

# KOTA DORIA: A NEW PERSPECTIVE IN HOME FURNISHINGS

Radha Kashyap  
Associate Prof & Head,  
Deptt of Garment Production & Export Management,  
International College for Girls, Jaipur.  
Email: radhakashyap@sify.com

The handloom fabrics of India are famous the world over from ancient times. Kota Doria is a famous, fine hand woven fabric of Rajasthan and it is hypothesized that there is a great export potential for Kota Doria in home furnishings. Keeping this in view new designs in Kota Doria with natural dyes were developed for home furnishings. The present study aimed to find the acceptability of Kota Doria fabric in home furnishings created with natural dyes through block printing. It was found that prototypes of home furnishings created in Kota Doria were appreciated. The study has made an effort in identifying the contribution that can be made in the revival of Kota Doria through home furnishings in the international market.

**KEY WORDS.** Kota Doria, home furnishing, natural dyes, block printing and prototypes

India is one of the oldest textile centers of the world. Indian hand woven fabrics or handlooms, as they have been popularly known for centuries, reflect the multicultural aspects of India. Of all the arts and crafts in India, handlooms have a glorious tradition of creativity and craftsmanship dating back to the Vedic period, nourished by the highly skilled and innovative artisans and weavers of India. Indian weavers transfer their creative spirit and aesthetic skills from generation to generation. India has a rich heritage of skills in complicated weaving, exquisite individualistic dyeing and printing (Agnihotri, 1989). Despite the onslaught of modernity, the great Indian handloom tradition of intricate and excellent craftsmanship continues to the present day. In fact, in recent years, the uniqueness of handloom is drawing increasing attention from the greatest of designers across the globe (Sahiba).

Fine muslin and exquisite hand-woven textiles of India have been instrumental in the opening of the trade routes between the West and the Orient (Chersey, 2004). Handlooms continue to contribute significantly to the Indian export economy. Even today, more than 125 countries import natural and manmade Indian handloom fabrics, ready to use garments, made-ups, accessories and other textile products worth US \$ 550 million annually (Nair, 2005). Sophistication and high quality standards of Indian handlooms testify the fact that India's handloom export is highly appreciated in West European and North American markets. From the prevailing market indicators, it is evident that in the quota free world, major trade in textiles and clothing products would be made ups. And the made-up segment is considered to be amongst the most potential areas of future growth in



home textiles, according to the TEXPROCIL. It is commonly being perceived that in a quota free world, home textile products will drive growth in textile exports (Gupta, 2003). The future of this sector continues to remain bright especially since the government policy continues to be in favor of the decentralized sector in this industry (Vaghela, 2006). Indian hand woven fabrics have been inspiring the interior designers the world over. Known for their aesthetic appeal and multi-utility aspects, handloom fabrics are widely applied in home furnishing, decorative household products and utility articles besides, clothing and fashion accessories. India has inherent strength in producing high quality home textiles and it has been accepted in the world market India has emerged as a major exporter of Home Furnishing and its presence is increasingly being felt by the major importing countries around the globe (Roongtta, 2005).

Kota Doria is the name given to saris woven in Kaithoon. It is a fine fabric woven with two types of yarn: the thick yarn of 80 counts and finer yarns of 120 counts (Kothari, 1995). All over the world, there is growing desire amongst people to dress their homes with appeal and contemporary furnishings. According to Bhargava the demand for ethnic and contemporary home textiles can be easily fulfilled by Kota Doria because of its advantage over other fabrics not only in terms of volume, but also value addition because Kota Doria fabric is comparatively cheap.

Be it, the traditional cotton handloom or natural dyed or hand block printing, India is today a leading country supplying the finest of home furnishing fabrics to the international buyers globally. To cater to the market demand at national and international level there has been a need for a relatively easy but effective method of printing. With the increase in demand for ethnic printed designs on the fabrics, both in India and abroad, block printing has become popular not only because of the simple process but also because it can create such sensational prints. According to Amre the products when made using natural dyes are also ideally suited to meet the requirements of the environmentally conscious consumer.

