



Creation of Innovative Designs Using Traditional Kashidakari Embroidery Motifs for Home Furnishings

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Authors' contributions

This work was carried out in collaboration among all authors. All authors read and approved the final manuscript.

Article Information

DOI: 10.9734/AIR/2020/v21i530205

Editor(s):

(1) Dr. N. Gokarneshan, Professor, Park College of Engineering and Technology, Coimbatore, Tamil Nadu, India.

Reviewers:

(1) R. Shanthi, Kumaraguru College of Technology, India.

(2) Alan Garfield, University of Dubuque USA.

(3) Atilla Akbaba, Izmir Katip Celebi University, Turkey.

Complete Peer review History: <http://www.sdiarticle4.com/review-history/51674>

Original Research Article

**Received 22 July 2019
Accepted 28 September 2019
Published 23 May 2020**

ABSTRACT

The beautiful and intricate Kashmir embroidery known as 'Kashidakari' is recognized everywhere for its beauty of craftsmanship, motifs, colours, textures, etc. *Kashida* embroidery designs are the most popular commercial embroidery designs not only because these have retained its rich heritage but also have made necessary adoption according to the likes, choice and demand of the market. In contemporary society, embroidered textiles are used for interior decoration for a traditional and royal appearance. In the present study, traditional motifs of *Kashidakari* embroidery were collected by exploring secondary sources for the creation of innovative designs for home furnishings textile articles. Out of 200 motifs, thirty were screened and top-ranked ten motifs were selected for design development for home furnishing, as per preferences of experts. Thirty designs were developed using selected traditional *Kashidakari* embroidery motifs with the help of Corel DRAW X3 software. The study concluded that all the developed designs using traditional *Kashidakari* embroidery motifs were highly acceptable by experts for home furnishings.

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Keywords: *Kashidakari embroidery; traditional motifs; designs; CAD software; home furnishings; market.*

1. INTRODUCTION

India is truly a land of wonders, blessed with innumerable cultures, customs and religions. One of the greatest treasures of the country is its craft like embroidery. Folk embroidery is an expression of self, reflects lives, hidden desires and aspirations and expresses the cultural traditions and religious beliefs of the society to which it belongs. The Indian traditional embroideries can be classified based on their motifs, designs, colours, technique and region of production [1]. Now, as the traditional embroideries are widely used and adopted as per the latest trends one of them is *Kashidakari* embroidery. It is the oldest forms of embroidery that originated in Jammu and Kashmir. *Kashidakari* motifs that are used to create this form of embroidery include images inspired by nature such as vines, birds, leaves and flowers and this is one of the defining aspects of this form of embroidery [2].

The motif is the basic unit or the smallest unit of pattern and is repeated in different ways to create a design. Motif has a distinct identity of its own in a pattern or design [3]. Now-a- days, embroideries are commonly seen on garments and are used to decorate furnishings such as bed sheets, table cloths, pillows, cushion covers, table runners, table mats, curtains, kitchen aprons and other articles. In contemporary society, embroidered textiles are used for interior decoration for traditional and royal appearance [4]. Indian folk art and embroidery is a source of inspiration for creating new innovative designs for home furnishing. Fashion sensitivity towards household furnishing has increased as fast-fashion has hit not only the apparel market but the home market as well.

Computer-Aided Designing (CAD) has brought a revolution in the textile industry. CAD has led to better quality and flexibility in design development, increasing the efficiency and shortening the time between the design concept and actual marketing [5]. The textile designers, with the help of CAD, convert these ideas into workable designs. Hence, the present study was planned with the following:

1.1 Objectives

- Collection of traditional *Kashidakari* embroidery motifs for design development

- Creation of designs from selected motifs for home furnishings using CAD software

2. MATERIALS AND METHODS

The methodology given for research is a systematic and scientific way to solve research problems. Secondary sources were explored for the collection of traditional motifs from traditional *Kashidakari* embroidery. Thirty experts were purposively selected as experts based on their knowledge regarding a specific topic and their availability. Preferences of experts were taken for selection of traditional motifs of *Kashidakari* embroidery for home furnishings. The collected data were coded, tabulated and analyzed using frequency and mean scores to draw the meaningful inferences.

