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Education & Training of Women in Fabric Embellishments

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ABSTRACT: The handicraft has partially lost its value in an economic struggle in the new rising industrial society. In fact, mass production brought to the fore a new type of product which though fulfilled the basic need, was of uniform type and design. The emphasis was shifted from utility with beauty to utility only. Cottage craft lost its perspective and yielded to the overpowering impact of the mechanized production. The object of the craft is not to compete with machines but to create individual pieces of unique shape and design. As the machines are competing with human resourcefulness, hence there is lack in preservation of the crafts. The Gotta work of Rajasthan is one amongst them that have undergone the same changes. As it is completely diluted in terms of its technique and motifs to cater the demands of the society, it has lost the originality of the craft. So the preservation, revival and study was necessary to provide a guide to good craftsmanship by documenting every detail of the craft in terms of raw materials, technique, motifs and colours of the base fabric. As handicrafts seem to be highly innovative and demanding in global trend an attempt has been made by the investigator to design and construct products of bridal trousseau line keeping the inbuilt character of the craft.

I. INTRODUCTION

Due to modernisation and Mechanization a lot of craft was slowly beginning to get lost in history, but don't love of craft design and traditions have the revival of Indian craft industry. Design intervention in terms of latest trends, technical know-how and contemporary fashion needs have helped the craft and craftsmen and gain a foothold in the Indian fashion industry. The revival of textile crafts has been due to the new confidence that India has in terms of its educated citizens, improved economy, and belonging to the roots of Indian traditional. The revival of textile craft has been due to the new confidence that India has in terms of its educated citizens, improved economy and belonging to the roots of traditional India. We lack time for upgrading the skills and also need training for developing their skills. Due to constraints in time availability and resources, it's hard to train themselves and equip themselves with the recent developments in technology and the market. With professional evening and skill development programme would help the woman student to launch their businesses. Women entrepreneurship can also provide a tool for society upliftment for below poverty line people. Would help students to launch their business.

II. OBJECTIVE

By understanding the raw materials, techniques and production of the craft to the upliftment is done by a bunch of promotional idea- creation of an educational kit

METHODOLOGY

Locale of the study- the present study was carried out in Ajmer, Nayla and Khandela (Rajasthan)

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Selection of sample- For this exploratory study as it dealt with exploration and documentation of the gotta units and shops of Jaipur. A total number of fifty units (N=50) were selected and the designed information was purposively gathered by the manufacturers and shopkeepers of the gotta units. Other secondary sources of information were : Newspapers, Historical literature, Documentaries&Internet etc.

Development of tools- an interview schedule was developed in which raw materials of gotta, the steps undertaken for production which deals with the various types , types of looms, various colours of gotta , different yarns , styles of weaves , types of finishes , and equipment such as- weaving machine. Related questions were the cost and initial investments. The educational kit was developed using gotta of different colours and thickness.

Data collection- the researcher was very curious to collect the designed collection. Hence, the shopkeepers and manufacturers and workers were personally approached and interviewed to collect the designed information about gotta

Analysis of data- the data was collected through open and closed ended questionnaires , which was tabulated with frequency and percentile distribution. For presentation of data -tables, graphs and pie charts were used

III. RESULTS AND DISCUSSIONS

Gotta is teamed with sequins, dabka, kasab, dori, gotapatti and resham.

Other raw materials like nagshi, mirrors, zari, zardozi, kundanetc can be used depending on the style of the design.

Sequins -Small pieces of plastic cut outs in different shapes may be matt, glossy or glittery with a hole in the centre or side for stitching, used for embroidery embellishments.

Dabka -Embroidery done by sowing on fine gold wire springs, used to create motifs and various designs.

Kasab -A special kind of oxidized dabka form used for outlines and the pithanwork.

Dori -A thick yarn made with different fibers, used for the outlining of the intricate motifs.

Gotta Patti-is a form of gotta which is made by taping the lappa from the back side and then cutting the desired shapes from it. Taping is done to avoidfray.

Resham-the colorful shiny delicate silk threads used for the filling in the motif design and the basic embroidery.

Sitara-tiny metal discs often of gold or silver finish with a tiny hole in the centre .

The weaving of gotta, cutting of gotta and construction of chakri, bijiya etc. , setting the adda/ frame and products were made. 'DO IT YOURSELF' educational art kit was developed.

