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IMPLEMENTATION AND REDESIGN OF TRADITIONAL ORNAMENTAL MOTIFS OF ASSAM ON ERI SILK AND DEVELOP MODEST FASHION WEARABLES

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ABSTRACT

Assam seems to have evolved its own unique individuality in terms of its exquisite silks, the art and craft. Next to weaving, sericulture is the most important cottage industry of the State of Assam. Eri and Muga have been producing silk traditionally since long back. Also, the state has a rich collection of traditional jewellery which is unique and exclusive to the state. In view of the changing market trends, fashion and consumer demands, silk is emerging as a fashion fabric both in India and abroad. In case of Eri silk fabric it has limited use in clothing and accessories. Hence this study is an attempt to explore the vibrant traditional ornamental motifs of Assam and to redesign, restructure with some innovative techniques over Eri silk products. The information incorporated in the paper is primary and the data have been collected by purposive sampling method. This work of art was expressed on Eri silk fabric in the form of traditional hand embroidery as it is closely connected with the era. For this study selected traditional motifs of Assamese ornaments was used which was were further developed into 3 categories- the border, the main motif and all over butas. The developed products were surveyed by selected respondents. From the present study it can be observed that the embellished traditional jewellery motifs resulted in fresh and colourful pattern on developed Eri silk products. The embroidered Eri silk fabric also created a huge change in a positive way among craftsman and consumer.

Keywords*: Art and craft of Assam, Eri silk, hand embroidery, traditional Assamese jewellery motifs*

INTRODUCTION

Assam (India) an entry way to Northeast India is home to numerous tribes. The art and craft of the state is world famous for its unique traditional methods of production. The people of Assam have traditionally been craftsmen and exquisitely skilled in bamboo and cane products. Traditionally, the skill in the art of weaving and spinning has always been held to be one of the highest attainments of Assamese women. Assam's handloom industry is basically silk oriented. Among the wild silk, Eri silk fabric has remained as "the poor man's silk". Till the advent of the mill made cloth, Eri silk fabric has been the regular winter wear and bedspreads for an

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average Assamese villager. Attempts have been made to bleach and dye Eri silk fabrics. Because of the uneven yarns, there has always been the difficulty of uniform colouration, but the snag has somehow been overcome by further technological advancement. The name "Eri" is derived from an Assamese word "Era" the castor plant. Earlier most of the Eri silk yarns were hand spun, due to which fine quality was not available. Today with the advent of technology, many companies spin Eri spun silk as fine as Nm 210, that enables to broaden the application range to a multiple dimension. Embroidery is an expression of self, rendered with patience and dedicated hard work, it is an art rightly described as "painting by needle". Embroidery adds grace and elegance, life and style even into articles of everyday use. Indian embroidery takes its inspiration from nature and religion. North-eastern tribes of India are now being manifested through jewellery. Pendants which are replicas of "Lokapara", an ornament worn by monarchs of Assam's famous "Ahom" dynasty 500 years ago. Legend has it that after fighting numerous battles throughout their lifetime, the Ahom kings yearned for peace. Hence, they started wearing the Pigeon shaped ornament. Here in Assam, jewelery is most influenced by nature, by musical instruments and few more by things daily used in an Assamese household.

The development in traditional textile is as essential as in another field. Indian culture and its rich heritage are reflected in textiles and the traditional motifs of various regions of the country. However, with the changing market trends, fashion and consumer demands, Silk is emerging as a fashion fabric. In case of Eri silk fabric it has limited use in clothing and accessories. Hence keeping above points in mind, in the present investigation, attempt was made to restructure and redesign traditional jewellery motifs of Assam (India) over Eri silk to develop greater potential for craftsmen, recognition of the art, revive the decline of art and create a change in a positive among consumers.

