Development of Contemporary *Kathiawar* Embroidery Designs for Jacket

Pooja*, Vivek Singh and Nisha Arya

Department of Textile & Apparel Designing, COHS, CCS HAU, Hisar, Haryana, India

*Corresponding author

A B S T R A C T

Revival of traditional embroidery painting is considered as an important aspect in present scenario. A study was conducted to explore the possibility of adaptation of *kathiawar* embroidery motifs for fabric painting. Seventy collected *kathiawar* embroidery motifs were categorized as geometrical, floral and animal & bird motifs and were screened into thirty motifs keeping in mind their suitability for fabric painting on jacket. 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 Corel DRAW software. The proportion of motifs was changed to make them suitable for fabric painting on jacket. Selected motifs were got evaluated from thirty experts. A total of twelve motifs including four top ranked motifs from each category i.e. geometrical, floral and animal & bird motifs were selected by experts to create twenty designs for each motif. A total of sixty designs were created using total twelve selected motifs with the help of CorelDraw software. This can open the avenues for the designers especially for those who create *kathiawar* inspired clothing to display on global platform. This study will cater the demands of high-end consumers through diversity of designs and unique technique of fabric painting.

Introduction

India is a land of rich traditions and diverse culture it has one of the finest textile traditions in the world with respect to fabric construction and surface embellishment. Embroidery is one of the oldest and beautiful ways of surface embellishment. Each type of embroidery serves its purpose in adding richness and value to the article it adorns. It may also be ornamented with other materials such as beads, pearls, stones and mirrors. Embroidery is one of the most satisfying and interesting art which is gaining more and more popularity day by day as it requires minimum equipments and space (Kaur, 2015). Embroidery is the art of decorating the fabric using stitches as a decorative feature. It forms an art style of beautiful drawing, harmonious color, sprightly line and elaborate needle skill. It is an expression of self, rendered with patience, brilliance and dedicated hard work. The origin of Indian textiles can be traced to the Indus valley civilization. The art of embroidery is clearly of the Eastern origin and is of such ancient lineage that our knowledge of it stretches into pre-historic ages (Garg, 2016).

Indian embroideries are ethnic, simple and colorful, and yet vibrant enough to speak volumes about its rich heritage. India is a multifaceted cultural land with each region having a distinctive style of its own, adding variety and richness to this craft. The range of Indian embroidery style is closely linked to the regional variation. The regional and cultural diversity of regions can be easily noticed in their unique styles through the peculiar types of threads, colors and motifs related to nature, religion and everyday life of people-representing the culture and lifestyle of their community. Indian embroidery, both domestic and professional almost from every state of India has its specific traditional charm. Each state in India is unique by itself as far as embroidery and its variegated designs are concerned. Today all over India classic embroideries are practiced by different castes and classes *viz.*, *kantha* of Bengal, *kasida* of Bihar, *kutch* and *kathiawar* of Gujrat, *chamba rumal* of Himachal Pradesh, *kasuti* of Karnataka, *kashida* of Kashmir, embroidery of *manipuri*, *applique* craft of Orissa, *phulkari* of Punjab, *chikankari* of Uttar Pradesh and embroidery of Rajasthan (Byadgi and Naik, 2010).

Embroidery has been a passion in the state of Gujarat. The state is famous for the embroidery of *kutch* and *kathiawar*. *Kathiawar* embroidery has a great influence of neighboring states and places like Sindh, Punjab and Kutch. *Kathiawar* and *sind* embroideries are almost identical and have much in common. *Kathiawar* embroidery is one of the marked techniques of surface embellishment of Kathiawar district of Gujarat state. Here the embroideries of different techniques and styles are noticeable. The embroidery is colorful, elaborate and lavishly done on the *choli* and *ghagharas* which is the traditional costume of *kathiawar*. Sparking mirrors enhance the stunning beauty of the floral and figurative designs in vibrant colour contrasts. Kathiawar women not only beautified their traditional costume by embroidering in vivid colours but also prepared household articles like *Toran* and *Chakla*. The main feature of *kathiawar* embroidery is the lavish application of mirrors along with chain stitch, darning stitch, herringbone stitch and interlacing stitch or *sindhi tropa* (Acharya, 2017).