3. RESULTS

The results of the present study, derived by following the prescribed methodology and using standard tools mentioned therein, have been compiled under different subheads as:

3.1 Collection of Traditional Motifs

Two hundred motifs from traditional *Kashidakari embroidery* were collected from secondary sources. Secondary sources like books, research dissertations, magazines, websites, National museum (New Delhi) and craft fairs were explored for collection of traditional motifs. These motifs were critically analyzed considering the conversion of motifs into innovative designs for home furnishings. Screened motifs are presented in Plate 1.

3.2 Selection of Motifs for Design Development

All the screened motifs from *Kashidakari* embroidery were evaluated by a panel of thirty experts. Top ten preferred motifs were selected for design development. The results are presented in Tables 1.

Preferences of experts for selection of *Kashidakari* embroidery motifs: The data in Table 1 reveals that preferences for traditional *Kashidakari* embroidery motifs as per experts were motif number 28, scoring highest mean

score (20.83) and ranked I, followed by motif number 18 (20.33) ranked II, 4 (20.13) ranked III, 15 (19.16) ranked IV, 20(19.10) ranked V, 6 (18.63) ranked VI, 14 (18.63) ranked VII, 11 (18.26) ranked VIII, 1 (17.73) ranked IX and 29 (17.13) which got X rank.

As per preferences of experts, rest of the motifs in descending order were motif number 2 (17.10), 30 (16.76), 5 (16.26), 25 (15.50), 3 (15.16), 23 (14.70), 24 (14.60), 27 (14.46), 7 (14.42), 26 (14.40), 22 (13.90), 9 (13.86), 8 (13.53), 19 (12.36), 12 (12.26), 13 (12.23), 21 (11.73), 16 (11.06) and 10 (10.86). The least preferred motif was motif number 17 with mean score 10.43 and ranked XXX.

It is thus inferred that the ten top preferred *Kashidakari* embroidery motifs selected for design development were motifs numbered 1, 4, 6, 11, 14, 15, 18, 20, 28 and 29 (Plate 2).

Creation of Stylized Designs: All the selected motifs were critically analyzed and used as a source of inspiration for creating designs for home furnishings. One to three motifs (motif or component of motif) were combined and arranged systematically to create stylized embroidery designs. Thirty innovative designs were created with the help of Corel DRAW X3 software. Created stylized embroidery designs for home furnishing using selected motifs are represented in Plate 3.



Plate 1. Screened motifs of *Kashidakari* embroidery

Table 1. Preferences of experts for selection of *Kashidakari* embroidery motifs for design development

n=30								
Motif No.	Mean score	Ranks	Motif No.	Mean score	Ranks	Motif No.	Mean score	Ranks
1	17.73	IX	11	18.26	VIII	21	11.73	XXVII
2	17.10	XI	12	12.26	XXV	22	13.90	XXI
3	15.16	XV	13	12.23	XXVI	23	14.70	XVI
4	20.13	III	14	18.63	VII	24	14.60	XVII
5	16.26	XIII	15	19.16	IV	25	15.50	XIV
6	18.63	VI	16	11.06	XXVIII	26	14.40	XX
7	14.42	XIX	17	10.43	XXX	27	14.46	XXVIII
8	13.53	XXIII	18	20.33	II	28	20.83	I
9	13.86	XXII	19	12.36	XXIV	29	17.13	X
10	10.86	XXIX	20	19.10	V	30	16.76	XII

