Original Research Article   https://doi.org/10.20546/ijcmas.2018.704.110

Transformation of *Kasuti* Embroidery Motifs for Hand Painting

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A B S T R A C T

Embroidery is one of oldest and beautiful way of surface ornamentation. However, the revival of traditional *kasuti* embroidery needs to be twinned with ways to find new and contemporary expression in harmony with the needs and aspirations of future citizens of the world, while valuing the traditional. There is also a need to enhance understanding and to provide necessary support for professional marketing and adaptation to global demands as the craft moves into the new era. Therefore, the present study on transformation of *kasuti* embroidery motifs as hand painted articles was conducted for exploring the possibility to enhance creativity by adapting traditional *kasuti* embroidery motifs for hand painting. Total fifteen motifs from three categories i.e. geometrical, floral and animal and bird were selected and converted into forty-five designs. Top three designs were selected each for jacket for further application using hand painting technique. Developed articles were highly acceptable by respondents in terms of created designs, design placements, colour ways, technique, overall appearance and cost. Respondents had high opinion about developed articles. It was found that transformation of innovative designs of *kasuti* embroidery into hand painting has enhanced the range of designing and productivity. Variety of designs was created through the use of CAD technology employing design tools which aided creativity and made the process more efficient.

Introduction

India is a land of rich culture and diverse traditions. Its long-known heritage of art, music, dance, sculpture, architecture, carpentry, metal work, designing, painting and embroidery exemplifies the richness of Indian culture (Pandit, 1976). Among these, Indian embroidery profoundly expresses the richness of diversity because the art of embroidery is exhibited by Indians who have been living widely region wise India has a rich heritage of embroideries and people are well versed with traditional embroidery designs. Each state in India is unique in itself as far as embroidery of its variegated designs is concerned (Namrata and Nack, 2008). Almost every region of India has a distinct style of embroidery based on cultural history of the region (Bennur and Gavai, 2015). Punjab and Haryana are home to *Phulkari*. Uttar Pradesh is the centre for the fragile and elegant *Chikankari*. *Kantha* embroidery of Bengal is an unparalleled example of imaginative use of waste rags. *Kasuti* is world famous embroidery of Karnataka state and is famous in many places

of Bijapur, Dharwad, Belgaum and Jamakhandi districts. As an art form, it speaks about the people of Karnataka; their traditions, customs and professions. Its delicate rendition is an outcome of the honest, zealous and innate desire of 'mankind' to practice the beautiful stitches on the articles of everyday use. The motifs used in *Kasuti* embroidery ranged from mythological and architectural to the beautiful flora and fauna, i.e. gopuras, palanquine, chariot, shiva-linga, bull (Nandi), tiger, lamp stand, crown of Shiva (ShivanaBasinga), swastika, sun, suryamukhi, conchshell, asanas, Rama's cradle, snake (Naga devta), elephant, horse, tulsivrindavan, Hanuman etc. Today *kasuti* embroidery can be done on any type of fabric. It is done on curtains, cushion covers and many other household articles of hand woven cloth. Stitches in *kasuti* are always vertical, horizontal and diagonal. The main speciality of this embroidery is that the design is never traced on the material to be embroidered and the embroidery starts without knotting thread but with a tiny back stitch. The stitches are simple, minute, intricate and pretty. *Kasuti* is always done by counting the threads. The four types of stitches are *Gavanti* (a double running stitch), *"Negi"* (a simple running stitch), *"Murgi"* (a zig-zag stitch) and a cross stitch-*menthi* (Pandit, 1976)

Due to modernization and changing fashion scenario, demands for new textile designs are increasing day by day (Rai, 2002). New studies emphasized that in the present context of globalization and rapid technology transformation handloom sector is beset with many challenges and the handloom products are being replicated on power looms at much lower cost. Hence, for strengthening this sector product diversification and creating market demand is utmost essential.

