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CHAPTER II

REVIEW OF LITERATURE

Human is the only living being who can take advantage of knowledge accumulated through the centuries. The fact was of a particular importance in research which operates as a continuous function of ever-closer approximation to the truth (41). Considering this fact the investigator had thoroughly reviewed the relevant literature to acquire a deep insight, clear perspective and better understanding of the research problem.

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2.1 Theoretical Review

As per the dictionary meaning the word *Craft* denotes skill; art; trade or workmanship. The word Craft is derived from the German term *Kraft*, denoting strength, power or ability. Craft work is a skilled work: any kind of craft must involve the application of a technique, but not necessarily mechanical technology. Craft implies the application of human intelligence and usually word craft implies to the application of the human hand. The craftsman had tools at command but to the extent that the tools itself, independent of human guidance, accomplish a task, one doesn't talk about craftsmanship. Thus, craft is involved where man or human skill play a role. Sabourin (1999) has defined craft as the production of original pieces, unique in several copies aimed at a utilitarian, decorative or expressive function and was related to the transformation of wood, leather, textiles, metals, silicates or any other material. In India however, craft is highly associated with art and therefore craft example was usually considered to be a specimen of folk art or people's art.

The concept of craft was historically associated with the production of useful objects unlike that of art. A craftsman's piece should normally be worth its purpose for which it was created, while the artist's work is typically without utilitarian function. According to an idea which found fullest expression in the aesthetics of the great enlightened philosopher Immanuel Kant; 'works of art were intrinsically final: they appeal purely at the level of the imagination and aren't good for any practical utility except cultivation of the human spirit'. Whether the artist consciously or subconsciously had something to say, it was there within the finished piece. Thus, art was purely an exhibit of creativity with no intention or conscious effort to be useful whereas the craft examples produced by the craftsmen were basically utilitarian in

which an effort had been made to introduce aesthetic appeal. These two properties of craft, involved the application of intelligent skill (often some kind of handwork), and that it commonly resulted in the production of useful objects were uncontroversial but they still don't get us very far in distinguishing craft from art. Anyone who creates his/her own unique design is an artist whose medium happens to be a particular craft (91).

2.1.1 Craft as a heritage and industry of India

Just like its unique and diverse customs and traditions; India has been highly renowned for its craft heritage. Each part of the country has its own unique cultural ethos, which has been manifested in the handicrafts of that particular region. Indian handicraft traditions were influenced by local topography, climate and socio-religious factors and stood for man's endeavor to bring elegance and grace into an otherwise harsh and drab human life. The early people way back in the dim ages, began to first ornament their weapons and finally their surroundings. These craft traditions had withstood the ravages of time and numerous foreign invasions and continue to flourish till date owing to the assimilative nature of Indian culture and broadmindedness of the crafts men to accept and use new ideas. Indian craft tradition has been unparalleled in the world in diversity as well as in technique and use of materials. Handicrafts have always been a very basic activity of human society. Craft has been an integral part of people's life; in fact they were found to be more cohesive in human relationship than even language, and can cross such barriers as the latter may create. Particularly this has been true for the ancient societies of Asia, South and Central America, Africa and older countries like Greece where certain aspects of the handed- down cultures still continue to exercise powerful influences that almost seem

ageless. These crafts not only cater to the day- to -day needs of the people but have been also used for decorative and religious purposes (81).

Crafts have been recognized as much as an expression of the human spirit in material form which gives delight to mankind as other forms, termed as fine arts. In the craft world however, there is no hiatus between serviceability and aesthetics. The outstanding philosophic significance characterizes crafts as integration between aesthetics and function (81).

The Indian craftsman has been an organic element in the national life. It is seen to have produced two types of craft examples such as rural and urban. In a developing economy, the craftsman has to satisfy the needs of both the rural as well as urban people. Rural community is satisfied with the simple and less costly objects of daily use while the urban people demand more costly and sophisticated craft specimens whether they are for decorative or utilitarian purposes. This was prevalent even in ancient India where the same craftsmen who produced simple articles for the use of common people had to produce deluxe examples on demand for the privileged and the noble class (46).

Apart from the craft itself, the participation of the family in the production activities also play a pivotal role in contributing to the heritage. The combination of women and men has been a creative and essential part of the craft process, as it is in the fields and family life. The shift in the balance of power within the family and the changing perceptions of the community towards women as they become earners, mirrors the transition in the craft as it reaches out to new and wider markets. As women find new strengths and freedom, men too find their minds and horizons expanding. The process is not without conflict but it is invariably catalytic. While India entered in a period of

hi-tech industrialization and globalization, craft and the ancillary aspects of design and tradition are considered by activists and economists, bureaucrats and business strategists as decorative, peripheral and elitist-rather retrograde ways of earning a living. Crafts people were always seen as picturesque exhibits of our past rather than dynamic entrepreneurs of our present and future (99).

Every area and community has a different tradition, need and capacity. In the past, the craft community was linked to a consumer community that was close by and locally accessible material was used to cater to the local demand for products. Globalization has changed the need for localized activities. The value of crafts must be perceived in the light of new potential uses in these changing contexts. But, before entering into a discussion about value creation from a commercial perspective one must take note of the significance of crafts in culture religion. The commercial potential of crafts in modern market is immense. This is not surprising since the competitive edge in today's globalized world is obtained primarily by capitalizing on specific skills rather than mere labour intensive production. Along with the skill content, the craft sector also embodies valuable traditional knowledge that is rarely appreciated or nurtured. No doubt, macro industries and hi-tech mechanized production are favored over small-scale village industries and indigenous technologies. But with the development of new technologies and global markets, elements of traditional knowledge are also being appreciated as resources of actual or potential value (25).

The traditional handicraft industry belonged to an unorganized sector. A clear-cut demarcation of the handicraft sector seems to be rather difficult task. The basic characteristics of the handicrafts were:

- i. The most important work should be done by hand.
- ii. The resultant product should have some artistic or aesthetic value.

Handicrafts may be found either in the form of a cottage industry or in the form of small-scale industry. Flights of fancy, tempered with traditional fervor, plus a utilitarian view of aesthetic design- all these go into the making of the handicrafts of India (81).

Crafts in India grew on two demands: the comparatively plain objects of utility which served the needs of the common people mostly in or around the centers of production and the more sophisticated products upon which much time and labour were spent and which catered to the aristocracy and were exported as gifts and objects of art (81).

Crafts were an important commodity for world trade and they were a part of the economy in India, since ancient times. Trade links between India and the rest of the world existed from ancient periods (57).

With the break-up of the *Mughal* Empire and the growing enmity between the smaller Princely states, local crafts lost their centuries old local patronage. With the East India Company coming to India, the volume of trade reduced though they managed to survive (60).

England flooded the Indian market with its cheap machine-made items which ousted the homemade crafts. A number of craftsmen were turned destitute overnight. Those who continued with their craft had to compete with the machine-made goods. Gandhiji's *Swadeshi movement* focused on the plight of the Indian craftsmen and on the need for maintaining the ancient craft traditions (88).

