

Original Research Article

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Madhubani Painting Motifs: A Source of Design Inspiration for Traditional to Contemporary Designs

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ABSTRACT

There is a living tradition in the art field of Bihar that is called Madhubani painting which enlightened about the social structure as well as cultural identity of Bihar and the styles of painting has been changing from generation to generation. Design is the creation of a plan or convention for the construction of an object, system or measurable human interaction. Taking inspiration from Madhubani paintings the present study was conducted on adaptation of Madhubani motifs for development of innovative designs. 120 traditional Madhubani motifs were collected from secondary sources like books, journals, magazine and internet etc. The identified motifs were sketched manually and scanned from books, magazines etc. which were recreated and modified in CorelDRAW X5 and Adobe Photoshop softwares to get the required complexity and elegance. The selected motifs were categorized in four categories viz. floral & foliage, geometrical, animal & bird and religious motifs and four top preferred motifs from each category were selected for development of designs. Total thirty designs were prepared using selected sixteen motifs and five top preferred designs were selected for varied application. The sixteen motifs selected for design development were motif number 8, 11, 29 and 30 in floral & foliage motifs, motif number 2, 8, 15 and 26 in geometrical motifs category, motif number 1, 18, 19 and 26 in animal and bird motifs category and motif number 2, 13, 28 and 30 in religious motifs category. The five top preferred designs were design number 14 (WMS 2.69), 20 (WMS 2.65), 22 (WMS 2.44), 23 (WMS 2.33) and 29 (WMS 2.60).

Keywords

Motif, Design,
Madhubani
painting,
CorelDRAW

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Introduction

India is a territory of diversity, extending from Himalaya in North to Kanyakumari in South, from Gujarat in West to Arunachal Pradesh in East. Each state of India has its uniqueness in terms of residing communities and their cultural aspects like costumes, traditions, rituals, attitudes, beliefs, language, arts and

crafts. Cultural and traditional diversity make India multicultural nation where culture and people are very closely related with each other. The arts and crafts reflect rich heritage of India through beautiful designs inspired from monuments, architecture, religion, nature, etc. Arts and crafts define the cultural layers of a particular place and community. Every corner of India reflects definite

specialties and uniqueness, showing the character of the area and its people (Bhandari, 2017).

Indian paintings offers a beautiful record of centuries, by reflecting religious beliefs, political event and social customs and provide an aesthetic continuum that extends from early civilization to present day. Indian paintings have evolved over the years to become a fusion of various cultures and traditions. In India, there is great variety of folk and tribal paintings such as Patachitra paintings from Odisha, Phad and Pichhvai Paintings of Rajasthan, Kalamkari of Andhra Pradesh, Warli Paintings of Maharashtra, Nirmal Paintings of Andhra Pradesh, Aipan of Uttarakhand, Pithoro paintings of Gujarat, Gond and Mandana Paintings of Madhya Pradesh, Kalighat paintings of Calcutta, Madhubani from Bihar and many more forms.

Madhubani paintings, one of the most celebrated work of art from Bihar are accomplished by generations of skilled artists. Being vibrant and symbolic at the same time, these successfully depict all aspects of tribal life. In other words, these are the representative of folk art in visual form. Madhubani painting is also known as Mithila painting due to practicing in Mithila region of Bihar and Nepal.

The Indian arts and crafts can play an important role in fashion world. As now a day's fashion trends are fragile and consumer constantly demand innovative design and change over existing fashion trends. Designers and manufacturers constantly face the challenges of providing new designs to suit the rapidly growing fashion consciousness in the market. It is important to keep innovative but at the same time taking inspiration from the rich treasure of our traditional textiles and crafts will help to keep them alive, relevant and marketable (Vaishnav, 2015). Thus the present study was conducted to adapt

traditional motifs of madhubani painting for development of designs for contemporary applications.

Materials and Methods

The present study was conducted in the Department of Textile and Apparel Designing, I.C. College of Home Science, CCS Haryana Agricultural University, Hisar.

Collection of Motifs

A total of two hundred sixty four traditional Madhubani motifs were collected from various secondary sources like books, journals, encyclopedia, magazines, web sites etc. All the collected motifs were analyzed critically and on the basis of their suitability to develop innovative designs, 120 motifs were screened and were classified as floral & foliage, geometrical, birds & animals and religious motifs.

Selection of Motifs

A preferential choice index was prepared, to obtain the preferences regarding selected motifs on three point rating scale i.e. highly preferred, preferred and least preferred. Weighted Mean scores were calculated for all the motifs according to the preferences obtained. On the basis of weighted mean scores, ranks were assigned to the motifs. Total sixteen motifs i.e. four motifs from each category were selected to develop designs for varied application.

