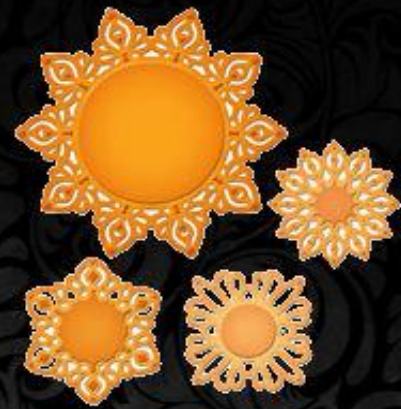fibre2fashion

Indo-Western Garment with Danka Embroidery

By:
Vipin Kumari &
Pooja Somvanshi

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Designing of Indowestern Garment with Danka Embroidery by Using Persian Motifs

Abstract

This study was undertaken by investigator to add new and interesting idea which can break the monotony and give a touch of novelty in construction of indo-western garments with Danka embroidery by Persian motifs for doing Danka embroidery on different articles. Persian motifs have been modified by which Danka Patti can easily adjust in the motifs and 50 respondents were selected for rating of all prepared samples for the acceptance and preference of motifs, placement of motifs, color combination, marketability and overall aesthetic appeal. It was concluded from the data that Danka embroidery with Persian motifs is successful innovation with reference to design, placement of motif; color combination; marketability and overall aesthetic appeal were appreciated by majority of the respondents.

Introduction

Embroidery is the art or handicraft of decorating fabric or other material with needle and thread or yarn incorporating other material such as metal strips, pearls, beads, quill and sequins. Embroidery can be done in two ways-by hand or by machine.

The technique of doing **'Danke-ka-kaam'** is not an easy task that is why it is said as 'a rare piece of art'. This decorative technique is usually worked on fabric like Satin, Chiffon, velvet or silk fabric. The most popular motifs used in **Danke-ka-kaam** are inspired by nature, like the paisley, which takes a stylized form alike the sun and the moon. **'Danke-ka-kaam'** is a kind of metal embroidery in Rajasthan that is a decorative feature in Rajasthani fabrics. It's a 400-year old embroidery craft in Udaipur, Rajasthan

Danka work is a specialty in terms of metal embroidery of places like Udaipur and neighboring areas. This craft is particularly distinguished by the use of a small, metallic square around which the zardozi work is usually done.

The danka is a small square plate, which is variable in size but is not bigger than 1.5 cm. This method was earlier also known as korpatti work. Although the danka was originally made from pure gold, silver plated with gold, is usually used these days. Previously, danka was also made with superior silver sheet, which was first warmed and then gold foil that was applied to its surface and pressed. Of late, well-finished, polished thin silver sheet of 98% purity are electroplated with gold in strips of 30cm. by 2.5 cm. these are then washed in plain water and polished once again with excellent granular sand. The strip is then cut into 1.25 cm. squares. The cost of the danka work is calculated according to its weight.

The technique of doing 'danke-ka-kaam' is…….not an easy task that is why it is said as a *'rare piece of art'*.

This decorative technique is usually worked on fabric like satin, chiffon or silk fabric. The fabric is stretched tightly on a wooden frame before it is embroidered and the craftsman sits on the floor. Danka pieces are spread on the fabric as required by the design. The danka is pierced with a sharp needle, bringing out the thread through the fabric. About three to five strands of kasab (gold or silver wire) are kept over each danka and couched down along its edges. It is secured with eight stitches in the shape of a knot. Two stitches go into the back and the other two at each corner and two on the front. Round and flat metal braids about one quarter of a centimeter in width that are used to highlight the design. Additional stitches used include the chain stitch, satin stitch for the design filling, while stem and running stitches are for lighter work. The most popular motifs used in Danka work are inspired by nature, like the paisley, which takes a stylized form, a like the Sun and Moon.

