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DEVELOPING APPAREL DESIGNS USING TRADITIONAL MOTIFS OF MISHING COMMUNITY OF ASSAM THROUGH WEAVING TECHNIQUES

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INTRODUCTION

Textile designing is full of creativity and scope with vast horizon, and is a demanding and emerging field. Throughout the time, textile designers from all over the world have been inspired to decorate their fabrics by looking at many things either natural or manmade. In the same manner, the rich motifs and designs of the various arts and crafts can be readily adopted into contemporarily forms (Sharma *et al.*, 2014). Designs can be incorporated for textile ornamentation utilizing the traditional and advanced weaving techniques practiced in the textile sector for product diversification and value addition. Weaving is an age old craft of fabric production. The woven products are in demand from the ancient till the present time whether they are power looms or handlooms. There are different techniques of adding design on woven materials. One of the most common techniques is extra yarn figuring which involves design incorporation in plain background with the help of either extra warp or extra weft yarn. Any kind of original design to be transferred onto graph and it can be woven easily by extra weft figuring and thus manual weaving can serve as a means of preserving many designs in the woven product. These will in turn help in widening the variety of

designs and skip limited use of designs in textile industries and provide a feeling of satisfaction among the consumers.

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 (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. They are the second largest tribal group of Scheduled tribe (plain) of Assam following the Bodos in Assam (Bora, 2014). According to Doley (2014) and Kuli (2012), weaving craft is a very important component of Mishing cultural heritage and it has a very significant role in Socio-Cultural life. It is a small scale cottage industry run by the womenfolk of the Mishing society generation after generation. Barooah and Dedhia (2015), have mentioned that the wide range of textile products reflect the mastery of Mishing weavers; it is a traditional craft, which they have been nurturing since time immemorial. The unique features of Mishing textiles are bright in colour combination, elegant designs and motifs. The Mishing designs reveal their closeness to the nature.

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. Escalating demands of consumers requires modification in the fashion industry with respect to design, colour, style and technique. So, an attempt was made for developing apparel designs using traditional motifs of Mishing community of Assam through weaving techniques.

OBJECTIVES

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

To construct selected apparels for adolescents

To assess the consumer acceptability of the products.

MATERIALS AND METHODS

Documentation of motifs and designs

Six districts of Upper Assam- Dhemaji, Lakhimpur, Dibrugarh, Sivasagar, 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

A preliminary study was conducted on the selection of the motifs. Total 32 numbers of motifs were selected for the study. 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 given below-

Dosnoya: A motif of ten paisa coin (Plate 1.i)

Kongger Géro: A geometrical design with small geometrical butterflies (Plate 1.ii)

Ebong: A wicker hat used as an umbrella (Plate 1.iii)

Mokorang: Spider motif (Plate 1.iv)

Méyap: Hand fan motif (Plate 2.i)

Adoli: A motif of fifty paisa coin (Plate 2.ii)

Karpumpuli: small geometric motif (Plate 2.iii)

Po:pir: Butterfly motif (Plate 2.iv)

Ta:kar: Star motif (Plate 3.i)

Pirmen Appun: Small flower motif (Plate 3.ii)

Ta:yob: Caterpillar motif (Plate 3.iii)

Korod: Handsaw motif (Plate 3.iv)

Gu:re: Horse motif (Plate 4.i)

Marsang: A motif vegetable flower (Plate 4.ii)

To:de : A peacock (Plate 4.iii)

Pirtan Appun: Motif of large flower (Plate 4.iv)

Gurdung-Keteri: A design of stripes and cross motif (Plate 5.i)

Péki: Dove motif (Plate 5.ii)

Yokmo-Rengke: Means a poisonous arrow. It is a motif of arrow. In Mishing Yokmo means, 'Poisonous' and Rengke means 'Arrow'(Plate 5.iii)

Korod-appun: Handsaw with flower motifs design (Plate 5.iv)

Do-ni: Sun motif (Plate 6.i)

Karpumpuli: Small rounded butterflies (Plate 6.ii)

Kesi: A diagonal motif (Plate 6.iii)

Korod-kongger: A design of handsaw with small geometrical motifs (Plate 6.iv)

Pa:me: appun: A design of orchid flowers (Plate 7.i)

Ngosig: Fish shell motif (Plate 7.ii)

Appun Gero: A geometrical design with flower motifs (Plate 7.iii)

Babori: Vegetable flower motif (Plate 7.iv)

Korod-koli: Handsaw and flower bud motif (Plate 8.i)

Meyab – tayob: A design of hand fans and caterpillar (Plate 8.ii)

A:le: A motif of bird leg (Plate 8.iii)

Iki: A motif of a twenty five coin (Plate 8.iv)

Design illustration and placements of the designs on apparels

Total thirty two numbers of apparels suitable for adolescents were designed. The designs were mainly - Tunic, summer dress, Top and Capri, Kurti, Neck tie, Shirt, Nehru jacket and Waist coat (4 each). These designs were sketched with different colour combination and placed the chosen motifs on apparels using pencil, colour, brush and colour pens. Out of thirty two numbers of apparels, 16 numbers were designed for both girls and boys separately.

