the questionnaire on preference of design placement the following steps were followed:

- A. Cutting of the required fabric as per the design.
- B. Marking of the embroidery placement
- C. Selection of stitches for embroidery
- D. Selection of threads for embroidery
- E. Assembling of the embroidered pieces to develop the tunics

Based on the training given the researcher worked with the artisan in a remote mode for designing of patches for the various lifestyle products. The embroidered patches for the Lifestyle products were sent to Kutch where they were converted into various products in a combination of Organic leather and Lambani embroidery.

3.3.5: Phase V: Developing tenable strategies for creating awareness regarding the embroidery.

The researcher developed a brand called TAANKAA, which will give recognition to Lambani embroidery from Yellamma *tanda* . It has been under MSME (Ministry of Micro, Small and Medium Enterprises) and has been issued an UDYAM certificate. The branding was done including logo designing, packaging and labelling. An e-commerce platform www.taankaaindia.in was designed using WordPress. Furthermore, Facebook and Instagram pages were created to reach a wider audience.

3.3.6: Phase VI: Evaluation of the developed products.

The developed products were finally evaluated through statistical analysis in terms of product preferences, attributes of uniqueness, colour, function and quality and market viability through:

- Google forms for physical and virtual presentation of the products
- Product Preview held at the Amphitheatre of Institute of Fashion Technology, The Maharaja Sayajirao University of Baroda, Vadodara. Gujarat.

4.Results and Discussion

This chapter discusses the outcome of the study and its relevance to the objectives framed.

4.1 Interpretation of the Lambani textiles and understanding them in terms of their embroidery.

It is difficult to penetrate into the close-knit community of Lambanis without any contact and personal recommendation. Hence Snowball Technique was used to identify the various regions, contact persons and *tandas* for the study. During the process one source led to the other. The sampling method used here was purposive sampling.

Tools: Survey, informal interview, field observation, telephonic conversations, regulated note taking, digital photos and video recording.

Data was assimilated from the following primary sources:

- Maharashtra: Ambajogai (Beed): NGO: Harappani
- Telangana: Yellamma Tanda: Unorganized Cluster
- Telangana: Deverakonda: NGO: Banjara Embroidery
- Karnataka: Sandur: NGO: Sandur Kushala Kala Kendra
- Karnataka Bijapur: NGO: Sabala Handicrafts
- Dharmapuri: Tamil Nadu: Label Buriya: Unorganized Cluster

The researcher also visited *tandas* to understand the socio-economic environment of the Lambanis.

Secondary Sources included:

- Telangana State Archaeological Museum
- Nehru Centenary Tribal Museum, Secunderabad
- Chennai Government Museum, Chennai
- Connemara Public Library, Chennai
- Dakshina Charitra Museum, Chennai
- National Institute of Design (NID)

- Maharaja Ranjitsinh Institute of Design, (MRID), Vadodara
- Books, journals and internet resources



Based on the primary sources it was found that the textiles are an integral part of the Lambani culture which is a narrative in its own and is used extensively in different textiles right from costumes to household utilities by them






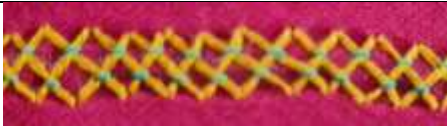
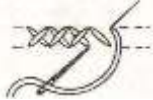



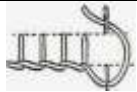



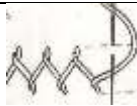


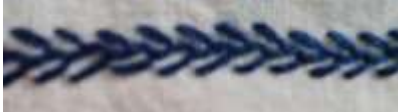
The Lambani textiles were studied in this phase which included their costumes and other textiles.

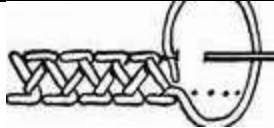


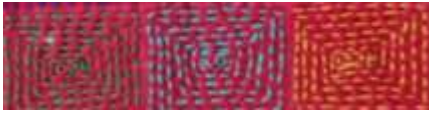



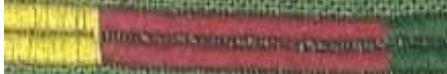


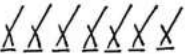



The costume of the Lambani women consisted of *Phetiya* (Skirt), *Kanchli* (blouse) and *Chatiya* (veil). The other textiles of the Lambani community comprises of *Dhavlo* (ceremonial cloth), *Phulia* (a head dress), *Gala* worn together with *Phulia*, *Ghodi* (Used while naming ceremony of a baby), *Kalchi* (the bag for keeping rotis), *Jumer* (used for temple rituals), *Sunchi* (bag), *Chenchi* (bag), *Chaupar* (game board), *Tope* (bag), *Sandiya* (to decorate bullocks) . It was difficult to find few of the textiles with the artisan as they are now no more produced.

