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## Depiction of Traditional Kashmir Embroidery Motifs of India

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### **Abstract:**

*Embroidery is one of the most ancient forms of artistic expression practiced by humankind. It is a method that creates texture and adds value on the fabric by decoration. Embroidery is the art of using stitches as a decorative feature in their own right by embellishing fabric or other material with design stitches in strands of threads or yarns using a needle. Embroidery may also incorporate other material such as metal strips, pearls, beads, quilts and sequins. It forms an art style of beautiful drawing, harmonious colour, sprightly line and elaborate needle skill. It is an expression of self, rendered with patience, brilliance and dedicated hard work.*

**Key Words:** Traditional, embroidery, motif, depiction

### **Introduction:**

The origin of Indian textiles can be traced to the Indus valley civilization. The art of embroidery is clearly of the Eastern origin and is of such ancient lineage that our knowledge of it stretches into pre-historic ages. The needlework tradition dates back to 2300 BC to 1500 BC and has been richly inherited by various regions, each having a special style and an individual inspiration. With the discovery of bronze needles at the site of Mohenjo-Daro (2500 BC to 1700 BC), it is evident that there was knowledge of needlecraft long ago (Crill, 1999).

Indian embroidery owes its amazing array to the resulting cross-fertilization of cultures. That is why practically all stitches known the world are employed in India. Delicately or densely patterned, with mutant or vibrant shades, these designs have universal appeal. Since the days of yore, this form of embellishments has threaded raiment with myth and lore, dazzling the eye with its mesmerizing beauty. The ancient Roman historians aptly called it 'Painting with a Needle' for it draws colors from the palette of nature to portray life in all variety (Lehri, 2006).

### **Objectives of the study:**

1. To document traditional embroidery motifs of India.
2. To depict traditional embroidery motifs.

## Review of Literature:

Naik (1997) reported that ever since down of civilization man has felt the urge to decorate the textiles by way of weaving, dyeing, printing and embroidery, creating designs on the loom was followed by embroidery.

Bhatnagar (2004) there is a fundamental unity not only in craftsmanship of stitch, but also in the choice of designs and the colors utilized. But all through there is a similarity in the use of the basic stitches like the satin, stem, chain, darning, running and herringbone, which have been used to give each embroidered object a characteristic beauty.

(Braun-Ronsdorf 1961; Budney and Tweedle 1985; Indictor and Blair 1990; Skals 1991). Early metal threads were “beaten and cut”, where a single sided gilt block of silver or silver alloy was beaten into thin foils, cut into narrow strips and joined to filaments.

(Irwin & Hall, 1973). In the 19th century, two distinct types of gold embroidery predominated, Zardosi work, heavy gold laid upon a ground of velvet or satin and kalabattu work, light delicate embroidery in gold and silver thread, wire and spangles upon fine silk, cotton or muslin. The latter was normally used upon dress pieces, but sometimes, in case of chop at game cloth, on small articles for personnel use.

(Naik, 1996) The embroidery is done with double strand beginning with a knot. This knot also gives a beautiful glittering effect, when a small dots of overlapping satin stitches are made on it.

Harvey (1997) viewed that the metal thread embroidery Zardozi was organized in workshop production the period of the Uzbek rulers in Bokhara, whereas areas of the city were given over to the guild workers who embellished the textiles of the emir's household.

Kumar (1999) stated that it is with the advent of the sultanate rule in India that we find the evidence of large-scale production of zardoshi in the form of a state production craft.

Bhatnagar (2004) reported that the craft of zardoshi was patronized by the muslim rulers from the sultanate period onwards.

Gupta (1996), has discussed that there are two broad techniques of zardozi work. These are karchobi and kamdani.

Singh (1979) quoted that the Pagari displayed in the gallery of M.S Mansingh II Museum are tied in characteristic Jaipur style Khuntedar. They have Gota and Pallu on them. The Maharaja wore a turban always with Gota and Badla, others had Gota on festival.

Kumar (1999) reported that the voluminous Jama at City Palace Museum was worn by Maharaja Pratap Singh (1778-1803) for his wedding and was a gift from Takooji, the Maratha King. It is made of fine muslin coloured with rust vegetables dye and hand woven.

Mathur (1994) quoted that the emperors of Mewar used to decorate their garments with gold and silver embroidery to enhance the richness of their wearing apparel used on auspicious occasions,

festivals and ceremonies.

