



A STUDY ON RECENT TRENDS IN EMBROIDERIES

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Abstract: Embroidery is considered to be one of the earliest methods of surface embellishment. It is the needle craft which is being used globally to embellish materials. The traditional embroideries being practiced round the globe have so many techniques and practices. Industrial revolution in embroideries fashioned a new dimension and changed the Fashion. Embroideries are being used indifferent ways and on variety of fabrics. Fashion Designers contrivance different embroideries in innovative ways to create contemporary collections but making sure that the traditional aspect stays alive. Embroideries have been so relevant to Indian culture and make the heart and soul of Indian fashion industry. In this research, an analysis of the predilections of embroideries and the significance given by Fashion Consumers alongwith recent trends in embroideries have been studied and analyzed. Further to this, suggestions and framework for future developments has also been presented.

Keywords: craft, couture, embroidery, modern fashion, recent trends

1.0 INTRODUCTION

Embroidery refers to the handicraft that involves adorning materials with needle using thread. It has been practiced for eras in this way. The word embroidery is derivative of French word broderie, literally meaning embellishment.

Earliest humanoids discovered art of sewing to create clothes and acknowledged that similar needlework can enhance and enrich its exquisiteness. They introduced bones, stones, and beads into decorations and trends.

An archaeological site in Sungir, Vladimir in Russia exposed the remains of a Cro-Magnon (supposed to have been alive around 30,000 BC) in the year 1964. His hat, fur, and boots were ornamented with equivalent rows of ivory beads. This shows that this art is older than 30,000 BC!

1.1 History & origin of Embroidery

The origin of embroidery dates back to Cro-Magnon days or 30,000 BC. During several archaeological excavations, petrified remnants of profoundly hand-stitched and decorated dresses and accessories have been found.

Sumptuously drilled shells darned using decorative designs onto animal hides were discovered in Siberia and believed to be crafted in 5000 and 6000 B.C. Chinese thread embroidery has been found and is believed to date back to 3500 B.C. where depictions portray embroidery of clothing with silk thread, precious stones and pearls. Examples of surviving Chinese chain stitch embroidery done with silk thread have also been found and dated to the Warring States period (5th-3rd century BC).

One of the characteristic facets of indigenous handcrafted textiles is the use of embroidery. Traditionally, themes initiated on clothes ranged from geometrics like zig-zag, spirals, moons, crosses and stepped frets. Floret designs have always been very prevalent for embroidering women's clothing. Helices and curled designs were widespread, especially in the center and south of the country. Besides flowers, other themes from nature in woven and embroidered designs included faunae like squirrels, rabbits, deer, armadillos, doves, humming birds, pelicans, seagulls and fish.

In 18th century England and its clusters, embroidery was considered to be a skill marking a female's transition from a girl to a woman. Embroidery also conveyed rank and social standing. Soon after but, the expansion of the embroidery machine and mass production came into existence as a part of industrial revolution. The most primitive embroidery machine originated in France in the mid-1800s, which utilized an amalgamation of machine looms and hand embroidery. Apx in 1900, mail order catalogs and pattern papers helped embroidery become more widespread globally.

Primary literary references to the materials in the Rig Veda and the Upanishads. Nearly 3,000 years ago presage the subcontinents pre-eminence as a producer of textiles and as master dyer to the world. India is the household of cotton production which has been woven here since prehistoric times. Cloth fragments, as well as terra-cotta spindles and a bronze needle, found at the Mohen-jo-Daro site. These are evidence that the cultivation of cotton, spinning, weaving, and embroidery in India. These were as old as Mohenjo-Daro.

1.2 Embroider: art or craft

Several people contemplate embroidery as a craft, rather than an 'art'. Consequently, embroidery is not often conversed in conjunction with established 'high art' forms, such as painting or sculpture. Yet we must accept and appreciate that the extent of creativity in the use of elements of design combined with expressive response to a specific situation, all aspects attributed to 'art', are existent in embroidery.