4.2 (A): Understanding the stitch vocabulary of Lambani Embroidery and regional variations

Samples were collected from Sandur (Karnataka), Bijapur , Yellamma Tanda (Telangana) and Buriya (Tamil Nadu). It was found that the artisans have started increasing the vocabulary of the stitches in most of the places. The researcher also tried to study the other embellishments used for embroidery like mirrors, shells, beads, coins, buttons and tassels. It was found that there are regional variations in the Lambani embroidery in terms of stitches, nomenclature and use of other embellishments such as beads and size of mirrors.

Sr. No	Type of Stitch	Stitch Name in Gorboli	Method	Picture
1.	Chain	<i>Vele</i>		

2.	Herringbone	<i>Kalani</i>		
3.	Closed Herringbone	<i>Rela</i>		
4.	Herringbone with couching at the crosses	<i>Bakia Teka</i>		
5.	Cross	<i>Kalad</i>		
6.	Cross Stitch with couching	<i>Bakia Kalad</i>		
7.	Blanket	<i>Khilan</i>		
8	Buttonhole	<i>Bhuriya</i>		
9	Cretan	<i>Sasyadaant</i>		
10	Feather	<i>Chind</i>		

11	Closed Feather	<i>Jimri</i>		
12	Quilting	<i>Posoteko</i>		
13	Running Stitch	<i>Bakiya</i>		
14	Satin Stitch	<i>Potu</i>		
15	Quilting with interlacing	<i>Vegro</i>		
16	Combination of stitches	<i>Maki</i>		
17	Combination of stitches	<i>Nakra Maki</i>		

Over a period, the stitch vocabulary has also increased with the introduction of many variations. Yet in spite of all these differences a Lambani embroidered piece is easily recognizable due to the various common stitches.

4.2 (B) Locale of the study.

The cluster that was identified was Yellama Tanda in Ranga Reddy district (56 Kms from Hyderabad, Telangana). The main reason for selecting the *tanda*:

- They did not have any social media presence and market visibility.

- There was lack of awareness regarding the embroidery produced in the *tanda*.
- In spite of extensive work and very good quality of embroidery they lacked visibility.
- Unorganized cluster and required branding.
- Needed design inputs and innovative approach as they were still producing limited products.
- Inculcate in the artisan the sensitivity towards a well finished embroidery and cotemporary approach to the embroidery through diverse products.

4.3. Artisan training and skill upgradation

The practice led research and training of the 10-artisan included understanding the selection of colour palette, placement of the embroidery, selection of stitches for a novel look and product appreciation from the point of breaking the stereotypical and clichéd approach.

The training was conducted in a hybrid mode with physical training at the *tanda* as well as remotely through video conferencing. The products were developed with constant interaction with the Lambani embroidery master artisan from Yellamma *tanda* for the apparel and lifestyle products and leather craft artisan from Kutch for the finishing of the embroidered pieces into lifestyle products.

4.4 Development of commercially viable product range.

4.4.1 Designing and development of innovative products for commercial purpose.

Design plays an integral role in developing awareness regarding sustainable and economically viable product development. It also plays a vital role in empowerment of marginalized groups and contributes towards income generation. Designers facilitate the process through intervention, smart designing, brand building and training. Hence the major purpose of the researcher was to integrate innovation in terms of groundbreaking products that are user-centric and commercially acceptable.

For the purpose of creating innovative products and more choices of products to category of products were decided:

1. Apparel: Tunics which were anti-fit and could fit a wide range of sizes were designed keeping in mind the concept of sustainable production.

2. Life style products: Three sub categories of life style products were designed emphasizing on the idea of sustainable production and utility.

This phase of the study dealt with designing of apparel specifically tunics and creating prototypes for lifestyle products. In the apparel category tunics were incorporated with features such as yokes, pleats, panels and tucks. Furthermore, the silhouettes were divided into symmetric and asymmetric to understand and interpret whether the balancing of the silhouettes in terms of styling and the placement of the embroidery effects the overall design.

