

Periodic Research

Assessment of Madhubani Motifs on Apparels Using Garment Accessories



Anita Singh
Assistant Professor,
Deptt. of Home Science,
C R D PG College,
Gorakhpur

Abstract

Folk paintings are pictorial expressions of village painters which are marked by the subject chosen from the epics like Ramayan and Mahabharat. Madhubani art of the Bihar state has been undergoing transition where its application is original composition has been declined owing to social and economic changes now-a-days. The reason for using traditional motifs in textile is to keep our designs or motifs alive. The Indian folk arts with painting play important role in creating new designs. The effort was targeted towards finding the possibility of applying madhubani design on garments utilizing the button and hand painting. Total three madhubani designs were selected through internet, books and magazine for designing of garments through button and fabric painting. Three madhubani motifs was applied on the garments (Saree, Kurti and Poncho) and embellishment through button and fabric painting. Then cost was calculated of each garment. The total cost of sari was Rs. 1,122, Kurti was Rs. 708 and Poncho was Rs. 389 depending on the raw materials, fabric color and 20% labor cost. The prepared garments were finally subjected to visual evaluation by fifty girls age between 21-25 years on the basis of color combination, purchasing preference, placement of design, cost and overall appearance. In all garments sari was highly appreciated by the respondents and they were also willing to accept these design.

Keywords: Madhubani painting, Fabric painting, Button, Saree, Kurti, Poncho.

Introduction

Indian art and history has given a rich storage of traditional painting in India sub-continent from pre-history to present time. The Indian folk arts with painting play important role in creating new designs. Escalating demands of consumers requires modification in the fashion industry with respect to design, color, style and technique (Gupta Dr. Mohini and Gangwar Swati, 2016). The style of painting differs from region to region and period to period. Folk art is such a form of art which is associated to common man. One such folk art is Madhubani painting which is Hindu style of painting attained world-wide distinction adopted mainly in Mithila and northern parts of region of Bihar and Nepal. The artists of the art are simple house wives, who have never been to any school of art. The women of Mithila decorated the walls and floors of their house for every social and religious festival. These paintings are executed in a very simple manner. These paintings not only aesthetically appreciated but also won critical acclaim. (Agarwal Rimpay, 2015) Madhubani art is the traditional art of symbolism, simplicity and beauty, originated in the tiny hamlet of Mithila region, in Bihar state. It is practiced in the village of the district of the Madhubani which has a long association with history. The sacred and divine art was exclusive domain of native women of the house which was practiced on freshly plastered mud wall in natural dyes (Sharma Dr. Madhu, 2013). Madhubani painting is of two broad categories- bhoomi shobha and alpara is the floor drawing and bhatti chitra is the wall painting (Bases S, 2004).

Various kind of accessories are used on garment, some are part of the garments such as buttons, zippers, interlining etc. while others are used for decorating and enhancing the product appearance such as sequins, embroidery etc. buttons are most often attached to clothing but can also be used on containers such as wallets and bags. However, buttons may be sewn onto garments and similar items excusably for purpose of ornamentation. Button serving as fasteners work by slipping through a fabric of thread loop, or by sliding through a buttonhole.

Objective of the Study

The main objectives of this study are-

1. To collect and select the Madhubani motifs.
2. To develop a garments using madhubani motifs.
3. To evaluate the garments on five point scale.
4. Assessment of marketability and salability of the developed garments.

Study Duration

Six month (September 2016-february 2017).

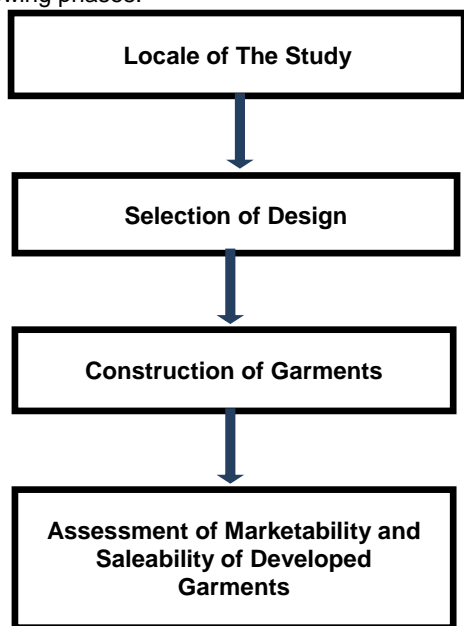
Review of Literature

Sharma Ekta, Paul (2015), Traditionally madhubani painting done by hand which is time consuming and laborious process, but with technological advancements, these design can be created directly with the help of CAD and applied on textiles through digital printing.