Embroidery is frequently encompassed in historical paintings, but it is echoed as a detail not the subject itself. Various modern artists have also been including embroidery in their paintings – particularly individuals who want to reflect a social or political message

Sumptuously embroidered dresses, sacred objects and domestic items have been considered indicative of wealth and status in many cultures including ancient Japan, Byzantium, Persia, India, China, , and Europe. Traditional folk practices were passed from generation to generation across all cultures . the practise had flourished much in Europe where Skilled workshops and guilds ascended . The yield of these workshops, called Opus Anglicanum or "English work," was famous throughout Europe. The production of machine-made needlework in St. Gallen in eastern Switzerland flourished in the latter half of the 19th century.

Due to the massiveness of India, the geographical , cultural and traditional specializations are reflected in embroideries besides dialectal, festivals, cuisine, lifestyles, values and other local ingredients.

Most regions or states have their particular style and craft of popular embroideries. The skilled laborers who are masters of embroidery art usually have this art form passed on from generations. The fact that these artisans are common people who are usually always away from the limelight is no new news. Unlike celebrity artists in various fields, the craftsmen who embroider are rarely known. They are usually the nameless and faceless assets that create the priceless wear adorned on various occasions by people. There are many specific embroideries of India, such as the Chinkankari, Kantha, Aari, Gota, Kutch, Phulkari, Shisha work, Zardosi, Kasheeda, kasuti and many more.

1.3 Materials used for embroidery

The materials employed in traditional embroidery around the globe varied. Wool, cotton, linen, and silk have been in use for decades for both fabric and yarn.

Embroidery also integrates other resources like pearls, beads, plumes and sequins. In modern days, embroidery is usually seen on anything and everything including caps, hats, coats, blankets, shirts, denim dresses, stockings, and golf shirts. Embroidery is done with a wide variety of threads or yarn colour with experimentation on different materials using diversified methods. . Some of the traditional techniques or stitches of the earliest embroidery are chain stitch, button hole or blanket stitch, running stitch, satin stitch, cross stitch. These stitches persist as the vital techniques of hand embroidery till date

2.0 OBJECTIVES OF THE STUDY:

The objectives of the study are:

1. To identify the factors that lead to acceptance of Hand Embroideries
2. To understand how embroidery leads to impulse buying amongst fashion consumers
3. To understand reasons of the acceptance of Machine Embroideries

3.0 DATA & SOURCES OF DATA:

The study is exploratory in nature, which helps in gathering the insights from general nature of the situation. The primary data has been collected from a structured questionnaire. The sample selected is random and the size is 250, encompassing Fashion Consumers in delhi NCR

3.1 PLACE OF STUDY – Noida, Uttar Pradesh

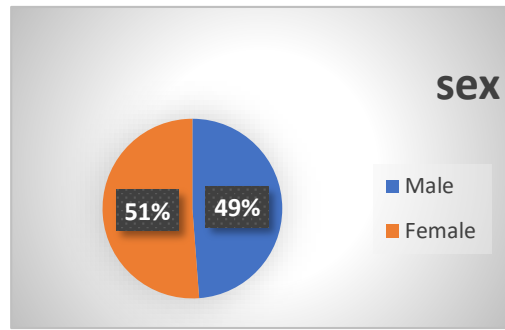
3.2 CONSENT – obtained from participants who participated in responding to questionnaire.

4.0 FINDINGS:

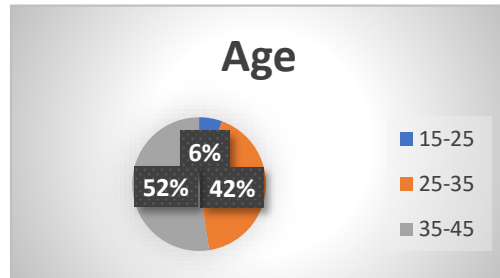
The study gave the following information:

Gender	Frequency	Percentage
Male	124	50%
Female	126	50%
Total	250	100%
Age	Frequency	Percentage
15-25	14	6%
25-35	105	42%
35-45	131	52%
Total	250	100%
Educational Qualification	Frequency	Percentage
Intermediate	30	12%
Graduate	61	24%
Post Graduate	140	56%
Doctorate	19	8%
Total	250	100%
Occupation	Frequency	Percentage
Student	10	4%
Professional	12	5%
Service	104	42%
Self employed	94	38%
Homemakers	30	12%
Total	250	100%