LITERATURE REVIEW

A thorough review of literature was undertaken to investigate the prior work carried out in Eri silk related to pretreatment, product development along with innovative techniques. Venugopal (1991) reported that although chiffons, georgette and zari type saris are very famous, still silk saris are preferred, as they are characterized by their brilliant appearance and luster. The author also discussed about its affinity for various classes of dye stuffs. However, the increase in the cost of raw silk gave rise to production of blended fabrics having silk as one of the components along with cotton polyester etc. which was followed by dyeing to produce attractive appearance and luster. In 1997, Gogoi described about the Eri Fabric known as poor man's silk which is used as winter wear by villagers. Also, the author discusses dyeing of Eri fabric with low cost turmeric vegetable dye to make it more colourful and presentable. The author also suggested that mordanting was one of the most important aspect to be considered before dyeing the fabric with vegetable dye. Baishay (2002) reported the researches and extension inputs carried out in the silk industry of Assam to do better. Muga and Eri cultures are practiced widely in the state, while mulberry is negligible and tassar is a recent introduction. Therefore, Muga and Eri culture, although a matter of tradition in Assam, have great potential to become a good foreign exchange earner for the country, provided the opt for

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improved techniques and much better-quality products. Oommen (2004) emphasized on the production strategies to suit the requirement of both national and international markets. An analysis of the trends in international silk production suggests that sericulture has better prospect for growth in the developing countries. Therefore, the author concluded that with the above background, India's silk production and productivity are poised for a quantum jump in the next five years due to the number of developments that have taken place in the recent years. Iyer (2004) in a interview article dealt with the story of "silk route" that was from Europe to Asia along with production of silk carried out in the different states of India and also about the ample scope offered for the increase in incomes of the agriculturists and thereby increasing their living standards. The author suggested that India should plan this sector more scientifically from pure agro type industry to an organized one thereby increasing the production to higher volumes over a period of 5 years to 90-1 lakh tons per annum. More over the author gave an outline of traditional method of silk reeling, difference between the two types of silk (cultivated and wild silk) together with the recent quality yield in India which requires 4-5 kg of silk yarn. In 2004, Iyer reported the physical and chemical properties of silk which included appearance and handle, colour, specific gravity, fineness, tensile strength etc. the author also reported that raw silk can be found in many tones from dull white to yellow, greenish to brownish with specific gravity 1.3 – 1.4 and fineness expressed in denier. It was reported that tensile strength vary according to the origin of fibre, abrasion as very poor, capacity to withstand higher temperature (less than 100 °C), on stored under moist and humid condition may be degraded, prolong exposure to sunlight causes tendering of silk, good resistant to organic acid etc. Mahapatra (2004) reported the process carried out for degumming of silk in places like Bangalore, Malda, Kolkata and Banaras along with the percentage of impurities present in the raw material found in those places. The author mainly emphasized on the mechanical and chemical processes followed by the places which was taken from Italian technology. The process took 24 hrs for one batch which was then transferred to the spinning unit where 100% spun silk was made followed by bleaching and dyeing (acid dyes) in hank forms. Lastly the author also reported about the development of "enzyme degumming" of silk practiced now a days. In 2005, Sreenivasa and coworkers made an attempt to develop two varieties of Eri silk and polyester blended yarn on short staple spinning system to diversify the Eri silk. The work was carried out for the development of the process to cut the Eri fibres of required length from the Eri cocoons. The Eri fibres were blended with polyester in 50:50 and 30:50 blend ratios and to develop a suitable process parameter for yarn on short staple spinning system. The developed yarns were tested for physical properties and comparisons were made on the performance of different blend ratio. The result showed that the 30:70 Eri – polyester yarns exhibit better performance than that of 50:50 blends.

