Revival and Contemporizing of Traditional Khana Dobby Designs into Jacquard Woven Kurta Materials

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Abstract

Khana is a piece of handwoven cloth (blouse) fashioned with a texturized blend of cotton in the warp and silk in the weft devising a width of 80cm and length of 50cm. These elegant blouse materials are extensively woven in the Guledgudda region of Karnataka. Initially the design of Khana is only limited to blouse materials but owning to variety in fashion today, variegated textiles including sarees, dupattas and other useful textiles were produced. In this study an attempt was particulate to revise and contemporize the traditional dobby designed Khana motifs into jacquard woven kurta materials. Herein, a total of 10 traditional Khana motifs were collected, resized and contemporized using coral draw. With aiding elements and principles of design a total of three kurta patterns were designed in Adobe Photoshop and subsequently woven in a power-loom with sustaining jacquard mechanism. The prominence of revising traditional designs, ethnicity, design perspectives, suitability and appropriateness were evaluated using a self-structured questionnaire by 30 students and 30 women. Later all the developed designs were highly appreciated and well accepted by the selected respondents with regards to visual evaluation.

Key words- CAD, power-loom, Khana motifs, kurta materials, revival, traditional motifs

Introduction

Karnataka is recognized for weaving intricate and variegated designs into woven structure, exclusively handloom silk and cot-silk sarees such as Mysore silk sarees of Mysore, Molkalmuru sarees of Chitradurga and the Ilkal sarees of Bagalkot[2]. The traditional Khana (blouse) materials are produced by the Guledgudda weavers of Karnataka and it is recognised as the only cluster of solely producing blouse materials in India. In a motive to enhance its elegance and beauty it is combined with Ilkal sarees while wearing by the local women of north Karnataka[1]. In general weaving requires two sets of yarns, the longitudinal yarns are warp and lateral yarns are weft yarns on their interlacement at right angle forms fabric. The woven Khana blouse materials have a length of about 80cm and with of 50cm including a golden and stylized border in both sides ranging from 15-23cm of width[1]. These sophisticated materials are woven aiding dobby attachment (extra warp figuring), with 2 sets of warp beams which make the Khana blouses unique and graceful[4]. Cotton or mercerized cotton were used as ground warp yarns either of Z twist or S. Moreover, silk filaments or spun (ply) yarns or viscose rayons were warped in the additional warp beam to produce lustrous, glossy and texturized effect all over the material. The consisting motifs of Khana basically are the represents the creepers, flowers, fruits, bird's eye, and seeds. The cost of the material is chiefly depending on the colour, design and repetition of design. Green, red, blue, yellow (golden and lemon), brown, white and pink are the available primary colours[4]. Despite of being used only as blouse material mainly in rural areas especially in the northern Karnataka and southern Maharastrian

parts, Khana fabric and motifs can be efficiently used for dress materials and home textiles to diversify its monotonous utility by creating variegated designs emphasizing on quality, design, comfort and functionality and in turn giving a contemporizing look to relic Khana fabric[5]. In view of the importance and special craft style, the product is likely to be manufactured by domestic and overseas producers. In order to protect this craft style, the product is brought under Geographical Indication act. With an aim to reviving and diversifying, CAD (Computer Aided Designs) software are considerably used to redesign the ethnic and traditional motifs without altering its

Materials and methods

1. **Collection modification of Khana motifs**

   Total 10 traditional Khana motifs were collected from the weavers and as well as from various secondary sources *viz.*, traditional woven textiles, research articles, magazines, dissertations and thesis, journals, websites. Then the collected designs were transferred to point graph then resizing done according to the requirement.

2. **Designing of dress materials with Khana motifs**

   Total seven motifs from ten collected Khana were selected; using elements and principles design five types of dress material designs were designed through Adobe Photoshop Software.

3. **Digitization and weaving**

   Dress materials with Khana motif combinations were digitized using Adobe

Result and discussion

The unique designs produced by using dyed yarns represent the traditions followed by people of some regions of Karnataka and Maharashtra states. The

actual significance[3]. In order to structurised the inherent traditional motifs in terms of enhancement, harmonization, colour combination, the elements and principles of design can be precisely used.