Development of designs

The selected sixteen motifs were used for creation of innovative contemporary designs. The simulation of motifs was done with the help of CorelDRAW X5 using various software tools for enlargement/reduction of size, transformation, modification, rotation, editing until an aesthetically pleasing and

required arrangement of motifs was obtained. A total of thirty designs were developed from the selected sixteen motifs using two to four motifs as per their compatibility and harmony.

Selection of designs

A preferential choice index was used for selection of designs and individual score of each created design was calculated as weighted mean scores. Ranks were assigned according to their weighted mean scores and the top preferred five designs were selected for contemporary application.

Results and Discussion

Collection of Motifs

Total one hundred twenty traditional motifs of Madhubani painting comprising of floral & foliage, geometrical, birds & animals and religious motifs etc. were collected personally through photographs from the market of Hisar city and secondary sources of data like books, journals and internet. The collected motifs

were refined/ recreated in Corel DRAW X5 to get the required intricacy and fineness (Plate I).

Selection of motifs

The collected motifs were shown to thirty experts for selections of motifs for design development. The results obtained are presented in Table 1 to 4 and selected motifs are shown in Plate 2.

The data pertaining to preferences of experts for selection of motifs depicted in table 1 reveal that motif number 29 was ranked Ist (WMS 2.76) followed by motif number 30 (WMS 2.60) ranked IInd, motif number 11(WMS 2.56) ranked IIIrd and motif number 8(WMS 2.46) ranked IVth. The data presented in Table 2 depicts that as per the preferences of experts, motif number 8 scored highest weighted mean score *i.e.* 2.80, ranked I in geometrical motifs category followed by motif number 26 (WMS 2.73) ranked II, motif number 2 (WMS 2.66) ranked III and motif number 15 (WMS 2.56) ranked IV.

Table.1 Preferential choices for floral and foliage motifs

(n=30)

Floral Motifs					
Motif No.	WMS	Rank	Motif No.	WMS	Rank
1	2.03	XV	16	2.46	IV
2	2.13	XII	17	2.4	VI
3	1.83	XXIV	18	2.36	VII
4	2.23	X	19	2.56	III
5	2.1	XIII	20	1.76	XXV
6	2.26	IX	21	1.96	XX
7	1.6	XXVIII	22	1.86	XXIII
8	1.36	XXX	23	1.96	XX
9	1.66	XXVII	24	2.2	XI
10	2.1	XIII	25	2	XVIII
11	2	XVIII	26	2.43	V
12	2.03	XV	27	1.7	XXVI
13	1.93	XXII	28	2.02	XVII
14	1.6	XIX	29	2.76	I
15	2.3	VIII	30	2.6	II

WMS- Weighted Mean Score

Table.2 Preferential choices for geometrical motifs

(n=30)

Geometrical Motifs					
Motif No.	WMS	Rank	Motif No.	WMS	Rank
1	1.86	V	9	2	XXIII
2	2.26	III	10	2.56	VIII
3	2.2	XIX	11	2.36	XIII
4	1.7	XXIX	12	2.54	IX
5	1.86	XXVI	13	2.36	XIII
6	2.33	XV	14	2.66	VII
7	2.42	X	15	2.2	IV
8	2.8	I	16	2.3	XII
17	2.22	XVIII	24	2.13	XX
18	1.93	XXIV	25	2.73	VI
19	2.33	XV	26	2.5	II
20	1.86	XXVI	27	2.4	XI
21	2.23	XVII	28	1.83	XXVIII
22	1.93	XXIV	29	1.53	XXX
23	2.1	XXII	30	2.13	XX

WMS- Weighted Mean Score

Table.3 Preferential choices for animal and bird motifs

(n=30)

Bird and Animals Motifs					
Motif No.	WMS	Rank	Motif No.	WMS	Rank
1	2.8	I	6	2.5	VI
2	1.63	XXVII	7	2.16	IX
3	1.86	XXII	8	1.7	XXV
4	2.06	XVI	9	2.05	XVII
5	2.03	XIX	10	1.66	XXVI
11	2.43	VII	19	1.86	XXII
12	2.2	IX	20	2.04	XVIII
13	1.83	XXIV	21	2.43	VII
14	1.96	XXI	22	2.13	XIII
15	1.83	IV	23	2.03	XX
16	2.16	III	24	2.43	II
17	2.16	XI	25	2.1	XIV
18	1.56	XXVIII	26	2.1	XIV
27	1.63	V	29	1.5	XXX
28	2.16	XI	30	1.56	XXVIII

WMS- Weighted Mean Score

Table.4 Preferential choices for religious motifs

(n=30)