After Independence, All India Handicrafts and Handloom Board was set up in November 1952 to look into the plight of the dying crafts. The All India Handicrafts Board is a statutory board with a government department to execute the decisions. A handful of people began the task of mapping out the craft centers trying to reach out to them. Kamaladevi Chattopadhyay was a woman of foresight who created a multi-pronged program. A team of economists, marketing experts and researchers carried out a rapid market survey of crafts in well-known urban centers in different regions and developed a plan of work based on the findings of the survey. The Central Cottage Industries Association was an outcome of this survey, the first voluntary organization in handicrafts being run by the Indian Cooperative Union (65).

The economic advisors proposed a prioritization of the most important issues: to survey the handicrafts industry for assessing the employment levels and get a detailed picture of the status of the craft which required a planning and research division. Assess the technological and design inputs needed to upgrade the products and bring them into the market. For this purpose, regional design centers were set up along with technological and training centers. The Central Cottage Industries Association was set up to create not only a market outlet but show-case the finest products of handicrafts and introduce new products from all over India. It was also imperative to educate the consumer and influence tastes for which a number of exhibitions of different crafts were organized. Every year one state was selected for developing their crafts and held an exhibition of their products, highlighting one craft. This also created a sense of urgency to develop the products of a particular craft of one state and create a sense of pride in the creative expression of their region, amongst the government officials and the craftsmen (89).

2.1.2 Origin and history of embroidery

Embroidery probably has its origin in the daily needs of humanity. The problem of how to join the edge of a fabric together must have arisen very early, as so many oriental embroideries may be treated decoratively. Fine bone needles found on sites of the upper Palaeolithic period were perhaps intended for sewing garments from skins, but they could have been used for embroidery (58, 59). ·

Before perusing the Indian Embroidery one should first get an insight into the origin and history of world embroidery. It is an established fact that embroidery originated in the East and the art existed in China and Japan. The earliest traces of actual embroidery were small gold plaques in the shapes of animals and rosettes evidently intended to be sewn to cloths which have been found in the eastern Mediterranean region in southern Russia on sites dating from the 3rd to 2nd millennium B.C. The richly decorated textiles perhaps embroidered or possibly of tapestry, were depicted in Assyrian and Persian relief, Greek vases, also found across the borders of China (67).

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

The European climate called for wall hangings and curtains to warm interiors and keep out draughts. High born ladies spent all their leisure hours embroidering massive tapestries with scenes of religious and historical happening like; the battle of Hasting which brought the Normans to England and was the start of the historical period of English history. Bed hangings and table covers were other items on which the ladies exercised their skill, as were items such as chalice veils and altar clothes used in churches (10).

Ecclesiastical robes celebrating the pomp and grandeur of the church, vied with royal robes in splendour were embroidered with silk, gold and silver threads showing various incidents from the Bible or recounting the history of a particular saint. The insignia of the Holy Roman Empire consisting of items worn by the Emperor were embroidered with gold and silver thread and pearls. The cloak said to have been worn by the emperor Charlemagne at his coronation; dated from 1200 A.D. and carried a stylised representation of the Imperial eagle. Gloves, dresses, cushions, curtains, vests, gentlemen's suits, fire screens christening dresses and shawls, chairs, handbags, hunting pouches, shoes, sashes, pillow covers, were other items that were embroidered. The Victorian lady prided herself on the number of embroidered antimacassars, table covers, etc., that filled her house the same way as her counterpart four or five centuries earlier on the minute and elaborate work of her tapestries which were teemed with horses, dogs, men, trees, flowers, legendary birds and animals (10).

A group of pictures from 14th century China done with infinitely fine stitches could easily be mistaken for painting; so lifelike were the expression; so natural the stance and background and so smooth the surface. It was difficult to identify the period during which the tradition of embroidery originated in China however, some

authorities did assert that the art originated there. The Chinese also embellished articles of everyday use as well as ceremonial regalia with the needle. Their skill with the needle had few parallels anywhere in the world. The girl was considered accomplished only if she had achieved proficiency in the art (10).

There are references in The Hymns of the Rig Veda and The Aithareya Brahmana to the art of sewing as follows: 'With never- breaking needle may she sew her work and give a hero son most wealthy, meet for praise, provided evidence of existence of needle in India (58).

It is important to note that India's trade links with other countries have been a Gateway to Indian Embroidery. In gaining an understanding of Indian embroidery it was imperative to consider India's position in relation to other countries and its past trade, invasions and migration patterns. As a result of these factors changes have been considerable, at least during the twentieth century. In the early part of the century, any study of India would have involved the whole sub-continent, but this area had now been divided into Pakistan, Bangladesh and India. The natural movement of people throughout the subcontinent determines the type of embroidery found in these countries despite the formation of national boundaries (40).

India lies along the ancient trade routes across Asia. This has resulted in the introduction of many cultural and religious influences from other countries. From the West, trade and influence came from Iran (Persia), the Aegean area, and Afghanistan. From the East, notable along the old silk roads, came the rich textiles from China. India has very extensive coastline and for centuries this has enabled trade to flourish with many countries including Portugal, Holland, France and Britain. These became invaders rather than trading partners, with obvious effects on the cultures and crafts of

India. The areas around Bengal and Gujarat had, for hundreds of years, been notable centres for European trading companies, who exported large quantities of embroidered products and other textiles. India had assimilated and followed its own ideology introduced by these people who had always been known for the diversity, quality and richness of its textiles. Study of the arts and crafts of ancient times was usually confined to evidence gained from archaeological excavations and examples of early textiles only survived in few parts of the world where the right conditions have existed to ensure preservation. However some pieces produced in India have been found in other countries, indicating the scope of early textile trading throughout the Far and Middle East. Much of the embroidery produced on the Indian subcontinent was made in the north- west- the river Indus plain and Thar Desert areas where the first urban community of that region started to develop some 2,000 years before the birth of Christ. The best known sites were those at Harappa and Mohenjo- daro (40).

Needles were found at all excavation sites in India dating from the third millennium B.C. Figurines found at both Harappa and Mohenjo- daro were clad in embroidered garments. The sculptures Bharhut and Sanchi dating from the 2nd and 1st centuries B.C. show figures in embroidered veils and headbands. Strabo, the Greek geographer based his account of India in the diaries of Megasthenes, ambassador to the court of Chandragupta Maurya in the 4th century B.C. described Indians as dressed in robes worked in gold and richly flowered muslin (10).

In the 13th century, Marco Polo the Venetian traveller who visited India on his way back from China wrote on the leather mats of Gujarat that were made of red leather depicting birds and beasts in gold and silver thread sewn very subtly. (40).

Probably the major influence on Indian textiles including embroidered textiles was the Persian taste and tradition which prevailed during the Mughal Empire (1526-1756). Other significant influences came from the Europeans, including the British. (40)

From the 16th century onwards a professional style of court and trade embroideries emerged from this region. During the Mughal periods embroidery was given much importance. The Mughal emperors, being great aesthetes naturally took pride in their appearance and paid attention to their clothes. The Ain-i- Akbari described Akbar's wardrobe as, "his majesty pays much attention to various stuffs hence Iranian (Persian), European and Mongolian articles of wear are in abundance". Skillful masters and workmen have settled in the country to teach the people an improved system of manufacture. The imperial workshops in the towns of Lahore, Agra, Fatehpur, and Ahmedabad in Gujarat turned out many masterpieces of workmanship while the figures and patterns, knots and variety of fashions which now prevail, astonish experienced travellers. His Majesty had himself acquired in a short time a theoretical and practical knowledge of the whole trade, and on account of the care bestowed upon them the intelligent workmen of this country soon improved. The imperial workshops furnished all those stuffs which were made in other countries. "In 1663 Francois Bernier, the French traveller, visited the court of Aurang Zeb and described the imperial workshops, "There were besides some large halls which are the 'kar-kanays'(karkhanas), where the craftsmen worked. However, his age saw the beginning of the decline of the country to seek new patrons and to blend their own skills with those existing locally (10).