Fabric painting can create embroidery like effect on any fabric with the right fabric paint and applicators. Fabric painting gives fabulous surface decoration in lesser time as compared to embroidery. This is also an age-old tradition in India. Today, the usage of fabric painting has revolutionized to such an extent that it is a popular homemade handcraft. It is the lively expression of fabrics. Fabric painting can be carved at a very affordable price with simple techniques and procedures (Devi *et al.,* 2017).

Painting in ancient India was a favourite mode of expression of art. There are innumerable references to painting in the contemporary literature that the art of painting has reached the highest degree of excellence both from the technical and aesthetic point of view.

In an era of time stress, there is a need to explore the possibility of transformation of embroidery designs for fabric painting. The people engaged in the activity of fabric embellishment, will find fabric painting as more convenient and less time-consuming resulting in more earning. Use of traditional embroidery designs for transformation into fabric painting will help in the revival of traditional embroidery and give it a new look as per trend. Keeping these facts in mind a study with the objective of creating designs from selected motifs of *Kasuti* embroidery for fabric painting was conducted.

Materials and Methods

Technical plan

The methods, techniques, tools and procedures adopted for the present investigation have been categorised under following steps to achieve the planned objectives.

Collection of motifs

Motifs of *kasuti* embroidery were collected from secondary sources like books, magazines, journals and internet. A total of fifty motifs were collected. The collected motifs were categorized in three categories as

geometrical, floral, and animal and bird motifs. The categorized motifs were screened into thirty motifs by advisory committee keeping in mind their suitability for fabric painting on selected articles. These three categories included ten motifs each. Thus, a total of thirty motifs were finalized for further research work.

The selected motifs were scanned to convert them from print version to digital format and edited with the help of CorelDraw software. The proportion of motifs was changed to make them suitable for hand painting on textile articles.

Selection of motifs

Thirty motifs were got assessed by experts with the help of developed preferential index. The experts were asked to give their preferences for each motif separately in different categories for its suitability to hand painting. Their preferences were taken on three-point continuum scale as most preferred, preferred and least preferred. The weighted mean score of each motif was calculated to give ranks in different categories. A total of fifteen motifs including five top ranked motifs from each category i.e. geometrical, floral and animal & bird motifs were selected to create designs.

Selection of article

For selection of article to be developed for application of adapted motifs of *kasuti* embroidery through hand painting technique, a list of textile articles under three broad heads i.e. apparel, accessories and utility articles and home textiles was prepared and sorted with the help of advisory committee members. The articles were selected on the basis of their weighted mean score according to expert's choices. The most preferred article i.e. jacket was selected for product development and application of *kasuti* embroidery motifs through hand painting technique.

Creation and selection of designs

Fifteen selected motifs i.e. five top ranked motifs from each category were used to develop designs. Designs were created on the basis of their suitability for fabric painting on jacket with the help of CorelDraw using graph of 2.0 mm size. Each motif was converted into three designs. Hence, a total of forty-five designs were created. The created designs were got assessed by experts and three top ranked designs were each selected for preparation of design placements on jacket.

Preparation of design placements and their selection

Three top ranked designs each were used to prepare design placements on jacket. Three placements of each design were made on the article with the help of Corel DRAW. These placements were got assessed by the experts and top ranked placement of each design was selected for hand painting.

Assessment of developed articles

Consumer acceptability of the developed hand painted jackets were assessed using self-structured evaluation Performa.

Results and Discussion

Kasuti embroidery motifs were collected, screened and categorized as geometrical, floral and animal and bird motifs, including ten motifs each. Top ranked five motifs in each category were selected by experts for further research work. A total of forty-five designs were created using fifteen selected motifs, with the help of CorelDraw software. Top ranked three designs were selected for jacket by experts, using a preferential choice index.

Preferences of experts for design placements on selected articles

Three placements of each selected design were made on front, back of jacket. A total of nine placements were prepared and assessed by experts. The nine placements i.e. three of each selected design are presented in plate I.

