Original Research Article https://doi.org/10.20546/ijcmas.2017.612.009

Adaptation of *Kasuti* Embroidery Motifs for Hand Painted Textile Articles

Renu*, Nisha Arya, Neha Chauhan and Suman Sodhi

Department of Textile and Apparel Designing, I.C. College of Home Science,
CCSHAU, Hisar, Haryana, India
*Corresponding author

A B S T R A C T

India has always been known as the land that portrays culture and traditional vibrancy through its conventional art and craft. Every region in India has its own style and pattern of art known as folk art. These crafts are not only used for decorating and religious purposes but they also accommodate day-to-day needs of the people. Indian embroidery profoundly expresses the richness of diversity because the art of embroidery is exhibited by Indians who have been living widely region wise. *Kasuti* is world famous embroidery of Karnataka that speaks about the people of Karnataka; their traditions, customs and professions. *Kasuti* embroidery motifs were adapted into contemporary form by creating *kasuti* embroidery designs with the help of CAD and applying on textiles through time saving economical surface embellishment techniques like fabric painting. The concept behind the theme was to create the new design range by maintaining the ethnic beauty and originality of traditional art of *kasuti* embroidery.

Introduction

India is a land of rich culture and diverse traditions. India has always been known as the land that portrays culture and traditional vibrancy through its conventional art and craft. Indian arts and crafts encompass various forms such as painting, pottery, home decorations, cloth making, needle crafts, jewellery and so on with exquisite designs and patterns. Every region in India has its own style and pattern of art known as folk art. The folk and tribal arts of India are very ethnic and simple and yet colourful and vibrant enough to speak volumes about the country's rich heritage. Indian arts and crafts have the great potential in the international market because of its traditional aesthetic sensibility and authenticity (Sharma, 2015).

India's long known heritage of art, music, dance, sculpture, architecture, carpentry, metal work, designing, painting and embroidery exemplifies the richness of Indian culture. These crafts are not only used for decorating and religious purposes but they also cater to day-to-day needs of the people. Printing, painting, dyeing, brocading techniques are some of the techniques that have been traditionally used all over the world to decorate textiles, apparels and home furnishing articles for their personal use. Among these, Indian embroidery profoundly expresses the richness of diversity because the art of embroidery is exhibited by Indians who have been living widely region wise (Pandit, 1976). Embroidery is one of the most

satisfying and interesting art which is gaining more and more popularity day by day as it requires minimum equipment and space (Lehri, 2006).

Each state in India is unique in itself as far as embroidery of its variegated designs is concerned (Namrata, 2006). *Kasuti* is world famous embroidery of Karnataka state and is famous in many places of Bijapur, Dharwad, Balgaum and Jamakhandi districts.

As an art form, it speaks about the people of Karnataka; their traditions, customs and professions. Its delicate rendition is an outcome of the honest, zealous and innate desire of 'mankind' to practice the beautiful stitches on the articles of everyday use (Bennur and Gavai, 2015).

Due to modernization and changing fashion scenario, demands for new textile designs are increasing day by day. Textile designing is hence emerging as a field full of scope and creativity. Over a period of time it has also increasingly become an intellectual endeavor.

The technique of CAD is a powerful tool for textile designing. It saves time and gives freedom to explore and manipulate design in relatively less time (Rai, 2002).

The rich motifs of the existing art of *kasuti* embroidery can be adapted into contemporary form to make them suitable for various textile products. This can be done by creating *kasuti* embroidery designs with the help of CAD and applying on textiles through time saving economical surface embellishment techniques like fabric painting.

Hence, the present study on was conducted to explore the possibility of creating new range of designs by maintaining the ethnic beauty and originality of traditional art of *kasuti* embroidery.

Materials and Methods

Collection of motifs

Motifs of *kasuti* embroidery were collected from secondary sources like books, magazines, journal and internet. A total of fifty motifs were collected. The collected motifs were categorized in three categories as geometrical, floral, and animal and bird motifs. The categorized motifs were screened into thirty motifs by experts keeping in mind their suitability for fabric painting on selected articles. These three categories included ten motifs each. Thus, a total of thirty motifs were finalized for further research work. The selected motifs were scanned to convert them from print version to digital format and edited with the help of CorelDraw software. The proportion of motifs was changed to make them suitable for hand painting on textile articles.

