

Adaptation of *Gond* Art Motif Using *Kantha* Stitch for Product Development

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Abstract

Design has an important role in economic and social change that does not stop creating a new or better product. This study is a step forward to combine the *Gond* folk art motif with *Kantha* embroidery to enhance creativity in the field of fashion and textiles as not much work is being done in this field. Various motifs were documented and selected from *Gond* Art painting as a source of inspiration which was then transformed by applying *Kantha* stitch for product development. For evaluation, the developed designs of accessories were evaluated by girls on various parameters regarding overall appearance, fabric, the thread used for embroidery, and cost. The consumers' acceptability of these products was calculated through a rating performance based on a five-point ranking scale. Mean scores for various attributes of evaluation were calculated for every product. The outcome of the research depicted that the designs can be used in the field of creativity by application of *Kantha* embroidery on *Gond* art motifs of Madhya Pradesh on various head accessories. The results revealed that the developed head accessories have great customer attraction and acceptance among college-going girls.

Keywords: *Gond* art; *Kantha* stitch; Motifs.

Introduction

Gond art, a specialization of the largest tribes of India – the *Gond* community which has its roots in Madhya Pradesh but also finds its existence in areas of Maharashtra, Andhra Pradesh, Odisha, and Chhattisgarh. It is a style of painting that depicts their daily chores and activity in form of folk and tribal art. Every painting depicts its own storyline as the style of *Gond* painting reflects their values, ethics, day-to-day chores, flora & fauna, and culture, and so each story in painting has a dominant role in design (Tam-

rakar and Banerjee, 2019). *Gond* paintings are carefully created by drawing lines which can be designated as 'Line Artwork'. Lines are drawn in such a way that they convey a sense of moving images to still objects. Further detailing can be done by adding dotted lines and dashes which emphasize the direction and movement of the design by increasing the detail in the artwork (Goswami and Yadav, 2019). The predominant colours in *Gond* paintings are white, red, blue and yellow as they use bright colours in paintings that reflect vividity in their life.

Kantha Stitch is a type of embroidery craft practiced in the eastern regions of the Indian subcontinent, specifically in Bangladesh and in the Indian states of West Bengal, Tripura, and Odisha. *Kantha* stitch origins can be traced back to the ancient Pre-Vedic ages as it is one of the oldest forms of embroidery in India (Agarwal & Sharan, 2018). Krishnadas Kaviraj's 500-year-old book, "Chaitanya Charitamrita" has mentioned the existence of *Kantha* embroidery during ancient time which is prevalent today also. In today's time, *Kantha* predominantly refers to the type of stitch used. The earliest design of basic *Kantha* stitch is a simple, straight, running stitch on multiple folds of fabrics but over a period of time elaborate patterns have emerged, which are known as "Nakshi *Kantha*". "Nakshi" is derived from the Bengali word, *naksha*, which relates to decorative designs reflecting a visual record of the untold story which is passed on to several generations.

Objectives

- To transform the motif of *Gond* art by using *Kantha* stitch for the development of different head and face accessories.
- To find the marketability and consumer acceptance of developed products by the College-going girls.

Limitations

1. The study was conducted in Jaipur, Rajasthan.
2. The data was collected from the 50 college-going girls between 20-25 years of age group.

Research Gap

Not many studies have been undertaken related to product development through the application of *Kantha* stitch using the *gond* motif. Hence it was an attempt to develop products as experimentation with *gond* art motifs

which can be further used by designers for the development of new collections/designs.

Review of Literature

Bora and Sakshi (2017) revealed in their study that an attempt was made to use traditional *gond* painting motifs for screen printing on apparel. Different motifs were selected from *gond* painting which was adapted using computer-aided design so that they can be used for screen printing. The design arrangement of motifs for apparel was selected by a panel of judges. The designed apparel was evaluated by the consumer for its acceptability which was highly appreciated.

