

## **CHAPTER III: METHODOLOGY**

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The chapter elucidates information with regards to the methodology used in the research. It was an exploratory and experimental research as there is less information and written records regarding the textiles of *Lambani* community but information is available vis-à-vis the socio cultural and anthropological point of views. This chapter describes the method, procedure, and tools used to collect data for the study, as well as the approach to the analysis of the information collected. The various research methods and data collection tools were chosen based on the nature of the objectives pertaining to the research. *Lambani* Textiles were documented using the descriptive method where the various textiles used by this ingenious nomadic community were studied along with their visual representation and significance. The visual thinking approach was also used to interpret and describe the stitch vocabulary which were similar to the community residing in all the provinces and as well as it identified the regional differences in them. The exploratory method was used to assess the current state of the embroidered craft in the states of Maharashtra, Karnataka, Telangana and Tamil Nadu. For innovative design and development, an experimental method was used. Field visits, interviews, observations, photography, and videography were used for the collection of data for the study.

The entire study was carried out in six phases. The following is the detailed methodology used for the undertaken study in accordance with the objectives:

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#### **3.2. Conceptual framework of the study**

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3.9.1.v Workshops

3.9.1.vi Product Preview / Presentation

3.9.1.vi Exhibitions

### **3.1. Operational Definitions**

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

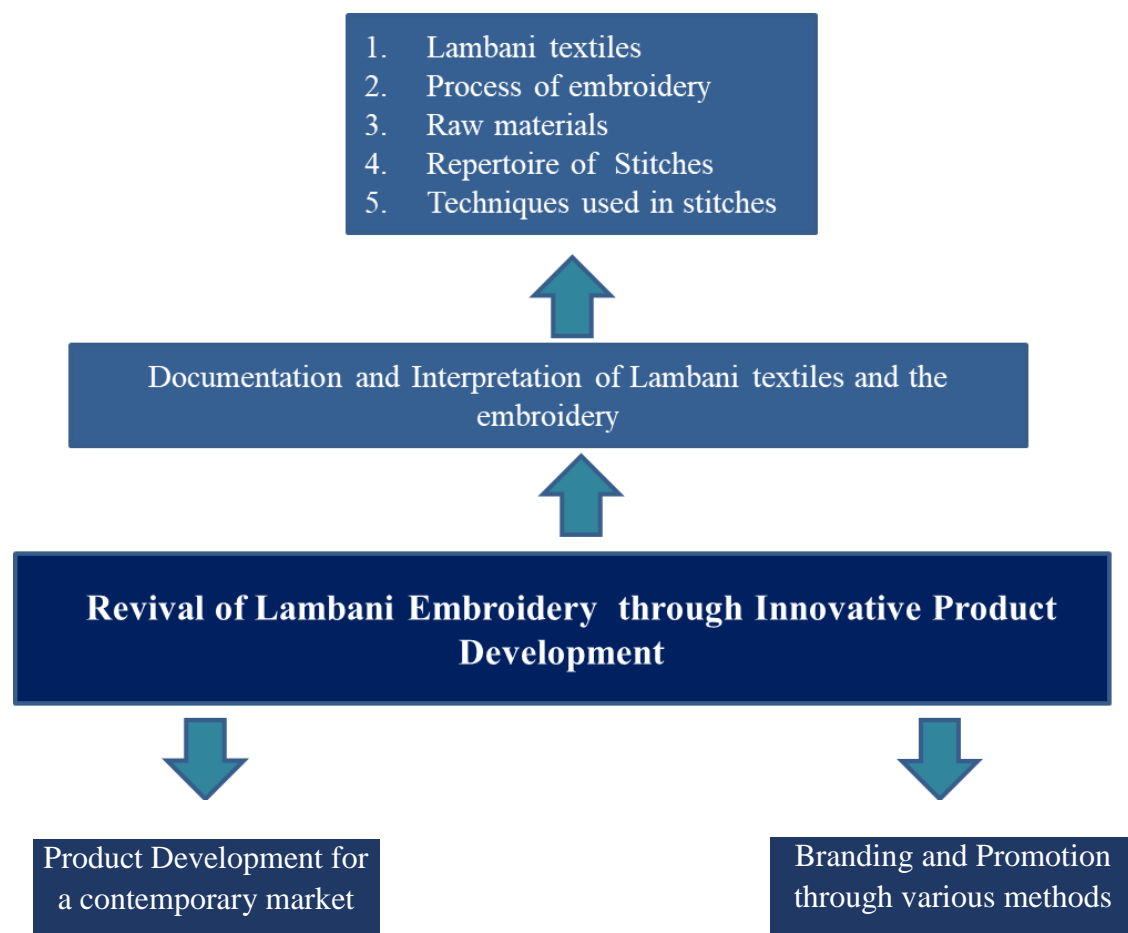
**3.1.2. Languishing Craft:** The craft which are being practiced but, on the wane, due to local and global forces. These crafts are dwindling due to the lack of adequate pay, artisan migrating for seasonal labor and limited skills being passed on to the newer generation.

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

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

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

## **3.2. Conceptual framework of the study**



**Figure 3.1 Conceptual Framework**

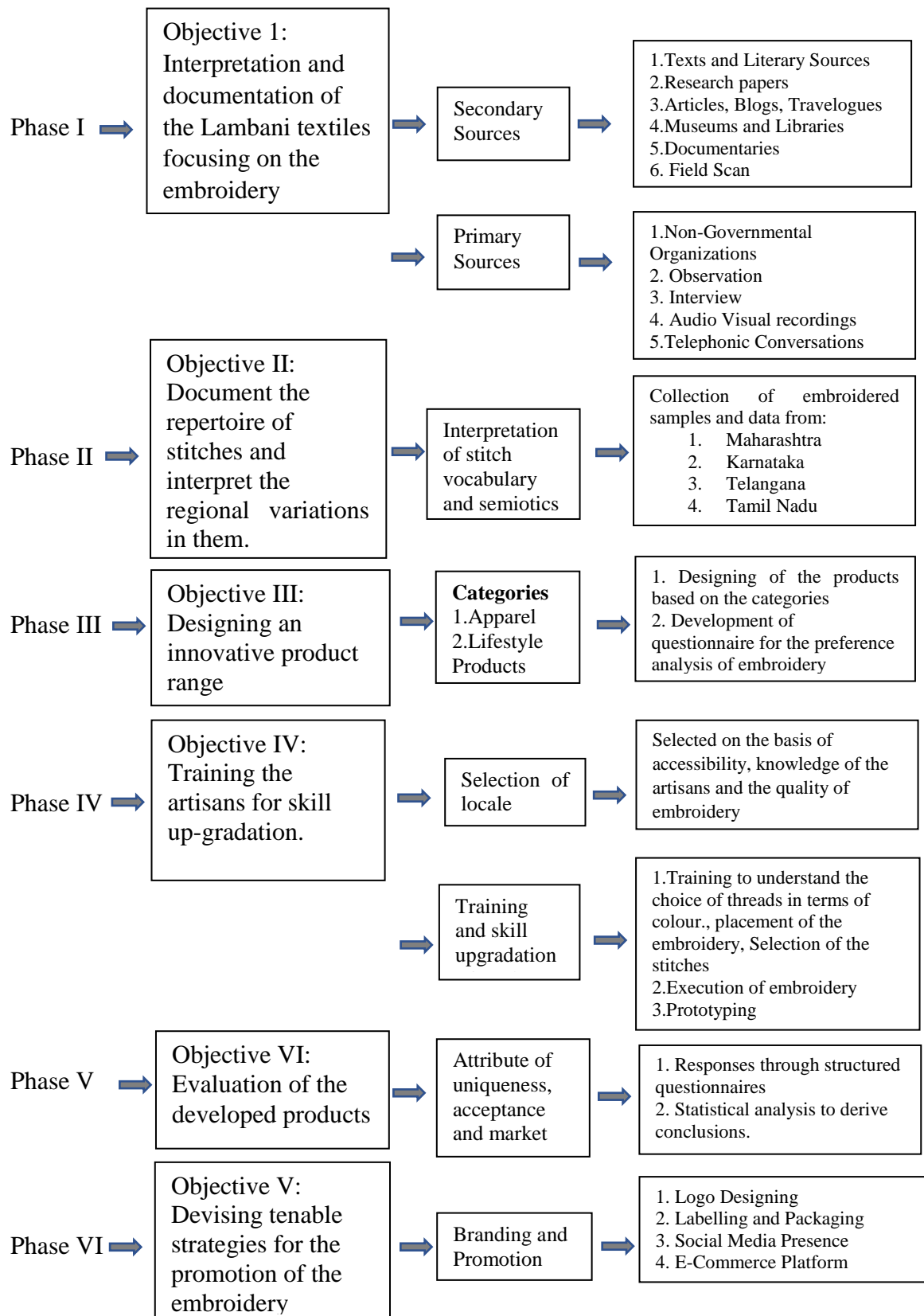
### 3.3. Research Design

The research design was planned in accordance with the study's objectives, taking into account the availability and limitations of resources such as time, finance, and the skill of artisans at various levels of work. Overall, the study was qualitative, descriptive, quantitative and used a combination of methods such as, exploratory and experimental research. The methods that were employed were in accord with the objectives depending on the available nature of data. For analysis and interpretation of the repertoire of stitches and regional variation in them visual thinking approach was incorporated. The design development of the diverse products was incorporated using a bricolage approach (*The bricolage approach combines many systematic practices and empirical materials, as well as different perspectives, in one study and is better described as a strategy that adds thoroughness, breadth, complexity, richness, and depth to any investigation*) of research as during research it was difficult to control variables like attitude of artisan towards elucidating the information. As the researcher dealt with various NGOs, artisans and clusters during the study, she had to come across inhibitions from these entities in extraction of information. Thus, utilizing the above approach helped in developing flexibility in encountering and incapacitating complications during study. At certain points during the research for the achievement of the objectives certain modifications had to be incorporated. The visual representation of data had been found crucial during research for reflection, interpretation, exploration, and analysis.

The study initiated with a descriptive approach to understand the present scenario of the craft which is categorized as a languishing craft and analyzing the gap with the help of available data from the secondary sources. During that it was found that there is not much information available related to various dimensions of the craft. There is less information regarding the *Lambani* embroidered craft and the identification of colloquial names in association with the English names of the stitches used in the embroidery. Currently *Lambani* embroidery has forayed into the category of languishing craft, hence a pressing need for innovative product development was also identified as a strategic tool for the subsistence of the craft. Keeping the objectives in mind, an exploratory method was used to investigate the history and origin of the *Lambani* community and their craft of embroidery, its production process, the reason

for the craft's demise, and the visual physiognomies of the craft. It was followed by an experimental approach for innovative product development while experimenting with the colour of threads and stitches and also venturing into products that have not been developed earlier for commercial purposes. This also helped in breaking their mindset for producing the clichéd embroidered articles and be more motivated and proactive towards change. As the study was about co-creating, where developing innovative products was one of the major objectives of the study, it required to motivate the artisan towards acceptance of adding the traditional stitches into products which are contemporary. Also keeping in mind, the sustainability aspect, the researcher sourced eco-friendly materials and designed products which lead to only minimal wastage of raw material. The study also concentrated on the fact that since it's a languishing craft there is a crucial need to create awareness amongst the urban consumers towards the designed products. With lieu of technological advances in terms of social media and E-commerce platforms, which are making shopping a virtual experience for the consumer, the researcher felt that these platforms could be explored to reach a wider audience. Final phase of the research included assessment of market acceptability of developed products based on the various parameters with the help of a structured questionnaire floated among the respondents. The questionnaire was inclusive of questions pertaining to the acceptability of the products in terms of colour of the fabric, choice of material, placement of the embroidery, colour combination of the embroidery, overall aesthetic appeal and the price quotient.