During the time of Emperor Jahangir, when his son Prince Khurram established his own court, the master craftsmen developed a rich and sophisticated sense of design.

Gujarat's embroideries decorated the very fine muslin over garments worn by the nobility. Large embroidered wall hangings were commissioned for darbar halls and palaces (15).

Gujarat was renowned for its silk embroidery on cotton. This was done in very fine chain stitch and according to Barbosa in 1518 the products of Cambay, the most important port of Gujarat the art seems to have been used to produce very beautiful quilts and testers of bed finely worked. These quilts were carried to Europe by the Portuguese and enjoyed great popularity. Merchants of East India Company were anxious to export these items to England where they fetched high prices. During the 16th and 17th centuries, Gujarat was an internationally famous centre for embroidery. It was the silk chain stitch embroidery on cotton which was renown at that time (44).

The migratory communities of India had a large share in contributing to the growth and expansion of the art of embroidery (16). Today, the belt comprising Kutch and Saurashtra up through northern Gujarat to western Rajasthan and the Thar Parkar district of Sind in Pakistan is the world's richest source of folk embroidery. Marriage costumes, wall hangings, quilts, cradle cloths and animal trappings were embroidered, appliquéd, decorated with beadwork, embellished with mirrors, sequins, buttons and shells. Each caste passes on unchanged from generation to generation its own distinct designs, colours, and range of stitches, together with the cut of their garments. The people living in this region share a common dowry tradition. In addition to the usual gifts of jewellery and household utensils, a bride will bring to her husband's home a large number of richly embroidered textiles which she and the women of her family have worked upon. This dowry will consist of costume for the bride and groom, hangings for her new home and trappings for their domestic animals (8).

2.1.3 Profile of Kutch:

2.1.3 a. Geography

The word Kutch evokes in one's mind, The Desert. Even though the distinctive feature of the area is the great Rann (Moto Rann) and the little Rann (Nana Rann) stretching over more than half of the area, the land lining the Sea coast in the South is fertile and well cultivated. It is appropriate to say that 'desert is in Kutch but Kutch is not a desert'. The word Kutch is derived from the resemblance of a tortoise (Kachbo) in its geographical feature. The district lies in the extreme West of India between $22^{\circ} 44' 8''$ to 24° North latitude and $68^{\circ} 7' 23''$ and $71^{\circ} 46' 45''$ East latitude. It is bounded on South Gulf of Kutch on the west by the Indian Ocean on the North-East and South East by the districts of Banaskantha and Mehsana. The total area of the district is 45612 Sq. Km. (67).

The climate of the district is generally hot with varying temperature of 45°C (maximum) during summer and 2°C (minimum) in Winter. An average rain fall is 474 M.M. June accounts as hottest month, August for maximum rain fall and December the coldest (97).

2.1.3 (B) History and Culture

Kutch district is inhabited by various groups and communities. Many of these have reached this region after centuries of migration from neighboring regions of Marwar (Western Rajasthan), Sindh, Afghanistan and farther areas. Even today, one can find various nomadic, semi nomadic and artisan groups living in Kutch. It is believed through Vedic Puranas that Yadavas and Ahirs ruled Kutch much before anybody else (67).

While certain groups like the *Kachchi Mali Samaj*, *Leva Patel*, *Rabaris*, *Rajgor*, *Shah*, *Kharva Meghvals*, *Wankars*, *Vankaras*, *Ahirs* and many others have adopted a settled lifestyle and have struck a life rhythm close to that of modern-day towns, some groups such as *Dhanetah Jats*, *Halay potra*, *Bhadalas*, *Rayasi potra*, *Sammas*, *Node* and other Muslim groups of the Banni region, live simpler and traditional lifestyles (68).

The languages spoken predominantly in Kutch are Kutchi and to lesser extent Gujarati and Sindhi. Script of Kutch language has become extinct and it is occasionally written in the Gujarati script. Increased use of Gujarati language is mainly because of being it a medium of instruction in schools. Often Kutchi language is mistaken as dialect of Gujarati, however it bears more similarity with Sindhi than Gujarati (68).

2.1.3(C) Economy and Industries

Kutch is a growing economic and industrial hub in one of India's fastest growing states - Gujarat. It's location on the far western edge of India has resulted in the commissioning of two major ports Kandla and Mundra. Kandla port is considered as a Gateway to India's Northern region. These ports are near most to the Gulf and Europe by the sea route (97).

Kutch is Mineral rich with a very large reserve of Lignite, Gypsum and lot of other minerals. Lignite is mined only by Gujarat Mineral Development Corporation (GMDC) at its two mines in Panandhro and Mata-No-Madh situated in Kutch. The Panandaro mine has now been reserved for GEB and GMDC power plants and GMDC has stopped the supply to other industries from here. Kutch also houses the plant of Sanghi Industries Limited which is India's single largest cement manufacturing plant apart from other industrial giants like Welspun, Ajanta Clocks,

JayPee Cements, Jindal Steel and one of the largest windmill farms. Kutch region is also a major producer of salt. Other traditional industries in the area include manufacture of Handlooms and handicrafts (97).

(a) Handicrafts

Kutch is considered to be an abode of the numerous handicrafts which are carried from generation to generation. The artifacts of Kutch moved not only in the length and breadth of the country but also in the overseas market (67). The main handicrafts of the district are embroideries, patch work, tie-dye, hand printed textiles, wood work, terracotta, penknives and nutcrackers (68). The finest *aari* embroidery of this region was carried out for the royal and wealthy families. Traditionally, women in rural areas do the embroidery for presenting in the dowries. Unfortunately many of these fine skills have now been lost though some are being rejuvenated through handicrafts promotion initiatives (97).

2.1.4 Kutch embroideries and artisans

In Kutch the craft has been known as *Mochi bharat* and at other places it was also called *Aari bharat* means from the *aar* or Indian crochet used in working the chain stitch. This particular embroidery was popularly known as *Kutchi bharat*. *Mochis* or the members of the traditional shoe maker community were the principal craftsmen once actively engaged in this particular craft. It had also been mentioned that they learned their craft from the Muslim craftsmen who in turn had inherited *Mughal* idioms in their workmanship. The earlier specimens of this embroidery, however, rarely reflected the finesse seen at the end of 19th century. From the beginning their craft was localized to Bhuj, the metropolis of the defunct Kutch state, though a few workers were also known from Mandvi. This sophisticated craft was highly

patronized by the rulers of Kutch. The craftsmen were more or less permanently engaged by them. Their work was in constant demand and in prodigious output too during royal marriages, the occasions of the kind were quite frequent in Kutch. The richly embroidered silks were needed as gifts to a British Political Agent, governor, or Viceroy during his visit to the State. As a background the best kinds of silken cloths including varieties of satin commonly known as *gaji* and *atlas* were preferentially used although at times cashmere or European woollen pieces were also employed. European or the Chinese silk was also to be found; but the more frequent use was made of *gaji* from Surat and *atlas* from Mandavi and Jamnagar. The silken fibers for the needle work were imported from western countries and sometimes from China. These were commonly known as *Basarai heer* and *Chinai resham* respectively (44).