Designing: The idea was to retain the essence of the embroidery and yet give it a commercial and user-centric approach. Two google forms were framed with closed ended questions for short tunic and long tunic designs respectively, comprising of 32 design each were floated. Both the questionnaires received a response of 100 and 110 respectively. 16 tunics were selected for final construction, with 8 tunics in short and long category respectively

Further data analysis was carried out to understand the preference for the designed tunics in short and long category with symmetrical and asymmetrical silhouettes and embroidery.

The designing of tunics was done a per the following chart

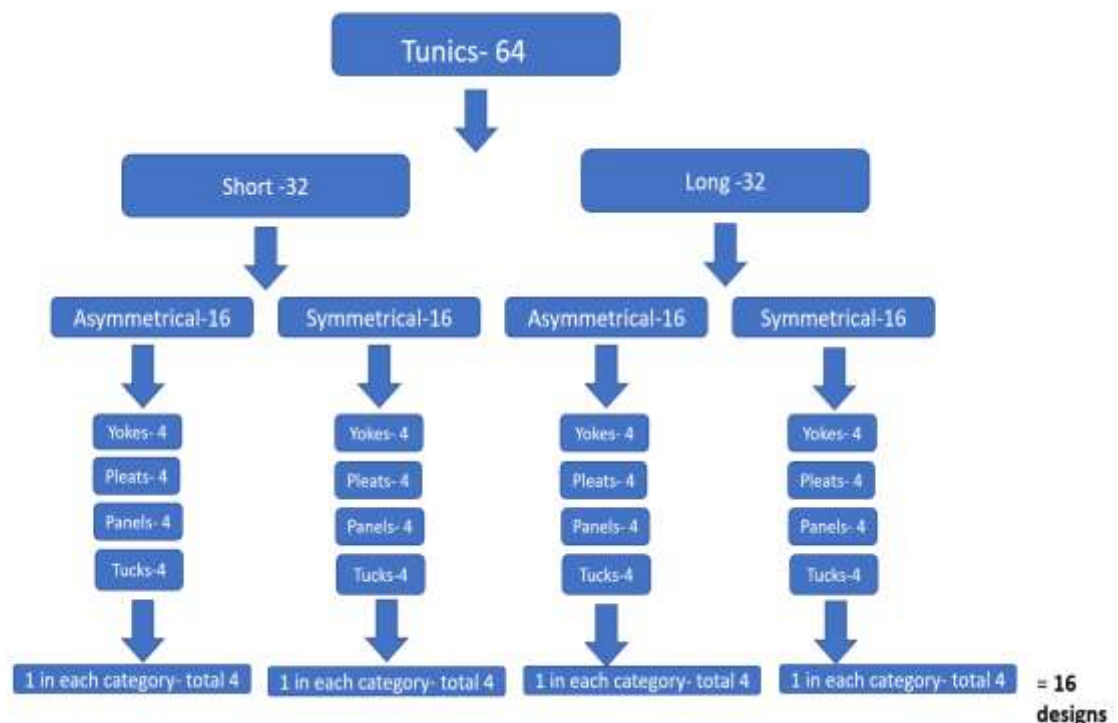


Table 1: Frequency distribution of respondents with respect to Short Tunic silhouettes

Short Tunics		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	46	43%	37	34%
		Design A2	64	58%	73	66%
		Total	110	100%	110	100%
	Design B: Pleats	Design B1	57	52%	63	57%
		Design B2	53	48%	47	42%
		Total	110	100%	110	100%
Category 3	Design A: Panels	Design A1	46	42%	55	50%
		Design A2	64	58%	55	50%
		Total	110	100%	110	100%
	Design B: Panels	Design B1	53	48%	59	54%
		Design B2	57	52%	51	46%
		Total	110	100%	110	100%
Category 4	Design A: Tucks	Design A1	69	63%	70	64%
		Design A2	41	37%	40	36%
		Total	110	100%	110	100%
	Design B: Tucks	Design B1	75	68%	64	58%
		Design B2	35	32%	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 for short tunics.

The bar graph below demonstrates the frequencies for rating of respondents with regards to the placement of the embroidery with regards to short tunics. The respondents were requested to rate the placement of the embroidery on the tunics on a scale of excellent, very good, good,

fair and poor. It was observed that maximum respondents rated the embroidery placement of the short tunics as excellent, followed by very good and good. None of the respondents rated them in the fair and poor category.