Ethnic designs for hand block printing particularly with eco-friendly dyes have been in vogue in the western countries. And Jaipur is well known internationally for the ethnic block printed fabrics with the natural based dyes. The major centers of dyeing and printing are Bagru and Sanganer. These cities have remained as centres of historical prominence for dyeing and printing. Bagru, situated at a distance of 30 kilometers and Sanganer at a distance of 15Km from Jaipur, have their own place in the use of hand block prints and eco-friendly vegetable dyes.

Keeping the above points in mind, the following objectives were framed:

1. To develop designs in Kota Doria fabric for home furnishing products and articles
2. To find the consumer acceptability of home furnishing items thus created.
3. To assess the future prospects of home furnishing in export oriented units.



## METHODOLOGY

### 1. Selection of Design

Designs each of curtain, bed cover with cushion covers, table cover, wall hanging and lamp shades were developed manually on the design sheets after studying the current trends in home furnishings. Six designs were created for each category.

For the selection of designs a panel of 10 judges (exporters) who were dealing in Home furnishings was selected randomly to evaluate the best two designs under each for developing the prototype. The judges were given the rating performance. The main criteria for selection of design were suitability of use on Kota Doria, layout of the design and suitability of colour in relation to its background.

Acceptability of the design was calculated with the following formula -

$$\text{Acceptable design} = \frac{\text{Acceptability of design}}{\text{Number of Judges}} \times 100$$

The best two designs were selected on the basis of the scores obtained.

### 2. Development of Selected Designs into the final articles.

Two prototypes each of curtain, single bed cover with cushion cover, table cover, wall hanging and lamp shade were prepared. The following process was carried out for preparing the home furnishings on Kota Doria fabric.

**Scouring:** For scouring 3-4 ml of Turkey red oil and 15 gms washing soda were mixed with water. The cloth was soaked for 10-15 minutes in this scouring bath, then rinsed thoroughly in running water and dried in sunlight.

**Mordanting:** Harda was used as a mordanting agent. This contains Tannic acid which acts as a fixing agent for natural dyes. For 20 m fabric 300 gms Harda powder was taken in 5-6 litre water. The fabric was dipped in this solution for 15 minutes. It was taken out and squeezed and dried in the open. The fabric turns ochre in colour. Excess Harda powder deposited on the surface of the cloth was removed by beating, resulting in better printing.

**Printing:** The printing was carried using the designs approved by the panel of judges. It was done using natural colours in the colour ranges -Red, Brown and Black colour.

Colours were obtained from the following sources:

- (a) Red - Alizarin (powder form)
- (b) Black - Obtained by horse shoe (liquid form)
- (c) Brown - Kaccha katha (powder form)

#### **Preparation of printing paste**

- (a) **Red colour:** In a copper vessel the Alizarin powder 10 gm was dissolved in 2 liters of water. This extract was mixed with the gum. The mixture was boiled for 15 minutes. It was then cooled to normal temperature and printed on Harda treated cloth.
- (b) **Black colour:** Black colour was prepared by dipping 20 Kg of horse shoe, 750 gms of Jaggery in 20 liters of cold water. The mixture was kept in closed mud pot for approximately one month. The solution decanted from this mixture was mixed with gum for printing.
- (c) **Brown colour:** 20 gms of Kaccha katha (powder form) was dissolved in 2 liters of water and mixed with gum extract in required concentration for printing.

**Thickening paste:** Thickening paste was prepared by dissolving 50 gms of Tamarind Kernal powder in 1 liter of water and boiling it for 15 minutes with constant stirring.

**Developing and fixing the color:** Printed fabric was later dipped into the alum solution (alum + water) and dried. This process helps to fix the dye and increase the brilliance of the printed fabric. The printed fabric was washed in plain water to remove the thickening and to unfix the minerals from the fabric.