The work was executed with the aid of an *aar* sharpened to the best degree of fineness of stitch required to produce the best work. The *Mochis* made an almost exclusive use of chain stitch which was locally known as *sankali- no tanko*. The stitch was worked out from below the cloth in the lap and going away from the operator. Although the technique was simple in principle, it could boast to produce a work of outstanding merit. It also involved pretty long period for the completion of an elaborate piece of work. An individual chain in a fine work is always minute, uniform in appearance and never abandoning the correctness of lines. The usual motifs comprised *buttis* available in a large number of varieties that were derived originally from Persian or *Mughal* stock. On some of the *buttis* perches a pair of parakeets, or bulbuls. Due to western impact roses and flower baskets were also included, especially in later specimens. The *buttis* were often alternated with peacocks of exceedingly beautiful forms. In some cases peacocks were replaced by the figure of a damsel (*putali*). In rare cases, *buttis* were altogether dispensed with. Instead, caparisoned elephants and

horses with saddler cater to the eye. In this type of work mostly petticoat (*ghaghara-pat*), frilled skirt, *choli*(*Kuchali*, *natiya*), wall hanging, coverlet (*chakla*), and *toran* were found. The borders often of the most stylised flowers were also embroidered (44).

Kanabi embroideries had been practised by the *Kanbis* who were the immigrants from Saurashtra. As such, close parallelism was noticeable between their work and that of their brethren in Saurashtra. For example, they too loved yellow, white or saffron background for their embroidery. Motifs such as parakeet, and the sun-flower were peculiar to Kutch. The main difference was noticed in the technique. The work here consisted almost exclusively of chain stitch as opposed to the darn or surface satin stitch so popular in Saurashtra (45).

Pakko, *Neran* and *Mukko* were practiced by *Halay potra*. Their *Pakko* work resembled traditional *Pathan* embroidery both in design and stitching but, the *Halay potras* used cotton thread in brighter colours. They added small white single chain stitches to *Pakko* embroidery, known as *Boria* meaning honey bee. They adopted *Kharek* embroidery from *Harijan* (17).

The *Halay potra* claim that their community is after its first male ancestor, Holosamma. According to another account Halar in Sindh is believed to be their original home from where they migrated to their present habitat few decades ago. It is a small Maldhari community of the Kutch district. *Halay potras* were distributed in Banni area of Bhuj taluka in substantial numbers. Endogamy at community level governs the rules of marital alliances. Both parallel and cross cousin marriages were preferred and practised. Monogamy was the general form of marriage, however polygamy is allowed for the sake of having a son. Nuclear families followed by

vertical as well as extended joint families were prevalent. The women were mostly confined to domestic duties, sometimes they may also earn as a labourer in scarcity relief works. She contributed to family income by doing *bharat- ka- kam* (embroidery) on clothes and cushion covers. *Halay potras* were cattle breeder and they breed buffaloes, cows, bullocks, goats and sheeps which still remain the principal source of livelihood. They sold milk to Bhuj which was being collected by a milk dairy every day. The *sunni* sect of Islam was being professed by the *Halay potra*. The level of literacy was very low in the community. Girls do not attend school. Boys did not study beyond the primary level because as soon as one attained the age of 12 years of they started grazing cattle or moved out in search of work (53).

Literature records mentioned about usage of *Adaree* motif with light and brilliant colours embroidered by *Halay potra*. The community derived its name after its first male ancestor *Raysojee*, who belonged to *Dal* Muslim community. This fact was found to be in conformity with an account mentioned in village Monograph Bhirandiyara of Kutch district (Census, 1961). The *Raysi potra* was the small maldhari (cattle breeding) community confined to the village of Bhirandiyara in Banni area of Kutch district. A few also lived in Gadhiyado village. It was believed that Sindh in Pakistan was its original home where they had a large population and from there they migrated a few generations ago along with their cattle in search of grass. They came to the present habitat and used to exchange girls in marriage from Sindh villages, prior to the partition of India in 1947. Endogamy at community level is strictly observed. Marriage with the parallel-cousins and cross-cousins are preferred which were followed by exchange of sisters. Monogamy was the norm, non- sorronal polygamy was allowed in exceptional cases for the sake of offspring. Vertically extended families followed by nuclear type of families were the usual pattern in the

Raysi potra community. Besides managing household duties, they took care of cattle, sheep and goats of the family. Water was brought by the women. Women were associated with all social and religious activities of the household. They occasionally earned as labourers during scarcity- relief work in the village. They made little contribution to family income. The cattle were grazed in the forest which was controlled by the government. *Maldhari* was the main occupation of the community, which was not only the traditional but also continued to be the principal and primary source of earning of the community. A few males earned as agricultural labourers by working in the agricultural fields of the adjoining Banni area. Male children above ten years of age tend buffaloes, goats at far off places. They go over to Bhuj or other parts of the district during summer for the purpose of selling their cattle. Wages were paid in cash. Scarcity was the common phenomenon of their habitat; therefore the eldest male along with his grown-up sons and cattle remained out of the village in search of grass for eight to nine months in a year.

The level of literacy is poor in the *Raysi potra* community. Boys study up to primary level and drop-out as one has to support the economic pursuits of the family from the childhood (53).

Elson (1979) explained about medallion design used by *Node* in their embroidery. The *Node* claim their origin from Kasgodh area situated on the border of Iran and Russia and was believed to be their original home from where they migrated to the present habitat about 1500 years ago, through the Thar desert of Chilar in and then settled at Soni Miyani. From there, a bulk of the population left for Vangh village. They shifted in Banni area of Kutch district which was ruined by sea water in 1979. The *Node* were mainly located in Kutch district (17).

The *Node* community belonged to the *Sunni* sect of Islam. Nuclear families and both vertically and horizontally extended type of families exist among the Node. Generally women preferred to confine themselves to domestic duties, besides taking care of cattle of the household and extending help in the family's agricultural operations. But during scarcity of drought period, she also earned by doing labour work within village. *Maldhari* combined with dry agriculture were the traditional primary occupations of the community. Besides milk selling, a few made their livelihood by working as labourers and doing petty business like pan (betel leaf) cabin, tea stalls etc. in towns (53).

Suf embroidery was being practised by the *Sodha Rajput* women who migrated from Pakistan during 1971 Indo-Pak war and were settled in Banni. Embroidery was done by using satin thread by insertion of needle from back side of the fabric by accurate counting of warp and weft without tracing of designs on the fabric, making designs appear as though woven (60).

