

Chapter-1

INTRODUCTION

Indian art reveals the voice of joy, which surely has an appeal to all hearts.

-Birdwood

Craft is an innate expression; an outcome of coordination of mind, soul and hand where desire takes the form of a tangible edifice. The beauty of each crafted edifice lies in the individual manifestation of surrounding, personalized transformation of natural material in wide chromatic and stylistic comprehension. It's the root of intellectual thinking; a thought process which is echoed through a form or visual or technique or their combination. In fact, each craft itself is a philosophy followed by specific community which is defined by its making process. The existence of faith in the philosophy is reflected through its followers practicing it and enabling its presence till today. No matter whatever change has taken, it has survived itself in form of various rituals, belief or practices. Having its association with us since the origin and development of mankind, it's a practice of antiquity and inherent pleasure.

The inheritance of this art – the art of golden hands was acquired over a period of time after a formal or informal training. It helped artisans in learning creative use of hand skill and use of indigenous tools with conceptual understanding of material to develop usable product with unique experience & with respect to time. This experience is created in indigenous localities and is disseminated to distant spaces.

According to **M.P. Ranjan**, Crafts can be defined as “those activities that deal with the conversion of specific materials into products, using primarily hand skills with simple tools and employing the local traditional wisdom of craft processes. Such activities usually form the core economic activity of a community of people called craftsmen”.

When we talk about craft, it is just not a product but a way of life. Our need and rituals have roamed around craft products. Like the use of textiles in different forms right from the birth of a child to death of a human being. For instance, when a baby takes birth; he is wrapped in old cloth. This soft and supple cloth is also considered as a blessing for newly born baby with the view that he will also be healthy and lead a long life like another baby who wore it previously. Similarly, some of the textiles associated with a deeper meaning and implication are in form of sacred thread tied around the wrist or waist, cloths exchanged during festivals, rituals,

auspicious occasions, saris offered to goddess Durga during *Navratri*, cloths offered to *Purohits* & elder members during birth & marriage ceremonies, shroud (*pitambari*) offered after death. Till today textile & costumes of people depended upon occasion and rituals to be performed. In broader outlook, it makes our fest and festival special.

1.1. Introduction to Indian Textile

Textiles had been of enormous importance culturally, socially & economically since past, it had been seen as a vital profession. In India, this were profoundly supported by abundant diverse natural resources, climatic condition, craftsmanship and tacit knowledge of artisans. Other fortunate reasons were political support which had patronized art and craft for its promotion, trade and as a means of recreation. That is why every region came out with its own specialized style and products. Its production in India is an act of the distant past, as old as our civilization and mark of our socio-cultural-economical evolution. Its overwhelmingly symbolism & significance can be seen in *Vedas*, *Upnishads*, religious texts & historic documents. Its foundation had been very strong that is why it is able to survive till today after passing several thousands of years and countless changes in its micro and macro environment.

The evidence of its historicity can be traced to Mohenjo-Daro where fragment of dyed woven cotton fabric and terracotta spindles were found. The early records suffice India to be the one of the largest producers & master of textiles in past. Indian textiles have been shaped as an impact of multiple realms starting from Indo-Aryans to Britishers. However, thoughts and ideas of Hindu philosophy found in religious and sacred texts have persisted all way. In addition to it, the nuances of other religion that mushroomed in India like Buddhism, Jainism too added value and meaning to its charm. Due to its variegated charm and diversity, it was important attraction for trade & commerce. Sadly, very few fragments of this traditional affluence have survived because of its fragile nature & impact of climatic conditions. However, written records verify India to be abode of textiles in different materials & techniques; its expertise in several woven, dyed and embroidered textiles had been acknowledged globally for its intricate, rich & bold idiom. The beauty of each of these textiles also lied under the system in which it had been cultivated & encouraged. Its convention of passing hands on training & empirical knowledge base in informal way since childhood has shaped artisans to relentlessly master their specialized craftsmanship. India is blessed with varieties of hand-dyeing and printing techniques and more than one hundred thirty-six varieties of weaves. Among these unique weaves almost forty percent are under threat of endanger (**Isha, n.d.**).

