

Original Research Article

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Revival of Traditional Kantha Embroidery Motifs through Fabric Painting for Women Entrepreneurship

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ABSTRACT

The use of embroidery to decorate clothes has been around since man began to wear clothes. As a method of decorating and embellishing clothing, embroidered designs came out as a result of hard work and care. Embroidery as an art has origin that can be traced far back to the Iron Age. This journey began when primitive man discovered that he could use thread to join pieces of fur to make clothes. India has a rich heritage of embroideries. Traditional embroidery has always been a form of self-expression for the women and expresses the cultural traditions and religious beliefs of the society to which they belong. The process of doing embroidery is time consuming and painstaking. In an era of time stress, there is a need to explore the possibility of transformation of embroidery designs for fabric paintings, as the people engaged in the activity of fabric embellishments, find it convenient and less time consuming resulting in more earning. The results of study, "Adaptation of Traditional Embroidery Designs for Fabric Painting on Jacket" would be beneficial for women entrepreneurship and in maintaining the beauty of traditional embroideries. This adaptation of traditional skills on to the Jacket – a component of the dress of the young women in I.T. and private sector will not only exhibit the Indian culture but also increase the production and income of the entrepreneurs.

Keywords

Revival, Kantha, Motifs, Entrepreneurship, Traditional embroidery.

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Introduction

Women's entrepreneurship is both about women's position in society and the role of entrepreneurship in the same society. Women are faced with specific obstacles (such as family responsibilities) that have to be overcome in order to give them access to the same opportunities as men. Also, in some countries, women may experience obstacles with respect to holding property and entering contracts. Anonymous (2009) stated that Over 90 percent of employment in India is in the 'informal' sector, with employees working in relatively low productivity jobs. Provision of appropriate skills may thus be an important

intervention to increasing the productivity of this workforce. However, both demands as well as supply-side constraints have inhibited skills development. On the demand-side, few employees in the informal sector see the importance of skills training. Many identify lack of access to capital, cumbersome bureaucratic bottlenecks, and lack of access to quality equipment as their main challenges.

Increased participation of women in the labour force is a prerequisite for improving the position of women in society and self-employed women.

India is an enlarging ground where we get to witness innumerable scenes of culture, art and Mother Nature. Embroidery is one of the traditional arts of India. But this process is time consuming and painstaking. In an era of time stress, there is a need to explore the possibility of transformation of embroidery designs for fabric paintings, as the people engaged in the activity of fabric embellishments, will find it convenient & less time consuming resulting in more earning.

Use of tradition embroidery designs for transformation into fabric painting will help in the revival of tradition embroidery & give it a new look as per trends. Therefore, it is proposed to conduct study on “Revival of Traditional Embroidery Motifs through Fabric Painting for Women Entrepreneurship” to use traditional embroidery motifs for fabric painting on jacket and impart technical knowhow to the prospective artisans.

Materials and Methods

Organization of training

Training was organized to impart technical know-how of adaptation of traditional embroidery in to fabric painting. Dashora and Sharma (2003) reported that with the help of training agencies, women earning power can be developed. There are various kinds of training programmes undertaken by government, semi-government and voluntary organizations to train women in various income generating skills such as *masala*, *papad*, pickle making, tailoring, knitting, weaving, readymade garments, embroidery, painting, typing, dyeing and printing etc.

Training was imparted for 5 days to students having background of fine arts/ fabrics painting were selected as prospective artisans for the training for adaptation of embroidery designs into fabric painting

Knowledge acquisition regarding techniques used for making jackets

The existing knowledge level of trainees regarding techniques used for making jackets was judged. Before and after training, the pre and post-exposure knowledge level was judged using the modified structured knowledge inventory. The pre and post scores were obtained and gain in knowledge was calculated.

The knowledge inventory comprised of the information regarding achievement motivation of trainees, reasons for attending training, opinion of trainees regarding training technique, pre and post knowledge of trainees regarding material used for fabric painting, tips for fabric painting, painting technique from traditional embroidery design through various statements. Gulati *et al.*, (2002) conducted a study to assess the impact of clothing and textiles training to rural women. Most of the respondents had favourable attitude. The overall impact of Clothing and Textile training was found to be of high level.