Pakko was embroidery that endures. The name literally means solid or permanent, referring to embroidery with very tight square chain stitches that dominated and characterised the style. The basic stitch repertoire included other chain stitch variations: an elongated square chain, interlaced chain stitch, round chain and detached chain stitches. Traditional work also used a line of slanted satin stitch usually black but at times yellow to outline motifs, a certain type of stitch to embroider mirrors and occasionally a tight double buttonhole stitch for round motifs. All of these stitches were very durable, and in-fact, the legend that the embroidery of a *Pakko* piece would outlast the background cloth is often proved true. The other stitches used were: couched, herringbone, interlaced, buttonhole, detached Romanian

and back stitches. Fabric used was hand woven cotton, mashru, and occasionally *gaji* silk. According to Frater (1994), *Sodha Rajputs* and *Meghwars* were practicing the *Pakko*, *Suf* and *Kharek* embroideries in their native Sindh (18).

Marvada Meghwar harijans are originally from Marwar (Rajasthan). The name Harijan was given by Mahatama Gandhi to the people of *Meghwar*. Hari means God and *Jan* means people. Now they also live in parts of western Gujarat, near the Pakistan border. People from the tribe are also living in Pakistan. Traditionally, the Meghwar lived close to Muslim families. The latter influenced the embroidery patterns and techniques of *Meghwars*. The *Meghwar* worship Ramdevpir. *Meghwars* live in groups and move around in small hamlets. They lived in mud brick huts which are painted on the outside with colorful geometric designs, decorated with detailed mirror inlay. You would often find a pot (kalash) placed at the top of the hut believed to ward off evil spirits and bring good luck. Women of the tribe have always been famous for their embroidery skills and are master cotton and wool weavers. Men were traditionally wood carvers and leatherworkers. Only a few men of the community still work with leather. Not only is the work very tedious but it hardly pays hence it is not an economically viable option for the villagers who seek sustenance from it. Unfortunately, simple manual labour pays approximately the same if not more (34).

Mutwa embroidery derives its name from Mutwa a sub-caste of Muslims who lived in Banni. Stitches were carried out by using silk threads. *Gotam* stitch, close chain stitch and buttonhole stitch, tiny mirrors were used in this style of work which was very intricate (60). *Mutwa* is the name of eighteen Muslim clans lived in isolated villages scattered throughout the Banni region of Kutch. Over the past 200-500 years the *Mutwas* have fled Sindh to avoid disputes with the rulers. They were traditionally

cattle herders, although with drought and the increased salinity of the water their cattle holdings were diminishing (65).

Jats are migrants from Baluchistan in Pakistan and settled in Kutch. Chain, inverted chain stitches along with interlacing and button-hole stitches was common application in their embroidery. Mirrors of small dimension were inset with great care. Only front of *Abha* or *Kanjari* was embroidered by using pleasing colours and geometrical designs with refined work (60). The *Jats* who lived in Kutch were particularly conscious of their identity as a group and their sense of unity comes from a perception of shared historical traditions and a belief in common ancestry (39). Originally, the *Jats* were herders who lived in an area called Halab region of present day Baluchistan. Five hundred years ago, these shepherds migrated and came to Sindh and Kutch in search for new grazing lands. They crossed the Rann of Kutch and settled there taking up farming. This is how they were known as the *Garasia Jats*. Some *Jats* who looked after cattle were known as *Dhanetah Jats* and some who had devoted themselves to the study of the Quran were known as the *Fakitani Jats*. All the *Jats* in Kutch belonged to Muslim religion and had similar marriage and dowry customs (65).

The *Dhanetahs* were the largest of the *Jat* communities. They lived throughout north-western Kutch. *Dhanetahs* who lived in the Banni, herd Cattle. They lived in tents. The men cared for the animals and women remain in camp-looking after their families. They sold *ghee*. In Nakhtrana and Lakhpat taluka the *Dhanetah Jats* who went for pilgrimage to Macca and Madina were known as *Hajjanis* and they preferred to marry their children to the offspring of other Hajjanis. The *Fakiranis* who comprised the smallest of the three *Jat* communities were nomads who inhabit the swampy coastal regions of Lakhpat and Abdasa Talukas. They were originally holy

men and beggars. The men herd camels and sold young male animals. The women spent most of their time caring for their tents and looked after their children. They worshiped various heroes, goddesses and particularly a holy man called savlo pir. *Fakirani* were poor but they gave as many dowry gifts to their daughters as they could. The *Garasia Jats* were farmers who made their homes in Lakhpat Talukas. The women did most of the work in the field with herds of cattle, buffalo sheep or goats. They worship the Goddess Jeejamah (65).

The ladies of *Ahir* families embroidered their traditional costumes during their off seasons. Base material used was hand spun and hand woven coarse *Khaddar* on which a series of loops leading to chain *stitch* using *Aari* along with abundant application of mirrors were observed. At present the embroidery was done on silk or a locally manufactured satin fabric, *gajji* silk or a satin fabric known as atlas. The hand work was done with colourful cotton thread on dark coloured *Khaddar* in olden days but now they used the untwisted silk floss (*heer*) or the twisted silken thread, on *choli*, *pajamas*, jackets, bonnets, caps and other children's garments. The craftsman later introduced various colour schemes in the basic chain stitch to denote the stem, veins and other subtler parts of the motifs, a chief characteristic of the embroidery. Birds, flowers, creepers, foliage were some of the motifs of which parrots, peacock, bulbul, human figure, dancing doll, *karan phool* were the main (45).

The *Ahirs* are descendants of Lord Krishna. They lived as shepherds at Gokul Mathura about a thousand years ago. After living Gokul Mathura they were spread throughout northern and north-western India. The community has been divided into four types of sub-castes viz., *Parathariya*, *Machoya*, *Boricha* and *Sorathiya*. The *Parathariya* settled in eastern Kutch, whereas the *Machoyas* and *Borichas* settled in

Chorad area. Of the 18 million populations of *Ahirs* in India, three lakh are in Kutch. These communities are mainly farmers who sell milk and ghee. Later, they have changed their business to transport of salt because of the irregularity in rain. Their mother tongue is Gujarati and they worship *Ramdev pir* (28).

The embroidery practised by *Rabari* women was known as *Rabari* embroidery. They considered *Choli* or blouse as their most important art form because of its heavily embroidered ornamentation. The *Rabari* women were known for their highly ornamented embroidery by using close and filling chain stitch. Continuous lines of tiny mirrors could be seen in their work. Their embroidery combines square, triangular, rectangular, diamond, colonial and circular mirrors. This unusual play with shaped mirrors is unique in *Rabari* embroidery. Use of appropriate matching colours is the speciality of *Rabari* work (67,68).

Rabari were nomadic or semi nomadic. Their life style was totally different from any other tribe. Most of the time, they wandered with their herds. In Kutch, there were about 2500 to 3000 families. Out of them 70% were nomads who moved with their herds in Gujarat, Madhya Pradesh, Orissa, Maharashtra, and Karnataka in search of food. Originally, Rabaris are from Jaisalmer. According to verbal history, Rabaris came to Kutch from Afghanistan through Baluchistan. Some experts believe that they came from Sindh. There are three types of sub-Castes namely *Dhebaria*, *Vagadia*, and *Kachhi*. In eastern Kutch, *Vagadias* and *Dhebarias* live in Anjar Taluka where *Dhebarias* comprise of a larger portion. (28).

