

# Innovative Traditional Kathiawar Embroidery On Fashion Garment

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**Abstract:** *The purpose of the study was to document the traditional Kathiawar embroidery's motifs . To study the prevailing practices used in Kathiawar for Kathiawar embroidery and its use on garments. To add beautiful and appealing ideas which can split the variation, give a touch of uniqueness in creation and designing of fashion garment. For the above purpose, survey along with interview method was use to collect the data. 50 teenager girls of Bhavnagar district. 25 sheets were designed and scrutinized. Selected design sheets were developed in prototypes with Kathiawar traditional embroidery on the basis of aesthetic appeal, placement of motif, colour combination, uniqueness of design and overall appearance. The respondents rated from all the articles developed excellent to fair. Consumer acceptability and marketability of designed apparel articles were found to be in the range of fair to excellent and found are consumer's preferred to purchase these fashion garment on recommended price, So it was observed that, many respondents were ready to pay more than the recommended price. Thus, on the basis of result we can say that designing of fashion garment with different surface enrichments by using Kathiawar embroidery in fashion garment.*

**Keywords:** Kathiawar embroidery , traditional , fashion garment

## 1. Introduction

Kathiawar and sind embroideries are almost identical and have much in common. Here the embroideries of different techniques and styles are noticeable. The embroidery is colorful, elaborate and lavishly done on the choli and Ghaghara which is the traditional costume of Kathiawar. They use little mirrors which dazzle on their dress. Kathiawar being in the vicinity of Kutch. Sind and Punjab a combination of these embroideries is noticed Kathiawar embroidery. Buttonhole, herring bone interlaced and daring stitches are especially noticeable. Kathiawar embroidery is one of the marked techniques of surface embellishment of Kathiawar district of Gujarat state, done by Kathiawar women. The Kathiawar embroidery is besides generally done on "natis" or children's caps ending in a square flap at the back, torans ,chaklas,chandrawas and ghagara.chaklas cover furniture pieces and chandrawas are used as wall hanging.toran is supposed to welcome the guests. The ancient tradition says that the door of a house be carved or decorated as a sign of welcome.

In Kathiawar lavish use of mirrors and bright colors is seen. The stitches used are interlacing, darning,herring bone and chain stitch. The glistening characteristic of Kathiawar embroidery is the lavish decoration of little mirrors.

## 2. History of Kathiawar embroidery

In Indian embroidery, probably the richest in design and most varied in stitches is that of the Gujarat State. There is a legend to explain this phenomenon. Krishna once liked a demon in forest who had enslaved a thousand women hailing from all parts of India, and freed them. They became his gopis playmates and devotees and followed him Dwarka. Each of them brought along her own style of embroidery, all of which took root in this land of Saurashtra, making it a resplendent garden in which all types of needlework flourished. Probably the oldest and certainly the most important is the Kathi embroidery. The story goes that Karna

, the famous warrior of the Mahabharata, brought the Kathi as cattle breeders . they were nomads who in their wandering gathered new elements in theme, quality, mood and technique in embroidery, and how added this wealth to the land their adoption.

## 3. Style of Kathiawar embroidery

Jasleen Dhamija says that there are six distinct style in Kathiawar embroidery namely : Heer Bharat, Abhala Bharat, Chain stitch embroidery of Bhavnagar : Interlacing stitch Applique work and Moti bharat

3.1 Heer Bharat : it is done in untwisted slik thread (floods) which is called "Heer" in Gujarat. Bharat means embroidery in Gujarat. Here long stitches almost an inch in length are used. The design are geometrical and combinations of squares, rectangles or triangles covering the entire surface of the material. Generally Heer embroidery is prepared on deep blue background. Dominant color is crimson red is used with black and offwhite slik thread.

3.2 Abhla Bharat : In this mirrors are used. Button button hole stitch is used to fix the mirrors. The design is drawn leaving a circle for the portion where the mirror has to be attached. The remaining embroidery is done with stem or herring bone stitches with slik thread. The colors used are red,green,indigo,blue,pink. Motifs are flowers,creepers and sometimes rows of mirrors are worked to form a pattern. This is done on ghagaras, toran, chakla and chandarwa.

