



Review Article

A Study of Re Modelling of the Murai Painting Through Block Printing and Painting Techniques on Indo - Western Dresses Structures

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ABSTRACT: Fashion is an accomplished and creative expression, and style is continually predicted as something revolutionary and innovative by the new design. It is an innovative system that results in a completed garment it has constantly stimulated from other artwork shapes, whether or not they're paintings or fabric patterns of ancient cultures. It is a form of self-expression when a fashion collection is created with cultural thought; it isn't always the handiest adding artistic fee but also expressing specific traits; this thesis assignment ambitions to develop an apparel series to express the beauty of India and India portray. While growing this style collection, the researcher adopted block printing and painting strategies to the material surface within the shape of embellishment on Indo-western dresses. Therefore, this research gives awareness to people and to explore about the t. Field study gave wide knowledge Meheru Netam from Chhattisgarh, this Art belongs to the Murai Community. In this research used the block and batik printing and it reveals that if the existing traditional printing techniques are taken and creatively used, they could give interesting results in block painting printed textile designs that could provide unique handcrafted printed fabrics to consumers in the form of Indo western dresses and apparels products.

KEYWORDS: Meheru Netam, Murai community, Chhattisgarh, Mythic, Animals, Tradition, Ritual hunt, Warli panels, Inspiration, Tribal people, Indian Beauty, Inspiration.

INTRODUCTION

Meheru Netam from Chhattisgarh, who belongs to the murai Community, has painted next to the Warli panels and has sought Inspiration for a one-of-a-kind source. His Primary influence seems to be wrought iron strip figures of the Metal (dhoka) employees of Chhattisgarh. His figures praise the ones of the Warli painters. He to has focused on public ceremonies, Showing the numerous responsibilities of the murai pantheon and the ritual hunt that is an essential capability in the sacred calendar of the tribal human beings of manipulation. But although Meheru Netam's artwork isn't always a part of a scared subculture, it appears to hold strains of an imaginary universe where tiny creative's, bugs like Centipedes and Scorpions, Fish and Birds, stroll the forests as do big animals like antelopes and tigers, which might be sacred objects of the hunt. The space of the portray is a Heterogeneous one, juxtaposing creatures that would in no way co-exist within the walking global.

Muria's paintings are painted freehand, the overwhelming, high-quality portrayal considering the tribal artist's belief in existence. Muria portrays originated in Chhattisgarh, India. The artists use unique fashions to create those types of unfastened hand portray. Chhattisgarh is domestic of many tribes, Muria tribe is one of the tribes of Chhattisgarh having the first-rate tradition of painting known as Muria painting, a well-established painting traditional on the wall, doors, and huts to beautify their homes, and the painter used freehand strategies the jaw-dropping artwork that reflect the tribal artist's appreciation. They positioned brushes immediately on the Canvas or paper. The development of portray on the partitions of Muria Ghotul has been successful for a very long time; the first regarded artists of Muria to portray Bastar were Belgur Muria, Shankar Muria, and Pishadu Muria; all three painters had been an encounter in 1982 while Roopankar Bharat Bhavan, was constructed in Bhopal (Figure 1).

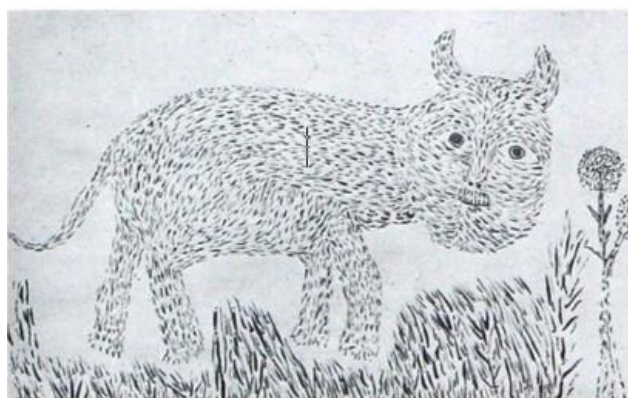


Figure 1.1: Earliest work on paper made by Belgur Muria in 1982

In 2010 Muria paintings appeared in the Urban Art market; their paintings are not traditional, or ritual artwork of Muria tribals; however, designed by the young Muria tribal artist who painted after the Warli artwork indicates culture with an emotional aesthetic that's profound in their culture younger artists, Meheru Netam Muria begins to portray on paper and Canvas developing an excellent painting style with many tribal references (Fig.1.2).