Danka is mostly worked on fabrics like satin, chiffon, velvet or silk fabric which turns into beautiful women garments like kanchli, ghaghras (lehengas), odhnis, sarees, etc., similarly, men garments like the angarkha, achkan, kurtas, sherwanis and many others. A skillful blend of the traditional and contemporary, the end result is a garment that is singular in its aesthetic.

The most popular motifs used in Danke-ka-kaam are inspired by nature, like the paisley, which takes a stylized form, alike the sun and the moon.

The assimilation of this age-old craft into urban life has ensured its permanence and reputation.

As of now there are just two practitioners of the craft: kutubuddin who makes the 'Danka' and saif-u-ddin who does the embroidery. It's a craft that has primarily been practiced by Udaipur's Bohra community. At a work shop held in Udaipur this year saif-u-ddin was persuaded with great difficulty to train a group 20 youngsters in the art when it ended. He proudly reported that at least three had 'tremendous potential' and he would train them further if enough business came his way.

'Designing is the concept of selecting, arranging & ordering ideas as well as the tangible component of our individual world'

Designing means moving from a state of randomness to a higher state of organization to create a desired impression or to communicate an important idea on the highest level designing is a careful & knowledgeable manipulation of art elements (Mathur *et al.* 2002, Embellishment techniques are those techniques which are used to decorate & to provide a new & interesting look to the product. These techniques used not only make the product attractive but also increasing its marketability & acceptability by the consumer. This technique includes sequences, beads, glitter work, appliqué etc. All are used to provide a stylish look to the product in a different manner. Therefore nothing has to be invented; we have butt to rediscover & possibly improve upon the means employed by our predecessors

Objectives

1. To collect various Persian motifs for western & indo western garments.

2. To design different western & indo western garments using Persian motifs with Danka embroidery.
3. To evaluate the acceptability & marketability of the designed garments.

Delimitations

1. Only self made questionnaire was used to collect data from the sample.
2. Only Persian motifs were used.
3. Only five western dresses were constructed.

Significance

1. This study was creating a new range of garments using Danka work of Udaipur.
2. The present study was helpful in providing a wide variety of garments to the consumers.
3. The study made the Danka work more popular in national and international market.
4. This study was helpful in commercialization of designer garments.
5. With the help of the study we can introduce new collection having Danka embroidery.
6. To emulate Persian motifs for embroidery.
7. To translate Persian motifs using traditional Indian embroidery to develop a new range of garments.

Methodology

The work conducted by the researcher was divided into three phases: -

Phase I

Survey at Udaipur:
For survey at Udaipur I visited Udaipur for 1 week. I went to the "Jafar Ali Kurban Ali Zari Wala" shop for my dissertation. He is the only person at Udaipur, who was working for the revival of Danka work and exports it.

Locale of the study:
The place where the study has been conducted is referred to as locale of the study. The present study was carried out at Banasthali vidyapith in Rajasthan state was selected purposively

Selection of respondents:
A Sample of fifty respondents was selected for the study. The judges were 10 MBA students of department of wisdom & forty post graduation students of the faculty of Home Science, Banasthali University.

Tools for data collection:
Secondary sources (books, journals, magazines and internet) were used to collect the details

Collection of Persian Motifs:
The motifs collection for study was obtained from the posters, magazines, libraries and World Wide Web.

Selection Of motifs:
For the selection of motifs, the judges were selected having required knowledge about the designing.

Sketching of selected motifs:
The motifs collected were sketched in black color on a white paper to avoid color preference of individual and to do Danka work on different article. Modified Persian motifs by which Danka pieces can easily adjust in the motif have been used.

*Selection of Designs***:**
For the selection of design, judges were selected having knowledge of principles & elements of designing & its technical points. All the judges had experience & exposure in the field of designing. To get an accurate evaluation, 10 MBA students & 40 post graduation's students of home science Banasthali Vidyapith were selected. The analysis was based on Aesthetic Appeal, color combination, cost (marketability) uniqueness in design.