Preferences of experts for design placements on jacket

The data envisaged that highly preferred placement of design number 5 was placement III which got I[st] rank with 2.85 WMS. Placement II of design number 5 was preferred placement and got IInd rank with 2.4 WMS followed by placement I with 2.1 WMS and got IIIrd rank. Highly preferred placement of design number 11 was placement I which got I[st] rank with 2.70 WMS.

Placement II of design number 11 was preferred placement and got IInd rank with 2.45 WMS followed by placement III with 1.75 WMS and got IIIrd rank. Placement II of design number 16 was highly preferred with 2.6 WMS and got I[st] rank. Placement III of design number 16 was preferred placement and got IInd rank with 2.3 WMS followed by

placement I with 2.2 WMS and got IIIrd rank. Top ranked placement of each design was selected for application on jacket (Table 1).

Thus, placement III of design number 5, placement I of design number 11 and placement II of design number 16 were top ranked and highly preferred placements. These were selected for application on jacket.

Assessment of developed articles for consumer acceptability on various parameters

The developed articles were assessed by sixty consumers for their acceptability level on various parameters. The data revealed that painted jackets with design number 11 and 16 were assessed highly acceptable by consumers on all the four parameters i.e. design placement (2.73), created design (2.7), color way (2.63) and technique (2.5) of design number 11 and design placement (2.66), technique (2.63), created design (2.5) and colour way (2.36) of design number 16. Design number 5 of painted jacket was assessed highly acceptable for its design placement (2.46), created design (2.43), technique (2.4) and (2.38) colour way (Table 2).

Table.1 Preferences of experts for design placements on jacket

n=20

Design number	Placement I		Placement II		Placement III	
	WMS (n=20)	Rank	WMS (n=20)	Rank	WMS (n=20)	Rank
5	2.1	III	2.4	II	2.85	**I**
11	2.7	**I**	2.45	II	1.75	III
16	2.2	III	2.6	**I**	2.3	II

WMS-Weighted Mean Score, Highly Preferred 2.34-3.00, Preferred 1.67-2.33, Least Preferred 1.00-1.66

Table.2 Assessment of developed articles for consumers acceptability on various parameters

(n=60)

Developed selected articles (Design Numbers)	Created designs (WMS)	Design placements (WMS)	Colour Ways (WMS)	Techniques (WMS)	Average score
Painted jacket (5)	2.43	2.46	2.38	2.4	2.41
Painted jacket (11)	2.7	2.73	2.63	2.5	2.64
Painted jacket (16)	2.5	2.66	2.36	2.63	2.53
Average Score	2.54	2.61	2.45	2.51	2.52

Table.3 Assessment of developed jackets as per overall appearance

(n=60)

Developed articles (Design Numbers)	Overall Appearance	
	WMS	Rank
Painted jacket (5)	2.53	III
Painted jacket (11)	**2.73**	**I**
Painted jacket (16)	2.70	II

Table.4 Opinion of the consumers regarding adaptation of *kasuti* embroidery motifs for hand painted

n=60

Sr. No	Opinion statements	Painted articles	
		WMS	Rank
1	Selected technique is easy in execution.	2.53	III
2	Effect of *kasuti* embroidery can be effectively replicated with fabric painting.	2.63	II
3	Fabric painting is time saving and cost effective, surface embellishment technique.	2.43	V
4	Fabric painting maintains the beauty of *kasuti* embroidery.	2.70	I
5	Fabric painting is as per latest consumer's demand.	2.50	IV