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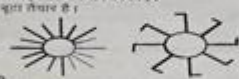
ब) लीरी बुटी :

1. आकार की शीट पर क्लेपेट का लीरी मोटिक (अनुसूचित) लिखें।
2. लीरी मोटिक की आकृतिसाधन की अनुसार लिखित शीट को काटें।
3. लीरी मोटिक की आकृतिसाधन पर मोद लगाए और उस पर मोद लिखवा दें।
4. लीरी मोटिक को आकारिक भाग को सुन्दर और लीक्रेन्स से भरें।
5. आकार कीरी बुटा तैयार है।



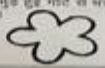
क) शूरी बुटा

1. किल्लों की लिए लिखित शीट काटें।
2. किल्लों की आकृतिसाधन पर मोद लगाए और लिखित शीट लिखवाएँ।
3. शीथ से मोद लगाए और चकरी चित्रकाएँ।
4. आकार शूरी बुटा तैयार है।



ख) फलीदार बुटी

1. शीट आकार कीकीक काट चुकीं वाले मोटिक को मोले कापडे पर लिखाएँ।
2. इस को हुए मोटिक पर क्रीम लगाएँ।
3. शूरी वाले मोटिक की आकृतिसाधन की अनुसार लीरी काटें।
4. शूरी वाले मोटिक की आकृतिसाधन पर मोद लगाए और उस पर लीरी लिखवाएँ।
5. किल्लों पर लीरी को लीरी की जरूरत हो, वहां छोटे बुटन को टुकड़े लिखवाएँ।
6. फलीदार मोटिक का आकारिक भाग मुड़े हुए मोले से भर दें जिस पर लीक्रेन्स लिखे हुए हो।
7. आकार की फलीदार बुटी तैयार है।



स्वयं करिये

रीसायिक आर्ट किट

मोटा वर्क किट


कमाले को विधि

मोटा वर्क डेवेलप टाइम

- मोटे को मिला-मिला प्रकार होते हैं और इसमें अलग-अलग चरों का प्रयोग किया जाता है। विभिन्न विज्ञान में जैसे विज्ञान और लिखित को लिखित से मोटे को चोकाई मिला-मिला हो जाती है।
- गन्ने से मेल खाते हुए लीरी, लिख और शूरी कपाई को विभिन्न तरीके से बनाएँ।
- कपड़े की मोटाई को अनुसार कपाई की विभिन्न चूईयां कपाई का प्रयोग
- मोद
- छोटी लीरी
- क्लेपेट, लिख, शूरी और कीकीक जैसे अलग-अलग प्रकार के कपड़े जिन्हें विभिन्न आकारों में बुटा बुटी की आवश्यकतानुसार काटा जा सके।
- रजोपट्टी, कमान जैसे लिखेन्स, मोती, सुन्दर और अन्य सहायक सामान।

ब) लीरीकीक बुटा :

1. मिला-मिला ज्योतिषीय आकारों पर मोद लगा कर उसे कपड़े पर लिखवाएँ।
2. मेल खाते हुए लिख का शूरी भाग चूई से काटे।
3. ज्योतिषीय बुटे पर काम लिख काटे और शीथ में एक छोटा मोती लगा दें।
4. आकार ज्योतिषीय बुटा तैयार है।



स्वयं करिये

रीसायिक आर्ट किट

श्री० विजय लुणिया और रामन भट्टा द्वारा इण्डियन क्राफ्ट किट

मोटा वर्क किट

रीसायिक आकृत किट खरीद कर आप कपड़ा से कुछ अधिक खरीद रहे हैं। आप मायका, कपड़ेला और अजमेर की परतकारों का सहयोग कर रहे हैं जिन्होंने उत्पाद को सांस्कृतिक, रचनात्मकता और अपने प्रेम से लीसा है। आप उनके इतिहास और इनकी बुद्धि में सहयोग कर रहे हैं।

एक असाधारण और जीवंत स र्म दिवस राजस्थान राज्य किट, राजसी स्मृती, झीरी, लीरी लीला, उट्टी और मायकावर रचनात्मकता से सजे लीरी कर कपड़े हैं। किटले 80 वर्षों की पौराणिक लिख का पुनर्जागरण में जीवन्त इतिहास असाधारण है कि यह लीरीकार किताबें बुटाओं पर प्रयोज्य है बल्कि इतिहास भी कि इतना प्रयोग किताबों की मध्य सगापेट में आकारिक सजाव में भी किया जाता है। परन्तु और विदेशी बाजार में इनकी बढ़ती मांग को कारण, मुख्य और महिजाएँ किट के लिए विशेष प्रयोगदान दे रहे हैं। मोटा मिला-मिला चोकाई वाली सुन्दरी, सफाई या रंगीन रिथन है जिसे सुसज्जित किताबों में परतकारों ने बुटा है।



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