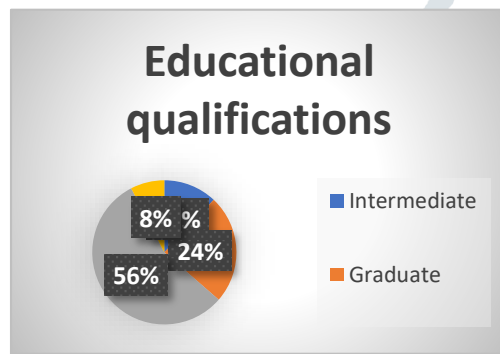
Table 1 Demographic profile of the respondents



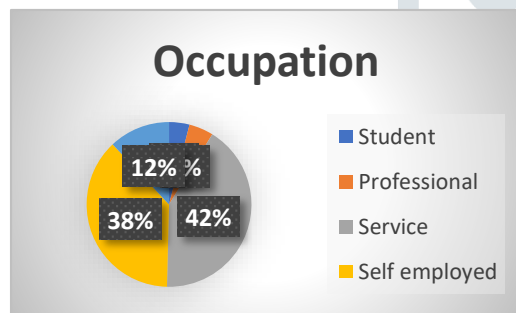
The data has been collected from 250 respondents. 49% are Male and 51% are Females.



6% of the respondents belong to the age group 15-25 yrs , 42% of the respondents belong to age group 25-35 yrs and remaining 52% of the age group 35-45 yrs.



Observing at the explicit breakdown of pattern among consumers based on their educational qualification, study shows that 56% of the respondents are Post graduates, followed by graduates (24%), only 12% are intermediate Pass, and 8% are doctorates



The demographic profile of respondents also shows that 42% of respondents are in service, 38% are self-employed , 12% of respondents are Homemakers, , 5% are working professionals and 4% are students.

Hypothesis: Association between preference for hand embroideries and sustainability amongst fashion consumers in Delhi- NCR

H₀: There is no association between preference for hand embroideries and sustainability

H₁: There is an association between preference for hand embroideries and sustainability

Hypothesis: Association between preference for hand embroideries and its elegance and beauty amongst fashion consumers in Delhi- NCR

H₀: There is no association between preference for hand embroideries and its elegance and beauty

H₁: There is an association between preference for hand embroideries and its elegance and beauty

Hypothesis: Association between hand embroideries and preference for intricate designs , traditional motifs and colors amongst fashion consumers in Delhi- NCR.

H_0 : There is no association between hand embroideries and preference for intricate designs , traditional motifs and colors .

H_1 : There is an association between hand embroideries and preference for intricate designs , traditional motifs and colors .

Hypothesis: Association between preference for hand embroideries and all categories of Fashion apparel amongst fashion consumers in Delhi- NCR.

H_0 : There is no association between preference for hand embroideries and all categories of Fashion apparel

H_1 : There is an association between preference for hand embroideries and all categories of Fashion apparel

Hypothesis: Association between preference for hand embroideries and impulsive buying amongst fashion consumers in Delhi- NCR

H_0 : There is no association between preference for hand embroideries and impulsive buying

H_1 : There is an association between preference for hand embroideries and impulsive buying

Hypothesis: Association between acceptance of Machine embroideries and comparatively lower pricing. amongst fashion consumers in Delhi- NCR

H_0 : There is no association between acceptance of Machine embroideries and comparatively lower pricing.

H_1 : There is an association between acceptance of Machine embroideries and comparatively lower pricing.

