

Assessing the acceptability of household textiles and apparels designed through foreign art motifs

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■ **ABSTRACT :** Human beings have always had a profound passion for decoration. Throughout history, art has served as both a means of decoration and individual expression and also act as a vehicle for the expression or communication of emotions and ideas. It is perceived through the eyes, but appreciated by the spirit. Its sole purpose is to stimulate the feeling of joy and peace. Modern India has a steep orientation towards western culture and fashion. Though it is dominating few million Indian women, still many of them stay with Indian culture by choosing style variation in their dressing sense. The study was undertaken by the researcher in designing sarees by using African art motifs in Indian traditional costume and Chinese motifs for designing kurties and Japanese motifs for designing home furnishing and handicraft items. The objectives for this study were to collect various ancient images of African, Chinese and Japanese arts, retrieve the motifs, designed household textiles and apparels with selected motifs and to analyze the aesthetic appeal of designed household textiles and apparels. It was concluded from the study that these arts are a successful innovation with reference to motifs, placement of motifs and colour combination. Thus, we can reach the height of fashion even by keeping out feet on traditional ground.

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Art in any form communicates the feeling of the artists. It also encompasses a diverse range of human activities, creations and modes expression including music, literature, film, and sculpture and painting. It originates with an instant urge to create activity and ends in a strong influence. Creative designing emanates from individuals who are genuinely interested in designing for their own sake. Designing for some people becomes a passion to develop innovative images animated by creative ingenuity. The development of designs for printed textiles becomes, for these artists, an art form and the means of personal expression. They explore its innovative potential and hope to create designs that have never been printed on the surface of the cloth.

Fantastic creatures of the earliest known periods of animals, birds, and fish life provide one with ideas more strong and fascinating than those that an artist could create from his

own imagination in present day surroundings (Gentile, 1996).

For the most part, the human figure has been at the center of all African art. The human figure has been used to depict a wide range of topics, whether living or dead. Often, representations of gods and deities were given the human form so as to give them a certain quality that would not render them completely ethereal and more realistic. In other instances, they simply would represent the people of a particular culture or tribe, depicting various social occupations or trades, such as hunters, warriors, shamans, or chiefs. Another key feature to African art is an overall emphasis on sculpture and three-dimensional artworks. This is evident in the many sculptures and busts used to represent various kings and other important figure-heads of African societies and cultures.

African art history has played a significant role in shaping the culture and history of the world. The belief that Africa is the cradle of the history of mankind is virtually

unshakeable. The origins of African art history lie long before recorded history, preserved in the obscurity of time. The predominant art forms are masks and figures, which were generally used in religious ceremonies. The decorative arts, especially in textiles and in the ornamentation of everyday tools, were a vital art in nearly all African cultures. The lack of archaeological excavations restricts knowledge of the antiquity of African art. The decorative arts, especially in textiles and in the ornamentation of everyday tools, were a vital art in nearly all African cultures.

The influence of Chinese textile motifs on the Japanese traditional textiles. He found that there was a great influence during Fang dynasty (618-906 A.D) and remained strong until the Ming dynasty (1368-1644 A.D) after which a Japanese style gradually emerged. Traditional Japanese style of motifs mirrored sense of aesthetics especially as regards to use of colours. The Japanese are seen to be better in printing and painting motifs, whereas Chinese are better at weaving (Bao, 1992).

Chinese and Japanese designs are influenced by geometric and abstract shapes. They were often used as a purely decorative element of design rather than being assigned a symbolic meaning. However, some designs and shapes do indeed carry symbolic meaning, as with the cloud motif. In Japanese art, the cloud may not be a symbolic motif; it is necessary to look at any other motifs present in order to gain an understanding of the meaning of the design (Clark, 2005).

Japanese art covers a wide range of art styles and media, including ancient pottery, sculpture in wood and bronze, ink painting on silk and paper and more recently manga, cartoon, along with a myriad of other types of works of art. It also has a long history, ranging from the beginnings of human habitation in Japan, sometime in the 10th millennium BC, to the present. Japanese art was strongly influenced by China, though the influence is likely to have via Korea.

Japan's aesthetic conceptions, deriving from diverse cultural traditions, have been formative in the production of unique art forms. Over the centuries, a wide range of artistic motifs developed and were refined, becoming imbued with symbolic significance.