Religious Motifs					
Motif No.	WMS	Rank	Motif No.	WMS	Rank
1	2.16	IX	16	2.13	XI
2	2.26	I	17	2.1	XIII
3	2.16	IX	18	2.2	VII
4	2.03	XII	19	2.13	XI
5	1.9	XXI	20	2.76	III
6	1.96	XX	21	2.26	VI
7	1.55	XXX	22	2.03	XVII
8	2.03	XIX	23	1.9	XXI
9	1.84	XXVI	24	1.6	XXIX
10	1.86	XXIV	25	1.7	XXVIII
11	2.06	XVI	26	2.33	V
12	2.2	VII	27	1.89	XXIII
13	1.82	XXVII	28	2.3	IV
14	2	XIV	29	2	XIV
15	1.86	XXIV	30	1.86	II

WMS- Weighted Mean Score






















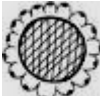






































Table.5 Preferential choices for developed designs

(n=30)

Design No.	WMS	Rank	Design No.	WMS	Rank
1	1.81	XXVIII	16	1.83	XXVII
2	1.90	XXIV	17	2.19	XIII
3	1.95	XXII	18	2.11	XVIII
4	2.14	XV	19	2.03	XXI
5	2.12	XVII	20	2.65	II
6	1.72	XXX	21	2.25	IX
7	2.23	XI	22	2.44	IV
8	2.18	XIV	23	2.33	V
9	2.29	VII	24	1.81	XXVIII
10	2.23	XI	25	1.87	XXVI
11	2.09	XIX	26	2.28	VIII
12	1.88	XXV	27	2.13	XVI
13	2.32	VI	28	2.24	X
14	2.69	I	29	2.60	III
15	2.07	XX	30	1.93	XXIII

WMS- Weighted Mean Score

Plate.1 Collected Madhubani Motifs

Floral and Foliage Motifs					
					
F1	F2	F3	F4	F5	F6
					
F7	F8	F9	F10	F11	F12
					
F13	F14	F15	F16	F17	F18
					
F19	F20	F21	F22	F23	F24
					
F25	F26	F27	F28	F29	F30
Geometrical Motifs					
					
G1	G2	G3	G4	G5	G6
					
G7	G8	G9	G10	G11	G12
					
G13	G14	G15	G16	G17	G18
					
G19	G20	G21	G22	G23	G24
					
G25	G26	G27	G28	G29	G30
Animal and Bird Motifs					













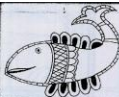




























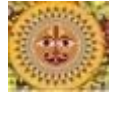


















					
A1	A2	A3	A4	A5	A6
					
A7	A8	A9	A10	A11	A12
					
A13	A14	A15	A16	A17	A18
					
A19	A20	A21	A22	A23	A24
					
A25	A26	A27	A28	A29	A30
Religious Motifs					
					
R1	R2	R3	R4	R5	R6
					
R7	R8	R9	R10	R11	R12
					
R13	R14	R15	R16	R17	R18
					
R19	R20	R21	R22	R23	R24
					
R25	R26	R27	R28	R29	R30

Plate.2 Selected Motifs for Design Development


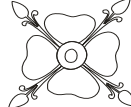






























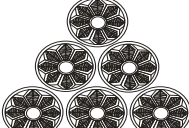



1. Floral and Foliage Motifs			
 F8	 F11	 F29	 F30
2. Geometrical Motifs			
 G2	 G8	 G15	 G26
3. Animal and Bird Motifs			
 AB1	 AB18	 AB19	 AB26
4. Religious Motifs			
 R2	 R13	 R28	 R30

Plate.3 Developed Designs

 1(G2 R1,4)	 2(B1, G1)	 3(F2, G3, B 2)	 4(G1,2)	 5(F1,3, G1)
 6(F1,2)	 7(R1, 2)	 8(F2, R1)	 9(F1,3)	 10(F1, R4, G3)
 11(G3, R1, 2)	 12(G2, B5)	 13(F1, 2, R1)	 14(R1, G3)	 15(A2, R1)
 16(R1, 3)	 17(G1, 3)	 18(G1, B4)	 19(F1,G3,A2)	 20(F2, A2)









