

## ABSTRACT

Beauty and legacy of traditional handicrafts of the rural India has always been center of attraction of art and craft appreciators. With maintaining the traditionalism craft and artisans also possess characteristics to adopt the changes going on in the society. It is essential to preserve the traditional characteristics of the craft as it always serves as a source of knowledge and inspiration for the people in various fields. In present study the attempt was made to document the embroideries of Kutch with regards to the craft details, socio economic conditions of the artisans, role of Government and Non-Government Organizations in uplifting the craft and markets and marketing practices prevalent. Purposive random sampling method was followed to select the final sample. Multi method approach was adopted for data collection. It was found that various types of embroideries practiced in Kutch were community specific. The names of the embroideries were derived either from the characteristic of the stitches used, the name of the motifs or community who practiced specific type of embroidery. It was found that majority of the artisans were unaware about the origin and history of the craft. Source of inspiration for motif was nature, daily activities, objects utilized and ornaments. *Fuladi* was the popular motif embroidered with *Pakko bharat* by all the communities except *Ahirs* and *Rabaris*, whereas, *Bhori ful* was another popular motif worked in *Pakko* and *Kachho bharat*. All the artisans hailed to Muslim religion did not use animal, human and bird motifs whereas, it was found in Hindu artisans' embroideries. Chain stitch and its variations were used by all the communities. Interlacing stitch and mirror ornamentation was also used by all the communities to emphasis the motif or as additional decorating feature. It was found that majority of the artisans adopted embroidery as a secondary source of income along with their main family occupations such as cattle breeding and farming. Majority of them were associated with NGOs and working on piece rate basis. Government and Non-Government Organizations strived to uplift the craft and artisans by serving on various forefronts where, income generation and preservation of craft was the main objectives. The measures taken by Government Organizations could not reach to the artisans effectively due to lack of promotion. Only *Pakko* and *Kachho* embroideries practiced by *Meghwar* community could survive traditionally as well as commercially, rest either survived domestically or commercially, whereas *Pakko* embroidery of *Halay potra*, *Pathan* and *Rayasi potra* was extinct as it could not sustain either traditionally or commercially.