

**REVIVING PARSİ EMBROIDERY THROUGH DESIGN  
INNOVATION, EDUCATION, AND SUSTAINABLE MARKET  
SOLUTIONS**



**PROJECT SUBMITTED**

**In partial Fulfilment of the Requirement for the  
award of the Degree**

**MASTER'S PROGRAMME IN FASHION DESIGNING**

**BY**

**NIHALA NAVAS**

**(Register No. SM23MFD005)**

**Under the guidance of**

**Ms. DAYANA SIMON**

**DEPARTMENT OF FASHION DESIGNING**

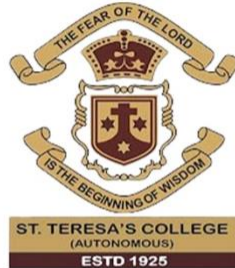
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**ST. TERESA'S COLLEGE (AUTONOMOUS)**

**ERNAKULAM**

**APRIL 2025**

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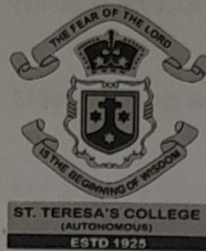


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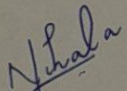
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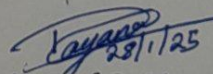


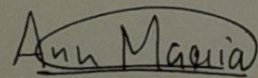
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## DECLARATION

I, Nihala Navas, hereby declare that the project entitled "**REVIVING PARSİ EMBROIDERY THROUGH DESIGN INNOVATION, EDUCATION, AND SUSTAINABLE MARKET SOLUTIONS**" is submitted in partial fulfilment of the requirement for the award of the degree of Master's Programme in Fashion Designing. This record is original research done by me under the supervision and guidance of Ms. Dayana Simon, Assistant Professor, Department of Fashion Designing, St. Teresa's College, Ernakulam. This work has not been submitted in part or full for any other Degree, Diploma, Associateship/Fellowship of this or any other university.

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## ABSTRACT

This research "**REVIVING PARSI EMBROIDERY THROUGH DESIGN INNOVATION, EDUCATION, AND SUSTAINABLE MARKET SOLUTIONS**" investigates the fall off a cliff of Parsi embroidery and aims to support artisans in overcoming their challenges by focusing on the efficient development of products without losing the conventional embroidery style. The research commences with an interactive session with the artisans in Mumbai to learn about their problems; they also provide valuable insights into their challenges. This research helps me to increase public awareness about this Parsi embroidery. The final products reflect the revival of Parsi embroidery traditions and underscore their contemporary relevance. This study raises the market demand for sophisticated goods.



# **CHAPTER 1. INTRODUCTION**

## **1.1 TEXTILES**

As we all know, textiles are the materials of cloth or fibres used to make fabrics. The word “textile” means “woven,” and textile is also a Latin word. Textiles can be seen everywhere: in our clothes and our houses.

Textiles can also be natural or synthetic. Natural fibres include cotton, ramie, coir, hemp, and linen. Man-made fibres include polypropylene, polyester, nylon, rayon, and acrylic.

Textiles always play an important role in our lives. There are some synthetic fibres, like polyester and nylon, that are durable and strong. Natural fibres, like cotton and linen, are primarily comfortable and very soft.

## **1.2 EMBROIDERY**

The art form that creates fantastic decorative patterns on fabric using needle and thread can be explained as embroidery textile design. Embroidery is also a skill that has been practiced for centuries. As we all know, embroidery originated in countries like Egypt, China, and India. Many techniques are also used in embroidery, like hand embroidery, machine embroidery, appliqué embroidery, and cross-stitch. These embroidered textiles are also used in many industries, such as fashion, home decoration, textile art, branding, and logos. From ancient times onwards, hand embroidery has been done using a needle and thread. It helps to make elaborate details and a high level of artistry. Advanced sewing machines are used in machine embroidery; nowadays, embroidery is done using computerized designs. The advantage of machine embroidery compared to hand embroidery is that it is time-consuming. In conclusion, embroidery adds a touch of elegance and artistry to our everyday lives.

## **1.3 MATERIALS USED IN HAND EMBROIDERY**

We all know the basic materials that we use for embroidery, which are thread and needle. There are also more materials that we do not use but that are actually used in making embroidered textiles.

The materials used are a needle, a wooden embroidery hoop, an embroidery stand, a carbon paper pattern transfer, a water-soluble pen, an iron-on pen, a soluble paper, a magic pen, and a

ruler. the natural fibres are mainly used to do hand embroidery. The selection of fabric depends mainly on its stretch and thickness. Thin, stretchy T-shirts are more difficult to embroider.

## **1.4 TRADITIONAL MOTIFS USED IN EMBROIDERY**

Many motifs are made using hand craftsmanship. Traditional embroidery mainly uses a belt or creeper, the most common design. Blossom is another commonly used design. Other designs include fish, hathi (elephant), kairi (mango), coriander leaves, flowers, and birds. From early times, traditional Indian motifs include peacocks, lotus, elephants, ornamental designs, and other intricate designs.

## **1.5 TYPES OF EMBROIDERY**

As we all know, embroidery is mainly used for decorative purposes. Moreover, there are also many types of garment decorating. The types of embroidery include white work embroidery, candle wick embroidery, cross stitch embroidery, pulled thread embroidery, hedabo embroidery, drawn thread embroidery, hardanger embroidery, crewel embroidery, surface embroidery, goldwork embroidery, red work embroidery, black work embroidery, and blue work embroidery. The types of embroidery do not end up within these 14; they can go beyond 25.

## **1.6 TRADITIONAL PARSİ EMBROIDERY**

Parsi embroidery is a traditional embroidery design with a unique flair. This style combines Indian, Persian, Chinese, and European design traditions. This embroidery uses vibrant colours and floral designs inspired by Persian motifs. The design features endless Chinese knots, while artisans primarily create sarees or Gara embroidery sarees using Parsi embroidery techniques.

## **1.7 STATEMENT OF THE PROBLEM**

The decline of Parsi embroidery was the root of the issue. Practitioners and designers of Parsi work embroidery are now taking part in its modern revival. With its serious efforts on crafts



and textiles, it strives to preserve this evidence of the multicultural past of Indian textiles, as a craft can only thrive via the production of new forms.

## **1.8 OBJECTIVES OF THE STUDY**

1. Develop accessories to revive the essence of traditional Parsi embroidery.
2. Assess the current popularity of traditional Parsi embroidery among contemporary audiences.
3. Explore various methods for reviving traditional Parsi embroidery techniques.
4. Design jewellery that incorporates motifs from traditional Parsi embroidery.
5. Analyse the demand for crafted products featuring traditional Parsi embroidery.
6. To provide support and resources to local artisans engaged in Parsi embroidery.

## **1.9 METHODOLOGY**

This study on Parsi embroidery used a mixed-methods approach. This research design has three phases: survey administration, classroom instructions, and jewellery design and creation. A class on the importance and existence of Parsi embroidery was conducted. The method of creating Parsi embroidery was also discussed. Surveys were conducted before and after the classroom instruction to gather data and information. Three pieces of jewellery were designed with a combination of traditional Parsi embroidery motifs.

## **1.10 SCOPE OF THE STUDY**

Parsi embroidery, a technique that embodies dynamic roots and routes, conveys the story of ethnic heritage. India's varied textile legacy includes Parsi embroidery. This research contributes to the resurgence of Parsi needlework in a fresh manner while maintaining its customs. Because it has survived creatively, there is a chance to preserve this art form by creating accessories.

# **CHAPTER 2:**

# **REVIEW OF LITERATURE**

Review of the research "**REVIVING PARSİ EMBROIDERY THROUGH DESIGN INNOVATION, EDUCATION, AND SUSTAINABLE MARKET SOLUTIONS**" comes under these following headings:

2.1 Indian Traditional Embroidery

2.2 Traditional Embroidery of Iran

2.3 Parsi Embroidery

2.4 Parsi Embroidery at Present

2.5 Challenges Faced by Artisans

## **2.1 INDIAN TRADITIONAL EMBROIDERY**

In India, embroidery possesses an extensive background, with specific variations in style and technique. The vibrant Phulkari of Punjab and the delicate Zardozi of the Mughal era being only a few instances of when embroidery was used to express artistic expression and cultural identity. These elaborate designs and patterns are more than merely ornamental; they frequently have stories and symbolic meanings passed down through the centuries.

Traditional embroidery has given new life in the modern era and has blended perfectly with current fashion trends. Designers are experimenting with traditional methods and incorporating them into contemporary silhouettes and styles. Because of this blending, Indian apparel in Dallas is now both a fashion statement and a sign of ethnic pride.

Indian heritage, which encompasses Indian culture and embroidery, is among the most varied and rich of all nations. Indian culture has several distinct religious and ethical principles. Ramratan Guru (2023).

The motifs used in Indian embroidery designs serve as a visual narrative of India's heritage and frequently take inspiration from mythology, nature, and daily life. Pachiyappan (2024).

Each state's citizens have created motifs and selected those that reflect their creative, cultural, religious, and domestic instincts. Indian traditional embroidery features unique motifs that reflect many styles influenced by socioeconomic, cultural, spiritual, and natural elements. The

themes represent the beliefs, customs, and religions of the several clans and communities that practice the art. Bharathi P.S. (2023).

The essence of vivid colours, textures, designs, style forms, complexities, and shapes unify the richness of various geographical places. Prajapati, Pallavi, and Shruti Tiwari (2021).

Whether woven or embroidered, Indian textiles are renowned for their patterns and textures. People worldwide have long been drawn to these textiles because of their superb manufacturing, use of vivid colours, and subtle interpretations of the motifs. Due to the development of trade links with other countries and the influence of the various Indian kings, several indigenous themes were imported and combined with Indian ones to create stylized forms. Renu Bala Sharma (2016).

Every state has a distinctive needlework that reflects the people's way of life, including occupations, customs, beliefs, and preferences. Kantha, Banjara, Kathi, Soof, Aari Bharat, Rabari, Ahir Bharat, Banni, Kasuti, Kashmiri, Chikan Kari, Zardozi, Phulkari, Bidri, and Mirror Embroidery are only a few of the numerous traditional Indian embroidery styles. Aishwariya Sachidhanandham (2018).

Traditional embroidery designs have a long history in India. India's tribal needlework is incredibly ethnic and speaks to the nation's rich history. Every Indian tribe's embroidery style incorporates history, culture, and customs. Varghese, Nirmala, and Swetha Ranka (2020).

Traditional embroidery, which is still found in the country, is hand-crafted, especially by rural women working from their homes. They help supplement the family income. Ramratan Guru (2023).

Choosing the appropriate fabric type in needlework was essential to getting the desired result. It was a central contributing element to the deterioration in embroidered product quality. Arora, Rohini, Mathur, Ritu, and Gupta, Veena (2017).

Despite changing over time and in response to changing environments, handicrafts always retain the essence of their original home. Understanding the past at all times makes it easier to see the foundation. It serves as motivation for upcoming changes and inventions. Amita D Pandya & Kruti L Dholakia (2012).

For millennia, the Indian subcontinent has used needlework for symbolic and traditional purposes, as well as to decorate textiles for homes, temples, clothing, and animal drapery. Wardah Naeem Bukhari (2019).

## **2.2 TRADITIONAL EMBROIDERY OF IRAN**

Every society places a high value on recognizing its culture, identity, art, and particularly its handicrafts. For this reason, acknowledging Iran's modern history, distinctive culture, and society is also linked to acknowledging its art and artistic creations, which Iranian women best and most beautifully express. Noonik Darbinian and Fatemeh Esmail Ramaji (2023).

In earlier practical research, several needlework styles were examined in terms of their usage and the areas in which they are prevalent. In Kerman, path needlework is regarded as a traditional art form. Since 1906, this type of needlework has been examined from an economic, social, and cultural standpoint as a career that can satisfy people's requirements for both money and beauty. Kamali, Fattaneh Jalal, and Batool Hassani Sa (2016).