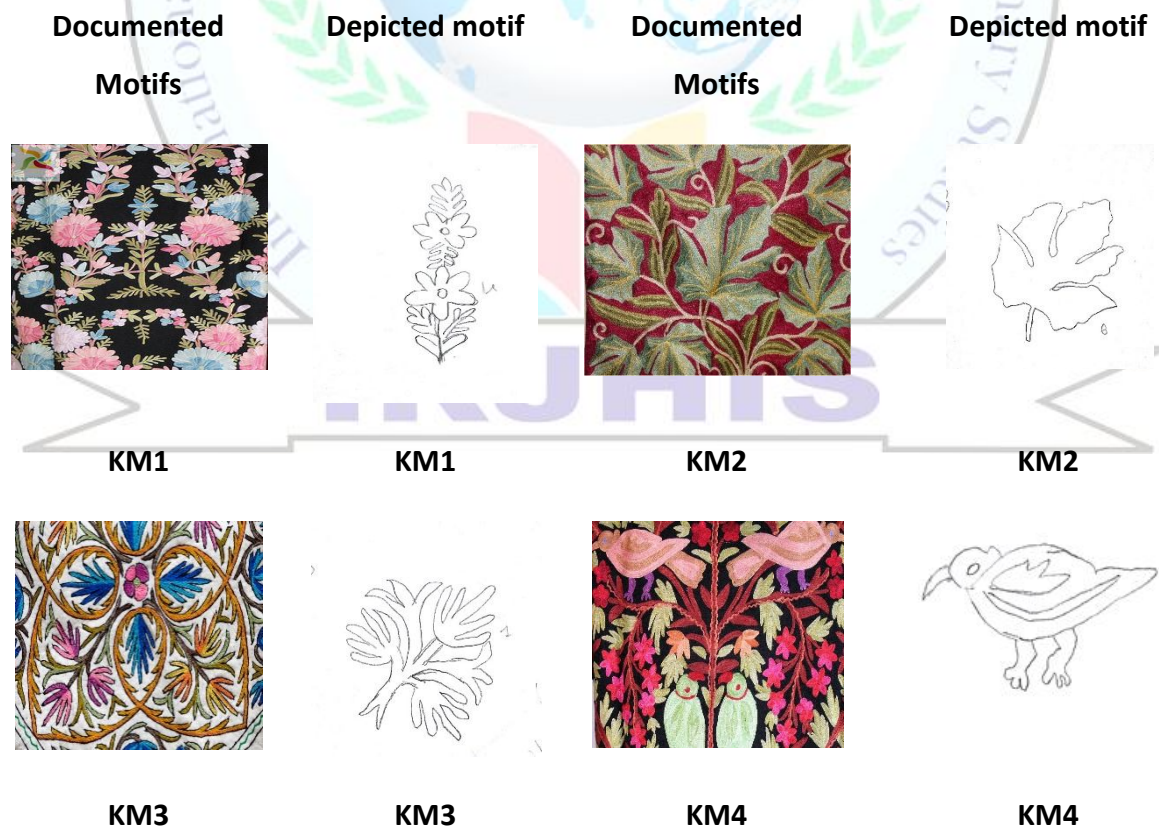
Babel and Kaur (2010) found that the traditional Danka work of Mewar (Rajasthan) is lesser known as zari work, mainly done on Rajput women’s costume. The Indian folk art and embroidery play an important role in creating new designs.

**Methodology:**

Twenty-five documented motifs of Kashmir Embroidery were documented and evaluated by the panel of judges consisting of five fashion designers, five textile designers and five academicians through ranking scale. The panel selected best ten motifs of each embroidery on aesthetics of the design. These selected motifs were depicted and evaluated by the panel of judges consisting of five fashion designers, five textile designers and five academicians through ranking scale.

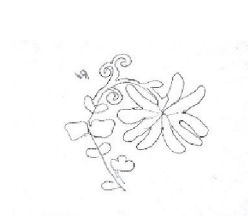
**Result and discussion:**

The traditional motifs of Kashmir Embroidery were collected from various sources such as websites, books, museums and artisans. Twenty-five motifs of Kashmir Embroidery were evaluated by panel of judges consisting of five fashion designers, five textile designers and five academicians. The motifs were analyzed by the judges for the selection of the top ten motifs each of Kashmir Embroidery on five-point rating scale on aesthetics of motifs. Total 10 designs were depicted by the researcher and were evaluated by the panel of judges consisting of five fashion designers, five textile designers and five academicians. The motifs were judged in terms of suitability of the traditional embroidery.





KM5



KM5



KM6



KM6



KM7



KM7



KM8



KM8



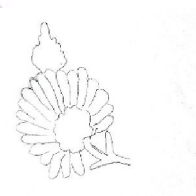
KM9



KM9



KM10



KM10

The weighted mean score obtained by evaluation of depicted motifs are quoted in table given below:

**Weighted Mean Score obtained by depicted motifs (n=15)**

SR.NO.	KASHMIR EMBROIDERY MOTIF	
	Motif No.	WMS
1	KM1	4.93(I)
2	KM2	4.86(II)
3	KM3	4.80(III)
4	KM4	4.73(IV)

5	KM5	4.60(V)
6	KM6	4.53(VI)
7	KM7	4.46(VIII)
8	KM8	4.40(VII)
9	KM9	4.26(IX)
10	KM10	4.20(X)

KM: Kashmir embroidery motif, WMS: weighted mean score

Rating Scale: Excellent =5, Very good= 4, Good=3, Fair =2, Poor=1.

10 motifs were evaluated by panel of judges on five point rating scale. The results revealed that the highest WMS of Kashmir embroidery motif was 4.93. The depicted motifs were traditional, innovative and creative. As per the suggestions the fineness and intricacy of motifs were further improved by creating the motifs, curvilinear and pointed at ends to get better result. From the result it can be analysed that the traditional motifs were highly appreciated which shows that there should be change in the form of design.

### Conclusion:

This research aimed to depict some traditional embroidery motifs Some designs of traditional motifs were employed in the collection of the researcher.

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