Phase II

Assessment of Designs: Evaluation for Market Value, Motif Arrangement, Color combination, Aesthetic Appeal, Dress Design were done by 50 respondents out of which 10 MBA students & 40 Post graduation students of Banasthali University for rating five point scale was used.

Excellent	5
Very Good	4
Good	3
Fair	2
Poor	1

For assessing the marketing potential the acceptability of prices marked on the labels was asked & price reduction & hiking suggestions for improvement in the products & further ideas were also invited.

Analysis of data:
For analysis of data collection through questionnaire & percentages were calculated for the final evaluation of product scores & overall acceptability scores were calculated for each designs.

Construction of selected designs:
The selected designs were constructed by the researcher using embroidery.

Phase III

Pricing & Costing:
For calculating the total cost, material cost (fabric & Danka pieces) & labour cost was depend on the hours spent to make the product. 10% margin was added in the total cost of the product thus, pricing is done.

Assessment of acceptability of Products:
The construction of products was evaluated by following procedure:

Design and demonstration:
Products were displayed in an exhibition and the assessment was as in survey of design sheets. Various features of each product were explained to the respondent to facilitate the answering to the questionnaire.

Data collection:-
The questionnaire was categorized and presented in the form of mean and standard deviation prepared by the researcher to collect the information about the acceptability of the products. In the questionnaire the respondent were asked to rate each product on the basis of design, color combination, motif placement, price and overall.

Formula:-

(1.) Mean (X_)

The mean of a distribution is commonly understood as the arithmetic average. It is perhaps the familiar, most frequently used statistics.
X_ =
Where,
X_ = Mean
X = Value of variable
N = Total number of observations
Σ = Summation

(2.) Standard Deviation (SD)

It is the most important and widely used measure of studying dispersion. It is defined as the positive square root of the arithmetic mean of the squared deviation of the scores from the mean.
Σ =
Where,
= Standard deviation
= Sum of squares of deviation measured from arithmetic mean.
N = Total number of samples/item/variables.
= Sum of squares of deviation measured from arithmetic mean.
N = Total number of samples/item/variables.

Results and Discussion

The result obtains from analysis of data of the present investigation. The data has been organized and analyzed taking into account objective of the study. Results of the study have been discussed under the following heads:

Result of consumer and the preliminary survey

It was necessary to determine the need of consumer and to find out their preference for clothing, so that an appropriate product could be produced accordingly. Therefore, a survey was conducted to know about consumer's interest and preferences for Garments.

Design Sheet Evaluation

Table-1

| Sheet No	Respondents	Sheet No	Respondents	Sheet No	Respondents
	Halter		Gown		Shervani
1	18.42	1	17.46	1	14.52
2	16.86	2	**21.27**	2	15.06
3	**20.52**	3	16.56	3	15.72
4	16.14	4	16.35	4	15.48
5	17.04	5	13.74	5	**19.98**
	Frock		Middy		
1	16.26	1	14.52		
2	**20.64**	2	**17.28**		
3	14.88	3	16.56		
4	15.36	4	17.16		
5	13.02	5	16.14		