Repetitive utility of Khana fabric as blouse material can be explored and widened by creating Khana designs on kurta materials through weaving to suit the changing world with an objective to design the Khana motifs on kurta materials applying elements and principles of design through CATD (Computer Aided Textile Designs) and to know the consumer preference of the developed kurta materials.

photoshop 7.0 and coral draw X8 CATD software for lattice and punch card preparation. Weaving was carried out on powerloom with murapatta attachment through extra weft figuring by jacquard attachment.

4. **Evaluation of designed dress materials**

   A five point rating proforma was used know the preferences for the woven dress materials by thirty students and thirty working women with regard to the motif clarity, motif combination, colour combination of motif &background and overall appearance of the woven dress materials.

5. **Statistical analysis**

   The data was statistically analyzed using frequencies, Weighted Mean Scores (WMS), Chi- square and Acceptability Index (AI).

motifs used for the designs are extracted from nature, ancient stone sculptures of Badami and the Hindu Mythology. These designs are well accepted by the people in

this region and they have a strong belief in them. These *Khana* materials are so popular that, except these traditional designs no other designs are accepted by the users of *Khana*. Based upon elements and principles of design, total 20 kurtidesigns were developed from ten ethnic *Khana* motifs with respect to suitability of designs, suitability of motif for weaving with jacquard mechanism. The process of digitizing the ethnic *Khana* motifs of Guledgudda using Computer Aided Textile Designing software – Adobe photoshop and GC Kala was quick, faster and user-friendly compared to manual designing that is laborious, time consuming and less flexible to change, modify and/or replicate the design. Table 1 shows the types of motifs used in Khana material[6]. The motifs used for the designs are extracted from nature, ancient stone sculptures of Badami and the Hindu Mythology. In whole there are totally ten traditional Khana motifs *viz.*, Theru, Suryanaran, Tulsi pan etc. Each motif is having its own significance and mythological meaning. By applying elements and principles of design total five dress designs were developed (Fig 1.1 to 1.5).
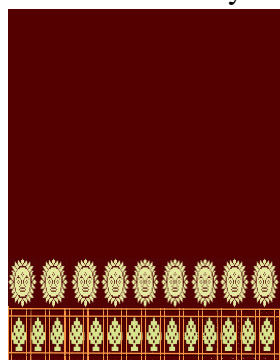

Fig 1.1.Kurti with border design

Motifs Used:-Suryanarana and Tulsi pan with Double Hardy

Fig 1.2. Kurti with border and butta design

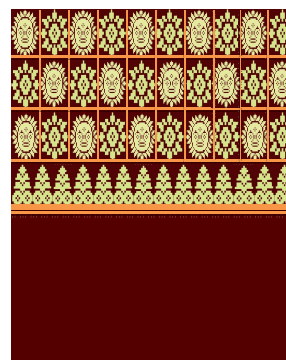**Motifs Used:**- Anne Hejji and Chitramala

Fig 1.3. Kurti with upper design

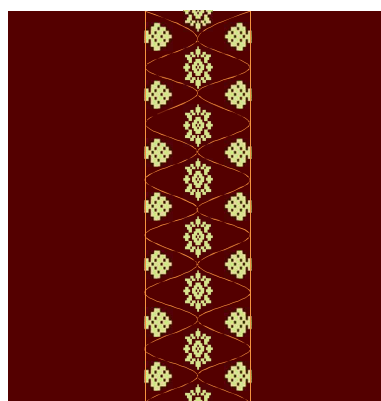**Motifs Used:**- Chitra Mala, Suryanayana and Theru