Hypothesis: Association between preference for hand embroideries and sustainability amongst fashion consumers in Delhi- NCR

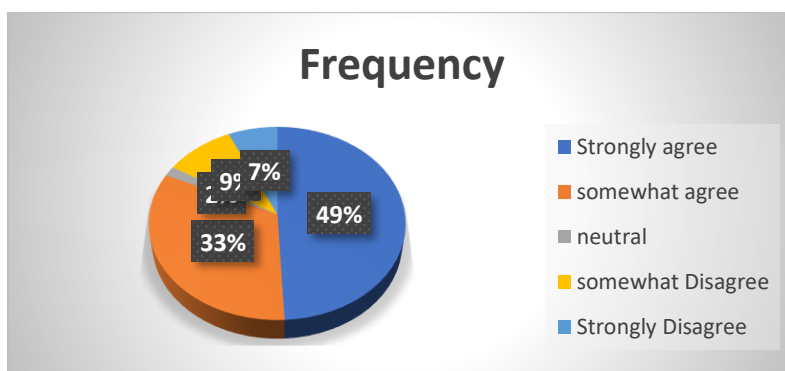
H_0 : There is no association between preference for hand embroideries and sustainability

H_1 : There is an association between preference for hand embroideries and sustainability

Statement I. I show a marked preference for hand embroideries due to sustainability

	Frequency	Percentage
Strongly agree	123	49%
somewhat agree	82	33%
neutral	4	2%
somewhat Disagree	24	9%
Strongly Disagree	17	7%
	250	100%

Table 2



On the above mentioned question, 49% of the respondents strongly agree to show a marked preference for hand embroideries due to sustainability, 33% of the respondents somewhat agree that they show a marked preference for hand embroideries due to sustainability, 2% are neutral, 12% somewhat Disagree and 9% Strongly Disagree.

The study reveals that consumers show a marked preference for hand embroideries due to sustainability

Hence the alternative hypothesis is accepted and Null Hypothesis is rejected.

Hypothesis: Association between preference for hand embroideries and its elegance and beauty amongst fashion consumers in Delhi-NCR

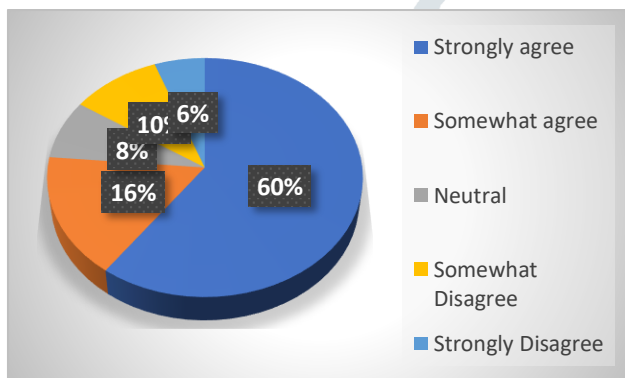
H_0 : There is no association between preference for hand embroideries and its elegance and beauty

H_1 : There is an association between preference for hand embroideries and its elegance and beauty

Statement II. I have an inclination towards hand embroideries due to elegance and its beauty .

Responses	Frequency	Percentage
Strongly agree	150	60%
Somewhat agree	41	16%
Neutral	20	8%
Somewhat Disagree	25	10%
Strongly Disagree	14	6%
	250	100%

Table 3



On asking the above question ,60% of the respondents strongly show an inclination towards hand embroideries due to elegance and its beauty . 16% of the respondents somewhat agree, 8% are neutral, 10% somewhat Disagree and 6% Strongly Disagree.

The study reveals that consumers have an inclination towards hand embroideries due to elegance and its beauty

Hence the alternative hypothesis is accepted and Null Hypothesis is rejected.

Hypothesis: Association between hand embroideries and preference for intricate designs , traditional motifs and colors amongst fashion consumers in Delhi- NCR .

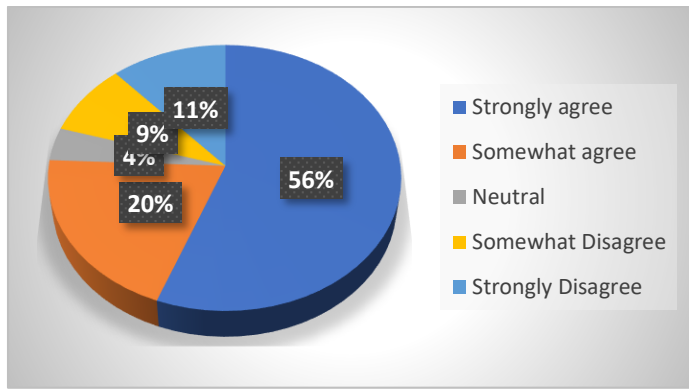
H_0 : There is no association between hand embroideries and preference for intricate designs , traditional motifs and colors .