Bharadwaj & Ukande (2014), mentioned in their study that *Gond* paintings of early periods were simple and less attractive. It has been observed that every professional *Gond* artist has developed motifs as his/her distinct identity. For most of the *Gond* painters, the source of inspiration for their signature motifs came from their immediate surroundings. They developed and decorated the traditional paintings of the *Gonds* with new designs and motifs, which were mainly inspired by *Gond* paintings, that received much attention across the world. As the people of the *Gond* tribe reside mainly in hilly areas surrounded by flora and fauna, which are far away from the modern world, therefore, the motifs of natural objects dominate in their paintings.

Methodology

Locale of the study: The locale of the study was Jaipur

Selection sample: Convenience sampling was done. For evaluation, the selected motifs had been shown to the Fifty college-going girls falling under the age of 20-25 years in the field of Fashion and textile design. They were asked to evaluate each motif of *Gond* art for considering the purpose of application of design for product development. The Likert scale was used to get the responses from respondents. The values for scales are as follows:

Excellent=5, Very Good=4, Good=3, Average=2, Below Average=1

The collected data were coded, tabulated, and analyzed using the mean score.

Evaluation of Products: Fifty college-going girls falling under the age of 20-25 years judged the developed products and assessed the market potential. Acceptability assessment of products was done on the basis of the acceptability rating scale as mentioned below: -

Product Rating	Score Range
Highly Acceptable	5.00 -4.51
Acceptable	4.50 - 3.51
Moderate Acceptable	3.50 - 2.51
Fairly Acceptable	2.50 - 1.51
Not Acceptable	1.50 - 1.00

Following were the factors which were considered to check the acceptance of eight developed products i.e. cost, fabric, thread used for embroidery, and overall appearance.

Data Analysis: The collected data were coded, tabulated, and analyzed using the mean formula. To quantify the data regarding the assessment of products, the weighted mean score was calculated.

$$\text{Weighted mean score} = \frac{\text{Total Obtained Score}}{\text{Maximum Weighted Score}}$$

Results and discussion

Motif's selection: Out of thirty motifs of *Gond* art, the eight best motifs were selected by the experts on the ranking scale according to the design suitable for the *Kantha* stitch. These motifs were judged by 50 college-going girls based on a five-point rating scale for motifs to be used for embellishment.

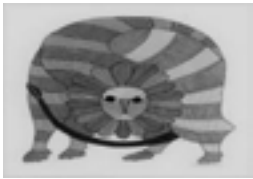
Selected Motifs for the Application of *Kantha* Stitch

The criteria of rankings were on the overall appearance and appropriateness of motifs for *Kantha* stitch on accessories by college-going girls. Table 1 depicts the highest ranks obtained by the eight best motifs selected for overall appearances (3, 9, 14, 17, 21, 24, 25, and 29). The highest scores obtained by eight selected motifs were further used in designing various types of head accessories for product development.

Table 1: Evaluation of design on basis of ranking

Motifs	Scores	Motifs	Scores	Motifs	Scores
Motif 1	150	Motif 1	100	Motif 21	250
Motif 2	150	Motif 12	150	Motif 22	100
Motif 3	250	Motif 13	150	Motif 23	100
Motif 4	200	Motif 14	250	Motif 24	250
Motif 5	150	Motif 15	200	Motif 25	250
Motif 6	200	Motif 16	100	Motif 26	150
Motif 7	200	Motif 17	250	Motif 27	200
Motif 8	100	Motif 18	200	Motif 28	200
Motif 9	250	Motif 19	200	Motif 29	250
Motif 10	200	Motif 20	200	Motif 30	100

Plate I: Selected Motifs



Motif 17



Motif 14



Motif 9



Motif 3



Motif 21



Motif 29



Motif 25



Motif 24

Development of Accessories

A total of 8 accessories with *Kantha* embroidery, were constructed i.e., two masks, two eye masks, two bandanas, and two scarfs were created. The designs were created by applying original motifs selected by evaluators such as 8 motifs for 8 products. The products which were constructed were assessed by 50 college-going girls for their acceptability of the products on a five-point likert scale. Various combinations of colours were done with respect to different proportions i.e. red, yellow, blue, and black colors. The colors which were prominently used in *Gond* paintings were applied for product development. Statistical analysis was done for selecting the acceptability of products.