Bird (2001) stated that the ascription of symbolic meanings to various motifs has been an integral part of Japanese society and culture. Many Japanese motifs and their symbolic meanings were borrowed from Chinese culture; this, coupled with the invention of symbolic motifs unique to Japan, allowed Japanese design repertoire to proliferate.

Spencer (2005) stated that while decorating homes, some examples of artwork including wall panels, wall murals, magazine holders etc. create certain charm in home and make the house attractive. And this opinion is completely right, because if examples of artwork are selected with taste, the house has an elegant look.

Handicrafts play very important role in representing the

culture and traditions of any country or region. Handicrafts are a substantial medium to preserve the rich traditional art, heritage and culture, traditional skills and talents, which are associated with people's lifestyle and history (Anonymous, 2011).

■ RESEARCH METHODS

Various art motifs (African, Chinese, and Japanese) were collected from internet and literature. From the collected designs, suitable motifs and designs were taken for the development of new designs for sarees, Kurties and various home furnishing items (Bed sheets, curtains, sofa covers and Cushion covers) and handicraft items (Hand bags, wallets, file folders and magazine holders). African motifs with zalakdosi embroidery were used for the designing of sarees, Chinese motifs with Kutch embroidery were used for the designing of kurties and Japanese motifs were used for the designing of various home furnishing and handicraft items. The motifs were taken out and arrangement of the designs was done with the help of computer software "Adobe Photoshop". Total 100 sheets (10 sheets for each item) were prepared. Prepared designs were subjected to visual evaluation. A five-point scale was used for rating the designs. Total 20 designs (2 for each item) were used for application on selected items. The evaluation was done by exhibition with a panel of 100 judges including 50 females (aged 20-40 years old) and 50 boutique owners/shopkeepers in Moradabad city.

■ RESEARCH FINDINGS AND DISCUSSION

All developed designs were visually evaluated by hundred judges. The responses from the respondents for the motifs in designed items were graded from good to excellent. It was found that for colour combination and placement of motifs in mostly all designed items were graded from good to excellent. It was also found that in case of embellishment techniques; almost the items were graded from good to excellent. All the developed items were highly appreciated by all the judges.

Acceptability of developed items through foreign art motifs :

A five point scale was used for assessing the acceptability.

Abbreviations :

Excellent - E, Very Good-VG,
Good-G, Fair-F, Average- A

Conclusion :

It was concluded that all the articles prepared through foreign art motifs were highly accepted by all the respondents. It also observed that all designed items with African, Chinese and Japanese art motifs with embroidery and screen printing

Sr. No.	Parameters	Saree no. 1					Saree no. 2				
		E	VG	G	F	A	E	VG	G	F	A
1.	Placement of motif	70	30	-	-	-	60	40	-	-	-
2.	Colour combination	80	20	-	-	-	30	50	20	-	-
3.	Embellishment technique	70	30	-	-	-	40	50	10	-	-
4.	Overall aesthetic appeal	80	20	-	-	-	20	50	30	-	-



Fig. 1 : Sarees designed with zalkdosi embroidery on African art motifs

Sr. No.	Parameters	Bed sheet no.1					Bed sheet no.2				
		E	VG	G	F	A	E	VG	G	F	A
1.	Placement of motif	70	20	10	-	-	70	30	-	-	-
2.	Colour combination	80	20	-	-	-	60	40	-	-	-
3.	Embellishment technique	70	30	-	-	-	60	30	10	-	-
4.	Overall aesthetic appeal	80	20	-	-	-	80	20	-	-	-



Fig. 3 : Bed sheets designed with Japanese motifs through screen printing

Sr. No.	Parameters	Kurti no.1					Kurti no.2				
		E	VG	G	F	A	E	VG	G	F	A
1.	Placement of motif	70	30	-	-	-	70	30	-	-	-
2.	Colour combination	80	20	-	-	-	60	30	10	-	-
3.	Embellishment technique	70	30	-	-	-	60	40	-	-	-
4.	Overall aesthetic appeal	80	20	-	-	-	80	20	-	-	-



