



CREATE A RANGE OF PRODUCT USING COMBINATIONS OF METAL EMBROIDERIES AND ASSESSING CONSUMERS ACCEPTABILITY

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ABSTRACT

Traditional textiles are abundant in Rajasthan. Rajasthani metal embroidery adds depth and personality to anything it adorns. It's a centuries-old practice that has evolved with the changing social, cultural, and even political climate. Ten patterns were utilized to create stoles using a mix of two metal embroidery based on the results. Based on factors including quality of craftsmanship, acceptability of idea, overall look, cost of product, and arrangement of motifs, Stole S2 was deemed the most acceptable of the four stoles. Training efficacy was investigated using a before-and-after test design.

Keywords: Fashion, Metal Embroidery, Sustainability, Embroidery Industry, Textile Industry

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INTRODUCTION

Embellishing cloth or other materials with pattern stitches in strands of threads or yarns with a needle is the art of embroidery. Additional materials, like as metal strips, pearls, beads, blankets, and sequins, may be included into embroidery as well. This artistic movement combines exquisite sketching, harmonious color, bouncy line, and intricate needlework. It's a personal statement that took time, skill, and concentration to complete. The Indus Valley Civilization is credited as being the start of the textile industry in India. Embroidery is undoubtedly an Eastern art form with a history stretching back into the prehistoric era, if not earlier.

Dating back to between 2300 BC and 1500 BC, the needlework tradition has been passed down via several places, each with its own style and source of inspiration. Indian embroidery owes its extraordinary variety to the subsequent cultural exchange, which is shown by the finding of bronze needles at the site of

Mohenjo-Daro. That's why artisans in India use a wide variety of stitches. These patterns are a hit no matter how simple or intricate they are, or whether they use muted tones or bold hues. Such decorations have been used to infuse clothing with legend and myth for centuries, creating a hypnotic effect on the beholder.

The ancient Roman historians appropriately dubbed it "Painting with a Needle" because of its use of natural colors to depict human existence in all its complexity. Each region's distinct fashion reflects the culture and way of life of its residents via its distinctive use of threads, colors, and motifs relating to nature, religion, and daily life. When it comes to needlework, India's many different states each have their own distinct styles. Kantha of Bengal, Kashida of Bihar, Kutch and Kathiawar of Gujarat, Chamba Rumal of Himachal Pradesh, Kasuti of Karnataka, Kashida of Kashmir, Embroidery of Manipur, Appliqué craft of Orissa, Phulkari of Punjab, Chikankari of Uttar Pradesh, and Embroidery of Rajasthan are just a few examples of the classic

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embroideries practiced today by different castes and classes

The embroidery of Rajasthan adds depth and personality to each garment or accessory it adorns. It's a centuries-old practice that has evolved with the changing social, cultural, and even political climate. Gold and silver metal work embroidered on garments is a sign of wealth, status, and power in this region of India. Women's kanchli, ghaghra, and odhni in Rajasthan are never without some kind of needlework. Men's clothing such as the angarkha, achkan, and jama all have embroidery as well. It is also used to embellish bedding, wall hangings, and animal trappings around the home. Embroidery was traditionally a female activity and was originally done for personal use only.

REVIEW OF LITERATURE

Jaffer (2014) claimed that a zardozi makes less than even a daily wage laborer today while working their eyes for 10 hours or more every day in terrible light owing to rising prices and the participation of a network of intermediaries. Even though this beautiful work of art benefits everyone, the craftsman who created it makes just around Rs 5,000 a month. The art will die out if economic and social circumstances continue to deteriorate, leaving the trade to people who are unfamiliar with zardozi. She went on to say that artists do not want their children to study Zardozi and that they want the government to offer loans and subsidies to artisans so that they can make a livelihood and the art form may continue to exist.