To quantify the data regarding the assessment of products, the weighted mean score was calculated.

Plate II: Developed Products



Acceptability of Accessories

For evaluation, the developed designs of accessories were evaluated by girls on the following parameters regarding overall appearance, fabric, the thread used for embroidery, and cost. The consumers' acceptability of these products was calculated through a rating Performa based on five-point ranking scale. Mean scores for various attributes of evaluation were calculated for every product and the results are registered in Table 2 and

the figure below:

**Table 2: Distribution of preferences for products according to attributes:
N=50**

S. NO.	Evaluation Attributes	Mean scores of products							
		P-1	P-2	P-3	P-4	P-5	P-6	P-7	P-8
1.	Overall appearance	4.25	4	4.51	3.75	4	4.25	3.51	4.51
2.	Fabric	4	4.5	4.51	4.57	3.5	3.75	4	4.5
3.	Thread	3.75	4.25	4	4	3.75	4.78	4.58	4
4.	Cost	3.89	3.75	4.25	4	4.51	4.75	4.32	4
Total Mean Score		15.89	16.5	17.27	16.32	15.76	17.5	16.41	17.01
Acceptability Score		3.972	4.125	4.317	4.08	3.94	4.375	4.102	4.252

Table 2 depicts the information about the evaluation of embroidered products by application of traditional motifs of *gond* painting. Product-3 scored the highest mean score(17.27) for embroidery motifs, threads used for it, fabric, cost, and overall appearance. Simultaneously P-1 got 15.89 M.S, followed by P-2(16.5 M.S), P-4 (16.32 M.S), P-5 (5.76 M.S), P-6 (17.5 M.S), P-7 (16.41 M.S) and P-8(17.01 M.S) mean score for suitability of motif in accordance to the product development. Thus, it can be concluded that various products created were well praised by the evaluators and have market potential in them. The result is in accordance with Jain (2014) who revealed that an effort was made to combine folk art with digital printing to enrich the field of textile designing by developing dress materials. The outcome of the study depicted that developed designs for dress materials got a majority (90 %) of acceptance by the college-going girls and had great market potential.

Table 3: Acceptability assessment of products: -

S.No.	Product Code	Acceptability Score	Acceptability Assessment
1	P-1	3.972	Acceptable
2	P-2	4.125	Acceptable
3	P-3	4.317	Acceptable

4	P-4	4.08	Acceptable
5	P-5	3.94	Acceptable
6	P-6	4.375	Acceptable
7	P-7	4.102	Acceptable
8	P-8	4.252	Acceptable

Table 3 depicts that, according to the assessment of expectant on the basis of products attributes and evaluated on the parameter of acceptability scale results indicated that all the products (P-1, P-2, P-3, P-4, P-5, P-6, P-7, P-8) were acceptable because all the products fulfilled the overall appearance, threads, fabric and cost attributes.

Conclusion

The study is related to the selection of designs of *Gond* art, development of accessories, and acceptability assessment of products by college-going girls. The finding suggested that the majority of respondents appreciated products because all the products fulfilled the criteria of overall appearance, threads, fabric, and cost attributes. All the head accessories were highly appreciated by the judges for combinations of designs using *Kantha* stitch which were successfully applied to different apparel products. The present study was a small step toward creating a fusion of designs of *gond* painting using *Kantha* embroidery which opened doors for the budding designers to accomplish consumer demands, precisely for people who are in search of the traditional design for their attire, accessories, and home textiles. *Kantha* stitch further enables faster production of design with less time consumption for the application and modification of the designs. This study will provide opportunities to generate employment for the artisans as *gond* painting motifs have given a new shape in the field of creativity by the application of *Kantha* stitch which will attract young consumers to develop different products.

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