3.3 Chain Stitch : this is distinctive style of embroidery of Bhavnagar. This is done in white chain stitches. Sometimes others colors are used with white to give bold appearance.motifs are a girl holding a flower, a boy holding a kite,a man riding a horse, a palanquin carrying a lady.

3.4 Sindhi Taropa : this is known as the interlacing stitch. This has nothing to do with texture of the fabric but spring from the ingenuity of the needle women. This

interlacing stitch is practised in Sindh, Kutch and Kathiawar.

#### 4. Objective

- To document the traditional embroideries motifs .
- To study the prevailing practices used for Kathiawar embroidery and its used on fashion garment.
- To develop 25 design sheets of fashion garment by using Kathiawar embroidery, .
- To evaluate developed sheet by an adult on the basis of aesthetic appeal, color combination, uniqueness of design, and overall appearance.
- To develop 5 prototype design

#### 5. Methodology

For the above purpose, survey along with interview method was use to collect the data. 50 teenager girls of Bhavnagar city.To get an accurate evaluation, 50 respondents were selected that is 5 teachers and 45 students from the Department of computer aided costume design and dress making. The analysis was based on aesthetic appeal, placement of motifs, color combination, uniqueness of design, and overall appearance.

##### Phase -1

**Locale of the study:** Bhavnagar city in Gujarat was selected purposively.

**Collection of motifs:** Various motifs were collected from different sources like book and internet.

**Sketching of design:** Collected motifs were sketched in various colors on white paper to know color preference of individual on apparel.

##### Phase -2

##### Grade/rating Score

- Fair 1
- Average 2
- Good 3
- V. Good 4
- Excellent 5

The marks allotted to each design were added a design scoring highest were give respondent to design no 1 to design no.25 doing Kathiawar embroidery to see the effect of motifs.

#### 6. Result and Discussion

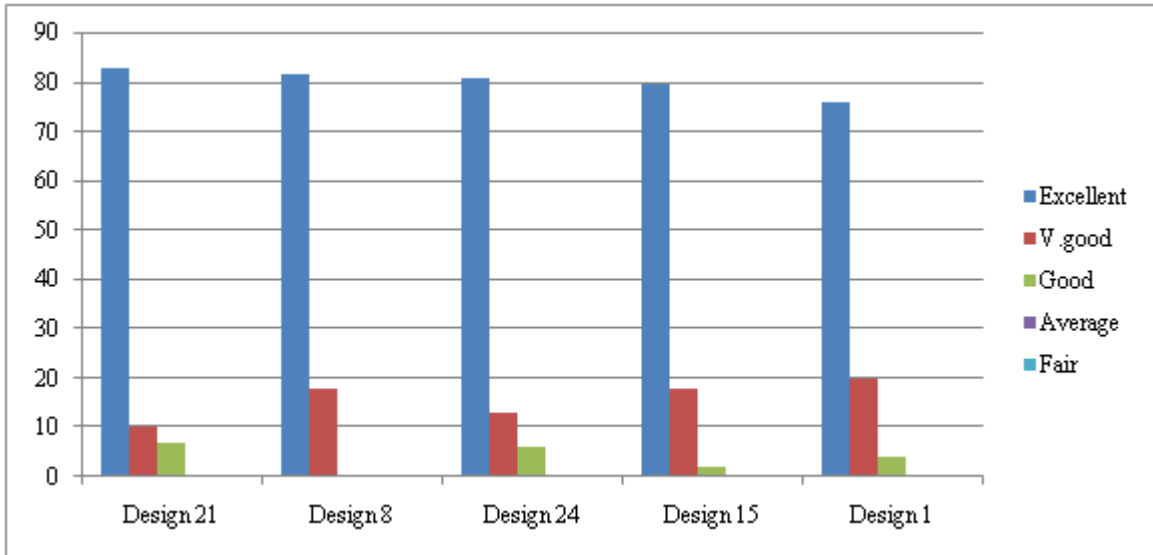
The result of the study taken have been interpreted, discussed and presented in the following subsection

