



PREFERENCES OF THE PEOPLE FOR KASHIDAKARI EMBROIDERY MOTIFS

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ABSTRACT

Motifs play an important role in designing. Each motif like the fabric itself has an origin, evaluation and variety in shape and presentation. In designing, a weaver, embroider, dyer or printer creates dreams of beauty using motifs familiar through culture, religion, environment and history on textiles. For the development of motifs traditional motifs were developed using CAD software into contemporary form and designs were created from these motifs. Motifs of selected embroidery were collected from primary and secondary sources. Majority of the respondents preferred to adopt kashida embroidery motif.

KEYWORDS: Motifs, Kashida Embroidery, CAD, designing.

INTRODUCTION

Motif is the most basic unit with the help of which a design or a composition is made. These are often inspired from nature and are also closely linked to natural, cultural, religious and socio-economic factors prevailing in any society. A motif is the most basic unit or the smallest unit of pattern and are repeated in different ways to create patterns and these patterns are repeated to create a design. Motif has a distinct identity of its own in a pattern or design. Each motif is generally developed from a geometrical shape or a combination of different geometrical shapes. (Wei Chen and Meizehen, 2011)

Motifs are considered to be an important step in designing and may be repeated in pattern or design often many times or may just occur once in a work. It can be of any size but usually all the motifs in any given work are of the same size. Each motif, like the shape itself has an origin, evaluation and variety in shape and orientation. It may further be rotated or varied to achieve different variety, contrast and new shaper. The motifs were translated and transformed from one generation of craftsman to another with standard of many motifs not available in a text book for open reference and motifs only in oral and mental forms are remaining. Terence Dalley (1998)

The development of the motifs is essential and continuing step in the field of textile design. A motif may be considered as a element, which is used to create larger work by joining together. The creation of things for use is the basic motivating force in the practical operations of man. All these efforts has led to the creation of motifs from different origins, organizing them in suitable layouts. This gave the uniqueness to the motifs used in traditional Indian textiles.

Kashida is mainly done on all types of shawls produced in Kashmir. But now this ornamentation has been widely produced on dress material, saree, coat, jacket, kurta, muffler, dupatta, turban, table-linen, cushion cover, handkerchiefs, curtains, quilt, table-mats, floor coverings etc. The work is done at different parts like border, corner, all over scattered.

Kashida embroidery designs is the most popular commercial embroidery designs not only because it has retained its rich heritage but also has made necessary adoption according to the likes, choice and demand of the market. The directorate of handicrafts has started a new school of design with the view to

produce and exhibit new designs. Along with old designs new articles with new design are constantly being introduced.

Kashida embroidery splits into three types when referring to the motif design. One of them is the sozni or dorutka. As curiously as it may seem, the motifs on sozni embroidery appear in different colors on each side of the fabric. No side is wrong; the same design is simply being produced in different colors on both sides, in a skillfully crafted piece. (Shaijlaja D.Naik)

The other type of needle embroidery is locally known as *paper mache*. Flowers and leaves are sewed in bright colored satin stitches outlined afterwards in black color in order to better highlight the shapes. A third type of Kashida embroidery is called ari or hook embroidery. It uses the same flower designs but is crafted in chain stitching arranged in concentric rings. The embroidery of Kashida is well known all over the world for the creativity that defines its local artisans. The features that make it popular are elegance and decency, so characteristic to the Indian culture and tradition.

The study was planned with following objectives:

1. To study the consumer preference of the kashidakari motif.
2. To create the awareness about the Kashida embroidery of India.
3. To collect various motifs of kashida.

Methodology

Collection of motifs from Kashida Embroidery

Motifs of Kashida embroidery were collected from secondary sources like books and internet. A total of thirty motifs were collected. The collected motifs were categorized in three categories as traditional motifs, floral motifs and geometrical motifs.

Selection of motif

Thirty out of collected motifs, the unique ten motifs were selected. These selected their placement, motifs and designs were used for scanning and placement for kurtis. A total of ten motifs from each category i.e traditional, geometrical and floral motifs were selected to create designs.

Scanning of motif

The selected motifs were scanned to convert them from print version to digital format and edited with the help of Photoshop and Coral Draw X5 software.

Result 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.