Sharif, mian & butt, masood & sharif, hafiz & nasir, muhammad. (2017). Sensory evaluation is a measuring science that relies heavily on exactness, accuracy, and sensitivity to prevent erroneous conclusions. Psychology, statistics, food science, physics, engineering, ergonomics, sociology, mathematics, the humanities, and a wide range of other biological disciplines are all included into the processes that make up sensory evaluation. Sensory testing may be divided imprecisely

into two types: objective and subjective. The first approach relies on trained assessors to ascertain a product's hedonic reaction, whereas the latter solicits feedback from actual customers. Hedonic evaluation is the most practical and cost-effective approach of determining how changes in ingredients, production, packaging, or shelf life affect consumer preferences. Connecting sensory qualities to physical, chemical, formulation, and process factors is essential for effective sensory assessment in the food industry, since it allows for the production of foods that are loved by as many people as possible. The fundamentals of appropriate sensory testing, sensory evaluation methodologies, and the application of sensory science to product development are briefly described in this chapter, as are the fields of sensory assessment and sensory perception. A high market share may be attained and consumer expectations can be met with the aid of an efficient sensory program.

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Godi sindhu* and shahnaz jahan (2018). The earlier investigation of Lambadi and Koya traditional attire was carried out in Andhra Pradesh. Traditional garments and fabrics were documented, and an intriguing aspect of Lambadi garb was used to inspire embroidery on modern garments and accessories. So, we took inspiration from their outfits and adapted designs made using methods like embroidery, embroidery combined with appliqué, mirror work, and bead work to use on today's clothes and accessories used by college students.

Nirmala varghese , nivedha.c, swetha ranka (2020) India is well-known worldwide for its illustrious history, exquisite fabrics, and skilled artisans. Traditional Indian embroideries are under scrutiny because of their antiquated appearance, lengthy production processes, and limited product options. Traditional Indian embroideries can only reach their full potential with the help of creative innovation, reinvention, and experimentation. Only in Tamil Nadu state's Nilgiri district can you find the Toda people. The elaborate needlework



style known as Toda, practiced mostly by women of the Toda ethnic group, serves as a symbol of Toda cultural identity. This research set out to learn more about traditional Toda embroidery so that new items may be created by adapting and modernizing the existing patterns. In all, eight new items were created: three including toda embroidery, one reimagining toda embroidery as painting, and three featuring tweaks to existing designs. The level of consumer acceptance of the new toda items was also investigated using a number of other metrics. Consumers placed a premium on the aesthetic value of fabric painted in a toda pattern. The focus of the research was on improving product development times and providing the items a more modern appearance. The research will assist the Toda women and NGOs in expanding the variety of Toda embroidered goods and creating new items that have the same visual appeal as Toda embroidery but need less labor.

Isheeta chaturvedi and raadhika khandelwal (2019) In today's world, we can't imagine living without fashion. People are continually talking about it because of the constant new developments and the vivacious natives. People are the ultimate arbiters of style. A design is a set of rules or guidelines for building anything, like a house or a computer, but Recycling is the practice of reprocessing used materials into new products, with the goals of reducing waste, conserving natural resources, and cutting down on energy use. One of the goals of the research is to create a fabric sample using a technique that combines recycling embroidered thread with dissolving it, with the eventual goal of using the sample as an embellishment in various top designs chosen by the respondents. For this reason, we took into account the feedback of one hundred college-aged women at The IIS University in Jaipur. From selecting a representative sample to conducting an in-depth analysis, the process took several forms. The equal number of responders were asked to fill out design and fabric sheets. The research concluded that Raw silk would function best as an apparel fabric, and the top five designs were

chosen to be used in the production of fabric samples.

RESEARCH METHODOLOGY

When done properly, a scientific methodology may make any kind of research more trustworthy and more precise.

Selection of motifs:

Five fashion designers, five textile designers, and five academics ranked twenty-five recorded motifs of Zardozi, Gota Work, Danke-Ka-Kaam, Mukke-ka-Kaam, and Aari Tari. Based on aesthetics, the panel chose 10 metal embroidery motifs to further develop into two stylized designs.