Figure 1.2: Muria painting on canvas paper, 2014

At the age of 32, Meheru Muria first displayed their painting on Canvas with acrylic shade in 2010 at the Jahangir Art Gallery Mumbai, TRIFED of their special tribal painting exhibition 'Adichitra' beneath the category of Muria portray. After that, in 2012, he created a Masterpiece and displayed it at the New Delhi craft museum, which the visitor completely loved. They

painted on an Odra heritage with black coloration that shows the tribal life of Bastar (Fig.1.3). For an extended manner of challenging work, Meheru Muria recognized the countrywide level painter. They portray fashion become giving a name that characterizes his Muria tribal network; after ten years of laborious work, Meheru Muria is a famous, respected Meheru Muria painter of India after Jangarh Singh Shyam, the excellent Gond painter. Tribal artisans use the particular fashion of portraying the usage of brilliant shade in easy shapes to reveal our heritage (Mushtaq Khan – 10 August 2018).



Figure 1.3: Mural painting by Meheru Muria in acrylic color, 2014

Proposed Work

This research is all about the "Transformation of Muria painting through block printing and painting techniques on Indo-Western dresses" the primary purpose of this painting is to create new designs through block printing, and painting strategies in the usage of motifs of Muria painting of Chhattisgarh, the painting on the wall of Muria tribe, the jaw losing unfastened hand painting technique as Muria painting indicates Indian lifestyle, the usage of this painting on Indo Western/fusion garment with block print and painting techniques on a cotton material with the aggregate of colors to alive Indian culture. As all of us recognize that hand block printing has existed in India seeing the twelfth century, India is famous for its hand-block printing strategies, and historically approach is used gradually for fashion due to traditionally published material helping to maintain their way of life artwork. In the sector of favor, painting beautifies and enhances the way of cloth in a very outstanding and remarkable design. If we speak about the conclusion of this research, it's far entirely primarily based on the idea of Muria portray upload on Indo western clothes by the usage of hand painting and hand block printing approach to preserve its tradition accompanied by creating new development.

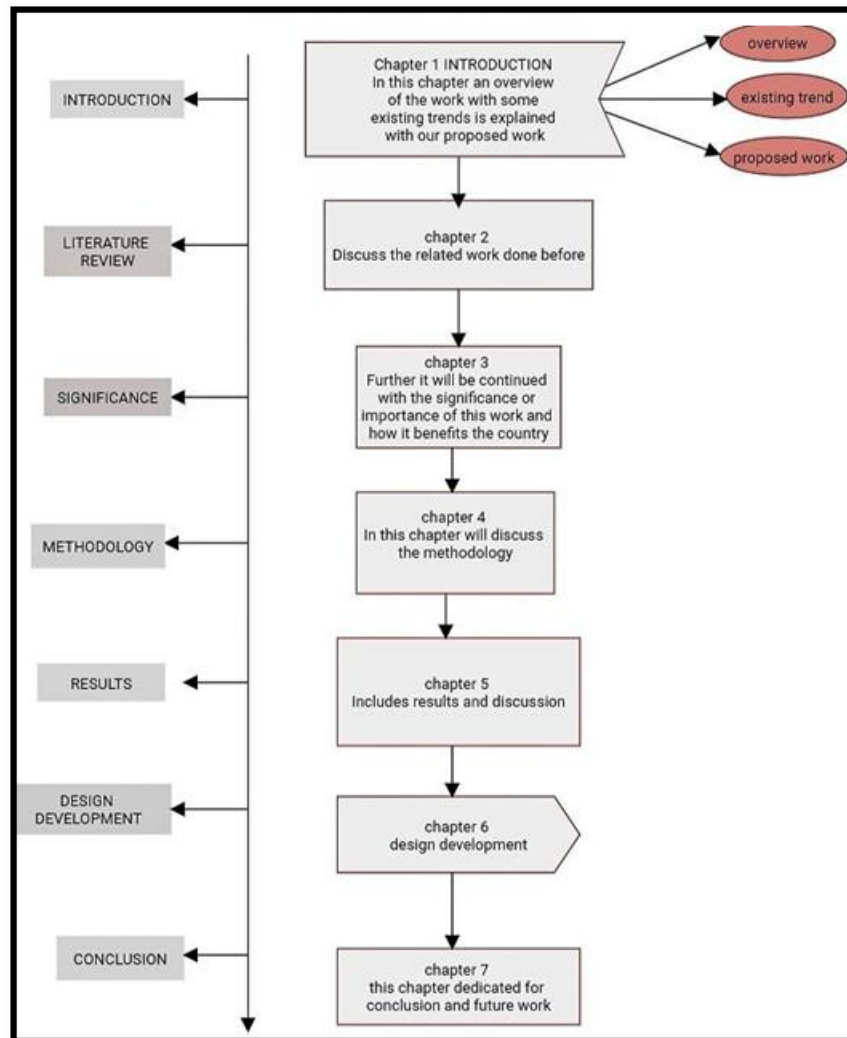
Scope Of Work

The scope of work of the proposed study is as follows:

- To study the existing status of the handicrafts and paintings of the major tribes of Chhattisgarh. Based on these resources, study the source of the raw materials and the extent of sustainability of the handicrafts.
- To assess the extent of dependence (in terms of livelihood) of the artisans on this sector and any other livelihood options.
- To assess the support provided by the local NGO's/Government programs/Financial institutions to the artisans.

Objective

The main objective of the study is to assess the Transformation of Muria painting through block printing and painting techniques on Indo-Western dresses of the painting and options for the significant tribal. Handicrafts of Chhattisgarh.



Organization of the proposed work

RESEARCH METHODOLOGY

The research focused on discovering and discovering the pleasant reverse value chain alternatives observed with the aid of the researcher. An experimental observation is undertaken at thirty percent of students, Women Polytechnic (CDGT, B.VOC, M.VOC) departments, Aligarh Muslim University in Aligarh metropolis. The records were gathered with the assistance of semi-structured interviews and a questionnaire for the analytical hierarchy method analysis. The secondary source of facts was used to make the findings stronger. There is one kind of opposite value chain strategy to minimize the usage of resources consisting of direct reuse, up-cycling, and down-cycling.

This paper develops a version based on the analytic hierarchy manner to decide the acceptable approach to close the loop of Transformation of getting dressed. Based on the result of the transformation of Murai painting through block printing and painting techniques on Indo - Western dress, it may be concluded that the practices of recycling and changing smaller gadgets can encourage industries and architects to execute and examine. Sustainable and Transformation of different arts in exceptional clothes and varieties of subcultures, Various motifs of Muria painting were collected through the internet, due to Covid-19 it is not possible to travel and search, so we got some painting pictures from research papers on Muria paintings and through the internet also.

RESULT AND DISCUSSION

This chapter included the result from the data analysis organized based on the questionnaire.

Assessment of garments:

Poor	1
Average	2
Good	3
Very good	4
Excellent	5

Design no.	Assessment	Respondent % (100) each
D1-Printed saree with shirt		
1	Poor	0%
2	Average	0.7%
3	Good	53.3%
4	Very good	29.5%
5	Excellent	15.6%



Table No. 2.1 Responses according to questionnaire.

Figure 2.1 Response of Design 1.

Design no.	Assessment	Respondent % (100) each
D2-Printed yoke skirt with shirt		
1	Poor	0%
2	Average	0%
3	Good	28.9%
4	Very good	52.1%
5	Excellent	19%



Table No. 2.2 Responses according to questionnaire.

Figure 2.2 Response of Design 2.

Design no.	Assessment	Respondent % (100) each
D3-jeans shirt with heavy dupatta		
1	Poor	1.1%
2	Average	2.1%
3	Good	6%
4	Very good	57.4%
5	Excellent	35.2%



Table No. 2.3 Responses according to questionnaire.

Figure 2.3 Response of Design 3.

Design no.	Assessment	Respondent % (100) each
D4-Dhoti with printed crop top		
1	Poor	0%
2	Average	2.1%
3	Good	14.9%
4	Very good	26.4%
5	Excellent	52.9%

Table No. 2.4 Responses according to questionnaire.



Figure 2.4 Response of Design 4.

Design no.	Assessment	Respondent % (100) each
D5-printed calf length midlength waist belt		
1	Poor	0%
2	Average	2.1%
3	Good	54.1%
4	Very good	19.7%
5	Excellent	19.7%

Table No. 2.5 Responses according to questionnaire.

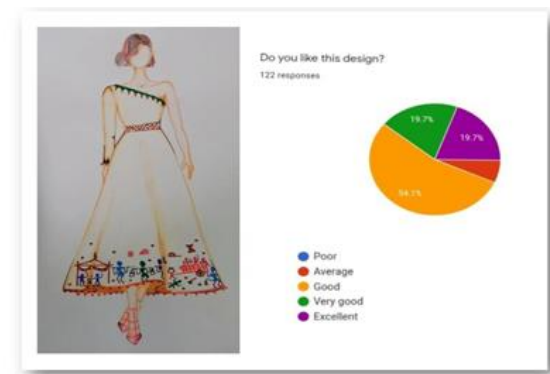


Figure 2.5 Response of Design 5.

Design no.	Assessment	Respondent % (100) each
D6-Printed frock suit with salwar		
1	Poor	0.0%
2	Average	3.1%
3	Good	53.7%
4	Very good	25.6%
5	Excellent	18.2%

Table No. 2.6 Responses according to questionnaire.



Figure 2.6 Response of Design 6.

Design no.	Assessment	Respondent % (100) each
D7-printed frock with denim		
1	Poor	0.0%
2	Average	2.0%
3	Good	51.6%
4	Very good	25.4%
5	Excellent	22.1%

Table No. 2.7 Responses according to questionnaire.



Figure 2.7 Response of Design 7.

Design no.	Assessment	Respondent % (100) each
D8-printed hip yoke skirt with printed top		
1	Poor	1.2%
2	Average	2.3%
3	Good	55.7%
4	Very good	26.2%
5	Excellent	15.6%



Table No. 2.8 Responses according to questionnaire.

Figure 2.8 Response of Design 8.

Design no.	Assessment	Respondent % (100) each
D9-printed plazo with printed top		
1	Poor	1.2%
2	Average	0.4%
3	Good	6.7%
4	Very good	6.4%
5	Excellent	82.8%



Table No. 2.9 Responses according to questionnaire.

Figure 2.9 Response of Design 9.

Design no.	Assessment	Respondent % (100) each
D9-printed Kaftan with pom-pom lace		
1	Poor	0.0%
2	Average	0.4%
3	Good	53.3%
4	Very good	29.5%
5	Excellent	15.6%



Table No. 2.10 Responses according to questionnaire.

Figure 2.10 Response of Design 10.

The survey gives a brief about a percentage of Designing by the respondent; knowing this further, there would be ease in developing the product because the Criteria study involved the maximum number of grading on a garment will be prepared; additionally, the designing with unique silhouette and motifs with co-ordinates color scheme will lead the margin elsewhere garment with Comfort and Easy to wear will be the first choice of the respondent because, in all factors of a garment, comfort is on topmost. Thus, the light and subtle hand painting give a nice soothing look which is an eye-catching element for a respondent.

Among all categories, saree, printed Dupatta, plazo suit, and Denim with printed frocks were liked by more respondents, and other designs were selected less. Among all design category motifs, arrangement likes by more respondent majority of the respondents were willing to pay for the garment at essential cost and proceed towards the design development process. The design was executed to meet the final product, which is based on suggestion and evaluation of

the design based on the uniqueness of the design regardless of how a target market is defined; the analysis of the consumer need is accomplished by determining their functional, expressive and aesthetic requirement.

Design Development

This is based on feedback, and evolutions from different designs are edited on consumer demand. The Inspiration for this study was an art of Chhattisgarh called Muria painting. Block printing and painting techniques were used on the fabric surface to express Indian beauty. This collection introduced a new way to experience Indian cultural artwork on garments and connect Indian traditional and artistic Inspiration.

Inspiration

Inspiration for this collection was the traditional art of India; there are many possible Inspirations in India, but for this research, the researcher selected Muria painting and used painting motifs. The reason for choosing Muria painting, this painting is from India a well-established painting tradition done on the wall, door and huts to decorate their houses. The motifs were selected and created from this art for further designs. 18 motifs were created to meet the desired design on Indo Western dresses. 18 motifs and inspiration painting were shown (Figure 6.1 and 6.2).



Figure 3.1: Painting inspiration board



Figure 3.2: Developed Muria painting motif designs with border and without border

Colour inspiration:

Light ochre yellow colour with primary colour choosing for collection inspired by dry wheat plant. Two categories were introduced one is for base (light ochre yellow colour) and second were primary color for printing. Leading colour is light ochre yellow colour the fabric colour and supporting colour were red, orange, pink, purple, green, black, white, brown, yellow, blue (as show in Figure 3.3 & 3.4)

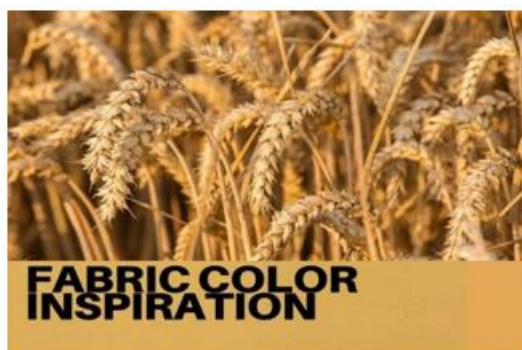


Figure 3.3: Dry wheat plant for color painting inspiration. <https://www.pinterest./pin8/>



Figure 3.4: Colour inspiration for (source :<https://www.pinterest.//com>)

Fabric selection:

Cotton fabric is used as leading fabric and we have white cotton fabric which is dyed light ochre yellow colour to meet the desired colour of fabric. Three type of cotton fabric were used one is plain cotton, dooby cotton and viscose dooby cotton fabric (Figure 3.5, 3.6 & 3.7).



