



# Design Development for men's wear garments using textile surface techniques and Garment construction with special reference to Upper garments.

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*Abstract:*

## **Purpose**

Considering various textiles surface techniques designing blocks for the garments for men's wear. As to attract young clients to traditional art forms. The Fabrics previously draped and tied gradually were replaced with stitching where the garment construction came into play. This garment construction can be done with the help of the pattern cutting method and direct cutting method.

## **Methodology**

Research methodology is the specific procedures or techniques used to identify, select, process, and analyze information about a topic. In research, the methodology section allows the reader to critically evaluate a study's overall validity and reliability.

## **Analysis**

The analysis of the Qualitative study will be done based on selected focused samples using observation techniques, personal interviews, record keeping, and studying the case personally as fitting as comfort to the individual sample will be considered.

The analysis of Quantitative feedback on the Apparel Designs and Motifs developed and colors used in the Garments from the selected samples will be through tables, charts, and/or figures.

## **Significance**

This study will provide the solution to personalized fitting problems and the use of motifs suitable to figure types for India. This work will put light on the chosen apt method of pattern making and garment construction providing fitting and comfort to Indian Figures. Being Men's wear the sample size chosen will add the variety in motifs dedicated to men's wear.

## **Keywords:**

**Surface Ornamentation Techniques, Textiles Surface Techniques, Garment Construction, Pattern Making, Men's Wear, Design Development, Motif, Embroidered Textiles, Printed Textiles, Painted Textiles**

## **1 INTRODUCTION**

India is full of diverse Traditional Arts. Each state and its regions have its own unique craft. Traditionally, crafts have played a very important role within rural communities. Many people in India have taken efforts in preservation of these art forms; and gaining its place and value throughout the globe; India is not just a piece of land; it is thousands of years of experience. The experience of millions of people, who called India their home, has added something very definite which colors each one of us. It is called Indian culture. Shrikant (2000) rightly said that India is a country of diverse culture and tradition. Her rich natural beauty and landscape are well depicted in textile and costumes of different states. Each state and tribe have different textile costumes with distinct features attached to it. India is a country known for its unity and deep-rooted culture.

## *Objectives*

1. To study the past and present status of selected traditional hand block printing and natural dyeing of Bagru, Rajasthan in terms of motifs, design, Blocks, fabric, colors and end use
2. To analyze the working conditions of the crafts person with particular emphasis on this low paid profession.
3. Designing the contemporary blocks and taking the feedback from both Artisans and end users.
4. To create awareness among the end users about the block prints and natural dyeing through Workshop and Exhibition.
5. Understanding the problems faced by the artisans while performing the art in their region

## 2. Significance of the Study:

The roots of Indian art and crafts are ingrained deep and can influence the generations. The present status of the craft in India owes much to the rich craft from the past. The crafts are flourishing in the domestic and foreign markets due to their utilitarian nature and the unavailability to the common people. The Natural dyeing and Hand block printing both have significant value in the international market.

Various Indian designers are trying to work towards the betterment of this art form. The some artisans are at a very vulnerable position as their future generation is unwilling to work in the same art as there is tedious labor work and less returns.

These days markets and consumerism are growing in an upwardly manner creating new demands and opportunities on the other side the new middle class; especially the younger generation is inclined towards international labels and a western look. Craft is looked on a pouring and passivity becomes a challenging task for creative young Indians to re-invent traditional craft and give it a new-look and appeal. It was also stated that having feet in both east and west is one of India's advantages as traditions, culture and arts are still alive. (www.iicd.ac.in)

The Indian folk art and craft play an important role in the fashion world. As now a day's fashion trends are fragile and consumers constantly demand innovative changes over existing fashion fields, the present study will highlight the changes and factors responsible for the changes in the traditional Hand block printing.

Many studies have been conducted on the socioeconomic conditions of artisans involved in different crafts. It was found out that they are in poor condition due to the poor socio-economic status, due to illiteracy, financial constraints, marketing bottle neck, unavailability of raw material, and lack of Government support.

Hence the need was felt for this study for working to find out the options for the betterment of the community.

## 3. Documentation of Dabu printing Blocks motifs and colors.

Dabu printing is a traditional hand block printing technique that originates from the village of Bagru in Rajasthan, India. This ancient art form involves creating intricate designs on fabric using hand-carved wooden blocks. The process of obtaining information about dabu printing blocks is typically through interactions with the actual artisans in Bagru..

