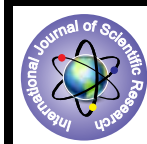


Development of Designs by Adaptation of Warli Painting Motifs



Textile

KEYWORDS : Art, Aari work, Warli, , Painting,

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ABSTRACT

India had always been known as the land that portrayed cultural and traditional vibrancy through its conventional arts and crafts. Every region in India has its own style and pattern of art, which is generally known as folk art. Perhaps the best known genre of Indian folk painting is the Warli painting from Maharashtra state. The present study on "Creation of designs by adaptation of Warli painting motifs" was conducted to strengthen creativity by exploring the possibility of fusion of traditional motifs of Warli painting for Aari work. The concept behind the theme was to create new range of textile designs by maintaining the beauty and originality of traditional painting as well as Aari work. In this study motifs were collected through secondary sources and fifteen motifs were selected by expert's preferences for development of designs. Two designs for each selected motifs of the painting were developed using CAD. Thirty designs were developed from fifteen selected motifs using CAD. Three developed designs were selected on the basis of expert's preferences for adaptation to Aari work. Samples of selected Warli painting designs were prepared with Aari work. The prepared samples were got assessed by the experts and consumers in terms overall appeal, cost acceptability and suitability of designs to Aari work. It was found that the respondents had very high opinion about the developed designs. The cost of prepared samples of Warli painting was highly acceptable by the majority of the respondents. The work done in the form of prepared samples was appreciated and preferred for application on wide range of articles. Thus, the motifs explored from Warli painting were highly acceptable for product development as variety of designs can be created through the use of CAD technology.

Introduction

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. The folk and tribal arts of India are very ethnic and simple, and yet colorful and vibrant enough to speak volumes about the country's rich heritage. Indian arts and crafts have a great potential in the international market because of its traditional aesthetic sensibility and authenticity (Sharma, 2015).

Indian arts and crafts encompass various forms such as painting, pottery, home decorations, cloth making, needle craft, jewellery and so on with exquisite designs and patterns. These crafts are not only used for decorative and religious purposes but they also cater to the day-to-day needs of the people. These are source of inspiration for contemporary designers and have emerged as the subject for representation of India at global platform because of their ethnic and traditional beauty. Printing, painting, dyeing, brocading and embroidery techniques are some of the techniques that have been traditionally used all over the world to decorate textile, apparel and home furnishing articles for their personal use.

Painting as an art form has flourished in India from very ancient period. The unique thing about Indian painting is that they are usually representative and connected to highly significant religious forms as culture events. The rural folk paintings of India bear distinctive colorful designs, which are treated with religious and mystical motifs. Some of the most famous folk paintings of India are the Warli paintings of Maharashtra, Madhubani paintings of Bihar, Patachitra paintings from the state of Orissa, Phad paintings of Rajasthan, Kalamkari of Andhra Pradesh, Pichhvai paintings of Rajasthan, , Nirmal paintings of Andhra Pradesh, Aipan of Uttarakhand, Pithora paintings of Gujarat, Gond and Mandana paintings of Madhya Pradesh, Kalighat paintings of Calcutta and many more forms (Sharma, 2013).

Perhaps the best known genre of Indian folk paintings is Warli. 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, and cow dung based surface using only white color. Usually, the Warli paintings are done during marriage ceremonies. The Warlis, 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).

Hence, the present study on "Creation of designs by adaptation of Warli painting motifs" was conducted to strengthen creativity by exploring the possibility of fusion of traditional motifs of Warli painting for Aari work. The concept behind the theme was to create new range of textile designs by maintaining the beauty and originality of traditional painting as well as Aari work.

Methodology

Selection of Painting: 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 painting was finalized by the experts, keeping in mind their suitability to Aari work for the development of designs.

Collection and Selection of motifs: 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.

Creation of Designs: Two designs were developed for each selected motif of Warli painting with the help of CorelDraw. Total thirty designs were created from selected motifs.

Results

This section includes the information regarding collection and selection of motifs and development and preferences for selec-

tion of designs suitable for application through *Aari* work.

Experts' preferences for motifs of Warli painting

The preferential choice for selection of motifs of Warli painting is depicted in table 3 and plate 1. It is evident that motif no. 10 got 1st rank with weighted mean score 2.7 followed by motif no. 24 which got 2nd rank with weighted mean score 2.5, motif no. 9 which got 3rd rank with WMS 2.4 and motifs no. 31, 25, 21, 38 got 4th, 5th, 6th, and 7th rank with weighted mean scores 2.33, 2.3, 2.16 and 2.13 respectively. The other motifs in descending order were no. 3(2.1), 22(2.06), 28(2), 33(1.96), 40(1.93), 12(1.9), 23(1.86), 20(1.83). The least preferred motif was no. 4(1.1).