Possibly less expensive than native goods made with handcraft techniques, textiles were imported into Iran. Ameneh Mafitabar (2022).

In late antiquity, textiles and their decorative themes held significant political and social value. The type of clothing produced, the material used to make it, and the decorative patterns all affected the garment's and the wearer's status.

In late antique Rome and Iran, wearing silk became a political act and extremely costly. Rome and Persia, like Chinese courts, expressed the distinctions between social classes and official ranks through attire and ornamentation. Marie-Louise Nosch (2015).

The proximity of Iran and India has resulted in cross-cultural contact between these two nations since before the advent of Islam. Because of how similar they are to the textiles of these two nations, it is challenging to pinpoint the origin of sanctuary patterns that have their roots in comparable religious beliefs. In the modern era, Indian culture has gradually altered the Iranian sanctuary designs that were maintained in Indian textiles. Maryam Forooghi (2015).

During Iran's Qajar era, textiles were used for purposes other than clothing. During that time, many textile weaving techniques were used to address a variety of human needs. Mafitabar, Ameneh (2022).

Iran has a lengthy history of brocade weaving, which has gained international recognition for its thriving and prosperous eras. From the Achaemenid Empire to the Sassanid dynasty, brocade weaving was quite popular in Iran, according to several historical and literary records, and many pieces were used to adorn palaces and churches worldwide.

Historians claim that political marriages, migration, and trade contributed to the development of brocade weaving on the Malay Peninsula from the fifteenth century. Malay cloth has a variety of names and designs, some of which are quite similar to Iranian brocade fabrics. Mahnaz Shayestehfar (2015).

India has established peaceful cohabitation between nations close to and distant from immigrants. Years have passed, and their professions have produced many noteworthy accomplishments and rich traditions. Some people express their art through their works. This validates the existence of embroidered regions in Gujarat and Sindh, where now residing immigrants are migrating Iranians from the south and east, particularly from the Safavid era, who have traditional needlework. Foroughinia, Maryam, and Shahsavar Id (2023).

From a conceptual and thematic standpoint, patterns can be directly and indirectly investigated because their history is identical to that of textiles and apparel. When the patterns and motifs of Safavid Iran's textiles and artworks are compared to those of Indian Gurkani fabrics, it becomes clear that Indian weavers were influenced by Iranian art and produced works that are hard to tell apart. Niaz Mirmobini, Hanieh Sheikhi Narani (2021).

According to Baluch's history, basic Iranian styles serve as the inspiration for their traditional attire. Iran's east has long been home to Baluch culture. One of the few Iranian tribes dedicated to its traditional attire is the Baluch. Alipour, Nafiseh (2017).

Since ancient times, Iranian embroidery has employed a wide range of designs, colours, and sweeping thread types to adorn textiles with various purposes based on their production regions.

Khorshid Khanum is an Iranian embroidery design utilized in some places to ward off the evil eye. Azizi R, Tabatabaei Z (2022).

## 2.3 PARSI EMBROIDERY

Textiles have been used to weave the human tapestry since ancient times. The Parsi Zoroastrians, who currently comprise less than 65,000 people in India, have preserved this evidence of our global cosmopolitan past in their trunks and cupboards. What we currently refer to as "Parsi embroidery" has intricate origins and pathways. The tradition originated in Achaemenian Iran, made its way to China via the Silk Road, and returned to its creators, the Parsi Zoroastrians of India, with influences from Europe and India.

Until half a century ago, a Parsi home was identified by its embroidery closet, which had shelves filled with Chinese lacquer boxes, wicker baskets filled with equipment, and beautiful hues and tints of embroidered thread. Classic Parsi homes also had shelves full of books with needlework patterns from around the globe, their complex impressions drawn on paper.

The Persian love of nature and the Chinese needlework schools' expertise crossed the Silk Road during the Tang and Song dynasties (618–1279 CE). Satin stitch, long and short stitch, and the Parsi 'Khakho' or seed pearl stitch first appeared with a Chinese chain stitch in this early stage of the intercultural amalgam following interactions between China and Persia. The khakho became known as the "forbidden stitch" because of its intricate design, which caused women to lose their vision. The birds in an undated 'khaki jhala' appear perched on a Chinese Divine fungal adaptation, arranged in a Persian Gul-e-Bulbul pattern. In Chinese mythology, the Divine Fungus represents defence from the Evil Eye. Shernaz Cama (2009).

Flowers, birds, butterflies, and other natural aspects are frequently used as motifs in the Parsi Gara embroidery method, which is painstakingly sewn onto skirts, blouses, and saris. This type of needlework is prized for its artistry and is seen as a representation of Parsi culture. Sherya Agarwal (2023).

The Indo-Aryans, of which the Indian and Iranian civilizations are branches, are found in Central Asia. These intercultural ties, together with Chinese silk weaving and embroidery customs, have contributed to the development of some of humanity's most tangible civilization. Cama, Dr Shernaz (2022).

Embroidery has historically been widely overlooked in both Indian and British museums, despite being acknowledged as one of the best artistic manifestations of many communities. This exclusion of unique embroidery from museums is demonstrated in three instances. First, the tiny but powerful Parsi community built the East India Company's ships, which first gained notoriety. After that, the Parsis started trading and were able to successfully compete with the



British in the Chinese market for cotton and opium. The Parsis were so intrigued by the unique needlework techniques they saw in China that they recruited Chinese embroiderers to India to teach the Indians their unique methods. Clay D, Johnson C (2016).

When the Parsis immigrated to India, they brought their embroidered style, known as Parsi embroidery, from Iran. The Parsi Gara, Angarkhas, and other traditional garments are renowned for their Parsi needlework. Mamatha G Hegde, Aditi H. D (2022).

One of the rarest and most exquisite quiet needlework styles to emerge in the Indian artistic landscape is likely "Parsi" embroidery. This beautiful needlework style with extremely subtle designs and colour schemes is undoubtedly something everybody who enjoys embroidered work has encountered. It may even be a legacy of the Persian neighbourhood in India, but it is adored throughout the United States and beyond. Shalini Singh (2022).

In the fashion sector, several textiles are sewn into garments. The seams' functionality and look significantly influence the final product's quality. A sewn garment's strength, slippage, smile, pucker, look, and yarn severance are some variables that affect its quality and functionality. Inadequate weave construction or finish and stitching with inadequate holding force can all contribute to seam slippage. Similar to chiffon textiles, satin fabrics are recognized to be crucial for seam slippage because of their weave construction. Seif.M (2014).

Running stitch is used to fix pieces of motifs either permanently or temporarily. Ramratan, Jyoti Rani, Satish Kumar, A K Choudhary (2023).

Rituals have been a significant part of human life since prehistoric times. A ritual is a series of actions involving words, gestures, and objects carried out in a private setting and in a certain order distinct from custom and culture. S.A.M Tayar (2016).

Much of the textual data contributing to communal memory comes from oral traditions that eventually become legendary. Snober Sataravala (2022).

Like many other Indian communities, the Parsis administer their communal properties through charity trusts and endowments, which enable private fortunes to be "translated" from kinship inheritances and distributed to the community. These endowed common areas include aging structures and ceremonial infrastructure that need extensive upkeep and repairs, which means money that needs to be donated in new ways. Leilah Vevaina (2022).

A natural material known for its exceptional mechanical qualities, silk has made it possible to create extreme and light textiles. Zhou Zhitao (2018).

Flexible and linear cable-type materials can create smart wearable devices for electronics, energy, sensing, and medical products. These wearable technologies have been made by covering flexible and permeable cotton textiles with conductive nanostructures, metallic nanomaterials, hybrid nanocomposites, and polymer nanocomposites. D.P. Hansora, N.G. Shimpi, S. Mishra.

Polyester fibres are a novel class of products that are rapidly gaining popularity as sound absorbers. They are increasingly used to replace rock wool and glass wool when keeping the environment free of fibres that may harm human health is necessary. Garai Massimo, Francesco Pompoli (2005).

When molecules in Araneus' capture-silk fibres were pulled, rupture peaks caused by sacrificial bonds were seen as a feature of other self-healing biomaterials. Both complete strands of capture silk and molecules of capture silk exhibit exponential overall force changes. Nathan Becker, Emin Oroudjev, Stephanie Mutz, Jason P. Cleveland, Paul K. Hansma, Chery Y. Hayashi, Dmitrii E. Makarov, Helen G. Hansma (2003).

## **2.4 PARSI EMBROIDERY AT PRESENT**

India has a rich tradition of diverse crafts, including paintings, handicrafts, and needlework. While some customs face the risk of disappearing, others continue to thrive and evolve. India has a rich tradition of diverse crafts, including paintings, handicrafts, and needlework. While some customs face the risk of disappearing, others continue to thrive and evolve. Parsi Gara embroidery is one such craft that is particularly significant to the Parsi community's cultural legacy in India. Gaurav (2023).

Parsi embroidery sarees, or Gara embroidery sarees, are a well-known example of Parsi needlework. Since the previous few centuries, they have been known for their exquisite beauty and for showcasing Parsi needlework and culture. These multi-coloured saris, which are complemented with delicate needlework in pastel hues and soft white, are evidence of the Parsi

embroiderers' exceptional skill. Parsi Gara embroidery is a symbol of elegance and grace since it is realistically depicted, poetically written, visually vibrant, and delicately decorated.

Since 1999, groups like the Parzor Foundation have been attempting to resuscitate the craft with assistance from the Indian government and UNESCO. Under its auspices, some magnificent Garas have been recreated. Additionally, an effort has been made to modernize Gara embroidery by incorporating the traditional needlework form into items like scarves, bags, and pillow covers. Ruchita (2012).

The essence of Gara embroidery is not a single motif, silk, or dexterity. The history of a whole community is intertwined in its exquisite embroidery. With only 733 Parsis living in Delhi and declining numbers raising concerns nationwide, Gara embroidery has emerged as a symbol of the community's identity and its contribution to Indian culture. Arzan (2011).

## **2.5 CHALLENGES FACED BY ARTISANS**

handicrafts such as leather work, ceramics, woodworking, stone working, textile printing, beadwork, embroidery, and Bandhani (tie-dye). An important part of India's economy is the handicrafts sector. In addition to creating significant foreign cash for the nation and giving jobs to a large number of craftspeople, it also helps to preserve the nation's cultural legacy.

Because they are unable to overcome their shortcomings, handicraft artists fight for their lives. With the rise of industrialization, some forms of art have gradually become less relevant, and the industry is stigmatized as being backward and inferior. Therefore, an effort has been made to investigate the shortcomings and difficulties encountered by these craftspeople who practice Gujarat's most popular skill, hand embroidery and beadwork. Amisha Shah, Rajiv Patel (2017).

Women's economic development is greatly aided by handicrafts, which enable them to become financially independent (Datta, 2018). Handicrafts are the principal source of income and a specialized vocation for many Kashmiri women. Tanveer Ahmad Khan (2023).

The vast majority of Indian handicraft artists are renowned for their exceptional sense of colour, flawless craftsmanship, and superior design and shape.

Poor rural handicraft artists who live and starve in certain remote areas of the nation lack recognition and popularity, which is a very odd and bitter fact. These handicrafts are a testament to the people's enjoyment of beautiful goods for daily use, rituals, and decoration, in addition

to reflecting the sophisticated taste of their creators. Craftsmen had to follow strict guidelines with near-ritualistic accuracy at every step, from selecting the raw materials to applying the finishing touch. The current study's specific goal is to assess the challenges faced by artists in producing their handcrafted goods. Dr Manjusmita Dash, Prof Bidhu Bhusan Mishra (2021).