The printing process was done in Sonava printers, Sanganer, Jaipur.

**Finishing:** To give the finished look to the printed fabric, the fabric was treated with starch and was calendered.

**Stitching:** The approved home furnishing designed fabrics were stitched to find the acceptability in the export market.

### **3. Evaluating the Acceptability of Prototype**

The Developed designs on home furnishings on Kota Doria fabric were evaluated by another ten set of exporters. Responses and preference was recorded carefully.

The following criteria were followed for rating the printed articles:

- Selection of motif/placement
- Colour combination
- Selection of block printing
- Overall appearance

**Ranking:** The data under each category was ranked on rating performa which had Good, Fair & Poor Scale. The scores are: Good: 3, Fair: 2, Poor: 1.



### Acceptability Index

To assess the percentage acceptability of the design an acceptability index was set up using the following formula.

$$\text{Acceptability} = \frac{\text{Scores obtained for design}}{\text{Total scores}} \times 100$$

## RESULTS AND DISCUSSION

### Selection of designs

For the selection of designs the design sheets were shown to ten exporters to select two most appropriate designs each for curtain, bed covers with cushion cover, table cover, wall hanging and lamp shades.

Later, the judges were asked to evaluate the best two designs after the development of prototype for the export market. Table 1 lists the 2 best designs in each category of home furnishing that were selected by the panel of judges to be used for the development of prototype.

### Development of prototype with block printing

Keeping the results in mind, prototypes suitable for curtain, bed cover with cushion cover, wall hanging and lamp shade were developed. Two best selected designs of each item were developed in natural dyes with block printing.

**TABLE 1: Selected designs of all prototypes to be developed**

Sr.No	Curtain	Bed cover with Cushion cover	Table Cover	Wall hanging	Lamp shade
1.	CD <sub>2</sub>	BD <sub>3</sub>	TD <sub>3</sub>	WD <sub>3</sub>	LD <sub>2</sub>
2.	CD <sub>3</sub>	BD <sub>4</sub>	TD <sub>4</sub>	WD <sub>4</sub>	LD <sub>4</sub>

### Evaluation of block printed articles

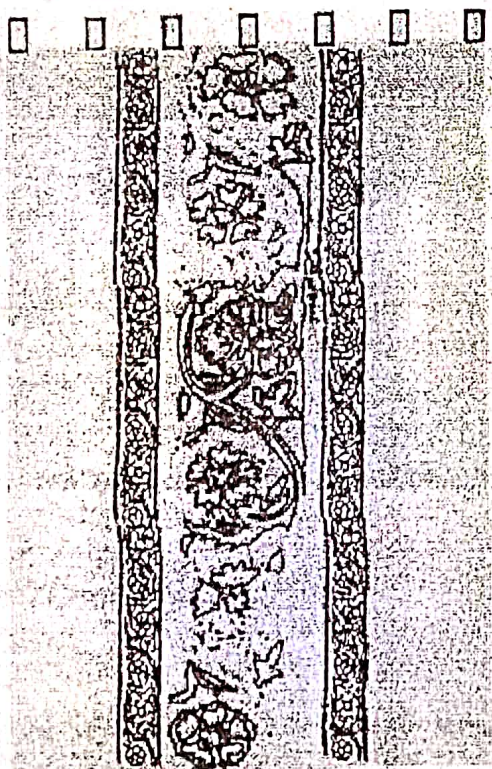
The prototypes developed for each of the categories were evaluated by another panel of judges to assess their ranking and acceptability

The acceptability of the printed articles was done by the use of the rating performa. The performa was developed based on a three point ranking scale which was given to the judges. The responses derived for each of the articles is coded and presented in the following tables.

