

Designing fashion apparels with adapted motifs of Molela craft

KAMAKSHI TRIVEDI¹ AND MEENU SRIVASTAVA *²

¹M.Sc.(Research Scholar) and ²Professor

Department of Textiles and Apparel Designing, College of Community and Applied Sciences
Maharana Pratap University of Agriculture and Technology, Udaipur (Rajasthan) India

ABSTRACT

The present study highlights the suitability of adapted designs from molela art of Rajasthan for designing fashion apparels. Various motifs were collected, screened in terms of suitability for adaptation on apparel items followed by development of ten new motifs/design in three different placements each by using suitable software on computer. Out of the developed 30 designs, two each for gown, shrug and skirt were selected by expert panel to develop final products.

Key Words : Designing, Fashion, Apparels, Molela, Motifs

INTRODUCTION

Terracotta is one of the oldest art forms known to human civilization. The terracotta craft is widespread in Rajasthan since the time of Indus Valley Civilization (Dahiya, 2016). *Terracotta art is very significant for these villagers the worship of their terracotta deities is as basic and essential for survival. Unlike the usual icon and model made elsewhere, this craft is unique in design* (Prajapat, 2016). Molela, a village near Udaipur is specialized in making clay images of deities for ceremonial occasions (Anonymous, 2018). This village is home to numerous artisans and painters who produce a unique craft, the terracotta plaques of Molela. The craft involves the sculpting of idols out of clay on a flat clay base. Several Hindu Gods and Goddesses are sculpted and are often colorfully painted resulting in eye-catching sculptures. The sculptures cater to the religious needs of the tribal of nearby regions who buy these sculptures for various ritualistic purposes (Sen, 2017). Molela is famous for a unique style of ceramics, particularly for its charming narrative plaques and murals (Cynthia, 2015). Over the years, Molela has emerged as a focal point in the art of making attractive votive plaques or idols of gods, with terracotta and have good potential for its adaptation on

textiles. In view of this, the researcher formulated the present study on “Designing fashion apparels with adapted motifs of molela craft.”

METHODOLOGY

The present study was based on collection of motifs of traditional Molela craft of Rajasthan and its adaptation for developing new designs for application on three fashion apparels, *i.e.* gown, shrug and skirt. Based on the objectives, the study was conducted in Molela village near Udaipur city of Rajasthan.

RESULTS AND DISCUSSION

Collection and selection of molela motifs :

The researcher personally contacted Molela artisans residing in Molela village and collected 30 traditional designs. These designs were later grouped as, motifs of daily life activities, birds and animal motifs, religious idols/deity, stylized motifs and architectural motifs.

Based on the suitability of design for adaption into new motifs/design and also for suitability for application in fashion apparels, researcher selected ten designs. Design code No. 4, 6, 7, 9, 15, 16, 19, 23, 27, 28 were found most suitable for adaption of motifs. The selected ten

motifs from five design category were as follows:-

1. Daily household chore
2. Agricultural activities
3. Horse Motif
4. Rabbit Motif
5. Dhola Maru Motif
6. Krisna lila Motif
7. Sun and moon motif
8. Leaves with ethnic motifs
9. Jharokha
10. Jopdi

Design adaptation using CAD :

The selected ten designs of molela were adapted in to new motifs using CAD and suitable software. Adapted ten motifs of molela craft were arranged in six different placements on selected three category of apparel items. Thus, total 30 placements were developed. Plate 1 shows adapted 10 motifs from selected designs.

Evaluation of adapted motifs:

Adapted molela motifs were evaluated by 5 experts of Clothing and Textile using five-point rating scale to select two best designs for gown, shrug and skirt under women apparels.

Evaluation of adapted motif for its suitability for Gown :

The various score obtained by judging the suitability of motif for Gown and its ranking based on the percentage of respondents has been presented in Table 1 and Fig. 1.

Motif Code No.	Percentage (%)	Ranking
4	72	VI
6	68	VII
7	64	IX
9	88	I
15	60	X
16	76	IV
19	80	III
23	76	IV
27	84	II
28	68	VII

Data in table reveals that motif code no. 9 was liked by maximum respondents (88%), and code no. 27 was liked by (84%) while motif code no. 15 was liked by only 60 per cent respondents. Thus, motif code No. 9 and 27 were found most suitable for application on gown as both of them ranked first in order.