Selection of motifs

Thirty motifs were got assessed by experts with the help of developed preferential index. The experts were asked to give their preferences for each motif separately in different categories for its suitability to hand painting. Their preferences were taken on three point continuum scale as most preferred, preferred and least preferred. The weighted mean score of each motif was calculated to give ranks in different categories. A total of fifteen motifs including five top ranked motifs from each category i.e. geometrical, floral and animal and bird motifs were selected to create designs.

Selection of articles

For selection of articles to be developed for application of adapted motifs of *kasuti* embroidery through hand painting technique, a list of textile articles under three broad

heads i.e. apparel, accessories and utility articles and home textiles was prepared and sorted with the help of advisory committee members. Experts were asked to give their preferences for suitable article on three point rating scale i.e., most preferred, preferred and least preferred. The articles were selected on the basis of their weighted mean score according to expert's choices. Two most preferred articles i.e., jacket and file folder were selected for product development and application of *kasuti* embroidery motifs through hand painting technique.

Results and Discussion

This section includes the information regarding collection and selection of motifs, preferences for selection of article and design, placement of selected designs and their placements.

Collected *kasuti* embroidery motifs

Kasuti embroidery motifs were collected, categorized, screened and selected for creation of designs.

Secondary sources like books, journals, and internet were explored to gather various *kasuti* embroidery motifs worked on different articles.

The motifs were categorized as geometrical, floral and animal and bird (Naik and Wilson, 2006).

The data presented in figure 1 revealed that out of fifty collected motifs, 18(36%) were geometrical motifs followed by 18(36%) floral motifs and 14(28%) animal and bird motifs. It was observed that these motifs were mainly used on apparel and utility articles.

It was observed that floral and geometrical motifs were more preferred as compared to

animal and bird motifs for application on jacket whereas all the three type of designs got equal preference from experts for application on file folder. Geometrical motifs are commonly found in *kasuti* embroidery especially on apparel but innovative consumers want to try something new. That is why they also preferred floral and animal and bird motifs. It is important for a good designer to create innovative new ideas to satisfy the needs of high end consumers.

According to Gulia (2008) geometrical motifs also dominate in canvas embroidery for adaptation on furnishing and utility articles. Kaur (2015) in a study observed that floral motifs were the most preferred embroidery motifs.

Second preference was given to geometrical motifs and third preferred motifs were bird motifs. Kavita (2016) reported in a study that seventy percent floral and animal and bird motifs were highly preferred by experts for fabric painting.

Preferences of experts for *kasuti* embroidery motifs for hand painting

The thirty screened motifs were assessed by experts on the basis of their suitability for hand painting. They were asked to give their preference separately in each category.

The weighted mean scores as per preferences of experts presented in table 1 revealed that motif number 3 amongst geometrical motifs with 2.85 WMS got Ist rank followed by motif number 7 with 2.6 WMS got IInd rank, motif number 10 with 2.4 WMS got IIIrd rank, motif number 5 with 2.35 WMS got IVth rank and motif number 1 with 2.3 WMS got Vth rank. The other motifs up to IXth rank in descending order were motif number 2(2.2), 4(1.7), 6(1.5) and 8(1.45). The geometrical motif number 9 with 1.35 WMS and got Xth rank.