Layout and variation of designs:

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Different configurations of the five most popular motifs were tested. CorelDraw 13 was used to organize them into four distinct layouts: corner, center, allover, and border. Zardozi, Gota work, Danke-Ka-Kaam, Mukke-ka-Kaam, and Aari Tari each have their own unique layout. All of the submitted designs were printed and rated by eye to determine the top 10.

Evaluating Acceptability:

Five marketing experts, five customers, and five fashion designers made up the panel that decided whether or not the goods were marketable. Preferences and reactions to the product were meticulously documented.

The product's quality was determined by the following standards:

- Considerations include
- Motif placement
- Motif appropriateness to design purpose
- Craftsmanship quality
- Stole preference for elegance
- Concept viability
- Work combination
- Appearance as a whole
- Price

DATA ANALYSIS

Evaluation of designed stoles:

The silk cloth was then traced using the chosen pattern arrangement and adorned with a mix of metal embroidery. The metal embroidery combinations in the table were chosen for their aesthetic compatibility with the embroidered

designs on the stoles. Ten different types of stoles were created. Jaipur craftsmen added the finishing touches. To keep costs down, fake zari, danka, gota, and kasab embellishments were employed on the stoles instead of the real thing.

Table 1: Combination of metal embroidery on selected layout of designs

Embroidery	Code	Comb 1	Comb 2	Comb 3	Comb 4
Zardozi	D1	D1D2 ZD (S1) DM 23 D1 Bo3	D1D3 ZG(S2) ZM 16 D1 Ce1	D1D4 ZM(S3) MM 22 D1 Co4	D1D5 ZA(S4) AM 1 D2 Ce5
Gota work	D2	D2D3 GD(S5) DM 23 D1 Co3	D2D4 GM(S6) MM 22D1 Bo4	D2D5 GA(S7) AM 1 D2 A15	-----
Danke Ka Kaam	D3	D3D4 DM(S8) ZM 16 D1 Bo1	D3D5 DA(S9) DM 23 D1 Ce3	-----	-----
Mukke ka Kaam	D4	D4D5 MA(S10) GM15 D1 Bo2	-----	-----	-----
Aari Tari	D5	-----	-----	-----	-----

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The fifteen-member panel of judges included five representatives each from marketing, customers, and fashion designers; they rated each stole on a five-point scale after the metal embroidery was complete. Placement of motifs, the motif's appropriateness for the design's intended use, the quality of the craftsmanship, the wearer's taste for an elegant stole, the combination of metal embroidery, the stole's overall look, and the item's price were all taken into account. We categorized and evaluated the replies that respondents generated for each topic. The price of the finished stole was determined, which included metal embroidery. Several variable expenses (fabric, ornamentation, labor, and overhead) were included into the total anticipated cost of manufacturing. The following table details the prices of each stole.

Table 2: Estimation of Cost of the Stoles

Criteria of Cost (₹)	S1 (ZD)	S2 (ZG)	S3 (ZM)	S4 (ZA)	S5 (GD)	S6 (GM)	S7 (GA)	S8 (DM)	S9 (DA)	S10 (MA)
Fabric	350	350	350	350	350	350	350	350	350	350
Embellishment	100	150	100	80	125	150	150	140	100	120
Labour charges	700	750	600	550	700	800	750	720	650	670
Overhead charge	150	150	150	150	150	150	150	150	150	150
Total Cost	1300	1400	1200	1130	1325	1450	1400	1360	1250	1290

S1-S10= Style Number of Stoles

Zardozi with Danke-ka-kaam (ZD), Zardozi

with Gota work (ZG), Zardozi with Mukke-ka-kaam (ZM), Zardozi with Aari Tari (ZA), GD



with Gota work and Danke-kakaam (DK), GM with Gota work and Mukke-ka-kaam (DK), and GA with Gota work and Aari Tari (DK, GM, GA). Mukke-kaam, DMDanka-kaam, DA-Danke-kaam, Aari Tari, MAAlso, Aari Tari and Mukke-ka-kaam.