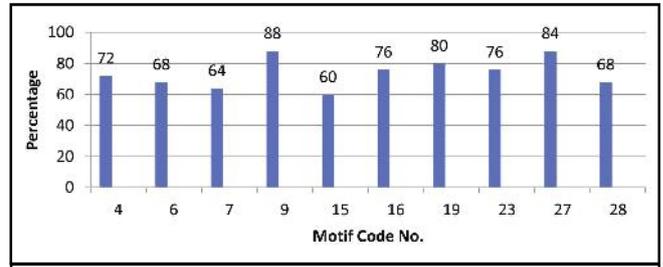


Fig. 1 : Percentage distribution of respondents by suitability of motifs for Gown

Evaluation of adapted motif for its suitability for Shrug :

Table 2 depicts the motif code number and its ranking based on the percentage of respondents for its suitability for Shrug.

Motif Code No.	Percentage (%)	Ranking
4	92	I
6	64	X
7	72	VII
9	72	VII
15	80	V
16	84	IV
19	76	VI
23	92	I
27	68	IX
28	88	III

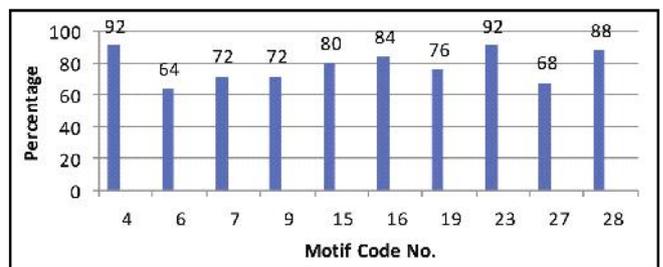


Fig. 2 : Percentage distribution of respondents by suitability of motifs for Shrug

It was interesting to note that all the adapted motifs secured good scores in terms of suitability for use on shrug and was liked by more than 64 per cent of respondents. Motifs code No. 4 and 23 were ranked first and found most suitable for designing Shrug. Maximum percentage of respondents (92%) liked motif code no. 4

and 23 followed by motif code 28.

Evaluation of adapted motif for its suitability for Skirt :

Table 3 depicts the motif code number and its ranking based on the percentage of respondents by suitability for designing skirt.

Table 3: Percentage distribution of respondents by suitability of motifs for Skirt and its ranking (n=5)

Motif Code No.	Percentage (%)	Ranking
4	60	X
6	88	I
7	72	VI
9	68	VII
15	64	VIII
16	84	III
19	80	IV
23	64	VIII
27	76	V
28	88	I

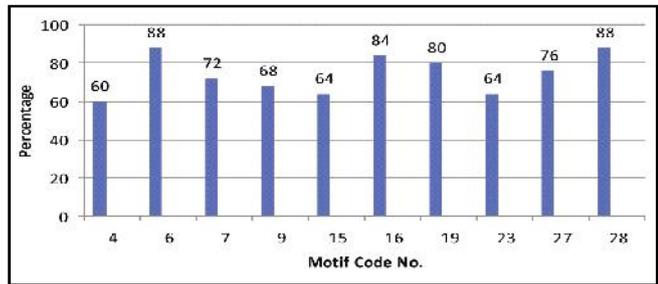


Fig. 3 : Distribution of respondents by suitability of motifs for Skirt

Motifs code No. 6 and 28 were found most suitable for skirt placement, as both the motif were equally liked by maximum percentage (88%) of the respondents followed by code no. 16 which got third rank in terms of its suitability for designing women apparels.

Selected two best motifs for designing each apparel:

Table 4 shows the best two adapted motifs and their relative percentage in terms of their suitability for developing new designs with varied placement on selected three women apparel items.

It can be seen from the table 4 that motif code no 9 and 27 were found best motifs for gown, as responded by 88 per cent and 84 per cent of the respondents. Both motif code no 4 and 23 were selected for shrug by 92

Table 4 : Selected motif codes and its acceptance percentage for different Apparels (n=5)

Apparel Items	Selected Motif codes number	Acceptance % of respondents
Shrug	4	92%
	23	92%
Skirt	6	88%
	28	88%
Gown	9	88%
	27	84%

per cent respondents and 88 per cent of the respondents selected motif code no 6 and 28 for skirt.