Due to artisans' extremely low living conditions, social security, literacy, and a clean workplace and residential space, these artists are disregarded. Ahmad Yusairah, Mohammed Anees (2016).

Due to the lack of new industries and the regular closure of textile mills, employment opportunities in the Howrah district have been significantly declining. As a result, women have discovered additional secondary sources of income and have begun working in the unorganized sector, such as zari handicrafts, which are now crucial to the growth paradigm.

In addition to creating jobs and revenue, the artisanal industry preserves traditional methods and strengthens bonds among people. Although the sector can alleviate poverty, it is currently not seen as a potent developing sector and is a decentralized, mainly unsupported field beset by ongoing issues with inadequate infrastructure. Dibyendu Bikash Datta, Sinjini Mukherjee, Trisha Banerjee, Pamel Das, Neha Mundhra, Aditya Narayan Divya (2017).

The Indian government has policies and initiatives to support the growth of the unorganized sectors and their employees. The following section discusses the Unorganized Workers Social Security Act 2008, the Unorganized Workers Social Security Rule 2008, the Aam Admi Beema Yojana, and the Rashtriya Swasthya Beema Yojana. Nitika Diwaker, Tauffiqu Ahamad (2014).

As a result, it is not easy to produce traditional, sustainable fashion designs at a reasonable cost. Furthermore, artisans are vulnerable to intermediaries due to the lack of working capital, and it is not easy to access credit/loan facilities and markets; they also lack the knowledge and resources necessary to build capacity, particularly in the areas of skill development, design intervention, technical innovation, productivity enhancement, and environmental sustainability. Minakshi Jain (2018).

## **CHAPTER 3 METHODOLOGY**

This methodology aims to revive Parsi embroidery by preserving its rich cultural heritage through targeted support for artisans, innovative design development, educational initiatives for new generations, and exploring product opportunities that meet contemporary demands, ultimately guiding future projects for its growth. This approach is explained under the following topics.

Methodology of the research "**REVIVING PARSI EMBROIDERY THROUGH DESIGN INNOVATION, EDUCATION, AND SUSTAINABLE MARKET SOLUTIONS**" comes under these following headings:

**3.1 Travelled to Mumbai to explore and learn about Parsi embroidery.**

**3.2 Analysing the challenges faced by artisans.**

**3.3 Seeking solutions to these challenges.**

**3.4 Development of design motifs.**

**3.5 Selection of motifs for use.**

**3.6 Conducted classes to teach Parsi embroidery techniques.**

**3.7 Administering a survey to determine the product to be developed.**

**3.8 Finalizing the design of the product.**

### **3.1 TRAVELLED TO MUMBAI TO EXPLORE AND LEARN ABOUT PARSI EMBROIDERY.**

The research journey starts in Mumbai from February 5 to February 10, intending to explore and learn about the rich tradition of Parsi embroidery and investigate the factors contributing to its decline. This research journey led to Grand Road, a hub for Parsi craftsmanship, where valuable insights were gathered about this intricate art form. On the first visit to the Felinaz boutique, which specializes in

hand-embroidered Parsi saris, there was an opportunity to have a long conversation with the owner, who provided his knowledge regarding various aspects of Parsi embroidery, including the specific stitches, types of thread strands, and distinctive designs that define this unique style. It was fascinating to learn that creating a single hand-embroidered sari can take over a month to complete using traditional Parsi needlework techniques. In addition to saris, Felinaz Boutique also offered intricately embroidered salwar outfits, delicate laces, and beautifully crafted tiny pouch bags, showcasing the versatility of Parsi embroidery. However, a significant concern emerged during the research—most saris available today are machine-embroidered due to a daunting shortage of skilled artisans proficient in traditional methods. The visit to another store, Sree Pushpam, revealed a wide selection of Parsi-embroidered saris, yet most were also machine-made.

The saddest part of this research is that it is evident that the long and labour-intensive nature of hand embroidery, coupled with health issues faced by artisans, has led to a sharp decline in the number of Parsi needlework artisans, putting this beautiful cultural heritage at risk of extinction.



**Plate.3.1**



**Plate.3.2**



**Plate.3.3**



### **3.2 ANALYSING THE CHALLENGES FACED BY ARTISANS**

Following the Mumbai study, the issue was carefully examined. The primary issue, according to the stores and craftspeople, is how much time this stitching requires. For a sari, this needlework takes more than a month. Thus, the craftspeople grow weary. Health problems were the other issue as well, such as diminished vision due to the "khaki" or "seed pearl" stitch, also referred to as the "Forbidden Stitch."

It was noted that the technique also caused the artisans to have health problems like neck and back aches. The issue of individuals not purchasing this embroidered sari due to its price was also noted. Because it is entirely hand-embroidered, it is pricey, so many do not purchase it. As a result, Parsi needlework is in danger of going extinct since all artisans do not pass this embroidery on to future generations; instead, they work at other menial vocations.

### **3.3 SEEKING SOLUTIONS TO THESE CHALLENGES**

After a detailed analysis of the problems, solutions were discovered. By discussing the issues, a way to create a product that won't require more production time was developed. To conclude the product and motif, numerous products were displayed, and students were surveyed

.

### **3.4 DEVELOPMENT OF DESIGN MOTIFS**

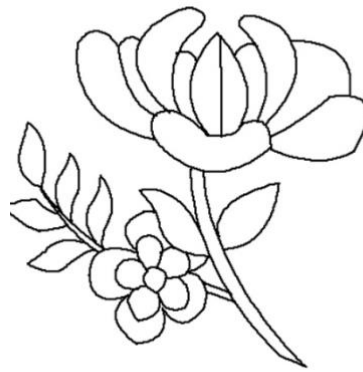
The most common and recurring motifs in Parsi saris and borders include lily ponds, chickens with chicks, ducks, roosters, creepers and vines, floral sprays, and horse carts. For the Parsis, carp and goldfish symbolize fertility and abundance. Based on these themes, we developed basic designs that can also serve as Parsi embroidered motifs.

Following our analysis, we created simple designs for bags, shoes, and jewellery. We produced three classic motifs, three floral motifs, and three bird-based motifs. Surveys were conducted to select the motifs encompassing traditional, floral, and bird themes. The survey results also guided the decisions on what to produce.

### **Flower Motifs**



**Fig.3.1**

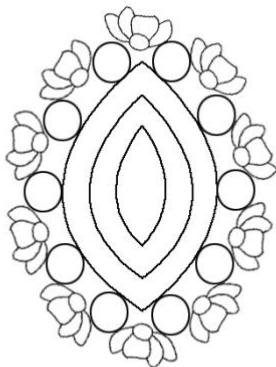


**Fig.3.2**



**Fig.3.3**

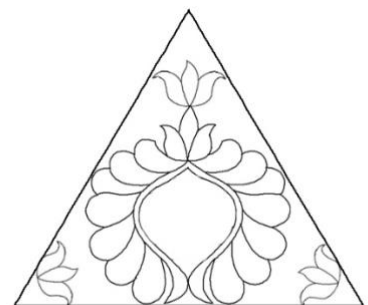
### **Traditional Motifs**



**Fig.3.4**



**Fig.3.5**



**Fig.3.6**

### **Bird Motifs**



**Fig.3.7**



**Fig.3.8**

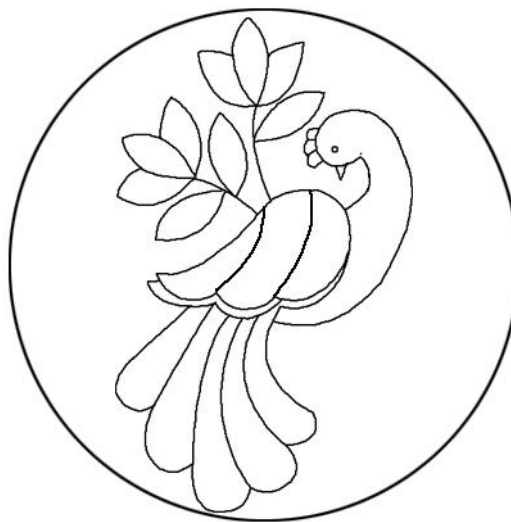


**Fig.3.9**

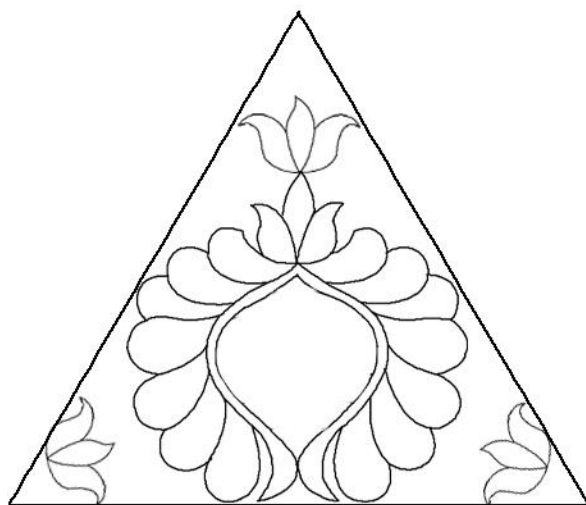
### **3.5 SELECTION OF MOTIFS FOR USE**

Three motifs from the survey were selected to develop the product. Based on the poll results, we used one bird-based, traditional, and floral motif

#### **Selected Motifs**



**Fig.3.10**



**Fig.3.11**



**Fig.3.12**

### 3.6 CONDUCTED CLASSES TO TEACH PARSI EMBROIDERY TECHNIQUES

A class was held to educate the fashion department students about the Parsi and its demise. The pupils in that lesson learned about the many Parsi embroidery stitches and the colours and materials utilized. Additionally, they learned about the issues encountered by artists and the causes of extinction.

The poster is for a peer learning session on Parsi Kaddai embroidery. At the top, it features the college's name, affiliations, and various accreditation logos including NAAC A++ and NIRF rankings. The central text reads 'PEER LEARNING ON पारसी कढ़ाई' (Parsi Kaddai) next to an illustration of a hand in a glove stitching. Below this is a portrait of Nihala Navas, the resource person. Her details, including her department and program, are listed. At the bottom, two circular images of embroidered motifs are shown, each with the name of a faculty member: Dr. Lekha Sreenivas and Dr. Vinitha Paulose.

