

# Adaptation of monumental motifs for textile application

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■ **ABSTRACT** : India, the land of culture and crafts, has been known to the world for its magnificent textile arts since ages. It will not be wrong to say that the world history of textiles is incomplete without the mention of Indian textiles. There is a great need to revive the traditional records of textiles by giving captivating grandeur to the Indian textile pieces by introducing innovative designs like Indian monuments on woven materials. Moreover, it can be a better way to preserve the Indian cultural heritage as well as to maintain the value of inimitable Indian textiles. Therefore, the researchers have put forth this innovative idea into practice. It has revolutionized the world of designing by bringing in a change in existing style of designing for woven materials like sarees, kurtis and skirts. The research and related designs can meet the ever changing needs of the customers as they are ethnically trendy and appealing to the fashion world. Not only this, the concept will further open a new vista for weaving industry.

■ **KEY WORDS** : Indian monuments, Woven textiles, Traditional motifs

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Human beings have always a profound passion for decoration. Throughout history, art has served as a means of decoration and individual expression. The urge for decorating immediate surroundings has remained constant and enchanted the mind and soul throughout the ages like a spell. It is like a magic wand that transforms "nothing" into "something"; 'ordinary' into 'extraordinary,' fill blankness with substances and emptiness with meaningfulness.

Throughout the history people have been keen to keep up with the latest trends and fashions. Whether used to display wealth or indicate membership of a certain group, clothes and accessories have played an important role in human societies from our deepest past to the present day.

Designing is an Art and the art is a product of the creative process. It is the human power to conceive, plan and realize the products that serve human beings in the accomplishment of any individual or collective purpose (Buchanan, 2003).

Now-a-days people are showing an interest in diverse and ethnic dress sense. Customers seek a variety in designs and wish to have newness in their attire (Namrata and Naik, 2008). A design must catch the mood of the season. Fashion

changes very quickly, and continuously poses new challenges to resources and skills. Only extensive research enables designers to stay fresh and keep up to date with the developments. Efforts are being made to meet this demand, however to get success such efforts require creativity in designing.

Deep rooted in traditions, India boasts of rich culture and heritage. Along with the rich culture, India is famous for its clothing as well. Though India has now found its footing in the world fashion scene in Indian as well as western attires, it is still known all over globe for its rich heritage of traditional clothing. In India, women's clothing varies widely and is closely associated with the local culture, religion and climate. Traditional Indian clothing for women are sarees, gaghara cholis and lehngas.

Every state of India, defines its saree styling with different motifs and patterns based on its cultural influence and habitat. The motifs and designs generally seen on the Indian textiles are symbols of birds, floral design, animals, ornamental designs and several other intricate figures. Motifs like conch, elephant, horse, peacocks, parrots, fish, hunting scenes, scenes from the epics are quite common in Indian sarees.

## RESEARCH METHODS

Researchers had studied in detail about the existing motifs being used in varied woven textiles of India in order to curtail this monotony of repeated motifs. It has been observed by collecting motifs of woven textile from different sources like books, magazines, internet, or by the photographs collected personally that there is a great repetition of motifs in Indian woven textiles. These distinctive motifs are an assumed form of such signature designs used in various textiles. Hence, there was paramount need to abolish this iteration and giving newness to the textile industry.

## RESEARCH FINDINGS AND DISCUSSION

The results of the present study as well as relevant discussions have been presented under following sub heads:

### Sourcing and selection of conventional motifs uses in sarees of different states:

The conventional motifs used on woven sarees were sourced from text books, magazines, internet websites and traditional woven sarees. Some of the beautiful pictorial presentations of motifs used in sarees of different states are given below:

The signature design of Banarasi sarees is a narrow fringe like pattern, called Jhhalar, found along the inner and outer border. This fringe resembles a string of leaves (Fig. 1a and b).



Fig. 1: Motifs of Varanasi sarees (Banaras in Uttar Pradesh)

The most common motifs found in Kanjeevaram sarees (Kanchipuram in Tamil Nadu) are rudraksham, malli moggu, gopuram peacock and parrot (Fig. 2a and b).

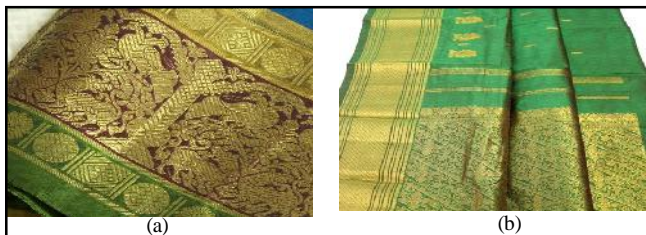


Fig. 2: Intricate zari border of royal Kanchivaram sari, Luxuriously woven pallu of Kanjivaram sari

### Coimbatore saris:

This fine and airy cotton sari have plain fields and very understated pallu, ornamented often with fine stripes (Fig. 3a and b).



Fig. 3: Elaborate brocaded pallu- Coimbatore sari, Coimbatore saris feature brocaded borders

### Gadwal saris (Andhra Pradesh):

The motifs of the *Murrugan* (peacock) and the *Rudraksh* rule as the favourite along with the temple motif (*Kutabham* or *Kotakomma*). Other variations include mango design *buttis* all over body enriched by a dark contrast colour pallu having intricate geometric pattern zari design or self stripes design in body with *zari buttis* all over the sari field (Fig. 4a and b).



Fig. 4: Kupadam featuring Murrugan (peacock) motif on sari borders, Kupadam -Look magnified

### Kasavu sari (Kerala):

*Pallu* is decorated with common designs of animals such as peacock, flowers and temple designs (Fig. 5a and b).

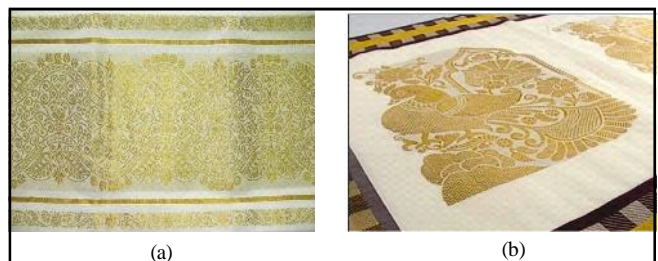


Fig. 5: Kasavu sari motifs (Karala)

### In Baluchari sarees:

The borders of the sarees depict stories from Mahabharata and Ramayana. The field of the saree is covered with small *butis* and a beautiful floral design runs across the edges (Fig. 6 and 7).





Fig. 6: Scene depicting Lord Krishna driving the chariot of Arjun, in Baluchari (West Bengal)



Fig. 7: The bow and arrow depicted in motifs extends its significance with the great archer, Arjun from Mahabharata

**Paithani saris (Maharashtra):**

Utilize distinctive motifs such as parrots, trees, flowers, paisleys, stars, coins, fans, petals, coconuts, lotus, etc. that are woven into the sari (Fig. 8a and b).



Fig. 8: Bird motifs of Paithani (Maharashtra)

**Chanderi saris (Madhya Pradesh):**

Chanderi saris have patterns inspired and taken from the Chanderi temples (Fig. 9a, b and c).

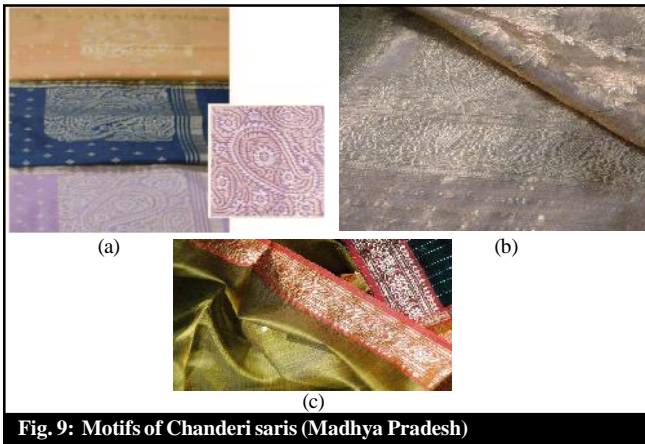


Fig. 9: Motifs of Chanderi saris (Madhya Pradesh)

**Maheshwari saris: (Madhya Pradesh):**

The typical Maheshwari sari is either chequered, plain or has stripes. The Plain Maheshwaris are also famous as *Chandrakala*. One popular pattern is called as *Baingani Chandrakala*. Another is called *Chandratara*, the moon and star design, which has lengthwise stripes of two shades and the pattern is arranged with four stripes of one shade attained by one stripe of another shade. The *Kamphool* pattern is also quite popular which has a variety of leaves and flowers on the border (Fig. 10 and 11).



