

DHEBARIA RABARI EMBROIDERY



SYNERGY RABARI LATIN TYPECRAFT

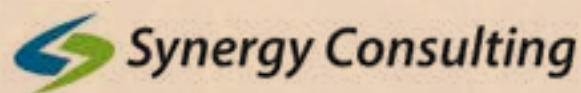
REGION: Kotay Village, Sumrasar Shiekh, Kutch

COMMUNITY: Dhebaria Rabari

YEAR: Workshop: 2019 | Font Release: 2020

IMPACT: Direct: 5 craftswoman | Indirect: 20 craftswomen

THIS PROJECT IS SUPPORTED BY



Collaborators

Balli ben, Jeni ben, Seju ben, Parma ben, Dawal ben (Craftswomen)

Ishan Khosla, Shreya Meher (Designers)

Andreu Balius (Type Designer)

THE CRAFT



Key characteristics include: densely embroidered and appliqued fabric, use of a limited colour palette, some embroidery is so dense that it resembles applique. Additionally, the characteristic "dant" or teeth are ever present on the outer forms of motifs such as mor (peacocks), sudo (parrots) and various shrubs found in the desert regions of Rajasthan and Kutch.

CRAFTSWOMEN



Balli ben



Seju ben



Parma ben



Jeni ben



Dawal ben

PROCESS

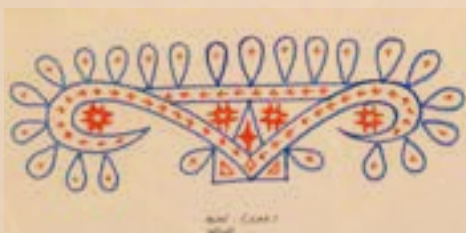
Embroidery is an important part of a Dhebaria Rabari woman's daily life, evident in the unwavering work put into important garments such as the choli, shawl and skirts for ceremonial occasions like weddings. The Rabari embroidery mostly uses mirrors, abstracted forms of scorpions, peacocks and parrots, flowers and geometric patterns using a chain stitch and accent stitches in bold colours.

VISUAL RESEARCH

After visiting Kutch, we collected various images of motifs and embroideries made by the Rabari community. The below look like Latin script letters to us, but of course their meaning and context to the Rabari community is very different.



Existing embroideries that look like the Latin Script



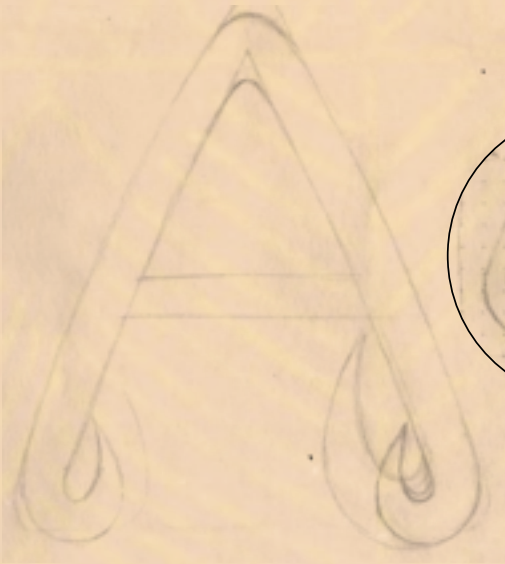
Rabari motifs used in the embroideries

EXPLORATION OF RABARI MOTIFS

After our visual research we picked up certain elements and forms as inspiration to use in the letters we explore. What stands out to us particularly are the loops curving inwards and outwards in their motifs.

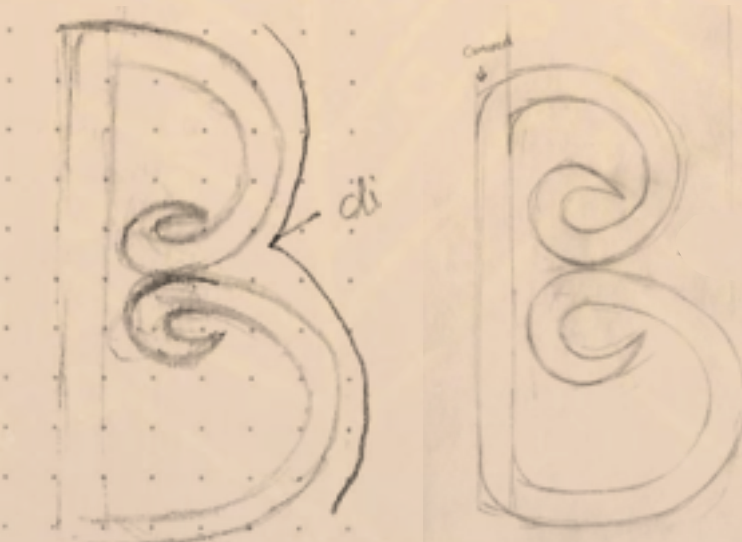
THE LOOPS

The challenge is to balance the use of elements from the embroidery with typographic consistency. Different sizes of loops were explored to rationalise the embroidery style.