Karan P. Pradyuman (2009), Folk art portrays aspect of cultural geography that have frequently equard. important aspects of the cultural geography of mithila are illustrated through folk paintings and songs by understanding the symbolism in folk art, cultural geographers can discourses fresh eanings in landscape and cultural, thus going deeper knowledge of the aspiration behavior of a specific group.

Methodology

Research method under found all there method technique that are used for conduction of approach following to carry classified under the following phases.



Phase 1- Locale of the Study

The present study was done in Gorakhpur city.

Phase 2- Collection and Selection of Design

Researcher has collected the madhubani motifs through books, internet and magazines. Total three designs were select for three garments.

Periodic Research

Phase 3- Construction Of The Garments

Construction of Garments (Sari, Kurti and Ponchu)

There are three design was select for three garments then madhubani motifs was trace on garments then embellishment through button and fabric painting.

Pricing and Costing of Developed Garments

The cost of all developed garments will separately. The cost was calculated on the basis of money spent for raw materials and other essential items. Labor charges were added in the total cost of the final products.

Phase 4- Assessment of Marketability And Saleability of Developed Garments

Consumer acceptability and the market solve of the products will assessed by 50 adolescence girls from Gorakhpur district. Each garment was showing the girls to access their acceptability, their attributes of judgments on the basis of color combination, placement of designs, cost, purchasing preference and overall appearance.

Five point scales was used as mentioned below and percentage score was calculated-

5	Excellent
4	V. Good
3	Good
2	Fair
1	Poor

Result and Discussion

This study was investigated and following results were extracted which paved the way of investigator. Result of the study has been discussed as under following table and graph-

**Table No. 1
Costing Sheet of Saree**

Item	Consumption	Rate (Rs.)	Value (Rs.)
Saree	1	350	350
Button	3 Pkt	100	300
Fabric color	3 Sisi	18	54
Fabric glue	3 Pcs.	15	45
Actual cost	-	-	749
20% Labor cost	-	-	+149
			898
25% profit	-	-	+224
Total cost			1122 Rs.

**Table No. 2
Costing Sheet of Kurti**

Item	Consumption	Rate (Rs.)	Value (Rs.)
Kurti	1	400	400
Button	1 Pkt.	40	40
Fabric color	1 sisi	18	18
Fabric glue	1 Pcs.	15	15
Actual cost	-	-	473
20% Labor cost	-	-	+ 94.6
			566.6
25% Profit	-	-	+141.5
Total cost			708.1 Rs.

Table No. 3
Costing Sheet of Ponchu

Item	Consumption	Rate (Rs.)	Value (Rs.)
Stole	1	80	80
Button	2 Pkt	40	80
Fabric color	2 sisi	18	36
Fabric glue	1 Pcs	15	15
Lace	½ Mtr.	20	10
Actual cost	-	-	221
20% labor cost	-	-	+44.2
			265.2
25% Profit	-	-	+66.3
Total cost	-	-	331.5 Rs.

The cost of all three garments (sari, kurti and ponchu) was calculated separately and the result are reported in Table No. 1,2 and 3. After costing it was observed from table 1 that the cost of saree (1122 Rs.) was slightly higher than kurti (708 Rs.) and Ponchu (331.5 Rs.).