**ST. TERESA'S COLLEGE (AUTONOMOUS), ERNAKULAM**  
Affiliated to Mahatma Gandhi University, Kottayam Re-accredited by  
NAAC with A++ CGPA 3.57 in fourth cycle  
Ranked 41st in NIRF 2023

46<sup>th</sup> RANK IN NIRF RANKING 2024  
3<sup>rd</sup> RANK IN NIRF RANKING 2024  
IPL  
TERESA REDC  
INSTITUTION'S INNOVATION COUNCIL  
A++  
NAAC

ST. TERESA'S COLLEGE  
100  
1923-2023  
By Thy Grace

PEER LEARNING  
ON  
**पारसी कढ़ाई**

Resource Person : Nihala Navas  
Department of Fashion Designing  
2nd Year Masters Programme In Fashion Designing

Dr. Lekha Sreenivas  
centre Cordinator  
Women Study Centre

Date : 4 -03-2025  
Time : 12:00  
Venue : Room no :18

Dr. Vinitha Paulose  
Head of the Department  
Dept of Fashion Designing

Plate.3.4



Plate.3.5



Plate.3.6

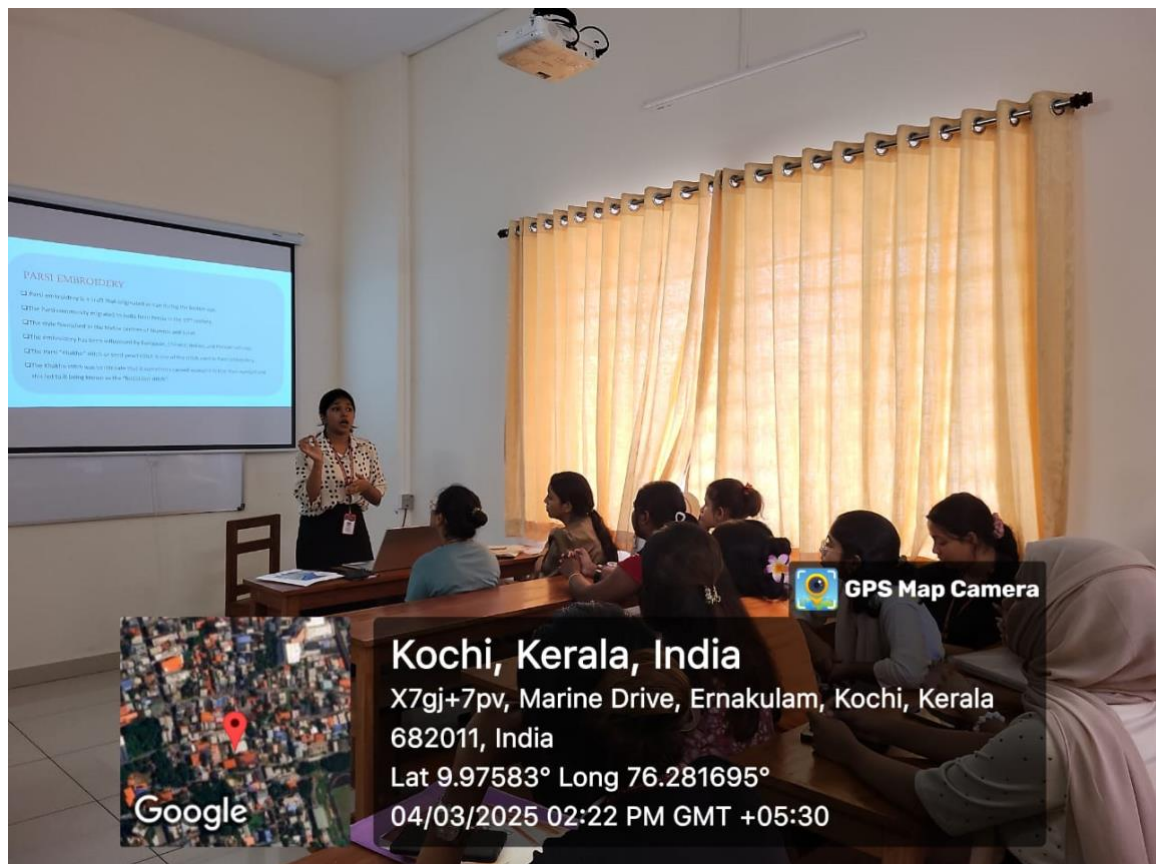


Plate.3.7

### **3.7 ADMINISTERING A SURVEY TO DETERMINE THE PRODUCT TO BE DEVELOPED.**

A product was also chosen from the survey. The majority of them decided to create products out of the options provided, which included bags, shoes, and jewellery.

### **3.8 FINALIZING THE DESIGN OF THE PRODUCT.**

The following procedures were used to create the finished product.

**Drafting a preliminary design for jewellery**



**Specification sheet**



**Selection of Fabric**



**Selection of colours of thread**



**Transferring of motif to fabric**



**Embroidery**



**creation of designed accessories**



### 3.8.1 DRAFTING A PRELIMINARY DESIGN FOR JEWELLERY


In the early phases of a project, a rough sketch helps you visualize the final design by allowing you to experiment with several ideas and directions. A rough drawing was made to assess the jewellery's overall appearance.




**Plate.3.8**

### 3.8.2 PRODUCT SPECIFICATION SHEET


The product spec sheet is an important document that gives all the detailed information about the jewellery that drafted, with the details like colour, materials etc that needs for the production. For this project, a detailed specification sheet was developed for the jewellery piece, capturing its key characteristics and specifications.

SPECIFICATION SHEET	
DATE: 15/04/25	DESIGNER : NIHALA NAVAS
STYLE NUMBER: NN001	CATEGOGORY: JEWELLERY WOMENS WEAR
MATERIALS: FISH HOOK, JUMP RING, WIRE, BEADS	
DESCRIPTION: White beads and silk threads in various colors—white, yellow, blue, red, pink, and green—are used to embroider the necklace and earrings, which feature a bird pattern.	
	

**Fig.3.13**

SPECIFICATION SHEET	
DATE: 15/04/25	DESIGNER : NIHALA NAVAS
STYLE NUMBER: NN002	CATEGOGORY: JEWELLERY WOMENS WEAR
MATERIALS: FISH HOOK, JUMP RING, WIRE, BEADS	
DESCRIPTION: Silk threads in the colors , Purple,red, yellow and green are used to embroider the flower-patterned necklace and earrings, which feature white beads.	
	

**Fig.3.14**

SPECIFICATION SHEET	
DATE: 15/04/25	DESIGNER : NIHALA NAVAS
STYLE NUMBER: NN003	CATEGOGORY: JEWELLERY WOMENS WEAR
MATERIALS: FISH HOOK, JUMP RING, WIRE, BEADS	
DESCRIPTION: This traditional-themed necklace and earrings have golden beads and are embroidered with silk threads in a variety of colors, including white, red and gold.	
	

**Fig.3.15**

### **3.8.3 SELECTION OF FABRIC**

Cotton, silk, and polyester are the most often used materials for Parsi embroidery. The ideal fabric selection, however, is contingent upon the particular job, level of expertise, and intended result. We selected cotton because it is sustainable and manageable.



**Plate.3.9**

### **3.8.4 SELECTION OF COLOURS OF THREAD**

The majority of Parsi embroidery threads are made of silk. Here, we employed vivid hues like various tones of green and violet, as well as red, white, yellow, blue, pink, and gold. Highlighting was done using a few of the tones.



**Plate.3.10**

### 3.8.5 TRANSFERRING OF MOTIF TO FABRIC

White tracing paper was used to transfer the motifs onto the black cotton cloth. Three jewellery sets with motifs for necklaces and earrings were created.



Plate.3.11

### 3.8.6 EMBROIDERY

Each pattern was embroidered in a variety of hues. The jewellery set's three motifs were finished in a week. The addition of silk thread, which gives the work a shimmering look, made everything work beautifully.

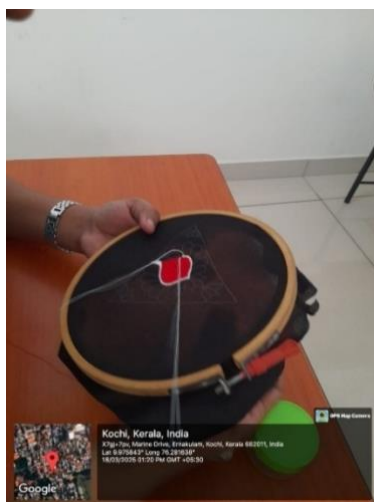


Plate.3.12



Plate.3.13

### 3.8.7 MAKING OF JEWELLERY

Once the needlework was finished, lockets for the jewelry were created. Beads were then added when the lockets were inserted into a gear wire. We chose golden beads for the traditional pattern and white beads for the remaining two bird-based and flower-based designs. During the jewelry-making process, fishhooks, jump rings, fishhooks for earrings, and stoppers were also utilized.



Plate.3.14



Plate.3.15

### 3.9 FEEDBACK SURVEY

Following the survey to find out how beneficial the lesson was, they could express their opinions regarding how Parsi embroidery differed from other types of needlework. What many believe to be the primary difficulty faced by craftspeople. The primary goal of this after-survey was to ensure that consumers would purchase and utilize these Parsi-embroidered goods. Furthermore, how can we advertise this product to consumers based on the information? The survey was carried out. We attended classes among them.



# **CHAPTER 4**

## **RESULT AND DISCUSSION**

Result of the research “**REVIVING PARSI EMBROIDERY THROUGH DESIGN INNOVATION, EDUCATION, AND SUSTAINABLE MARKET SOLUTIONS**” comes under these following headings:

#### **4.1 Data Collection**

**4.1.1 Individuals who are interested in learning Parsi embroidery**

**4.1.2 Those who are acquainted with Parsi embroidery**

**4.1.3 Individuals who select traditional themes**

**4.1.4 Individuals who choose flower motifs**

**4.1.5 Individuals who choose bird motifs**

**4.1.6 Finding the final product**

**4.1.7 The individuals who attempted Parsi embroidery**

#### **4.2 Product Development**

#### **4.3 Evaluation of Developed Product**

#### **4.4 Costing of the Developed Product**

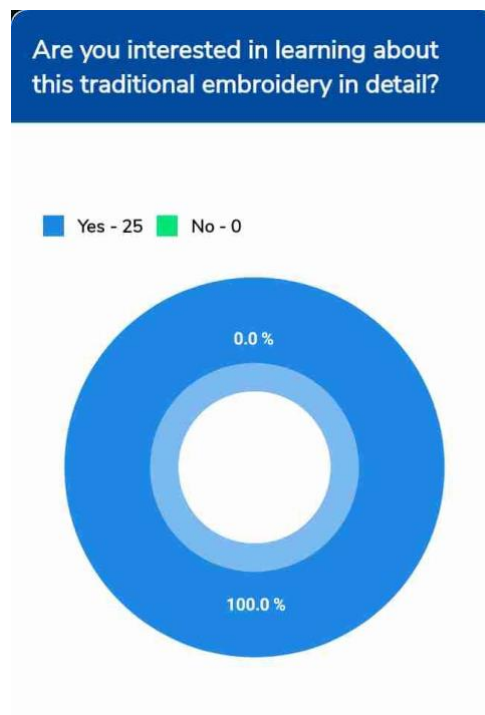
### **4.1 DATA COLLECTION**

Students who attended the Parsi embroidery class were surveyed to determine the motifs for the jewellery. Every flower was given three motifs: traditional and bird-based designs. Additionally, a few pupils attempted to finish a Parsi embroidery motif.

To learn more about this needlework, the contestants were also questioned about whether they were familiar with it and interested in learning more about it. Twenty-five contestants participated in the Survey.

### 4.1.1 INDIVIDUALS THAT ARE INTERESTED IN LEARNING PARSI EMBROIDERY

The picture shows the findings of a survey that inquired about participants' interest in learning more about certain traditional needlework. A visually pleasing circular chart, often known as a "donut chart," displays the findings. The entire chart in blue represents the "Yes" responses. The data shows that all 25 respondents said "Yes," demonstrating a shared desire to learn more about traditional needlework. The legend additionally indicates that there were no "No" answers by displaying a green bar with zero value. The chart's centre highlights this consensus by displaying 100.0% for "Yes" and 0.0% for "No." This outcome amply demonstrates the participants' intense passion and shared curiosity in learning more about the specifics of this age-old skill.