Plate 1 Collected motifs of Warli painting

Table 1: Experts' preferences for selection of motifs of Warli painting n=15

Motif. No.	WMS	Rank Order
1	1.8	XVI
2	1.4	XXII
3	2.1	VIII
4	1.1	XXV
5	1.3	XXIII
6	1.2	XXIV
7	1.6	XX
8	1.6	XX
9	2.4	III
10	2.7	I
11	1.7	XVII
12	1.9	XIII
13	1.7	XVII
14	1.7	XVII
15	1.3	XXIII
16	1.6	XX
17	1.8	XVI
18	1.7	XVII
19	1.6	XX
20	1.83	XV
21	2.16	VI
22	2.06	IX
23	1.86	XIV
24	2.5	II
25	2.3	V
26	1.8	XVI
27	1.66	XVIII
28	2	X
29	1.46	XXI
30	1.7	XVII
31	2.33	IV
32	1.63	XIX
33	1.96	XI
34	1.46	XXI
35	1.3	XVI
36	1.6	XX
37	1.7	XVII
38	2.13	VII
39	1.63	XIX
40	1.93	XII

WMS=Weighted Mean Score

Top fifteen motifs of Warli painting were selected i.e. 10, 24, 9, 31, 25, 21, 38, 3, 22, 28, 33, 40, 12, 23 and 20 according to experts'

choices for further work on the basis of their weighted mean score (Plate 1).

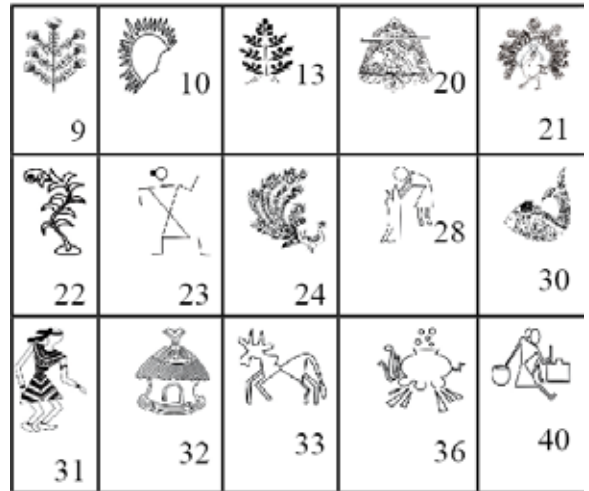


Plate 2 Top fifteen selected motifs of Warli painting

Development of designs of Warli painting from selected motifs

Two designs were developed from each selected motif of Warli painting which were named as a and b, total thirty designs were developed with the help of CorelDraw and are presented in plate 7.

Sr. No.	Motif No.	Selected Motifs	Developed designs with selected motifs of Warli painting	
			Design (a)	Design (b)
1	9			
2	10			
3	13			
4	20			
5	21			
6	22			
7	23			
8	24			
9	28			
10	30			

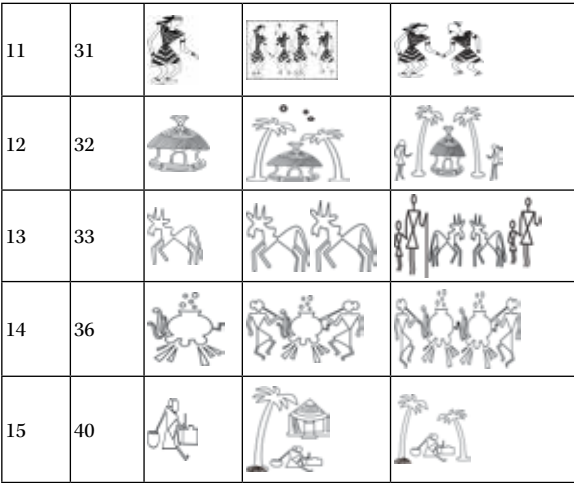


Plate 3: Developed designs of Warli painting

Preferences of respondents for developed designs of Warli Painting

Table 2 depicts the thirty designs developed from selected Warli painting motifs which were given preferences as per the choices of respondents. Design no. 24b got 1st rank with weighted mean score 2.81 followed by design no. 10b which got rank 2nd with weighted mean score 2.66 and design no. 9a which got rank 3rd with weighted mean score 2.63. The least preferred design was no. 33a with weighted mean score 1.4 which got 26th rank. Top three selected designs were design no. 24b, 10b and 9a.

Table 2: Preferences of respondents for developed designs of Warli Painting n=45

Sr. No.	Design No.	WMS (a)	Ranks Order (a)	WMS (b)	Ranks Order (b)
1	9	2.53	III	2.46	IV
2	10	1.93	XV	2.66	II
3	13	2.06	X	2.33	VIII
4	20	2.36	VII	2.01	XI
5	21	2.4	VI	2.45	V
6	22	1.73	XXI	1.66	XXIII
7	23	1.9	XVII	1.95	XIV
8	24	2	XII	2.83	I
9	28	1.8	XIX	1.83	XVIII
10	30	1.6	XXIV	1.7	XXII
11	31	1.96	XIII	2.08	IX
12	32	2	XII	1.7	XXII
13	33	1.4	XXVI	1.46	XXV
14	36	1.9	XVII	1.78	XX
15	40	1.6	XXIV	1.91	XVI

WMS-Weighted Mean Score



Plate 4 Top three selected designs of Warli painting

CONCLUSION: The motifs explored from Warli painting were highly acceptable for product development. Variety of designs can be created through the use of CAD technology employing design tools which aid creativity and make the process more efficient.

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