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



**Figure 3.2: Research Design**



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

The *Lambani* textiles have had a rich stitch repository but is lost in ambiguity as much is known about them and the literature pertaining to these textiles have been very meagre. Hence, an attempt was made by the researcher to collect, interpret and collate the data pertaining to the embroidered textiles of the *Lambanis* from the secondary and primary sources.

#### **3.4.1 Tracing the history of the *Lambani* Community**

The *Lambani* or the *Gor Banjara* community is identified ethnically by their habitual isolation, unique language, deep rooted culture and traditions, festivals, cuisine, dance and music and are spread across various states Pan India in Maharashtra, Karnataka, Telangana, Andhra Pradesh, Tamil Nadu, Gujarat, Madhya Pradesh, Odisha and West Bengal. They have their own unique language, which is referred to as "*Gorboli*." As their literature is mainly in oral form it lacks in written or recorded context thus making it increasingly difficult for historians and social scientists to document their past due to the fact that their history and culture are not preserved in written form. These hazy explanations have further muddled the comprehension of their historical transition, which is already confounded by the fact that there are numerous ideas and conclusions regarding their beginnings and evolution. In spite of this, one might make the case that this community has been going through a tough patch during the entirety of the concurrent processes of migration and transformation which is mainly due to their occupation of being traders.

They marched into the southern region in great part with the army of Muhammad Tughluk. The *Lambanis* gradually gave up their nomadic way of life, which eventually became a sort of seminomadic lifestyle, and started settling down on *banjar* (isolated) land in the proximity of the corresponding villages as well as forest tracts wherever it was available. This transition took place over the course of several centuries. They moved seasonally since they were always on the lookout for better opportunities and higher paying jobs. They established themselves in a collection of small hamlets known as *Thandas*, outside the city limits.

Even today they live in *Thandas* which are at a distance from the city and do not mingle much with the outsiders. They are a close-knit community which likes to follow and maintain their clothing and other traditions. Their ornate clothing and the distinct hairdo make them conspicuous wherever they go. Their textiles speak a language of vibrant folk needlework tradition. The exquisiteness of the embroidery lies in its stitches which has a large vocabulary and has commonalities with the embroideries of other nomadic cultures. The embellishments such as mirrors, shells, beads, coins etc. used along with the embroidery renders a further sense of individuality to the textiles of the *Lambanis* thus making it a piece of art. Thus, their textiles are very intriguing speaking volumes of their migrations and bearing historical connect.

### **3.4.2 Study and Interpretation of relevant literature pertaining to *Lambani* embroidery**

The *Lambani* textiles carry with it a rich heritage of embroidery which are an integral part of every textile produced by them. Each textile is painstakingly embroidered for months to create a masterpiece. Though there is literature which throws light on their evolution, there is meagre information regarding their embroidery which has not been documented, Hence the researcher has made attempts to understand and analyse the stitch vocabulary used in the *Lambani* textiles.

Secondary data pertaining to the origin and history, migrations, traditional textiles and their significance, embroidery process - raw materials, stitches, thread and techniques were gathered from a variety of published and unpublished sources for it to be correlated with the primary research. The following is a list of the museums, resource centers, and libraries that were traversed during the data collection process:

- Telangana State Archaeological Museum, Secunderabad, Andhra Pradesh
- Nehru Centenary Tribal Museum, Secunderabad, Andhra Pradesh
- Welcome Heritage Shiva Vilas Palace, Hampi, Karnataka
- Chennai Government Museum, Chennai, Tamil Nadu
- Connemara Public Library, Chennai, Tamil Nadu
- Dakshina Charitra Museum, Chennai, Tamil Nadu
- Hansa Mehta Library, The Maharaja Sayajirao University of Baroda, Vadodara., Gujarat

- Library of Clothing and Textiles Department, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat
- Library of Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat
- Library of National Institute of Design (NID), Ahmedabad, Gujarat
- Library of Maharaja Ranjitsinh Gaekwad Institute of Design, Faculty of Fine Arts, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat
- The Textile Museum, Clothing and Textiles Department, Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara, Gujarat
- Books, journals and internet resources

### 3.4.3 Selection of the locales for the *Lambani* embroidery

An exploratory survey was conducted in the field to gather primary data with the purpose of learning about the location, pinpointing the craft's center of activity, and cataloguing the many sectors and craftspeople involved, where *Lambani* embroidery was done in the states of Maharashtra, Karnataka, Telangana and Tamil Nadu. From the review of literature, it was found that there were other regions also in the aforementioned states which were inhabited by the *Lambanis* and who also pursued the craft but the researcher could not find any access to them.

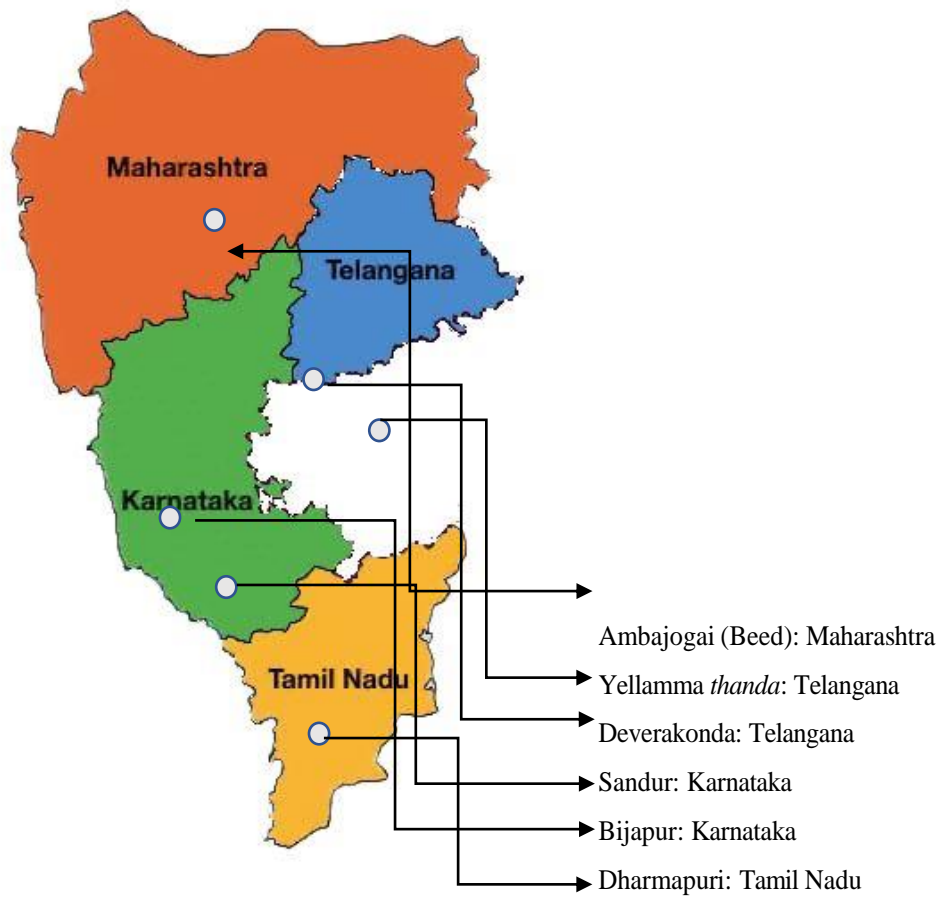
The researcher used the snowball technique to gather the information related to the research and initiated her study by trying to trace the regions where the *Lambani* embroidery was done. She was aware of *Sandur*, which is inhabited by lot of *Lambani* artisans, in Karnataka. As it was difficult to gain access to the artisans the researcher tried to contact *Sandur Kushala Kala Kendra* (SKKK) and requested for a visit to the centre. After much persuasion and constant requests via e-mails, she succeeded in getting permission for the visit to SKKK. The researcher visited *Sandur* for 4 days where she was able to get information regarding the embroidery. She was able to visit *Mariamahanalli* Thanda in *Hospet* to Mrs. Laxmi's house who is one of the artisans employed with SKKK. The visit helped the researcher to gain an understanding of their socio-cultural environment. *Mr. Pravin Naik* from SKKK further disseminated information regarding the other locales and the persons to be contacted. He shared the

contacts of *Ms Malama Yalawar, Sabala Handicrafts, Bijapur, Karnataka, Dr. Sriram Pawar from Harappani Gorbanjara Mahila Kala Vikas Mandal, Wadani Block, (Beed), Maharashtra, Ms Meena Apnendar* from Craft Council of Telangana (who guided the researcher with the contact of the artisan *Ms Laxmi Khetawat from Yellamma Thanda*) and *Mr Babu Naik* from *Yeri thanda, Dharmapuri*. Tamil Nadu, who earlier worked for *Porgai*, an NGO working with *Lambani artisans* in *Sittilingi Valley*, Tamil Nadu. As Pawar Vasti and Laman Tanda artisans worked with Harappani, it was selected as one of the main locales. While her sojourn in Dharmapuri, Tamil Nadu, the researcher also visited E.P. Thanda.

During the first visit, the locales in the state of Karnataka were studied for 8 days in June, 2019. Followed by a second visit of 25 days in Oct- Nov 2019, to the above-mentioned locales in the states of Maharashtra, Telangana and Tamil Nadu, which helped the researcher to gather the required information as well as request the artisans in these locales to develop a sampler of stitches for the further study. The following table has the record of the locales the researcher visited during her primary investigation.

**Table 3.1: Locales selected for investigation**

State			
Maharashtra	Karnataka	Telangana	Tamil Nadu
Harappani Gorbanjara Mahila Kala Vikas Mandal, Wadani Block, (Beed), Aurangabad: NGO	Sandur Kushala Kala Kendra, Bellary District : NGO	Yellamma Tanda, Manchal Mandal, Rangareddy district. (Unorganized Cluster)	Buriya,,Yeri Tanda, Dharmapuri: Unorganized Cluster
Pawar Vasti Thanda, Beed, Aurangabad	Sabala Handicrafts, Bijapur: NGO	Banjara Embroidery Works, Deverakonda: NGO	E.P Tanda, Dharmapuri
Laman Thanda Ambajogai Taluka in Beed District	Mariamahanahalli Thanda, Hospet huvinahadali		



**Figure 3.3: Regions visited by the researcher for the survey**



**Plate 3.1 : SKKK, Bellary**



**Plate 3.2 : Sabala Handicrafts, Bijapur**

### **MAHARASHTRA**



**Plate 3.3 : Pawar Vasti, Beed Dist.**



**Plate 3.4 : Harappani , Beed Dist.**

### **TELANGANA**



**Plate 3.5 : Yellamma Thanda, Rangareddy Dist.**



**Plate 3.6 : Lambani women Deverakonda**



## TAMIL NADU



**Plate 3.7: Yeri Thanda**



**Plate 3.8: E.P. Thanda**

### **3.4.4 Tools for data collection**

A researcher has to employ multiple tools to interpret and understand the nuances of the research undertaken. The tools used by the researcher for the present study were:

**3.4.4.i Unstructured Interview:** An unstructured interview is a data collection technique that depends on asking participants questions to gather information about a particular topic. Unstructured interviews, also known as non-directive interviewing, have no set pattern and no questions are pre-arranged. Unstructured interviews in research are typically qualitative in nature and can be very useful for research focusing on personal experiences.

- **Rationale:** The researcher chose an unstructured interview set-up based on the qualitative and descriptive nature of the data, the artisan's low literacy level, inhibitions to connect for delivering responses and the language barrier. It worked as an excellent exploratory research tool as it is very informal and flexible, and elicited enthralling responses from the participants. The researcher personally met with all of the respondents in order to obtain a complete picture of the artisan.

**3.4.4.ii Observation:** This is a qualitative research technique in which researchers observe participants' ongoing behavior in a natural setting. The researcher will have different levels of participation in the study based on the kind of observation research and the goal of the study. Sometimes even the researcher will insert themselves into the surroundings, while other times the researcher will observe from a distance.