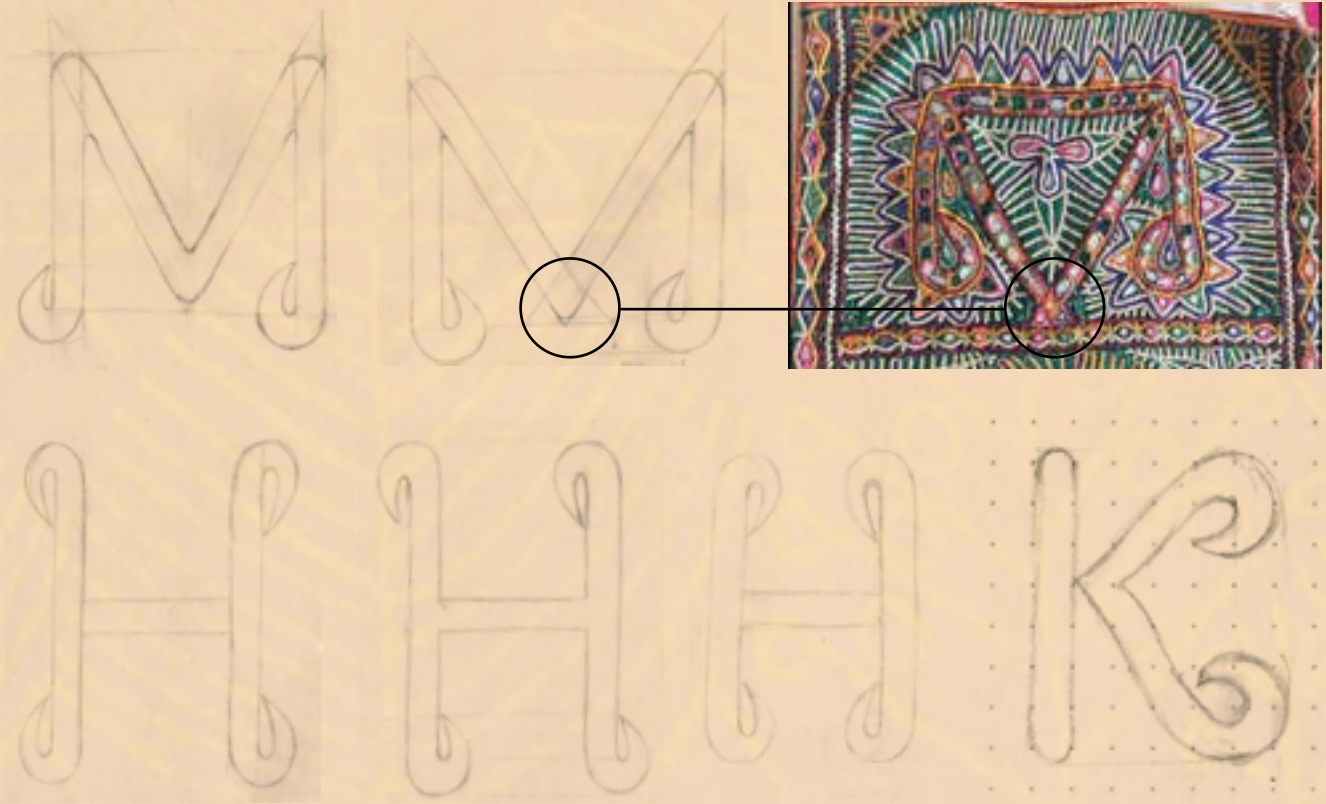
CURVED OR STRAIGHT CORNERS

The B has been embroidered by Rabari women which helps to understand the forms they use. Explorations were done with curved and linear edges.