Table No. 4
Assessment of Saree on Five Point Scale

S.No.	Description	5		4		3		2		1	
		%	Mean	%	Mean	%	Mean	%	Mean	%	Mean
1	Colour combination	27	5.4	20	4	3	0.6	0	0	0	0
2	Placement of design	7	1.4	28	5.6	15	3	0	0	0	0
3	Cost	13	2.6	17	3.4	16	3.2	3	0.6	1	0.2
4	Purchasing preference	12	2.4	15	3	15	3	8	1.6	0	0
5	Overall appearance	16	3.2	18	3.6	10	2	4	0.8	2	0.4

Graph No. 1- Assessment of Saree

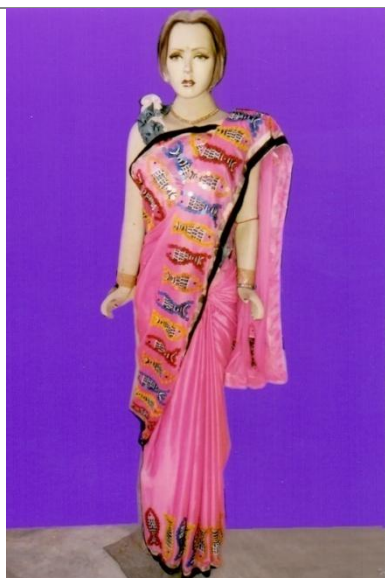
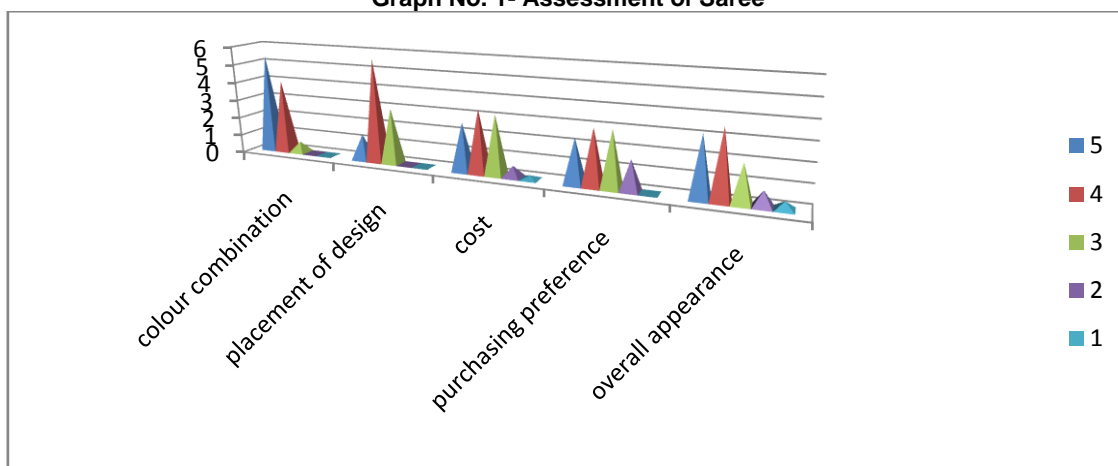


Table No. 4 shows that in saree on the basis of colour combination 27% (5.4) respondents got highest score, according to placement of design 7% (1.4) respondents got highest score, according to cost 13%(2.6) respondents gave excellent, on the basis of purchasing preference 12% (2.4) respondents gave 5 score and according to overall appearance 16% (3.2) respondents gave excellent score.

Table No. 5
Assessment of Kurti on Five Point Scale

S.No.	Description	5		4		3		2		1	
		%	Mean	%	Mean	%	Mean	%	Mean	%	Mean
1	Colour combination	33	6.6	15	3	1	0.2	1	0.2	0	0
2	Placement of design	14	3.5	20	4	14	3.5	2	0.4	0	0
3	Cost	13	2.6	20	4	14	3.5	3	0.6	0	0
4	Purchasing preference	7	1.4	20	4	12	2.4	9	1.8	2	0.4
5	Overall appearance	21	4.2	14	2.8	10	2	2	0.4	3	0.6