### 3.1.1 Collection of motifs:

*The data collection was done through following methods*

Here's how the process of documenting motifs from artisans through magazines might work:

- A. **Photography:** A visit to Bagru where dabu printing artisans reside was conducted. And high-quality images of artisans' motifs and work, including the wooden blocks and the fabrics with printed motifs were captured.
- B. **Interviews and Stories:** the interviews with the artisans to understand the meanings and stories behind specific motifs. These interviews provided valuable insights into the cultural significance and historical context of the designs.
- C. **Archiving:** The magazine can maintain a well-organized archive of the collected motifs, ensuring that the images, descriptions, and any relevant information about each motif are properly documented and categorized.
- D. **Collaboration with Artisans:** To ensure accuracy and respect for the artisans' work, the collaboration with the artisans during the documentation process was closely observed. This collaboration helped in presenting the information in an authentic and culturally sensitive manner.

However, it is essential to approach this documentation with care and respect for the artisans and their cultural heritage. Proper attribution and consent should be sought when using images or information collected from artisans, and efforts should be made to support the artisans and their communities through fair trade practices and other initiatives. Additionally, magazines should be aware of copyright issues and obtain necessary permissions when using the documented motifs for commercial purposes.

### 3.2 Development and innovation of prints

It's fascinating to hear about the efforts to make Dabu print more popular for contemporary uses by combining traditional block printing techniques with innovative motifs. The preservation of manual block printing's authenticity and the use of everyday objects as blocks can add a unique and artistic touch to the craft. The integration of other resist dyeing techniques practiced in Bagru can further enhance the possibilities for creating diverse and eye-catching designs.

By experimenting with innovative motifs, artisans, and designers can add a fresh perspective to Dabu printing, attracting a broader audience that appreciates the fusion of tradition and modernity. This approach allows for a deeper connection with the local culture while also offering products with contemporary appeal.

- **Aesthetic Balance:** The blend of traditional and contemporary motifs should maintain a harmonious aesthetic balance. This ensures that the final products resonate with both traditional art lovers and those seeking modern and unique designs.
- **Sustainability:** Emphasizing the use of everyday objects as blocks aligns with sustainable practices. Using readily available materials can reduce waste and minimize the environmental impact while adding an element of creativity.
- **Market Research:** Conducting market research to understand the preferences and demands of contemporary consumers can help tailor the designs to cater to specific target audiences.
- **Quality Control:** Ensuring consistent quality across the prints is crucial. This might require refining the printing process and training artisans in handling new materials or techniques.

- **Inclusivity:** Exploring a range of motifs that can appeal to a diverse customer base can broaden the market reach of Dabu print products.

By embracing innovation while maintaining the essence of manual block printing and resist dyeing techniques, Dabu print has the potential to remain relevant in contemporary times while also preserving its cultural heritage. The journey of exploring and experimenting with new motifs can lead to exciting and inspiring results that resonate with people worldwide.

- **Bricks:** Taking inspiration from the buildings in Bagru, particularly the alternate repetition found in their architectural design, is a brilliant idea. Drawing inspiration from the local surroundings can add a distinct and authentic touch to the motifs used in Dabu printing. The eye-catching nature of this architectural feature can be translated into captivating and visually appealing designs for fabrics and other products. The use of alternate repetition in the motifs can create a sense of rhythm and balance in the printed patterns. This repetitive yet varied arrangement can evoke a feeling of harmony, mirroring the visual appeal found in the architecture of Bagru.
- **Pleating and Dabu:** The use of random pleating and application of dabu in Dabu printing can create lines of varied thickness and shades in the dyeing process, adding an element of uniqueness and organic beauty to the final fabric.
- **Two-wheeler tyre:** Using a bike tyre on fabric to create tyre tracks while printing is indeed a unique and creative idea! This concept combines elements of art, craft, and unconventional materials to produce an interesting and unconventional visual effect. Let's explore how this idea could potentially work.

		
Brick	Pleat	Tyre

3.3 Study of the consumers for the acceptance of the print: Fashion Show.

3.3.1 Designing the collection of 8 garments

Fabric Printing:

Only the development of new blocks will not suffice the motive of this study. Hence the actual block printed fabrics used in the garments. While the idea of using a bike tyre on fabric to create tyre tracks is creative and interesting, it might be challenging to achieve the same level of practicality and consistency in block printing garments solely with physical bike tyre prints. However, we can modify the approach to incorporate actual block printing techniques for a more feasible and effective outcome. Here's how it could be done: This modified approach allows for the development of unique block-printed fabrics that incorporate the tyre track pattern. It ensures better control over the printing process and enables you to achieve consistent and repeatable results suitable for creating wearable garments. Moreover, using fabric paint or ink ensures the design remains vibrant and durable even after washing. With this method, you can combine the creativity of the bike tyre track idea with the practicality and longevity required for producing wearable and stylish garments.

3.3.2 Drafting of the collection of 8 garments

For men's wear, a combination of traditional tailoring techniques and Winifred Aldrich's pattern making principles can lead to well-fitted and stylish garments. Traditional tailoring focuses on precise measurements, handcrafted details, and careful construction, which are especially crucial for formal garments like suits and tailored jackets. By combining these traditional techniques with Aldrich's modern pattern drafting methods, one can create patterns that take into account a wide range of body shapes and sizes while maintaining a sophisticated and contemporary look. Using these two approaches together allows for a comprehensive understanding of both women's wear and men's wear pattern making, catering to a diverse range of styles and fitting requirements. It's worth noting that while Winifred Aldrich's books offer excellent guidance, pattern making and garment construction can still be complex skills that require practice and experience to master. As with any creative process, there may be room for personal interpretation and adaptation to suit individual design preferences and specific body types. Overall, incorporating Winifred Aldrich's methods into the pattern-making process for women's wear and combining traditional tailoring techniques with her principles for men's wear can result in well-crafted and beautifully fitted garments that are true to the intended designs.





### 3.3.3 Inviting inputs from potential consumers on print color and garments.

Conducting a survey with a sample size of 100 respondents through random sampling in Pune city to evaluate the acceptance of the garments is a common and effective approach to gather feedback from potential end users. Here's a general overview of the process and what it entails:

1. **Survey Design:** Before collecting data, a well-designed survey questionnaire is created. The survey should include questions about various aspects of the garments, such as design, fit, comfort, style, and overall satisfaction.
2. **Random Sampling:** Random sampling involves selecting respondents from the target population randomly. In this case, the target population would be potential end users in Pune city.
3. **Data Collection:** The survey is distributed to the selected sample of 100 respondents, either in person, online, or through other means of data collection. The respondents are asked to provide their feedback and opinions on the garments based on the questionnaire.
4. **Data Evaluation:** Once the survey responses are collected, the data is organized and analyzed. Statistical tools and techniques may be used to interpret the data and draw meaningful conclusions.

5. **Conclusion Presentation:** The findings from the survey are compiled and presented in a comprehensive report or presentation. The conclusions would typically include insights into the overall acceptance of the garments, strengths, weaknesses, and areas for improvement based on the respondents' feedback.
6. **Decision Making:** The conclusions drawn from the survey can help the designers, manufacturers, or stakeholders make informed decisions about the garments. They can identify aspects that are well-received and areas that may need adjustments to enhance user satisfaction.

It's essential to consider the limitations of the survey, such as the specific demographics of the respondents and the context of the evaluation. Additionally, the feedback received may be subjective, influenced by individual preferences and tastes.

By conducting this survey and analyzing the responses, the creators of the garments gain valuable insights into how their designs are received by the target audience, helping them refine and improve their products to better meet customer expectations. Regular feedback from end users is a crucial aspect of the design and development process, ensuring that the final products align with the market's needs and preferences.

### 3.4 Spreading awareness through the workshop:

Spreading awareness of traditional art among the public is indeed essential to preserve cultural heritage and support artisans' livelihoods. Conducting workshops is an effective way to achieve this goal as it allows direct interaction between artisans and participants. Based on the information provided, it seems that two workshops, each with 30 students, were conducted in Pune city, with the same artisans leading the sessions. The feedback from the participants was also collected. The next chapters will likely cover the following areas:

the workshops, including the activities conducted, the techniques taught, and the overall experience of the participants. It which has highlight the impact of the workshops on the participants' understanding and appreciation of the traditional art form. The results includes qualitative feedback, testimonials, and any measurable outcomes, such as participants' increased interest or engagement in the art.

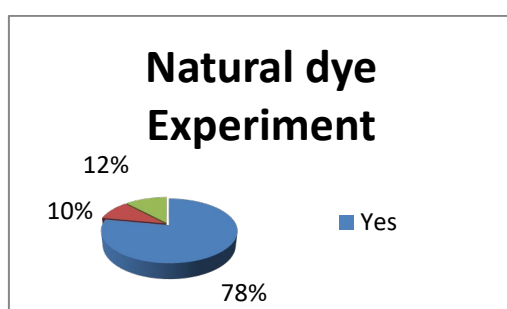
**Artisan Interaction:** The third chapter will delve into the detailed interactions between the artisans and the participants. It will discuss the knowledge and expertise shared by the artisans, their teaching methods, and the cultural significance of the traditional art form. The chapter may also highlight the challenges faced by the artisans in preserving and promoting their craft and how the workshops contribute to their recognition and economic sustenance.

## 4. RESULT AND DISCUSSION

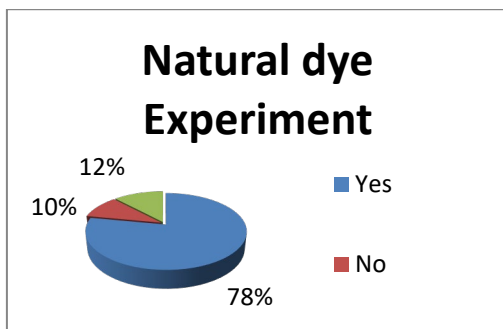
Dabu Print is the textile' based art form of decorating fabric with the resist dyeing techniques. The textiles handicrafts sector is playing a significant role in the country's economy by generating employment for a vast segment of people in rural and semi- urban areas. These art forms not only are preserving cultural heritage but also generates valuable foreign exchange for the country. Various art forms in India are famous for its aesthetics, creativity and exquisite craftsmanship. India's handicrafts offer an infinite variety which has been refined during a course of changing history. The crafts are also results of years of unconscious experiment and evolution; skills inherited and passed from generation to generation.

The range of India's resist dyeing art forms is closely linked to the regional variations. India has diversified and multifaceted cultural where each region has developed a distinctive style of its own, which adds variety and richness to this craft.

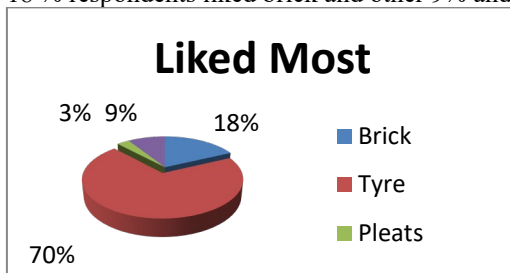
**Wardrobe Experimentation:** When asked about wardrobe experimentation almost 73 % respondents replied positively while 20% of the respondents were not clear about this experimentation



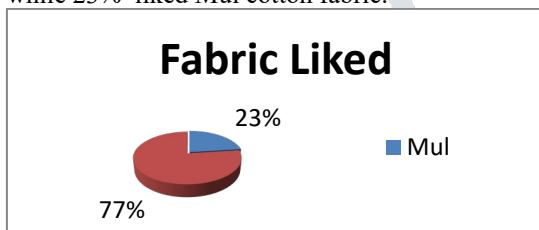
Experiment with Natural dye and new print: When questioned about the introduction of natural dyes in to their wardrobe experiment 78 % respondents were affirmative.



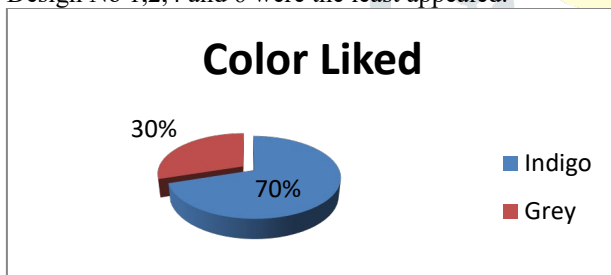
Print: When asked about the feedback on the prints developed by the researcher almost 77% of the respondents were positive while 23% gave negative or neutral feedback. Out of the 77% of respondents 70% liked the Tyre print obtained in the dabu print. While 18% respondents liked brick and other 9% and 3% liked shibori of hawa mahal and Pleats respectively.



Fabric: When asked about the feedback on the fabrics used for this study the 77% of respondents liked shiny Mashrooh Rayon while 23% liked Mul cotton fabric.



Color: 70% of the respondents liked Indigo (blue color while 30% liked Grey color obtained by the mixture of Harda and Ferus Men's wear Design: Out of 8 men's wear designs; Design No 5 and 3 appealed to 32% and 22% of the total respondents, while Design No 1,2,4 and 6 were the least appealed.



This study could generate interesting information about the history of one of the ancient traditional textile art form preserved at its most natural state. The researcher could explore the blocks and motifs from its golden era and could interact with a few artisans with tremendous experience. The methods of creating these beautiful resist dyed fabrics, the material used for the same is self-explanatory to give us the importance of Nature. The interactions with these artisans unfolded the current trade conditions, market scenario, availability or unavailability of certain raw materials, marketing and distribution of the end products the finances available to the units.

The researcher's work on the pilot project of 4 new motifs and the 9 garments was well appreciated and it could become a tiny effort towards making the art appealing to the young urban consumers. Almost all new block designs were found best suitable for garment collections.

The varieties of the same print can be created using both cotton and rayon fabrics and colors like indigo blue and grey are suitable also for men.

The workshop conducted by the researcher with the help of the artisans from Bagru was also appreciated and hence participants could see the amount of effort these artisans put into the making of a single meter of fabric unlike machine-made fabrics which has low cost as compared to Dabu print or any other traditional textiles art form.

With the appropriate strategy this study in a real sense has shown the importance of the traditional craft.

#### 5. The Future Scope of the study:

This study is "Design Development for Men's wear garments using Textiles Surface Techniques and Garment Construction with special reference to Upper garments.". It includes the development of new blocks and awareness of this art form into the urban consumers.

- Use of natural Ingredients:



The art form Dabu print is a resist dyeing technique used by the chippa community in Bagru Rajasthan. In this art form has almost all the natural ingredients which takes us toward nature. With the current situation of global warming and environmental crisis upon us, we can promote the use of these natural materials which will make the water useful to the soil.

- New prints:

The innovation in the prints can help the artisans to reach the younger consumers which will attract young buyers and can help the art live longer.

- Workshops and awareness model:

The activities like workshops conducted by these artisans can create further awareness about this art form in the attendees and also the people around them. The workshop gives their participant an idea of the hard work that goes into the creation of these fabrics. That can prove a clarifying point in the justification of the prices charged for these fabrics. As compared to its screen-printed products. There is a scope for a model that will awareness about this art form in society.

- Next Generation artisans' interest:

The artisan's current generation is working in their family business and they want their kids to join the business in due course of time; however, the young generation is slightly unwilling to join- in because of the remuneration in return hence with the increased awareness of dabu print as a textiles based art the dignity toward the artisans can increase and so is the remuneration then there is a future to artisans' next generation to come into the Business and take the art further.

- Water Management

The entire Bagru village is suffering from soil pollution and a water crisis which also is the case with the printers and dyers and so is the business. There is a vast scope to manage the water and soil pollution around the city.

- Marketing and Distribution

The study suggests that there is a vast scope for marketing and proper distribution channels for these end products to reach the market.

#### 6. Limitations of the study:

Every study has limitations. However, it is important that you restrict your discussion to limitations related to the research problem under investigation.

- **Color Fastening** The basic concern of the consumers was the color bleeding of these fabrics the finding and feedback were conveyed to the artisans and the possibility can be explored for color fastened natural dyed fabric.
- **Economic background** the artisans hesitated to talk about their economic background to a total stranger. In the given case the closest possible guess was the answer.
- **Access to** the distance between Bagru and Pune was a limitation in itself hence the required data was collected in given time frames.
- **The global crisis** during this study the global crisis pandemic impacted the distance and travel which resulted in telephonic or video interviews in some cases. the limitation as some questions had to be sent to all the respondents through email or telephonic interviews.

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