Figure 3.5: Viscose dooby cotton.



Figure 3.6: Plain cotton fabric.



Figure 3.7: Dooby cotton fabric

Materials: Material were selected for this collection consist of different cotton fabric other materials were pom pom lace, were used for embellishments. For painting handmade blocks, wooden block, fabric colour, brushes were used. Shown in Figure 6.8.

Sketch development:

Developed designs were Muria painting designs on Indo Western dresses.

- D1-Saree with stylish shirt
- D2-Printed strap yoke long Shirt with shirt
- D3-Jeans and shirt with heavy printed Dupatta
- D4-Dhoti with printed crop top
- D5-Printed calf length Midi with waist belt
- D6-Printed hip Yoke skirt with printed top
- D7-Printed frock with denim
- D8-Printed frock suit with salwar

D9- Printed plazo with printed crop top

D10- Printed Kaftan with pom pom lace



Figure 3.8 Material required



(Fig.3.9) Design no.1.



(Fig.3.10) Design no.2



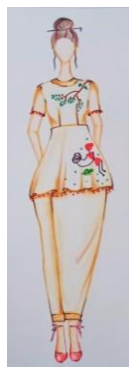
(Fig3.11) Design no.3



(Fig.3.12) Design no.4



(Fig.3.13) Design no.5.



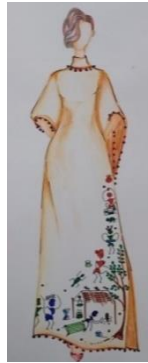
(Fig3.13) Design no.6



.(Fig.3.14) Design no.7



.(Fig.3.15) Design no.8.



(F ig.3.17) Design no.9.



(Fig.3.18) Design no.10

This Designs were developed to express Indian culture and name based on printing techniques done on the garment.

Painting process/final process:

Then the motifs which were selected and drawn on the tracing paper were transfer on the precut fabric and block printing and painting techniques applied in their Marked places based on the pattern which was selected for construction, after finishing the painting on fabric pattern, for a different part of the garment with no painting was corrected and cut then starts sewing the garment, after stitching garment and for the final step models were asked to try the garment at the end Garment were completed based on the design and pattern.

DESIGN DEVELOPMENT

Design no.3- Jeans shirt with printed dupatta.

In this indo western dress the leading component in this dress is printed dupatta, printed through block printing and painting techniques. Supporting component in this dress is jeans and shirt. White dupatta found in the market and dyed light ochre yellow colour to meet the desired colour adding some lace in dupatta for embellishment. The final sketch and final product images as shown in Figure 3.19. This printed dupatta is also carried with any suit as casual or party wear.

Final Sketching



Figure 3.19: Final sketch, printing process, final product and model photography.



Printing process



Final product

Design no.9- Printed plazo with crop top and shrug.

In this Indo western dress using muria painting through block printing and painting technique. Main fabric was cotton fabric for plazo, crop top, and shrug the three-piece garment. This dress is carried as casual wear using pom pom lace for embellishment on the garment, as shown in Figure 3.20. Some changes done according to the respondent.



Figure 3.20: Final sketch, printing process, final product/model photography (old look) Final sketches old to new look (new look) Printing process Model photography/final product.

CONCLUSION

Now a day's fashion changes rapidly people want to change clothing Idea, the purpose of this study was to create a collection by using block printing and painting techniques to express the traditional art and artifacts of India. The collections provide an example of how classic art and painting could be used as an inspiration to express creativity through painting techniques on fabric. All Indo-western designs having Muria paintings were created to meet the desired look. All ten designs were created, and two designs were chosen for the construction, according to the respondent's highest vote, and some corrections have been done according to the respondent to fulfill consumer needs. This study is all about creating new types of Indo-Western garment designs with Muria painting on the surface of garments, and we introduce some designs for fashion-conscious people. Thus, we can reach the High of fashion even by keeping fit on traditional grounds; therefore, we can serve two purposes, one is to introduce something new and creative, and the second is to alive Indian conventional painting of Chhattisgarh Muria painting which is getting least attention these days.

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