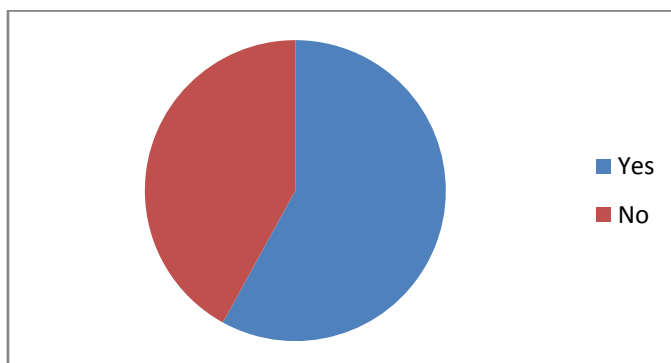
Collected kashida embroidery motifs

Kashida embroidery motifs were collected, categorized, screened and selected for creation of designs. Secondary sources like books, journals, and internet were explored to gather various kashida embroidery motifs worked on different articles. The motifs were categorized as geometrical, floral and traditional.

Preference for awareness of Kashida embroidery

YES	58
NO	42

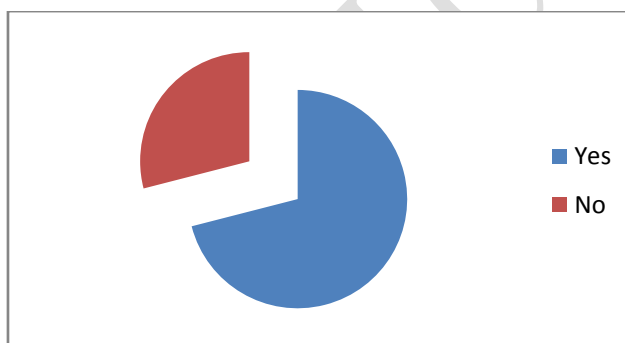
The data revealed that 58 percent of the respondents were aware about kashida embroidery and 42 percent of the respondents not aware kashida embroidery. This shows that majority of the respondents are aware about kashida embroidery.



Preference to adopt kashida embroidery motif on apparel articles

YES	71
NO	29

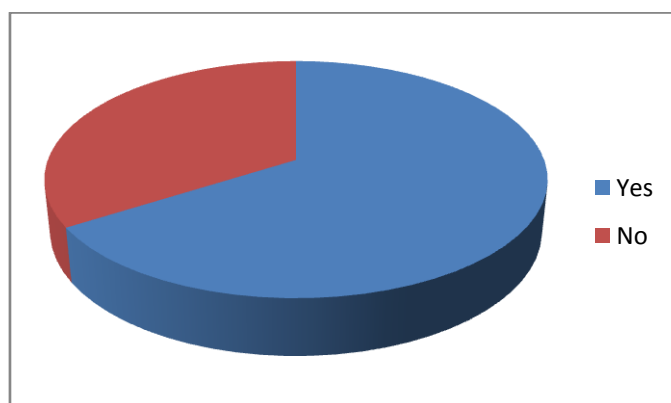
Most of the respondents preferred to adopt kashida embroidery motifs on apparel articles. It was found that 71 percent of the respondents preferred the adaptation of kashida embroidery motif.



Preference to develop kashida motif on apparel articles

YES	66
NO	34

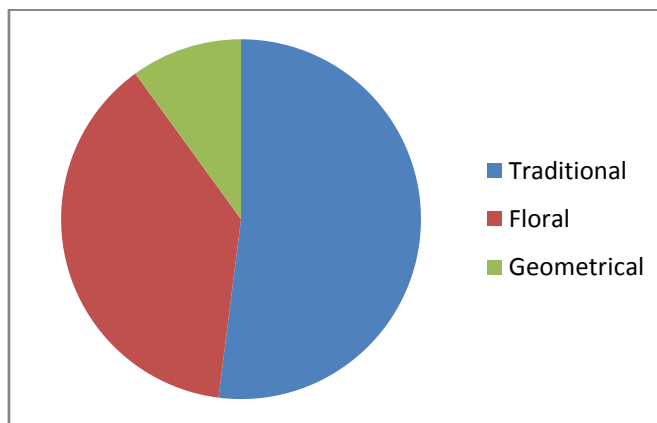
The data revealed that majority of the respondents develop kashida motif on apparel articles and 34 percent of the respondents dislike to develop kashida motif on apparel articles.



Preferences for types of motifs

TRADITIONAL MOTIFS	52
FLORAL MOTIFS	38
GEOMETRICAL MOTIFS	10

The preferences for types of motifs were found that availability of motifs like traditional motifs likes 52 percent of the respondents, 38 percent of the respondents liked floral motifs and 10 percent of the respondents liked geometrical motifs.



CONCLUSION

All the motifs were highly appreciated. For the development of motifs traditional motifs were developed using CAD software into contemporary form and designs were created from these motifs. Most of the respondent were aware about kashida embroidery motifs. Majority of the respondent prefer to adopt kashida embroidery motifs on apparel articles. Most of the respondent preferred the traditional kashidakari motif to modify and develop on apparel articles.

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