- **Rationale:** It aided in comprehending the artisan's spontaneous naturalistic behavior and response. Many times, the artisan's detail was different from what was visible, which is why it was integrated as an important tool to comprehend the real situation and filter the right responses from the respondent. It helped the research to collect more reliable data in terms of what the participants actually do rather than what they say they do.

**3.4.4.iii Photography:** It helps the researcher to properly evaluate the information collected in the field and they are able to make better use of these visual records of their observations and get valuable insights. Photography has been described as a silent voice, another language to communicate with and understand others, and a way of accessing complexities which may not be captured by text or oral language.

- **Rationale:** Picture can build a narrative as it can speak a thousand words. Engaging in photography helped the researcher to document a lot of precise information. It further aided the researcher in analysis and interpretation of information.

**3.4.4.iv Audio/Video Recording:** They are used by researchers for individual interviews to record what is said. These recordings capture what happened during an interview and assist you in filling in the gaps from your notes if you fall behind. It is an observation-recording tool that researchers can use to record, review, and analyze user behavior or actions in various scenarios. It is very effective for detailed process recording as well as validating and presenting data.

- **Rationale:** Depending on the comfort of the respondents the researcher with their due permission used audio/video recordings to collect the information for the research, Video graph was able to beat the photography's imitation. It was useful for documenting the production process, keeping track of conversations, and learning about the area's ethnography.



## **Phase II: 3.5: Documenting the repertoire of stitches and interpreting the regional variations**

### **3.5.1. Collection of embroidered samplers with stitch details from various sources**

After the initial visit to the various regions incorporated in the study, the researcher contacted all the artisans visited for a sampler incorporating all the stitches specific to their region. The researcher faced difficulties in pursuing the artisan as few were willing to embroider the samplers and some were very reluctant. Hence with much coaxing the researcher was able to get sampler of stitches from Karnataka but from Mr. Ravi Kiran, *Huvinahadgali in Vijayanagara district*, *Ms Laxmi Khetawat* from Telangana and *Mr. Babu Naik* from Tamil Nadu, but could not succeed in getting one from Maharashtra due to the resistance from the artisan. The data for the stitches was collated with the help of the digital references recorded by the researcher during her visits and a book written by the artisan *Dr. Sriram.S.Pawar*, titled '*Paramparik Gor-Banjara Stree Kashikari, Bharatkaam Evam Hasthkala*'.

### **3.5.2 Analysis of the collected samplers in terms of stitches and their technique.**

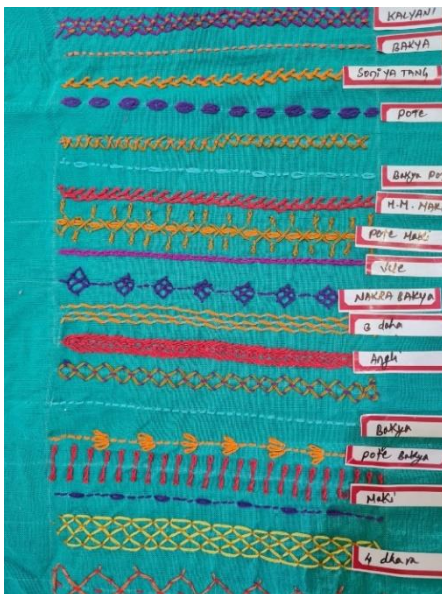
Understanding the technical details and aesthetic language of the fabric required analysis of the sample. It was done by visual analysis of the samplers obtained from the 3 states and the book titled '*Paramparik Gor-Banjara Stree Kashikari, Bharatkaam Evam Hasthkala*' from Maharashtra. Understanding and decoding the distinguishing feature of stitches, the regional similarities and variations was made easier with the use of visual analysis. The samplers and photographs collected from the states of Maharashtra, Karnataka, Telangana and Tamil Nadu were studied in depth and the stitches which were similar to all the regions and the ones which were specific to a certain region were analyzed. The samplers were also analyzed to understand their colloquial appellations.



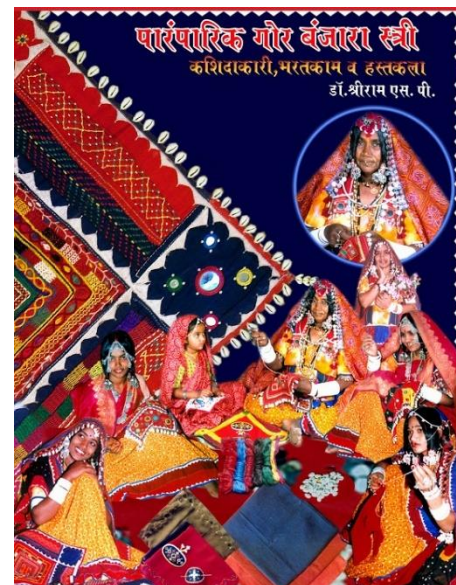
**Plate 3.9: Yellamma Thanda,**  
**Telangana**



**Plate 3.10: Dharmapuri, Tamil Nadu**



**Plate 3.11: Sandur, Bellary,**  
**Karnataka**



**Plate 3.12: .Paramparik GorBanjara**  
**Stree Kashikari, Bharatkaam Evam**  
**Hashtkala by Dr.S.S.Pawar**

### 3.6: Designing an innovative product range

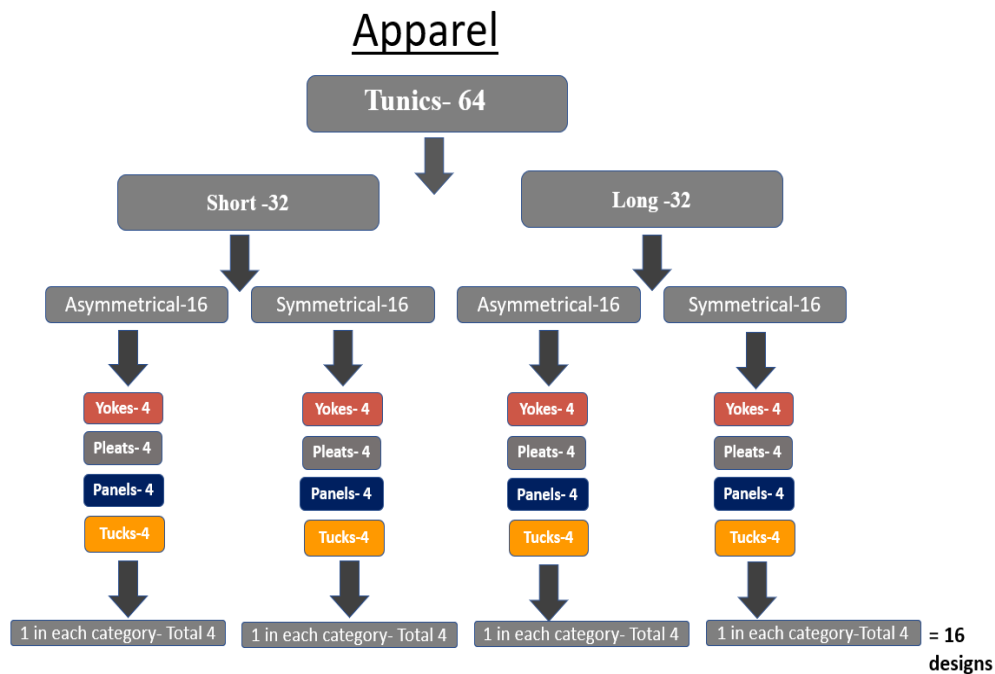
One of the main objectives of the research was to develop innovative products which will be user centric and commercially viable, incorporating the *Lambani* embroidery.

#### 3.6.1. Identification of design categories

The first stage of the design development process addressed the idea of understanding the categories of products that could be developed keeping in mind the urban consumer and contemporary market blended with the essence of the ethnic embroidery. After understanding and researching on the kind of products available in the market the researcher identified two categories of products which could be designed and developed.

The two categories of the products were:

**A) Apparel:** In this category the researcher designed anti-fit tunics with the concept of one size to fit all, where sizing of the garments was not a major concern. The tunics were again categorized into short and long types. In the apparel category, 64 designs for anti-fit tunics consisting of Asymmetric and Symmetric silhouettes with varied embroidery placements were sketched keeping in mind minimal wastage of fabric. It included 32 (short) and 32(long) tunics.



**Figure 3.4: Categories of Tunics**

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



**Figure 3.5: Categories of Lifestyle Products**

The designing of the products was incorporated keeping in mind a user-centric approach. Each of the products that was designed had a functional use in some or the other manner. Lifestyle products were chosen as it would give a different dimension to the embroidery as well as the artisan would be aware that the possibilities of exploring

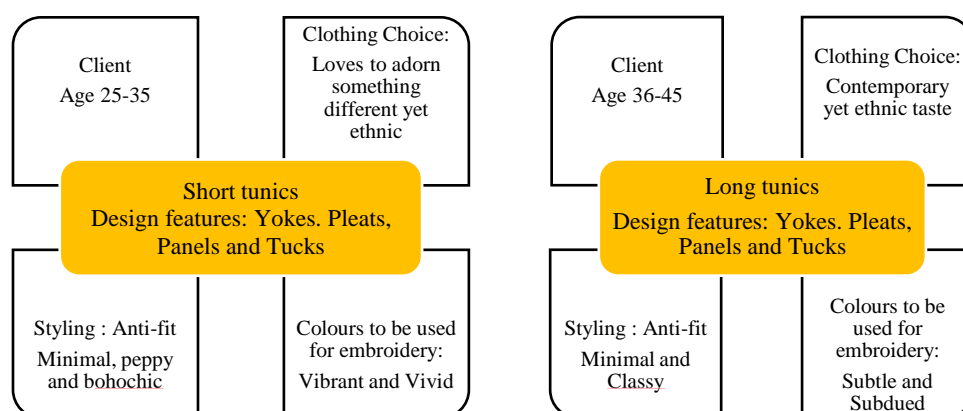
a traditional embroidery holds a great potential towards designing and developing a myriad range of products other than clothing.

### 3.6.2 Designing of the products based on the categories

The collection of tunics which was to be designed and developed was named BOHOPHILIA. *Boho* means nomadic or gypsy like and *philia* means love. Hence the research felt this was an apt name for the collection as they were bohochic tunics.

#### A) Criteria for execution of design and embroidery for tunics

- **Short Tunics:** The client for this sub category of tunics was between 25-35 years, who would choose adorn something different yet ethnic and hence vivid colours were selected for the embroidery. The design details for the tunics included yokes, panels, pleats and tucks. Studies have indicated that the above age group which is of young adults, prefer hint of bright hues in their clothing.
- **Long tunics:** The client for these tunics were 36-45-year-old women with a contemporary yet ethnic taste for clothing. Subtle colours were decided to be used for the execution of the embroidery. The design details for the tunics included yokes, panels, pleats and tucks. Studies on colour have concluded that as one enters the adulthood the preference is there for subdued colours and one tends to be less experimental.



**Figure 3.6: Design criteria for tunics**

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

- Anti-fit clothes are comfortable and do not require fitting and alteration hence they are sustainable. Furthermore, it can solve problems related to getting the perfect fit.
- Fabric wastage is minimum and defines minimalism in terms of the styling and cuts.
- Suits every type of body structure.
- Popular choice with urban consumers, who are the target customers.
- Ease of online purchase for this kind of clothing as they do not have to worry about the fit.
- It supports slow fashion as one need not change cloths when they outgrow their size.

The mood board and the style board for the collection was prepared with the above design brief which defined the essence of the embroidery that was to be combined with the styling of the tunics. Refer Plate (3.13) for the mood board and (3.14) for the style board.

### **3.6.3 Development of questionnaire for the preference analysis of the embroidery placement on the product**

For the preference analysis of the embroidery placement on the product two google forms were administered randomly. The first consisted of questions pertaining to short tunics (Appendix I) and the second form had questions pertaining to long tunics (Appendix II). The forms consisted of open-ended questions relating to the placement of the embroidery and silhouette of the tunic. The tunics were divided into 4 categories: Yokes, Pleats, Panels and Tucks. The form had majorly closed ended questions where the respondents had to choose the option they like. Finally, they were also requested for suggestions if any.