Graph No. 2- Assessment of Kurti

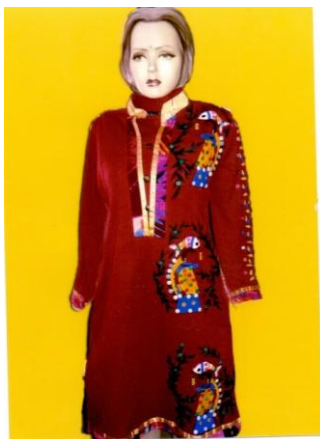
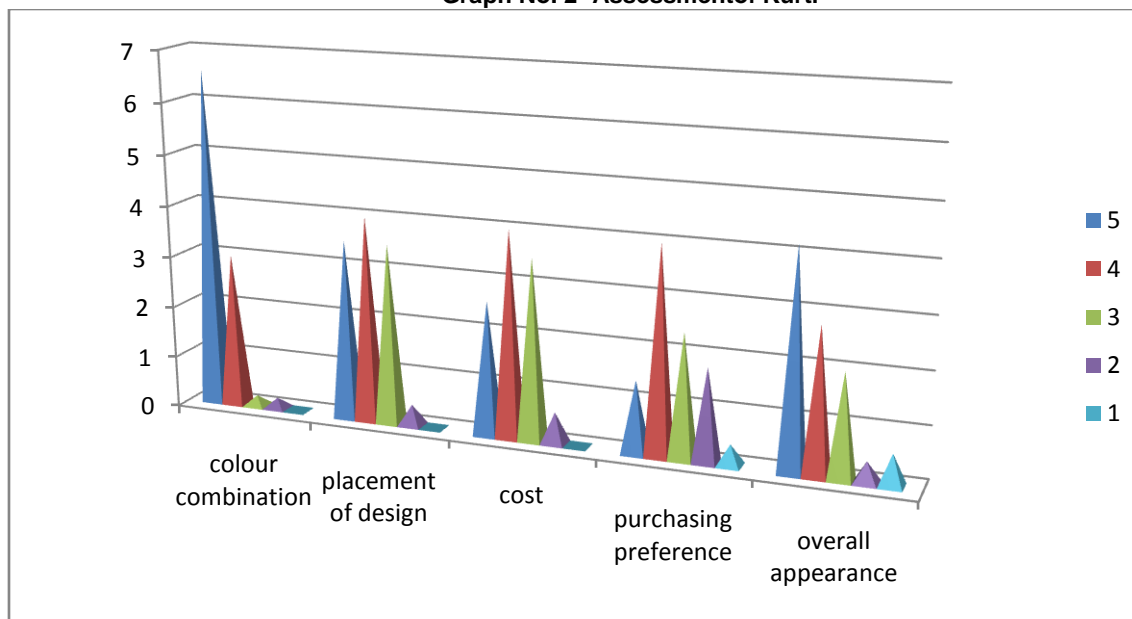


Table No. 4 shows that in saree on the basis of colour combination 33% (6.6) respondents got highest score, according to placement of design 14% (3.5) respondents got highest score, according to cost 13% (2.6) respondents gave excellent, on the basis of purchasing preference 7% (1.4) respondents gave 5 score and according to overall appearance 21% (4.2) respondents gave excellent score.

Table No. 6
Assessment of Ponchu on Five Point Scale

S.No.	Description	5		4		3		2		1	
		%	Mean	%	Mean	%	Mean	%	Mean	%	Mean
1	Colour combination	30	6	17	3.4	2	0.4	1	0.2	0	0
2	Placement of design	11	2.2	27	5.4	10	2	2	0.4	0	0
3	Cost	15	3	18	3.6	10	2	7	1.4	0	0
4	Purchasing preference	15	3	18	3.6	10	2	7	1.4	0	0
5	Overall appearance	18	3.8	15	3	10	2	4	0.8	2	0.4

