

Assessment of Adapted Motifs of Warli Painting

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ABSTRACT

The idea behind the topic was to develop a new selection of textile designs while preserving the originality and beauty of traditional painting. In this study, motifs were gathered from secondary sources, and fifteen motifs were chosen for the production of designs based on expert opinion. Using CAD, two designs were created for each of the painting's chosen motifs. Using CAD, thirty designs were created from fifteen chosen motifs. Based on the preferences of experts for adaption to fabric painting and Aari art, three developed designs were chosen. Fabric painting and Aari work were used to create samples of chosen Warli painting designs. Experts evaluated the developed samples for general appeal and financial acceptability to the union of fabric painting and Aari technology. It was discovered that the respondents thought highly of the created designs. The majority of respondents found the cost of the Warli painting sample preparations to be quite acceptable. The work completed in the form of prepared samples was valued and chosen for use on a variety of articles. As a result, the Warli painting motifs were well suited for product development because CAD technology allows for the creation of a wide range of designs.

Keywords : Aari Work, Adaptation, Appeal, Fabric Painting, Warli

INTRODUCTION

Every region of India has its unique folk art, or style and pattern of visual representation. India's folk and tribal arts are extremely ethnic, unambiguous, and colorful while still being lively enough to convey a lot about the nation's rich heritage. In addition to their inherent aesthetic sense and authenticity, Indian arts and crafts have a lot of potential in the global market (Sharma, 2015).

Indian arts and crafts include a wide range of creations with beautiful designs and patterns, including painting, ceramics, needlework, jewelry making, fabric manufacturing, and home décor. These crafts serve the daily requirements of the populace in addition to being ornamental and religious in nature. Their ethnic and traditional beauty has made them a source of inspiration for modern designers and made them a popular subject for portrayal of India on a worldwide scale. Throughout history, many techniques such as printing, painting, dyeing, brocading, and embroidery have been employed globally

to adorn textiles, clothing, and home furnishings for individual use.

India has had a long and thriving history with painting as an art form. Indian paintings are distinctive in that they typically depict significant religious forms and cultural events and are representative in nature. India's rural folk paintings have unique, vibrant designs embellished with mystical and religious themes. Some of the most well-known Indian folk paintings are those from the states of Madhya Pradesh, Gond and Mandana in Madhya Pradesh, Calamkari in Andhra Pradesh, Phad in Rajasthan, Pichhvai in Rajasthan, Warli in Maharashtra, Nirmal in Andhra Pradesh, Aipan in Uttarakhand, Pithora in Gujarat, Kalighat in Calcutta, and many more diversities (Sharma, 2013).

Warli is also a popular art form. The district of "Thane" in the state of Maharashtra is home to the Warli people. Additionally, they are sparsely distributed in areas of Nashik and throughout the greater Bombay area. A great deal has been written regarding the origin of the

tribe's name, warlis. The word "warli" originates from the word "varal," which denotes an uplander and refers to a small area of cultivated land (Sharma, 2015).

Warli paintings are folk paintings from Maharashtra and are very different from other folk and tribal paintings of India. This tribal art does not narrate mythology in primary colors as does the Madhubani, instead these are painted on mud charcoal, cow dung based surface using only white color. Usually, the Warli paintings are done during marriage ceremonies. The Warli, who are simple and happy in nature, also include life around them in their paintings because they express everything they see, feel and believe in life. Animals, Trees, birds, plants, houses, and men are predominating subjects in their paintings and they form a loose, rhythmic pattern on the entire surface (Vedika, 2014). The cloth can be decorated using a variety of fabric embellishment techniques, such as embroidery, printing, painting, or a mix of techniques. Additionally, designing can be done by combining several techniques, and the modified designs can be put to the surface of the fabric to be enhanced by a variety of approaches. This effort will deal with the current requirement for product diversification and value addition in the fast-paced textile industry of fashion. Keeping these ideas in mind, the current study on "Adaptation of Warli painting motifs" was carried out to investigate the potential for enhancing creativity through the union of conventional painting motifs, Aari art, and fabric painting techniques.

METHODOLOGY

Technical Plan :

The present study was conducted in the Hisar city. The study was conducted in three phases *i.e.* exploratory phase, experimental phase and assessment phase.