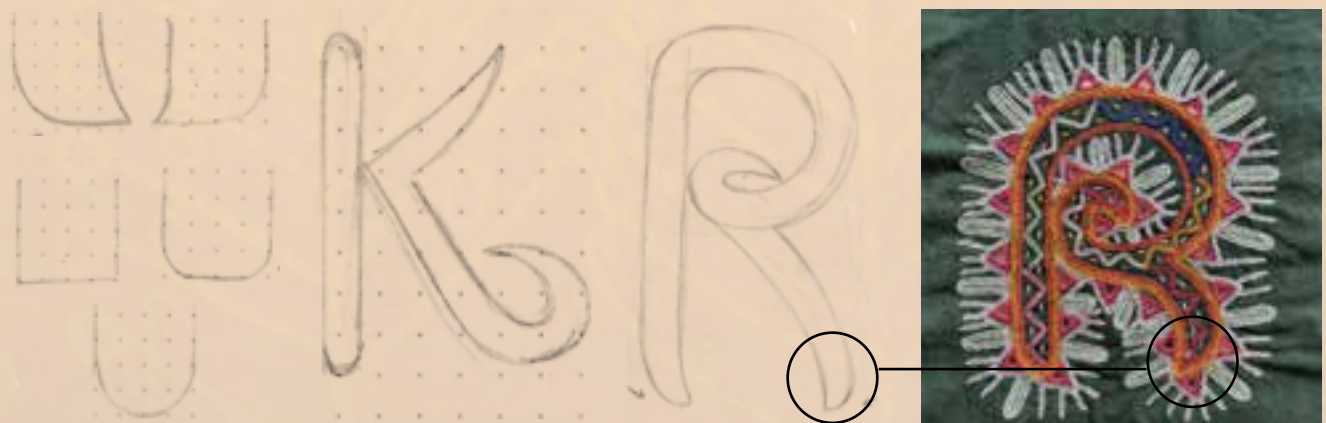
DIRECTION OF LOOPS

The embroidery consists of loops at endings, which is a crucial element to the typeface, especially for letters like F, H, K, L, M, N, R, U, V, W, X, Y, Z. Depending on the embroidery, we explored variations of loop endings in different directions and numbers.



ENDINGS

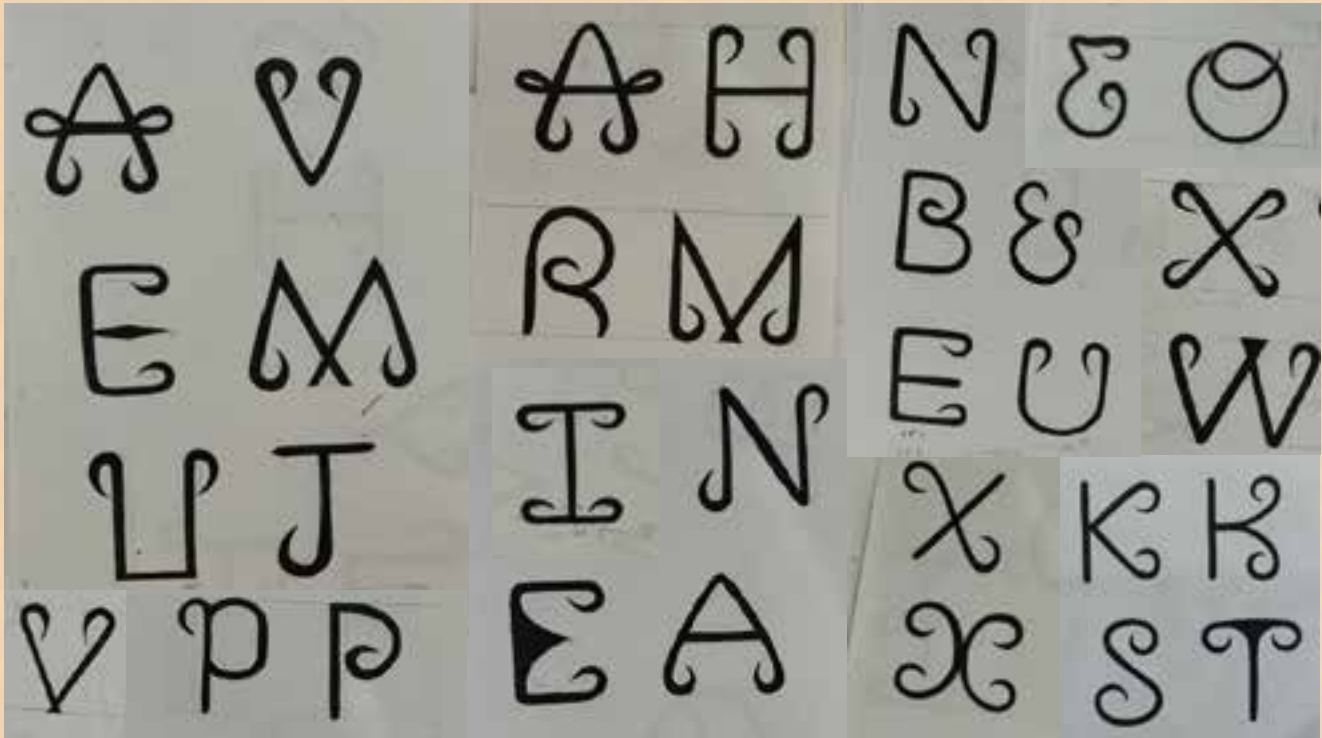
Most of the embroidery motifs we see, have a straight ending, however to maintain consistency in the typeface