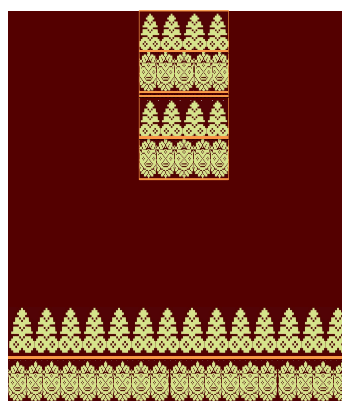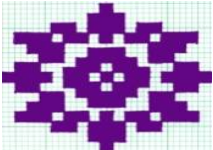**Fig 1.4. Kurti with centre front design**
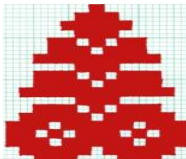
Motifs Used:-Chitramal and Tulsi pan
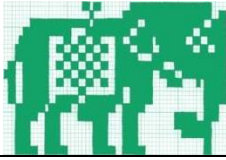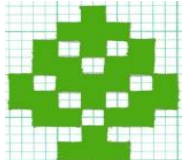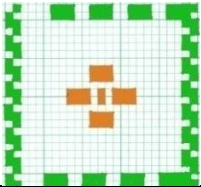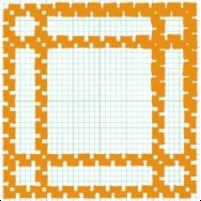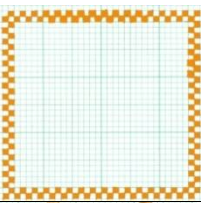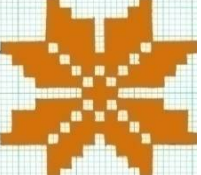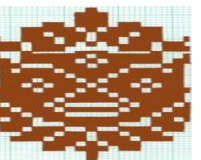
Fig 1.5. Kurti with border and neck design

Motifs Used:-Sidheswarmukuta and Theru

Table 1 Types of motifs used in Khana material and its meaning

Sl.No.	Motifs name	Meaning	Motifs/Designs
1.	Chitramala	Garland of beautiful drawing	
2.	Theru	Traditional chariot used for annual car festival to carry God/ Goddess in it in a procession. The design shape resembles the chariot	
3.	Suryanarayana	The design resembles sun God	
4.	AneHejje	Elephants step design resembles step of elephant used in the traditional processions	
5.	Tulsi Pan	The leaf of Tulsi plant, a goddess worshiped by Hindu. The design resembles the tulsi leaf	

Sl.No.	Motifs name	Meaning	Motifs/Designs
6.	Tiruki Kavale Hoovu	A type of flower used for worshiping of God	
7.	Double Hardy	Two fold design	
8.	Single Hardi	Single fold design	
9.	SoojiMallige	A flower with very narrow petals and give mild fragrance similar to Mallige (highly scented with sweet fragrance)	
10.	Siddeshwarmukuta	Siddeshwara is the name of a popular God worshipped by people in Karnataka and Maharashtra. The design resembles the face of God Siddeshwara.	

Comparatively working women had a great collection of *Khana* material than students because *Khana* is traditional wear, worn especially in combination with *Ilkal* saree. Most of the working women's of Karnataka possess one or two *Khana* blouse material in their wardrobe. Weighted Mean Score (WMS) was calculated by scoring Excellent as 5, Very Good – 4, Good – 3, Fair - 2 and Poor - 1 *i.e.*, better the ranking, higher is the score. Table 2 depicts Preference for the jacquard woven Khanakurtis. The mean scores obtained for kurti-4 (4.90) is high by the students followed by kurti-5 (4.83). Irrespective of the kurties, working women gave highest mean scores to kurti-2 (4.93) followed by kurti-5 (4.90). Minimum score is obtained tokurti-1 by both students and working women. This might be due to motif clarity, motif combination, colour combination of motif and background, and overall appearance of the design. The opted score ranged from 3.5 to 5 which indicated that all the jacquard woven Khana kurtis are very good to excellent in motif clarity, motif combination, motif & background colour combination and overall appearance. However, the preference for kurti-5 is highly significant, whereas good response was obtained for kurti-2 and kurti-4, it might be because of

Conclusion

Traditional hand woven Khana material is the choli or blouse material with extra warp dobby figuring. The present study was an initial step in direction of creating designs from ethnic Khana motifs using CAD technology which can open the avenues for the designers to fulfil the ever changing

kurti-5 and kurti-4 have centre front designs and kurti-2 has overall buttas with border designs which create graceful look, new pattern to the changing fashionable world and exclusive kurtis with ethnic motifs that is preferred by both students as well working women (Fig 1.6 to 1.7).