Fig. 9: Chequered Maheshwari sari



Fig. 10: Maheshwari with stripes

**Collections of Indian monumental designs**

Monumental designs that depict Indian architecture can convey the tradition of India. Most of these beautiful buildings are having intricate structural designs that can be used to extract motifs for designing textiles for weaving as well as for printing. These designs have not been used commonly in textiles. Introducing these designs in textiles can be a way to preserve the Indian culture and it will be a good mode of spreading the uniqueness of Indian art to the whole world. In a climate, where the preservation of Indian heritage is considered vital, the fine textile craftsmen of the country are the national treasure and it should be so recognized. These monumental designs were collected from



Taj Mahal

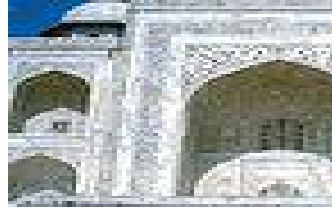


Base, dome and minared

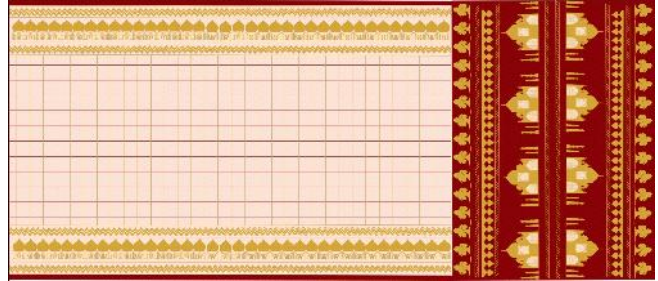




Finia



Main iwan and side pishtaqs



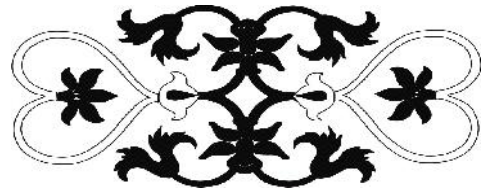
Design developed for sari



Plant motifs



Spandrel



Motif developed for dress material



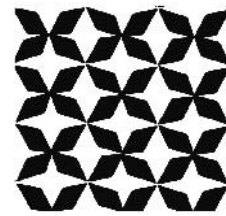
Incised painting



Marble carving on wall



Design developed for kurti



Motif development for skirt



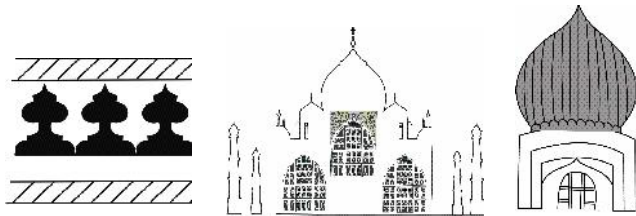
Inlay work of Taj



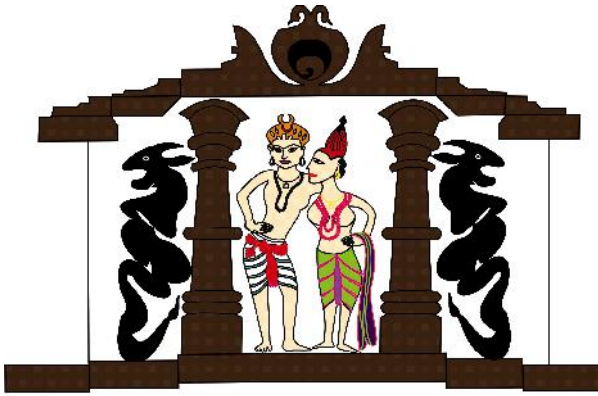
Design developed for skirt



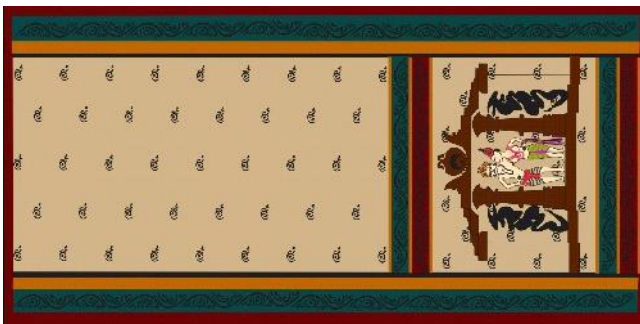
Khajuraho temple



Motif developed for sari



Motif developed for sari



Design developed for sari



Design developed for kurti



Motif development for skirt



Design developed for skirt

either using the entire motif (monumental design) or by applying components and detailed carvings of the designs.

### Conclusion:

The attempt will help to make a distinct class of woven collection depicting the Indian history to the world and a new line of designs for the weavers 'inspiration. This can satisfy the needs of the national and international market. Thus, by capturing the demands of consumers, the economic status of the weaver can in turn be improved. All along the designer can experiment these designs in the new area of development of designs. The monumental designs once adopted on apparel can fulfill the desire of the modern customers who are looking for a change. These new designs on woven material can enhance the aesthetic appeal in a totally unique way.

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various sources like internet, books and literature or by the photographs collected personally.

### Design development:

From the collected designs, suitable motifs and designs were taken for the development of new designs. The designs were developed with the help of computer software "Corel draw X5". Designs for different apparels were developed

8<sup>th</sup> Year

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