2.1.5 Government Organizations and Non-Government Organisations

Office of Development Commissioner (Handicrafts) is a nodal office to work for socio-economic upliftment of the artisans by supplementing the efforts of the state

Governments for promotion and development of handicrafts within the country and abroad. The office also aimed at qualitative improvement in production and increase in the productivity of artisans for augmentation of their income both at individual and group levels (75,76).

Gujarat State Handloom & Handicrafts Development Corporation Ltd., (GSHHDC), is an undertaking of Government of Gujarat. The main objectives of the office were identification, revival, development of handicrafts and handlooms of Gujarat. The office helped in creating sustainable employment opportunities and income generation to the artisans working in the area of handloom and handicrafts, which is a non farming sector of Indian economy. The Corporation markets their products through its GARVI-GURJARI chain of emporia across the country and supply to exporters, which has created its market in overseas countries (74).

Any organization working for a social, cultural, economic, educational or religious cause is termed as an NGO. NGOs have made favorable indents to needy sections of Indian society at par with a constantly changing socio-economic climate. NGOs have reached out to all sections of society including women, children, pavement dwellers, unorganized workers, youth, slum-dwellers and landless labourers. NGOs are viewed as vehicles of legitimization of civil society (89).

Non-Governmental Organisation (NGO) to mean any grouping of people who have a common mission to meet a particular need in their society or community, and are not formed or controlled by government. Throughout the world groups of people identify needs in their communities which government institutions are either not designed to meet or which government institutions are unable to meet because of unavailability of resources, and the government busy with other priorities. A further characteristic of

NGO's is that in most cases they depend on donations for the resources required to perform their functions. The donations may come from the community, from businesses, from the government of the country in which the NGO operates, or from foreign governments, foundations and businesses. The contribution by government to an NGO's material needs can only happen where there is a friendly relationship between NGO and the government. This happens where the government wishes to channelize its resources into work of more urgent need but, the government is prepared to have an NGO, or a number of NGO's that take care of those needs which the government cannot fully pay attention to during a particular time period (78).

2.2 Research review

2.2.1 Status & sustainability of handicraft industry – an insight

Parikh (1990) had undertaken a research on "An information map of handicrafts of India". The results of the study were as follows.

Handicrafts were classified as an income generating and high revenue yielding industry than being relegated as a form of art or rural activity. Unfortunately, handicrafts have suffered because of various historical, social and industrial factors.

In spite of a lot of threats to the handicraft sector's creativity, the main strength, among artisans has been largely inherent, associated with their culture and lifestyles which have been providing a strong resource base. The sector possessed large employment opportunity in manufacturing highly aesthetic and utilitarian products.

Despite the strong aesthetic background the sector was unorganised with a dispersed product base. Insufficient working capital, drudgery and long hours involved were a few more drawbacks. The craft was perceived as highly decorative and non-essential

by a specific school of thoughts of end users. A dearth of market intelligence was observed in the sector.

However, the handicraft sector; with a blend of strengths and a few shortcomings, has had many frontiers to expand the horizon by increasing export especially in developed countries. Due to social workers' intervention and technological support this sector can achieve eminent position.

The investigator further stated that in production and procurement, closer interaction with the artisans was helpful. A number of voluntary organisations have been working closely with crafts persons. A small beginning of attractive display, skill up-gradation training and packaging to market products by professional institutes had been initiated (46).

SRUTI; Society for Rural, Urban and Tribal Initiative (1995) undertook a research to study artisans' socio-economic status in changed market scenario. As per the report the state of India's artisans was a matter of grave concern. The artisans who were once the backbone of the Indian economy, providing much of the goods and services that our people needed, are marginalised by the "modernisation" and "industrialisation" of society. Though some have managed to adapt to changing times and a few have even thrived, most of them lived in abject poverty with no prospects for a better tomorrow.

As per the study, expansion of markets for modern goods and services deprived the artisans those "stepping stones of history" which would have enabled them to move with the changing times.

The study suggested that the role of artisans' sector in Indian economy be rethought and a national initiative was required to reorient their skills for their rehabilitation.

Kak (2003) had presented a paper entitled 'Culture genocide?' at the symposium organised on handicrafts and discussed that, in considering crafts as values one must really consider skills as symbolizing values and not the products as they just signify the material expressions through which the skill is manifested. The profitable exercise of creative skills was possible only if there was a demand for them. A market for craft skills therefore, was the first requirement for the five million. When the traditional market that sustained these skills was dying the new market needed to be developed.

It was further discussed that in India there were five main players with their roles sometimes overlap i.e the artisans, the government, the business sector, mediating organisations, primarily the NGOs and the market.

The government has expressed a good deal of sympathy for artisans but, its actual policies and attitudes have steadily undermined the existence of artisans in the sector. The business sector was primarily interested in making more money for their owners whereas, artisans are important only as long as their skills laid golden eggs.

It was stated that there was a felt need for the NGOs to study and understand the traditional culture of production, the modern culture of consumption and further it must act as a catalyst between the two by helping traditional artisans adapt their skills to cater to the modern markets. These NGOs must use its expertise and experience to link the old producers and new consumers through interactive processes both, educational and commercial (38).

Craft Resource Centre (2004) had conducted a household survey of the artisans and discussions with various stakeholders of the handicrafts in Kutch Region. The results of the survey divulged that over 40,000 families in Kutch lived their livelihood practicing traditional skills. In the drought prone area, handicraft was the main means of providing a sustainable means of income.

Embroidery sector had an organized intervention from the NGOs for past thirty years. Various NGOs had different methodologies however, returns to the artisans were fairer than if they supplied to traders. Yet, a large number of women were not registered under any of the NGO but, chose the channel via traders or middlemen. Post-earthquake different agencies and NGOs aided new groups for their livelihood. These NGOs had articulated the need to be supported by design, skill up-gradation and linkages to suitable markets.

2.2.2 Embroidery: sources of inspiration; types; techniques and socio-economic association.

Kwalra (1982) conducted a study on the role and scope of embroidery in export units to study various techniques, designs, method of tracing, products embroidered, problems faced and the existing demand for the products. The findings of the study revealed that embroidered garments manufactured in India were being exported to many countries. Embroidered dresses, tops, jackets, shirts and trousers for exports were manufactured throughout the year at the export houses; the motifs to be embroidered did not change much with changing seasons but the colours used and the placement of the designs changed considerably. Fabrics especially suited for embroidery on export quality garments were cotton, linen, silk, wool and wool

blends. It was observed that embroidery for export done on automatic embroidery machine was also being practised on garments.

According to the crafts notes prepared by Office of the Development Commissioner in respect of handicrafts for marketing clinic on Handicrafts of Gujarat (1987), in total 12 crafts were covered including embroidery as one of the crafts. Personal clothing, decoration for the doorways and for the carts and trapping for the animals-all bear ample testimony to the rich craft. It was mentioned that various communities in Gujarat such as, *Mochi, Rabari, Ahir, Mutwa, Halay potra, Raysi potra, Jat*, were practising their own styles of needle work. It had also been noted that production process was not very technical but strenuous and time consuming.