As an outcome of specialized techniques, India has produced grand variety of traditional textile; the basic varieties being woven, printed, painted, resist dyed and embroidered. These varieties encompassed broad range of quality, designs, and materials for local consumption as well as for export; for apparels as well as for furnishings items. The local consumption included specialized regional products like saris, veil cloths, *chanias*, blouses, loin wraps, *dhotis*, *lungis*, turbans and several ritualistic & votive products. So, apart from aesthetics & mere use of covering body, they hold immense symbolism, social & community identification, geographical affiliation and specific place recognition.

India is a huge reservoir of antique motifs, techniques, & ideas due to its affluent range of weaves and colours, it is exclusive among textile producing countries (**Hatanka, 1996**). In this context, we can see block printing of several regions showing firm geometric and delicate network of rhythmic organic motifs and pattern; painted textiles of *Kalamkari* and *Mata ni pachedi* showing dexterous classical designs that had immaculate human touch and sense of individuality; resist woven and printed techniques like *Patola* and *Bandhani* yielding beautiful soft fainted texture & pattern; embroideries like *Phulkari*, *Sujani*, *Kasuti*, *chikankari*, *Kantha* showing vivacity, exuberance and lush as important rite of birth, marriage, death & other social institutions. Similarly, the rich traditional woven textiles of *Banarasi* brocade, *Patola*, *Mashru*, *Himru*, *Ikats*, *muslin*, *Maheshwari*, *Chanderi* and *Paithani* showing huge plethora of designs in plain, stripes, checks with myriad motifs in varied layout and materials like, cotton, silk, and mixture of silk & cotton, jute, wool etc.

The progression of traditional textile is undocumented experiment of years. It is such inherited practice which deserves a detailed attention. It is the first technology of the hand that gifted us our second skin, an aid of protection against arduous climatic condition, a means of socialization & community gathering, a source of engagement and artistic expression and many more. Traditional textiles signified our urge to create with mind and hand simultaneously in its all forms. It can be best observed while a weaver working at loom; a dyer doing dyeing and an embroiderer during embroidery.

It's another important dimension is the economic situation that is created by it. It is the second largest employment generating sector after agriculture. From this its massiveness and practical importance can be understood. It has enabled the survival of many people in far-flung areas with least investment using traditional wisdom, tacit knowledge and indigenous technology.

Today when entire world is howling about sustainability, responsible consumption, eco-friendly products all around, Indian traditional textiles can be seen as hope which can lead these movements. Textile industry is one of the most polluting industries. Our legacy of rich traditional textiles had been very diverse, least polluting & thus can support this cause to a great extent.

The acclaim of handlooms fabrics is worldwide for their craftsmanship. It has existed in India for more than five thousand years. The art of hand-weaving forms an important part of the rich textile heritage. Their skills are unmatched. This household industry is percolated in almost every part of the country with a variety of character differing from state to state. India is the largest producer of handloom throughout the world. Among all crafts prevailing in India, textiles products had been always the most developed (**Mukund, 1992**) & most valued because of its diversified uses. It has been consumed as apparel, furnishing, furniture, interior, architecture, shelter, packaging, gift, safety measure, toys & games and many more. The development of Indian textiles is also due to its “product differentiation, regional specialization and complex techniques of production” (**Mukund, 1992**), though the fundamental pre-loom, on-loom and post-loom stages and processes were quite similar. Regional specialism to some extent also depended upon the use of abundant locally offered raw materials and artisan’s experientially developed procedure of using those raw material. Indian handloom has judiciously combined people’s artistic sensitivity and need of utility. In Indian subcontinent, there were possibly not any village where there was no settlement of weaving community; weaver’s sitting next to the loom, carrying out weaving, echo of loom was a common scene all around. The travel accounts of Fashiyan, Hwan Tsang, Warthima, Bernier, Carriri, Tavernier, General Ormi, Marco Polo narrates the glorious past of our traditional handloom industry. The coverage of craftsmanship of weavers, wide variety of Indian textiles & its substantial production can be understood from **Gittinger (as cited in Mukund, 1992)** account that by 18th century India reached the juncture of nearly clothing the world because of its notable competence for seemingly endless product differentiation.

