



Designing Painted Garments Using Selected Traditional Painting Motifs

¹Dr. Jayalakshmi.I, ²Divyalakshmi.M

¹Associate Professor, ²P.G. Scholar

¹Dept. Costume Design and Fashion, Chikkanna Government Arts College, Tiruppur, Tamil Nadu, India

ABSTRACT: Indian painting is one of the greatest cultural traditions of the world. Madhubani art of the Bihar state has been undergoing transition where its application in original composition has been declined owing to social and economic changes now-a-days. There is need to explore possibilities for the conservation of this art form viz. other artistic media for future generations. Hand Painted Kalamakari also known as the Srikalahasti kalamkari is widely used in clothing, home décor and lifestyle products today. The first thought that comes to mind when one refers to Kalamkari clothing is a dupatta, blouse, kurta or a saree. In Kerala, traditionally the mural painting is done in five colours – red, yellow, green, black and white colours are prepared from vegetables and mineral pigments. Kerala mural paintings was conducted by making different variety of products with different styles of design. Rajput painting, also known as Rajasthani Painting, is a style of Indian paintings developed and flourished during the 18th century in the royal courts of Rajasthan. The Cubist style emphasized the flat, two-dimensional surface of the picture plane, rejecting the traditional techniques of perspective, foreshortening, modelling, and chiaroscuro and refuting time-honoured theories that art should imitate nature. Designs for each selected motifs of the painting were developed using CAD.

Key Words: CAD, Indian and World Painting, Hand Painting, Garment Painting, Surface Embellishment

1 INTRODUCTION PAINTING

Painting is an important form in the visual arts, bringing in elements such as drawing, composition, gesture (as in gestural painting), narration (as in narrative art), and abstraction (as in abstract art) (Perry, Lincoln, 2014). Paintings can be naturalistic and representational (as in still life and landscape painting), photographic, abstract, narrative, symbolic (as in Symbolist art), emotive (as in Expressionism) or political in nature (as in Activism)

INDIAN PAINTING

India has always been known as the land that portrays cultural and traditional vibrancy through its conventional arts and crafts. The thirty five states and union territories sprawled across the country have their own distinct cultural and traditional identities and are displayed through various forms of art prevalent there. Every region in India has its own style and pattern of art, which is known as folk art (Sharma, 2015). Indian art history has rich store of traditional arts and folk paintings from ancient times to present times. Hand spun and hand woven textiles are the oldest arts originated in India and evidences revealed the existence of finely woven and madder dyed textiles found at Mohenjo-Daro of Indus valley civilization (Gillow and Barnard, 1991).

Folk art in India apparently has a great potential in the international market because of its traditional aesthetic sensibility and authenticity. The rural folk paintings of India bear distinctive colourful designs, which are treated with religious and mystical motifs. Folk art expresses cultural identity by conveying shared community values and aesthetics (Sharma, 2013). It encompasses a range of utilitarian and decorative media, including cloth, wood, paper, clay, metal and other items which are quite popular among foreign tourists because of their ethnic and traditional beauty. India is marked by its rich traditional heritage of Folk Arts and Culture. Since the days of remote past, the diversified art and cultural forms generated by the tribal and rural people of India, have continued to evince their creative magnificence (Dallapiccola, 2011). The folk paintings have rich heritage. Folk paintings give aesthetical feelings and remind us about the native life through their colourful line drawings.

WORLD PAINTING

Until 2018, the oldest known paintings were believed to be about 32,000 years old, at the Grotte Chauvet in France. They are engraved and painted using red ochre and black pigment, and they show horses, rhinoceros, lions, buffalo, mammoth, abstract designs and what are possibly partial human figures. Cave paintings were then found in Indonesia in the Lubang Jeriji Saléh cave believed to be 40,000 years old (Droste Flip, 2014). However, the earliest evidence of the act of painting has been discovered in two rock-shelters in Arnhem Land, in northern Australia. In the lowest layer of material at these sites, there are used pieces of ochre estimated to be 60,000 years old. Archaeologists have also found fragment of rock painting preserved in a limestone rock-shelter in the Kimberley region of North-Western Australia that is dated 40,000 years old.

An outline of the sketch is made on the base (fabric, paper, or any other as discussed earlier) with the help of a pencil. Thereafter the smaller character such as figures, trees, and others are made. Sketches are drawn with a light pencil so that marks are not visible after the application of the colour. Once the sketch completes, application of colours starts by filling the base colour. Shading and fine detailing of face and other characters are done at the end with fine brush. Face and facial expression are most important part of the painting and therefore done with utmost precision and patience. Varakh (gold paint) is applied at the borders, garments and jewellery of god, goddesses, kings and queens. Once embellished, the painting is allowed to dry properly.