Materials and Methods

The present study was conducted in Hisar district of Haryana state. A total of seventy motifs were collected from secondary sources like books, magazines, journals and internet. These motifs were categorized and screened into thirty motifs by advisory committee keeping in mind their suitability for fabric painting on jacket. These three categories included ten motifs each. Thus, a total of thirty motifs were finalized for further research work. Thirty motifs were got assessed by a panel of thirty experts comprising faculty members and PG students from I. C. College of Home Sciences, CCS Haryana Agricultural University, Hisar 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 fabric painting on jacket.

Their preferences were taken on three point continuum scale as highly preferred, preferred and least preferred. The weighted mean score of each motif was calculated to give ranks in different categories. A total of twelve motifs included four top ranked motifs from each category *i.e.* geometrical, floral and animal & bird motifs were selected to create designs.

Twelve selected motifs *i.e.* four top ranked motifs from each category were used to develop compound designs. Designs were created on the basis of their suitability for

fabric painting on jacket with the help of Corel DRAW. Each motif was converted into five designs by combining two or three motifs / parts of motifs. Hence, a total of sixty designs were created. The created designs were got assessed by a panel of experts with the help of developed preferential choice index. Five top ranked designs were selected for preparation of design placements on jacket.

Results and Discussion

The data regarding preferences of experts presented in Table 1 revealed that motif number G1 amongst geometrical motifs with 2.83 WMS got Ist rank followed by motif number G8 with 2.70 WMS got IInd rank, motif number G9 with 2.66 WMS got IIIrd rank and motif number G2 with 2.63WMS got IVth rank. The other motifs upto IXth rank in descending order were motif number G5(2.50), G4(2.40), G6(2.06), G3(1.90) and G10(1.86). The geometrical motif number G7 was the least preferred motif with 1.13 WMS got Xth rank.

Motif number F9 amongst floral motifs with 2.93 WMS got Ist rank followed by motif number F5 with 2.73 WMS got IInd rank, motif number F8 with 2.66 WMS got IIIrd rank and motif number F4 with 2.60 WMS got IVth rank. The other motifs upto IXth rank in descending order were motif number F7(2.56), F1(2.50), F6(2.46), F3(2.33) and F10(2.30). The floral motif number F2 with 2.26 WMS got Xth rank.

Motif number AB1 amongst animal and bird motifs with 2.86 WMS got Ist rank followed by motif number AB5 with 2.56 WMS got IInd rank, motif number AB3 got IIIrd rank with WMS 2.53 and motif number AB7 got IVth rank with WMS 2.50. The other motifs upto IXth rank in descending order were motif number AB4(2.43), AB6(2.40), AB2(2.33),

AB8(2.30) and AB10(2.23). The motif number AB9 with 2.16 WMS got Xth rank.

It is thus inferred that motif number G1,G8, G9 and G2 as geometrical motifs, motif number F9, F5, F8 and F4 as floral motifs and motif number AB1, AB5, AB3 and AB7 as animal and bird motifs, with Ist, IInd, IIIrd and IVth ranks respectively in each respective category were selected for creation of designs. Kaur (2015) observed that floral motifs were the most preferred embroidery motifs with score 102. Second preference was given to geometrical motifs (92) and third preferred motifs were bird motifs with score 76.