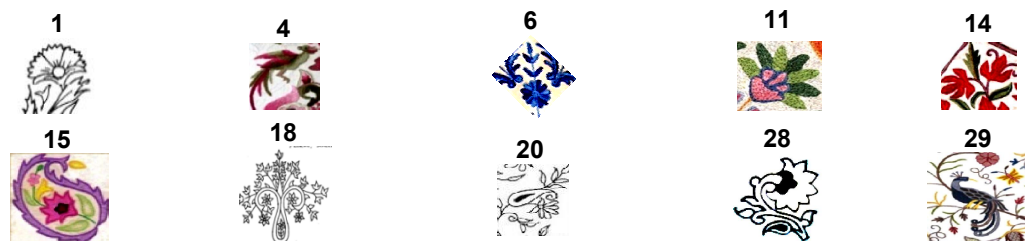


Plate 2. Selected *Kashidakari* embroidery motifs for design development

3.3 Selection of Created *Kashidakari* Embroidery Designs

All the created innovative designs were visually evaluated by a panel of thirty experts for application on home furnishings. Preferential choices for the created *Kashidakari* embroidery designs are depicted in Table 2.

The data shows that the most preferred design of *Kashidakari* embroidery was design number 1, scoring highest mean score (20.40) and ranked I, followed by design number 8 (18.23) ranked II

and design number 19 (18.70) which got ranked III.

The preferences of experts for other stylized designs in descending order were design number 2 (18.00), 5 (17.70), 7 (17.60), 3 (17.57), 30 (17.23), 21 (17.20), 22 (16.83), 27 (16.63), 29 (16.27), 23 (16.17), 25 (16.07), 12 (15.87), 10 (15.60), 9 (15.40), 4 (15.33), 15 (15.00), 18 (14.43), 17 (14.43), 13 (14.23), 11 (13.83), 6 (13.77), 14 (13.63), 16 (12.63), 28 (12.23), 26 (11.97) and design number 24 (11.83). The least preferred stylized design was design number 20 with mean score 10.20 and ranked XXX.

Table 2. Preferential choices for created *Kashidakari* embroidery designs for home furnishings

n=30								
Design No.	Mean score	Ranks	Design No.	Mean score	Ranks	Design No.	Mean score	Ranks
1	20.40	I	11	13.83	XXIII	21	17.20	IX
2	18.00	IV	12	15.87	XV	22	16.83	X
3	17.57	VII	13	14.23	XXII	23	16.17	XIII
4	15.33	XVIII	14	13.63	XXV	24	11.83	XXIX
5	17.70	V	15	15.00	XIX	25	16.07	XIV
6	13.77	XXIV	16	12.63	XXVI	26	11.97	XXVIII
7	17.60	VI	17	14.43	XXI	27	16.63	XI
8	18.23	III	18	14.43	XX	28	12.23	XXVII
9	15.40	XVII	19	18.70	II	29	16.27	XII
10	15.60	XVI	20	10.20	XXX	30	17.23	VIII