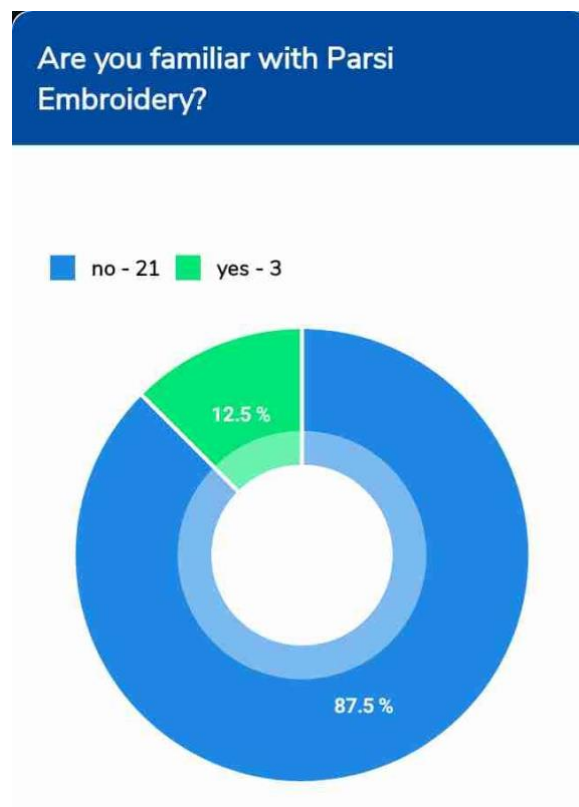
**Graph.4.1**

### 4.1.2 THOSE WHO ARE ACQUAINTED WITH PARSI EMBROIDERY

The picture displays the findings of a poll designed to determine how well-versed respondents were in Parsi embroidery. The donut chart format graphically represents the percentage of respondents who are either knowledgeable or unfamiliar with this traditional art form. Blue

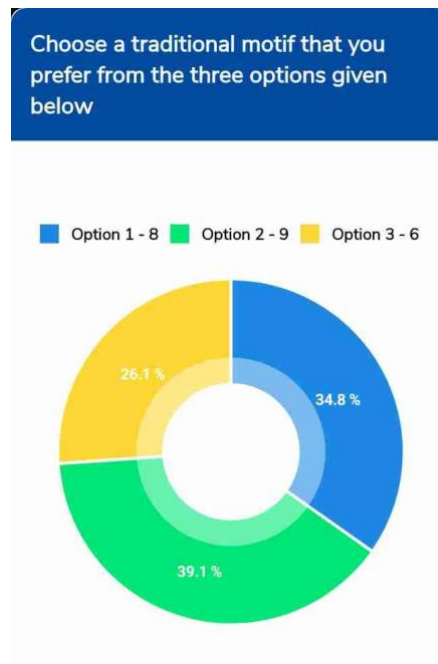
fills most of the chart, signifying the people who selected "No." In particular, 21 respondents, or 87.5% of the sample, said they had never heard of Parsi embroidery.

On the other hand, only three people, or 12.5% of the respondents, had some knowledge of it, as indicated by the narrow green segment that indicates the "Yes" responses. According to the research, the majority of respondents are not familiar with this particular traditional craft; however, a small percentage of people are aware of Parsi embroidery. This observation suggests that the community being surveyed needs more education and awareness-raising about this distinctive embroidery style.



**Graph.4.2**

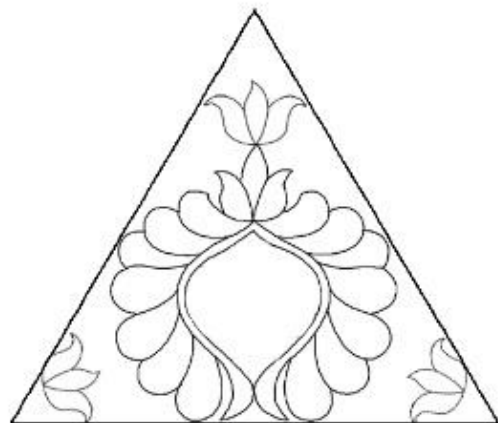
### 4.1.3 INDIVIDUALS WHO SELECT TRADITIONAL THEMES



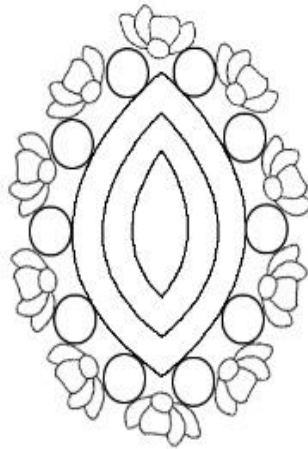
**Graph.4.3**



**Fig.4.1**



**Fig.4.2**

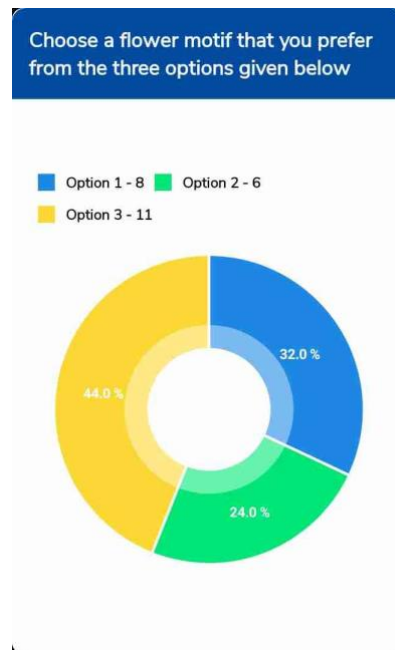


**Fig.4.3**

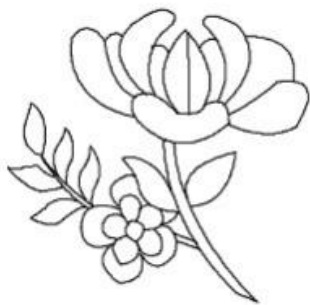
Participants were presented with three options for selecting traditional themes. The majority of participants selected the second motif.

There were 34.8% of respondents who selected option 1, 39.1% who selected option 2, and 26.1% who selected option 3. Because option 2 was the motif chosen by the majority of respondents, we decided to remove it from the list.

#### 4.1.4 INDIVIDUALS WHO CHOOSE FLOWER MOTIFS



**Graph.4.4**



**Option 1**

**Fig.4.4**



**Option 2**

**Fig.4.5**



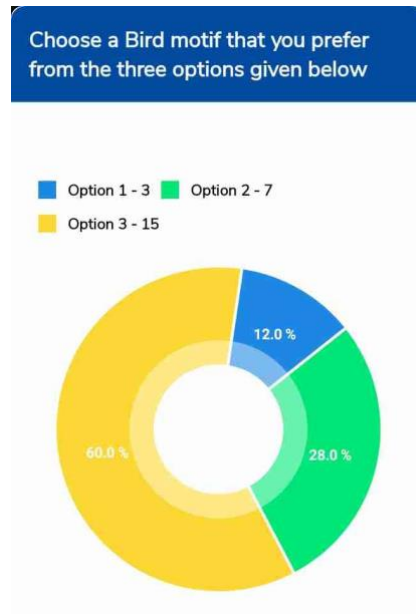
**Option 3**

**Fig.4.6**

Participants were presented with three options for selecting flower themes. The majority of participants selected the third motif out of the three.

There were 32.0% of respondents who selected option 1, 24.0% who selected option 2, and 44.0% who selected option 3. Because option 3 was the motif chosen by the majority of respondents, we decided it from this list.

#### 4.1.5 INDIVIDUALS WHO CHOOSE BIRD MOTIFS



**Graph.4.5**



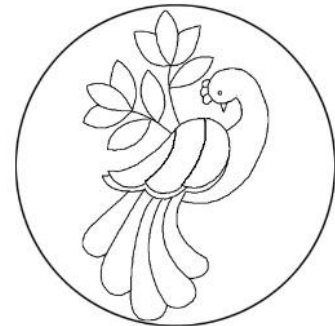
**Option 1**

**Fig.4.7**



**Option 2**

**Fig.4.8**



**Option 3**

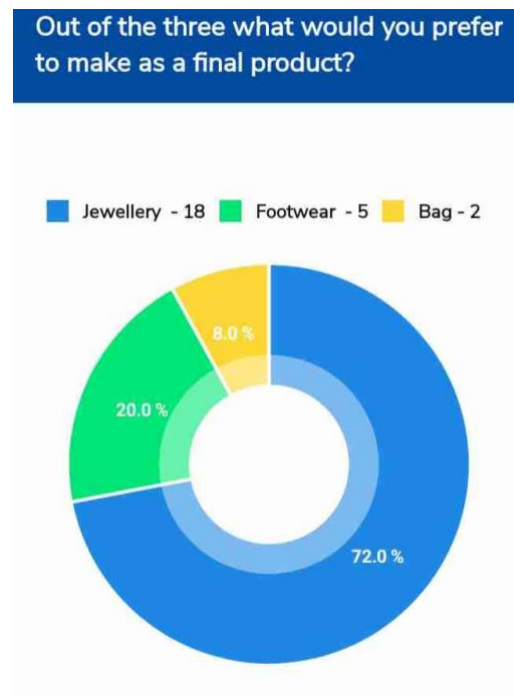
**Fig.4.9**

Participants chose from three options for selecting bird themes. The majority of participants selected the third motif.



There were 12.0% of respondents who selected option 1, 28.0% who selected option 2, and 60.0% who selected option 3. Because option 3 was the motif chosen by the majority of respondents, as per the survey results, finalize the third from this list

#### 4.1.6 IDENTIFYING THE FINAL PRODUCT



**Graph.4.6**

As part of finalizing the product from options like jewellery, footwear, and bags, 8 % of people chose a bag, 20 % chose footwear, and 72 % chose jewellery, of all responses. As per the public demand, selected motifs were applied to the jewellery without losing the cultural relevance and adaptability of wearable art in traditional crafts.

#### 4.1.7 THE INDIVIDUALS WHO ATTEMPTED PARSİ EMBROIDERY

Following our Parsi embroidery lesson, a few of the attendees attempted to finish a jewellery-making motif that we had provided. The result was stunning. They used silk threads as well. Backstitch and satin stitch were the stitches they employed to finish the motif.

Some of the works of Participants;



**Plate.4.1**



**Plate.4.2**

## 4.2 PRODUCT DEVELOPMENT

The chosen motifs were arranged and printed out following the survey. After that, it was traced and embroidered into a black cotton fabric. Here, the satin thread was used for the embroidery, and the borders were used backstitch for borders. Once the stitches were finished, it was adhered to a black chart for stability and turned into lockets. After that, jump rings were used to link it. The beads were then attached to the metal wire after they had been passed through the jump ring. I added the necessary beads, used a stopper to provide support, and then finished the necklace by adding a jump ring on one side and an S-hook on the other.

The same procedure was used for the earrings: first, the fabric was adhered to the chart for support, followed by the attachment of the jump ring and the addition of the S hook for the earring to both earrings. Constructing the jewellery took a lot of work, but the result was stunning.

Making jewellery has shown that creating a Parsi embroidered saree for jewellery doesn't take as long as it once did. Simple motifs can also be used to create jewellery that appeals to consumers. Those interested in purchasing this jewellery will be pleased because the Parsi embroidery resembles a picture. Additionally, if it is priced reasonably, there will be a strong demand for it, and the craftspeople would benefit greatly. This will provide craftspeople with the opportunity to continue their traditional embroidery and pass it on to future generations.

The Jewellery's made by doing Parsi embroidery.

**DESIGN :1**



**Plate.4.3**

## DESIGN:2



Plate.4.4



### DESIGN:3



Plate.4.5

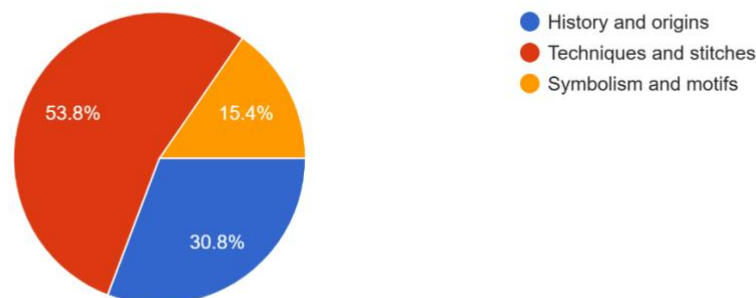
## 4.3 EVALUATION OF THE DEVELOPED PRODUCT

The development was evaluated to determine how it could be marketed, whether the general public would buy it, and how we could raise public awareness. Survey responses were gathered from those who participated to determine what people thought.

### 4.3.1 What caught your attention the most about Parsi embroidery?

What aspect of Parsi embroidery did you find more interesting?