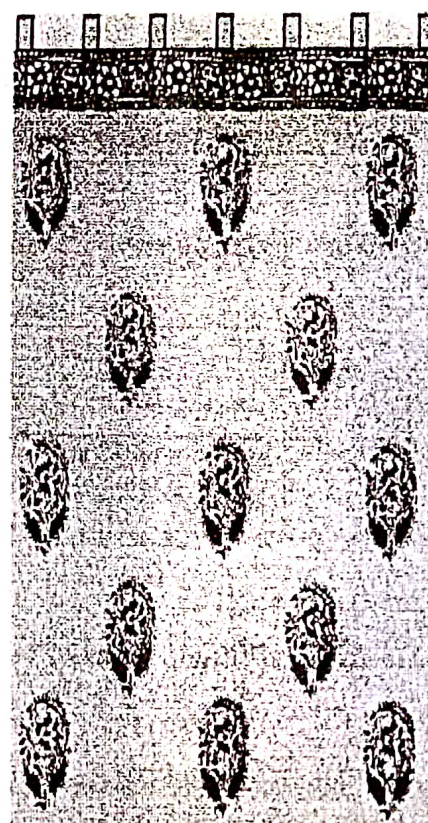
**TABLE 2: Mean scores for the two selected prototypes (CD2 and CD3) for curtains**

S.No.	Criteria of evaluation	Mean Score	
		CD <sub>2</sub>	CD <sub>3</sub>
1.	Selection of motifs placement	28	23
2.	Colour combination	29	26
3.	Selection of block	27	21
4.	Over all appearance	29	26
	Total	110	96
	Percentage	91.66%	81.66%

According to Table 2 the Design code no. CD<sub>2</sub> was more appreciated (91.6%) than Design code no. CD<sub>3</sub> (81.6%). The table further indicates that Design code no. CD<sub>2</sub> had the highest score for all the four criteria of evaluation i.e. over all appearance, colour combination, selection of motif placement and selection of block print.



**CD<sub>2</sub>**

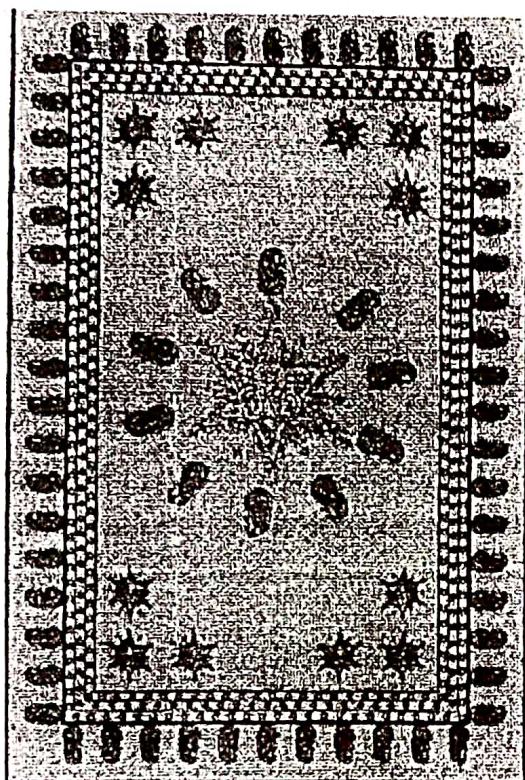


**CD<sub>3</sub>**

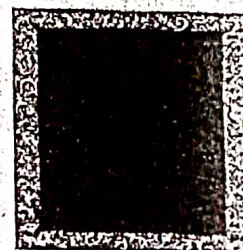


**TABLE 3: Mean scores for the two selected prototypes (BD2 and BD3) for single bed cover with cushion cover**

S. No.	Criteria of evaluation	Mean Score	
		BD <sub>3</sub>	BD <sub>4</sub>
1.	Selection of motifs placement	23	20
2.	Colour combination	18	21
3.	Selection of block	22	17
4.	Over all appearance	24	22
	Total	87	80
	Percentage	72.50%	66.66%