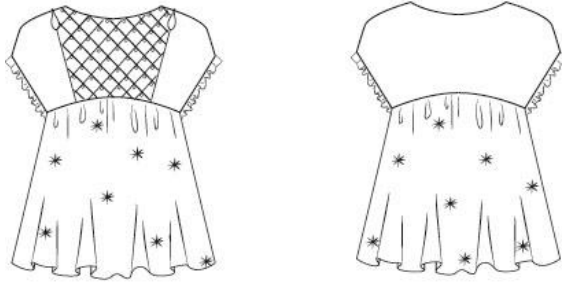
**Plate 3. 13: The Mood board for the collection ( Bohophilia)**



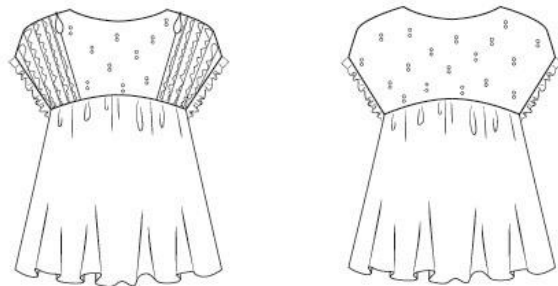
**Plate 3.14: Style Board**

## Category: Apparel- Tunics

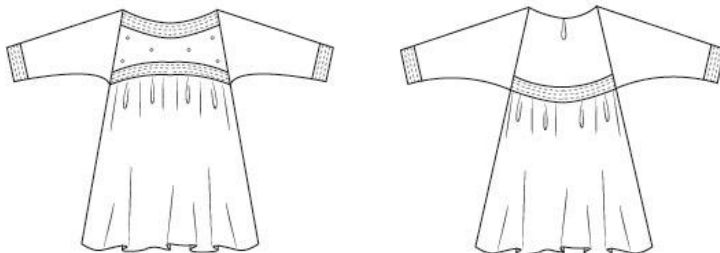
Category I: Yokes: Symmetric Design A1



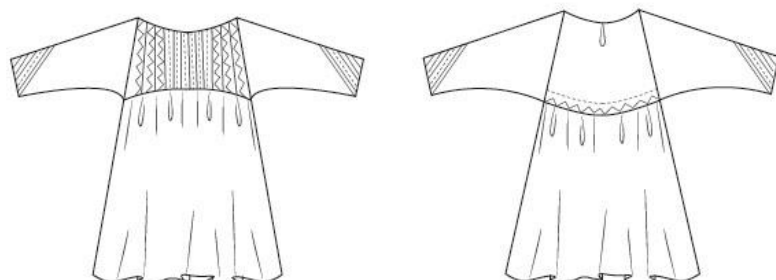
Category I: Yokes: Symmetric Design A2



Category I: Yokes: Symmetric Design B1



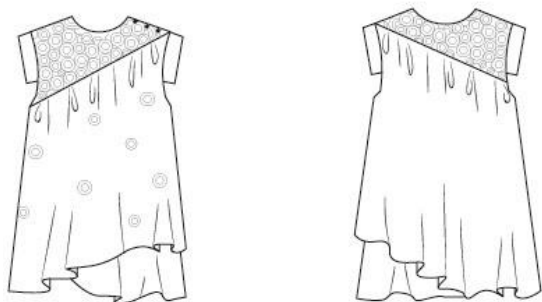
Category I: Yokes: Symmetric Design B2



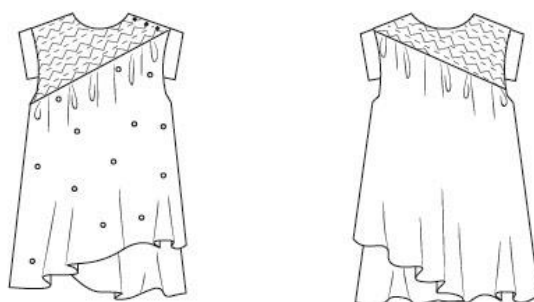
**Fig 3.7: Short Tunics : Category 1: Yokes ( Symmetric)**



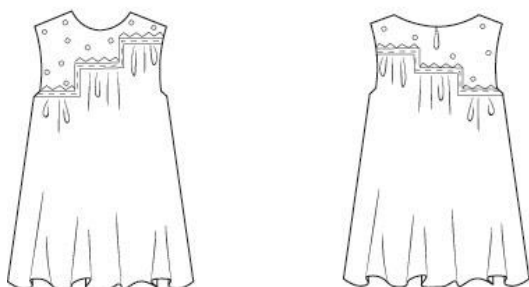
Category I: Yokes: Asymmetric Design A1



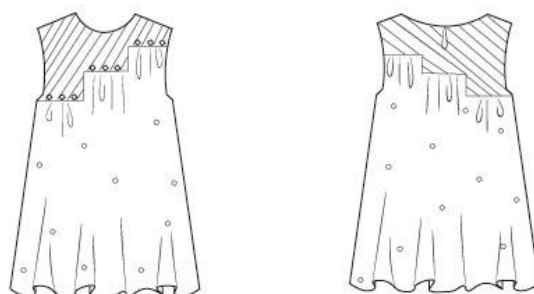
Category I: Yokes: Asymmetric Design A2



Category I: Yokes: Asymmetric Design B1

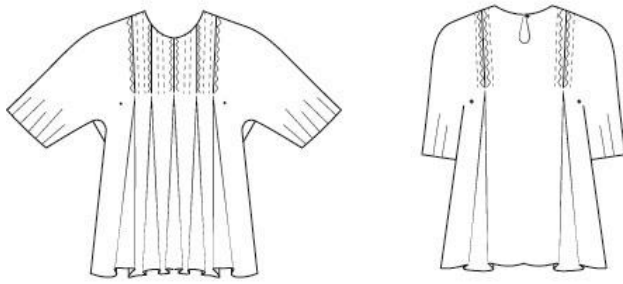


Category I: Yokes: Asymmetric Design B2

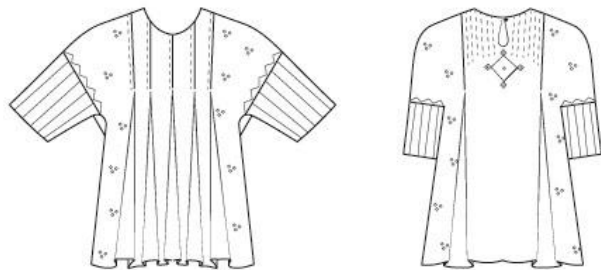


**Fig 3.8: Short Tunics : Category I: Yokes ( Asymmetric)**

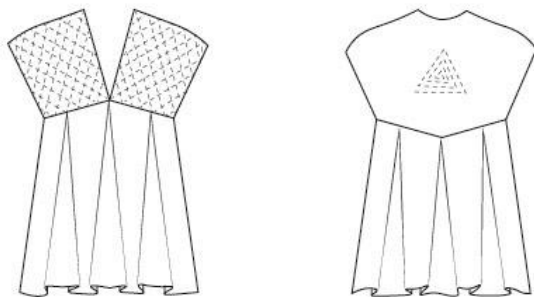
Category 2: Pleats: Symmetric Design A1



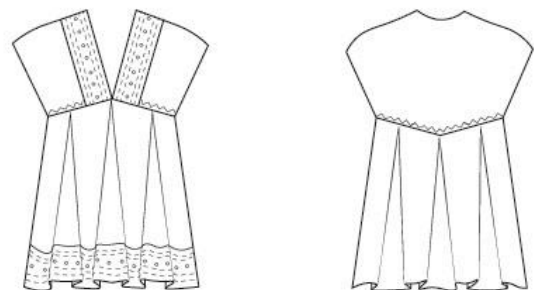
Category 2: Pleats: Symmetric Design A2



Category 2: Pleats: Symmetric Design B1

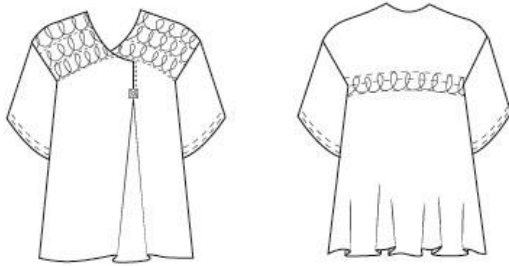


Category 2: Pleats: Symmetric Design B2

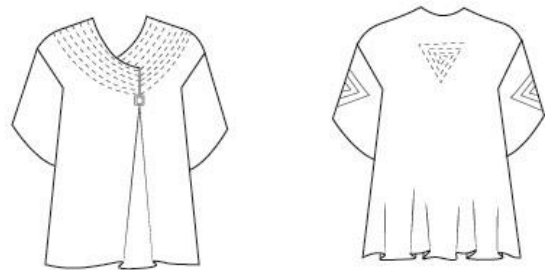


**Fig 3.9: Short Tunics : Category II: Pleats ( Symmetric)**

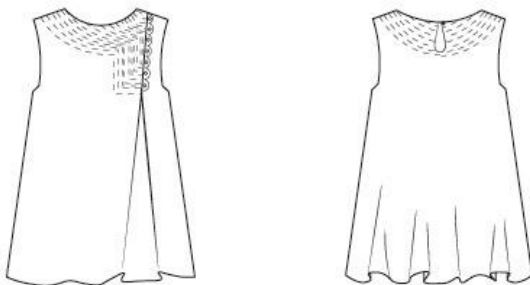
Category 2: Pleats: Asymmetric Design A1



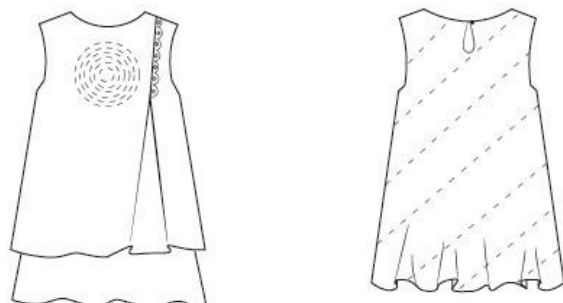
Category 2: Pleats: Asymmetric Design A2