EXPLORING ALL LETTERS

After brainstorming and exploring, we filled in the letters to make them bolder, easier to see the shape and evaluate. These created the first “Master List”.



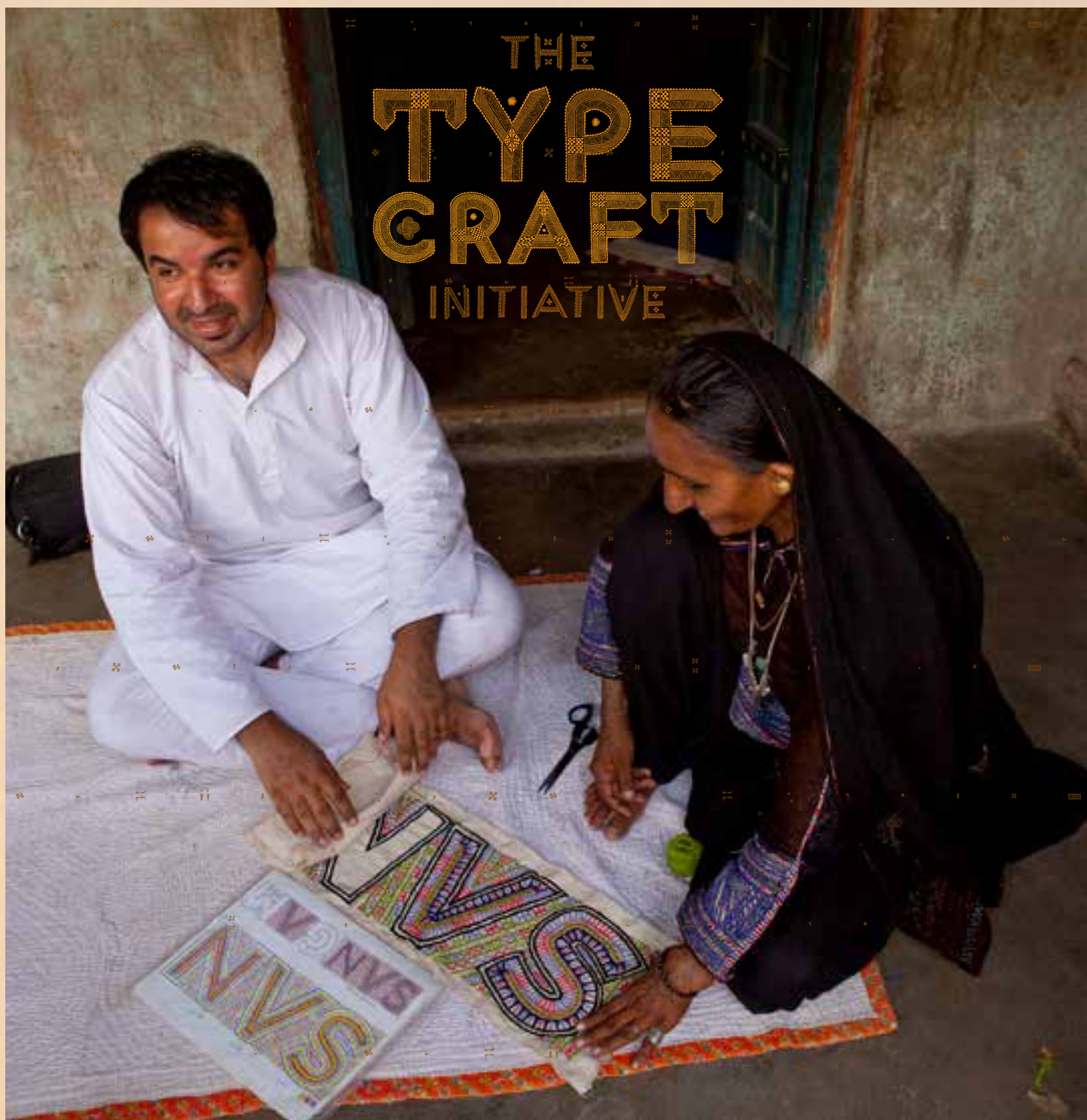
MASTER LIST

From the above explorations, we quickly vectorized all the letters just to tweak easily and create letters. This helped us to understand how the loops affect kerning and how we can further add ornamentation to them.