26 responses



**Graph.4.7**

Twenty-six participants were asked, "What aspect of Parsi embroidery did you find more interesting?" the majority (53.8%) indicated that they were more interested in the stitches and techniques used in the craft.

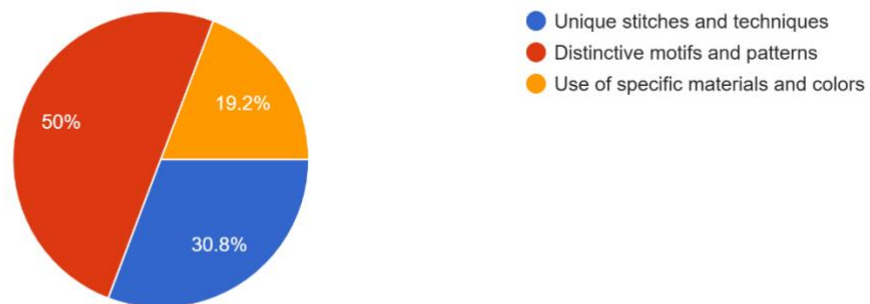
Following this, 30.8% of respondents said they were more interested in the background and origins of Parsi embroidery. And the remaining 15.4% of respondents supported the embroidery themes and designs

These findings show that while historical background and cultural symbolism are also highly appealing, there is a tremendous appreciation for the art form's technical complexities.

#### 4.3.2 Is Parsi embroidery different from other kinds of embroidery, in your opinion?

What would you think does Parsi embroidery differ from or types of embroidery?

26 responses



**Graph.4.8**

Of the 26 participants, 30.8% cited unique themes and patterns as the primary distinguishing characteristic when asked, "What do you think Parsi embroidery differs from or types of embroidery?"

However, 50% of those surveyed said the distinctive stitches and methods used in Parsi embroidery make it stand out.

Just 19.2% of respondents said it stands out due to using particular colours and materials.

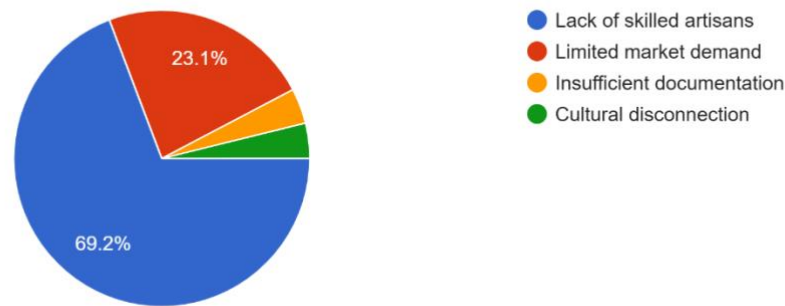
These observations demonstrate that, although technical techniques are crucial, what sets Parsi needlework apart from other styles is its visual and symbolic distinctiveness.



#### 4.3.3 In your opinion, what is the biggest obstacle to the resurgence of Parsi embroidery?

What do you think is the most significant challenge facing the revival of Parsi embroidery?

26 responses



**Graph.4.9**

The picture displays the findings of a study that questioned respondents to name the biggest obstacle to Parsi embroidery's comeback.

A pie chart with four separate color-coded portions, each representing a different task, visually depicts the responses from 26 people.

Most respondents think the "Lack of skilled artisans" is the main barrier to reviving this old craft, as indicated by the largest segment, which is represented by blue and accounts for 69.2% of the responses.

The next major worry, "Limited market demand," indicated in red and accounting for 23.1% of the responses, is that consumers may not be interested in these products.

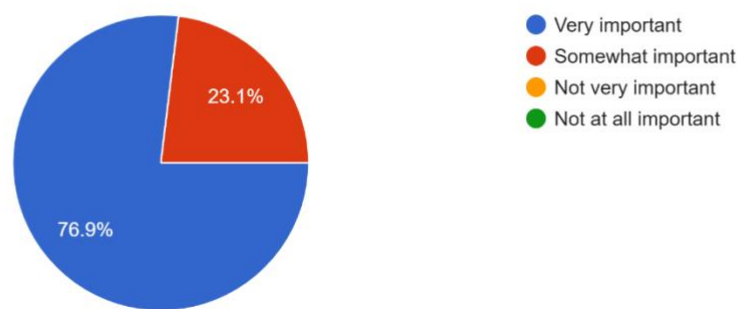
3.8% of respondents identified "Cultural disconnection" (shown in green) and "Insufficient documentation" (illustrated in yellow) as the two main obstacles.

These findings imply that initiatives to revitalize Parsi embroidery should prioritize teaching and assisting talented craftspeople in addition to addressing awareness, market participation, and cultural significance.

#### 4.3.4 How crucial is it to protect Parsi embroidery as a part of the culture?

How important is it for to preserve Parsi embroidery as a cultural heritage?

26 responses



**Graph.4.10**

The picture shows the answers to a survey question about the value of conserving Parsi embroidery as a cultural artifact. A sizable majority of the 26 respondents (76.7%) said they thought it was "Essential" to keep this traditional art form alive. The pie chart's prominent blue area symbolizes this intense feeling.

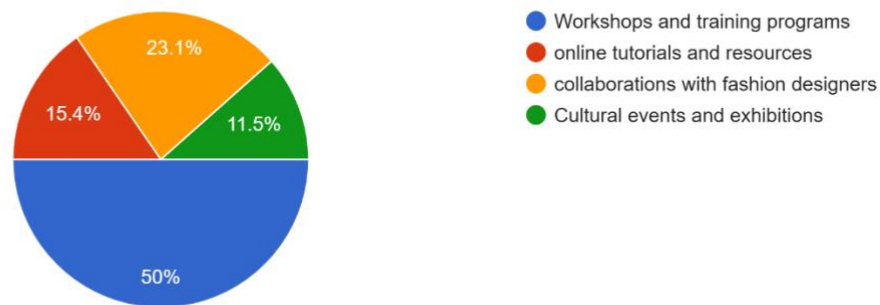
The remaining 23.1% of respondents selected "Somewhat important," indicated in red, reflecting moderate worry or interest in its preservation.

Interestingly, none of the respondents chose "Not very important" or "Not at all important," suggesting that everyone acknowledges the importance of preserving Parsi needlework as a component of cultural legacy. This unanimity of recognition highlights a shared admiration for the art form and emphasizes the necessity of programs for its preservation and resuscitation.

#### 4.3.5 What programs would you back to bring Parsi embroidery back to life?

What initiatives would you support to revive Parsi embroidery?

26 responses



**Graph.4.11**

50% of the 26 respondents to a survey asking which efforts they would support to help revitalize Parsi embroidery said that training programs and workshops were the most successful strategy.

15.4% of respondents favoured online tutorials and tools, while 23.1% supported partnerships with fashion designers.

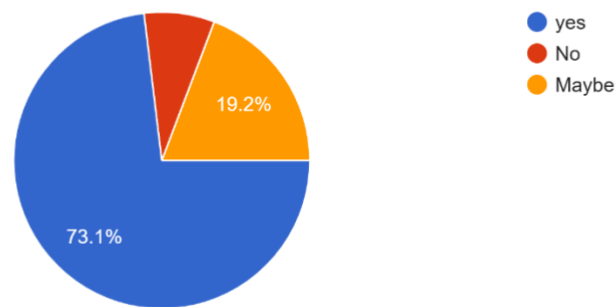
Just 11.5% supported exhibitions and cultural events.

These findings show that a strong desire for practical, skill-building opportunities is a significant tactic for reviving and maintaining the Parsi needlework legacy.

#### 4.3.6 If Parsi embroidered items were easily accessible, would you be willing to buy them?

Would you be interested in purchasing Parsi embroidery products if they were readily available?

26 responses



**Graph.4.12**

The image shows the survey's findings, which asked respondents if they would be interested in buying Parsi embroidery products if they were easily accessible. Twenty-six people completed the study, and the results are shown in a pie chart with three color-coded sections.

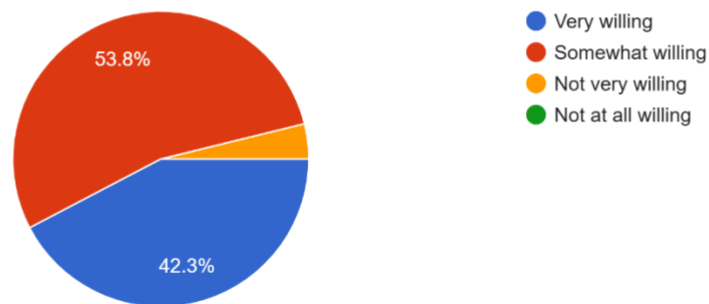
73.1% of respondents said "Yes," suggesting a sizable potential market for these traditional handcrafted goods.

19.2% of respondents chose "Maybe," indicating some degree of hesitancy or uncertainty that elements like cost, accessibility, or design may influence. A little percentage, indicated in red and accounting for 7.7% of the total, said "No," indicating slight disinterest.

4.3.7 In order to encourage the resurgence of Parsi embroidery, how willing would you be to pay more for these items?

How willing would you be to pay a premium for Parsi embroidery products if it supports the revival of this craft?

26 responses



**Graph.4.13**

Of the 26 participants, the majority (53.8%) said they would be relatively prepared to pay more for Parsi embroidered products if doing so would help the craft's resurgence.

In contrast, 42.3% of respondents strongly agreed, saying they would be more than prepared to pay.

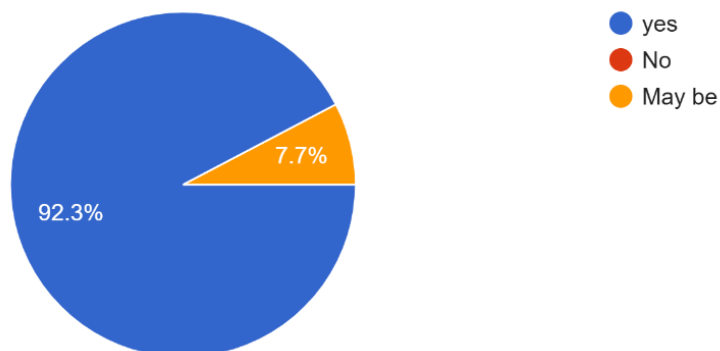
Just 3.8% of respondents indicated they were not very willing, and none selected "not at all willing."

These findings imply that most people have a favourable opinion of paying for the resurrection and maintenance of Parsi embroidery through premium pricing.

#### 4.3.7 Do you believe that Parsi embroidery can be effectively promoted using social media?

Do you think social media can play a significant role in promoting Parsi embroidery ?

26 responses



**Graph.4.14**

An astonishing 92.3% of the 26 respondents in a survey examining social media's potential to promote Parsi embroidery believed social media might be beneficial.

This broad agreement demonstrates how digital media are becoming acknowledged as an effective means of raising cultural awareness and promoting culture.

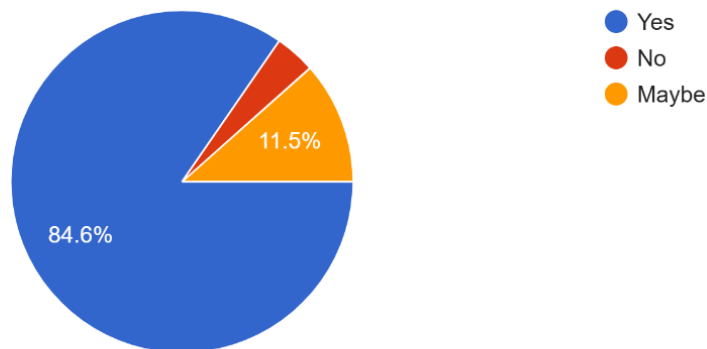
Social media offers a great chance to rekindle interest in traditional crafts like Parsi embroidery because it can link communities with similar interests, reach audiences around the world, and produce visually appealing material.