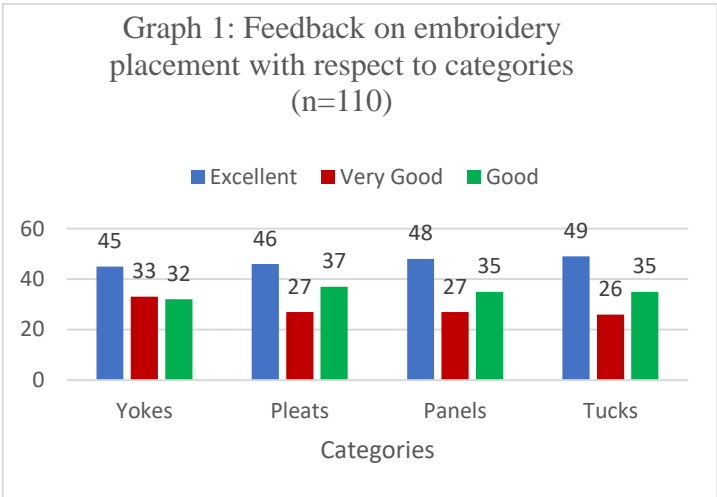
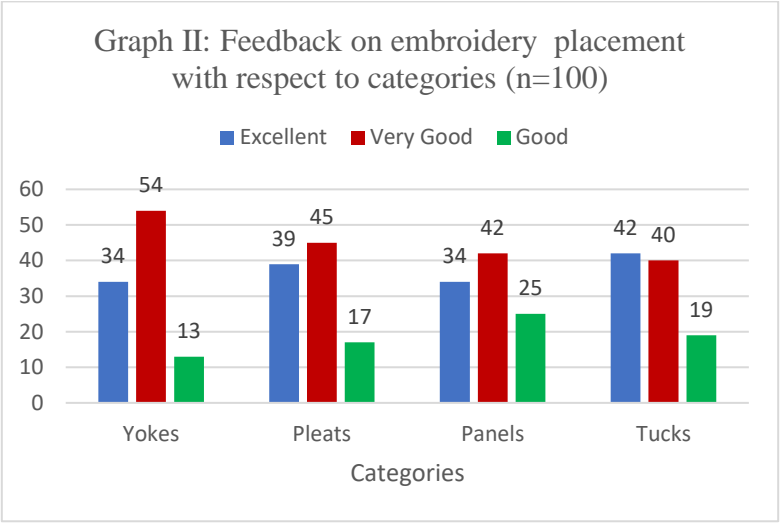


Table 2: Frequency distribution of respondents with respect to Long Tunic silhouettes

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%

Above is the summarized table which consists of frequencies (absolute values) and percentage corresponding to design with respect to categories and symmetrical and asymmetrical for long tunics.

The bar graph below demonstrates the frequencies for rating of respondents with regards to the placement of the embroidery. The respondents were requested rate the placement of the embroidery on the tunics on a scale of excellent, very good, good, fair and poor. It was observed that maximum respondents rated the embroidery placement of the tunics as very good, followed by excellent and good. None of the respondents rated them in the fair and poor category.



4.4.2 Designing and product development.

4.4.2.1 Criteria for execution of design and embroidery for tunic

Short Tunics: The client for this sub category of tunics is between 25-35years, who loves to adorn something different yet ethnic. Bright colors were selected for the execution of the embroidery. The design details for the tunics included yokes, panels, pleats and tucks



Long tunics: The Client for these tunics is 36-45-year-old females with a contemporary yet ethnic taste for clothing. Subtle and monochrome colors were selected for the execution of the embroidery. The design details for the tunics included yokes, panels, pleats and tucks.



The reasons for selection of anti- fit tunics for designing the collection:

1. Tunics can be worn with a wide assortment of lowers such as skirts of different lengths, parallel trousers, fitted trousers, jeans etc. depending on the requirement.
1. Anti-fit clothes are comfortable and do not require fitting and alteration hence they are sustainable. Furthermore, it can solve problems related to getting the perfect fit.
2. Fabric wastage is minimum and defines minimalism in terms of the styling and cuts.
3. Suits every type of body structure.
4. Popular with urban consumers who are target customers for this kind of clothing as they do not have to worry about the fit.