Graph No. 3- Assessment of Ponchu

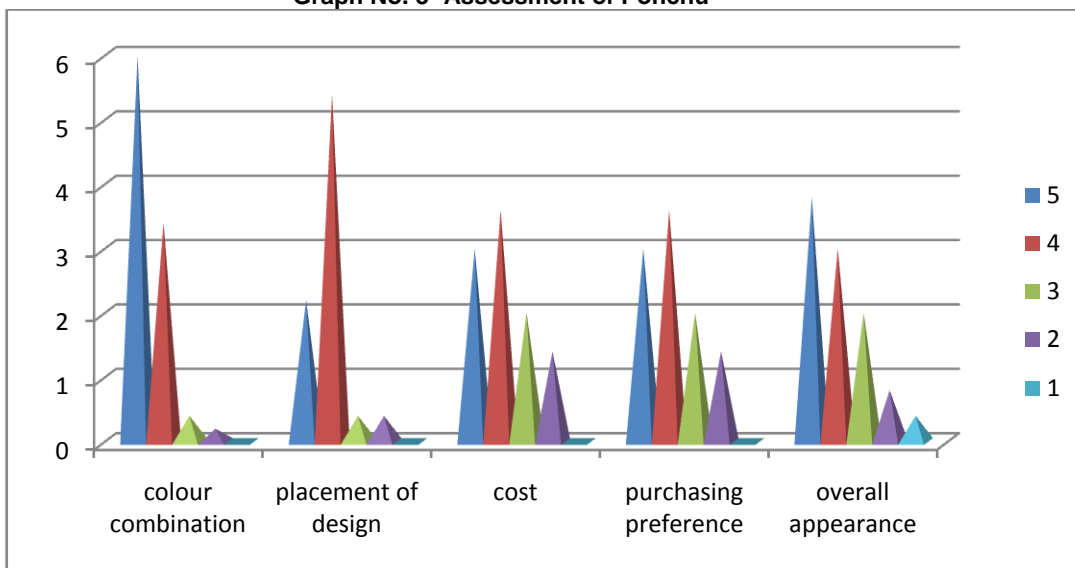
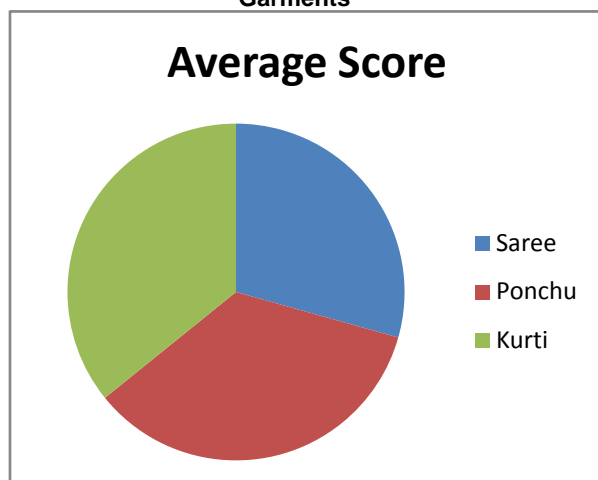


Table No. 4 shows that in saree on the basis of colour combination 30% (6) respondents got highest score, according to placement of design 11% (2.2) respondents got highest score, according to cost 15%(3) respondents gave excellent, on the basis of purchasing preference 15 (3) respondents gave 5 score and according to overall appearance 18% (3.8) respondents gave excellent score.

**Table No. 7
Comparison of All Garments on The Basis of Over All Acceptability**

Garments	Colour Combination	Placement of Design	Cost	Purchasing Preference	Overall Appearance	Average
Saree	5.4	1.4	2.6	2.4	3.2	3
Ponchu	6	2.2	2.8	3	3.8	3.56
Kurti	6.6	3.5	2.6	1.4	4.2	3.66

Graph No. 4 Comparison between all Three Garments



It was observed from the above table and graph that among all garments Kurti got highest score, followed by poncho and saree.

Conclusion

The effort was targeted towards finding the possibility of applying madhubani designs on garments utilizing the button and hand painting. After visual evaluation by the girls in all three garments color combination were highly acceptable by the respondents, then placement of design got highest

Periodic Research

score in saree and poncho. In kurti placement of design, color and purchasing preference got equal acceptable by the potent respondents.

References

1. Agarwal Rimpay, (2015), *Madhubani Painting: women dominated folk art*, international journal of applied research, pp-736-738.
2. Gangwar Swati, Dr. Gupta Mohini, (2016), *Adaptation of designs for textile products inspired from madhubani painting*, international journal of granthaalayah, vol. 4, pp-115-125.
3. S sodhi, N arya and N yadav, (2016), *Assessment of adopted motifs of madhubani painting*, international journal of agriculture science and research, vol-6, pp-245-250
4. Sharma ekta, Dr. Paul Susan and Dr. seikh sarita, (2014), *fusion of Indian folk art madhubani and warli for designing of apparels using CAD*, International journal of interdisciplinary research, vol-1, pp-1-5.
5. Sharma ekta, Paul Susan, (2015), *Adaptation of Indian traditional painting for designing and digital printing of apparels using CAD*, International journal of applied and research, pp-989-995.
6. Sharma Ekta, (2015), *Tribal folk arts of india*, journal of international academic research for multidisciplinary, vol-3, pp-300-308.