



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

¹Swathi Simha, ²Goutham.N

¹Student, ²Assistant Professor

¹Department of Fashion Design,

¹Ramaiah University of Applied Sciences, Bengaluru, India

Abstract : This study has been conducted to create awareness and knowledge on Indian embroidery among people, study traditional motifs of two embroideries, creation of amalgamated embroidery motifs into wooden blocks and use of block printing technique to print on accessories to make the products affordable to consumers. This study also involves testing the printed fabric to check its durability.

IndexTerms - Embroidery,traditional motif,block printing,amalgamation,accessories.

I. INTRODUCTION

Decoration of the surface of a fabric was started to relieve unembellished surface of a fabric. A number of methods are used to decorate a fabric surface like hand painting, use of fabric manipulation techniques and embroidery. Embroidery is the oldest handicraft which was used to express feelings and emotions of humans. In the past, women required years of practice and experience to master this craft, therefore embroidered garments were used only on holidays or special occasions, as these had to be prepared in advance. Indian embroidery is known to have existed for a long time and has passed through the test of time.

India is known for its rich traditional and distinguished embroidery. Each embroidery has its own cultural and regional influence, with unique style, motifs, threads, colours and stitches. Traditional Indian embroidery have motifs related to nature, religion and everyday life. Today all over India, traditional embroideries are practiced in different states by different castes and classes. Noteworthy forms of Indian embroidery include Chikankari from Lucknow, Phulkari from Punjab, Kantha from West Bengal, Zardozi from Uttar Pradesh, Kasuti from Karnataka and Mirror work from Gujarat and 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 possess meaning or represent our culture.

Abbreviations and Acronyms

ISO – International Organization for Standardization which is a worldwide federation of national standard bodies. They are a set of internationally recognized standards which are accepted by experts.

II. NEED OF THE STUDY.

As per various studies, it is suggested that the traditional embroidery of India and its states which is of cultural significance needs to be documented and there is a need to combine different techniques in a motif design to make it unique and attractive etc. Many embroideries especially lesser-known craft are not known to people and there is a need to create more awareness about such embroideries. The present study has been undertaken based on the recommendations of several studies that has suggested the need 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.

III. RESEARCH METHODOLOGY

3.1 Population and Sample

Female subjects between the age group of 18 – 60 were considered for this study using random sampling technique. The response of 33 participants were recorded.

3.2 Data and Sources of Data

For this study primary data has been collected. To understand the knowledge among the individuals regarding Indian Embroidery, two questionnaires were used. 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 co-ord sets and accessories. Secondary data was also collected for this study which included websites, research paper and articles.

3.3 Theoretical framework

Under the ethnographic study, understanding the opinion and views of individuals on their knowledge and interest on Traditional Indian Embroidery were included. The study was conducted to gain a deeper understanding of the knowledge, opinion and preferences of subjects about 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.

Based on the traditional motifs of the two traditional embroideries selected by the participants, the designs were developed. The traditional motifs of Chikankari and Kasuti were selected after a thorough study of various motifs. Mind Mapping, Theme Board, Explorative and Concept Sketches were developed for this study. Based on the embroidery combination chosen by the study subjects, different concepts were developed. Three best concept motifs were selected, that justified the theme and could be easily adapted into prints on co-ord sets and accessories which included a Mobile Sling Bag and a Multi-purpose pouch. 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 selected designs have the elements taken from Kasuti and Chikankari embroidery motifs, which were used to create wooden blocks for block printing. Three concept motifs were carved on wooden blocks. In order to improve the printed image quality, reduce imperfections and increase the durability of the wooden blocks, it is essential for the carved wooden blocks to be soaked in oil before it is used for printing. Hence, the carved blocks were soaked in oil for a period of 1 week.

A fabric which was ideal for block printing had to be selected for this study and so, cotton fabric was considered best for the project as it met the required criteria. The fabric had to be pre-treated by soaking in water and drying before the printing process in order to ensure that the fabric did not shrink after printing and the excess starch was released. 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 fabric was used according to the size of the final product required. The fabric was completely printed using the carved blocks with the desired colours. Some of the above process has been shown in Fig.1.

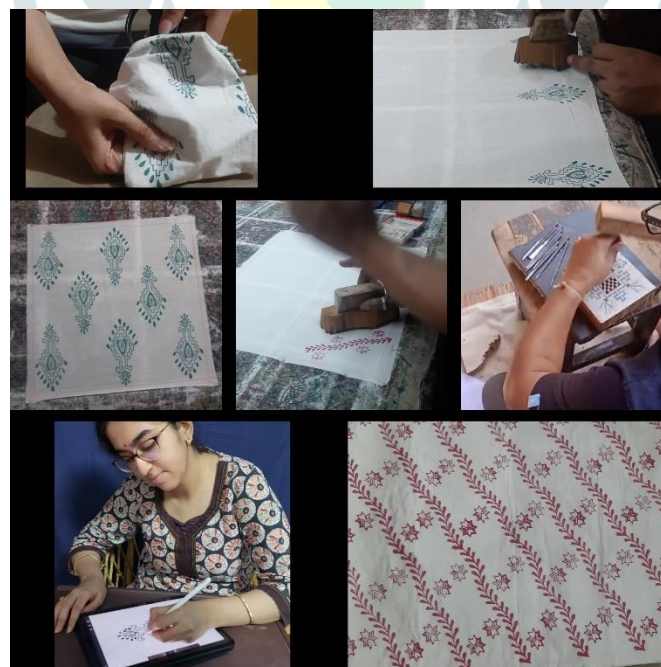


Fig. 1 A collage of illustration, carving, block printing and sewing.

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 responses were recorded. Another questionnaire was a survey on products made with Indian Embroidery and this questionnaire was used to understand the consumer's opinion on products with a combined motif of two traditional embroideries, preferred embroidery combination and opinion of the participants regarding wearing, buying and gifting the products 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 57.6% of the respondents know about Traditional Indian Embroidery, 97% of the respondents think that embroidery is related to preserving culture and most selected combination of embroidery was Kasuti and Chikankari based on which the amalgamated motif designs were developed. Below are the details of the fabric test conducted:

Table 4.1: Colour Fastness to Rubbing ISO 105 X 12:2016

Parameter	Range
Green Print	
Dry	4
Wet	2
Pink Print	
Dry	4
Wet	3

Table 4.1, the fabric was tested for color fastness to rubbing, both the colours printed were tested for its dry and wet rubbing fastness, results being green colour has very good dry rubbing fastness and moderate wet rubbing fastness. The pink colour has very good dry rubbing fastness and good wet rubbing fastness.

The fabric was also tested for color fastness to light ISO 105 B02: 2014 and the result shows up to grade 4 of light fastness.

The products were reviewed by the subjects, and the responses were collected by personal interview. The subjects responded that the products were beautiful, different and they expressed that amalgamated embroidered designs executed through printing method was an innovative take.

PRODUCT IMAGE: Multi-purpose pouch and Mobile Sling Bag



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