None of the participants chose "no" to reject the idea outright, while the remaining 7.7% were unsure and chose "maybe."

4.3.9 If there were more Parsi embroidery workshops or classes available, would you take them?

Would you attend more workshops or classes on Parsi embroidery if they were available?

26 responses



**Graph.4.15**

When asked if they would attend future workshops or lessons on Parsi embroidery if they were offered, most of the 26 participants (84.6%) said categorically "yes."

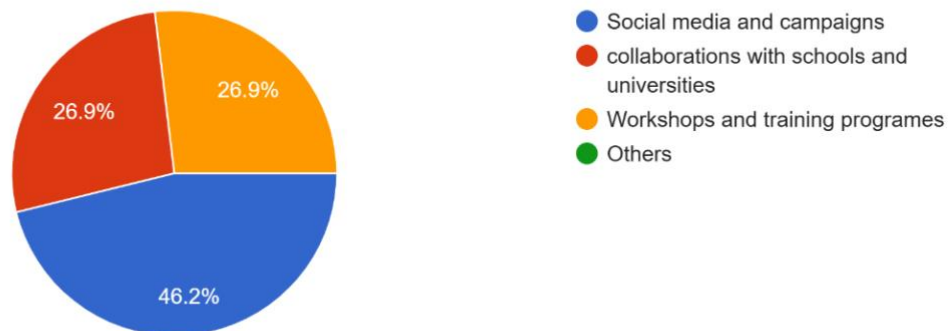
This intense interest shows a genuine desire to learn more and get more involved with this age-old craft. It shows a respect for the artistic and cultural significance of Parsi embroidery and a desire to learn new skills. Furthermore, 11.5% of participants said they might think about going, indicating a moderate level of interest that might be heightened by greater accessibility or knowledge of these programs.

Just 3.8% of respondents said "no," indicating slight disinterest. The evidence points to a promising degree of public involvement and a solid basis on which educational programs aimed at conserving and reviving Parsi needlework might be developed.

#### 4.3.10 How can we encourage the next generation to participate in the rehabilitation and preservation of Parsi embroidery?

How can we engage younger generations in the preservation and revival of Parsi embroidery?

26 responses



**Graph.4.16**

The majority of participants—46.2%—in a poll looking at strategies to engage younger generations in the conservation and resuscitation of Parsi embroidery thought social media and campaigns would be the most successful strategy. This emphasizes how crucial it is to use digital platforms to draw in young people, who are frequently active in online forums.

On the other hand, 26.9% of participants recognized promise in working with colleges and schools, acknowledging that these establishments can be vital in promoting cultural appreciation and transmitting traditional skills through organized learning settings.

Another 26.9% of respondents endorsed workshops and training programs as a useful, hands-on way to foster interest and proficiency in the craft. Only a small percentage of participants chose "Others," indicating other concepts not covered by the primary options.

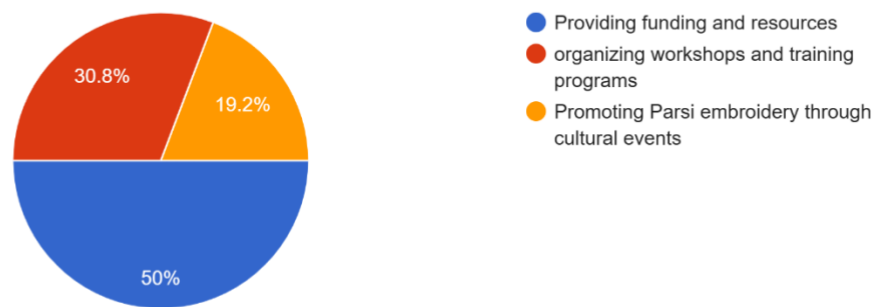
Together, these findings indicate that a multipronged approach integrating contemporary outreach with educational and experiential possibilities is required to effectively engage the younger generation in preserving Parsi embroidery for future generations.



#### 4.3.11 How can the government or cultural organizations help revive Parsi embroidery, in your opinion?

What role do you think government or cultural institutions can play in supporting the revival of Parsi embroidery ?

26 responses



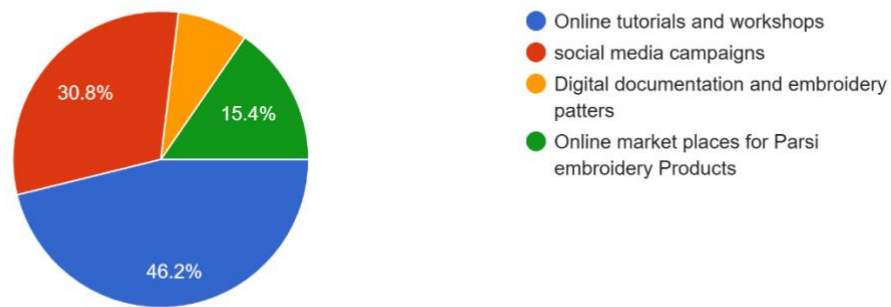
**Graph.4.17**

Based on the replies of 26 participants, there is broad agreement on the vital role that cultural institutions and the government may play in fostering the resurgence of Parsi embroidery. According to half of the respondents (50%), the most significant contribution these organizations can offer is to provide funds and resources. On the other hand, 30.8% of participants responded that they needed workshops and training programs to learn about Parsi embroidery. The last 19.2% responded that they need cultural programs to promote traditional handicrafts. Through this observation, it was concluded that the three factors are essential to support Parsi embroidery.

#### 4.3.12 How might technology help preserve and promote Parsi embroidery, in your opinion?

What role do you think technology can play in promoting and preserving Parsi embroidery?

26 responses



**Graph.4.18**

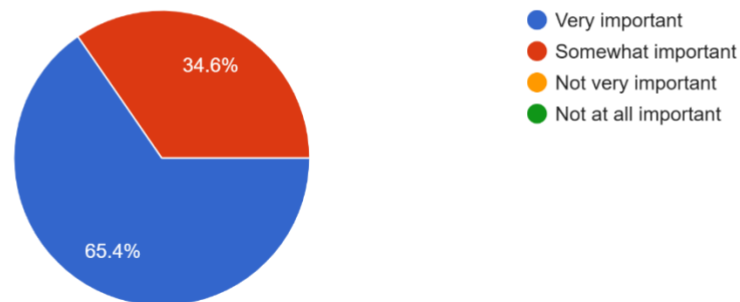
According to the survey's findings, the 26 participants strongly believe that technology may be extremely helpful in promoting and conserving Parsi needlework. Four factors were given as options for the participants: online tutorials and workshops, social media campaigns, digital documentation and embroidery patterns, and online marketplaces for Parsi embroidery products.

46.2 % of participants support online tutorials and workshops, 30.8% support social media campaigns, and 7.7% support digital documentation and embroidery patterns.15.4% online marketplaces for Parsi embroidery products

#### 4.3.13 Would you be in favour of Parsi embroidery being used in popular designs or fashion?

Would you support the development of a Parsi embroidery featured in mainstream fashion or design?

26 responses

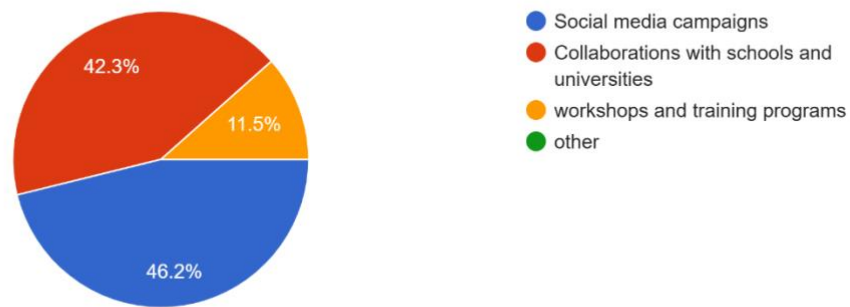


**Graph.4.19**

When the question related to customer acceptance and support for Parsi embroidery in mainstream fashion or design, 65.4% said that the revival of Pasi embroidery is significant in mainstream fashion, and 34.6 % of participants said it's somewhat important to be a part of mainstream fashion.

#### 4.3.14 How can we spread awareness and appreciation of Parsi embroidery among young people?

How can we encourage more young people to learn about and appreciate Parsi embroidery?  
26 responses



**Graph.4.20**

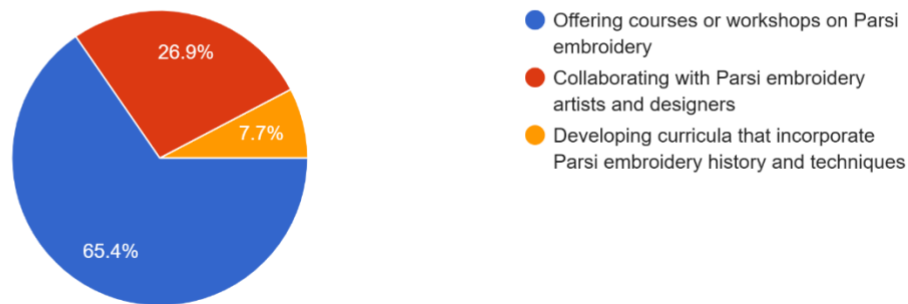
The findings of the 26-respondent study point to several successful tactics for educating and promoting Parsi embroidery among young people. The noteworthy 46.2% of participants who think that social media campaigns are the most effective way to engage younger generations show the importance of utilizing digital platforms where young audiences are very active. 42.3% say that educating young people in schools and colleges about Indian traditional embroidery helps them gain knowledge, and 11.5% say that workshops and training programs help them gain knowledge.

According to these results, a multifaceted strategy that combines social media to generate interest, educational institutions to offer organized exposure, and workshops to provide hands-on experience could be very successful in guaranteeing that Parsi embroidery is appreciated and conserved for generations to come.

#### 4.3.15 How can educational institutions contribute to the preservation and promotion of Parsi embroidery, in your opinion?

What role do you think educational institutions can play in promoting and preserving Parsi embroidery?

26 responses



**Graph.4.21**

Twenty-six participants completed the poll, and the results indicate that educational institutions may significantly influence fostering and maintaining the rich Parsi embroidery culture. According to the majority of respondents (65.4%), offering specialized classes or workshops on Parsi needlework is the most effective approach for educational institutions to get involved. This implies that opportunities for hands-on, skill-based learning are highly regarded and viewed as a direct means of guaranteeing the continuation of this cultural craft.

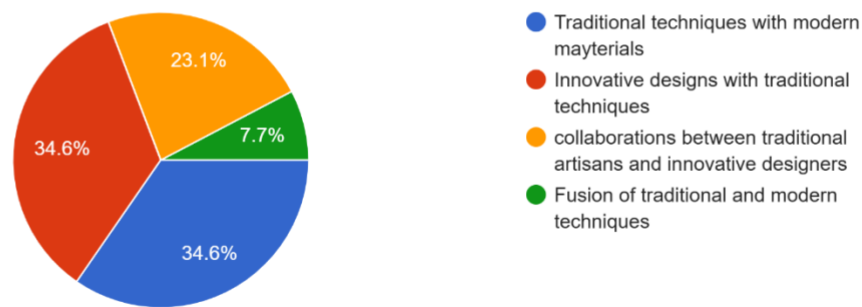
Furthermore, 26.9% of respondents favour educational institutions working with Parsi embroidery designers and artists to produce relevant learning experiences through mentorship and real-world interaction.

7.7% of participants say that the developing interest in Indian crafts through part of their curriculum.

#### 4.3.16 How can we strike a balance between the need to innovate and update the craft for the present era and the need to conserve ancient Parsi embroidery techniques?

How can we balance the need to preserve traditional Parsi embroidery techniques with the desire to innovate and adapt the craft for modern times?