Category 2: Pleats: Asymmetric Design B1

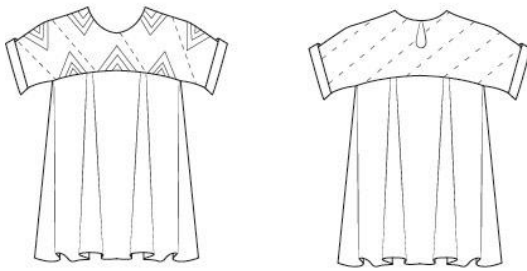


Category 2: Pleats: Asymmetric Design B2

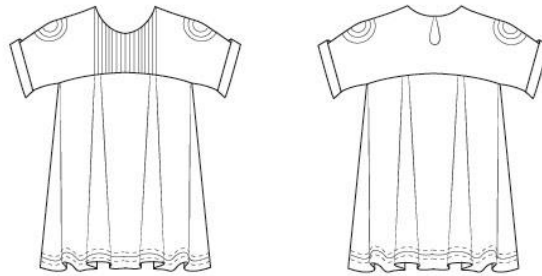


**Fig 3.10: Short Tunics : Category II: Pleats ( Asymmetric)**

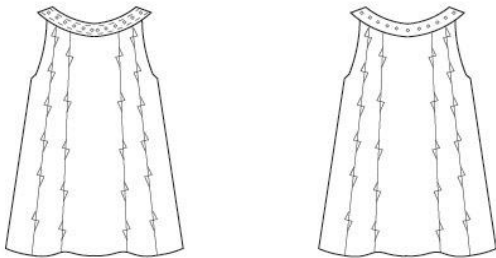
Category 3: Panels: Symmetric Design A1



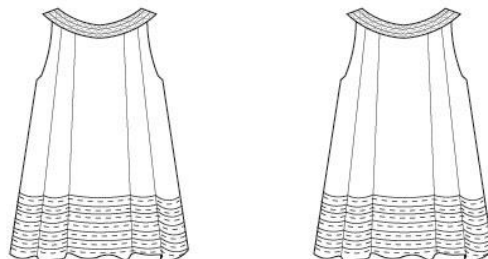
Category 3: Panels: Symmetric Design A2



Category 3: Panels: Symmetric Design B1

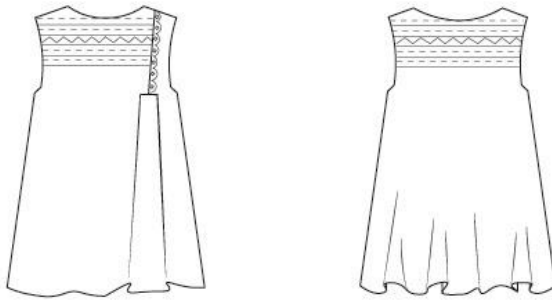


Category 3: Panels: Symmetric Design B2

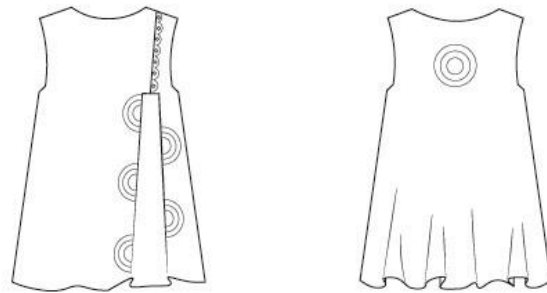


**Fig 3.11: Short Tunics : Category III: Panels ( Symmetric)**

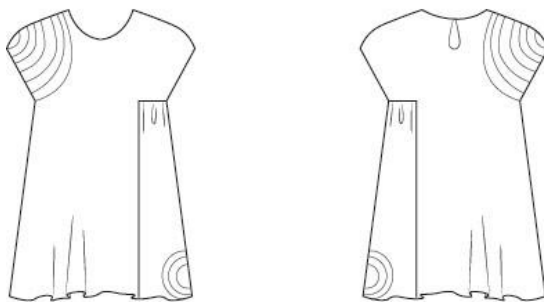
Category 3: Panels: Asymmetric Design A1



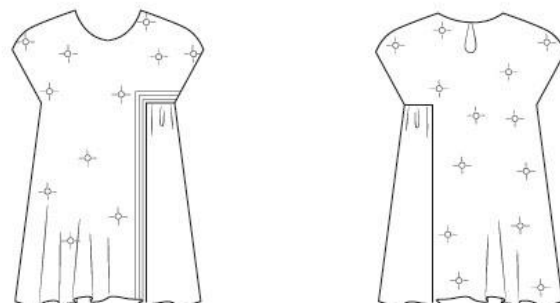
Category 3: Panels: Asymmetric Design A2



Category 3: Panels: Asymmetric Design B1

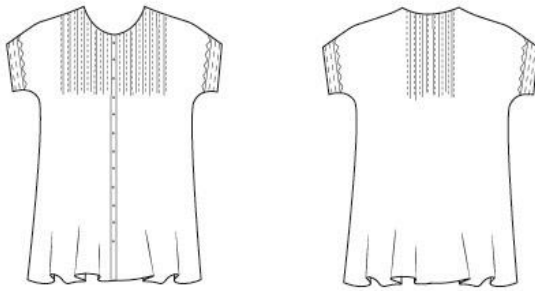


Category 3: Panels: Asymmetric Design B2

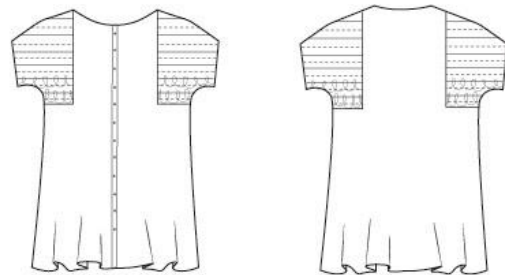


**Fig 3.12: Short Tunics : Category III: Panels ( Asymmetric)**

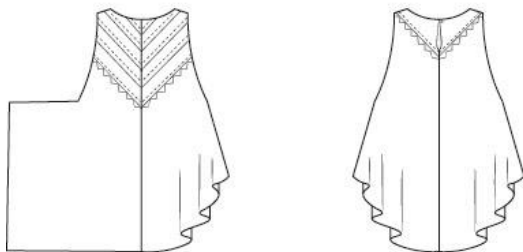
Category 4: Tucks: Symmetric Design A1



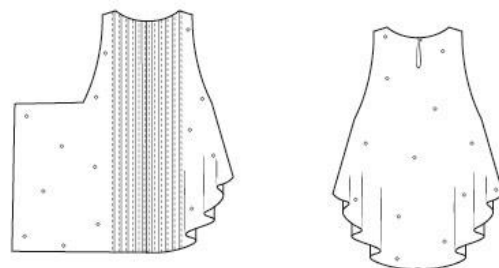
Category 4: Tucks: Symmetric Design A2



Category 4: Tucks: Symmetric Design B1

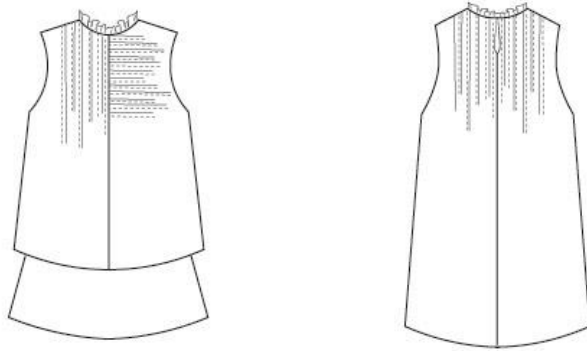


Category 4: Tucks: Symmetric Design B2

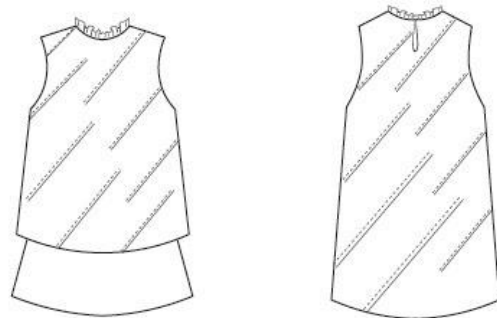


**Fig 3.13: Short Tunics : Category IV: Tucks( Symmetric)**

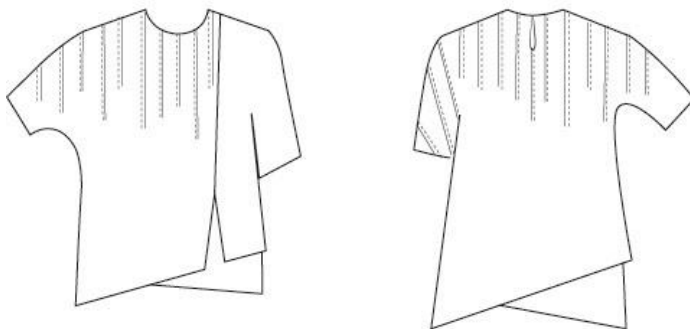
Category 4: Tucks: Asymmetric Design A1



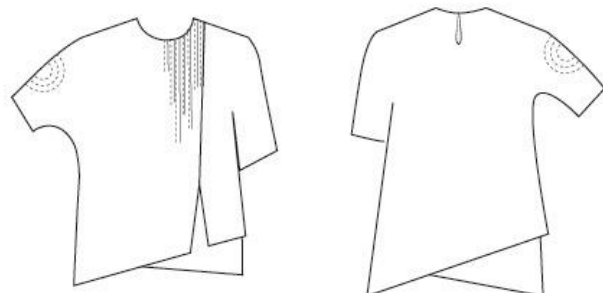
Category 4: Tucks: Symmetric Design B2



Category 4: Tucks: Asymmetric Design B1



Category 4: Tucks: Asymmetric Design B2

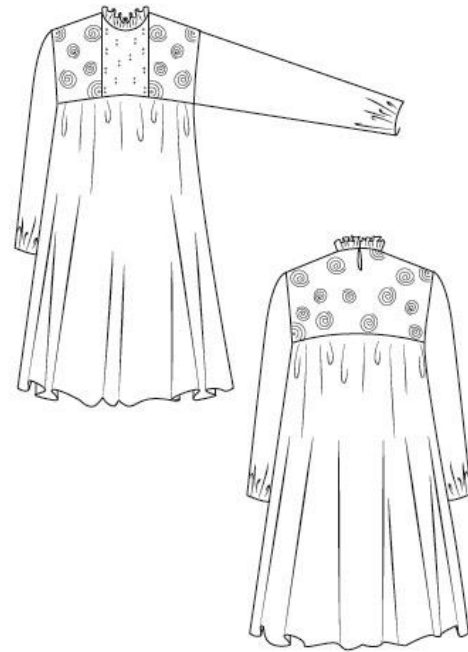


**Fig 3.14: Short Tunics : Category IV: Tucks( Asymmetric)**

Category I: Yokes : Symmetric Design A1



Category I: Yokes: Symmetric Design A2



Category I: Yokes: Symmetric Design B1



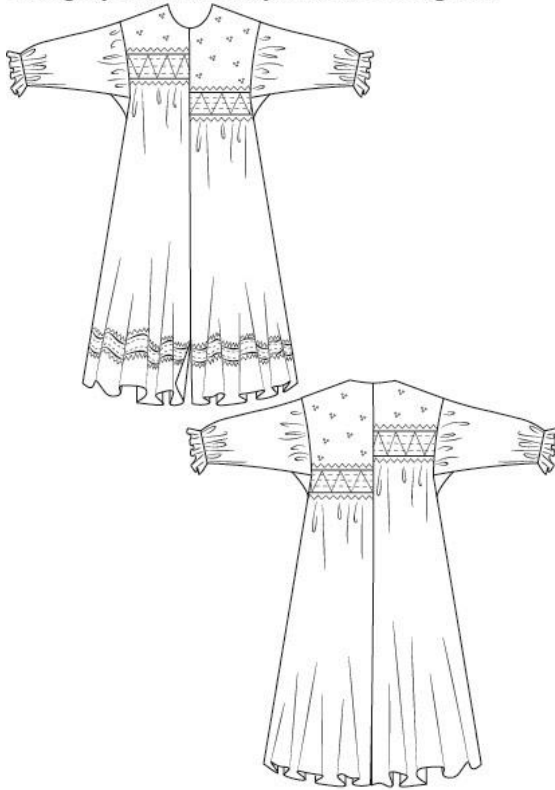
Category I: Yokes: Symmetric Design B2



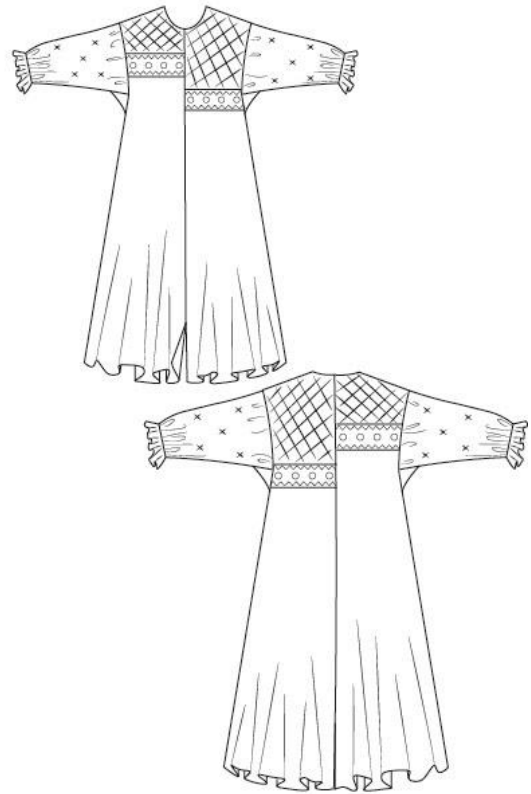
**Fig 3.15: Long Tunics : Category I: Yokes ( Symmetric)**