Graph No- 1
On analyzing received data, as shown in graph no. 1 more than half of respondents were interested to wear embroidered garment, where as rest were not interested
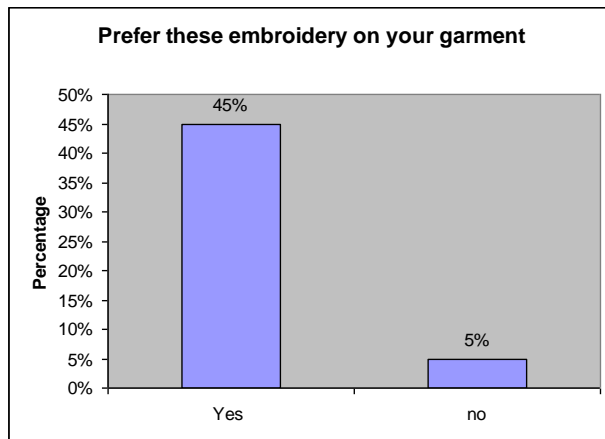
Graph No 1
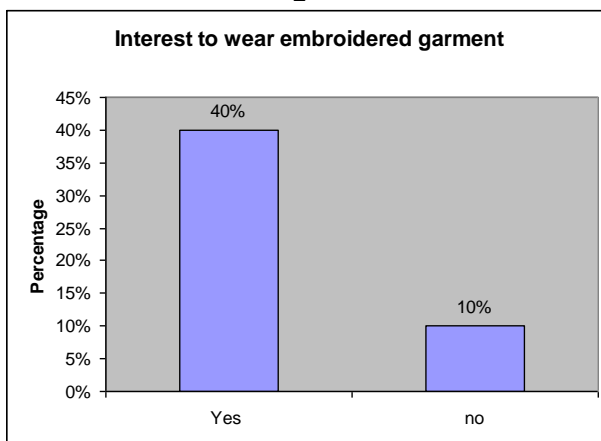
Graph No 2
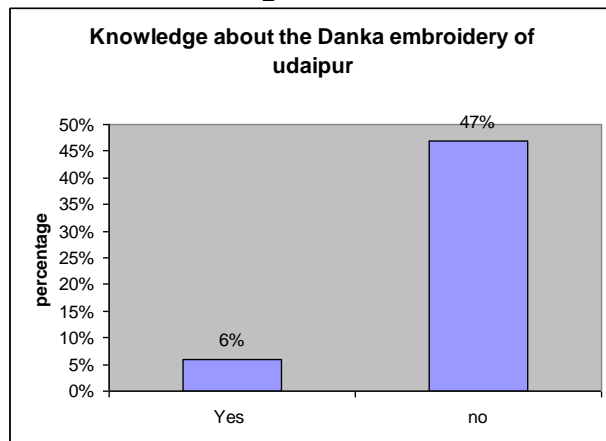
Graph No- 2
The above data shows that 6% respondents known about the Danka embroidery of Udaipur or rest of respondents will not known about these embroidery.
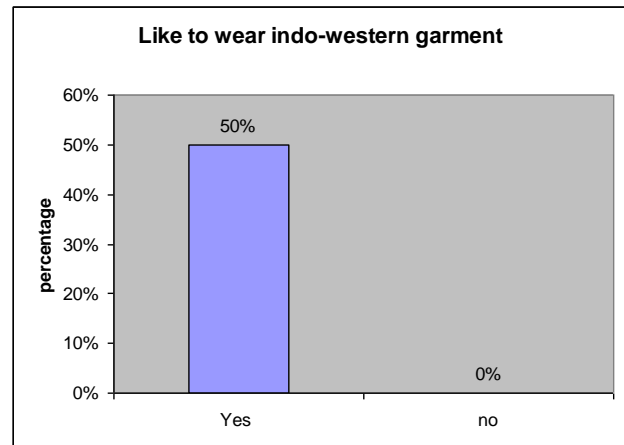
Graph No- 3
Majority of respondents (45%) preferred Danka embroidery on their garment and 5 % respondents did not prefer these embroideries on their garment.

Graph No 3

Prefer these embroidery on your garment

Graph No 4

**Like to wear indo-western garment**

Graph No- 4
Above data shows that 100% respondents liked to wear indo-western garment.
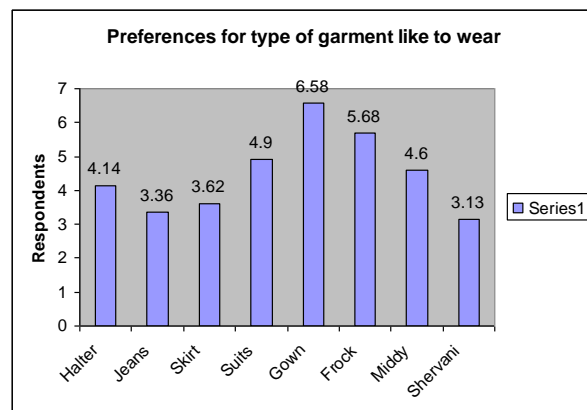
Graph No- 5
Below mentioned data shows that 46% respondents prefer Danka embroidery on indo-western garment and 4% respondents do not prefer this embroidery on their garment.