Fig.1 Collected *kasuti* embroidery motifs
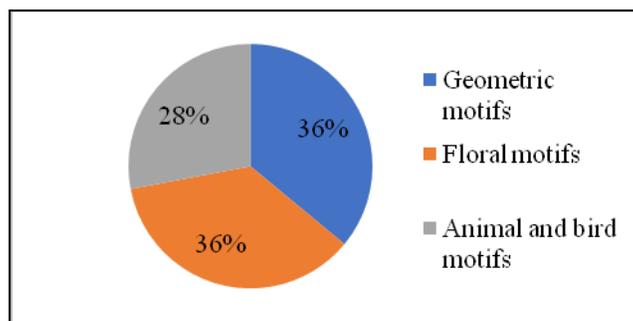
Table.1 Preferences of experts for *kasuti* embroidery motifs

n=20

Sr. No. and Category	Motifs	WMS (n=20)	Rank
Geometrical Motifs			
1		**2.3**	**V**
2		2.2	VI
3		**2.85**	**I**
4		1.7	VII
5		**2.35**	**IV**
6		1.5	VIII
7		**2.6**	**II**
8		1.45	IX
9		1.35	X
10		**2.4**	**III**
Floral Motifs			
11		**2.75**	**I**
12		**2.65**	**II**

13		1.5	IX
14		2.0	VII
15		**2.6**	**III**
16		**2.55**	**IV**
17		1.6	VIII
18		2.25	VI
19		**2.35**	**V**
20		1.45	X
Animal and Birds motifs			
21		1.7	VII
22		**2.2**	**V**
23		**2.5**	**I**
24		1.5	IX
25		1.6	VIII
26		**2.4**	**II**
27		1.45	X
28		**2.35**	**III**
29		2	VI
30		**2.25**	**IV**
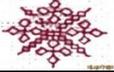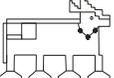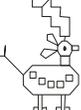
WMS-Weighted Mean Score, Highly Preferred 2.34-3.00, Preferred 1.67-2.33, Least Preferred 1.00-1.66

Table.2 Preferences of experts for selection of articles

(n=20)

Sr. No	Articles	Experts WMS	Rank
(I) APPAREL			
1	Kameez	2.5	IV
2	Kurti / kurta	2.6	III
3	Shawl / Stole	2.0	XI
4	Top	2.1	X
5	**Jacket**	**2.75**	**I**
6	Skirt	2.3	VII
(II) HOME TEXTILES			
7	Bed sheet	1.45	XXII
8	Pillow cover	1.5	XXI
9	Cushion cover	2.35	VI
10	Sofa cover	1.95	XII
11	Dining table cover	1.55	XX
12	Centre table cover	2.4	V
13	Table runner and napkins	1.35	XXIV
14	Computer cover	1.8	XV
15	T. V. cover	1.75	XVI
16	Wall hanging	1.7	XVII
(III) ACCESSORIES/UTILITY ARTICLES			
17	Caps	1.9	XIII
18	Hand bag	1.3	XXV
19	Potali/treat bag	2.25	VIII
20	Jewellery pouch/bag	1.6	XIX
21	File folder	2.70	II
22	Pen stand/holder	1.85	XIV
23	Card holder / Magazine	1.4	XXIII
24	Embroidery patches	1.65	XVIII
25	Ready to use borders	2.2	IX

H.P-Highly Preferred, H-Preferred, L.P-Least Preferred

Motif number 11 amongst floral motifs with 2.75 WMS got I[st] rank followed by motif number 12 with 2.65 WMS got IInd rank, motif number 15 with 2.6 WMS got IIIrd rank, motif number 16 with 2.55 WMS got IVth rank and motif number 19 with 2.35 WMS got V[th] rank.

The other motifs up to IXth rank in descending order were motif number 18(2.25), 14(2.0), 17(1.6) and 13(1.5). The floral motif number 20 was the least preferred motif with 1.45 WMS and got X[th] rank.

Motif number 23 amongst animal and bird motifs with 2.5 WMS got I[st] rank by motif number 26 with 2.4 WMS got IInd rank, motif number 28 got IIIrd rank with WMS 2.35, motif number 30 with 2.25 WMS got IVth rank and motif number 22 with 2.2 WMS got V[th] rank.

The other motifs upto IXth rank in descending order were motif number 29 (2.0), 21(1.7), 25(1.6) and 24(1.5). The least preferred animal and bird motif was motif number 27 with 1.45 WMS and got X[th] rank.