Selection of the apparel designs

For selection of the apparel designs, the following steps were followed:

Preparation of an interview schedule

The preferences of the dress designs have been taken out with the help of an interview schedule. The interview schedule was prepared by keeping in view the objectives of the study.

Selection of the respondents

Total fifty respondents of adolescent boys & girls from Assam Agricultural University Campus, Jorhat were randomly selected for the study.

Opinion of the respondents for final selection of the designs

The opinions have been taken personally by interview methods through a structured 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 1.

Table1. Nomenclature of the apparel design

Sl No.	Developed apparel designs	Nomenclature of apparel designs
1	Tunic	T1, T2, T3, T4
2	Summer Dress	SD1, SD2, SD3, SD4
3	Top and Capri	TC1, TC2, TC3, TC4
4	Kurti	K1, K2, K3, K4
5	Neck Tie	NT1, NT2, NT3, NT4
6	Shirt	S1, S2, S3, S4
7	Nehru Jacket	NJ1, NJ2, NJ3, NJ4
8	Waist Coat	WC1, WC2, WC3, WC4

Analysis of data

The collected information's were analyzed through different statistical methods like coding and tabulation method. Rank orders of ranks were calculated according to the formula given by Gupta (1981).

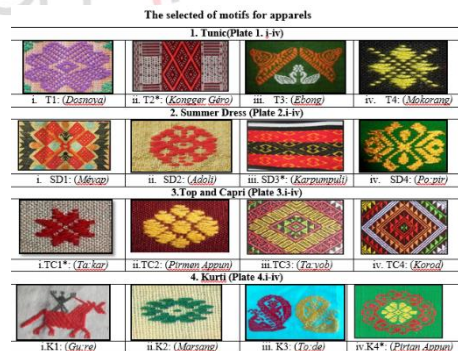
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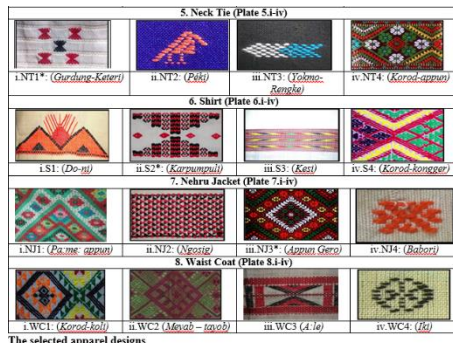
$$\text{Rank: M.R.} = \frac{\text{---}}{\text{---}}$$

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Based on the information obtained from survey, the rank order of preferences for the selection of apparel designs are given in the Fig.1-8.

The selected of motifs for apparels





The selected apparel designs

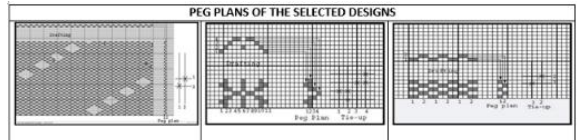
Fig.1-8. The selected apparel designs



*The selected apparel designs
 Fig.1-8. The selected apparel designs

3.5 Details about the selected motifs
Kongger Géro (T2): Geometrical design includes four different motifs like *Gai-gamik* (main motif), *Gorgé* (multi coloured borders), side motifs (flowers) and *Gurdung-Keteri* (stripes and cross shape motifs). *Gai-gamik* is woven in centre of the *Géro* and other motifs are arranged in both sides of the *Gai-gamik*.

Kongger (Straight drafting) b. Appun(Diagonal & broken drafting) c. Aro gamik (Straight drafting)



a. Kongger (Straight drafting) b. Appun(Diagonal & broken drafting) c. Aro gamik (Straight drafting)

Fig.9. (a-c). T2: Kongger Géro design

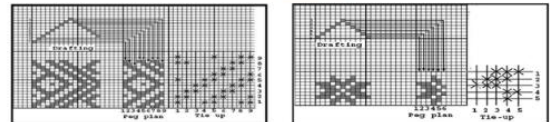


Fig.10. SD3: Karpumpuli (geometrical) Fig. 11. TC1: Tackar (star)

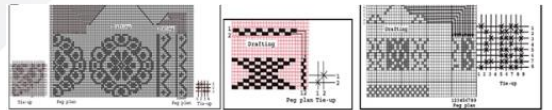
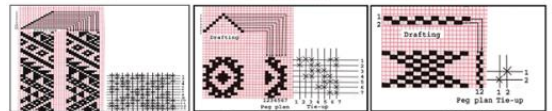


Fig.12. K4: Appun (flower) Fig.13. NT1: Gurdung-Keteri Fig.14 S2: Karpumpuli (small butterflies)



a. Diagonal drafting b. Pointed drafting c. Straight drafting
 Fig. 15.(a-c). NI3: Appun Géro design

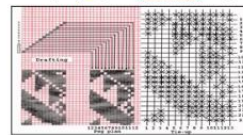
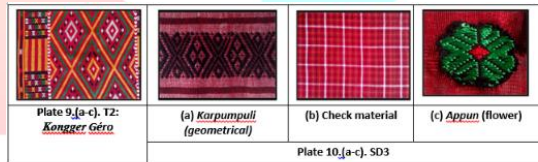


Fig. 16.WC1: Korod-koli





Design Pointed drafting
 Pointed drafting
 Fig.10. SD3: *Karpumpuli*
 (geometrical)
 Fig. 11. TC1: *Ta:kar* (star)

Pointed drafting Straight Pointed drafting
 Fig.12. K4: *Appun* (flower)
 Fig.13. NT1: *Gurdung-Keteri* Fig.14
 S2: *Karpumpuli* (small butties)
 a. Diagonal drafting
 b. Pointed drafting c.
 Straight drafting

Fig. 15.(a-c). NJ3: *Appun Géro* design

Diagonal drafting

Fig. 16.WC1: *Korod-koli*

Plate 11.TC1: *Ta:kar*

Plate12. K4: *Appun*
 Plate 13. NT1: *Gurdung-Keteri*
 Plate 14. S2: *Karpumpuli*

Plate.15. NJ3: *Appun Géro*
 Plate 16.WC1: *Korod-koli*

***Karpumpuli* (SD3):** A type of small criss-crossed geometrical motif.

***Ta:kar* (TC1):** A design of stars. In Mishing, *ta:kar* means stars.

***Appun* (K4):** *Appun* means flower. The selected motif is a double flowered

motif one is under the other one. The small motif is place under the bigger one.

***Gurdung-Keteri* (NT1):** This design contains two motifs- *Gurdungs* and *Keteri*. *Gurdungs* are multi coloured strips and *keteries* are cross shaped motifs. *Gurdungs* are used as borders of *keteries*.

***Karpumpuli* (S2):** A type of *Karpumpuli* design having small rounded motif at the centre with two small zig-zag motifs on either side.

***Appun Géro* (NJ3):** The arrangements of designs are similar to Design T2 but the motifs used are different. In this garment, “*Korod-appun*” is used as *gai-gamik* and after the *gorgé* both the side designs are also arranged by small rounded floral motifs.

***Korod-koli* (WC1):** A type of geometrical design consists of two different motifs. In Mishing, the word “*Korod*” means “Handsaw” and “*Koli*” means a “Flower bud”.

3.6 Development of motifs with the help of CAD

The selected motifs were developed with the help of Computer Aided Designing (CAD) software. The peg plans of the selected motifs were prepared by using REACH Tax Software. The designs were incorporated during weaving process before constructing the apparels. The adopted motifs and designs are given in Fig. 9-16 and Plate 9-16.

3.7 Construction of Garments

A basic bodice block of size 34 inches and basic sleeve block were prepared for the ladies apparels following the instruction given by Jindal (1998). And for Gent’s garments, the instructions were followed by Zarakpar (1998) and the garments were constructed and given in Plate 17-24.

3.8 Assessment of the consumer acceptability

The constructed apparels were evaluated by 50 consumers

to assess the acceptability of the consumers in terms of general appearance, design of the apparel, colour combination of the apparel, selection of the traditional motif, arrangement of the motif and the colour combination of the motifs. The evaluation was carried out with help of a structured questionnaire.

3.9 Evaluation of constructed apparels

The constructed apparels were again systematically evaluated by a panel of 50 judges including staff members and Ph.D. scholars based on criteria's like proper placement of the motifs, forms of existing motifs, colour combination, fitness and overall appearance of the apparel. The scores were mark as 1 to 8 according to the opinion of the respondents. Judges were requested to give the 1st preference as 8, in reversing order up to last preference as 1.