From centuries, weaving done under cottage industry had enabled it to retain its traditional craftsmanship, exquisiteness (**Else, 1988**) and texture. This certainly had been supported by broad variety of material, specific ingredient, their processing along with weaves. So, various textures were also important point of attraction. On top of it, the geographic factors and cultural influences added pinnacle to them. The influx, migration of craftsmen, reign of multiple

dynasties was responsible for exposing India to multiple foreign and interregional cultures and textile techniques and visual sensibilities. Weavers from Kanya-kumari to Kashmir, from Gujarat to North Eastern states shows astounding vastness and sumptuousness of textiles. Like, the smoothness of *Telia Rumal*, matte of *Mangalgiri* cotton, heaviness of gold embedded *Kimkhab*, softness of resist dyed *Ikat*, luster of *Mashru*, subtleness of *Bhagalpuri* Tasar, transparency of Organza & much more. Throughout world, India is one of the few nations that has survived the living legacy of handloom at such vast level. In its all aspects whether it is woven textile construction or the innumerable pattern created in it or the splendid techniques or the composite method and expertise, it is really breathtaking. It is actually appreciable that in this modern time of escalating mechanization, computerization and higher specialization of activities, there are still few populaces who focus on performing such an occupation that devour their whole concentration; by entailing their physical, intellectual, and emotional self. Managing & coding such complex web of numerous threads is not at all easy, one wrong positioning can lead defect in entire fabric. So, what an expressive connection they make in the creation of these textiles using their self and relevant technology with immense patience. **Else (1988)**, have rightly said that our everyday daily life has been enriched by their modest contribution. Traditional textile is a living tradition, it's very dynamic in nature, it had kept evolving since primordial by adding new meaning and dimensions to its core. If we look at earlier concept of textiles, it was mainly associated with protection, utility, aesthetic, culture, recreation and royalty but today it has transformed into a symbol of fashion, luxury, brand, social statement for niche segment and sustainability icon for mindful, responsible consumers. Unfortunately, the situation is not same for all textile craft. However, being associated with so many connotations, many textiles are still struggling for their survival of true spirit as well as for economy. Efforts made to protect and encourage those hand-woven textiles seem to be inadequate.

The downfall of handloom and handicrafts had initiated due to introduction of industrialization where unethically handloom & power loom products were compared. Indeed, it started much before with the substitution of handspun yarn with machine spun yarn. In a strategic manner Indian handloom specialty were distressed adversely. In this context **Mukund (1992)** has stated that the downfall of the traditional industry was due to inflow of industrialization, and the intermediary tribulations raised due to competition of traditional products from factory products - specifically cheap English factory-made goods. This trend continued for long period. Its impact and influence can be observed even today. People's reactions to these cheap

replications of traditional Indian products were found quite favorable, need became more dominant in determining demand rather than desirable good taste & authenticity. Thus, for handlooms 19th century can be observed as a period of structural crisis when two forms of organization i.e., industrial and traditional were in direct conflict and the continued existence of handlooms dominantly relied upon their capability to compete on requisite of cost and price, and not merely on the supremacy of the excellence or the creative qualities of products. At present also even though India has a huge share of cotton yarn business and almost ninety five percent of hand-woven textiles business globally; handloom fabrics only accounts for fifteen percent of total textile production within country. Again, it is crucial to see that the share of handloom is less in context of revenue & total textile production within country but is providing employment to over four million weaver families together with women in rural areas (**Isha, n.d.**).