Graph No 5

Prefer these embroidery indo-western garment

Graph No 6

**Preferences for type of garment like to wear**
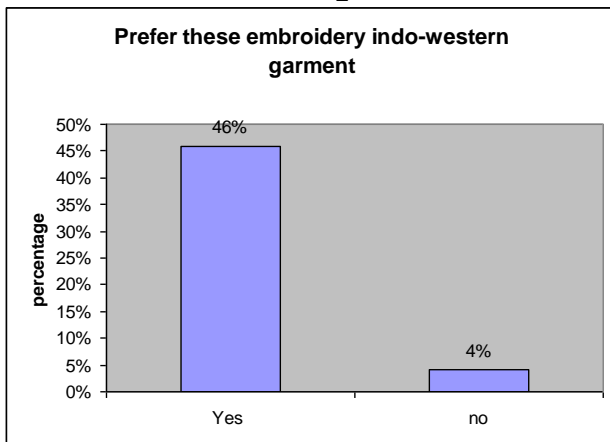
Graph No-6
In this graph, majority of the respondents liked gown (6.58%), 5.68% respondents prefer frock and 4.9% respondents liked suits and 4.6% respondents like middy, 4.14% respondents like halter and 3.36%, 3.62% and 3.13% respondents prefer jeans, skirt and shervani, respectively.
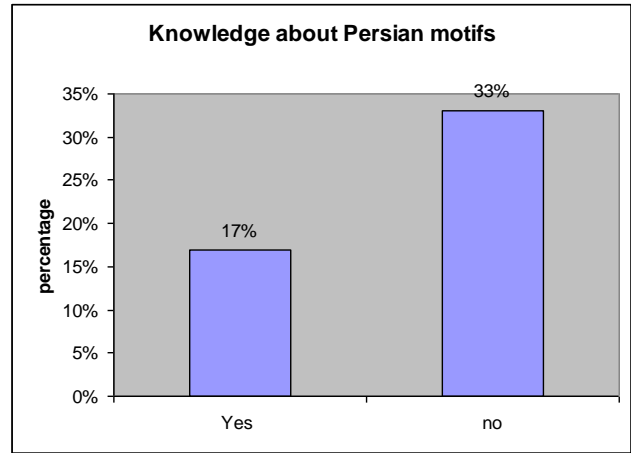
Graph No-7
The data shows that 4.04% respondents prefer silk fabric

Graph No 7

Preference of fabric for garment

Graph No 8

Knowledge about Persian motifs
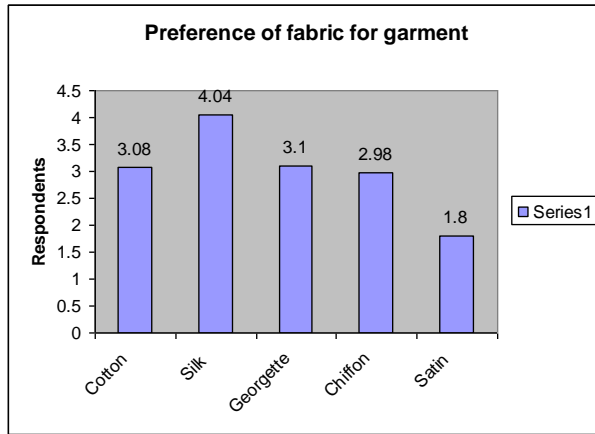
Graph No-8
Above data shows that 33% respondents know about Persian motifs and rest of respondents do not known about Persian motifs.
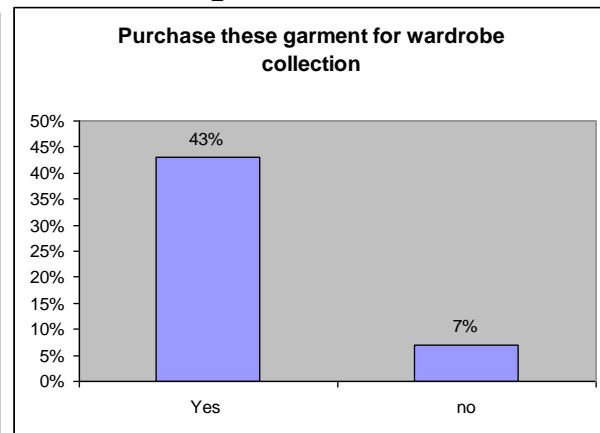
Graph No-9
The data in this graph shows that 4.26% respondents prefer royal blue color on garment and 3.66% respondents like magenta color on garments.