MADHUBANI PAINTING

Madhubani painting or Mithila is a style of Indian painting, practiced in the Mithila region of Bihar state (Meenakshi Thakur, 2017). Bihar has a very rich tradition of folk art and craft which portrays its intense rich tradition of artistry and innovation. The handicrafts of Bihar are recognized all over the world because of their colossal aesthetic value and their fidelity to tradition (Parkash, 1994). The word "Madhubani is derived from Madhu-honey, Ban- forest or woods and trees. It means forest of honey.

Women in the Mithila region of Bihar in north India have painted colourful auspicious images on the interior walls of their homes on the occasion of domestic rituals since at least the 14th century. India, and the adjoining parts of Terai in Nepal are characterized by line drawings based on mythological themes, in bright colours and decorative borders. They are so called because they originated in and around a large agricultural town in Bihar, Madhubani or 'Forest of Honey'. Originally, Mithila Paintings were executed on freshly plastered mud walls, on religious occasions or weddings. Each painting was a prayer and an accompaniment to meditation. Well executed paintings were believed to be inhabited by the deities depicted in them (Meenakshi Thakur, 2017). The colours used in these paintings were made from natural dyes. The tradition of Mithila painting of Bihar has continued unbroken to the present day and has yet evolved with the times and changing more.

The wall-painting or Mural paintings is popularly known as Mithila painting or Madhubani painting practiced in the Mithila region of Bihar state, India. Madhubani paintings mostly represent the men and its association with nature and divinity from the ancient epics. Natural objects like the sun, the moon, and religious plants like tulsi are also widely painted, along with scene from the royal court and social event like weddings. Generally, no space is left empty since the gaps are filled by paintings of flowers, animals, birds, and even geometric design. Madhubani painting is the indication of the philosophical heights achieved by Indian civilization for the universal power of love, longing and peace (Thakur, 1982). The beauty of the Madhubani painting is the exploration of the relationship between nature, culture and human psyche and the use of raw material i.e. available to them in plenty. Through these paintings' innermost desires, dreams, aspirations, expectations and fantasies are expressed by mithila folk women. The Indian folk-art form of Madhubani is now recognized worldwide and succeeded in creating a place for itself in the international house of fame. The Government of India is also paying its tribute by starting training programs for educating people on Madhubani paintings. In Mithila, this painting is done in three forms. Traditionally Madhubani painting was practiced by the women of Brahman, Dushadh and Kayastha communities in Mithila region of Bihar as well as in Nepal. These have paintings for each occasions and festivals such as birth, marriage, holi, surya shakti, kali puja, upanayanam, durga puja etc. Madhubani painting deals with the five main styles; Bharni, Katchni, Tantrik, Godna and Gobar painting. They are also

Painting on Floor

Painting is made on the floor with the paste of crude (arva) rice, this paste is called "pithar" in the local language. Apart from the floor it is also made on banana leaves and pidhi (wooden seats). A women or a girl does it using her right hand's fingertips. In tusari puja, a festival celebrated by the unmarried girls in order to please Gauri and Shiva to have a suitable husband, this painting is made with dry rice powder in white, yellow and red colours. These are made in different types suiting different occasions.

Paintings done on walls

Wall paintings are multicoloured. Three to four colours are usually used to depict the paintings. Pictures include those of carriers of fish, curd, jackfruit, trees of fruits such as mango and pomegranate and birds like peacock. Attractive floral motifs adorn the wall on four sides of the entrance.

Paintings on movable objects

It includes those on clay models of pots, elephants, birds, bamboo structure, mats, fan and objects made of sikkhi (thin wood). Decorative multi coloured designs made on the faces of the brides and sumangalis also fall in this category. Many of these paintings have great tantric significance (Sharan, 2012).

KALAMKARI PAINTING

Kalamkari is a type of hand-painted or block-printed cotton textile, produced in Isfahan and Indian states of Andhra Pradesh and Telangana using only natural dyes. The colourful Kalamkari art dates back to more than 3000 B.C. According to the historians, fabric samples depicting Kalamkari art was found at the archeological sites of Mohenjo-daro (Ramya Laxmi Pabba, Cheruvu Srinivas and Srishti Srivastava, 2020). In ancient times, groups of singers, musicians and painters, called chitrakars, moved from village to village to tell the village dwellers, the great stories of Hindu mythology. They illustrated their accounts using large bolts of canvas painted on the spot with simple means and dyes extracted from plants. Kalamkari painting involves a whole of 23 to 25 steps of dyeing, bleaching, hand painting, outlining drawing, washing and ironing. Kalamkari being one of the earliest and most complex techniques of textile painting uses natural vegetable dyes for colours. Kalamkari designs and colours are very vibrant and bright. Motifs drawn in this ancient art of Kalamkari include flowers, peacock, paisleys and also divine characters from Ramayana and Kalamkari was born out of an art of story-telling. The outline is drawn by the experienced craftsmen and the areas inside are drawn by the less experienced. The process is divided into four parts: Dyeing the fabric, brush and colours, drawing the design and painting on the fabric.