It is thus inferred that motif number 3,7,10,5 and 1 as geometrical motifs, motif number 11,12,15,16 and 19 as floral motifs and motif number 23, 26, 28,30 and 22 as animal and bird motifs, with I[st], IInd, IIIrd, IVth and V[th] ranks respectively in each respective category were selected for creation of designs.

According to Chaudhary and Pant (2014), the animals and birds motif as design adornment on traditional Indian embroideries. The study revealed that varied animals and birds motifs were used in almost all traditional Indian embroideries. Asihene (2004) emphasized that design and ornamentation are usually based on some traditional or ethnic motifs and beliefs and is an important part in the expression of culture.

Preferences of experts for selection of articles

The data presented in table 2 highlighted the preferences of experts for selection of articles to be hand painted using selected *Kasuti* embroidery motifs. It was found that jacket got I[st] rank with WMS 2.75 followed by file folder got IInd rank with WMS 2.70 and *kurti* with 2.6 WMS got IIIrd rank. The other articles upto XXIV rank in descending order were kameez (2.5), centre table cover (2.4), cushion cover (2.35), shirt (2.3), *potali*/treat bag (2.25), ready to use borders (2.2), top (2.1), shawl/stole (2.0), sofa cover (1.95), caps (1.9), pen stand/holder (1.85), computer cover (1.8), T. V. cover (1.75), wall hanging (1.7), embroidery patches (1.65), jewellery pouch/bag (1.6), dining table cover (1.55), pillow cover (1.5), bed sheet (1.45), cardholder / magazine (1.4), table runner and napkins (1.35). The least preferred article was hand bag with 1.3 WMS and got XXV rank.

Jacket and file folder were selected as articles to be hand painted using traditional *kasuti* embroidery motifs on the basis of experts preferences. Devi (2011) in a study also adapted traditional *kantha* embroidery motifs for fabric painting on jacket.

Transformation of innovative designs of *kasuti* embroidery into hand painting has enhanced the range of designing and productivity. Variety of designs can be created through the use of CAD technology employing design tools which aid creativity and make the process more efficient.

References

Asihene, E. 2004. A Brief History of Art. Woeli Publishing Services. Accra. Pp. 56-58.

Bennur, S. and Gavai, L. 2015. Regional traditional Indian embroidery "*Kasuti*" key success factors to reach the international markets. *Journal of Textile Science & Engineering*. 5: 3.

Chaudhary, B. A. and Pant, S. 2014. Animal and birds as design ornamentation in traditional Indian embroideries. *Golden Research Thoughts*. 9(3): 7-9.

Devi (2011) Devi, S. 2011. Adaptation of traditional embroidery designs for fabric painting on jacket. Master's Thesis, CCS Haryana Agricultural University, Hisar, India.

Gulia, B.S. 2008. The Traditions of North India. A study on art, architecture and crafts in Haryana, Shubhi Publications, Gurgaon, India. Pp: 24-25.

Kaur, A. 2015. Embroidery- An embellishment on women's wear. *Research Journal of Family, Community and Consumer Sciences*. 3(9): 4-6.

Kavita. 2016. Adaptation of canvas embroidery motifs for fabric painting. Master's Thesis. CCS Haryana Agricultural University, Hisar, India.

Lehri, R. M. 2006. Indian Embroidery: Ethnic and beyond. Super Book House. Mumbai. Pp: 6-7.

Naik, S. D. and Wilson, J. A. 2006. Surface designing of textile fabrics. New Age International Private Limited, Publishers, New Delhi, India. Pp: 44-45.

Namrata, M. 2006. Revival of relic khana material through contemporary designer bed linen. Master's Thesis. University of Agricultural Sciences, Dharwad, Karnataka.

Pandit, S. 1976. Indian Embroidery- Its variegated charms. Jaymudra, Laxmi Eatate, Bahuchargi Road, Baroda:18-20.

Rai, I. 2002. Problems and prospects in the 21st century. Books treasure, Jodhpur. Pp: 132-133.

Sharma, E. 2015 Tribal folk arts of India. *Journal of International Academic Research for Multidisciplinary.* 3(5): 300-308.2015

How to cite this article: