



International Journal of Home Science

ISSN: 2395-7476

IJHS 2024; 10(2): 176-179

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www.homesciencejournal.com

Received: 20-08-2024

Accepted: 24-09-2024

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Application of the Pithora painting: Motifs on the garments with wool work

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DOI: <https://doi.org/10.22271/23957476.2024.v10.i3c.1696>

Abstract

Since ancient times art has been an integral part of human life. Pithora art is a folk painting of tribes, residing in eastern Gujarat. It is a highly ritualistic painting done by tribal people to invoke their God-Baba Pithora which is on the edge of losing its existence in the art craft and design industry. Understanding the limitations and needs of revivals of the craft various designer products are formulated and concepts are presented, which directly or indirectly adapt to the Pithora style or art. The present study on using Pithora painting motifs on the garment was conducted to explore wool and fabric painting and the possibility of strengthening creativity by fusing Pithora painting motifs and wool work with the fabric painting technique. The concept behind them was to create a new range of textile designs by maintaining the beauty and originality of traditional painting, Tribal writing and monographs. Motifs were selected and development of designs to apply the garment (saree) with wool. Thus the motifs explored in Pithora painting were highly acceptable for product development as several designs can be created through wool and fabric painting.

Keywords: Pithora art, folk painting, tribal, fabric, motifs, wool

1. Introduction

Indian painting has a very long tradition and history in Indian art. The earliest Indian paintings were the rock paintings of pre-historic times. The petroglyphs as found in places like Bhimbetka rock shelters, some of the Stone Age rock paintings found among the Bhimbetka rock shelters are approximately 3000 years old. Pithora is a form of folk painting done by Bhil Ayaks and tribal residing in and around Chhota Udaipur and Kawaat in eastern Gujarat and parts of western Madhya Pradesh. Pithora art is a highly ritualistic painting done on the walls of the house of the tribal people. This painting is mainly done to invoke Baba Pithora who is revered as the most important god. The main painting is done within a sacred enclosure which is a rectangular space bound on all four sides by borders. The tribal art and craft correspond to three types namely ritualistic rites associated with some beliefs and mystical ideas, utilitarian usage of objects, social customs and everyday practices and lastly, individual lists made to express feelings and emotions of the craftsman. Pithora painting, as with most tribal art forms, all ingredients used for making Pithora painting are natural vegetable pigments derived from leaves, flowers and other forest products mixed with milk to prepare the colours.

India has been a well-known and prominent exporter of textiles to the world since ancient times. Block-painting, hand painting, and folk painting are the typical Pithora motifs on the fabrics with wool work. This can be achieved using hand painting and embroidery techniques. Applied the motifs on the garment with wool to create beauty, and looks and maintain its originality. The present study understands the originality of the historic craft, material and methodology, the need concerning the contemporary garment colour combination, placement of the design and overall appearance, the new design process for manufacturing and motifs to apply on the garments.

2. Review of Literature

Many studies have been presented targeting the ancient Indigenous Pithora art form in the ancient period to unveil its various aspects.

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There is also abundant literature available on the evaluation of this terrible painting style its relevance its depiction techniques, etc.; the following relevant literature review are. Tripathi, S.N. (1998) [6] "Tribals in India: The Changing Landscape", Discovery Publishing House, New Delhi; this study was done to investigate, especially in the context of Pithora painting style, how the cultural heritage of these tribes and the factors affecting their religious beliefs over time influenced their artistic expression; And specifically what impression has global modernity left on their art?

3. Objectives and limitations of the study

- To study Pithora Painting.
- To select motifs and develop garments to apply with wool.
- The girls graded the garments (20-35Y).
- To evaluate the garment on the percentage.

3. Motifs

Pithora's painting craft allows us to use its motifs in numerous ways to reach aesthetical serenity. This can be done on either contemporary or conventional design. The motifs applied on the garments its easy way which can be made out of wool. Motifs selected for the garments (saree), to enhance the beauty, and neutrality of the Uses the motifs in a distinguished manner to replicate the cultural heritage of traditional Pithora art. The present article directly focuses on

creating the originality of the art motifs in their purest form as well as new innovative ideas to apply motifs with wool on the garments.

4. Motifs Applied on the Garment (saree)

The beauty of the Pithora craft plays a crucial role in using its motifs in numerous ways that are done with wool work. Indian women wear sarees in different religions and different styles on occasion Pithora paintings are done with various types of fabric cotton, linen etc. The Pithora motifs on the fabrics can be achieved using block printing hand printing and embroidery techniques. This painting was mostly done with Rathva Adivasis.

4.1 Materials: Motifs, stencil seat, marker, stencil cutter, garment (saree) pin tucks, fabric glue, and wool.

4.2 Methodology: The process begins with Select the motifs through the internet, magazine, or book taking a printout taking the stencil seat pasting the printout properly, under the stencil seat, sketching the motifs with a marker cutting the stencil with a stencil cutter carefully, taking the garment (saree), attach (with pin tuck) motifs properly over the saree sketch the motifs on the garments. Take off the stencil and apply the fabric with glue to paste the wool. Completing the work cover all motifs with the newspaper over the saree and iron it.



Fig 1: To select the Pithora Painting Motif for the Garments.



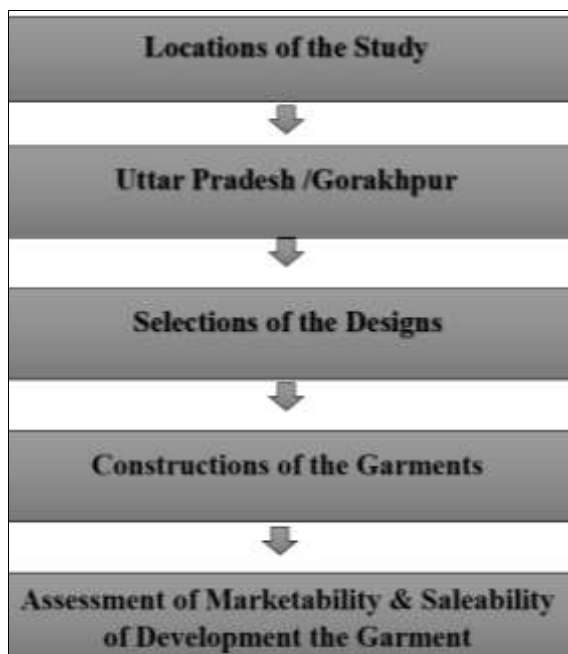
Fig 2: Motifs Created with Wool Work



Fig 3: Motifs Apply on the Garments

5. Research Methodology

The study employs primary data collected from physical Open-indeed questionnaires and close-ended questionnaires, structured interviews. Research methodology is a way to systemically solve the research problem and the various steps that are generally adopted by a research problem with the logic behind them. Research methods under found all their methods technique that are used them for conductions of approach following to carry classified under the following phases.



The present study was done in Uttar Pradesh in Gorakhpur

city Pithora painting motifs were analysed based on secondary source, which are the internet, magazines and books. Constriction of the Garments then interlacement through wool and fabric painting. To select 50 adolescent girls from Gorakhpur city to asses their acceptability and their attributes of judgments colour Combination, placement of design, cost, purchasing performance and overall appearance. As mentioned below, a five-point scale and the mean score were calculated.



Fig 1: A five-point scale and Colour Symbol was used to show

6. Results and Discussion

As mentioned previously, the motifs were evaluated by 50 respondents selected randomly which include PG students from the Home Science Department in the age group of 20-35. To gather data, a structured interview schedule, an Open-ended / closed-ended questionnaire and a five-point scale have been developed Analyzed motifs & Garments (Saari). As given below.

Table 1: Based on color combinations, placement of design, garments purchasing and overall appearances

(1.1) Colour Combination				(1.2) Placement of Design				(1.3) Garments Purchasing				(1.4) Overall Appearances			
Sr. No	Grading	No. of Respondents	Mean	Sr. No	Grading	No. of Respondents	Mean	Sr. No	Grading	No. of Respondents	Mean	Sr. No	Grading	No. of Respondents	Mean
1.	5	41	8.2	1.	5	31	6.2	1.	5	42	8.4	1.	5	42	8.4
2.	4	9	2.25	2.	4	19	4.75	2.	4	8	2	2.	4	8	2
3.	3	-	-	3.	3	-	-	3.	3	-	-	3.	3	-	-
4.	2	-	-	4.	2	-	-	4.	2	-	-	4.	2	-	-
5.	1	-	-	5.	1	-	-	5.	1	-	-	5.	1	-	-