An Acceptability Index (A.I) was used to assess the percentage acceptability (Table 3) of jacquard woven *Khana*kurtis[7]. The parameters considered during calculating the acceptance percentage were motif clarity, motif combination, motif and background colour combination and overall appearance. The acceptance percentage of all the kurtis was more than 70 per cent. However, students gave high acceptance index for kurti-4 (K_4) and working women for kurti-5 (K_5). Thus, all the kurtis have high acceptance index (Table 3). Thus, inferring that application of elements and principles of design in developing kurti designs plays an important role in the fashion world. Very few of the respondents disagreed that surface quality of the material is soft, this may be because the yarns used for extra weft weaving is polyester yarns which may be slightly rough in texture and also due to change in the texture of the fabric which is adopted by changing the denting pattern *i.e.,* 3 yarns/ dent

demands of consumers especially for those who hunt for the ethnic motifs and designs in their attire and other textile products. The designs developed using CAD were successfully applied in all kurtis and all the developed kurtis were appreciated and well accepted with regards to visual evaluation by the respondents.

Fig 1.6 Kurti 1 with border design

<u>Motifs Used:</u>-Suryanarana and Tulsi pan with Double Hardy

Fig 1.7 Kurti 2 with border and butta design

<u>Motifs Used:</u>- Anne Hejji andChitramala

Table 2 Preference for the jacquard woven Khana kurtis N=60

Sl. No.	Dress No	Details of dress	WMS								X² value
			Students (n=30)				Working women (n=30)				
			Motif clarity	Motif combination	Motif and background colour combination	Overall Appearance	Motif clarity	Motif combination	Motif and background colour combination	Overall Appearance	
1	K₁	Dress with border design (Suryanarayan and Tulsi pan)	3.53	3.60	3.20	4.27	3.37	3.70	3.76	4.60	02.56^{NS}
2	K₂	Dress with butta and border design (Anne Hejji and Chitramala)	4.00	4.07	4.07	4.53	4.33	4.53	4.73	4.93	09.01*
3	K₃	Dress with upper designs (Theru, Chitramala and suryanarayan)	3.93	3.73	4.47	4.50	4.60	4.13	4.27	4.80	07.60^{NS}
4	K₄	Dress with centre front design (Chitramala and Tulsi pan)	4.83	4.93	4.80	4.90	4.83	4.53	4.53	4.86	09.28*
5	K₅	Dress with neck and border design (Sidhes warmukuta and Theru)	4.70	4.43	4.63	4.83	4.87	4.60	4.80	4.90	16.13**

Note: 5- Excellent, 4- Very good, 3- Good, 2- Fair and 1- Poor

Multiple responses possible

* Significant at 5 per cent level

Table 3 Acceptance of the jacquard woven Khana kurtis   N=60

Sl. No	Parameters	Mean score									
		Students (n=30)					Working women (n=30)				
		K_1	K_2	K_3	K_4	K_5	K_1	K_2	K_3	K_4	K_5
1	Motif clarity	106	120	118	145	141	101	130	138	145	146
2	Motif combination	108	122	101	148	133	111	136	124	136	138
3	Colour combination	96	122	143	144	139	113	141	128	135	144
4	Overall appearance	128	136	135	147	145	138	149	144	146	147
Total scores obtained by the border designs		438	500	497	584	558	463	556	534	562	575
Acceptance index		73.00	83.33	82.83	97.33	93.00	77.17	92.67	89.00	93.67	95.83

Fig 1.8 Kurti 3 with upper design
<u>Motifs Used</u>**:- Chitra Mala, Suryanayana and Theru**

Fig 1.9 Kurti4 with centre front design
<u>Motifs Used</u>**:-Chitramal and Tulsi pan**

Fig 1.10 Kurti5 with border and neck design
<u>Motifs Used</u>**:-Sidheswarmukuta and Theru**

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