**BD<sub>3</sub>**



**BD<sub>4</sub>**

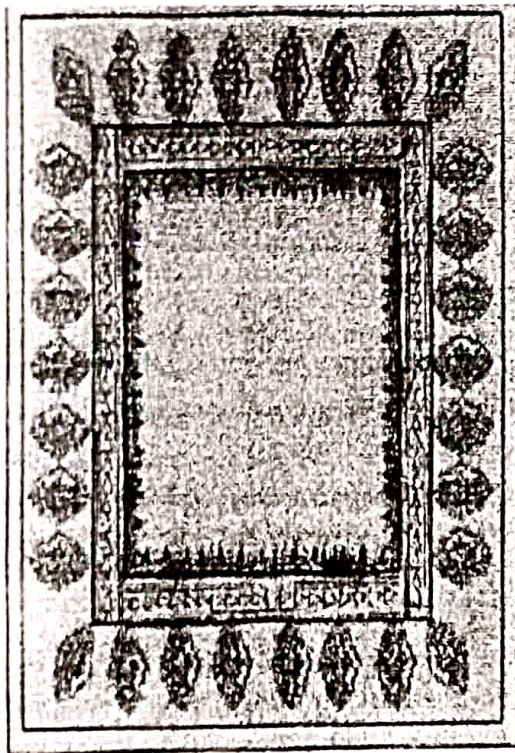
According to Table 3 the Design code no. BD<sub>3</sub> secured more points (72.5%) than Design code no. BD<sub>4</sub> (66.66%). The table further indicates that Design code no. BD<sub>3</sub> had got maximum points in over all appearance (24), followed by selection of motif placement (23), selection of block print (22) and colour combination (18).



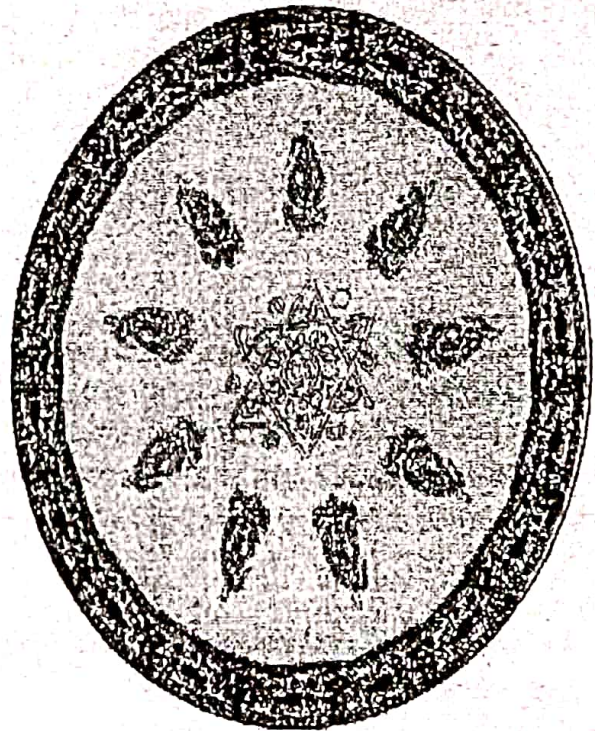
**TABLE 4: Mean scores for the two selected prototypes (TD2 and TD3) for table cover**

S.No.	Criteria of evaluation	Mean Score	
		TD <sub>3</sub>	TD <sub>4</sub>
1.	Selection of Motifs Placement	20	26
2.	Colour combination	21	27
3.	Selection of block	18	26
4.	Over all appearance	22	27
	Total	81	106
	Percentage	67.5%	88.33%

According to Table 4, the Design code no. TD<sub>4</sub> secured higher score (88.33%) than Design code no. TD<sub>3</sub> (67.5%). The table further indicates that Design code no. TD<sub>4</sub> had maximum scores in colour combination and over all appearance of design (27) followed by selection of motif placement (26) and selection of block print (26).