H_1 : There is an association between hand embroideries and preference for intricate designs , traditional motifs and colors .

Statement III. I show a marked preference for traditional motifs in embroidery

Responses	Frequency	Percentage
Strongly agree	140	56%
Somewhat agree	50	20%
Neutral	10	4%
Somewhat Disagree	22	9%
Strongly Disagree	29	11%
	251	100%

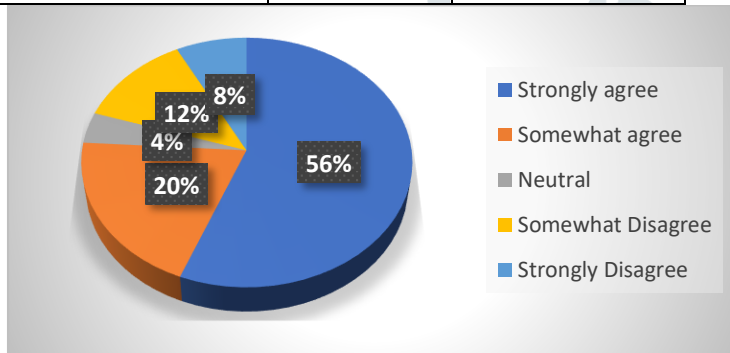
Table 4



On asking the question, 56% of the respondents strongly agree that they show a marked preference for traditional motifs in embroidery, 20% of the respondents somewhat agree, 4% are neutral, 9 % somewhat Disagree and 11% Strongly Disagree.

Question IV. I prefer small intricate motifs in hand embroidery

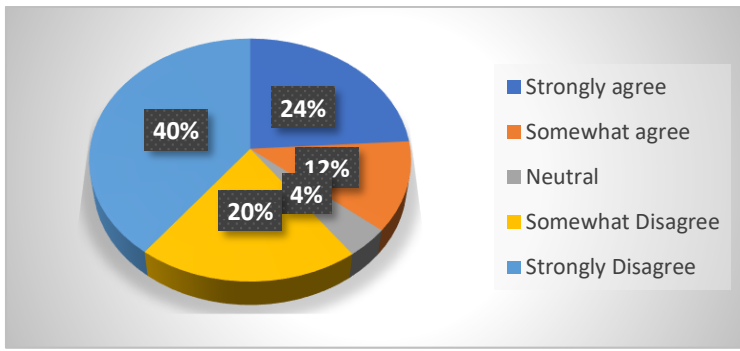
Responses	Frequency	Percentage
Strongly agree	140	56%
Somewhat agree	50	20%
Neutral	10	4%
Somewhat Disagree	31	12%
Strongly Disagree	19	8%
	250	100%



Above mentioned information about preferring small intricate motifs in hand embroidery revealed that 56% of the respondents strongly agree to the statement, 20% of the respondents somewhat agree, 4% are neutral, 12 % somewhat Disagree and 8% Strongly Disagree.

Statement V. I prefer to use traditional colors in Hand embroidery

Responses	Frequency	Percentage
Strongly agree	60	24%
Somewhat agree	30	12%
Neutral	10	4%
Somewhat Disagree	51	20%
Strongly Disagree	99	40%
	250	100%



On asking the question, 24% of the respondents strongly agree that they show preference to use traditional colors in Hand embroidery, 12% of the respondents somewhat agree, 4% are neutral, 20% somewhat Disagree and 40% Strongly Disagree

The study reveals that there is an association between hand embroideries and preference for intricate designs , traditional motifs and colors

.Hence the alternative hypothesis is accepted and Null Hypothesis is rejected.