Exploratory Phase:

Famous traditional Indian paintings were explored from secondary sources. Ten paintings were selected after seeing the possibility of transforming motifs and designs into other designing techniques for contemporary use. Warli was finalized by the experts, keeping in mind their suitability to fabric painting and Aari work for the development of designs. Total forty motifs of Warli painting were collected through secondary sources. Out of these motifs, fifteen motifs were selected by experts' preferences for development of designs for further application.

Experimental Phase:

Two designs were developed for each selected motif of Warli paintings with the help of CorelDraw. Total thirty designs were developed from selected motifs; three designs were selected from Warli painting by experts' preferences on the basis of their WMS for further work. Preferences of consumers were sought for exploring the feasibility of combining madhubani painting designs and Aari work with suitable fabric embellishment techniques. Hand painting technique was selected according to consumers' preferences for preparing samples. Samples of three selected designs were prepared by combining fabric painting and Aari work techniques

Assessment Phase:

The prepared samples were displayed in the department of Textile and Apparel Designing for evaluation and got assessed on various parameters. The assessment of the developed samples was done in terms of overall appeal and cost acceptability.

RESULTS AND DISCUSSION

The prepared samples of Warli painting designs were got assessed by a panel of twenty experts in terms of overall appeal and cost acceptability.





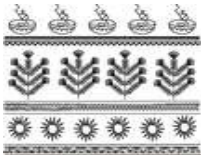

Assessment of Prepared Samples of Warli Painting by Experts in Terms of Overall Appeal:

Assessment of prepared samples of Warli painting by experts in terms of overall appeal has been presented in Table 1. It is evident that, sample of design no., was found highly appealing with WMS 2.60 (Rank I) followed by design no. 3 with WMS 2.45 (Rank II). While sample of design no. 2 scored 3rd rank with WMS 2.40 (Rank III).

Estimation of the Cost of Prepared Samples:

The cost was calculated on the basis of raw material used *i.e.* fabric, thread, color, stone, brushes, stencil and cost of skilled labour. The labour cost was calculated on the basis of hours spent on preparation of samples through different techniques at the rate of Rs. 380 per day *i.e.* labour charges of skilled worker. In case of warli painting designs, the total cost of the samples prepared with combination of hand painting and Aari work was Rs. 510 whereas it was calculated as Rs. 840 for the sample prepared with pure Aari work.

Table 1: Assessment of Prepared Samples of Warli Painting (n=20)

Design No.	Design	Sample prepared	Technique used	Experts (n=20) WMS	Rank
1			Hand painting with <i>Aari</i> work	2.60	I
2			Hand painting with <i>Aari</i> work	2.40	II
3			Hand painting with <i>Aari</i> work	2.45	III

WMS- Weighted Mean Score

Table 2 : Estimated Cost of Prepared Samples

Samples		Cost of raw material (Rs.)			Total cost of material (Rs.)	Preparation Hours spend (Hrs.)	Labour Charges (Rs.)	Total Cost of Product (Rs.)
Warli painting	Fabric	Threads	Colors	Ornamentation material				
T	30	30	-----	20	80	16-17	760	840
T ₁	30	30	50	20	130	7-8	380	510

Acceptability Level of the Cost of the Prepared Samples of Warli Painting Designs with Combination of Fabric Painting and Aari Work:

Acceptability level of the estimated cost of the prepared samples was got evaluated from the experts. The acceptability level of the cost of samples is shown in Table 3.

Cost Acceptability of Prepared Samples of Warli Painting Designs in Combination with Fabric Painting and Aari work by Experts:




The experts' opinion regarding cost acceptability of prepared samples of Warli painting designs with combination of fabric painting and *Aari* work technique has been presented in Table 3. The data showed that in,

cost of sample of design no.1 and design no. 3 was highly acceptable by 90 per cent experts followed by design no. 2 (80 %).Fifteen percent experts found the cost of the sample of design no. 2 as acceptable followed by design no. 1 and design no. 3 (10%). None of the experts found the cost as least acceptable.

Conclusions:

It can be concluded that the prepared samples of Warli painting designs in combination with selected fabric embellishment technique highly appealed the experts and the cost of the prepared samples in fusion with fabric painting and *Aari* work was also highly acceptable by majority of the respondents.

Table 3: Cost Acceptability of Prepared Samples of Warli Painting by Experts (n=20)

Design No.	Sample prepared	Cost		
		Highly Acceptable	Acceptable	Least Acceptable
		Freq. (%)	Freq. (%)	Freq. (%)
1		18(90)	2(10)	—
2		16(80)	3(15)	—
3		18(90)	2(10)	—

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