In 2006, M. Namrata, tried to revive the relic khana material by diversifying its utility towards designing contemporary diwan sets. Futher the author accessed the most suitable fibre content, colour and pattern of khana material for designing diwan sets by interviewing working women and housewives. The author developed five diwan sets by using different patchwork techniques like block, crazy, log cabin, mosaic and tucked patchworks. These

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designer's diwan sets have great demand in three star and five-star hotels which would enriched their interiors. Lastly the self-entrepreneurs can expand their units to build international market and in turn promote khana weavers. In 2008, Naik S.D, et.al. reported that the handloom Industry in highly labour oriented, having legacy of unrivalled craftsmanship. To this they have given the example of polycotton sari with contrast border having demand not only in India but also in International markets especially when embellished with the traditional hand embroidery of Karnataka, kasuti. The authors reported that of the four stitches in kasuti, Negi is rarely used by the embroiderers since it involves lot of skill, patience, expertise and intricacy. So many professionals do not adopt negi stitch and hence this stitch of kasuti is unnoticing going extinct. Hence the authors in this study explains the effort made to revive and preserve the traditional negi motifs by way of computerizing and merchandizing.

Goswami M. (2009) et.al. discussed that the vegetation of Northeast region is unique being characterized as one of the richest flora in the world, which produces a variety of products. Also, the authors reported that Northeastern India has the highest number of endemic plants, animals and microbial species. Many sericigenous insects along with their food plants are endemic to this region. Sericulture and weaving are part of the cultural heritage of the Northeastern region and is one of the most promising income sources to this region without spending much for this cultivation. Reddy R.M. (2009), reported realization of current trends and innovative uses of insect fibre. The author also explored that Silk is required to exploit its compatibility, ecofriendly and value addition potential. The nutritive value as human diet for cardiac and diabetic patients, component for cosmetic preparations indicate silk application rate. The author reported that the bio-compatibility made it a base material for tissue wall, membrane, muscle ligament, blood vessel, nerve gadget, cartilage and bone reconstruction. The silk wastes are used as feed for fish and poultry, besides adding revenue in the form of valuable art crafts. Of late, silkworm is being used as bio-factory to produce functional protein, promoting as a valuable biomaterial resource for modern applications. Prasong S. (2009) et.al. investigated and compared some characteristics of Bombyx mori and Eri (Phillosamia racini)silk in different forms, with and without sericin. The authors measured the protein contents and found out the composition of the silk fibroin and sericin proteins by Lowry method. The authors determined the secondary structure and thermal behavior by FT-IR and TA instrument respectively. Also the authors reported the Bombyx mori composed of more amount of sericin content than that of Eri silk. FT-IR spectra indicated that the Eri silk has similar profile of silk with and without sericin, whereas Bombyx mori silk showed dramatically differed. But with thermo gravimetric analysis, both bombyx mori and Eri silk fibres without sericin showed higher stability than that silk fibre with sericin. In 2009, Angelika, in her article discusses the traditional dresses and ornaments of the Ahom's of Assam. Assam was originally ruled by the Ahom's. The author reported that for every class of people particular dresses and jewelries were been assigned and therefore it was through the appearance of a person only one could be identified without any difficulty. The dresses that were worn by the kings or by the higher officials of the Ahom kingdom were not worn by the subordinates. The author reported that the higher officials, queens, princesses and the King used to drape turbans made of silk (pat-muga) in