Kalamkari means painting with a pen. It is an exquisite form of textile art with a heritage dating back to the ancient times. The origin of the term can be traced to the early period of alliance between the Persian and Indian trade merchants which identified all painted textile art from India as Kalamkari. 'Kalam' is the Persian word for pen, and 'kari' in Urdu implies the craftsmanship involved. Hence, 'Kalamkari' denotes the myriad manifestations of hand painted textiles with natural dye (Chandra, 2015). The pen referred to in the term is a short piece of bamboo or date palm stick, shaped and pointed at its end to form a nib. Created without the use of chemicals or machine Kalamkari art is entirely handy craft using natural or vegetable dyes and metallic salts called mordants to fix the dye into the cotton fibres. An exact resist process, complex and careful dyeing, sketching and painting of the design and, occasionally, even the addition of gold or silver tinsel into it are the other integral components of this art.

After being world famous, the artisans modernized Kalamkari designs and came up with new ideas and themes. These artisans came up with innovative ideas highly influenced by Persian motifs, Hindu mythology and religious symbols; that gave identification to Kalamkari designs (Ramya Laxmi Pabba et al., 2020).

KERALA MURAL PAINTING

Kerala mural painting was first discovered in a shrine at Thirunandikkara in the 8th century, which is now situated in Kanyakumari district (Akshaya et al., 2020). The oldest Mural in Kerala can be traced back to seventh and eighth century (Sashibhusan, 1987). The origin of mural paintings dates back to 2nd century BC in the caves of Ajanta, Bagh and Sihanavasal. At first the mural paintings were in the form of rock engravings which can be seen even today in the caves of Edkkal, Wayand. Later it got transformed into rock paintings that can be seen at Anjanad valley, Idukki district (Mini, 2010).

Mural artist are not merely illustrators but excellent chemist as well (Mathpal, 2008). Their technical excellence prevents the reaction of the Mural paintings hundreds of years. The unique feature that distinguishes Kerala mural painting from the other forms is its vibrancy and elegance. The history of Kerala Mural painting started from the discovery of rock engravings in the caves of Edkkal in Wayanad district and Perimkadavila in Thiruvananthapuram district of Kerala followed by pre-historic rock paintings found in the Anjanad valley of Idukki district.

The surface of the walls was initially made rough and it was gain arranged before painting. From the olden days itself the main theme of the paintings were based on the character and themes of Puranic stories and epics. The wall paintings seen in the Thirunandikkara in *Kanyakumari* district are the examples of great Kerala art from ninth century AD to twelfth century AD (Mathpal, 2008; 110). Only the Indian states of Rajasthan has more murals than Kerala (Sashibhusan, 1987). The origin of Mural paintings in Kerala can be traced back to the ancient rock art in pre-historic cave paintings.

There are about six stages to Kerala Mural paintings, they are:

1. First Stage: Lekhya Karma -On a white background fabric, first comes the sketching by pencil or crayon where the deft lines of the artist bring out the contours and curves of the motifs.
2. Second Stage: Rekha Karma which enhances the outlines of the sketching done
3. Third Stage: Varna Karma -breathes life into the painting with its colours. Here all colours are appropriately filled in. The colouring of the human figures is done according to the characters and their common virtues. The divine and noble characters (Saatvik) are painted in green, those inclined towards power and wealth (Raajasik) is painted in shades of red, lowly mean characters (tamasik) in white and demons in black.
4. Fourth Stage: the Vartana Karma, shading is done.
5. Fifth Stage: the Lekha Karma brings us to the final outline of the painting which is usually in black. (Sandhya Ravi, 2015).
6. Sixth Stage: Dvika Karma, the final and the finishing touches are done to the painting

RAJPUT PAINTING

Rajasthani painting originated in the royal states of Rajasthan, somewhere around the late 16th and early 17th century. The Mughals ruled almost all the princely states of Rajasthan at that time, Each of the Rajput kingdoms evolved a distinctive style. However, similarities and common features can still be found in the paintings of different territories. Miniature painting is one of the most popular and remarkable among them in of India. These are beautiful hand made paintings which are quite colour full but Small in size (Seetharaman 2016).

Rajput painting, also known as Rajasthani Painting, is a style of Indian paintings developed and flourished during the 18th century in the royal courts of Rajasthan. The Rajput painting was traditional in its approach and dealt with themes from Indian epics, romantic Vaishnava literature and musical codes from Ragas and Raginis. Sometimes, under the influence of the Mughal tradition, artists also drew scenes from courtly life and the portrait of contemporary personages (Simran Kaur and Amita Walia, 2018). Rajasthan has played a significant role in the growth of Indian art. Like other fine arts, paintings flourished widely in this region and established a distinct form called Rajasthani Paintings.

CUBISM PAINTING

Cubism is an early-20th-century avant-garde art movement that revolutionized European painting and sculpture, that inspired related movements in music, literature and architecture. Cubism has been considered the most influential art movement of the 20th century (Christopher Green, 2014).

The interpretation of Cubism has a great bearing on the understanding of modernism, plays a central role in most of twentieth-century art to this day. Yet only a narrow range of views regarding precisely how an overall interpretation of Cubism may relate to the art of the last hundred years has emerged. One is that Cubism was the cornerstone of twentieth-century art because it broke with past tradition definitively; established “modernist” flatness, optimality, and involvement with the medium of art; and thus sanctioned a new tradition that would lead to non-objective art as well as to assemblage and to other “modernist” principles and practices (Edward, Fry, 2014). This essentially formalist view has now been supplemented, but not displaced, by what might be called a linguistic or semi logical position, whereby Cubism becomes the first, pioneering exemplar of a “modernist” play of signs, which refer not to the exterior world but to other signs of works of art. What both the formalist and the linguistic approaches have in common is the idea that Cubism art about, and that it is one of the earliest instances in which the relation of art, was both manifest and sovereign. Such approaches may be classified, broadly, as Kantian, without their being, however, an adequate application of the full range of Kant's thought.

Many Cubists reduced objects into cylinders, spheres, and cones painted them in a single plane as if all faces of an object are visible simultaneously or successively (Saleem Semaan, 2015). Influenced by his background as an architectural drafts man and by modernism, Leger was interested in the relationship between colour and architecture, perhaps to express the noise, dynamism, speed, and movement of new technology and machinery. Leger's unique brand of cubism was distinguished by his focus on geometric forms, use of brilliant primary colours, bold black outlines, and belief that everyone could understand art.

2 METHODOLOGY

The methodology for the study comprises of the following steps:

2.1 SELECTION OF PAINTING

Indian paintings namely Madhubani painting (M), Kalamkari painting (K), Kerala mural painting (KM), Rajput painting (R) and one world Cubism painting (C) was selected for the study.

2.2 CHOOSING THE MOTIFS FROM SELECTED PAINTINGS

The Motifs from Madhubani painting (FIG. 6), Kalamkari painting (FIG. 7), Kerala Mural painting (FIG. 8), Rajput painting (FIG. 9) and Cubism paintings (FIG. 10) was choosen for the study is shown below:

2.2.1 CHOOSING MADHUBANI PAINTING MOTIFS

Five Madhubani painting motifs namely Village Lady motif (Mm1- Fig. 1), Peacock motif (Mm2 - Fig. 2), Bhutha motif (Mm3 - Fig. 3), Radha and Krishna motif (Mm4 - Fig. 4), Fish motif (Mm5 - Fig. 5) were chosen randomly by the investigator.



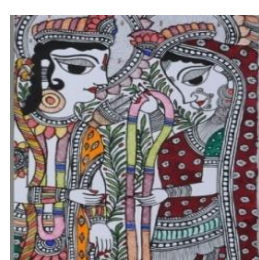
Mm1 - VILLAGE LADY MOTIF
FIG. 1



Mm2 - PEACOCK MOTIF
FIG. 2



Mm3 - BHUTHA MOTIF
FIG. 3 ★



Mm4 - RADHA AND KRISHNA MOTIF
FIG. 4



Mm5 - FISH MOTIF
FIG. 5

Key: ★ Selected Motif, M - Madhubani, m - motif

MADHUBANI PAINTING MOTIFS

2.2.2 CHOOSING KALAMKARI PAINTING MOTIFS

Five Kalamkari painting motifs namely Devi motif (Km1 - Fig. 6), Horse motif (Km2 - Fig. 7), Peacock motif (Km3-Fig. 8), Lord Ganesh motif (Km4 - Fig. 9), Lord Saraswathi motif (Km5 - Fig. 10) were chosen randomly by the investigator.



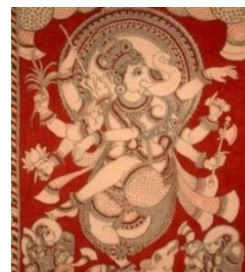
Km1 - DEVI MOTIF
FIG. 6



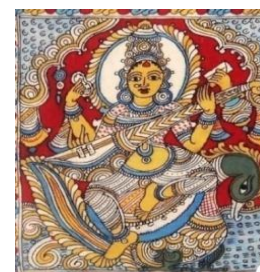
Km2 - HORS MOTIF
FIG. 7



Km3 - PEACOCK MOTIF
FIG. 8 ★



Km4 - LORD GANESH MOTIF
FIG. 9



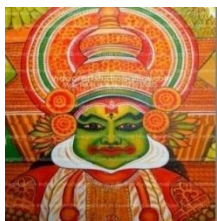
Km5 - LORD SARASWATH MOTIF
FIG.10

Key: ★ Selected motif, K - Kalamkari, m - motif

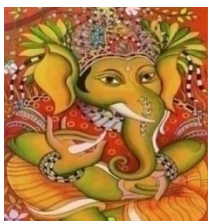
KALAMKARI PAINTING MOTIFS

2.2.3 CHOOSING KERALA MURAL PAINTING MOTIFS

Five Kerala Mural painting motifs namely Kathakali motif (KMm1- Fig. 11), Lord Ganesh motif (KMm2 - Fig. 12), Lord Devi motif (KMm3 - Fig. 13), Peacock motif (KMm4 - Fig. 14), Radha and Krishna motif (KMm5 - Fig. 15) were chosen randomly by the investigator.



KMm1 - KATHAKALI
FIG. 11



KMm2 - LORD GANESH
FIG. 12



KMm3 - LORD DEVI MOTIF
FIG. 13 ★



KMm4 - PEACOCK MOTIF
FIG. 14



KMm5 - RADHA AND KRISH
FIG. 15

Key: ★ Selected Motif, KM - Kerala Mural, m – motif

2.2.4 CHOOSING RAJPUT PAINTING MOTIFS

Five Rajput painting motifs namely Elephant motif (Rm1- Fig. 16), Village lady motif (Rm2 - Fig. 17), Radha and Krishna motif (Rm3 - Fig. 18), King motif (Rm4 - Fig. 19), Princess motif (Rm5 - Fig. 20) were chosen randomly by the investigator.



Rm1 - ELEPHANT MOTIF
FIG. 16



Rm2 - VILLAGE LADY MOTIF
FIG. 17



Rm3 - RADHA AND KRISHNA
FIG. 18 ★



Rm4 - KING MOTIF
FIG. 19



Rm5 - PRINCES MOTIF
FIG. 20

Key: ★ Selected motif, R - Rajput painting, m - motif

RAJPUT PAINTING MOTIFS

2.2.5 CHOOSING CUBISMPAINTING MOTIFS

Five Cubism painting motifs namely Two Face motif (Cm1- Fig. 21), Women motif (Cm2 Fig. 22), Parrot motif (Cm3 - Fig.23), Men's Face motif (Cm4 - Fig. 24) and Lady motif (Cm5 - Fig. 25) were chosen randomly by the investigator.



Cm1 - TWO FACE MOTIF
FIG. 21



Cm2 - WOMEN MOTIF
FIG. 22



Cm3 - PARROT MOTIF
FIG. 23 ★



Cm4 - MENS FACE MOTIF
FIG. 24



Cm5 - LADY MOTIF
FIG. 25

Key: ★ Selected motif, C - Cubism, m - motif

CUBISM PAINTING MOTIFS

2.3 SELECTION OF MOTIFS FROM SELECTED PAINTINGS FOR THE STUDY

The motifs from Village Lady motif (Mm1- Fig. 1), Peacock Motif (Mm2 - Fig. 2), Bhutha motif (Mm3 - Fig. 3), Radha and Krishna motif (Mm4 - Fig. 4), Fish motif (Mm5 - Fig. 5), Devi Motif (Km1- Fig. 6), Horse motif (Km2 - Fig. 7), Peacock Motif (Km3 - Fig. 8), Lord Ganesh motif (Km4 - Fig. 9), Lord Saraswathi motif (Km5 - Fig. 10), Kathakali motif (KMm1- Fig. 11), Lord Ganesh motif (KMm2 - Fig. 12), Lord Devi motif (KMm3 - Fig. 13), Peacock motif (KMm4 - Fig. 14), Radha and Krishna motif (KMm5 - Fig. 15), Elephant motif (Rm1 - Fig. 16), Village lady motif (Rm2 - Fig. 17), Radha and Krishna motif (Rm3 - Fig. 18), King motif (Rm4 - Fig. 19), Princess motif (Rm5 - Fig. 20) and Two Face motif (Cm1- Fig. 21), Women motif (Cm2 - Fig. 22), Parrot motif (Cm3 - Fig. 23), Men's Face motif (Cm4 - Fig. 24), Lady motif (Cm5 - Fig.25) were given to 100 college going students, to select motifs from each of the four Indian and one world paintings . Based on the survey, from Table I under results and discussion, the motifs which received highest ranking from each paintings such as Madhubani painting Bhutha motif (Mm3 - Fig. 3), Kalamkari painting Peacock motif (Km3 - Fig. 8), Kerala Mural painting Lord Devi motif (KMm3 - Fig. 13), Rajput painting Radha and Krishna motif (Rm3 - Fig. 18) and Cubism painting (Cm3 - Fig. 23) was selected for the study.

2.4 SELECTION OF AGE GROUP

The investigator selected 18 - 22 years of age to select motifs from each painting for the study. For garment construction, 22 years of age group was selected by the investigator for the study.

2.5 SELECTION OF GARMENT

The investigator planned to select Kameez for Madhubani painting Bhutha motif (Mm3 - Fig. 6c), Blouse for Kalamkari painting Peacock motif (Km3 - Fig. 7c), Gown for Kerala Mural Lord Devi motif (KMm3 - Fig. 8c), Blouse for Rajput painting Radha and Krishna motif (Rm3 - Fig. 9c), Kameez for cubism painting (Cm3 - Fig. 10c).

2.6 PLACEMENT OF SELECTED MOTIFS IN A FLAT SKETCH

The motifs placement was depicted in CAD diagram using coral draw software for the study.

2.6.1 PLACEMENT OF MADHUBANI PAINTING MOTIF

The selected Madhubani painting Bhutha (Mm3 - Fig. 3) is planned to be placed at the right bottom corner of Kameez. A flat sketch depicting the placement is shown in FIG. 26

2.6.2 PLACEMENT OF KALAMKARI MOTIF

The selected Kalamkari Peacock Motif (Km3 - Fig. 8) is drawn at the centre back of the Blouse. A flat sketch defining the placement is shown in FIG. 27

2.6.3 PLACEMENT OF KERALA MURAL MOTIF

The selected Kerala mural Lord Devi motif (KMm3 - Fig. 13) is drawn at the bottom of the Gown part in a sequential order following rhythm through repetition as a border. A flat sketch depicting the placement is shown in FIG. 28

2.6.4 PLACEMENT OF RAJPUT PAINTING MOTIF

The selected Rajput painting Radha and Krishna motif (Rm3 - Fig. 18) is drawn at the center back of the Blouse. A flat sketch depicting the placement is shown in FIG. 29

2.6.5 PLACEMENT OF CUBISM PAINTING MOTIF

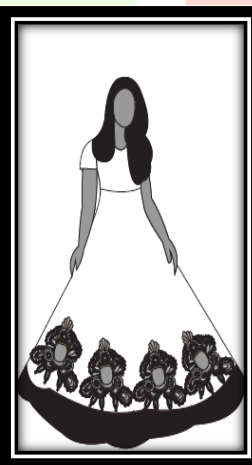
The selected Cubism painting (Cm3 - Fig. 23) motif is drawn at the right bottom corner of Kameez. A flat sketch depicting the placement is shown in FIG. 30



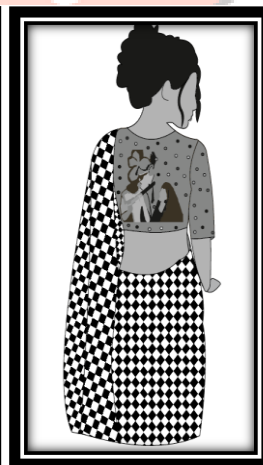
Mm3 - MADHUBANI BHUTHA MOTIF
IN A FLAT SKETCH
FIG. 26



Km3 - KALAMKARI
PEACOCK MOTIF
IN A FLATE SKETCH
FIG. 27



KMm3 - KERALA MURAL
LORD DEVI MOTIF
IN A FLATE SKETCH
FIG. 28



Rm3 - RAJPUT RADHA AND KRISHNA
MOTIF
IN A FLAT SKETCH
FIG. 29



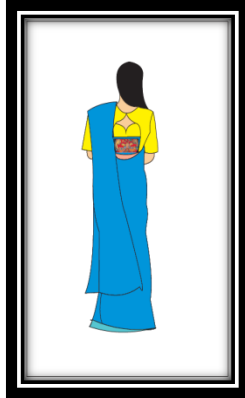
Cm3 - CUBISM PARROT MOTIF
IN A FLAT SKETCH
FIG. 30

2.7 PLACEMENT OF SELECTED MOTIFS IN COLOUR BOARD

The selected Mm3, Km3, KMm3, Rm3 and Cm3 motifs which were placed in flat sketch, are rendered with colour to make it appreciable. The colour sketch of the above motifs is shown from figures 31 to 35 respectively.



