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Research Paper

Development of apparel designs using *Mishing* textile motifs

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■ **ABSTRACT :** At present the trend is towards change in styles in clothes with more reliance on accessories for variety. A new fashion is almost always an evolution. So, an attempt was made to development of apparel designs using textile motifs of *Mishing* community through fabric painting, block printing and embroidery techniques. A set of twenty four numbers of apparels suitable for adolescents were designed and sketched by placing the chosen motifs. Out of twenty four, six designs of Palazzo, Fitted skirt and top, Kurti, Long gown, Stole, and Mekhela - Chadar were selected based on the results of the survey conducted. The selected motifs were prepared by using Coral Draw Software. The basic blocks were prepared and drafted based on the standardized body measurements. The constructed apparels were systematically evaluated by panel of judges and consumers from different fields of textiles with the help of a structured questionnaire. From the findings it can be concluded that it is possible to develop new and interesting designs from the *Mishing* traditional motifs to meet the excessive demands of contemporary designs in the fashion and apparel fields and also increase the variety of designs in the field of textiles.

■ **KEY WORDS:** Evolution, Traditional motifs, Fabric painting, Block printing, Embroidery, Coral Draw, Contemporary design

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The dress of an individual is a kind of "Sign language" that communicates a complex set of information and is usually the basis on which immediate impressions are formed (Sohi and Saini, 2014). India has abundant raw material in her traditional designs, textiles and embellishing factors. Indian fabrics are enriched with multiple designs and each design has mystery elements in it and unfolds a story of its own. These designs can be used for value addition of textile products with proper adaptation for different surface enrichment techniques (Pant and Gahlot, 2013).

The North Eastern part of the India is the abode of innumerable tribes speaking different languages, using diverse dialects, practicing different customs and rituals and following different traditions (Baruah and Kalita, 2007 and Saikia, 2013). The Mishings or Misings or Missings are major indigenous ethnic group of Assam in North-East India with their unique style of living and even unique

culture (Chungkrang, 2018). They are the second largest tribal group of Scheduled tribe (plain) of Assam following the Bodos in Assam (Bora, 2014; Chungkrang *et al*., 2016 and Dowarah, 2014).

With the changing world of fashion, the field of textile demands for unique, different and fresh designs which give us the opportunity to use the adapted traditional motifs. The ancient and traditional motifs will always have a place in contemporary Indian designer creations, be it on western or traditional. They are incorporated keeping in mind their significance, and adapted to various fabrics and served as an inspiration to create innovative textiles (Anila and Savita, 2013). This contemporary version of local arts and crafts could occupy a good place in the field of textile designing due to the changes in fashion trends and increasing demand of the consumers for the ethnic motifs and designs in textile items and products (Sangama and Rani, 2012). So, an attempt was made to development of apparel designs using textile motifs of *Mishing* community through fabric painting, block printing and embroidery techniques.

Objectives:

– To develop patterns for apparels using the selected Mishing traditional motifs in a diversified way

– To construct selected apparels for adolescents

– To evaluate the consumer acceptance of the products.

■ RESEARCH METHODS

Documentation of motifs and designs:

Six districts of Upper Assam- Dhemaji, Lakhimpur, Dibrugarh, Sibasagar, Jorhat and Golaghat were purposively selected for the study, considering the main habitant of the Mishing Community. Wide range of Mishing traditional textile motifs were collected from the selected districts through Random Sampling method and also through personal visit to local weavers.

Selection of the motifs:

The selection was done based on popularity of motifs on the textiles in Mishing community and also considering the suitability for the particular apparel designs in consultation with the advisory committee. The details of the selected motifs were *Ta:yob* (caterpillar), *To:de* (peacock), *Mokorang* (spider), *Po:pir* (butterfly), *Iki* (twenty five paisa coin), *Adoli* (fifty paisa coin), *Péki* (dove), *Ta:kar* (star), *Ngosig* (fish shell), *Korod-kongger-yammig* (handsaw with small geometric motifs and lines), *Pa:me: appun* (orchid flower), *Karpumpuli* (small geometric motif), *Gurdung-Keteri* (stripes and cross motif), *Méyap* (hand fan), *Meyab – ta:yob* (hand fan and caterpillar), *Do-ni* (Sun), *A:le* (bird leg), *Ebong* (wicker hat), *Yokmo-Rengke* (poisonous arrow), *Korod-koli* (handsaw), *Appun* (flower), *Gu:re* (horse), *Dosnoya* (ten paisa coin), *Babori*(vegetable flower) etc. and are given in Plate A (1-6).

Design illustration and placements of the designs on apparels:

Total twenty four numbers of apparels suitable for adolescents were designed and sketched with different colour combination by placing the chosen motifs. The designs were mainly - Palazzo, Fitted skirt and top, Kurti, Long gown, Stole and Mekhela - Chadar (4 each).

Selection of the apparel designs:

Total fifty respondents of adolescent girls from Assam Agricultural University Campus, Jorhat were randomly selected for the study. The preferences of the dress designs have been taken out with the help of an interview schedule.

The investigator displayed all the sketched apparel designs in a serial order in such a manner that the respondents could clearly see all the designs. A five point ranking scale was used for evaluation. The scores were 1, 2, 3, 4 and 5 corresponding to poor, fair, good, very good and excellent, respectively. For different apparel designs, the highest scoring points in each apparel designs were selected for the study. The nomenclatures of the design development techniques are present in Table A.

Table A : Nomenclature of the apparel design

Sr. No.	Developed apparel designs	Nomenclature of apparel designs
1.	Palazzo	P_1, P_2, P_3, P_4
2.	Fitted skirt and top	ST_1, ST_2, ST_3, ST_4
3.	Kurti	K_1, K_2, K_3, K_4
4.	Long gown	LG_1, LG_2, LG_3, LG_4
5.	Stole	S_1, S_2, S_3, S_4
6.	Mekhela - Chadar	MC_1, MC_2, MC_3, MC_4

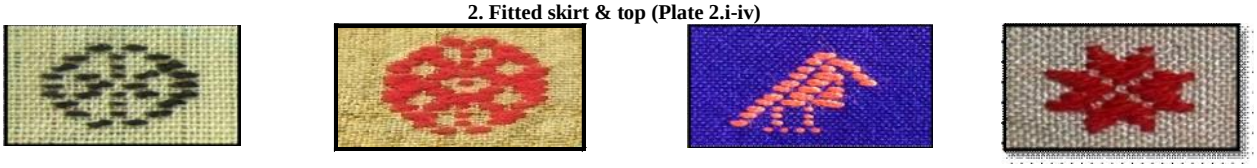
Analysis of data:

The collected information's were analyzed through different statistical methods like coding and tabulation

1. Palazzo (Plate 1. i-iv)

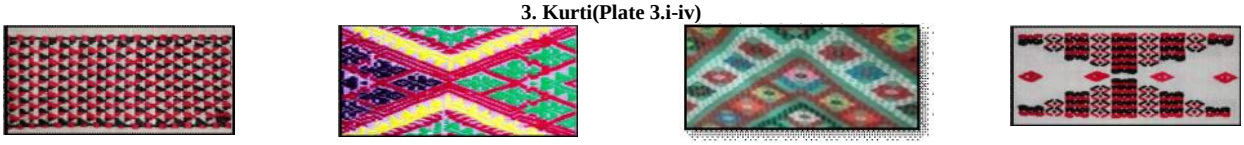
i. P_1: (*Ta:yob)** ii. P_2: (*To:de)* iii. P_3: (*Ebong)* iv. P_4: (*Po:pir)*

2. Fitted skirt & top (Plate 2.i-iv)



i. ST_1: (*Iki)* ii. ST_2: (*Adoli)* iii. ST_3: (*Péki)** iv. ST_4: (*Ta:kar)*

3. Kurti(Plate 3.i-iv)



i. K_1 : (*Ngosig)* ii. K_2: (*Korod-kongger-yammig)** iii. K_3: (*Pa:me: appun)* iv. K_4: (*Karpumpuli)*

4. Long gown (Plate 4.i-iv)

i. LG_1: (*Gurdung-Keteri)* ii. LG_2: (*Meyab)** iii. LG_3: (*Meyab – tayob)* iv. LG_4: (*Do-ni)*

5. Stole (Plate 5.i-iv)

i. S_1: (*A:le)* ii. S_2: (*Ebong)* iii. S_3: (*Yokmo-Rengke)* iv. S_4: (*Korod-koli)**

6. Mekhelachadar (Plate 6.i-iv)

i. MC_1: (*Appun)* ii. MC_2: (*Gu:re)* iii. MC_3: (*Dosnoya)** iv. MC_4: (*Babori)*

*The selected apparel designs

Plate : A : The selected motifs for apparels

method. Rank orders of ranks were calculated according tothe formula given by Gupta (1981).

$$\text{Rank : M.R. } Z \frac{\text{T.S.}}{\text{N}}$$

where, M.R. = Mean Rank

T.S. = Total Score

N = Number of respondent

Based on the information obtained from survey, the rank order of preferences for the selection of apparel designs are given in the Fig.A (1-6). The selected motifs were namely P_1: (*Ta:yob)*, ST_3: (*Péki)*, K_2: (*Korod-kongger-yammig)*, LG_2: (*Meyab)*, S_4: (*Korod-koli)* and MC_3: (*Dosnoya)*, respectively.

Development of selected motifs:

The developments of the selected motifs were prepared by using Coral Draw software. The adopted motifs are given in Fig. B.

Fig. 1 : Design No. P_1 Fig. 2 : Design No. ST_3 Fig. 3 : Design No. K_2 Fig. 4 : Design No. LG_2 Fig. 5 : Design No. S_4 Fig. 6 : Design No. MC_3

Fig. A : The selected apparel designs (Fig. 1 to 6)

Fig. 7 : P_1: (*Ta:yob)*

Fig. 8 : ST_3: (*Péki)*

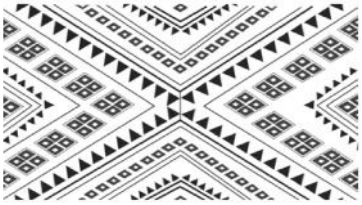


Fig. 9 : K_2: (*Korod-kongger-yammig)*

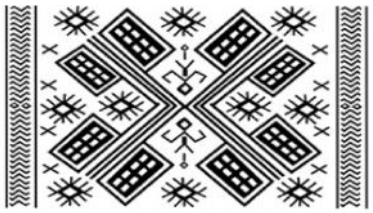


Fig. 10 : LG_2: (*Meyab)*

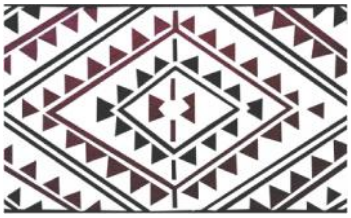


Fig. 11 : S_4: (*Korod-koli)*

Fig. 12 : MC_3: (*Dosnoya)*

Fig. B : Development of selected motifs using Coral Draw Software (Fig. 7 to 12)

Construction of garments:

A basic bodice block of size 34 inches and basic sleeve block were prepared following the instruction given by Jindal (1998) and the garments were constructed and given in Plate B (7-12).

Assessment of the consumer acceptability:

The constructed apparels were evaluated by 50 consumers to assess the acceptability of the consumers in terms of selection of the traditional motif, techniques used for development of motifs, arrangement of the motif and the colour combination of the motifs. The evaluation was carried out with help of a structured questionnaire.

Analysis of data:

The collected information's were analyzed through different statistical method.

■ RESEARCH FINDINGS AND DISCUSSION

The results obtained from the present investigation as well as relevant discussion have been summarized under following heads :

Plate 7 : Design No. P_1 | Plate 8 : Design No. ST_3 | Plate 9 : Design No. K_2 | Plate 10 : Design No. LG_2 | Plate 11 : Design No. S_4 | Plate 12 : Design No. MC_3

Plate B : Constructed designs

Assessment of consumer acceptability:

Selection of the traditional motifs:

From the Fig. 1, it has been observed that 80 per cent and 72 per cent respondents rated the designs K_2 and S_4as excellent on the selection of the traditional motifs. whereas, designs P_1, and LG_2 rated as very good with 56 per cent and 52 per cent and only design ST_3 rated as fair with very negligible per cent *i.e.* 4 per cent.

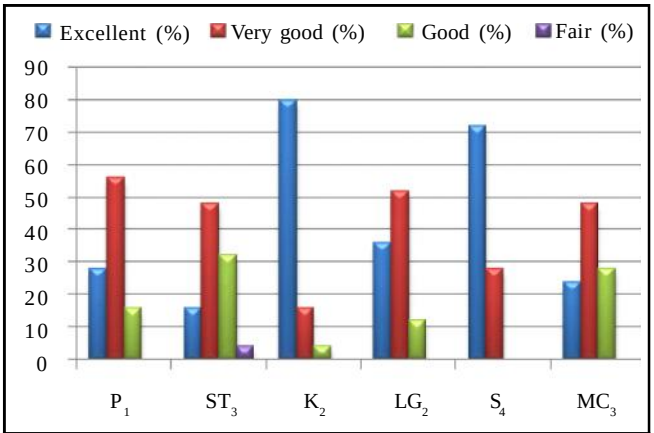


Fig. 1 : Selection of the traditional motifs

Techniques used for development of motifs:

From the Fig. 2, it has been observed that majority of respondents *i.e.* 68 per cent and 64 per cent respondents rated the designs K_2 and S_4 as excellent onthe techniques used for development of motifs. The design LG_2 rated as very goodwith 56 per cent respondents whereas the designs ST_3 and MC_3 rated as fair by rating 8 per cent and 4 per cent of the respondents.

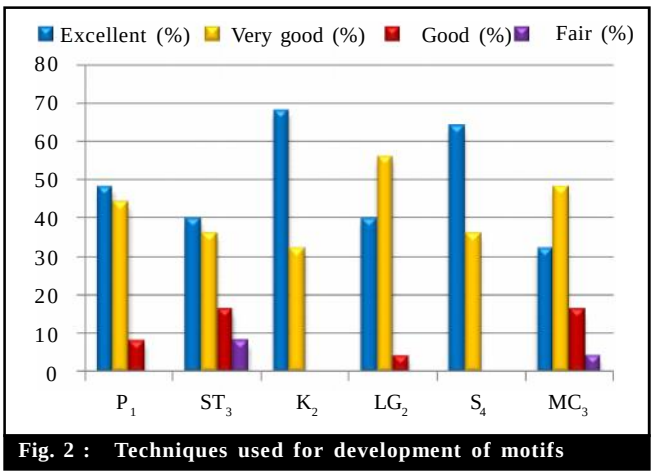


Fig. 2 : Techniques used for development of motifs

Arrangement of the motifs in the constructed apparels:

From the Fig. 3, it has been observed that majority of respondents *i.e.* 80 per cent, 64 per cent and 48 per cent rated the designs S_4, K_2 and LG_2 as excellent in the arrangement of the motifs on constructed apparels. The design P_1 rated as very with 60 per cent of the respondents, whereas the design MC_3 rated as fair with very negligible per cent.

Colour combination of the motifs:

From the Fig. 4, the designs S_4 and K_2 rated as excellent with 68 per cent and 64 per cent of respondents for the colour combination of the existing motif whereas, designs LG_2 and MC_3 rated as very good with 64 per cent and 48 per cent of respondents.

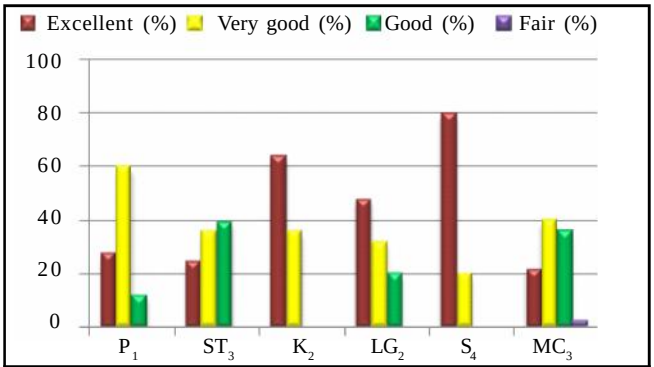


Fig. 3 : Arrangement of the motifs in the constructed apparels

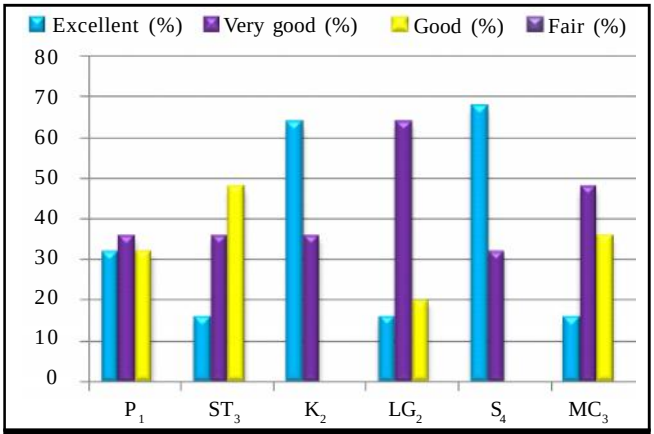


Fig. 4 : Colour combination of the motifs

The rank order of preferences for the constructed apparels:

From the Table 1, among all the six constructed apparels, the Design K_2 was rated 1st rank whereas Designs S_4, LG_2, P_1, MC_3 and ST_3were rated rank from 2nd to 6th, respectively.

Table 1 : Rank order of the constructed apparels

Sr. No.	Designs	Total score	Mean score	Rank
1.	P_1	182	182/50=3.64	4
2.	ST_3	80	80/50=1.60	6
3.	K_2	244	244/50=4.88	1
4.	LG_2	208	208/50=4.16	3
5.	S_4	226	226/50=4.52	2
6.	MC_3	110	110/50=2.20	5

Conclusion:

On the basis of the findings, it can be concluded that developing new designs from the Mishing traditional motifs using different design developing techniques will be possible to meet the excessive demands of contemporary designs in the fashion and apparel fields. This type of study will not only help in the preservation of the traditional motifs but also broaden the design base for the textiles products. The study will also help the entrepreneurs in creating designs suitable for different apparels for both national and international markets, which will indirectly help in upgrading the art and craft of Assam as well as India.

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