The data was collected in dichotomized categories of yes or no by personal interview method. The scores assigned were: Yes – 2, No - 1

Results and Discussion

Imparting training to perspective artisans

Training was imparted to the fine arts student of F. C. College of Hisar district of Haryana as they are prospective artisans. The data has been presented in tables 1–6. It includes the personal traits of the respondents viz. education status, marital status and type of family and data related to personal profile of trainees are presented in table 1, The findings showed that 50 per cent of respondents were 1st year student of fine art, 25 per cent of

respondents each were 2nd year and 3rd students of fine arts. It is found that majority of respondents *i.e.* 65 per cent belonged to joint family while 35 per cent were from nuclear family, majority of respondents *i.e.* 70% were belonged to rural background. Only 30% respondents belong to urban family. And majority of respondents *i.e.* 75 per cent fall in first category of income *i.e.* 50,000 - 1,00,000.

It can be concluded from the data that the trainees attended the training because of the favourable reasons that are to develop confidence in making such articles, to make something creative and learn something new to increase the income by acquiring skills in short time by making articles from the fabric painting of traditional embroidery designs.

Anonymous (2010) reported that the Weavers Service Centre, Bangalore besides Decentralized Training Programme also imparts training to Artisans, students of Fashion Technology, Textile Institutions on a specific subject on need based on the following subjects. The data related to the opinion of the trainees regarding training

technique is presented in table 3. The weighted mean score indicated in table 3 revealed that Development of designs in painting techniques is economical, Trainees have acquired sufficient skills to start a centre for making such painted articles, It is innovative process for new trend, the trainees acquired sufficient skill to make fabric painting technique from traditional designs of embroidery, the trainer helped trainees in making these article was considered favourable opinion for Jacket with embroidery for all three designs. Sharma and Kaur (2003) conducted a study on Paper pattern, an aid in popularizing art of sewing and developed the paper patterns of two most preferred design of trousers. The paper pattern were found useful by the women who preferred home sewing to save money and like to make stylish garments. Anonymous (2006) reported that SMIORE has set up a training institute and provides much needed support to revive the traditional arts and crafts of the area. Nandan *et al.*, (2006): The KVK of Durgapur district of Rajasthan, organized vocational training programmes on stitching for rural and deprived farm women of tribal areas for three months.

Table.1 Personal profile of the trainees

Personal traits	Categories	Frequency (%)
Education status	B.A. 1 st year	10(50)
	B.A. 2 nd year	5 (25)
	B.A. 3 rd year	5 (25)
Type of family	Nuclear	7(35)
	Joint	13(65)
Family background	Urban	6(30)
	Rural	14(70)
Family Income per annum	50,000 - 1,00,000	15(75)
	1,00,001 - 1,50,000	5(25)

Figure in parenthesis indicate percentage

Table.2 Reasons for attending training

S. No.	Reasons	WMS	Ranks
1	To pass spare time.	1.20	VII
2	To learn something new.	1.69	III
3	To make best use of time by making articles from the fabric painting of traditional embroidery designs.	1.43	VI
4	To increase income by acquiring skill.	1.61	IV
5	Got motivated by the trainees.	1.57	V
6	On request of trainees.	1.19	VIII
7	Due to scope of creativity.	1.74	II
8	To develop confidence in making such articles	1.81	I

Table.3 Opinion of trainees regarding training technique

S. No.	Statements	WMS	Ranks
1	The trainees acquired sufficient skill to make fabric painting technique from traditional designs of embroidery	2.67	IV
2	The trainer helped trainees in making these article	2.75	III
3	Trainees have acquired sufficient skills to start a centre for making such painted articles	2.82	II
4	This training was just wastage of time and money.	1.89	VI
5	Trainees could make these articles independently before training as I was not knowing about the techniques of these articles	2.02	VII
6	Due to problem of easily availability of material I did not want to make articles	2.23	VIII
7	This painting technique is taking more time as compare to embroidery	1.57	IX
8	Development of designs in painting techniques is economical	2.97	I
9	It is innovative process for new trend	2.50	V

Table.4 Knowledge acquisition by trainees regarding material used for fabric painting

S. No.	Knowledge statement	Before training	After training	t-value
1	Fabric Paints are used for fabric paints	1.62	5.50	2.05*
2	Fabric Brushes are used for painting purpose	0.95	3.00	3.27*
3	Stencils, patterns, drawing are required to draw/ trace/copy design.	0.95	1.91	2.27*
4	Masking Tape holds fabric in place on the work area. Straight pins, large clothes pegs or clips may be used for holding the fabric in place.	1.00	3.29	3.19*
5	Water Container is needed for rinsing brushes in clean water.	1.50	7.00	1.98*
6	Kitchen roll is used to remove excess water from the brushes.	0.95	1.75	1.63
7	Palette is needed something to mix the paint in to increase the shades available	0.93	2.93	2.71*