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their head. So, whatever, they used to wear basically were made of Golden Muga, Pat and Eri silk only. 'Majankari' and 'Sopapotia kapur' are also certain other types of clothes which are being considered to be the best of the best and were worn by the Kings, Queens (Kuwaris) or other higher officials in special occasions only. In 2009, Byadgi made an attempt to revive the traditional Gujarat embroidery by way of digitization and produced the digitized motifs onto the traditional Dharwad saris by swivel (Jamdani) technique. The author mainly emphasized seventeen conventional motifs comprised of six buttas for the body, three borders for the Pallav and eight main motifs above the pallav which were digitized using GC kala -2004 with interface Paint shop Pro (PSP) software. Chakravorty R. (2010) et.al reported sericulture as one of the oldest professions that human developed and practiced. According to the authors weaving as a craft also developed independently in ancient China, India and Thailand as well as in the Middle-east, Europe, Africa and in South America. They also reported the process of working out new techniques continued for millennia and even today. With the change from subsistence farming to the present commercial system and incorporation of mechanical technology had brought drastic changes in both sericulture and weaving industry. Moreover the authors emphasized on introducing indigenous traditional craft, style, design etc in the field of sericulture and weaving blended with modern techniques and produce low cost quality product to sustain present day competition market. Sharma M.C. (2010) et.al. reported Northeastern region of India occupies a unique position in the global sericulture map of production of golden Muga silk and Eri silk. Muga and Eri culture for the people of Assam is a part of their culture, tradition and a custom, rather than a profitable profession. The authors also conveyed factors like natural golden colour of silk, availability of abundant host plants and skills on rearing, reeling and weaving make Eri and Muga culture a unique profession for the people of Assam. The Ahom kings of Assam patronized the culture of Muga silk worm for production. The authors found that about 30-40 thousand families in Assam are directly associated with these cultures. In 2010, Rajagopal, examined the effectiveness of different fashion marketing strategies and analyzed the consumer behavior in a cross-section of demographic settings in reference to fashion apparel retailing. The author also discusses the marketing competencies of fashion apparel brands and retailers in reference to brand image, promotions, and external market knowledge. From the authors results it reveals that socio cultural and personality related factors induce the purchase intentions among consumers. Also the fashion loving consumers typically patronage multi-channel retail outlets, designer brands, and invest time and cost towards an advantageous product search. Ronya J. (2010), a in her project explains about handloom and loin loom sector along with the types of silk cultivated in the state of Assam. Also the author brings forward the existing Eri products in the state, problems faced by the weavers while weaving the Eri silk and problems of market linkages. The author through this project involved herself not only in designing but also by physically participating from the selection of Eri yarn to dyeing process, to the development process to the marketing of the Eri silk products. Teli M. D. & Rane V. M (2011), investigated and compared the degumming of Mulberry, Muga, Tasar and Ericream silk substrates. Experiments were carried out by the authors according to the Box-Behnken

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response surface design. On the basis of weight loss, absorbency, bending length, breaking load, elongation at break and crease recovery, optimum conditions for degumming with soap-soda were determined.

Kulkarni A. A. (2011), et.al. made an attempt to develop union fabrics using viscose rayon as warp with Eri silk of three different yarn counts *viz.*, 2/40s, 2/60s and 2/80s as weft on a semi-automatic power loom. Further, the newly designed union fabrics were evaluated for physical properties and compared on the performance between different sets of union fabrics. Viscose rayon x eri silk of 2/40s (VRE1) showed highest tensile strength both in warp and weft directions.

In 2012, Itagi A. & Basu A. reported Drape as a unique property that allows a fabric to be bent in more than one direction describing a sense of graceful appearance. Silk fabrics world over are known for their unique functional and aesthetic properties. Sewing is an important step in converting pieces of fabrics into a garment. Fabric drape is more realistically investigated by considering seams. The authors through this study presented a fundamental drape analysis of radially seamed fabrics, using Cusick's drape meter. In 2012, Mahan B. in her study made an attempt to introduce the silk industry of Assam and its relation to the tourism sector. The author discusses the problems related to the production, spinning, weaving, selling and focusing of the products, economic upliftment, and modernization of the products, government and other organization efforts in this connection. The author from this study found that Assam is well known for its quality and originality of the silk thread and in other to revitalize the handloom sector various schemes has to be introduced which include providing avenues for the quality fabrics, modernization of loom, motivation of weavers for taking up the industry as commercial lines, intention of training facilities to artisans etc.