Graph No 9

Preference of color on garment

Graph No 10

**Purchase these garment for wardrobe collection**
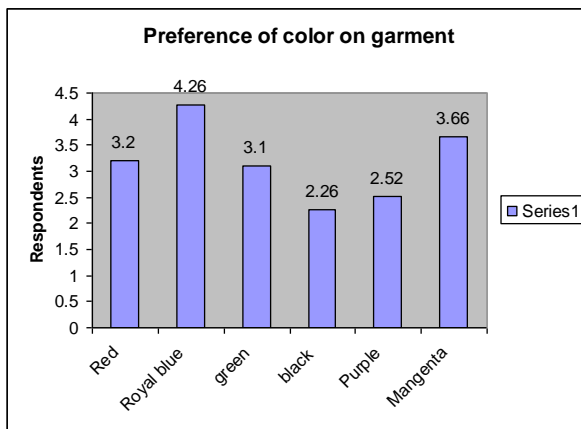
Graph No-10
In this graph, majority of respondents (43%) preferred to purchase these garment for their wardrobe collection and 7% respondents do not prefer.
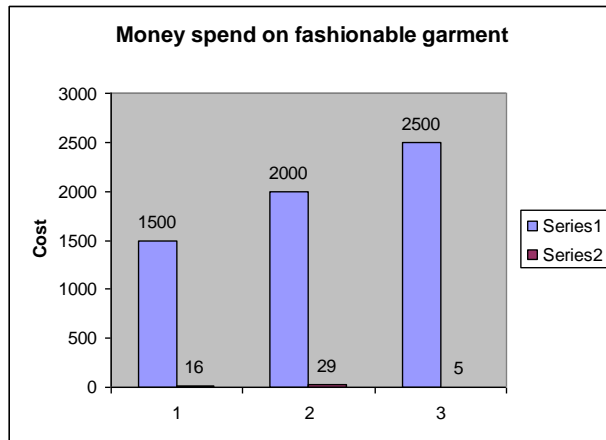
Graph No-11
The data in this graph shows that respondents are affected for purchasing the garment and 8 % are not affected for purchasing garment

Graph No 11

Cost affect for purchase garment

Graph No 12

Money spend on fashionable garment
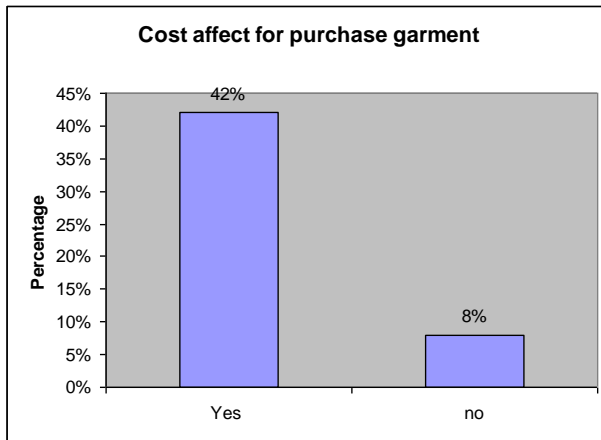
Graph No-12

The above data concludes that 29 respondents spend ₹2000 on fashionable garment and 16 respondents spend ₹1500 on fashionable garment and 5 respondents spend ₹2500 on fashionable garment.