The table below displays the results for the cost of materials for steal. Because Stole S6

required both Mukke-ka-kaam and Gota work, its price tag ballooned to an all-time high. The price of the product goes up due to the design and the labor costs. Mukke-ka-kaam is labor intensive because of the complicated stitching required. The mix of Zardozi and Aari tari embroidery kept the price of the Stole S4 to a minimum. Both the materials and labor used to make the product are affected by the design.

Table 3: Acceptability Score obtained by Stoles (n=15)

Criteria for Evaluation	S1 (ZD)	S2 (ZG)	S3 (ZM)	S4 (ZA)	S5 (GD)	S6 (GM)	S7 (GA)	S8 (DM)	S9 (DA)	S10 (MA)
Placements of motifs	58	67*	58	56	60	65	61	62	52	65
Suitability of the motif	61	67*	57	58	56	67*	60	60	56	63
Workmanship	58	70*	58	60	55	65	58	65	53	64
Elegance	56	62*	55	55	58	60	59	58	54	61
Acceptability of concept	59	66*	55	59	58	62	62	56	57	61
Combination of work	59	63	59	58	52	66*	58	58	55	63
Overall appearance	58	65*	58	54	53	62	60	61	57	62
Cost of the Product	55	67*	49	56	52	61	57	59	55	64
Total Score obtained	464	527	449	456	444	508	475	479	439	503
Acceptability Index	77.33%	87.83%	74.83%	76%	74%	84.66%	79.16%	79.83%	73.16%	83.83%

*Highest scores obtained by stoles on different parameters S1-S10= Style Number of Stoles

Zardozi + Danke = ZD; Zardozi + Gota = ZG; Zardozi + Mukke = ZM; Zardozi + Aari Tari = ZA; Gota + Danke = GD; Gota + Mukke = GM; Gota + Aari Tari = GA; DMDanka + Mukke = GM; DA = Danke + Aari Tari; MA = Mukke + Aari TariAlso, Aari Tari and Mukke-ka-kaam.

Superb = 5, Very excellent = 4, excellent = 3, Fair = 2, and Poor = 1.

According to the data shown above, Stole S2 (Zardozi and Gota's contribution) achieved the maximum possible score of 527 out of a possible 600 points. The quality of the craftsmanship, the acceptance of the idea, the

overall aesthetic, and the pricing of the product were all rated higher than average when compared to the other stoles. The judges also gave good marks to the Stole S6, S10, S8, S7, S1, S4, S3, S4, and S9, all of which were ranked in the following group.

The theme placement grade for Stole 2 was the highest. The greatest scores for usefulness of designs for their intended purposes went to Stole S2 (Zardozi and Gota work) and S6 (Gota work and Mukke-ka-kaam). The panel gave the highest mark to Stole S6 because of its attractive Gota work metal embroidery and Mukke-ka-kaam combo.





Stole 1: D1D2, Zardozi and Danke-ka-kaam

Fig 1: Develop Stole with Combination of Szardozi and Danke-Ka-Kaam

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Stole 2: D1D2, Zardozi and Gota work

Fig 2: Develop Stole with Combination of Zardozi and Gota Work



Stole 3: D1D4, Zardozi and Mukke-ka-kaam

Fig 3: Develop Stole with Combination of Zardozi and Mukke-Ka-Kaam

CONCLUSION

Males and females alike engage in the arts of Zardozi, Gota labor, and Aari tari, as found in the current investigation. Metal embroidery is a great way to breathe fresh life into a tried-and-true design technique. Only males engage in the practice of Danke-ka-kaam, whereas all females participate in Mukke-ka-kaam. Only five units of Danke-Ka-Kaam were uncovered during data collecting, putting the language in danger of extinction. Because metal embroidery techniques like Danke-ka-kaam and Mukke-kaam are on the brink of extinction, this will assist to spread awareness of them. Women's current knowledge, ability, and talents will be bolstered, and their competence will increase thanks to the technical training they get. Financial aid, the availability of raw materials at acceptable costs, and the organization of training for the craftsmen are all urgently needed by the state government in order to enhance the social and economic position of this business.

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