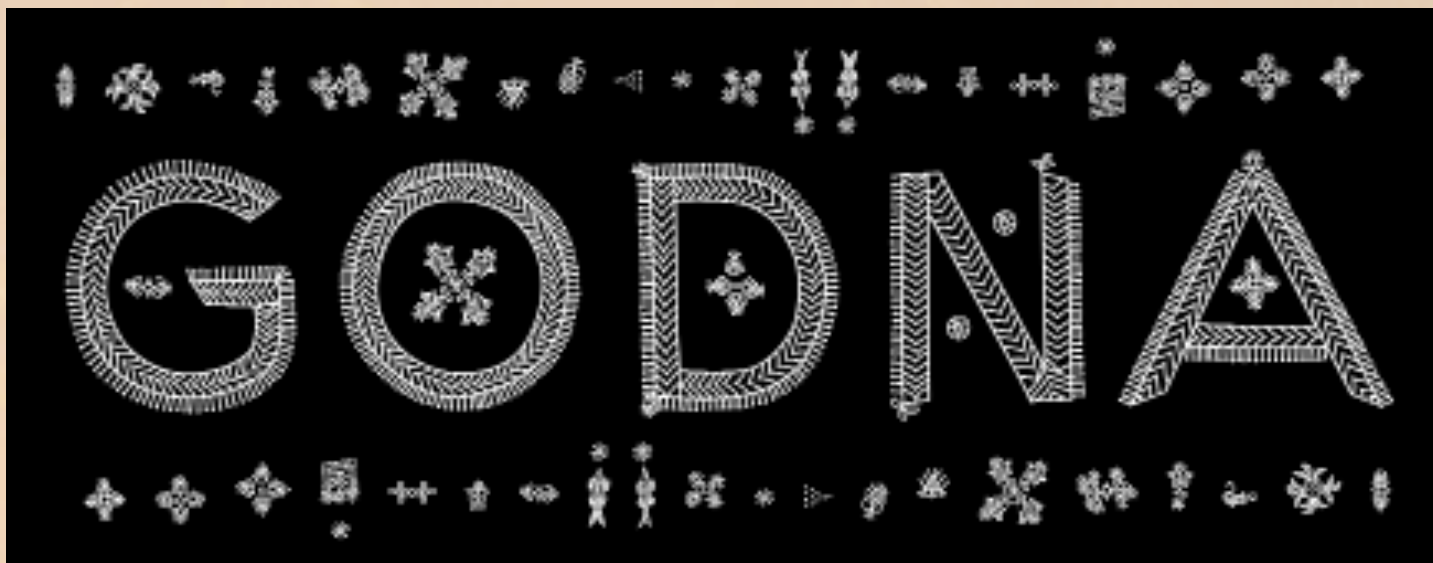


• * • • • • EXPECTED OUTCOME: • * • • •





WORKING TYPEFACES



Ram Keli, Sumitra, Sunita | Godna (Art of tattooing) by the Gond Tribe Surguja, Jamgala District, Chhattisgarh



Radha Sullur | Chittara Folk Art by the Deewaru community, Sagar District, Karnataka

UPCOMING TYPEFACES



Balli ben, Jeni ben, Seju ben, Parma ben, Dawal ben | Dhebaria Rabari embroidery and applique Kutch by Dhebaria Rabari community, Sumrasar Shiekh, Kutch, Gujarat