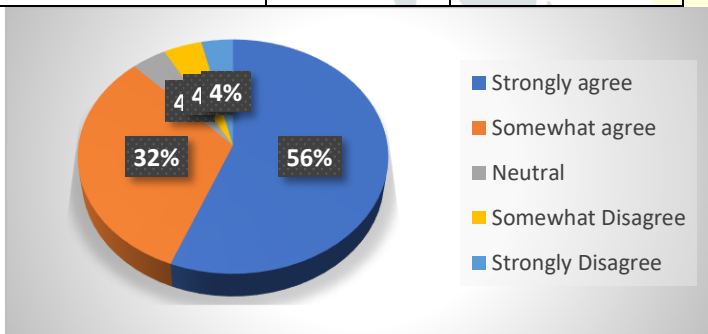
Hypothesis: Association between preference for hand embroideries and all categories of Fashion apparel amongst fashion consumers in Delhi- NCR .

H₀: There is no association between preference for hand embroideries and all categories of Fashion apparel

H₁: There is an association between preference for hand embroideries and all categories of Fashion apparel

Statement VI . I prefer embroidery on all categories of Fashion apparel

Responses	Frequency	Percentage
Strongly agree	140	56%
Somewhat agree	80	32%
Neutral	10	4%
Somewhat Disagree	11	4%
Strongly Disagree	9	4%
	250	100%



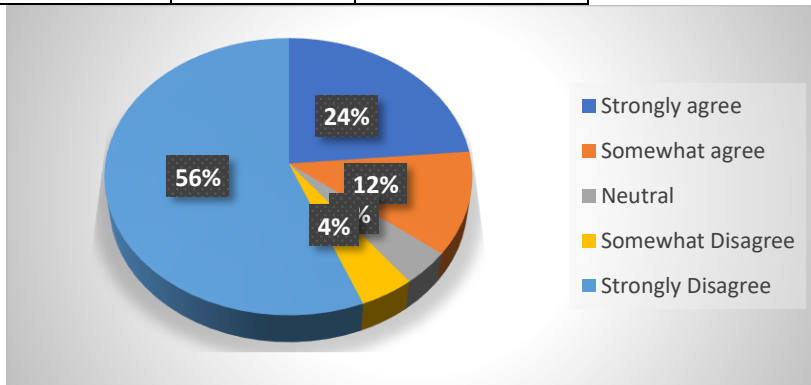
Above mentioned information about preferring embroidery on all categories of Fashion apparel revealed that 56% of the respondents strongly agree to the statement , 32% of the respondents somewhat agree, 4% are neutral, 4 % somewhat Disagree and 4% Strongly Disagree.

The study reveals that there is an association between preference for hand embroideries and all categories of Fashion apparel .Hence the alternative hypothesis is accepted and Null Hypothesis is rejected.

Statement VII .I prefer embroidery on Natural materials only

Responses	Frequency	Percentage
Strongly agree	59	24%
Somewhat agree	30	12%
Neutral	10	4%
Somewhat Disagree	11	4%

Strongly Disagree	140	56%
	250	100%



On asking the question, 24% of the respondents strongly agree that they prefer embroidery on Natural materials only, 12% of the respondents somewhat agree, 4% are neutral, 4% somewhat Disagree and 56% Strongly Disagree.

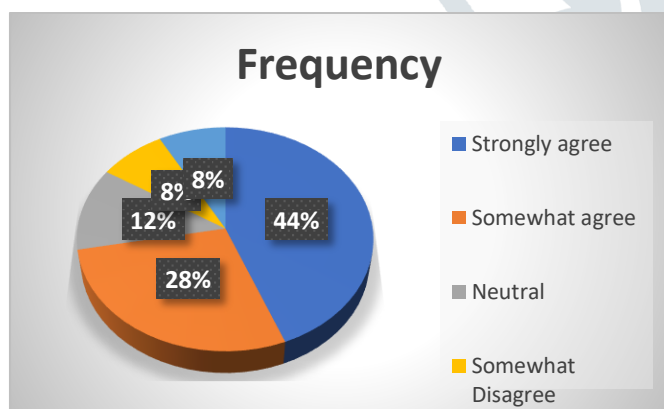
Hypothesis: Association between preference for hand embroideries and impulsive buying amongst fashion consumers in Delhi- NCR

H₀: There is no association between preference for hand embroideries and impulsive buying

H₁: There is an association between preference for hand embroideries and impulsive buying

Statement VII . I am very impulsive about buying embroidered apparel

Responses	Frequency	Percentage
Strongly agree	110	44%
Somewhat agree	70	28%
Neutral	30	12%
Somewhat Disagree	20	8%
Strongly Disagree	20	8%
	250	100%



On asking the question, 44% of the respondents strongly agree very impulsive about buying embroidered apparel, 28% of the respondents somewhat agree, 12% are neutral, 8% somewhat Disagree and 8% Strongly Disagree

The study reveals that there is an association preference for hand embroideries and impulsive buying .Hence the alternative hypothesis is accepted and Null Hypothesis is rejected.