Category I: Yokes: Asymmetric Design A1



Category I: Yokes: Asymmetric Design A2



Category I : Yokes: Asymmetric Design B1

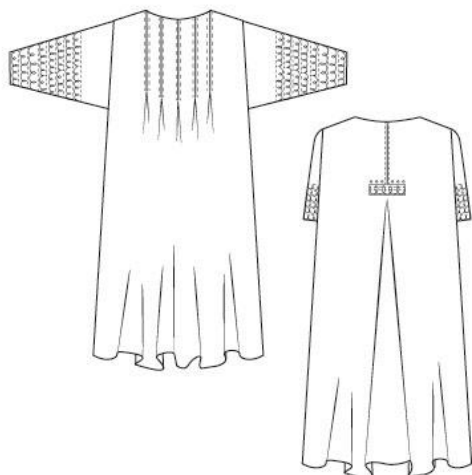


Category I : Yokes: Asymmetric Design B2



**Fig 3.16: Long Tunics : Category I: Yokes (Asymmetric)**

Category 2: Pleats: Symmetric Design A1



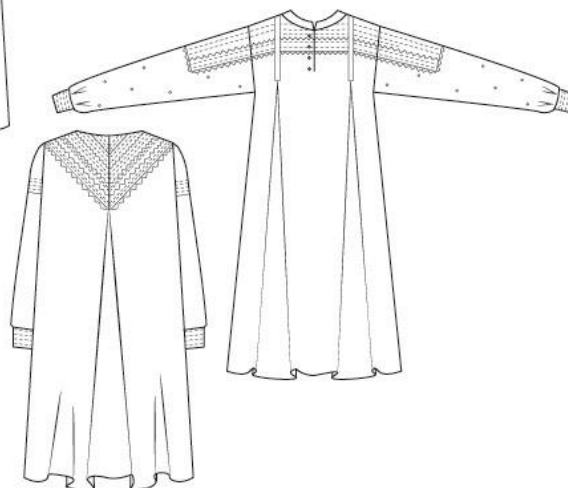
Category 2: Pleats: Symmetric Design A2



Category 2: Pleats: Symmetric Design B1



Category 2: Pleats: Symmetric Design B2



**Fig 3.17: Long Tunics : Category II: Pleats ( Symmetric)**

Category 2: Pleats: Asymmetric Design A1



Category 2: Pleats: Asymmetric Design A2



Category 2: Pleats: Asymmetric Design B1

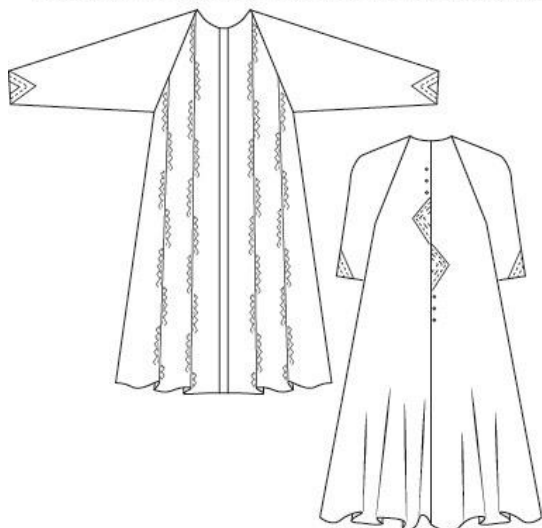


Category 2: Pleats: Asymmetric Design B2



**Fig 3.18: Long Tunics : Category II: Pleats ( Asymmetric)**

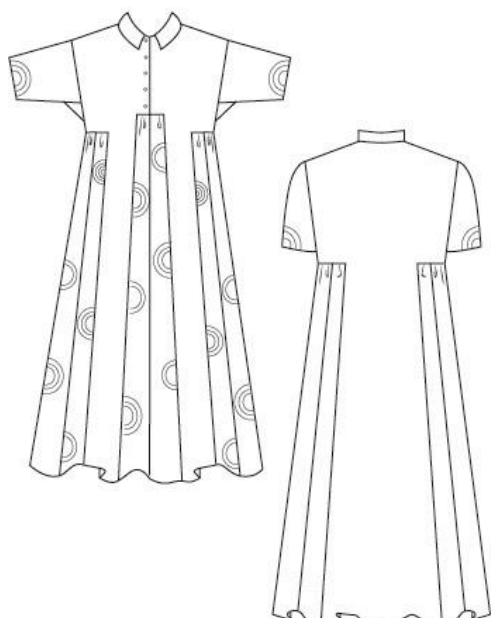
Category 3: Panels: Symmetric Design A1



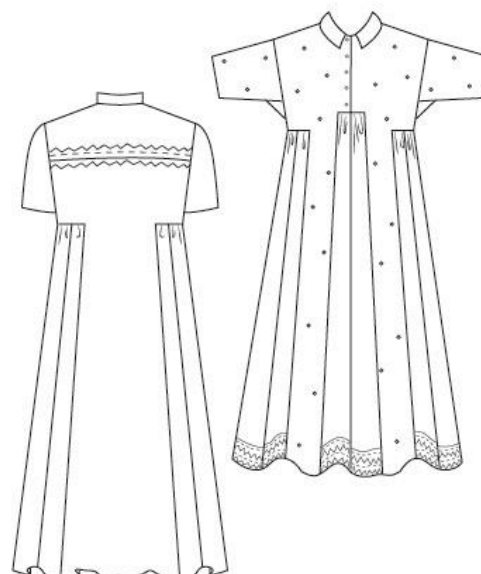
Category 3: Panels: Symmetric Design A2



Category 3: Panels: Symmetric Design B1



Category 3: Panels: Symmetric Design B2

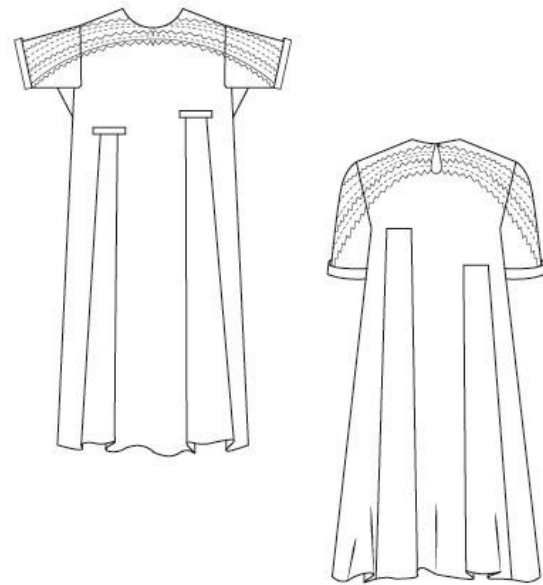


**Fig 3.19: Long Tunics : Category III: Panels ( Symmetric)**

Category 3: Panels: Asymmetric Design A1



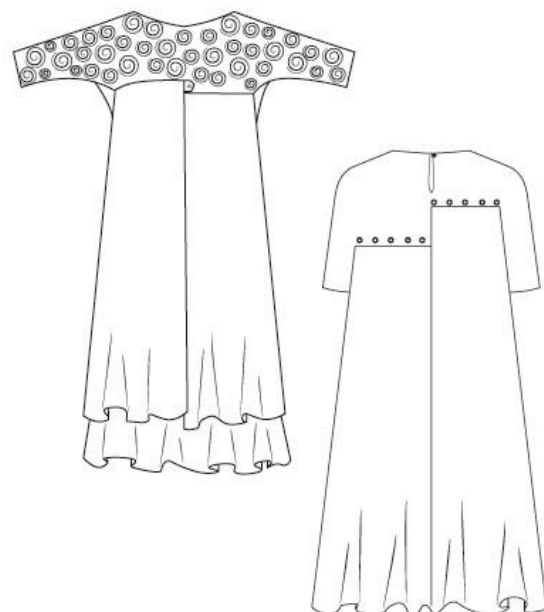
Category 3: Panels: Asymmetric Design A2