UPCOMING TYPEFACES



Rathore Paani ben, Hetal ben, Varsha ben, Charu Lata ben, Manisha ben, Ramila ben, Amisha ben | Soof embroidery, by Meghwaad Maaru community, Kutch, Gujarat



LETTERFORMS



Sajnu ben | Dhebaria Rabari Embroidery by the Rabari community, Kukadsar, Kutch | Year: October 2011



Mamta Jha | Mithila Folk Painting, Mithila, Bihar | Year:



Apam (Hao Crafts), Black Pottery, Ukhrul District, Manipur | Year: October 2013



Kolam typography, Tamil Nadu | Year:



Embroideries from Kutch, Gujarat (l to r: Soof, Dhebaria Rabari, Jat Gharasia, Ahir and Kharek) | Year: 2018

APPLICATIONS:

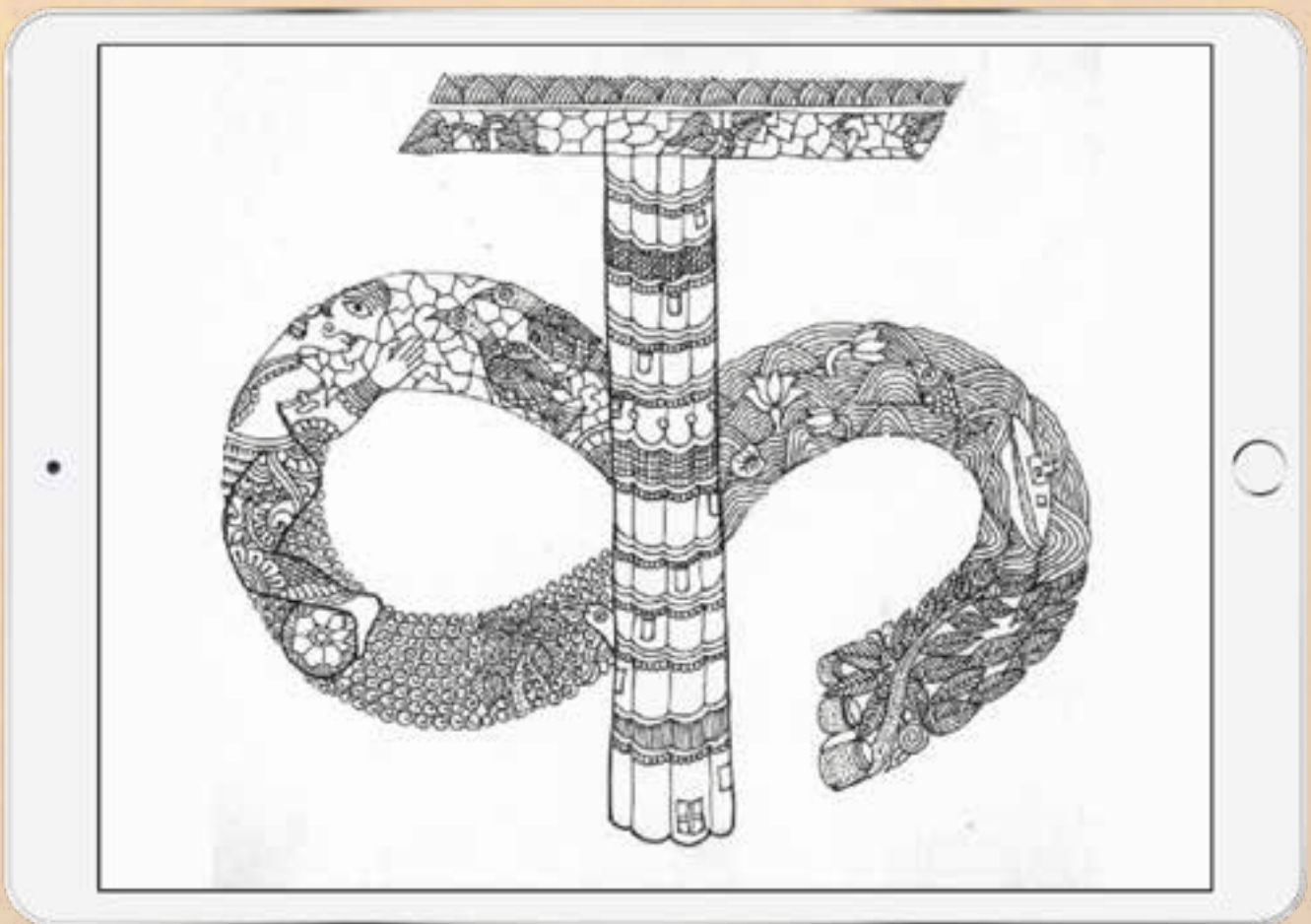
A STITCH IN TIME SAVES NAINA

EMPOWERING CRAFTSWOMEN THROUGH THE CREATION OF INNOVATIVE EDUCATIONAL DIGITAL APPS FOR CHILDREN