The data regarding preferences of experts presented in Table 2 revealed that each selected motif was used to create five compound designs by combining two or three motifs. No limitation was kept regarding type and number of motifs in single design. Thus, a total of sixty designs were created and were numbered from 1 to 60. The data revealed that design number 13 with 2.99 WMS got Ist rank, followed by design number 21 got IInd rank with 2.96 WMS, design number 45 with 2.95 WMS got IIIrd rank, design number 3 with 2.73 WMS got IVth rank and design number 46 with 2.70 WMS got Vth rank. The other designs upto LIX rank in descending order were design number 56(2.66), 60(2.63), 23(2.60), 6(2.53), 50 and 14(2.46), 5(2.43), 51(2.40), 25(2.36), 41(2.33), 37(2.30), 8(2.26), 31(2.23), 19(2.20), 22(2.16), 59(2.13), 12 (2.10), 1and 42(2.06), 39 and 52(2.00), 33(1.96), 2, 36 and 40(1.93), 30(1.90), 11 and 58(1.86), 20(1.83), 38(1.80), 43 and 44(1.76), 7 and 29(1.73), 57(1.70), 9(1.66), 48(1.63), 18 and 34(1.60), 53(1.56), 24(1.53), 17(1.50), 26(1.46), 15 and 47(1.40), 55(1.36), 16 and 27(1.33), 28(1.30), 49(1.26), 4 (1.20), 32 (1.16), 10(1.13), 54(1.1). The least preferred design was design number 35with 1.03 WMS and got LX rank.

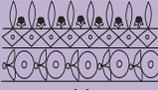**Table.1** Preferences of experts for *kathiawar* embroidery motifs for jacket

Sr. No. and Category	Motifs	WMS	Rank
Geometrical Motifs			
G1		**2.83**	**I**
G2		**2.63**	**IV**
G3		1.90	VIII
G4		2.40	VI
G5		2.50	V
G6		2.06	VII
G7		1.13	X
G8		**2.70**	**II**
G9		**2.66**	**III**
G10		1.86	IX
Floral Motifs			
F1		2.50	VI
F2		2.26	X
F3		2.33	VIII
F4		**2.60**	**IV**
F5		**2.73**	**II**

F6		2.46	VII
F7		2.56	V
F8		**2. 66**	**III**
F9		**2.93**	**I**
F10		2.3	IX
Animal & Birds Motifs			
AB1		**2.86**	**I**
AB2		2.33	VII
AB3		**2.53**	**III**
AB4		2.43	V
AB5		**2.56**	**II**
AB 6		2.40	VI
AB7		**2.50**	**IV**
AB8		2.30	VIII
AB 9		2.16	X
AB10		2.23	IX