Category 3: Panels: Asymmetric Design B1



Category 3: Panels: Asymmetric Design B2



**Fig 3.20: Long Tunics : Category III: Panels ( Asymmetric)**

Category 4: Tucks: Symmetric Design A1



Category 4: Tucks: Symmetric Design A2



Category 4: Tucks: Symmetric Design B1



Category 4: Tucks: Symmetric Design B2



**Fig 3.21: Long Tunics : Category IV: Tucks ( Symmetric)**



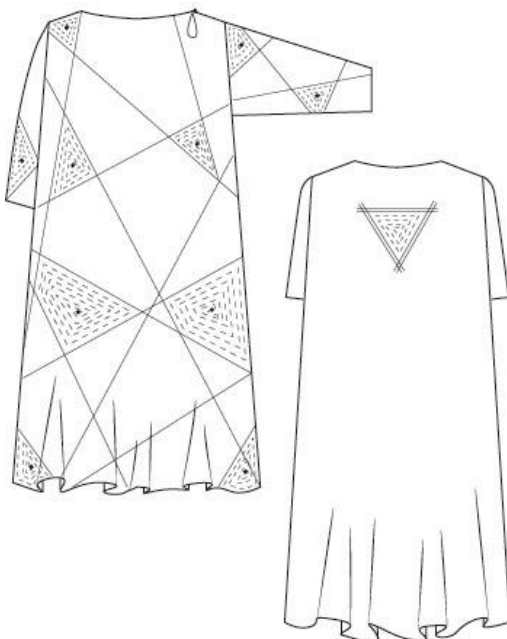
Category 4: Tucks: Asymmetric Design A1



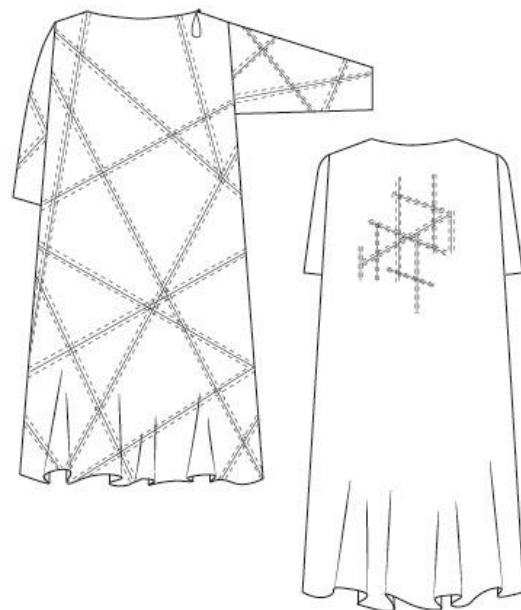
Category 4: Tucks: Asymmetric Design A2



Category 4: Tucks: Asymmetric Design B1

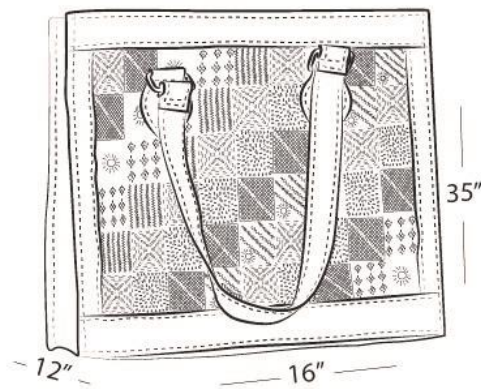


Category 4: Tucks: Asymmetric Design B2

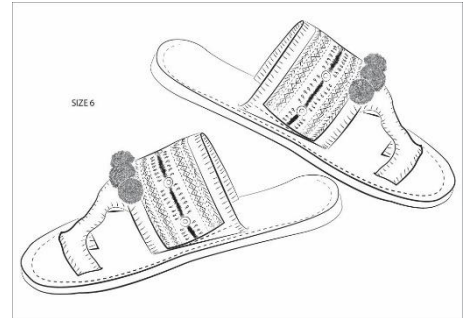


**Fig 3.22: Long Tunics : Category IV: Tucks ( Asymmetric)**

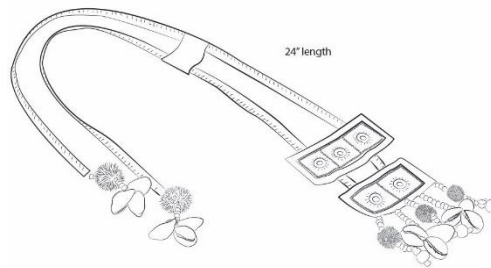
## Lifestyle Products



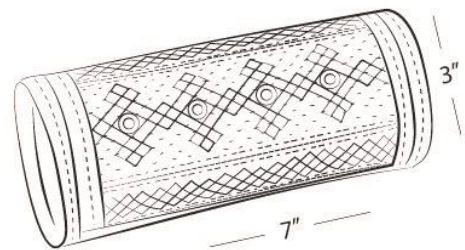
1.Tote Bag



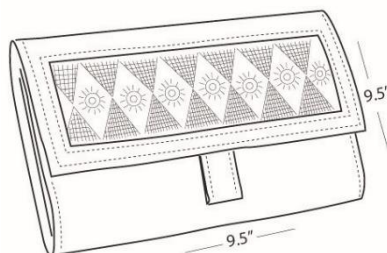
2.Footwear



3.Neckpiece



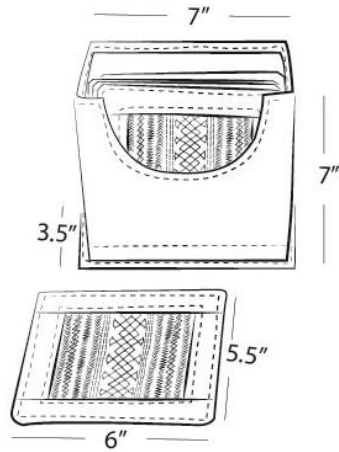
4. Glass case



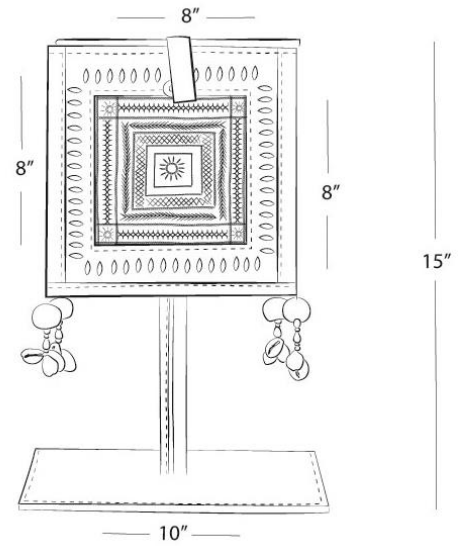
5. Wallet

**Fig 3.23: Personal Accessories**

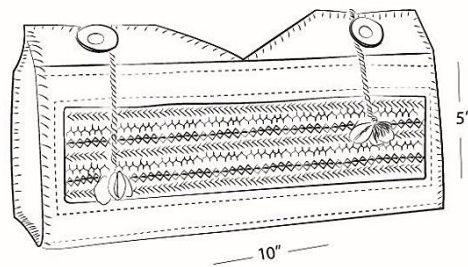




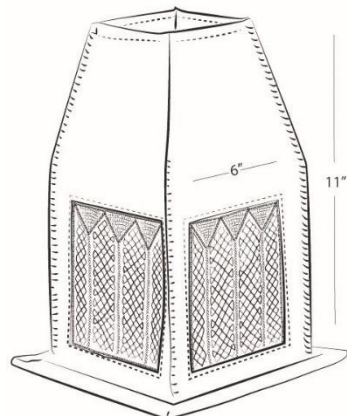
1. Coaster set



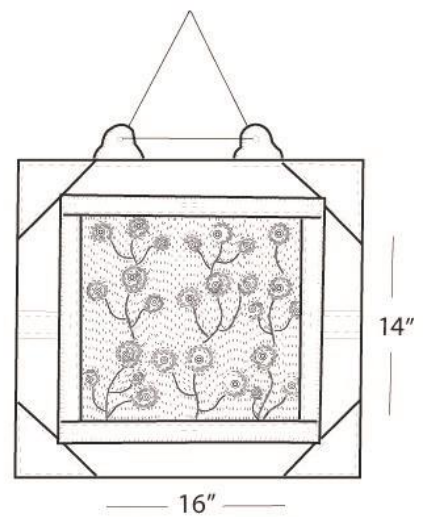
2. Lamp



3. Serviette Holder

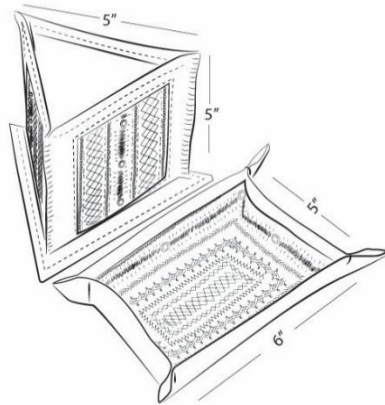


4. Vase

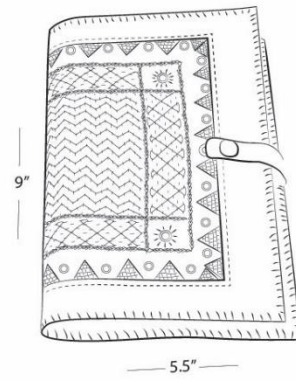


5. Wall art

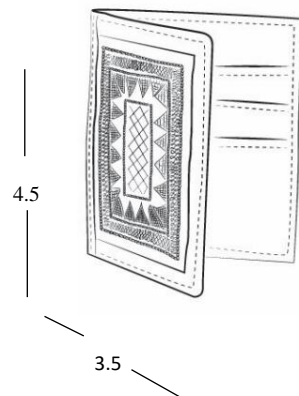
Fig 3.24: Home Décor



1. Pen stand with stationery tray



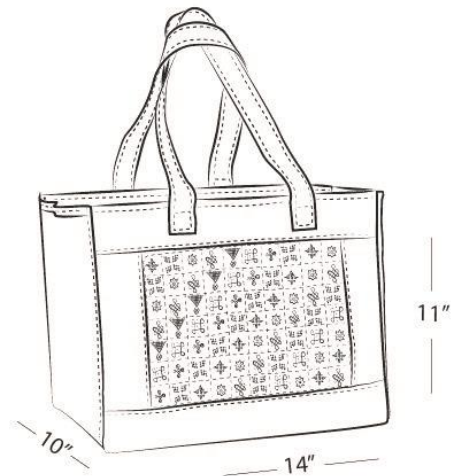
2. Diary Cover



3. Card Holder



4. Laptop Bag



5. Multipurpose bag

**Fig 3.25: Office Essentials**

### **3.6.4 Analysis of the preference schedule**

The responses obtained for the placement of embroidery from the two questionnaires ie Appendix 1 and Appendix II were analyzed statistically with frequency distribution and chi-square test of independence for hypothesis I which is as follows:

H<sub>0</sub>: There is no association between placement of embroidery design and age, gender, and occupation.

H<sub>1</sub>: There is association between placement of embroidery design and age, gender, and occupation.

## **3.7: Artisan training, skill upgradation and developing the product range**

### **3.7.1 Selection of Locale**

As mentioned earlier for the selection of locale the researcher visited the various NGOs and Clusters in Maharashtra, Telangana, Karnataka and Tamil Nadu. The locale of the study *Yellamma Thanda, Manchal Mandal, Rangareddy district, Telangana* was purposely selected due to various reasons as follows:

- Convenience of daily commute from the nearest bus stop at *Ibrahimpattanam*.
- Pro-active and welcoming attitude of the artisan
- Need for branding for the artisanal products.
- Need for training in innovative product development.
- Quality of the embroidery

### **3.7.2 Sourcing the raw materials**

Sourcing the right raw material is a critical step towards developing a successful product.

#### **3.7.2 i. Sourcing the fabric for tunics**

As the researcher laid emphasis on designing of sustainable product, Kala cotton (organic hand spun and hand-woven fabric) from Kutch was procured from *Babubhai Ratansingh Vankar*. Bhujodi. Kala cotton is native to Kutch and is organic, as farmers use no pesticides or synthetic fertilizers. It is a rain-fed crop with a high tolerance for disease and pests and requires little investment. In the face of difficult land conditions,

it is resilient and resurgent. The fabric was dyed in four colours: Manjistha (Pink), Ratanjot (Grey), Indigo (Blue) and Anar (Yellow).

The rationale behind selecting naturally dyed hand-woven fabric:

- Natural dyed fabrics are non-toxic, biodegradable, and non-allergenic.
- The designed collection of tunics looked at sustainability from the point of material sourcing as well as designing.
- It has a good fall and drape.
- Accessibility to the weavers and dyers in Gujarat.
- The kala cotton fabric is very similar in texture with the coarse fabric that was used previously for the *Lambani* embroidery.

**Table 3.2: Vegetable dyes used on kala cotton fabric with the corresponding mordant and colours**

Sr.No	Natural dye	Mordant used	Colour obtained
1.	<i>Manjishtha</i>	<i>Dhavadi ka phool</i> ( <i>Woodfordia Fruticosa</i> )	Pink
2.	<i>Ratanjot</i>	Alum	Grey
3.	<i>Indigo</i>	Alum	Blue
4.	<i>Anar</i>	<i>Dhavadi ka phool</i> ( <i>Woodfordia Fruticosa</i> )	Yellow



**Plate 3.15: Dying and Drying of fabric after dying**

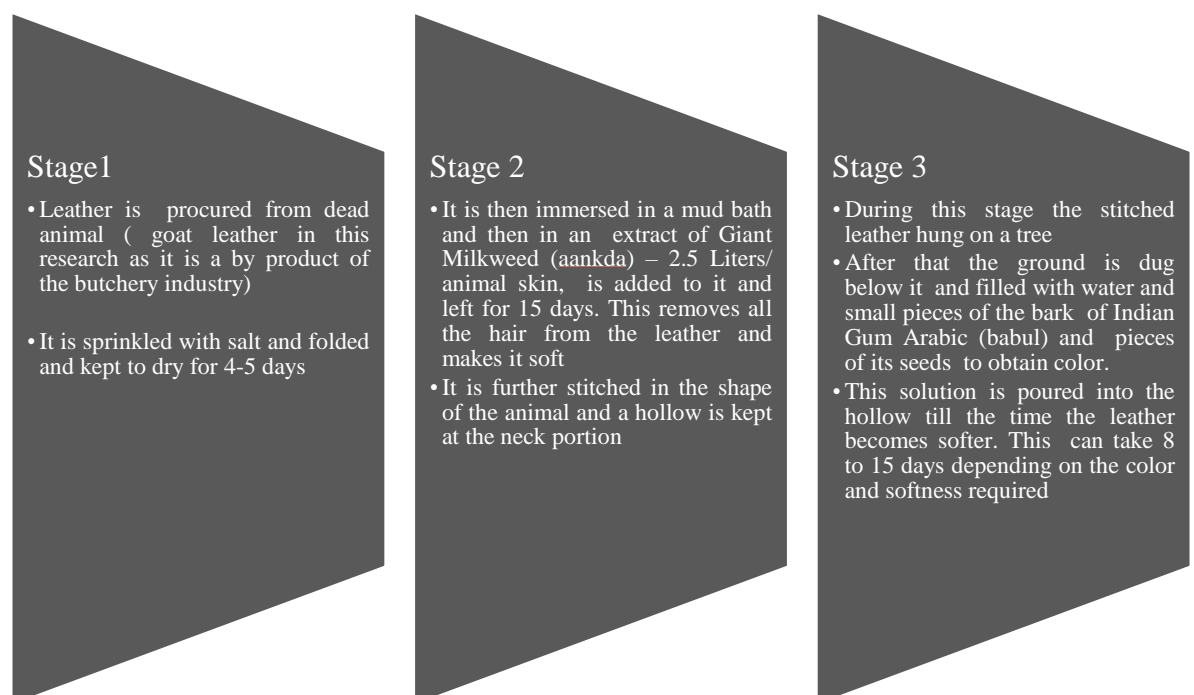
### 3.7.2. ii. Sourcing the leather and fabric for lifestyle products.