##### Assessment of consumer acceptability for design sheets

25 designs of innovative fashion garment inspired by Kathiawar traditional work were developed. Hand embroidery, were used for the surface enrichment purpose. In this study, subjective analyses of design sheets were evaluated by the respondents. 50 respondents were chosen to judge the visually and ranks were given on the basis of the most aesthetic appealing, placement of motif , color combination, uniqueness of designs and overall appearance .Then among of 5 prototype design made by designer Mittal Sojitra which are accepted in market to next in order and so on.

**Table 1:** Response in percentage for fashion garment with embroidery work

| Sr no     | Design No           | Excellent | v. good   | Good     | Average | Fair |
|-----------|---------------------|-----------|-----------|----------|---------|------|
| <b>1</b>  | <b>Design No 1</b>  | <b>76</b> | <b>20</b> | <b>4</b> | -       | -    |
| 2         | Design No 2         | 40        | 54        | 4        | 2       | -    |
| 3         | Design No 3         | 32        | 68        | -        | -       | -    |
| 4         | Design No 4         | 45        | 40        | 15       | -       | -    |
| 5         | Design No 5         | 42        | 38        | -        | 10      | -    |
| 6         | Design No 6         | 30        | 578       | 10       | 3       | -    |
| 7         | Design No 7         | 18        | 62        | 10       | 10      | -    |
| <b>8</b>  | <b>Design No 8</b>  | <b>82</b> | <b>18</b> | -        | -       | -    |
| 9         | Design No 9         | 22        | 28        | 50       | -       | -    |
| 10        | Design No 10        | 52        | 36        | 12       | -       | -    |
| 11        | Design No 11        | 70        | 24        | 6        | -       | -    |
| 12        | Design No 12        | 44        | 56        | -        | -       | -    |
| 13        | Design No 13        | 56        | 40        | 2        | 2       | -    |
| 14        | Design No 14        | 35        | 50        | 15       | -       | -    |
| <b>15</b> | <b>Design No 15</b> | <b>80</b> | <b>18</b> | <b>2</b> | -       | -    |
| 16        | Design No 16        | 20        | 54        | 24       | 2       | -    |
| 17        | Design No 17        | 18        | 44        | 30       | 8       | -    |
| 18        | Design No 18        | 38        | 52        | 8        | 2       | -    |
| 19        | Design No 19        | 16        | 46        | 38       | -       | -    |
| 20        | Design No 20        | 26        | 56        | 18       | -       | -    |
| <b>21</b> | <b>Design No 21</b> | <b>83</b> | <b>10</b> | <b>7</b> | -       | -    |
| 22        | Design No 22        | 54        | 46        | -        | -       | -    |
| 23        | Design No 23        | 14        | 52        | 34       | -       | -    |
| <b>24</b> | <b>Design No 24</b> | <b>81</b> | <b>13</b> | <b>6</b> | -       | -    |
| 25        | Design No 25        | 34        | 26        | 40       | -       | -    |



Graph 1: Comparative analysis of prototype design

**Design 21 ( Front nBack) Design 8**



**Design 24 Design 15 Design 1**



Design 21 Red cotton satin gown with full sleeve, gathers at waist line Kathiawar embroidery on hem line, back side placket with artistic neckline.

Design 8 Grey umbrella cotton satin evening gown 'V' neckline, Kathiawar embroidery on sleeve and waist line string with fringe embroidery.

Design 24 Geogert maroon fornt open knee length jacket with full sleeve khathiawar work on sleeve cuff and shoulder yock.

Design 15 Red satin silk dagris gown with yoke on waist line blue border on hem line color full embroidery on flare.

Design 1 Blue color top with pink plain yoke, half sleeve, color full embroidery on front part.

## References

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