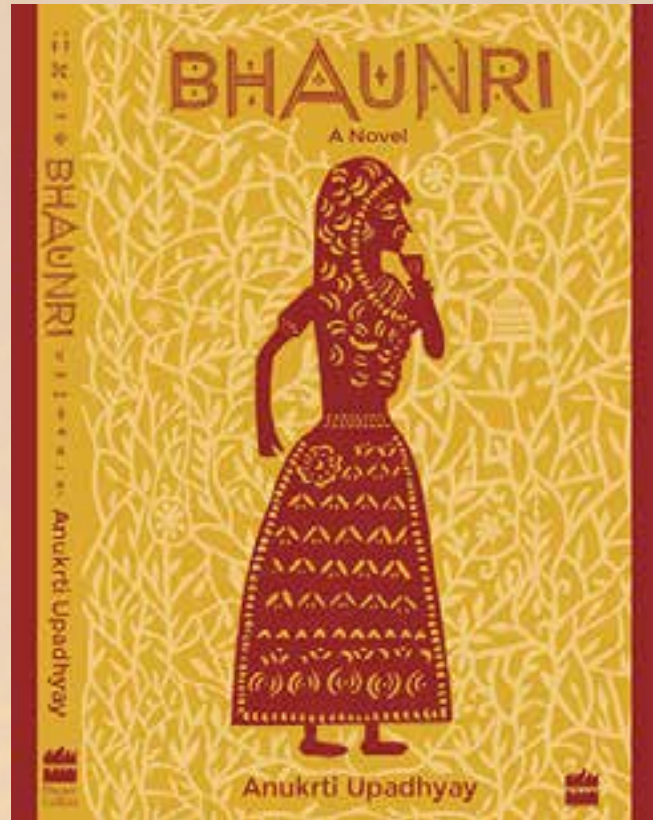
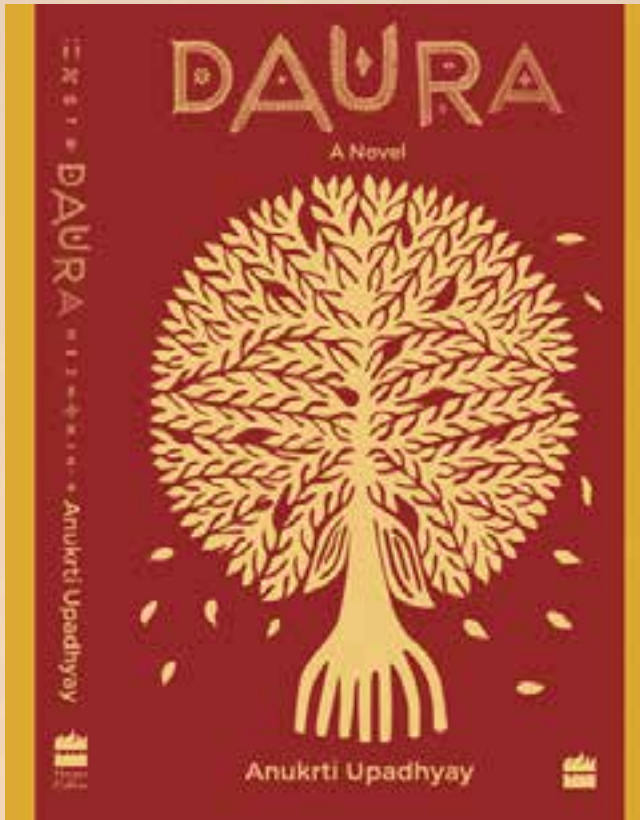
The concept here is to create an alphabet in Devanagari script in the Hindi language, made from Indian crafts (in this case Mithila from Madhubani district in northern Bihar). This alphabet will be used as a part of an educational app for primary school children.

Connect: the letter ~ alphabet ~ words ~ sentences ~ stories ~ folklore and local narratives (visual and textual)

How can children at different age groups interact with this font in different manners to make connections between the above, and to also be able to connect to the visual and verbal. The idea is also to sensitise children at an early age to Indian crafts, heritage and authorship.