Tepparin S. (2012) et al. examined the extraction of the natural dye from two different types of tamarind seed viz. sour-tamarind seed (TF) and sweet-tamarind seed (TO). The extracted dye solutions were prepared into a powder form and subsequently used for dyeing cotton and *Bombyx Mori* silk and *Eri* silk fabrics. The authors from their experiment found the TF dye powder was easily soluble in water and could render a higher color strength than the TO dye powder. However also found for the tamarind-seed dyes that they could show better exhaustion on the silk fabrics than the cotton. In 2012, Rajput N. et al made an attempt to examine Indian female consumers buying behavior and deeply understand the key factors of branded clothing that influence female consumer's involvement towards stylish branded clothing. Also the authors emphasized on complete awareness of the branded apparels amongst females and their shopping behavior reflected that they purchase these products occasionally. Females have particular perspectives and motives behind this purpose. The authors from this study also observed that price, fitting, income level of consumers is significant factors and some factors to be insignificant like status, durability and celebrity endorsement. Lastly the authors stated that as a retailer of apparels, all the insights have to be embedded in the policy formulation to make the purchases a real time consumer delight. Ganie N. A. (2012) et.al. reported sericulture the production of silk through rearing of silkworm. It is not only a tradition but also a living culture in our country. The authors discuss that it particularly suits rural-based farmers, entrepreneurs and artisans as it requires low investment with potential for relatively higher returns. It

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provides income and employment to the rural poor especially, farmers with small land-holding and marginalized and weaker sections of the society. They authors reported India as the second largest producer of raw silk after China and the biggest consumer of raw silk and silk fabrics and has the unique distinction of producing all the four varieties of silk viz., Mulberry, Tasar, Eri and Muga.

In 2013, Talebpour F. et.al. made an attempt to degum the silk yarns using alkali, enzyme and Seidlitzia Rosmarinus (Kelyab, an Iranian native product) and investigated the effectiveness of products as degumming agents. The efficiency of degumming was assessed in terms of weight loss and tenacity. Some physical properties of the degummed silk yarns, i.e. tensile strength and the yellowness index were also measured.

In 2013, Kumar S. et.al. in their study emphasized about buying behavior of women customer's towards jewellery products with special reference to Tirupur city. The authors main objective was to get the feedback about the various factors affecting buying behavior of jewelery products and evaluated the brand awareness and buying attitude of the women customer's in purchasing of gold at the various jewellery retail stores. Their study was restricted only to Tirupur city, so that results cannot be generalized. The authors reported some of the customers are not serious in their responses to the survey and as a result there are some difficulties in reaching to the right conclusion. Lastly the authors concluded the results may help the management of Jewellery retail stores to understand about the factors that influence the satisfaction of customers towards retail stores.

Bhuyan S and Gogoi N (2013) emphasized on developing dye obtained from leaves of Datura Stramonium and applied on Eri silk yarns subjected to pre, post and simultaneous mordanting with selected mordants namely alum, copper sulphate, Ferrous sulphate and stannous chloride. Also, the authors recorded various optimized conditions such as wavelength (545nm), 75 mins extraction time, alkali concentration of 2.5% /100g of yarn, 445 mins dyeing time, 5% dye material concentration, mordant concentration of 6% alum, 3% copper sulphate, 2% ferrous sulphate, and 2% stannous chloride and 30 mins mordanting time for all mordants. The authors also examined colour fastness to washing, sunlight, perspiration and pressing on four different colour shades. Evaluation of physical properties of raw as well as dyed yarns were studied. Further the dyed Eri silk yarns with Datura dye produced various soft and subtle natural shades that would boost in preparing diversified products.

METHODOLOGY

Material – Eri silk fabric, Silk thread (green, red, blue, black, golden) and Beads (blue/red). The Eri silk fabric obtained from the local markets of Guwahati, Assam were tested for its constructional parameters in control and scoured-bleached state. The wild silk Eri possess a natural colour, off-white to yellowish. The methodology adopted for the study is illustrated briefly below. The below performance properties testing was carried out in Eri silk fabric in its control state. These tests were performed in this study to find out the performance properties of Eri silk as wearable's and accessories were developed. However, the strength, drapability, durability and quality of the fabric are the basic consideration of a consumer before purchasing a garment.