Table.2 Preferences of experts for created designs

Number of Selected motifs	Created design number (Motif / Parts of motif no. used)	WMS	Ranks	Number of Selected motifs	Created design number (Motif / Parts of motifs no. used)	WMS	Ranks
G1	1(G1,F4)	2.06	XXIV	F8	31(F8,G1)	2.23	XVIII
	2(G1,F2)	1.93	XXX		32(F8,F2)	1.16	LVII
	3(G1F8)	**2.73**	**IV**		33(F8,G7)	1.96	XXVII
	4(G1,G9)	1.20	LVI		34(F8,G7)	1.60	XLIII
	5(G1,F3,F8)	2.43	XII		35(F8,F2)	1.03	LX
G8	6(G8,G4)	2.53	IX	F4	36(F4,F9)	1.93	XXIX
	7(G8,G4)	1.73	XXXIX		37(F4,F9)	2.30	XVI
	8(G8,G4,G9)	2.26	XVII		38(F4,G8)	1.80	XXXV
	9(G8,G4)	1.66	XLI		39(F4,AB5)	2.00	XXVI
	10(G8,G4)	1.13	LVIII		40(F4,G9)	1.93	XXVIII
G9	11(G9.F9)	1.86	XXIII	AB1	41(AB1,F8,F2)	2.33	XV
	12(G9,G3)	2.10	XXII		42(AB1,F8,F2)	2.06	XXIII
	13(G9,G1)	**2.93**	**I**		43(AB1,G10,F7)	1.76	XXXVII
	14(G9,G1,F9)	2.46	X		44(AB1,G1,F9)	1.76	XXXVI
	15(G9G3G1)	1.40	XLIX		**45(AB1,F8,F2)**	**2.80**	**III**
G2	16(G2,G6)	1.33	LII	AB5	**46(AB5,F8)**	**2.70**	**V**
	17(G2,G1)	1.50	XLVII		47(AB5,F8)	1.40	L
	18(G2,G1)	1.60	XLIV		48(AB5,F9)	1.63	XLII
	19(G2,G1,G9)	2.20	XXII		49(AB5,G10)	1.26	LV
	20(G2,G1,F7)	1.83	XXXIV		50(AB5,F2)	2.46	XI
F9	**21(F9,G8)**	**2.83**	**II**	AB3	51(AB3,G4)	2.40	XIII
	22(F9,G8)	2.16	XX		52(AB3,G4)	2.00	XXV
	23(F8,G1)	2.60	VIII		53(AB3,G1,F8)	1.56	XLV
	24(F9,F7)	1.53	XLVII		54(AB3,F8)	1.10	LIX
	25(FF9.G4,G8)	2.36	XXXX		55(AB3,G1,F8)	1.36	LI
F5	26(F5,G5)	1.46	XLVIII	AB7	56(AB7,F7)	2.66	VI
	27(F5,F9)	1.33	LIII		57(AB7,G10)	1.70	XL
	28(F5,F3)	1.30	XVII		58(AB7,F10)	1.86	XXXII
	29(F5,G1)	1.73	XXXVIII		59(AB7,F10)	2.13	XXI
	30(F5,G8)	1.90	XXXI		60(AB7,F10)	2.63	VII

Created Designs for Development of Jackets

Motif number	Created design numbers				
G1	1	2	3	4	5
G8	6	7	8	9	10
G9	11	12	13	14	15
G2	16	17	18	19	20
F9	21	22	23	24	25
F5	26	27	28	29	30
F8	31	32	33	34	35
F4	36	37	38	39	40
AB1	41	42	43	44	45
AB5	46	47	48	49	50
AB3	51	52	53	54	55
AB7	56	57	58	59	60
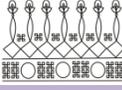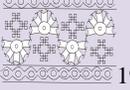
Thus, design number 3, 13, 21, 45 and 46 were selected for design placements. Design numbers 3, 13, and 21 were created by combining geometrical and floral motifs while design number 45 and 46 were created by combining floral and animal & bird motifs.

Thus, floral designs played an important role in creation of designs for jacket. The results are supported by Athirstam and Thilagam (2014) stated that floral designs are ideal for adding a feminine touch to many items. Floral designs are popular embroidery designs and are available in a range of styles from classic to cotemporary.

In conclusion, animal & bird and floral motifs were the most commonly used motifs for *kathiawar* embroidery. Nearly one fourth number of created *kathiawar* embroidery designs developed by combining geometrical, floral and animal & birds motifs were highly preferred and half of the created designs were preferred by the experts as the use of CAD technology make the process of designing more efficient and has enhanced the range of designing. Floral and geometrical designs were highly acceptable among consumers for jacket as compare to animal & bird motifs.

References

Acharya, P. A. 2017. Innovative traditional *kathiawar* embroidery on fashion garment. *International Journal of Science and Research* 6(4): 2459-2462.

Athirstam, J. and C. Thilagm. 2014. A study on development and evaluation of Indian embroidery in *sarees*. *Multidisciplinary Research Journal of College* 1(2): 150-156.

Byadgi, S. A. and S. D. Naik. 2010. Hand embroidery and *jamdani* patterned Dharwad Sarees: A comparative study; *Asian Journal of Home Science* 5(2): 1-10

Garg, R. 2016. To study the modifications and new prospects in *kathiawar* stitches on cushion cover. *Asian Journal of Home Science* 11(2): 415-424.

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