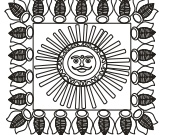

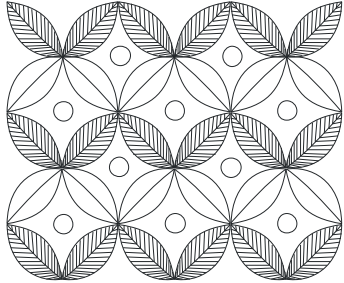
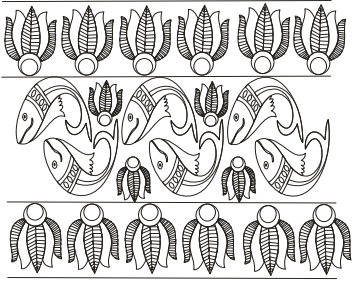
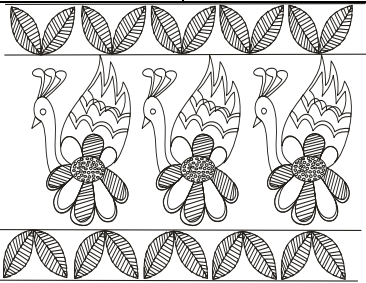
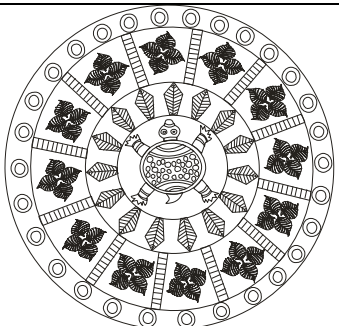
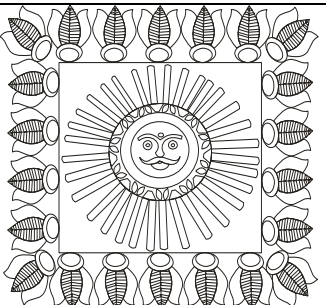
 21(F3, A3, R1)	 22(B1, R1)	 23(F1,G1,R5)	 24(F3, G3)	 25(G2, R1)
 26(F2, R1)	 27(F1,2, B1)	 28(G1,R1)	 29(F2, G1)	 30(F2, G2, B1)

Plate.4 Selected Designs

 Design No. 14	 Design No. 20
 Design No. 22	
 Design No. 23	 Design No. 29

The data regarding preferences of experts for animal & birds motifs category presented in Table 3 narrate that motif number 1 scored highest weighted mean score i.e. 2.80, ranked

I followed by motif number 26 (WMS 2.66) ranked II, motif number 19 (WMS 2.60) ranked III and motif number 18 (WMS 2.56) ranked IV.

The data pertaining to preferences of experts for religious motifs incorporated in Table 4 highlighted that motif number 2 scored highest weighted mean score i.e. 2.76, ranked I followed by motif number 13 (WMS 2.65) ranked II, motif number 28 (WMS 2.60) ranked III and motif number 30 (WMS 2.57) ranked IV.

It is thus inferred that four top preferred motifs from each category were selected for the development of designs were motif number 29, 30, 11 and 8 from floral and foliage, motif

Selection of designs

All the developed designs were visually evaluated by thirty experts and their preferences were obtained for selection of designs for contemporary applications (Table 5).

The data in Table 5 shows the preferences of experts for developed designs. As per the experts' preferences design number 14 was preferred the most and ranked Ist scoring highest weighted mean score i.e. 2.69, followed by design number 20 (WMS 2.65) at rank II, design number 29 (WMS 2.60) at rank III, design number 22 (WMS 2.44) at rank IV and design number 23 (WMS 2.33) at rank V. Sharma *et al.*, 2016 also developed contemporary designs using traditional motifs. Top preferred designs were used for creation of design placements on sari. Gupta and Joseph, 2015 developed designs for table cloth using Auto CAD software. Forty Greek motifs in eight different categories *i.e.* animal, human figure, pottery, foliage, stylized, architectural, geometrical and stylized floral fauna were used to develop twenty designs. Devi *et al.*, 2017 reported that motifs play an important role in designing. Each motif, like the fabric itself has an origin, evolution and variety in shape and presentation. In designing, a weaver, embroiderer, dyer or printer creates

number 8, 26, 2 and 15 from geometrical, motif number 1, 26, 19 and 18 from bird and animal and motif number 2, 13, 28 and 30 from religious.

Development of designs

The selected sixteen motifs were combined in systematic manner using CorelDRAW X5 software for design development for stoles. Total thirty designs were developed using selected motifs and presented in Plate-3.

dreams of beauty using motifs familiar through culture, religion, environment and history on textiles. Development in any field is essential and continuing process so in the field of textile designing.

It is concluded from the present findings that traditional Madhubani motifs can be adapted through CorelDRAW software for development of innovative designs for varied application. Developed designs can be applied to textile products through different techniques of surface enrichment like digital embroidery, hand embroidery, printing, painting and combination of printing and embroidery.

The developed designs can be given to entrepreneurs for mass production to help them in establishing small scale enterprises for developing a wide range of textile items. Further, this effort will help to preserve the traditional art form of Bihar state.

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