In India, Gujarat had played a vital role in preserving and continuing the textile tradition of our nation. Its glorious past is evident worldwide from secondary documents and museum records. Today also this living legacy holds an important attraction for researchers, designers and scholars globally. Its textiles and dress are extraordinarily diverse and vibrant. Its vibrancy has been extended in day-to-day life, rituals and festivals as well. They are component of an extensive material culture, the result of local inventiveness, co-existence of multiple spiritual beliefs, setting of cross-cultural narratives, the upshot of global trade, invasion, colonization and exodus of communities. Thus, since past an extensive mixture of textiles bursting with designs and patterns through weaving, dyeing, printing & embroidery techniques had been embedded magnificently into the traditional textile & costume of Gujarat. The traditional *Patolas*, brocades, *Kinkhabs*, *Mashrus*, *Gharcholas*, shawls, *blankets*, *Pichwais*, etc. are all part and parcel of an aesthetic, ritualistic & material culture of the state which has been taken forward by many ethnic communities, tribes and folk families like Yadavas, Gujars, Kathis, Makaravis, Khattris, Rawals, Shaikhs etc. **Vyas (1988)** supported the fact that the ‘Vankars’ i.e. the weavers have carried their art through the ages from generations. It can also be established with fact that throughout the two thousand years which intervened between the Roman period and the downfall of the handloom production in modern times, there had been no major alteration in the chief areas of Indian textile manufacture. It had been described in the *Periplus* of the first century A.D. in much the identical terms as they were explained by traveler of the seventeenth and eighteenth centuries. Under this, three of those areas were Western India, South India & North-East India. Western region extends from Gujarat, Sind to Rajputana

(Irwin, 1955). In addition to it, the oldest surviving remnants and evidence of dyeing and weaving found in our country are also adjoining areas of Gujarat which justifies it to land rich in art and craft since long. The place being blessed historically and traditionally with such rich tradition of handlooms somewhere seems to leave certain handloom craft like *Mashru* in due course of their collective progressive journey. So, unlike to other abundant proficiently surviving handloom textiles of Gujarat, *Mashru* had been left behind to be in main stream craft. Till 19th century it was widely practiced in many centers throughout the country, now mainly limited to few centers of Gujarat. Fast lapse of traditional culture of *Mashru* weaving has become a matter of growing anxiety. In his concern researcher would quote the view of Jawaharlal Nehru that

“India is set on her course of industrialization. I have little doubt that she will progressively be an industrialized country. But I do hope that this process will not put an end to the handlooms of India. I have seldom seen anything more beautiful than the handloom fabrics that we have in our country. It is craftsmanship and artistry of higher order”.

Mashru literally means permitted and it refers to fabrics that are not of pure silk but mixed with cotton. As per Muslim ceremonial law pure silk is prohibited to wear. Therefore, *Mashru* came as a solution to wear silk without breaking their ceremonial law. It is union fabric of silk and cotton where silk lies in warp and cotton in weft. It is characterized by its lustrous appeal and fundamental pattern of stripe, which is occasionally augmented by *Buttis* and *Ikats*. *Mashru* is that cloth which echoed tradition of Muslim society. During beginning of 13th century with the invasion of Muslim invaders in North India, it originated in India.

Since the middle of 19th century, a generalized trait was visualized towards the downfall of many woven crafts & specialized techniques. *Mashru* didn't remain unaffected from it. It started fading of handlooms from their traditional places of production. At that time due to strategy of British government, an attempt was made to replace local crafts with mechanized woven products. These occurrences had huge impact on *Mashru* too with replacement of natural dyes with chemical dyes, silk and handspun cotton with rayon and machine spun yarn, production of easy, time saving designs and many more. This has deteriorated the entire value chain of the *Mashru* fabric in view to stand with mechanized products. Till the mid of 20th century before the expansion of polyester industry, people's cloths were made with natural fibers. In India, cotton was the most widely used & available natural material. In addition to

cotton, silk was also widely used in many handloom crafts. In Gujarat, cotton mill cloth & handmade textiles like Khadi, *Mashru* and other wool and silk-based products were prominently used. Polyester gradually encroached into people's local preference and lead shift towards cheaper imitations of handmade products. In this view, **Edwards (2011)** states that with the emergence of the polyester industry in the 1950s, synthetics material had become an essential part of the Gujarati's dress. Polyester copies of Roller-printed block-prints, tie-dye (*bandhani*) and *Mashru* were proliferated in market, a way devised to offer cheap choices to handmade items. Also, artificial version of brocade & velvet fabrics woven in 'art silk' (rayon) & polyester formerly worn by the elite were included into the vibrant ensembles of modern dress.

Later also, the change in lifestyle and preferences of its staple users had constantly reduced its demand further. The personal countenance of attire limiting to geographical boundaries had changed. The change taken over last decade had changed the cultural, regional, community and social expression; their integration and craft consumption. Further development in science and technology had added an ongoing change in terms of need, desire, basis of progress and personal expression. Rituals, customs and traditions were important cause for the growth of any craft, especially in its own indigenous locality. Although *Mashru* originated as fabric for men of Islam but gradually it got rooted in other communities and tribes where it found its place in several rituals. Till the mid of 20th century, it was widely consumed by local communities and in adjacent states of Gujarat like Rajasthan and Madhya Pradesh. In these state certain tribes like Rabari, Ahir etc. were distinguished by their costumes and jewelleryes where traditional textiles had played major role in giving such strong visual identities. Overall, when traditional costume of local tribes and communities were influenced by urban lifestyle, it brought huge change and decline in consumption of *Mashru* at local level too.

At present, few community weavers are still practicing it either as heritage work out of passion or the most importantly - for their livelihood. *Mashru* hasn't got the opportunity to progress much either as continuation of community work for traditional product or as a product of the contemporary market. Its traditional approach of weaving in bright colours still persist but the harmony among the design elements, its mixed technique approach and variety had tapered. So far *Mashru* had not been documented intensively, usually repetitive content related to its origin are found in most of the secondary sources. *Ikat Mashru* had been covered by few

scholars however, detailed documentation of its motifs, designs and significance were not found much.

Earlier, *Mashru* was positioned among the most significant textiles of India (**Watt, 1904**) but today it is a dying craft. **Crill (1998)** stated that *Mashru* were no more produced in their places of origin. Non-*Ikat Mashru* were still produced at Patan & a small quantity of *Ikat Mashru* at Mandavi. However, today's position is more severe. Its beautiful use of proficient *Ikats* is completely lost in either center, brocades are also almost at the verge of loss. Only stripe designs are in production. *Mashru* which once practiced in most of the regions of the country with diverse splendor has turned an obsolete narrative, sparsely left with easy doing patterns. In comparison to other prosperous handloom crafts of Gujarat, it is hardly discernible in exhibitions, fairs as well as retail stores. The hereditary weavers of *Mashru* who had maintained some of the technical expertise and the artistic brilliance of their distant ancestors even after hundreds of years won't be able sustain it much longer. The newer generation is resisting its adoption in absence of adequate income and opportunity.

Gillow and Barnard (1991) said that the decline of certain specialized handloom crafts was so severe that it resulted into irrevocable deterioration. *Mashru* were one of them in Gujarat. It was intended for a specific market that were East and West Africa for the Muslim communities, Arabian Peninsula and the Levant. Today no such export is happening in it. *Mashru*, once also regarded as trade textile of India had vanished completely in export and tapered to domestic (royal families and tribal communities) market only. Therefore, now it is practiced on a small scale; only in Patan and in few towns & villages like Mandavi, Don, Godhra, Bhujodi of Kutch-Bhuj.