Fig. 2 : Kurties designed with kutch embroidery on Chinese motifs

Sr. No.	Parameters	Curtain no.1					Curtain no.2				
		E	VG	G	F	A	E	VG	G	F	A
1.	Placement of motif	60	30	10	-	-	60	40	-	-	-
2.	Colour combination	70	20	10	-	-	80	20	-	-	-
3.	Embellishment technique	60	40	-	-	-	70	20	10	-	-
4.	Overall aesthetic appeal	80	10	10	-	-	80	20	-	-	-



Fig. 4 : Curtains designed with Japanese motifs through screen printing

Table 5 : Response in percentage for sofa covers

Sr. No.	Parameters	Sofa cover no.1					Sofa cover no.2				
		E	VG	G	F	A	E	VG	G	F	A
1.	Placement of motif	60	30	10	-	-	60	40	-	-	-
2.	Colour combination	70	20	10	-	-	80	20	-	-	-
3.	Embellishment technique	60	40	-	-	-	70	20	10	-	-
4.	Overall aesthetic appeal	80	10	10	-	-	80	20	-	-	-

Table 7 : Response in percentage for hand bags

Sr. No.	Parameters	Hand bag no. 1					Hand bag no. 2				
		E	VG	G	F	A	E	VG	G	F	A
1.	Placement of motif	70	20	10	-	-	60	30	10	-	-
2.	Colour combination	60	20	20	-	-	70	20	10	-	-
3.	Embellishment technique	70	30	-	-	-	60	40	-	-	-
4.	Overall aesthetic appeal	80	20	-	-	-	80	10	10	-	-



Fig. 5 : Sofa covers designed with Japanese motifs through screen printing



Fig. 7 : Hand bags designed with Japanese motifs through screen printing

Table 6 : Response in percentage for cushion covers

Sr. No.	Parameters	Cushion cover no.1					Cushion cover no.2				
		E	VG	G	F	A	E	VG	G	F	A
1.	Placement of motif	70	20	10	-	-	60	30	10	-	-
2.	Color combination	60	20	20	-	-	70	20	10	-	-
3.	Embellishment technique	70	30	-	-	-	60	40	-	-	-
4.	Overall aesthetic appeal	80	20	-	-	-	80	10	10	-	-

Table 8 : Response in percentage for wallets

Sr. No.	Parameters	Wallet no. 1					Wallet no. 2				
		E	VG	G	F	A	E	VG	G	F	A
1.	Placement of motif	60	20	20	-	-	80	20	-	-	-
2.	Color combination	70	30	-	-	-	70	20	10	-	-
3.	Embellishment technique	60	30	10	-	-	60	30	10	-	-
4.	Overall aesthetic appeal	80	10	10	-	-	80	20	-	-	-



Fig. 6 : Cushion covers designed with Japanese motifs through screen printing



Fig. 8 : Wallets designed with Japanese motifs through screen printing

Table 9 : Response in percentage for file folders

Sr. No.	Parameters	File folders no. 1					File folders no. 2				
		E	VG	G	F	A	E	VG	G	F	A
1.	Placement of motif	60	30	10	-	-	80	20	-	-	-
2.	Colour combination	50	50	-	-	-	70	20	10	-	-
3.	Embellishment technique	50	40	10	-	-	60	30	10	-	-
4.	Overall aesthetic appeal	70	20	10	-	-	80	20	-	-	-



Fig. 9 : File folders designed with Japanese motifs through screen printing

Table 10 : Response in percentage for magazine holders

Sr. No.	Parameters	Magazine holders no. 1					Magazine holders no. 2				
		E	VG	G	F	A	E	VG	G	F	A
1.	Placement of motif	80	20	-	-	-	60	20	20	-	-
2.	Colour combination	70	30	-	-	-	50	50	-	-	-
3.	Embellishment technique	60	40	-	-	-	50	40	10	-	-
4.	Overall aesthetic appeal	80	20	-	-	-	70	20	10	-	-



Fig. 10 : Magazine holders designed with Japanese motifs through screen printing

is a successful innovation with reference to motifs, placement of motifs, colour combination. Thus, we can reach the highest of fashion even by keeping out feet on traditional ground. This can serve two purposes one is introduction of something new in the world and secondly, it can help to brush off the dust of traditional art and it can provide employment to unemployment youth.

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