Mm3 - MADHUBANI BHUTHA MOTIF
IN A COLOUR BOARD
FIG. 31



Km3 - KALAMKARI
PEACOCK MOTIF
IN A COLOUR BOARD
FIG. 32



KMm3 - KERALA MURAL
LORDD DEVI MOTIF
IN A COLOUR BOARD
FIG. 33



Rm3 - RAJPUT RADHA AND KRISHNA
MOTIF
FIG. 34



Cm3 - CUBISM PARROT MOTIF
IN A COLOUR BOARD
FIG. 35

2.8 SELECTION OF MATERIAL FOR PAINTING

The investigator planned to select textile materials such as cotton, silk, and viscose suitable for the study.

2.9 SELECTION OF COLOURS FOR PAINTING ON THE FABRICS

The fabric colours were selected based on suitability of the material, The colours were selected based on the motifs by the investigator, to paint the selected Indian and World paintings on the material.

2.10 ACTUAL PAINTING OF THE SELECTED MOTIFS ON THE FABRICS

The chosen Madhubani painting Bhutha motif (Mm3 - Fig. 3), Kalamkari painting Peacock motif (Km3 - Fig. 8), Kerala Mural painting Lord Devi motif (KMm3 - Fig. 13), Rajput painting Radha and Krishna motif (Rm3 - Fig. 18) and Cubism painting Parrot motif (Cm3 - Fig. 23) was painted on the selected fabrics for each motif.

2.10.1 STEPS INVOLVED IN PAINTING THE MOTIFS

The selected motifs were transferred to the materials by painting techniques step wise. The painting done is shown:

- Step 1: Prepare the fabric for painting, Place the fabric flat, on a plain and Clean surface
- Step 2: Start on drawing the selected motif on the fabric using pencil
- Step 3: Start to enhance the outline and give a perfect sketch of the selected motif
- Step 4: Then apply the colour inside the selected motif. After the colour filling process the fabric is dried
- Step 5: After the dry process start to finish outline with black paint
- Step 6: Then again let it to dry and Iron it

The investigator followed the above mentioned process for the selected Indian Madhubani painting Bhutha motif (Mm3), Kalamkari painting Peacock Motif (Km3), Kerala Mural painting Lord Devi motif (KMm3), Rajput painting Radha and Krishna motif (Rm3), and Cubism painting Parrot motif (Cm3).



FABRIC PREPARATION



DRAWING THE MOTIF ON FABRIC



ENHANCIN THE OUTLINE



APPLYING THE COLOUR



FINISHING BLACK BY OUTLINE

COMPLETED MADHUBANI PAINTING
BHUTHA MOTIF

2.11 SELECTION OF SURFACE EMBROIDERY

Aari embroidery was selected to enhance each Painted motifs.

2.12 COLOUR FASTNESS TESTS

Colour fastness test was carried out for sunlight, washing, crocking, pressing and perspiration. ISO 105 B02 and AATCC 16 are the most common international standards for colour fastness test.

2.13 CONSTRUCTION OF THE GARMENTS

Body measurements were taken for 22 years teenager, cut to the desire size and garments were stitched. After painting and enhancing with aari embroidery with four Indian and one World painting motifs on the selected materials, which were constructed into garments. The garment Kameez for Madhubani painting Bhutha Motif (Mm3), Blouse for Kalamkari painting Peacock Motif (Km3), Gown for Kerala Mural painting Lord Devi motif (KMm3), Blouse for Rajput painting Radha and Krishna motif (Rm3) and Kameez for Cubism painting Parrot motif (Cm3) was constructed.

The samples were given for subjective evaluation to 100 college going girls for Madhubani, Kalamkari, Kerala Mural, Rajput and Cubism motifs selection, Colour Combination used, Materials selected for construction, Surface Embellishments and for overall appearance.

3 RESULTS AND DISCUSSION

The results are discussed as follows:

3.1 SELECTION OF MOTIFS FROM PAINTING

The chosen motifs from four Indian paintings and one World painting were given to 100 college students to select each motifs from each paintings and the same is recorded in Table I.

**TABLE I
PAINTING MOTIF SELECTION**

TYPES OF PAINTINGS		NO OF MOTIFS	RESPONSE (in %)
INDIAN PAINTINGS	MADHUBANI PAINTING	Mm1	20 %
		Mm2	10 %
		Mm3 ★	45 %
		Mm4	15 %
		Mm5	10 %
	KALAMKARI PAINTING	Km1	15 %
		Km2	10 %
		Km3 ★	55 %
		Km4	10 %
		Km5	10 %
	KERALA MURAL PAINTING	KMm1	10 %
		KMm2	10 %
		KMm3 ★	60 %
		KMm4	10 %
		KMm5	10 %
RAJPUT PAINTING	Rm1	8 %	
	Rm2	12 %	
	Rm3 ★	60 %	
	Rm4	10 %	
	Rm5	10 %	
WORLD PAINTING	CUBISM PAINTING	Cm1	10 %
Cm2		10 %	
Cm3 ★		55 %	
Cm4		10 %	
Cm5		15 %	