1.2 Rationale of the study

Mashru had been a textile of religious, social, cultural and commercial implication. The bright colours of *Mashru* had also been associated with the parched region of the place where the absence of colours were compensated with its bright-lively textile colours. Socially, it holds importance till today. Especially from commercial aspects it holds huge potential. In reference to previous discussion, at this stage of crisis; an in-depth documentation of motifs, designs, their social, cultural & religious significance and new design development were critically needed to sustain *Mashru* - the rich heritage of handloom, for the growth of artisan and community as a whole. So far, the taken initiative had been inadequate for the progress of

Mashru of Gujarat. The secondary study done for *Mashru* were mainly in context of diagnostic study, marketing, cost analysis, production process, product developments in existing variety with major focus on contemporary colour, introduction of print and embroidery to it & its documentation. Looking into secondary sources, it was realized that it needed extensive documentation of its historicity, motifs, designs, various techniques used in it like *Ikat*, brocade and conventional satin weave from technical as well as from visual organization point of view. Dissemination of information about this craft and its diversity were also very necessary to create awareness about its value and possibility. In addition to it, development of such designs of *Mashru* which can suit to preference of contemporary consumer for diverse product unlike to today's common view of *Mashru* being a heavier fabric suitable for blouses, canopies, *Toran* and few furnishing products limited to rural clientele majorly. Most importantly in design development also; preserving its integral traditional essence and enabling them in existing infrastructure were critically required. Therefore, lot of questions related to origin, historicity, design, evolution and design development perspective were prompted.

- Why did *Mashru* textile originated? Where did it actually originated?
- How did *Mashru* textile evolved in India & specifically in Gujarat?
- How was *Mashru* textile woven traditionally?
- What are the types of *Mashru*? What type of *Mashru* fabric had existed in Gujarat?
- What are its characteristics features in terms of visual organization & technical perspective?
- What were the references and inspiration behind *Mashru* motifs?
- What design interventions had been done in *Mashru* so far?
- Whether traditional character of *Mashru* had been retained so far or not?
- What can be the suitable basis for design development in *Mashru*?
- What will be the scope of new design and development in *Mashru*?

In recent period demand for handloom textiles has been reignited. Sustainability is the new fashion which has created fresh opportunities and prospects for handloom and handicrafts to nurture again. It has consequently created need for Design intervention. In *Mashru*, few limited designs are being woven at present. Many of the traditional designs, motifs and techniques which are available in secondary sources and archives are no more into practice. Taking these factors in consideration researcher carried out this study for documentation of its motifs & design and new design development in *Mashru* textile for its product diversification. New

development can help in creating and sustaining market for *Mashru* and will certainly increase the market value of its products. With the major view of understanding design sensibility of *Mashru* and its application in new design development of *Mashru*; researcher quotes the words of **Katiyar (as cited in Bajpai, 2015)** that “an approach to develop new strategies based on design must clearly guide the weavers to a path that will ensure security and stability. Today, design is an important business tool in areas where leveraging qualitative value is vital”. *Mashru* has many such value propositions with sustained hand-holding of techniques and aesthetics that can act as blue print for the growth of *Mashru* weavers through strategic fabric designing.

1.3 Purpose of the Study

Sustainability is a major concern all around today, whether it is international, national or regional level. Sustainable development of people in relation to planet and profit are critically needed. Climate crisis has geared up the scope for traditional textiles. Globalization has severely affected regional identities through change in their lifestyle, product preference, product consumption behavior, their expectation, selection of work and many more. Therefore, at grass root level huge devastating change can be observed compared to previous few decades. It is fading our local cultures identities. This has made very essential to strengthen our cultural identity back through re-establishment of art, craft, folklore, customs, and all other aspects of cultural heritage.