According to the estimate more than 15,000 women were engaged in this craft, mostly during leisure. Artisan's daily earnings ranged from Rs. 10 to Rs. 20 depending upon the hours of work put in and intricacy of designs employed. The work was carried out on piece rate basis as the women worked during their leisure time. The craftswomen could not work continuously since it was strenuous to eyes. It was noted that middlemen got the work done on meagre piece rate basis and supplied to merchants and exporters. Lion's share of profits was appropriated by middlemen, merchants and exporters. Credit assistance was required for stocking of raw materials and finished products by craft women to improve their stock holding and bargaining capacity. Quality control on threads and fabric was considered as a need of the hour as hand embroidered products were facing competition from cheaper machine embroidered products. It was also stated that the influence of western culture had its impact on traditional designs like peacock, elephant, lotus found no place on the *toran*, instead

designs of phrases like 'Welcome' 'Good day' were used. The spurt in marketing for traditional design had resulted in introduction of motifs and colours that were alien.

Suggestions were also made to overcome stated problems such as reducing the role of middlemen in marketing, forming women's *mandals* or co-operatives, establishing direct market link with domestic and overseas agencies and training programmes for product diversification. Awareness in quality control, setting up agencies for supply of raw materials like thread, *jari*, cloth and *abhla* at reasonable prices and costing of products were some of the remedial measures that were considered.

Patel (1987) congregated data regarding embroideries of Kutch and Kathiawar. A questionnaire was formulated to obtain technical information pertaining to embroidery, the type of motifs, colours, and techniques used and the present status of the embroideries.

On analysis it was found that majority of the girls learnt the embroidery through mother or grandmothers while initiated embroidery between the age of 8 to 10 years. Fabrics used were Casement which was purchased from Bombay and Madras whereas Satin from Surat. Poplin was procured from Ahmedabad, Khadi from Porbandar or Bhavnagar. The stitches used in the embroidery were chain stitch, herring bone stitch, button hole, darning and *sindhi taropa*.

Various innovative articles made were inclusive of decorative bed linings, clothing and accessories. Required raw material was supplied by the handloom handicraft shops while placing orders. The artisans were paid on piece rate basis.

The results also indicated that the embroideries of Kutch and Kathiawar were not restricted to Gujarat only, but were popular all over the country and even exported.

Sisodia (1989) conducted a study on the *Kasida* of Kashmir. A data was collected from three important centres famous for Kashmir embroidery.

The findings of the study indicated that the designs were dominated by landscape, flora and fauna where a profusion of colours were seen. The stitches were simple mainly *Satin, Stem, Chain* with often use of *Herring bone*, and *Darning* stitch. The threads used were Cotton, Wool or Silk. Silk threads were not excessively used those days, because of their high cost. Rayon was gradually replacing Silk as it was cheaper. The *Kasida* of Kashmir consisted of a *Rezkar, Vatachikan, Do-Rookha, Jalak dozi, Rafugari, Doria* and *Jali*. The process of tracing the design remained the same as the old techniques.

It was found that during the last 15 to 20 years a phenomenal change has taken place in the export trade. The exporters were benefited by facilities and incentives provided by the government for export of handicrafts. Due to these benefits their standard of living was highly uplifted. The embroiderers were generally paid on piece rate basis. However, some schemes are under consideration to provide facilities to crafts men.

It was found that, in U.S.A. there was scope for high priced embroidered Silk and Wool products. The Kashmir craftsmen were known for their hard, honest and fine work. However, their wages and working conditions have not been in proportion to their contribution to the craft. Despite some difficulties faced by the Kashmir, crafts acclaim the world over.

Jain (1992) carried out a socio-economic study of the artisans in *Zari* Industry, focusing women's role and participation. The multi methodological, integrated approach was adopted to carry out the study.

The findings of the study indicated that 96 per cent industry workers and manufacturers in *Zari* production and product making sectors were from the Hindu community. Majority i.e., 61.53 per cent entrepreneurs fall in the age group of 19 to 39 years and in product making 46.15 per cent owner cum manufacturers were in the age group of 40 to 49 years.

The joint family system was prevalent among the entrepreneurs and artisans in *Zari* production and product manufacturing sectors. Data showed involvement of child earners in the family which was more in family labour compared to hired labour.

Data revealed that 100 per cent of the respondents could speak, read and write Gujarati language. Male child in the family joined business after completing their studies. The study revealed that 24 percent of the owner-cum-manufacturers in general suffered from ailments like hand and finger pains, backaches, and ocular problems. It was noted that 57.14 percent *Zari* production and product making sector, reserved some capital for raw material, electricity, building or tools and equipments. Majority of the manufacturers reported that they were paying to the artisans on piece rate basis.

According to the craft notes published by the *Office of the Development Commissioner of Handicrafts* (1992), Gujarat had been offering various types of embroideries namely *Ari, Rabari, Ahir, Bavalia, Banni, Suf, Mutwa, Jat and Lohana*. The product range embroidered for market included *Chakla, Toran, Ghaghra, Kanjari, Godadi*(quilt), Bags, Cushion cover, Pillow cover, Sarees, Saree borders,

Wall hangings, Punjabi suits, *Chania choli*, Waist belts, Bed spreads etc. These items were mainly marketed, through local fairs & festivals, exhibitions organised by office of the Development Commissioner of Handicraft Corporations. These products also had a good export potential. In spite having various marketing channels, a gap between production and marketing was found. It was felt that the state owned marketing organisation may come forward to provide a regular marketing support to the artisans to choose the network of their emporia. It was also suggested that the marketing agencies may guide the artisans to choose the type of products having good demand in the market and place orders with the artisans for such products.

It was mentioned that most of the designs adopted in these crafts were traditional and self-innovated by the artisans. It was a felt need to provide the artisans with necessary design guidance keeping in view the tradition for making utility items to suit the market demand.

Joshi (1994) carried out the study on *Ari* and *Soofi* embroidery of Kutch and Banaskantha districts. The findings indicated that migrant *Mochi* families, who practiced *Ari* embroidery in Sindh settled in some of the villages of Kutch and Banaskantha.

The artisans of Banaskantha created designs by using different colours in motifs without shading. In present work done in Banaskantha, had about 10 chain stitches, showed quality deterioration. Satin and Georgette were commonly used fabrics in traditional articles and silk embroidery threads were used. The researcher reported that since long the artisans had been embroidering with cotton and acrylic yarns mostly on poplin, cambric and muslin. The common colours of threads for *Ari*

embroidery were red, green, orange, brown, black, yellow, pink, parrot-green and purple.

The *Soofi* embroidery was mainly of two types, namely *Kharek bharat* and *Soofi bharat*. Both these embroideries were done using silken threads. In *Kharek bharat*, the major area were embroidered in satin stitch and button hole stitch. Outlining of a motif was carried out with black thread. In *Soofi bharat* the stitches used were darning which was done from the wrong side of the cloth by counting the wrap and weft yarns without tracing the motifs. Colours of the thread used were shades of blue, brown, green and red. '*Soofi*' embroidery was done on cotton, spun and terry-cotton.

In both *Ari* and *Soofi* embroideries common motifs used were inspired from flora fauna, animal, birds, daily chores of the artisans and deities. In *Kharek bharat* motifs were generally stripes, squares, and triangles.

Articles made in *Ari* and *Soofi* embroidery were apparels, home furnishings and accessories.