TD<sub>3</sub>



TD<sub>4</sub>



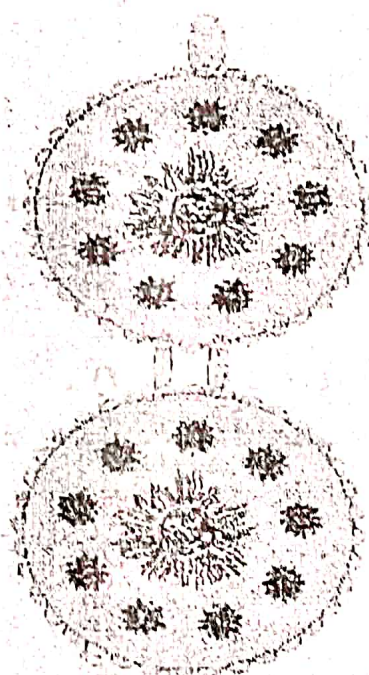
**TABLE 5: Mean scores for the two selected prototypes (WD2 and WD3) for wall hangings**

S.No.	Criteria of evaluation	Mean Score	
		WD <sub>3</sub>	WD <sub>4</sub>
1.	Selection of motifs placement	18	21
2.	Colour combination	17	23
3.	Selection of block	20	22
4.	Over all appearance	21	21
	Total	76	90
	Percentage	63.33%	75%

According to Table 5 the Design code no. WD<sub>4</sub> secured higher points (75%) than Design code no. WD<sub>3</sub> (63.33%). The table further indicates that Design code no. WD<sub>4</sub> had greater score in durability of fabric for end use (23) followed by selection of print and selection of motif placement (22) and over all appearance (21).