26 responses



**Graph.4.22**

The survey results from 26 participants carefully analyse how to maintain ancient Parsi embroidery skills while embracing innovation for modern relevance. The research shows that 34.6% of respondents favour producing novel designs using classic techniques and traditional techniques with modern materials. 23.1% convey their opinions that support the national artisans and innovative designs—a collaboration between the traditional and contemporary. A lesser percentage of respondents (7.7%) proposed combining traditional and modern methods, indicating that although integration is valued, it might be more enticing when adequately balanced.

The answers point to a multifaceted strategy that respects history while embracing contemporary equipment, patterns, and teamwork as the most viable way to preserve and advance Parsi embroidery in the modern world.

How can you ensure the revival of Parsi embroidery is inclusive and benefits the broader Parsi community, rather than just a select few?

To engage the younger generations and new artisans, the government or any NGO can organize practical workshops and mentorship opportunities, which are often cited as crucial strategies. These approaches help to conserve ancient skills while permitting modern interpretations. On the other hand, some opinions shared that the participants are the essential component of economic empowerment; respondents stressed the significance of fair salaries, market access, particularly online, and financial assistance systems like grants, microfinance, and fair-trade models. The numerous participants cited the value of partnerships as a means of modernizing without sacrificing authenticity, particularly between creative designers and traditional craftspeople. Additionally, there was a strong cry for inclusivity, with recommendations for teaching and sharing Parsi embroidery outside of the community so that people can support its continuation while still honouring its heritage. In the end, all respondents support a revival approach that sees community members as active stewards and defenders of their culture rather than passive recipients. This strategy empowers those involved, fosters respect and teamwork, and guarantees that the craft not only endures but flourishes in a way that benefits the community.

#### **4.4 COSTING OF THE DEVELOPED PRODUCT**

The cost sheet is a financial document that provides the expenses for the product developed from scratch to the final product. To guarantee precise pricing and budgeting, a thorough cost sheet was created for the manufactured jewellery product. All of the necessary costs incurred during the production process are included in this cost sheet. It covers the price of the raw materials and supplies needed to make the jewellery, including the S hook, S hook for earrings, stoppers, thread, black cloth, and other items. The amount for labour for putting each item together and finishing it has also been carefully considered. The cost sheet thoroughly analyses the overall manufacturing cost by combining all of these components. After determining the total cost, a reasonable and competitive selling price is established, considering the resources and work put into the product.



<b>COST SHEET</b> (Traditional)		
<b>DATE : 15/04/2025</b>		<b>STYLE NUMBER: NN003</b>
<b>SELLING PRICE: 950</b>		
<b>MATERIAL COST</b>		
<b>MATERIALS</b>	<b>QUANTITY</b>	<b>AMOUNT</b>
<b>BEADS</b>	<b>60 nos</b>	<b>100</b>
<b>GEAR WIRE</b>	<b>.5 meter</b>	<b>10</b>
<b>STOPPER</b>	<b>5 gram</b>	<b>10</b>
<b>BLACK CLOTH</b>	<b>1 meter</b>	<b>240</b>
<b>TRACING PAPER</b>	<b>1 nos</b>	<b>10</b>
<b>JUMPRING</b>	<b>5 gram</b>	<b>10</b>
<b>FISH HOOK</b>	<b>1 nos</b>	<b>10</b>
<b>FISH HOOK(Earrings)</b>	<b>2 nos</b>	<b>3</b>
<b>THREAD</b>		<b>40</b>
<b>PRINT</b>	<b>2 pages</b>	<b>20</b>
<b>LABOUR COST</b>		
<b>LABOUR COST</b>		<b>500</b>
<b>TOTAL COST</b>		
<b>TOTAL COST</b>		<b>953</b>

**Fig.4.10**

<b>COST SHEET</b> ( Bird)		
<b>DATE : 15/04/2025</b>		<b>STYLE NUMBER: NN001</b>
<b>SELLING PRICE: 900</b>		
<b>MATERIAL COST</b>		
<b>MATERIALS</b>	<b>QUANTITY</b>	<b>AMOUNT</b>
<b>BEADS</b>	<b>60 nos</b>	<b>50</b>
<b>GEAR WIRE</b>	<b>.5 meter</b>	<b>10</b>
<b>STOPPER</b>	<b>5 gram</b>	<b>10</b>
<b>BLACK CLOTH</b>	<b>1 meter</b>	<b>240</b>
<b>TRACING PAPER</b>	<b>1 nos</b>	<b>10</b>
<b>JUMPRING</b>	<b>5 gram</b>	<b>10</b>
<b>FISH HOOK</b>	<b>1 nos</b>	<b>10</b>
<b>FISH HOOK(Earrings)</b>	<b>2 nos</b>	<b>3</b>
<b>THREAD</b>		<b>40</b>
<b>PRINT</b>	<b>2 pages</b>	<b>20</b>
<b>LABOUR COST</b>		
<b>LABOUR COST</b>		<b>500</b>
<b>TOTAL COST</b>		
<b>TOTAL COST</b>		<b>903</b>

**Fig.4.11**

<b>COST SHEET<sub>(Flower)</sub></b>		
<b>DATE : 15/04/2025</b>		<b>STYLE NUMBER: NN002</b>
<b>SELLING PRICE: 1000</b>		
<b>MATERIAL COST</b>		
<b>MATERIALS</b>	<b>QUANTITY</b>	<b>AMOUNT</b>
<b>BEADS</b>	<b>60 nos</b>	<b>50</b>
<b>GEAR WIRE</b>	<b>.5 meter</b>	<b>10</b>
<b>STOPPER</b>	<b>5 gram</b>	<b>10</b>
<b>BLACK CLOTH</b>	<b>1 meter</b>	<b>240</b>
<b>TRACING PAPER</b>	<b>1 nos</b>	<b>10</b>
<b>JUMPRING</b>	<b>5 gram</b>	<b>10</b>
<b>FISH HOOK</b>	<b>1 nos</b>	<b>10</b>
<b>FISH HOOK(Earrings)</b>	<b>2 nos</b>	<b>3</b>
<b>THREAD</b>		<b>40</b>
<b>PRINT</b>	<b>2 pages</b>	<b>20</b>
<b>LABOUR COST</b>		
<b>LABOUR COST</b>		<b>600</b>
<b>TOTAL COST</b>		
<b>TOTAL COST</b>		<b>1003</b>

**Fig.4.12**

# **CHAPTER 5**

## **CONCLUSION**

he revival of art forms through the innovative combination of motifs from Parsi embroidery and has developed new motifs that suitable for jewellery. This study explored the creativity behind the traditional handicraft, highlighting the historical significance and cultural heritage embedded within the embroidery. The artistic value and the necessity for preserving this dying art form were better understood as a result of this first-hand encounter.

According to the survey conducted for this thesis, respondents greatly desire to preserve and revive the Parsi needlework culture. Incorporating Parsi needlework into popular fashion and design is also strongly supported as a significant means of preserving cultural relevance.

A significant step toward the resuscitation and preservation of this complex and culturally rich art form has been taken by creating a product incorporating Parsi embroidery. In addition to shedding light on the difficulties faced by traditional crafters, the project investigated creative approaches to reintroducing Parsi embroidery to a contemporary audience through meticulous research, field study, and direct interaction with artisans and the community. The developed products bridge the gap between heritage and modern design trends by combining selected traditional motifs with contemporary jewellery, increasing the craft's accessibility and having a broader range of consumers. This project emphasizes how crucial it is to maintain cultural identity through workable, market-driven solutions and shows how innovative interventions can support the continuation of traditional arts for upcoming generations.

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# **APPENDIX**

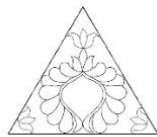
## SURVEY 1

1. Name?
2. Age?
3. Are you interested in learning about traditional Parsi embroidery?
  - (a) Yes
  - (b) No
4. Are you familiar with Parsi embroidery?
  - (a) No
  - (b) Yes
5. Choose a traditional motif that you prefer from the three options given below?

(a)



(b)



(c)



6. Choose a flower motif that you prefer from the three options given below?

(a)



(b)



(c)



7. Choose a bird motif that you prefer from the three options given below?

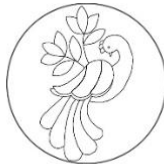
(a)



(b)



(c)



8. Out of these three what would you prefer to make as a final product?

- (a) Jewellery
- (b) Foot wear
- (c) Bag

## SURVEY 2

- 5 Name?
- 6 Age?
- 7 What caught your attention the most about Parsi embroidery?
  - (a) History and origins
  - (b) Techniques and stitches
  - (c) Symbolism and motifs
  - (d) Others
- 8 Is Parsi embroidery different from other kinds of embroidery, in your opinion?
  - (a) Unique stitches and techniques
  - (b) Distinctive motifs and patterns
  - (c) Use of specific materials and colours
  - (d) Others
- 9 In your opinion, what is the biggest obstacle to the resurgence of Parsi embroidery?
  - (a) Lack of skilled artisans
  - (b) Limited market demand
  - (c) Insufficient documentation
  - (d) Cultural disconnection
- 10 How crucial is it to protect Parsi embroidery as a part of the culture?
  - (a) Very important
  - (b) Somewhat important
  - (c) Not very important
  - (d) Not at all important
- 11 If Parsi embroidered items were easily accessible, would you be willing to buy them?
  - (a) Yes
  - (b) No
  - (c) Maybe
- 12 In order to encourage the resurgence of Parsi embroidery, how willing would you be to pay more for these items?
  - (a) Very willing
  - (b) Somewhat willing



- (c) Not very willing
  - (d) Not at all willing
- 13 Do you believe that Parsi embroidery can be effectively promoted using social media?
- (a) Yes
  - (b) No
  - (c) Maybe
- 14 If there were more Parsi embroidery workshops or classes available, would you take them?
- (a) Yes
  - (b) No
  - (c) Maybe
- 15 How can we encourage the next generation to participate in the rehabilitation and preservation of Parsi embroidery?
- (a) Social media and campaigns
  - (b) Collaborations with schools and universities
  - (c) Workshops and training programs
  - (d) Others
- 16 Is there a chance to display or promote Parsi embroidery at any cultural or community events?
- (a) Cultural festivals
  - (b) Art exhibitions
  - (c) Fashion shows
  - (d) Others
- 17 How can the government or cultural organizations help revive Parsi embroidery, in your opinion?
- (a) Providing funding and resources
  - (b) Organizing workshops and training programs
  - (c) Promoting Parsi embroidery through cultural events
  - (d) Others
- 18 How might technology help preserve and promote Parsi embroidery, in your opinion?
- (a) Online tutorials and workshops
  - (b) Social media campaigns
  - (c) Digital documentations of embroidery patterns
  - (d) Online market places for Parsi embroidery products

- 19 Would you be in favour of Parsi embroidery being used in popular designs or fashion?
- (a) Very important
  - (b) Somewhat important
  - (c) Not very important
  - (d) Not at all important
- 20 How can we spread awareness and appreciation of Parsi embroidery among young people?
- (a) Social media campaigns
  - (b) Collaborations with schools and universities
  - (c) Workshops and training programs
  - (d) Others
- 21 How can educational institutions contribute to the preservation and promotion of Parsi embroidery, in your opinion?
- (a) Offering courses or workshops on Parsi embroidery
  - (b) Collaborating with Parsi embroidery artists and designers
  - (c) Developing curricula that incorporate Parsi embroidery history and techniques
  - (d) Other
- 22 How can we strike a balance between the need to innovate and update the craft for the present era and the need to conserve ancient Parsi embroidery techniques?
- (a) Traditional techniques with modern materials
  - (b) Innovative designs with traditional techniques
  - (c) Collaborations between traditional artisans and innovative designers
  - (d) Fusion of traditional and modern techniques.
- 23 How can you guarantee that the resurgence of Parsi embroidery benefits the whole Parsi community, not just a chosen few?