



DESIGN AND DEVELOPMENT OF AMALGAMATED EMBROIDERY MOTIFS ON CO-ORD SETS AND ACCESSORIES USING BLOCK PRINTING METHOD

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Abstract : This study has been undertaken with the purpose of creating awareness about Indian embroidery among people, study of two different traditional motifs from different states, use of amalgamated embroidery motifs on clothing and accessories and use of techniques that would make the products affordable to consumers. It also involves testing the durability of the print on the fabric.

IndexTerms – Indian Embroidery,amalgamated motifs,co-ord sets,kasuti,chikankari.

INTRODUCTION

Textile decoration served the purpose of relieving the boredom of unembellished surface. The earliest method of providing decorations to fabric was perhaps creating designs on looms followed by embroidery, dyeing, applique, etc. The decoration of the surface of a fabric is done using a number of methods which includes textured weaving (called self-embellished fabric), hand paintings, fabric manipulation techniques like smocking, shirring, tucks etc. and embroidery. Embroidery method is applicable in two ways with help of hand and machine. In this method, various designs are created on fabric while keeping in mind about present trends by using threads and some fancy embellishments like pearls, sequins, beads, stones, buttons etc.

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. 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, Kashida of Bihar, Kutch and Kathiawar of Gujarat, Chamba Rumal of Himachal Pradesh, Kasuti of Karnataka, Kashida of Kashmir, Embroidery of Manipur, Appliqué craft of Orissa, Phulkari of Punjab, Chikankari of Uttar Pradesh and Embroidery of Rajasthan.

Today, hand and machine embroidered clothing and accessories are available but they are often expensive and not affordable to all, moreover it is worn during special occasions which make it less visible on streets. The casual clothing available in the retail market often have western approach or do not have elements that represent our culture or possess any meaning.

NEED OF THE STUDY.

Several studies have suggested that there is a need to document the traditional embroidery of India and its states which is of cultural significance, combine different techniques in a motif design to make it unique and attractive etc. There is a need to create more awareness about lesser-known craft and there is not much information about such embroideries. Based on the recommendation of several studies, the present study has been undertaken to create products that has elements related to Indian heritage, increase awareness about Indian embroidery and create products that are affordable and appealing to the consumers.

RESEARCH METHODOLOGY

3.1Population and Sample

Using random sampling technique, female subjects between the age group of 18 – 60 were considered for this study. The response of 33 participants was recorded.

3.2 Data and Sources of Data

For this study primary and secondary data has been collected. Two questionnaires were used for this study to understand the knowledge among the individuals regarding Indian Embroidery. With the help of the questionnaire, the study subjects were asked to select two embroidery motifs that they preferred to be amalgamated and seen on clothing and accessories. Various websites, research papers and articles were studied.

3.3 Theoretical framework

The ethnographic study involved understanding opinion and views of individuals on their knowledge and interest on Traditional Indian Embroidery. The study was conducted to gain a deeper understanding of the knowledge, opinion and preferences of subjects about Indian embroidery and amalgamation of two embroideries to create new designs. The study was conducted for the age group of 18 – 60 years. The survey conducted led to the development of the designs and motifs with the amalgamation of two Indian Embroideries that were chosen by the study subjects. The two embroideries that were chosen by the subjects were Chikankari and Kasuti.

Designs were developed based on the traditional motifs of the two traditional embroideries selected by the participants. After a thorough study of various motifs, the traditional motifs of Chikankari and Kasuti were selected. Theme Board, Mind Mapping, Ideation Sketches and Concept Sketches were made for this study. Based on the embroidery combination chosen by the study subjects, different concepts were developed. Three best concept motifs were chosen, that justified the theme and could be easily adapted into prints on co-ord sets and accessories. A thorough study of the Kasuti and Chikankari embroidery motifs was carried out and the amalgamated motif was developed considering the appearance, stitches and/or construction of these motifs. The developed motif has the elements taken from Kasuti and Chikankari embroidery motifs.