**WD<sub>3</sub>**



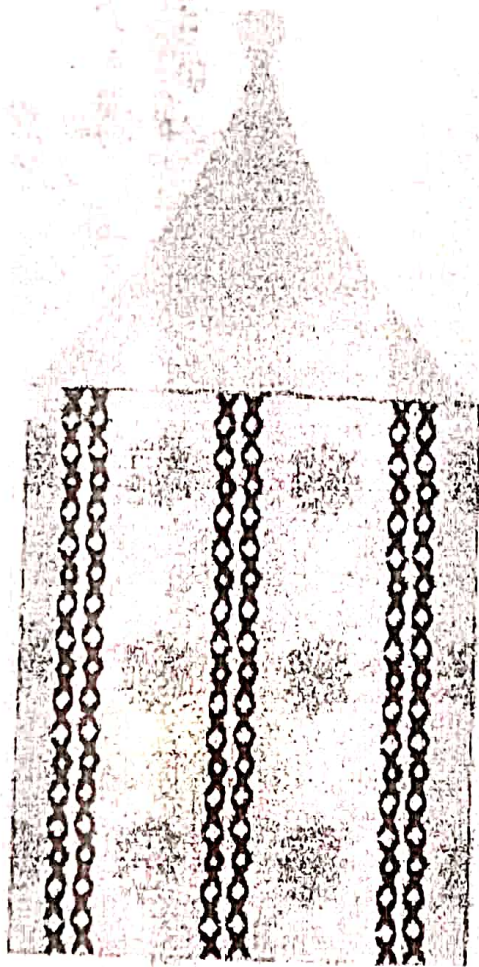
**WD<sub>4</sub>**



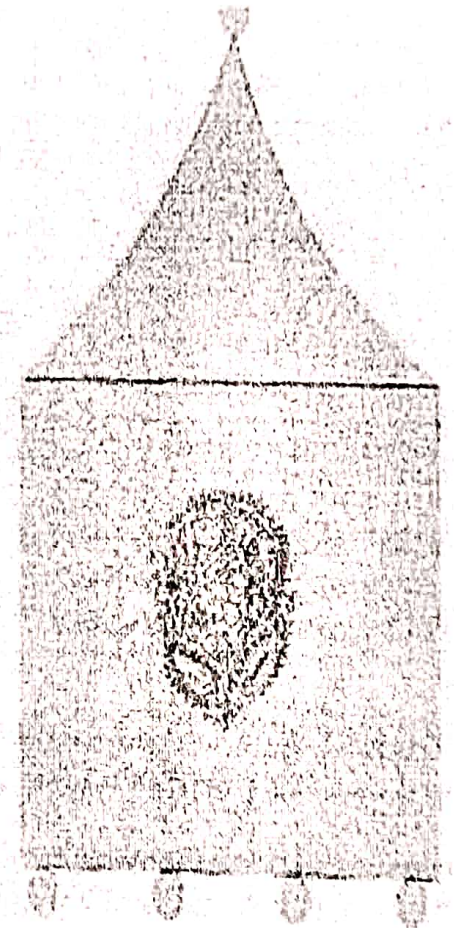
**Table No. 6 Mean scores for the two selected prototypes (LD2 and LD3) for lamp shades**

S.No.	Criteria of evaluation	Mean Score	
		LD <sub>2</sub>	LD <sub>4</sub>
1.	Selection of Motifs Placement	17	27
2.	Colour combination	24	28
3.	Selection of block	23	25
4.	Over all appearance	24	28
	Total	88	108
	Percentage	73.33%	90%

According to Table 6 the Design code no. LD<sub>4</sub> secured higher points (90%) than Design code no. LD<sub>2</sub> (73.33%). The table further reveals that Design code no. LD<sub>4</sub> had obtained greater scores in colour combination and over all appearance (28) followed by selection of motif placement (27) and selection of block print (25).



**LD<sub>2</sub>**



**LD<sub>4</sub>**



**TABLE 7:** Summarizes the scores obtained for both the selected designs (Design 1 & Design 2) in each of the five categories

S.No.	Items	Mean Score (%)	
		Design 1	Design 2
1.	Curtain	91.66	81.66
2.	Bed cover with cushions	72.50	66.66
3.	Table cover	67.50	88.33
4.	Wall hanging	63.33	75
5.	Lamp shade	73.33	90

According to Table 7 the designs with the higher score were considered to be better accepted. It was found that curtains (91.66) were rated best for the samples developed in Kota Doria. This was followed by lamp shade (90), table cover (88.33), wall hanging (75) and single bed cover with cushion cover (72.5).

Hence it can be concluded that the use of Kota Doria handloom fabric in home furnishing with natural dyes commands a high potential for the export market for products like curtain, bed cover, table cover, wall hangings and lamp shade. People abroad frequently decorate their new homes with new furnishings. The frequency with which people seek short term home furnishings with better prices will definitely make the designed products very popular. India being the leading country for traditional handlooms can cater to the market demand at both national and international level with the new product range, in natural dyed and block printed Kota Doria home furnishing items.

#### REFERENCES:

- Agnihotri, K. (1989). Handwoven fabrics of India. Mapin Publishing Pvt. Ltd., Ahmedabad.
- Amre, K. "Death of Natural Dyes". Available at [www.verypdf.com](http://www.verypdf.com)
- Bhargava. "Kota Doria Saris of Rajasthan". Available at [www.fabric.net](http://www.fabric.net).
- Chersey, S. (2004), Technical upgradation in Handloom Sector, Home Fashion India, Vol. 3, no. 2, pp. 40-42.
- Gupta, T. (2003). A study of Export Potential and Promotional Activities of Indian Handicrafts with special references to handicrafts from Rajasthan, Unpublished Master's Thesis, University of Rajasthan, Jaipur.
- Kothari, G. (1995). Colourful Textiles of Rajasthan, Jaipur Printers Pvt. Ltd., Jaipur.
- Nair, K. (2005). Versatility and weaves of Indian handlooms score above other countries, Home Fashion India, Vol.4, no. 1, pp. 98.