“By the year 2000 at the onset of the new millennium, the crafts sector completely changed. The interaction between the craftsperson and the customer has decreased by now. Malls and supermarkets had entered the market space and the era of big brands had also made an entry. Changes in lifestyle, affected by the liberalization of India’s economy in the 1990s, have brought a sea-change in the types of products that are in demand. Artisans who had the skills and entrepreneurial streak gained advantage in becoming a part of the supply chain. And they are becoming vendors for buying houses of big brands” (**Mirza & Mallya, 2012**). There are many artisans and crafts that haven’t been harmonized with this change. Design intervention in such traditional textiles like *Mashru* can be milestone for its growth.

Dorson (1982) also stated that “The art, artist and art styles need to be studied in their social contexts in which they emerge, exist and evolve. Most studies conducted in India are seen to be neglecting these related aspects while studying artifacts as art and craft”. Pertaining to this context, several studies has been done by social scientists and designers in previous two

decades for the growth of art and craft and has been found to be successful. This gives strong basis for the undertaken study by researcher in area of *Mashru* textiles.

India is globally acclaimed for its traditional textiles due to its wide range of technique and variety. Especially handloom textiles are very developed at process and at intricacy level. *Mashru* as a craft has huge potential. This textile itself is using various techniques individually or combination of more than one technique like Brocade, *Ikat* and regular satin stripes. Brocade is one of the popular categories in handlooms. It's a technique of making decorative fabric using supplementary warp and weft. Few of the popular variety of brocade fabrics are *Banarasi*, *Maheshwari*, *Chanderi*, *Jamdani* etc. *Mashru* also comes under this category of brocade. However, it is hardly connected with this since long. Similarly, *Ikat* as technique as well as craft form is widely developed and flourished in India whereas its execution in *Mashru* is not in production anymore. Its reason can be associated with the depleting number of *Mashru* centers throughout the country, unawareness among people about the fabric, tedious process of its making, lack of technological up gradation, unsatisfactory socio-economic situation of weavers, lack of demand, poor connectivity of market, availability of lesser variety of designs etc. The purpose of the study is to develop new designs for *Mashru* with goal of its sustenance. The undertaken study can be found very instrumental in dissemination of information about the *Mashru* craft as well in creating new opportunity for it & associated craftsmen.

1.4 Objectives of the study

1.4.1 To trace the historicity of *Mashru* textile.

1.4.2 To document the production process of *Mashru* textile and its existing status.

1.4.3 To document of the designs and motifs of *Mashru* textile with its significance.

1.4.4 To design and develop new *Mashru* fabrics.

1.4.5 To promote *Mashru* through product diversification of developed fabric.

1.4.6 To analyze market acceptability of developed *Mashru* fabrics in terms of yarn, colour, design and aesthetics.

1.5 Delimitation of the study:

1.5.1 The study was only limited to Patan and Kutch-Bhuj *Mashru* production centers of Gujarat.

1.5.2 The design categories were limited to three variables-stripe, *butti* and *Ikat*.

1.5.3 The designing of products was limited to five yarn content compositions/combination - mulberry silk, tasar silk, mulberry with tasar silk, Korea silk, cotton and rayon warps with cotton weft.

1.5.4 The colors of the developed designs were limited to the traditional color palette of *Mashru*.

1.5.5 Selection of weaver for product development were limited to the willingness of artisan and their proficiency in execution of specific material and technique.

1.6 Scope of the study:

- New design and development have the potential to sustain any craft form. With this view new fabrics were developed to approach *Mashru* towards sustainability.
- The study will create better prospect for *Mashru* fabric as in any market there is constant requirement of new designs, especially for *Mashru*, it is very crucial.
- Addition of new raw materials will extend variegated charm and texture to the fabric which can invite more customers.
- Play in variables of fabric construction will lead to several quality of product that may pervade wider choice of usage to consumers.
- Incorporation of lost traditional techniques may reestablish them in production centers.
- This study will be helpful in fixing design led solutions and in crafting better future for *Mashru*.
- This will help in disseminating its information among people.
- This design-based research will be an investment in future potential for self and society.