Key: ★ Selected Motifs for the study

From Table I, it shows that Mm3 of Madhubani Bhutha motif was preferred by 45 % of respondents, Km3 of Kalamkari Peacock motif was preferred by 55 % of respondents, KMm3 of Kerala Mural Lord Devi motif was preferred by 60 % of respondents, Rm3 of Rajput Radha and Krishna motif preferred by 60 % of respondents and Cubism Parrot motif was preferred 55 % of respondents received by 100 college going girls. As, these motifs from each painting obtained highest percentage, the investigator selected Mm3, Km3, KMm3, Rm3 and Cm3 motifs for the study.

3.2 PREFERENCE OF PLACEMENT OF MOTIFS

A Visual evaluation was carried out to know the preference of the placement of motifs in garments. For each motif, a garment was selected by the investigator. The selected Mm3, Km3, KMm3, Rm3 and Cm3 motifs were placed at different places in a garment. The same was also given to 100 college going girls to know their preference about the placement of motifs. As shown in flat sketch from figures 25– 30 and for colour board from figures 31 – 35. The same is tabulated under Table II.

TABLE II
PLACEMENT OF MOTIFS

TYPES OF PAINTINGS		GARMENT	MOTIFS SELECTION	PLACEMENT OF MOTIF			
				FLAT SKETCH		COLUOR BOARD	
				(in no.)	(in %)	(in no.)	(in %)
INDIAN PAINTING	MADHUBANI PAINTING	KAMEEZ	Mm3	100	100	100	100
	KALAMKARI PAINTING	BLOUSE	Km3	100	100	100	100
	KERALA MURAL PAINTING	GOWN	KMm3	100	100	100	100
	RAJPUT PAINTING	BLOUSE	Rm3	100	100	100	100
WORD PAINTING	CUBISM PAINTING	KAMEEZ	Cm3	100	100	100	100

From Table II, it shows that the placement of motifs in flat sketch, planned and drawn by the investigator was liked by the all respondents for Madhubani Bhutha motif, Kalamkari Peacock motif, Kerala Mural Lord Devi motif, Rajput Radha and Krishna motif and Cubism Parrot motif. Similarly, colour board was also appreciated by all the college going girls.

3.3 VISUAL EVALUATION OF THE PAINTED GARMENTS

The five constructed garments was shown to 100 college going girls to known their overall visual evaluation for the painted, surface embellished constructed garments. The subjective evaluation was collected for material selection, colours used for painting, surface embellishment and for its overall appearance. The obtained visual evaluation of the constructed garments is recorded in Table III.

TABLE III
VISUAL EVALUATION OF THE PAINTED CONSTRUCTED GARMENTS

PLATE No.	SELECTED PAINTING MOTIFS	GARMENTS	MATERIAL SELECTION				COLOURS USED FOR PAINTING				SURFACE EMBELLISHMENT AARI EMBROIDERY				OVER ALL APPEARENCE			
			Excellent	Good	Fair	Poor	Excellent	Good	Fair	Poor	Excellent	Good	Fair	Poor	Excellent	Good	Fair	Poor
Plate 6	Mm3	Kameez	90	10	-	-	95	5	-	-	100	-	-	-	100	-	-	-
Plate 7	Km3	Blouse	95	5	-	-	90	10	-	-	100	-	-	-	100	-	-	-
Plate 8	KMm3	Gown	90	10	-	-	90	10	-	-	100	-	-	-	100	-	-	-
Plate 9	Rm3	Blouse	90	10	-	-	90	10	-	-	100	-	-	-	100	-	-	-
Plate10	Cm3	Kameez	90	10	-	-	95	5	-	-	100	-	-	-	100	-	-	-

From Table III, it reveals that Madhubani painting with Bhutha motif, Kalamkari Peacock motif, Kerala Mural painting with Lord Devi motif Rajput painting with Radha and Krishna motif and Cubism painting with Parrot motif was rated Excellent by majority of the subjects for material selection and colours used for painting the motifs. Surface embellishment aari embroidery was appreciated as excellent by 100%. The overall appearance of the painted motif garments was also rated excellent by all the subjects.

CONCLUSION

In Ancient days, paintings were painted on the caves and walls. But these paintings have vanished over the course of years. So, in order to preserve the ancient Traditional Painting of India and World, a simple effort has been taken in order to bring its beauty by adopting the motifs from the selected traditional paintings in dress designing and embellishing the same with Aari Embroidery

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