Fabric tensile strength (kg) and elongation (%)

Abrasion resistance (no. of rubs)

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Fabric stiffness (cm) & Flexural rigidity (mg cm)

Fabric drape coefficient (%)

Fabric tensile strength (kg) and % elongation: (IS:1969-1968)

The breaking load and elongation at break (i.e. the tensile strength) of the silk fabric

samples were determined on an **Electronic tensile strength testing machine** by

ravel strip method. The machine worked on the principle of constant rates of extension.

Abrasion resistance (no. of rubs): (ASTM Standard: D4966-89)

Abrasion is the wearing away of any part of the material by rubbing against another

surface. Generally, this method is not suitable for piled fabrics and fabrics thicker

than 3 mm because these cannot be mounted on the specimen holder. Instrument

used for Abrasion is **Martindale abrasion tester**.

Fabric stiffness (cm) and flexural rigidity (mg cm): (IS:6490-1971)

The fabric stiffness of the silk specimen was carried out by **Cantilever test.**

Particular length of fabric specimen of specified dimension when used on cantilever

Principle bonds to a constant angle under its own weight.

Fabric drape coefficient (%): (IS:8375-1977)

The fabric drape is considered as one of the subjective performance characters of

Fabric that contributes to aesthetic appeal. Draping quality of the fabric is expressed

as drape coefficient which theoretically varies between 0-100. Drapability of the

silk samples were tested with the help of a **drape tester**. A circular specimen was

sandwiched between 2 horizontal discs of smaller diameter. The unsupported

circular fabric was allowed to handle the action of gravity. A projection of the

contour as the outer shape of the draped specimen was secured on a white chart

paper. The drape pattern on the paper was cut along the outline and its area was

determined first by weighing and later the weight was converted into equivalent

area. Therefore, the drape coefficient was calculated as the ratio of the projected

area of the draped specimen to its undraped area.

For this study selected traditional ornamental motifs of Assam were used. Lokaparo, jethipota, thuriya, dug-dugi, senpata, pepa, dhanxira, kolosi, gagori and Japi (see Table.1). Patterns developed by free hand sketching on drawing sheets from the selected motifs considering three categories – the border, main motif and all over butis. The embellished Eri silk fabric was later developed to wearable's (Jackets for men, stole's, chador, mekhela, pocket square and kurta for men).

DATA ANALYSIS

The present study was undertaken to explore the possibility of restructuring and redesigning the traditional jewellery motifs of Assam (India) over Eri silk by traditional hand embroidery. The Eri silk fabric obtained from the local markets of Guwahati, Assam were tested for its

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constructional and performance parameters in control state.

Table 1 – Average values of results of constructional parameters of Eri silk fabric.

Fabric particular	Direction	Avg. Fabric count (threads/inch)	Linear density (tex)	Fabric weight (GSM)
Eri silk control state	Warp	35	54	178
	Weft	41	60	

Table 2 – Average values of results of performance parameters of Eri silk fabric.

Fabric particular	Fabric tensile strength (kg) and elongation (%)		Abrasion resistance (no. of rubs)				Fabric stiffness (cm) & Flexural rigidity (mg cm)		Fabric drape coefficient (%)
Control state	Total strength (kg)	Total elongation (cm)	% loss in Weight (kg)	% loss in Thick Ness (mm)	Avg. no of rubs	Visual remarks	Total bending length (cm)	Overall FR (mg cm)	Drape co-efficient (%)
Warp	37.8	6.98	2.63	3.75	285	Losses of fibres pro-truding with formation of moderate pills	1.65	7.85	79.68
Weft									

women (residing in Bhopal) and 50 non assamese woman (regular Boutique clients in Bhopal).

Figure 1: Developed women's wear with restructured and redesigned traditional ornamental motifs of Assam.