Development and evaluation of designed women apparels :

The selected two motifs in each category of fashion apparels were used to design six different placements for each apparel item and these were evaluated by same panel of experts to select one best placement for each category of women apparels per the selected criteria's i.e. suitability of direction of motif, suitability of placement of motif and overall appearance. Scores and percentage of each design were calculated and ranks were given.

Evaluation of designed women gowns :

Data in Table 5 depicts the score and percentage of second women apparel, i.e. gown designed with six different placements of selected two motifs.

Table 5 : Scores and percentage distribution of respondents by suitability of design for gown (n=5)

Designed gown Code No.	Score	% of respondents
G1	63	84
G2	64	85.33
G3	60	80
G4	70	93.33
G5	59	78.66
G6	68	90.66

It can be seen clearly that on the basis of selected parameters, design code no G 4 got 1strank (93.33%) followed by design code no G 6 which obtained second rank.

Evaluation of designed women Shrugs :

Data in Table 6 depicts the score and percentage of third women apparel, i.e. shrug designed with six different placements of selected two motifs.

Table 6: Scores and percentage distribution of respondents by suitability of design for shrugs (n=5)

Designed Shrug Code No.	Score	% of respondents
SH1	61	81.33
SH2	72	96
SH3	69	92
SH4	66	88
SH5	65	86.66
SH6	63	84

Data reveals that based on specific parameters for evaluation of designed shrugs, design code no. SH 2 got 1st rank (96%). All the designs of shrugs scored above 60 and highly liked by the judges.

Evaluation of designed women skirts :

Table 7 depicts the score of six designed skirts in terms of suitability based on the ratings of judges.

Table 7 : Scores and Percentage distribution of respondents by suitability of design for skirts (n=5)

Designed Skirt Code No.	Score	% of respondents
SK1	65	86.66
SK2	66	88
SK3	70	93.33
SK4	57	76
SK5	60	80
SK6	55	73.33

Among six different designs of Skirt developed by the researcher, code no SK 3 was liked very much by the judges as shown by maximum score and 1st rank it obtained.

Conclusion :

Designing textiles has been an ancient art in India.

New textile designs which emerges on textiles is creative output of textile designers who inspires from variety of art and crafts, historical monuments, architecture, toys, etc. Design in fabric is achieved by a great variety of techniques. It may be created as the fabric is made, or it may be applied to the finished goods (Jain, 2005). There is need to adapt ethnic motifs and designs of Molela craft on apparels and textiles. Researcher adapted ten motifs of Molela craft and developed new designs for application on three fashion apparels. Developed 'Gown, Shrug and Skirt', were highly appreciated and adored by the consumers in terms of innovativeness and high fashion appeal.

REFERENCES

- Anonymous (2018). Rajasthan-Tourism Rajasthan Arts and Crafts. <http://www.rajasthan-tourism.org/arts-crafts/rajasthan-arts-craftshtml>. on November 22, 2018.
- Cynthia (2015). Molela and Nathdwara. <http://cynthiasiegel.net/?p=568>. on July 22, 2018.
- Dahiya, Surendra. (2016). Terracotta work in Rajasthan. <http://welcome2rajasthan.in/index.php/2016/08/14/terracotta-work-in-rajasthan/>
- Jain, P. (2005). Development of screen printing designs for household articles. Master thesis submitted to Punjab Agricultural University, Ludhiana, India.
- Prajapat, D. (2016). Terracotta Clay Art of Molela, Rajsamand @ RajasthanBlog - August 20, 2016. Retrieved from <https://www.rajasthanblog.org/terracotta-clay-art-molela-rajsamand/>. on September 25, 2018.
- Sen, N.O. (2017). Shopping in Rajasthan : What To Buy When in Rajasthan, India. Retrieved from <http://oishimaya.blogspot.com/2017/04/shopping-in-rajasthan-what-to-buy-when.html>. on May 12, 2018.