Consumer acceptability for design sheets of Garments:

On the basis of consumer's preference, five sheets of preferred garments were designed. Consumers were asked to analyses each design give rank based on five point scale. The graphical presentation indicates the most preferred and the least preferred design sheets for Garments.

It can be concluded from the graph on the basis of sheet that Sheet 2 got the highest acceptability and sheet 3 got least acceptability. Halter Garment got 20.86 respondents for sheet 3, Gown got 21.27 respondents for sheet 2, Frock got 20.64 respondents for sheet 2, Middy got 17.28 respondents for sheet 2 and Suits got 19.98 respondents for sheet5.

Table-2

Sheet no.	Sheet 1	Sheet 2	Sheet 3	Sheet 4	Sheet 5
Halter	18.42	16.86	20.86	16.14	17.04
Gown	17.46	21.27	16.56	16.35	13.74
Frock	16.26	20.64	14.88	15.36	13.02
Middy	14.52	17.28	16.56	17.16	16.14
Suits	14.52	15.06	15.72	15.48	19.98

Design-1

Sheets of Halter

Sheet 1   Sheet2   Sheet3   Sheet4   Sheet5

Design-2

Sheets of Gown

Sheet 1   Sheet2   Sheet3   Sheet4   Sheet5

Design-3

Sheets of Frock

Sheet 1   Sheet2   Sheet3   Sheet4   Sheet5

Design-4

Sheets of Middy

Sheet 1   Sheet2   Sheet3   Sheet4   Sheet5

Design-5

Sheets of Suits

Sheet 1   Sheet2   Sheet3   Sheet4   Sheet5

According to preferred sheets for each garment, final garments were constructed.

Consumer acceptability for Garment:

On the basis of various criteria consumer acceptability for garment suggested by researcher was evaluated by potent consumers and give rank on 5 points rating scale. Result has been given in table, indicates the highest score for most preferred garment.

Table-3

Criteria	Halter	Gown	Frock	Middy	Suits
Design	3.06	2.64	3.6	3.54	3.3
Motif Placement	3.18	2.58	3.5	3.5	3.48
Color combination	3.24	2.94	3.48	3.6	3.42
Price	2.88	2.82	3.42	3.3	3.12
Overall	3.18	2.7	3.6	3.54	3.4

According to above graph, the design of Frock was found to be preferred, Motif placement of Frock and Middy was equally liked, color combination of Middy was found to be preferred, price of Frock was satisfying the respondents and overall frock was found to be preferred. So at the end it could be said that the respondents liked the Frock other than any other garment.

Summary

In Today's world of Fashion, due to modernization and industrialization people are losing interest towards traditional designs.
Therefore there is need to increase the acceptability of traditional designs among individuals.

Thus the investigation done was to promote the traditional Indian Craft and also to give the Danka Embroidery more gracious and luxurious appearance.

Conclusion

In Practice, the most visible manipulation of fashion and Life Style is mirrored through our clothing. While food and housing are internal needs, Clothing is that one carries through on one self most of the time attracting great scrutiny sometimes admiring and often critical. Making slight modification in our traditional crafts, we can introduce some designs for fashion conscious people. Thus we can reach the height of fashion even by keeping our feet on traditional ground. This can server two purpose one is introduction of something new in the world of fashion and secondly, it can help to brush off the dust from the traditional craft of India which are getting the least attention these days.

Acknowledgments

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About the Authors:

Vipin Kumari is an Assistant Professor at the Department of Home Science at Mahatma Jyoti Rao Phoole University, Jaipur in Rajasthan.

Pooja Somvanshi is a Lecturer at the Department of Home Science at Mahatma Jyoti Rao Phoole University, Jaipur in Rajasthan.