3.10 Analysis of data

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

FINDINGS AND DISCUSSION

4.1 Assessment of consumer acceptability

4.1.1 General appearance of the constructed apparels:

From the Fig.17, it has been observed that majority of respondents i.e. 80 per cent, 76 per cent and 72 per cent rated the Designs T1, NJ3 and NT1 as excellent on the general appearance of constructed apparels respectively.

Selection of the traditional motifs:

From the Fig.18, the majority of respondents i.e. 88 per cent, 84 per cent and 76 per cent rated the Designs NT1, T1 and NJ3 as excellent on the selection of the traditional motifs. 44 per cent and 40 per cent of the respondents rated Designs SD3, and TC1 as very good.

Arrangement of the motifs in the constructed apparels

From the Fig.19, it has been observed that 88 per cent, 84 per cent and 80 per cent respondents rated the Designs NJ3, NT1 and T1 as excellent in the arrangement of the motifs on constructed apparels. Among the Designs TC1 and K4 rated as very good by rating 40 per cent of the respondents, whereas Design SD₃ rated as fair.

Colour combination of the motifs:

From the Fig.20, the designs T1, NT1 and NJ3 rated as excellent with 88 per cent, 84 per cent and 80 per cent respectively for the colour combination of the existing motif whereas, designs TC1 and K4 rated as very good with 40 per cent and 36 per cent and only design SD3 rated as fair with very negligible per cent.

4.2 Evaluation of the constructed apparels

Order of preferences of the constructed apparels:

From the table.2, the majority of the respondents highly preferred the Designs T1, NJ3 and NT1 scored by 88 per cent, 84 per cent and 80 per cent respectively whereas, Designs TC1, SD3 and K4 were preferred by 46 per cent, 44 per cent and 40 per cent of the respondents only.

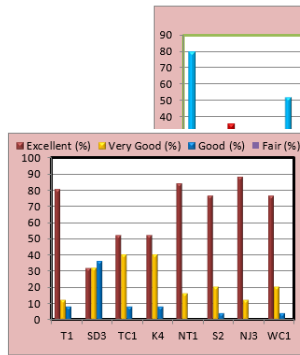


Fig. 19. Opinions of the respondents on arrangement of the motifs

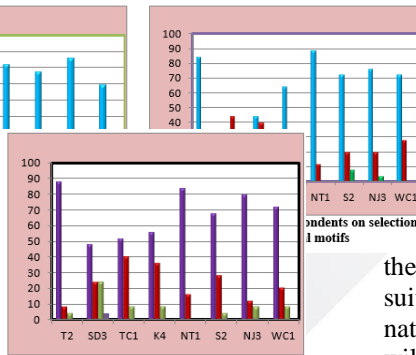


Fig. 20. Opinions on colour combination of the motifs

Sl. No.	Designs	Highly preferred		Preferred		Less preferred	
		F	%	F	%	F	%
1.	T2	44	88	6	12	-	-
2.	SD3	24	48	22	44	4	8
3.	TC1	22	44	23	46	5	10
4.	K4	30	60	20	40	-	-
5.	NT1	40	80	10	20	-	-
6.	S2	38	76	12	24	-	-
7.	NJ3	42	84	8	16	-	-
8.	WC1	36	72	14	28	-	-

Table 2. Order of preferences of the constructed apparels

Sl. No.	Designs	Total Score	Mean Score	Rank
1.	T2	166	166/50 = 3.32	1
2.	SD3	55	55/50 = 1.10	8
3.	TC1	66	66/50 = 1.32	7
4.	K4	82	82/50 = 1.64	6
5.	NT1	142	142/50 = 2.84	3
6.	S2	117	117/50 = 2.34	5
7.	NJ3	153	153/50 = 3.06	2
8.	WC1	125	125/50 = 2.50	4

Table 3. The rank order of preferences for the constructed apparels

Fig. 19. Opinions of the respondents on arrangement of the motifs

Fig. 20. Opinions on colour combination of the motifs

Table 2. Order of preferences of the constructed apparels

The rank order of preferences for the constructed apparels:

Among all the eight constructed apparels, the Design T2 was rated 1st rank whereas Designs NJ3, NT1, WC1, S2, K4, TC1, and SD3 were rated rank from 2nd to 8th, respectively.

CONCLUSION

From the study, it is clear that, developing new and interesting designs from the Mishing traditional motifs will be possible to meet the excessive demands of contemporary designs in the fashion and apparel fields. Also the richness of traditional art will give shape to the modern art and will make art-conscious section of the society aware of their rich heritage of old civilizations. This type of study will not only help in preservation of the traditional motifs but also broaden the design base for the lesser 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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