4.4.2.2. Fabric Sourcing

Kala cotton fabric for the production of tunics at Kutch. The fabric used was hand spun and hand woven , ingenious to Kutch naturally dyed in *Manjishtha*, *Ratanjot*, *Indigo* and *Anar*.

The major aim was to integrate embroidery retaining its visual identity into a sustainable collection with minimal waste.

For the lifestyle products organic goat leather was used which was treated with salt, milk extracted from Crown flower (*Calotropis gigantea*) known as *aakde ka phool* in local dialect and Bark of *Babool* tree also called *Acacia arabica*.

The lifestyle products were divided into 3 categories

1. Personal Accessories: Tote bag, Neck Piece, Wallet, Footwear and Glass case.
2. Home décor: Lamp shade, Vase. Coaster set, Wall art and Serviettes Holder.
3. Office essentials: Multi-purpose bag, Diary Cover, Card Holder, Pen holder and stationery tray and Lap top bag.

4.4.2.3. Criteria for execution of design and embroidery for Lifestyle products:

- Use of organic goat leather devoid of being treated with any chemicals.

- Use of Indigo dyed Khadi fabric for embroidery
- Application of embroidery retaining its visual entity.
- User-centric product prototypes for the daily based needs.

1. Personal Accessories



Glass case



Neck Piece



Wallet



Tote bag



Foot wear

2. Home Decor



Lampshade



Vase



Wall art



Coaster set



Serviette Holder

3.Office Essentials



Pen holder with tray



Laptop Bag



Card Organizer



Multipurpose bag



Diary Cover

4.5 Devising tenable strategies for creating awareness regarding Lambani embroidery.

This phase of the study was carried through:

4.5.1. Logo Designing and Brand Building (TAANKAA). *Taankaa* means a stitch which is used to co-join and can be used as a metaphor for bringing communities, crafts and consumers together.



4.5.2. Labels, tags, packaging



4.5.3. E- commerce Website (www.taankaaindia.in)

4.5.4. Social Media Presence on Facebook and Instagram

4.5.5. Facilitating workshops at Institute of Fashion Technology for 3 days and Maharaja Ranjitsinh Gaekwad Institute of Design for 6 days respectively, The Maharaja Sayajirao University of Baroda, Vadodara . Gujarat.

4.6 Phase VI : The developed products were finally evaluated through statistical analysis in terms of product preferences , attributes of uniqueness , colour , function and quality and market viability through :

The 16 selected tunics were embroidered and stitched and preferences were taken via google forms and also through a product preview held at the Amphitheatre, Institute of Fashion Technology, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara.

The data for both the virtual mode and physical mode of product presentation is being collected, collated and statistically analysed.

5 Conclusion

India's rich and innumerable traditional textile crafts are deeply embedded in our culture. Over the past decades due to commercialization and mass production, the making of hand made products have led to a major downfall. Today as the world of fashion is moving in a big way towards retracing and reviving its roots in a war against fast fashion the onus lies on us for reviving a diminishing craft and vanquish the factors that have led to their withdrawal.

Based on the objectives of the study the following conclusions can be drawn:

5.1. The traditional textile crafts can be revived through development of innovative products which are user centric and commercially acceptable. In this process emphasis should be laid on the maintaining the ethnicity and uniqueness of the craft.

5.2. Developing successful business strategies for the artisans would help them in earning a better income from the craft rather than drifting away to other potential lucrative jobs.

5.3. Lambani embroidery has struggled for its existence from times immemorial. The research study has helped in creating awareness regarding the craft of their embroidery which has a rich vocabulary of stitches and which is a beautiful amalgamation of rich and vivid colors. The interplay of colors and the linear embroidery is mesmerizing but has not yet received the much-deserved recognition and does not stand close to the other rich embroideries of India.

Hence, now the need of the hour is to reach the urban consumer and try to engage them in visual storytelling regarding the Lambani embroidery and its techniques.

5.4. The study has provided the urban consumer with more options and an array of products which could be a part of their daily lives yet carry the fragrance and essence of the ingenious craft.

5.5. The narratives and the stories of rare crafts associate well with the emotions of the urban population and also help them to understand a craft from a different perspective rather than a telling them the sorry state of the artisan or being portrayed as an object of luxury.

5.6. Affordability and craft, many believe do not go hand in hand, but if the craft is incorporated through smart and tactful designing onto products it can result in innovative products which have been carefully crafted retaining the traditional core values associated with it.

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