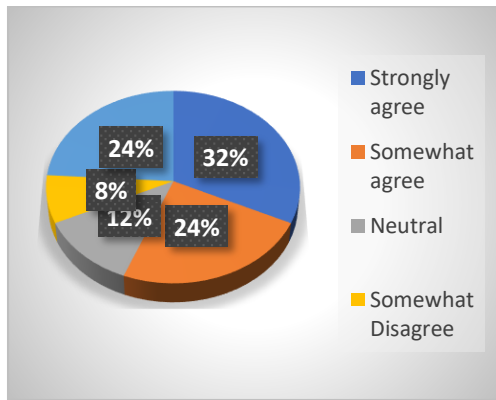
Hypothesis: Association between acceptance of Machine embroideries and comparatively lower pricing amongst fashion consumers in Delhi- NCR.

H₀: There is no association between acceptance of Machine embroideries and comparatively lower pricing.

H₁: There is an association between acceptance of Machine embroideries and comparatively lower pricing.

Statement VIII .I have a liking for Machine embroideries also

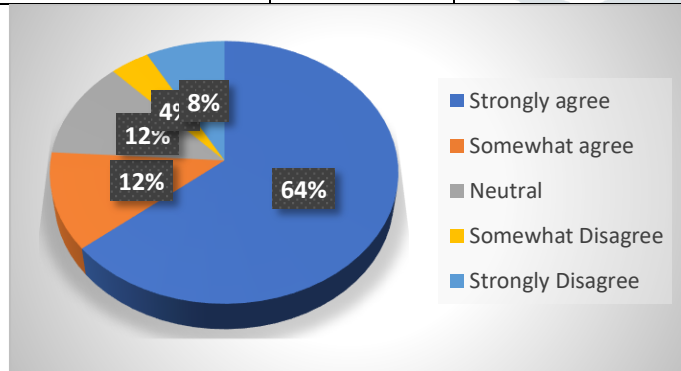
Responses	Frequency	Percentage
Strongly agree	80	32%
Somewhat agree	60	24%
Neutral	30	12%
Somewhat Disagree	20	8%
Strongly Disagree	60	24%
	250	100%



On asking the question, 32% of the respondents strongly agree that they have a liking for Machine embroideries also, 24% of the respondents somewhat agree, 12% are neutral, 8% somewhat Disagree and 24% Strongly Disagree.

Statement IX. I accept machine embroidery because of comparatively lower pricing.

Responses	Frequency	Percentage
Strongly agree	160	64%
Somewhat agree	30	12%
Neutral	30	12%
Somewhat Disagree	10	4%
Strongly Disagree	20	8%
	250	100%



On asking the question, 64% of the respondents strongly agree that they accept machine embroidery because of comparatively lower pricing., 12% of the respondents somewhat agree, 12% are neutral, 4% somewhat Disagree and 8% Strongly Disagree.

The study reveals that there is an association between acceptance of Machine embroideries and comparatively lower pricing.

Hence the alternative hypothesis is accepted and Null Hypothesis is rejected.

5.0 CONCLUSION:

Right through its rich and involved history, embroidery has continued as a highly popular way to decorate your apparel in your closet! It has been used to highlight Apparel , repair items, indicate class status, and demonstrate worship

The study reveals that Fashion consumers show preference for hand embroideries primarily because of sustainability, its elegance and beauty . There is also a marked preference for intricate designs , traditional motifs and colors in Hand embroideries .the study also reveals that there is a preference for hand embroideries and all categories of Fashion apparel .the study also shows that people who prefer hand embroideries often make impulsive buying

The result also reveals that consumers also show acceptance to Machine embroideries primarily because of comparatively lower pricing.

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