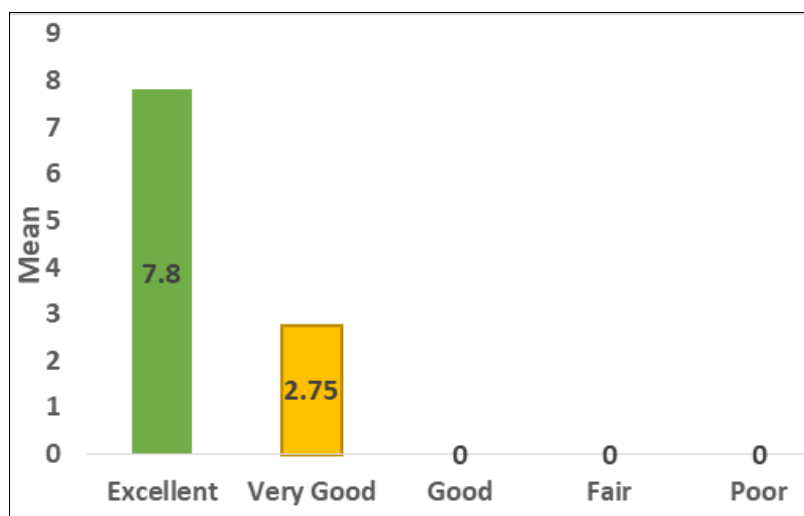


Fig 2: Colour Combination

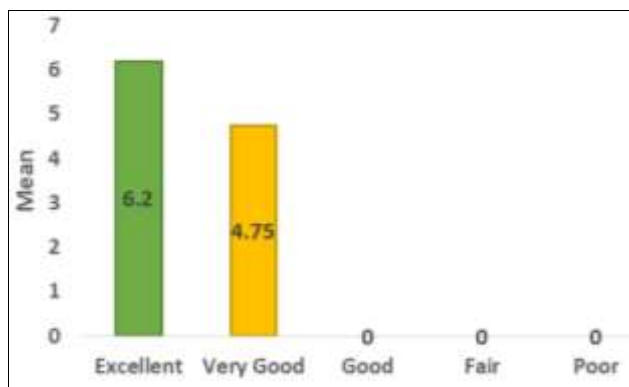


Fig 3: Placement of Design

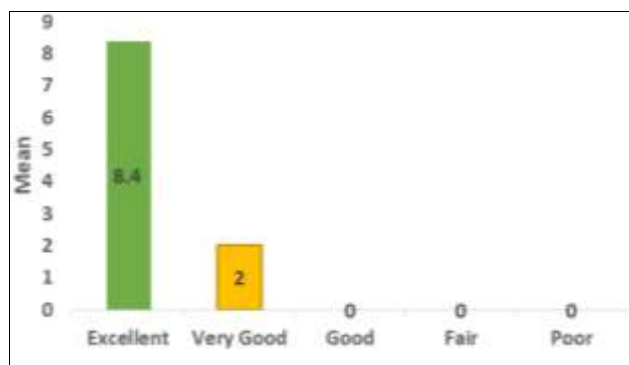


Fig 4: Garments Purchasing

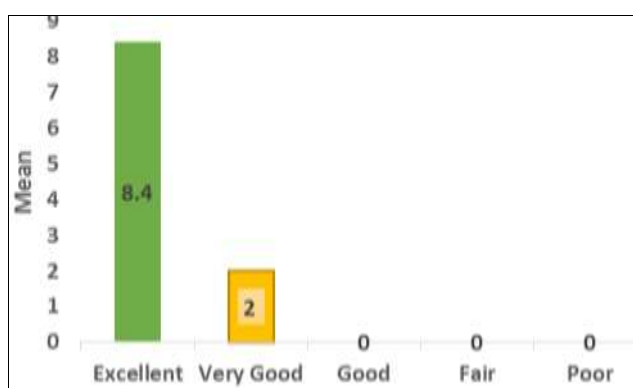


Fig 5: Overall Appearance

The study was analyzed based on a Table & Bar Graph to predict respondents to be given a number on their perspective and acceptance. In this table, the Mean was calculated and plotted on a Bar Graph. Selected Motifs were applied to Garments (Saari), which is done with Wool and evaluated by a panel of 50 respondents, to given no which are denoted 5 (Excellent/Green), 4 (very Good/Yellow), 3 (Good/Red), 2 (Fair/Blue) and 1 (Poor/Gray).

Table 1.1 Demonstrates that based on colour combination 41 respondents got the highest score i.e. (8.2) which shows Excellent and the 9 Respondents got a very good score (2.25), As plotted on the Bar Graph.

Table 1.2 shows the Placement of the design 31 respondents got the highest score i.e. (6.2); which presented Excellent and the 19 respondents got a very good score (4.75), which is plotted in the bar graph.

Table 1.3 presented the garments purchasing Percentage of 42 respondents given the highest score (8.4); as demonstrated Excellent and the 8 respondents got a very good score (2) as plotted on the bar graph.

Table 1.4 Manifest overall appearance 42 respondents got the

highest score (8.4); presented Excellent and the 8 respondents got a very good score (2) plotted on the bar graph.

On the overall compression: Such as colour combination, placement of the design, garment purchasing percentage, and overall appearance respondents' acceptability was the most efficient garment purchasing and overall appearance got the highest score.

7. Conclusion

This study has demonstrated the Pithora folk Painting of Gujarat state of India. As mentioned previously; Selected Motifs are done with Wool on the Garments that are done with Rathwa Adivasi. This folk painting is a beautiful depiction of deities and gods in vibrant organic colour. The ritual painting has enjoyed the togetherness and social harmony in the community the article also briefly discusses about the materials and process techniques by which the actual product design can be executed on Garments.

8. References

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