* Significant at 5% probability

Table.5 Knowledge acquisition by trainees regarding tips for fabric painting

S. No.	Knowledge statement	Before training	After training	t-value
1	Fabric Paints are used for fabric paints	1.62	5.50	2.05*
2	Fabric Brushes are used for painting purpose	0.95	3.00	3.27*
3	Stencils, patterns, drawing are required to draw/ trace/copy design.	0.95	1.91	2.27*
4	Masking Tape holds fabric in place on the work area. Straight pins, large clothes pegs or clips may be used for holding the fabric in place.	1.00	3.29	3.19*
5	Water Container is needed for rinsing brushes in clean water.	1.50	7.00	1.98*
6	Kitchen roll is used to remove excess water from the brushes.	0.93	2.93	2.71*
7	Palette is needed something to mix the paint in to increase the shades available	0.95	1.75	1.63

* Significant at 5% probability

Table.6 knowledge acquisition by trainees regarding painting technique from traditional embroidery design

S. No.	Knowledge statement	Before training	After training	t-value
1	Use of traditional designs helps in survival of the art of traditional art of embroidery.	0.91	3.95	3.20*
2	Traditional designs can be modified as per market trends	1.00	6.65	5.25*
3	Development of designs in painting techniques saves times.	0.95	2.95	4.23*
4	Selection of designs for surface enrichments of the products/Jackets needs to be done as per consumer tastes.	0.95	3.24	4.46*
5	Selection of designs for surface enrichments of the products/Jackets needs to be done as per feasibility of developing in that specific technique <i>i.e.</i> painting.	0.93	7.85	5.87*
6	Fabric material for the product <i>i.e.</i> (Jacket in this case) needs to be selected as per suitability for the product.	0.95	5.30	5.29*
7	Fabric material for the product <i>i.e.</i> (Jacket in this case) needs to be selected as per technique to be used for surface enrichment.	0.90	2.90	4.52*
8	Fabric material for the product <i>i.e.</i> (Jacket in this case) needs to be selected as per fashion trends.	0.93	4.40	5.18*
9	Fabric material for the product <i>i.e.</i> (Jacket in this case) needs to be selected as per season in which the product is to be used.	0.50	2.60	3.20*
10	Standardized measurement should be for developing the product for different groups.	0.40	1.80	3.84*
11	Fabric paint needs to be selected carefully <i>i.e.</i> matching to the tints shades or hue of colours in designs to be developed.	0.50	2.00	2.93*
12	No. of brushes should be selected according to the fineness of the colour or strokes required in doing painting on fabric.	0.30	2.00	5.68*
13	A catalogue of designs should be developed by taking photographs / scanning of the products for future use.	0.40	3.00	4.35*
14	Assessment of the product is helpful in analysis the work done for developing the product for future use & to meets consumer demand further improvements.	0.40	3.00	4.35*

* Significant at 5% probability

The data presented in table 5 revealed that there was a difference between mean score of pre and post knowledge of trainees. The t- values were found to be significant for all parameters which indicate that respondents gained sufficient knowledge. In case of content for knowledge on kitchen roll is used to remove extra water from the brushes, there was gain in knowledge but t value was not found significant at 0.05 level of significance.

The data presented in table 16 revealed that there was a difference between mean score of pre and post knowledge of trainees. The t- values were found to be significant for all parameters which indicate that respondents gained sufficient knowledge.

The data presented in table 16 revealed that there was a difference between mean score of pre and post knowledge of trainees. The t- values were found to be significant for all parameters which indicate that respondents gained sufficient knowledge. Farooqui *et al.*, (1992) conducted a study in Aurangabad district regarding training needs of farm women. The study revealed that majority (92.5%) of farm women were given preferences in tailoring/ stitching, knitting and decorative stitches being familiar to practice and to supplement their family income. Malagi *et al.*, (1994) conducted a study in KVK at Hanumanvati of Ranebennur Taluk district. The study revealed that larger percentage (61%) needed training in tailoring, followed by knitting (56%), hand and machine embroidery (43%).

Thus it can be concluded that traditional motifs of embroidery adapted into fabric painting were appreciated by majority of trainees as they considered it is an innovative economical and time saving technique and which also helps in revival of Kantha embroidery as well as would help for women entrepreneurship.

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