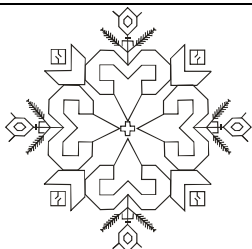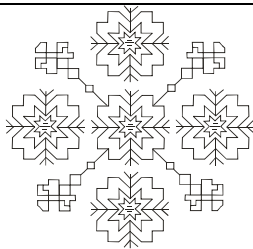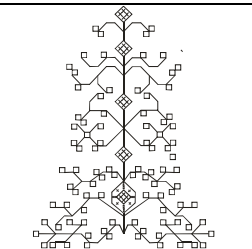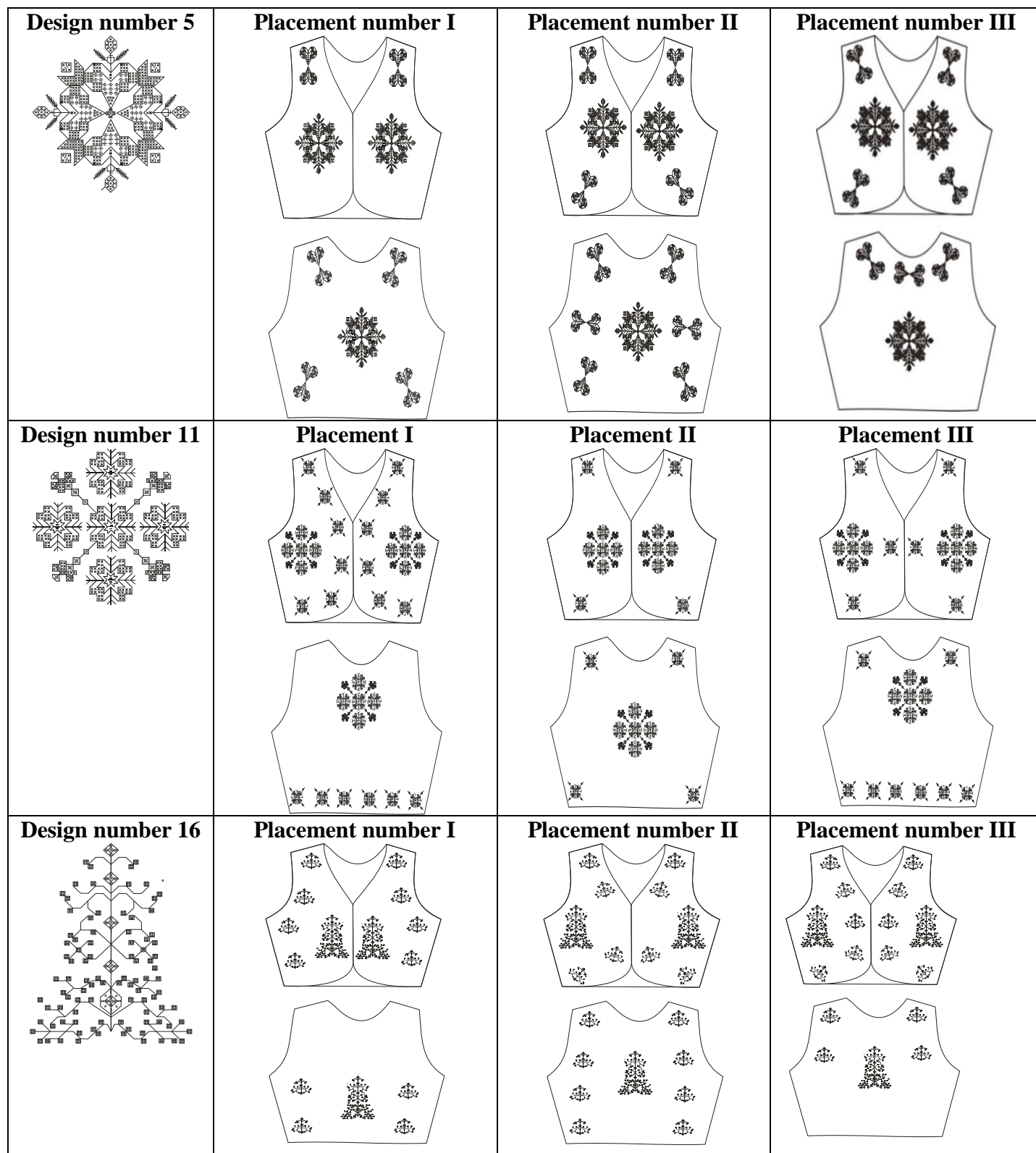**Selected designs for hand painting on jacket**