Designs were selected from the developed concepts to make them into wooden blocks for printing. Three wooden blocks were carved. The carved wooden blocks were soaked in oil for a period of 1 week as it is essential for the carved blocks to be soaked in oil before it is used for printing in order to improve the printed image quality, reduce imperfections and increase the durability of the wooden blocks.

Cotton fabric was considered best for the project as it would meet the requirements of being ideal for block printing and comfortable to wear. The fabric was pre-treated before the printing process to ensure that the fabric does not shrink after printing and the excess starch is released. The fabric was soaked in water and dried. The pre-treated fabric was used to print using the developed blocks in order to check whether the design was carved well on the block as well as the quality of the image printed. Once printing on the sample fabric was completed, the motifs were printed on the actual fabric. For this, the pattern of the co-ord set was drafted and the fabric were printed using the carved blocks in the desired areas of the fabric with the desired colours. The pieces were sewn together to make the outfit. Similarly, required amount of fabric were used to make accessories as well. Some of the above process has been shown in Fig.1.



Fig. 1 A collage of illustration, carving, block printing and sewing.

3.4 Statistical tools and econometric models

To understand the knowledge and buying preferences of the consumers two questionnaires were prepared. The first questionnaire was a survey on Indian Embroidery that was used to understand the consumer's awareness, likeliness, knowledge on Indian embroideries and its types, opinion on wearing outfit with Indian embroidery and preferred traditional embroidery. Thirty-three responses were recorded. Another questionnaire was a survey on outfits made with Indian Embroidery and this questionnaire was used to understand the consumer's opinion on outfits with a combined motif of two traditional embroideries, preferred

embroidery combination and opinion of the participants regarding wearing, buying and gifting the outfits with the new combined motif designs. Thirty responses were recorded.

IV. RESULTS AND DISCUSSION

The questionnaires helped in understanding the knowledge, opinions and views of the study subjects regarding Indian Embroidery. From the questionnaire it was found that 97% of the respondents think that embroidery is related to preserving culture and only 57.6% of the respondents know about Traditional Indian Embroidery and most selected combination of embroidery was Kasuti and Chikankari based on which the amalgamated motifs were designed and developed. 83.3 % of the respondents wished to buy and wear outfits with amalgamated motifs. Below are the details of the fabric test conducted:

Table 4.1: Appearance After 5/10 Wash ISO 6330

Parameter	Range
Green Print - Colour Change	
After 5 Wash	3-4
After 10 Wash	2-3
Pink Print - Colour Change	
After 5 Wash	4
After 10 Wash	3-4

Table 4.1, the fabric was tested for Appearance after washing test, after 5 washes the following was observed:

- Slight colour change of Base was observed
- Slight colour change pink print was observed
- Moderate colour change of green print was observed
- No visual self-staining was observed
- Slight fuzzing effect was observed
- No pilling was found
- Slight creases were observed
- Slight loss of pink print was observed
- Moderate loss of green print was observed

After 10 washes the following was observed:

- Slight colour change of Base was observed
- Moderate colour change of red and green print was observed
- No visual self-staining was observed
- Slight fuzzing effect was observed
- No pilling was found
- Slight creases were observed
- Moderate loss of pink print was observed
- Noticeable loss of green print was observed

Table 4.2: Colour Fastness to Washing ISO C06:2010

Parameter	Range
Colour Change	4
Self-Staining	4-5
COLOUR STAINING	
Acetate	4-5
Cotton	4-5
Nylon	4-5
Polyester	4-5
Acrylic	4-5
Wool	4-5

Table 4.2, the fabric was tested for colorfastness to washing, the result states that the colour change was very good and self-staining aspect was excellent. Colour staining with respect to various fabrics was excellent.

Further, review from the subjects were also taken by personal interview. The subjects expressed that the products looked pretty, the motifs were beautiful and it seems to be like embroidered products. The print resembles embroidery work.

PRODUCT IMAGES: Co-ord Sets



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