For the category of Lifestyle products organic goat leather (devoid of any chemical treatments) was procured and the embroidery was done on indigo dyed Khadi. The vegetable tanned leather for the production of lifestyle products was acquired from *Umrabhai Lakha* and indigo dyed Khadi from *Mr, Rajeshbhai Vankar* from Kutch as the researcher required a thicker fabric compared to Kala cotton for the combining with leather for the lifestyle products.

Finally Anchor skeins were sourced from Hyderabad , Telangana for the embroidery.

The rationale for the choosing leather for designing lifestyle products:

- Rather than chromium salts, vegetable tanned leather binds to the collagen fibers in the hide using natural tannins found in the bark of varied tree species. This keeps the leather from decaying and keeps it usable.
- Vegetable tanned leather is thicker and holds up to more rugged or daily use hence was a perfect choice for lifestyle products
- Since it does not use potentially harmful chemicals, the leather is eco-friendly and a sustainable alternative.



**Figure 3. 26: Vegetable tanning process of leather**



### 3.7.2. ii.a. Processing of leather post vegetable tanning and cutting of leather

Once the leather dried the stitching is opened and the leather is made flat. Post that before making any product the leather is immersed in water for half an hour to make it softer and pliable (Plate 3.17). Then it is followed by cleaning of the inner side of the leather with a wooden chisel to remove all the rough portions and smoothen it. (Plate 3.18). Once this process is concluded the leather is then hammered on the right side to flatten and smoothen it for further use (Plate 3.19.). After all the above processes are done the artisan prepares the paper pattern for products which basically have certain shapes (Plate 3.20). Post this the paper pattern is placed on the leather and with a sharp metal chisel the shapes are cut and prepared for further assembling.



**Plate 3.16: Soaking of leather**



**Plate 3.17: Cleaning of inner surface of leather**



**Plate 3.18: Hammering of leather**



**Plate 3.19: Preparation of pattern**

**Table 3.3: Cost of materials for lifestyle products**

Sr . No.	Material	Price
1.	Vegetable tanned leather	1100/ kg
2.	Indigo dyed khadi fabric	500/ meter

### **3.7.3 Training of the artisan**

A group of 10 artisan including a master artisan were selected through purposive sampling for training by the master artisan herself. A twenty-four-day skill upgradation programme was held from July 1, 2022 to July 24, 2022. The artisans were trained to understand the nuances of developing a commercially acceptable contemporary product.

#### **3.7.3.i. Understanding of colour palette**

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

#### **3.7.3. ii. Placement of the embroidery**

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

Further in discussion with the master artisan the placement of the embroidery was finalized based on the obtained results.



### 3.7.3.iii. Selection of the stitches

Since the *Lambani* embroidery consists of numerous stitches, the researcher had to pick and choose the ones to be used on the final 16 tunics. Furthermore, the challenge was to create something that was not cliché while still retaining the ethnic essence. As a result, the researcher had to forego the use of few stitches and instead chose stitches that could blend together while retaining the essence of *Lambani* embroidery. The selection of stitches was done using the sampler that Laxmi had created as a ready reckoner for the ease of communicating with the artisans who understood the colloquial names of the stitches.

### 3.7.4 Execution of embroidery and prototyping

The researcher, taking into account the minimal fabric waste, first cut the fabric into the required pattern pieces and bundled it up into separate bundles before beginning the embroidery. After being packed, the pattern pieces were opened one by one so that the master craftsman could designate the areas where the embroidery had to be executed. Each artisan followed the instructions of the researcher and the master artisan, who based on the markings had to embroider the pattern pieces. After the embroidery was complete on the pattern pieces of the tunics, they were bundled and handed to the dressmaker. The researcher worked closely with the dressmaker to ensure that the tunics were constructed in accordance with the design and also had proper finishing.



**Plate 3.20: The researcher discussing the execution of different stitches**



**Plate 3.21: The artisans executing the embroidery**

Based on the training, the researcher collaborated in a remote mode with the embroidery artisan to design and develop patches for various lifestyle products. The embroidered patches were created using the design inputs and skills provided to the artisan while making the tunics in the apparel category. These patches for lifestyle products were sent to Kutch to *Umrabhai Lakha* (a leather artisan), who developed them into a variety of products using vegetable tanned leather and *Lambani* embroidery (done on khadi dyed with Indigo). The sketches and the dimensions for the products were discussed with the leather craft artisan through video conferencing for ease of execution.



**Plate 3.22: Assembling and developing the lifestyle products**

### **3.8. Evaluation of the developed products for market acceptability.**

For a product to be successful in the market it has to be acceptable to the consumers based on its attributes.

#### **3.8.1 Identification of variables for opinionnaire to understand acceptance of developed categories of products**

To investigate potential correlation between two categorical variables, researchers frequently use experimental designs that involve the manipulation or measurement of independent and dependent variables. Cause can be traced back to the independent variable. Its importance is unrelated to any of the other factors in the investigation. What one is looking at as a result is the dependent variable.

The selected independent and dependent variable to study consumer approval by the researcher were as follows:

Independent variables: 1. Stitches 2. Raw material 3. Colour 4. Age 5. Gender 6. Occupation

Dependent variables: 1. Design attributes 2. Aesthetics 3. Cost of fabric and leather 4. End Use

### **3.8.2 Developing the questionnaire**

The developed products were finally evaluated with the help of google forms which consisted of open-ended questions related to product preferences in terms of colour, texture, market viability, acceptance, price points, innovativeness and the use of *Lambani* embroidery on them. Google forms for physical and virtual presentation of the products helped the researcher to understand whether the objective of designing and developing innovative products with the use of *Lambani* embroidery was achieved or not.

The google forms were filled in physical as well as virtual mode with help of product previews with an open invitation, held at the Amphitheatre of Institute of Fashion Technology and Clothing and Textiles Department, The Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara. Gujarat. (Appendix III) and through mails for better understanding of their acceptability amongst the respondents. (Appendix IV)

### **3.8.3 Application of statistical method for data analysis**

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

The following Hypotheses were tested with appropriated statistical tools

## **Hypothesis II: Test applied: z-proportion test**

H<sub>0</sub>: Overall look of product (tunics) with respect to ideal product parameters is not appealing.

H<sub>1</sub>: Overall look of product (tunics) with respect to ideal product parameters is appealing.

## **Hypothesis III-frequency distribution**

H<sub>0</sub>: Idea of designing contemporary lifestyle products with traditional *Lambani* embroidery is not appealing.

H<sub>1</sub>: Idea of designing contemporary lifestyle products with traditional *Lambani* embroidery is appealing.

## **3.9: Devising tenable strategies for promoting the embroidery**

The advent of the technology in terms of internet, social media and chatting applications has enabled an artisan and the craft to reach a wider audience. Apart from this a brand identity will help the artisan to be recognized and increase awareness regarding their craft. Hence, the researcher looked into the following ways for promoting the craft.

### **3.9.1. Branding**

Creating a brand identity is critical for communicating to the world who you are and what your label stands for. Hence, the researcher saw a critical need to create a persona for the *Yellamma Thanda* artisans, which would enable the dissemination of information about the art form. Hence, the researcher for branding and identification of the products developed a label, TAANKAA. The name TAANKAA was thought by the researcher as in Hindi it means a stitch. Stitch is used to connect things. Hence, the name TAANKAA as it connects communities, craft and creativity.

#### **3.9.1.i Logo Designing**

It's the cornerstone of brand identity, the first thing people will notice about a brand, the thing that the brand stands apart for in competition with similar products, the

thing that makes people want to stick with the brand over a long haul, and the thing that people anticipate from brand. Thus, the researcher worked towards developing a brand identity for the locale selected by designing a logo for the brand Taankaa. The logo was designed keeping in mind the following elements:

- The brand ethos of minimalistic design and hence it was kept meek.
- The use of mirror, which is an integral part of the *Lambani* embroidery.
- The fonts were kept legible and simple.
- It had to depict the craft.
- Addition of tagline: “Crafted with love”, to communicate with the consumers.

### **3.9.1.ii Labeling and Packaging**

Labeling helps in displaying all relevant information about a product and its maker on the packaging. Product labels allow businesses to disseminate information about their products to the potential consumers, who can then use this data to choose whether or not a given product is the best option for them. Hence the researcher felt a complete branding will also include labels and packaging. For this various vendor were contacted and the labels and tags were ordered.

Packaging is an equally important segment of creating a connection with the consumer. Everything that makes a product uniquely identifiable is included in the product's identity system. The visual style and presentation of the product's packaging are all part of this. As a result, it facilitates advertising and marketing by building recognition and familiarity with a brand. Since the ethos of the brand *Taankaa* was all about sustainability the researcher looked at options for packaging the product in an interesting and eco- friendly way.

### **3.9.1.iii Social Media Presence**

Social media is a platform for showcasing originality, fostering community, expanding professional connections, and boosting revenue. With the advent of various social media platforms one can reach a wider audience. Hence it was decided to form an Instagram page and a Facebook page under the name taankaaindia to connect with a larger community.

### **3.9.1.iv E-Commerce Platform**

An online storefront is a great place to show off one's wares. Since the digital market is the most sought-after platform at the present moment, the researcher reasoned that an e-commerce platform would be ideal for increasing sales thanks to the virtual tour through the many categories of products. In today's world where shopping is about convenience the researcher felt that an e-platform will provide due recognition to the artisan and also help them display their products. Thus the webpage [www.taankaaindia.in](http://www.taankaaindia.in) was developed for the same where all the products made by the artisan at Yellamma Thanda were displayed under the various categories which included the traditional as well as contemporary products.

### **3.9.1.v Workshops**

India's local craft culture is a beautifully and seamlessly blended product that is centuries old. The unrivalled quality, authenticity, and hours of hard work of artisans have kept the crafts alive. But many of our craft have become oblivious and on the very of getting lost in ambiguity. It therefore necessitates the need for making the younger generation, especially the design aware of these crafts. Hence the researcher felt a pressing need to edify the design students to understand the importance of craft and its relevance in today's fast paced world. In this context workshops were planned for the students as well as general public at The Maharaja Sayajirao University of Baroda and LLDC, Living and Learning Design Centre, *Ajrakhpur*, Bhuj, Gujarat respectively.

### **3.9.1.vi Product Preview / Presentation**

Product previews are an excellent form of communicating and creating awareness amongst the consumers regarding a craft. They give more of a personal touch, creating a connect between the consumer and the product. Therefore, two previews were held at Amphitheatre, Institute of Fashion Technology, and the Seminar room, Department of Clothing and Textiles, The Faculty of Family and Community Sciences, The Maharaja Sayajirao University of Baroda, Vadodara on the December 24 and 26, 2023 respectively.

### **3.9.1.vii. Exhibitions**

Most people understand the importance of promoting local artisans and their crafts, but the way we can show our support at the grassroots level is by fundamentally practicing support through purchasing and incorporating these products in our daily lives. This will not only benefit artisans and their crafts, but will also assist in maintaining its diverse cultural heritage. Hence the researcher looked for viable opportunities for the artisans to exhibit their products and facilitated the exhibitions which will help them to yield earnings as well as create an awareness regarding the craft.