| Design number 5 | Design number 11 | Design number 16 |

Plate.1 Design placements of selected designs on jackets

Developed jackets with hand painting technique
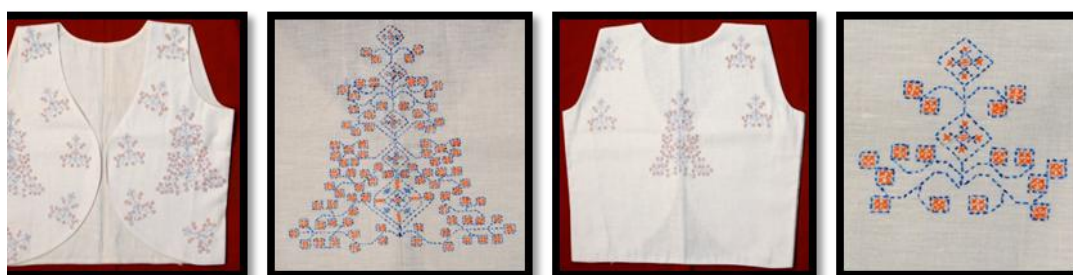

| Front | Design | Back | Filler |

Design number 5

| Front | Design | Back | Filler |

Design number 11

| Front | Design | Back | Filler |

Design number 16

Assessment of developed articles as per overall appearance

The data presented, elucidated that design number 11 of painted jacket got Ist rank with 2.73 score followed by design number 16 with 2.70 score got IInd rank with painted jacket of design number 5 got IIIrd rank with 2.53 score as per overall appearance (Table 3).

Thus, it is inferred that in terms of overall appearance, all the jackets were assessed as highly appealing.

Opinion of the consumers regarding adaptation of *kasuti* embroidery motifs for hand painting

The study envisaged that foremost opinion of consumers regarding adaptation of *kasuti*

embroidery for fabric painting was that 'fabric painting maintains the beauty of *kasuti* embroidery' with 2.70 WMS got Ist rank, followed by the opinion that 'effect *kasuti* embroidery can be effectively replicated with fabric painting' with 2.63 WMS got IInd rank, 'selected technique is easy in execution with 2.53 WMS got IIIrd rank, 'selected technique is as per latest consumer's demand with 2.5 WMS got IVth rank and 'fabric painting is time saving and cost effective surface embellishment technique' with 2.43 WMS got Vth rank. Thus, consumers had high opinion regarding adaptation of *kasuti* embroidery for hand painting as they strongly opined that hand painting is time saving and cost-effective surface embellishment technique as per latest consumer's demand. It was easy in execution and has effectively replicated the effect of *kasuti* embroidery to maintain its beauty with WMS ranging between 2.43 to 2.70 (Table 4).

Adaptation of traditional *kasuti* embroidery motifs for hand painting enhanced the possibility of creativity. Developed articles were highly acceptable by respondents in terms of created designs, design placements, colour ways, technique, overall appearance and cost. Respondents had high opinion about developed articles. Transformation of innovative designs of *kasuti* embroidery into hand painting has enhanced the range of designing and productivity. Variety of designs can be created through the use of CAD technology employing design tools which aid creativity and make the process more efficient.

Recommendations

Developed *kasuti* embroidery hand painted designs can be used for variety of textile, apparel and household articles. The findings of this research can be disseminated to the persons who are working towards revival of traditional embroideries. This activity can be taken up by women entrepreneurs to start a small-scale business as fabric painting is an innovative, economical and time saving surface embellishment technique.

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