Table 3 – Acceptability index of wearables developed from embellished traditional jewellery motifs of Assam by assamese women (n=50)

Product SKU	Size of the Motif	Placement of the Motif	Color Combination	Overall Appearance	Total	Mean Score	Acceptability Index (%)
K'ERISTLJE	202	205	205	209	821	16.42	82.10
K'ERISTLSEN	209	209	219	209	846	16.92	84.60
K'ERISTLTH	211	207	211	215	844	16.88	84.40
K'ERICHAJE	204	203	212	210	829	16.58	82.90
K'ERIMETH	180	181	182	187	730	14.6	73.00
K'ERIMEDH	197	193	182	191	763	15.26	76.30
K'ERIMELO	210	201	198	211	820	16.4	82.00
K'ERICHAPE	203	207	210	199	819	16.38	81.90
K'ERIWCJELO	199	191	200	199	789	15.78	78.90
K'ERIKURJE	169	180	171	175	695	13.9	69.50
K'ERIPSQJE	187	193	201	193	774	15.48	77.40
K'ERIPSQDU	191	188	196	203	778	15.56	77.80

Table 4 – Acceptability index of wearables developed from embellished traditional jewellery motifs of Assam by non-assamese women (n=50)

Product SKU	Size of the Motif	Placement of the Motif	Color Combination	Overall Appearance	Total	Mean Score	Acceptability Index (%)
K'ERISTLJE	164	188	167	187	706	14.12	70.6
K'ERISTLSEN	188	190	156	153	687	13.74	68.7
K'ERISTLTH	173	171	163	158	665	13.30	66.5
K'ERICHAJE	177	183	155	165	680	13.60	68.0
K'ERIMETH	183	190	193	187	753	15.06	75.3
K'ERIMEDH	175	182	178	184	719	14.38	71.90
K'ERIMELO	181	179	173	177	710	14.2	71.00
K'ERICHAPE	193	189	184	190	756	15.12	75.6
K'ERIWCJELO	203	199	187	191	780	15.6	78.00
K'ERIKURJE	166	163	172	167	668	13.36	66.80

tensile strength in control state and their average values of strength and elongation are presented in Table 2. The total readings of breaking load and elongation in control state is observed as 37.8 kg and 6.98 cm respectively. These higher strength and elongation values are because of increase in the cover factor. Increase in strength is also due to increase in linear density (tex) of both warp and weft.

The original overall stiffness and flexural rigidity of the Eri silk is observed to be approximately 2 and 8 respectively (shown in Table 2)

The control Eri silk sample shows % drape coefficient value as 80% (shown in Table 2). This higher drape is because of the presence of original stiffness of Eri fabric which is due to the presence of sericin and surface finish.

In case of the control sample, after 285 rubs losses of fibres pro-truding with formation of moderate pills was observed. Also, there was approximately 3% loss in weight and 4% loss in thickness as shown in Table 2.

From the present study it can be observed from Table 3 and Table 4 that the embellished traditional jewellery motifs resulted in fresh and colourful pattern on developed Eri silk products. Considering all 4 attributes it was found

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that code (K'ERISTLSEN) stole was highly accepted by Assamese women respondents with a total score of 84.6% out of 1000, followed by (K'ERISTLTH) stole with score 84.4%. Whereas code (K'ERIWCJELO) men's waist coat was highly accepted by the non assamese respondents with a score of 78.0%. Moreover, the motifs which were gradually fading among the community itself showed a very good recognition towards art. The embroidered Eri silk fabric also created a huge change in a positive way among craftsman.

CONCLUSION

Therefore, from the present study it can be concluded that this paper first analyzed the importance of traditional arts and crafts to safeguard cultural identity of a community. Secondly it presented the possibility of merging the traditional jewellery motifs of Assam (India) with Eri silk. Thirdly, revival efforts were presented among the local artisans of the state not only to develop fresh and colourful Eri silk products but also to generate revenue, self-employment towards craftsmen and also recognition of the art. Lastly it is important to adapt design elements for new crafts without destroying the cultural core that lies behind the tradition.

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