The artisans got the raw materials from the customer or through the organisation under which they worked, where price was fixed as per the intricacy and type of work. For personal use they bought the material from local market. Majority of the artisans were aware of the credit facility given to them by the government.

The results of socio-economic back ground indicated that embroidery was a female oriented craft in both the districts. In *Ari bharat*, majority of the artisans, were in the age group of 26-35 years, while in *Soofi bharat* majority of the artisans were 15-25 years of age. Majority of *Ari* and *Soofi* artisans were found to be uneducated. *Ari* embroidery artisans mostly belonged to *Harijan* community. Majority of the *Ari*

artisans' income generated through embroidery ranged between ₹. 201 to ₹. 400 and in case of *Soofi* artisans 53.32 per cent artisan's income was found to be below ₹. 200 per month.

Arya and Sadana^h (2001) had undertaken a diagnostic study on the *Chikan* embroidery cluster at Lucknow and analysed the findings in terms of Strengths, Weaknesses, Opportunities and Threats.

Strengths of the craft were traditional handicraft, huge artisan base with highly skilled artisans. Due to availability of raw material, possible application of varieties of fabrics, transportation, exemption from excise duty and trade tax, low price handmade garments could be manufactured and customised products also be made. Due to all these factors it had a huge demand in domestic market and was brand name in itself.

Research also unveiled weaknesses such as lack of technological up gradation and designer input, lack of technical knowhow and association among manufacturers. In spite of lengthy production time, products could not gain state of the art quality. A negligible amount of exports and lack of advertisement in foreign markets were also noticed. Above all, these products were mainly treated as summer wear.

The investigator encompassed the scope in domestic as well as foreign markets. Development of new products, selling low priced products in Latin America and implementation of various schemes at central as well as state level for the welfare of artisans could be worked upon.

The threats to be noted were competition with printed & machine embroidered items, invasion of alien embroidery or similar foreign products in India on account of globalisation and change in government tax policies.

2.2.3 Marketing of handicrafts and scope of craft promotion:

Singh (2000) had undertaken a study *on* 'Marketing of rural non-farm products: a case study of handicrafts' with the aim to overcome the major problems of rural industry from the marketing point of view. An evaluation study of 33 craft development centres sponsored by the Development Commissioner of Handicrafts across 14 states revealed that major weaknesses of ill functioning craft development centres were in the nature of poor quality of products, lack of designs, working capital, marketing orientation and shortage of raw materials besides absence of local markets and lack of funds for market promotion. Based on above analysis of marketing problems of handcrafted products, strategies for better marketing were suggested as under:

The role of government was crucial in terms of development of infrastructure, seed capital, managerial support and risk sharing. The government could sponsor new enterprises, attract external investments and persuade the central and state governments to contribute for resources.

The programmes of rural craft development were undertaken with a demand driven approach combined with local needs. It was important to monitor procurement management and quality of artisans' work, to keep ~~the~~ abreast on changing market trends and product diversification. The involvement of craft group leaders and members into marketing activity would help them get a first-hand feel of the customer needs and new products. To avoid the market risk, necessity for multiple outlets were stressed on. At the retail level, improvement in window display was suggested to promote sales and regain customers. The handicrafts outlets should attempt to deliver value added services i.e. gift packing, tailoring, etc.

The products needed to be positioned, as a strategy, with a brand image through assured utility and advertising. Also, personalised selling could establish brand loyalty. The wholesale market should be treated separately with discounts and tied offers.

Perivoliotis (2001) had undertaken an investigation, entitled the management and marketing of craft textiles at Greece to gain an insight into the skill needs of Greek textile co-operatives. The main findings revealed that at management level the deficient points noted were lack of co-operative spirit motivation, entrepreneurship, effective human resource management, inability to deal effectively with accounting and financial management. At organisational level lack of rational allocation tasks, inadequate planning and monitoring of production, poor stock and time management were the negatively affecting factors. It was found that need of market research and distribution network was not understood properly thereby implemented inadequately resulted in improper marketing. The cooperatives were also lacking in technological know-how, and they were finding difficulties in coexistence of hand-made quality with new technology. Further it was revealed that the cooperatives also needed to intervene into Design development as they lacked in innovative products and designs. They did not possess the knowledge of aesthetics, true tradition and heritage.

Exim Bank's occasional paper on Indian handicrafts: A new direction for exports had put forward a case for the repositioning of the handicrafts sector as 'industry' rather than cottage enterprise in order to harness the intrinsic marketability of Indian Handicrafts. The study identified a number of constrains faced by this sector and analysed the trends in the world market, and emphasized the need to improve India's export penetration of handicrafts in sizeable markets such as France, Netherlands,

Italy, Switzerland, Canada, Japan and Hong- Kong. At enterprise level, exporters must undergo a re-orientation in products, engage designers, be customer focussed, utilise improved tools and equipments, specialise in limited areas, hire professionals, pay attention to packaging and endeavour to obtain international quality certification. It was further mentioned that despite the constraints faced by the industry, adopting the right initiatives backed by strategic restructuring of the sector go a long way to enhance the competitiveness of the Indian Handicrafts sector (51).

2.2.4 Role of non-government organisations:

✓ Nanavati (2003) conducted a case study to examine the constraints towards growth faced by various occupational groups. One such being embroidery artisans of Kutch and Banaskantha districts and described the strategies of SEWA to help it's members overcome these constraints. The findings indicated that those artisans who tried to support themselves and their families through embroidery had little (if any) direct access to markets and had to rely upon jobbers or traders who offered extremely low prices for their products. To address concerns related to product uniformity and quality, a three-month intensive training program was organised.

After working with design and marketing consultants, two lines of embroidered products as well as marketing channel and a brand name called, *Banas craft* and *Kutch craft* were developed.

The organisation had partnered with several organisations for expansion of the market in India as well as abroad. In addition, a website was also designed to facilitate Internet sales, released product catalogues, participated in handicraft expositions, and arranged fashion shows.

The organisation also conceptualised centralization of production centres with a master craftsperson to monitor the quality of production. The concept ensured better standardization and quality control to streamline production for international markets (51).

Bhatia and Balkrishniah (2006) undertook a descriptive research on 'Preservation and promotion of crafts: Role of NGOs in Gujarat-Case studies' that put forth following facts.

Analysis of data collected on production process highlighted the issues and lacunae of the NGOs who deserved attention. Unsatisfactory work was rejected and further sold in local market, or to other NGOs at low prices. If the material were provided by the organisation then the worker was paid lower than the agreed price. To mitigate the adverse effects, exhibitions were held at national level which provided a platform to expand the market and promote the art. The effort at least extended the probability of visual appreciation if not economic gains to a fuller extent.

It was concluded that, the attempts of the NGOs had made craftsmen self-motivated, self-reliant and successful entrepreneurs who would no longer remain picturesque exhibits of our past. Commitment, competency and skill of people working in the NGOs had significant impact on sector performance and its reform process. However, the NGOs were required to invest progressively and in a proactive manner towards developing the professional linkages to improve and sustain the motivation of its beneficiaries. Sustaining motivation for the craftsmen also involved efforts to regularise training sessions, prioritization and synchronization of short term achievable goals and long-term research based actions.