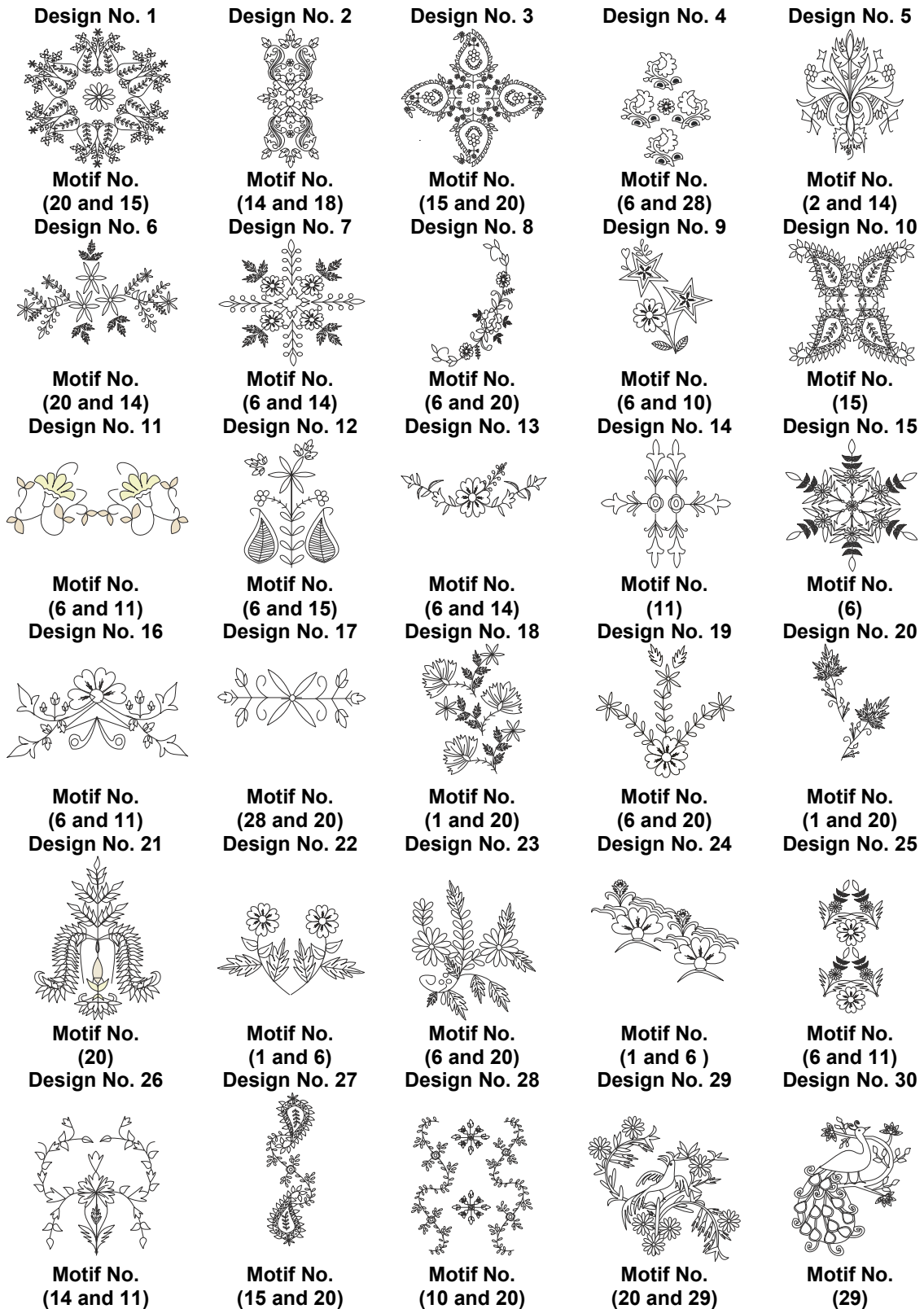


Plate 3. Created designs of Kashidakari embroidery using selected traditional motifs



Motif No. 15 and 20 Motif No. 6 and 20 Motif No. 6 and 20

Plate 4. Selected *Kashidakari* embroidery designs for home furnishings

The data envisages that design number 1, 8 and 19 were the top three ranked designs (Plate 4) for home furnishings.

4. CONCLUSION

India is truly a land of wonders, blessed with innumerable cultures, customs and religions. All the collected motifs and developed designs using CAD software were highly appreciated by experts. A traditional motif has its own distinct identity. It reflects the religious & social beliefs, culture, environment and history of a place, thus resulting in the creation of exquisite textiles which convey the deeper meaning of the idea or concept [6]. The study is in compliance with Grover [7] who developed fifteen designs using CAD software for bed covers. It was observed that all the developed articles were highly appreciated by entrepreneurs and were also willing to accept developed designs.

COMPETING INTERESTS

Authors have declared that no competing interests exist.

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Peer-review history:
The peer review history for this paper can be accessed here:
<http://www.sdiarticle4.com/review-history/51674>