BOOK COVER DESIGN



Example of Book Covers using Godna, done for Harper Collins.

ON-SCREEN APPLICATIONS



A designer using the Godna typeface to create an animation on the computer

SIGNAGE



BRANDING FOR THE ARTS



BWTIC using Godna typeface for posters for the National Theatre Wales

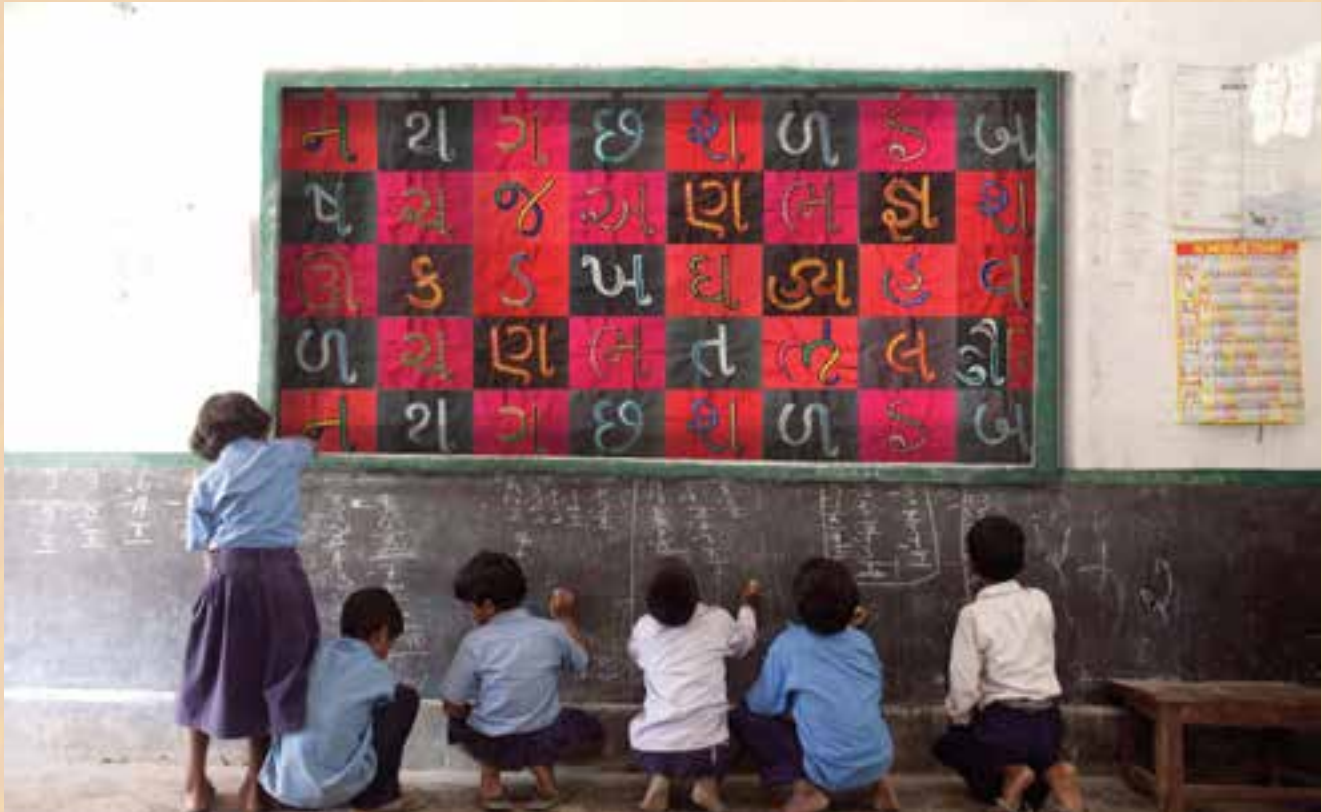
POSTER DESIGN



Posters made using Godna Typeface

ALPHABET QUILTS FOR PRIMARY SCHOOL

The concept here is to create alphabets using Indian Scripts, made from Indian crafts (in this case from Pakko embroidery). The alphabets will be used as a learning aid and an activity book for primary school children. The idea is also to sensitise children at an early age to Indian crafts, heritage and authorship.



THANK YOU FOR
YOUR TIME

THE
TYPE
CRAFT
INITIATIVE

www.typecraftinitiative.org

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